

MUSIC WEEK



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Levy for president

NASSAU: In a set of top-level changes at PolyGram International, Alain Levy is to become president at the end of the year.

The 43-year-old Levy replaces David Fine who is moved to the chairmanship of the company's supervisory board, where he succeeds the former PolyGram chief Jan Timmer. Timmer takes on the job of running the troubled Philips

empire from July 1.

The announcements were made by Timmer at PolyGram's annual management conference, held last week in the Bahamas. He commented: "With David Fine and with the support of a very strong management team, Alain Levy will successfully lead the group into the Nineties and into a further era of prosperity." Fine himself added that he had been discussing the succession with Timmer for "a couple of years" and that he "had a long felt belief that it is more ap-

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Filmtrax: 'we'll do it our way'

FILMTRAX, THE publishing company which came within an ace of being bought by CBS (MW, May 19), says it is not now talking to any other potential suitors.

Speculation has been rife that the company is looking to join forces with EMI Music, but a Filmtrax spokesman says: "It's true

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INSIDE

THIN IS IN

Fitness by video tape — the sell through guide

TOTAL INDEPENDENCE

The indie's alternative distribution company

SHIPS IN THE NIGHT (AND DAY)

The distributor and wholesale A-Z guide

Glasgow latest retail frontline

A BATTLE of the megastores is beginning in Glasgow this week with Tower now open for business in close proximity to HMV and Virgin.

The competition for record buyers' attention is a repeat of what has been happening in the centre of London since Tower opened

there in 1986.

In that time, each of the three retailing giants has expanded its premises and all claim business is good.

Tower's Glasgow store is its first in Europe outside England and is the US chain's fourth UK outlet.

Lawyers in control as royalty row takes new twist

The legal minefield

THE MOST important internal dispute in the history of the music industry is, for the first time, firmly in the hands of the lawyers this week.

Legal advice will now hold sway as the record companies and the music publishers debate whether the Copyright Tribunal is entitled to consider one part of their argument over mechanical royalty rates.

The BPI has referred to the tribunal the current scheme by which record companies pay mechanical royalties (MW, May 19). The or-

ganisation says it did this as a means of gaining more negotiating time after the Mechanical Copyright Protection Society, representing the publishers, declined to extend its July 1 deadline for the introduction of a new system.

However, in a new twist the MCPS is now arguing that the tribunal has no jurisdiction in the matter. It contends that, because the current system is based on record companies paying monies to individual publishers via the MCPS, the arrangement cannot be consider-

ed a licensing scheme.

It says that it will not be the operator of a licensing system until its new schedule — based on the BIEM-IFPI procedure — comes into effect. Furthermore, the current arrangement applies only to records manufactured before July 1, 1990.

The BPI, though, sees the situation differently. Legal adviser Sara John says that the referral to the tribunal automatically means that existing arrangements are frozen. The current scheme will apply until the tribunal reaches a conclusion or the referral is withdrawn, she argues.

The arguments of both sides have now been presented to the tribunal, the chairman of which has been asked by the MCPS to consider whether the body has jurisdiction. It is open to the chairman to recommend that the debate over jurisdiction should take place in the High Court.

The BPI-MCPS dispute is the first test of the new Copyright Act as it applies to mechanical royalties and both sides are proceeding only as guided by their respective lawyers. Decisions made in the

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'Pay up anyway,' says MCPS

RECORD COMPANIES will have to pay the new mechanical royalty rates from July 1 come what may, the MCPS declares.

Managing director Bob Montgomery states: "There is no reason why we should not go ahead with the new scheme. It was always explicit in the moratorium that it would end on June 30. We are going ahead from July 1 as if the tribunal has no jurisdiction."

He adds that he believes the organisation has a further card to

play. He says that, no matter what happens at the proposed tribunal hearing, the Copyright Act means that companies need a licence before they can distribute product and that licence will be withheld by the MCPS unless its new scheme is in place.

The MCPS estimates that a system based on the BIEM-IFPI arrangement will mean a 12 per cent increase in current mechanical royalty rates for UK record companies.



SOUNDS GOOD, looks good... but does it deserve hanging?

Art of noise

ONE OF the best-kept secrets of the music industry is coming out into the open this week as the spotlight is turned on the question: is modern music art?

In the wake of strong pronouncements in the US, MW has asked the question in the UK, and in the process has discovered that the Arts Council would like to be seen in a new light.

The organisation which is the public face and purse of the arts establishment, is keen to be seen to be in touch with the likes of Pete

Waterman, the "Madchester" movement and the dance phenomenon.

That position is a huge contrast to just 10 years ago when the council was, by its own admission, almost completely uninterested in pop and rock. Indeed, it now has a fund specifically for assisting with the recording of contemporary songs — money for which any record company is entitled to apply. So, is music art? The men and women who ought to know give their views on p.3.

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Q MAGAZINE

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THE OBSERVER

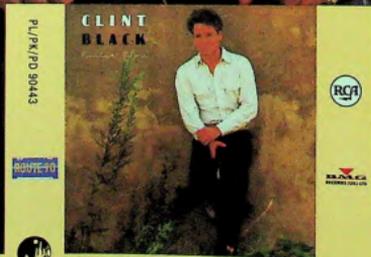
U.K. PROMOTIONAL TRIP

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by Jeff Clark-Meads

MUSIC IS many things: it's the fuel for countless love affairs; it's the only bearable bit of being stuck in a jam on the M25; it's liquid passion for the passionate; it's the best part of the beer-giggy sandwich and it's the only commodity which can make you remove your shirt and leap about like a frog on speed.

The only question which remains, then, is: but is it art? Patricia Moreland, the new president of the National Association of Record Merchandisers in the US, is in no doubt. Fired by the prospect of possible legislation against certain lyrics, she recently exhorted dealers there to be aware that what is on their shelves is not just product, not just music — it's art.

Some authorities on this side of the Atlantic do not, though, share Moreland's conviction. The arts establishment — as represented by the Arts Council — sits diplomatically on the fence between blanket support for all music and exclusive backing for the perceived elite end of the market, such as opera and classical.

The Arts Council argues all music is art, but contends that there are varying degrees of artistic merit. Andy Gray, who as chairman of BARD is Moreland's UK counterpart, is more certain. "Art is not what I'd call a lot of music," he states.

"When there are people who haven't even mastered their instruments, how they are expected to be producing art is beyond me." Gray, who is head of Andy's Records and is also noted for a life-long passion for music, adds: "Some music is art. Jazz, for instance, where people are incredibly skilled, dedicated to the music and write very well. I don't think the likes of thrash bands deserve to come under the category of art."

The umbrella organisation for art in the UK is the Arts Council

where music director Ken Baird has a £26m budget and a brief of "encouraging music in Britain".

The fact that the £15.2m of the total goes to the Royal Opera House in Covent Garden and £7.8m to the English National Opera — two companies based within 300 yards of each other in central London — has led to criticism that the council is ignoring the rest of the UK and is turning its back on less classical forms of music.

Baird says he is aware of this but counters that the organisation has certain historical commitments which mean that, no matter what its political will, it has to continue supporting certain ventures. He adds that the prime reason for the Arts Council's existence is to give financial backing to projects which would otherwise not exist.

Baird also points to the jazz, folk and reggae projects in which it is involved around the country as evidence that it has an open mind and a listening ear. "We also have a fund of £50,000 a year which is open to record companies who want to record a band who may not be commercially viable."

Baird goes on: "The difficulty with supporting pop music is that it's so ephemeral. A lot of the other things we support are long-term; we put in long-term support and there is a long-term artistic contribution as a result."

But does the Arts Council differentiate between different forms of music on aesthetic grounds? "Ten years ago, the person doing my job might have said that we wouldn't consider a project simply because it's pop music. That has changed — we are trying to break away from our old images."

So, is all music art? "There is room for a major international figure to write a piece of music for an orchestra that some people might call a masterpiece. Equally, there is scope for a number of kids

in school, working with their teachers, to create a piece together and have that performed.

"I think it's quite dangerous for us to say one is art and the other is not."

Asked specifically about mainstream pop, Baird adds: "Just because something is popular doesn't mean it isn't art."

"It's very difficult for us to define what art is. Only time does that. But, there are different degrees of excellence in what is being created in all spheres. Right across the board, there are different levels of artistic merit."

Popular perception is that examples of a high level of artistic merit in the pop field are The Beatles and Pink Floyd. Rupert Perry, managing director of EMI — the company which handles both catalogues — agrees that each band has created art... and argues that so has every other act on the label.

Asked if all music is art, he says: "I would probably have to come down in favour and say 'yes'. What happens at the Royal Opera House is art and, in another context, what Pete Waterman is doing is art."

"Look at what happened when Andy Warhol came along. Everybody said what he was doing wasn't art, but have you seen the prices his pictures are changing hands for now?"

"Music is art because it's creative. The people who create music and lyrics are artists."

So is everything on the EMI label of equal artistic merit? "I don't know that I can answer that; I'm biased."

"Our product is reviewed and it's reviewers who put artistic merit on it. All I'm saying is that music is an art form. Just like painting, people use it as a means of expressing themselves."

The consensus seems to be, then,

'What happens at the Royal Opera House is art and, in another context, what Pete Waterman is doing is art'

that music is an art form — but not everybody would agree that all music is art.

The Arts Council, while keen to be seen working with a broad brush, is nonetheless shocked by precedent to spending the vast majority of its budget on opera. In the minds of many at the cutting edge of music, this merely compounds the long-held view that the "Establishment" still does not give the modern music industry respect in artistic terms.

Many parts of the industry, though, are not seeking any kind of artistic credibility. It is the prime motivation of record companies to turn an honest profit, and if they can create a bit of art in the process... well, that's just a happy bonus.

Indeed, when musicians deliberately set out to create something artistically worthy, the rest of the industry often becomes sneering and accuses them of pretension and posturing.

Perhaps that, then, raises another prime question: just what is art?

However, if the Arts Council feels it is "dangerous" to define one piece of music as art and one as not, who else is qualified to judge?

...But is it art?

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Levy

▶ FROM PAGE ONE

propriate in our business for a company to be run by someone in his forties, rather than someone in his sixties'. Fine is 61.

Levy joined PolyGram from CBS in 1984 and made a stunning success of running the French company, which now has a market share of 33 per cent. He was appointed two years ago as head of the international pop operation but has spent the whole of this year in charge of PolyGram US, which has been without a chief executive since the departure of Dick Asher at the end of 1989. Levy also played a major role in the acquisition of A&M and Island by PolyGram.

He says of his future job as PolyGram president that he will be planning long-term strategy for the Nineties. One aspect he will focus on will be diversification. He cites the example of the French company, where under Levy's leadership, the record company expanded successfully into publishing, video, TV and films. Levy also says that as president he will remain actively involved in PolyGram.

Filmtrax

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we're not talking to CBS any more, and we're not talking to anybody else of the moment.

"We're simply continuing with our expansion. Things are going wonderfully. Filmtrax is a great young company and has already made an impact and I hope that continues."

New squeeze on Caroline: two into 558 won't go

THE ALLOCATION to a London incremental radio station of the same frequency as used by pirate operation Radio Caroline is pure coincidence, according to the Department of Trade and Industry.

"It is merely an appropriate frequency," says a spokesman. "We don't expect any problems with interference from Caroline."

The 558 slot has now gone to Spectrum Radio and, asked whether he anticipates any interference for Caroline from Spec-

Radio One: We've played our part in your success'

THE UK music industry would be less strong in the global market were it not for Radio One, according to the station's head of music, Roger Lewis.

He says the business here finds it easy to forget that Radio One has made a contribution to the UK's international success and odds that the station can, sometimes, feel a little unloved.

Responding publicly for the first time to the *MusiCWeek*/Euromonitor Airplay Study, Lewis comments: "What I'd like to see more from the top of the industry is a greater understanding and acceptance that Radio One in its 23 years has played a significant part — and that's all I'm saying, a significant part — in the incredible success of British music as a whole which has led world popular music.

Filmtrax's copyrights include Columbia Pictures Music Publishing and a gamut of soundtrack works. Its composer roster has Mike Batt, Steve Parsons, Wilfred Josephs and Borrie Guard.

The company has grown from its base in north London to have offices in New York and Los Angeles, expansion which was financed initially by investment from the Ensign Trust, an arm of the Merchant Navy pension fund.

trum, he replies: "This is nothing to do with blocking out Caroline. We just wanted to make sure Spectrum reaches the audience if it is supposed to reach. 558 stands out as an unallocated frequency. Caroline are merely using it on an unauthorised basis."

Radio Caroline's management is known, though, to be unhappy about the move and has sought to organise protest. Plans for public demonstrations have, so far, amounted to little.

"We've played a part in that; I'm not saying a dominant part, but we are part of it and sometimes we feel slightly unloved by the senior executives of the record industry."

Lewis has praise, though, for another section of people. He says: "I think the promotion people within the industry do a tremendous job. They work extremely hard supporting Radio One and we're grateful for the support they give us."

"I'm also grateful for their understanding of the clear demarcation within our building and the rela-

tionship with producers and presenters. They respect when a producer or presenter says no to a particular piece of music and don't overstep the mark; they respect the appointment system; they work very positively towards us, so I think they do a terrific job for Radio One."

Of the station's relationship with the record industry as a whole, Lewis states: "There is a unique synergy which is unequalled in the world."

● Roger Lewis interview in full on p27

can achieve something. If they carry on asking for unrealistic figures then we will have to go to the Copyright Tribunal."

Asked whether there is bad feeling between the two sides, Montgomery says: "We're tired to avoid that but it's been very difficult at times. The sad thing is that there is now very little communication between us."

Minefield

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next few months will establish precedents for the industry for years to come.

MCPS managing director Bob Montgomery admits: "We are in a legal minefield."

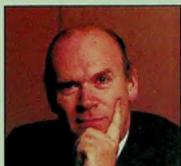
Why it's still words apart

THE DISTANCE between the two sides in the mechanicals dispute is evidenced by the rhetoric they have used in the past seven days.

For the MCPS, Montgomery says: "It seems an extraordinary decision for the BPI to make a tribunal reference in the middle of negotiations. It seems to us that there is no point in talking."

He adds that the BPI has not given "a coherent, formal response to MCPS initiatives and proposals".

For the BPI, legal adviser Sara John points to research conducted by the record company organisation which, she contends, bears out the BPI's claim for a 20 per cent reduction in mechanical rates. She says: "It was clear to us at our last meeting that the MCPS were not going to budge. They gave the impression that whatever the research said, they were not flexible to move. If they are flexible, we



BOB MONTGOMERY: "I am saddened by the lack of communication"

Vice president quits PolyGram

POLYGRAM INTERNATIONAL's vice president of marketing is leaving the company after 15 years.

Nigel Sandford, who was based at PolyGram's headquarters in Berkeley Square, London, says only: "I have been offered a position with another company in the music industry."

World BRIEFING

NEW YORK: The first major-label digital audio tape product is set for release this summer under the name of Sony Classical. It had been anticipated in some quarters that the tapes would come out on CBS but their release by Sony — the new name for CBS

Masterworks — is an indication that they will be distributed by Sony's hardware division and not by the record company. Sony has already indicated that it will include Serial Copy Management System chips in its DAT hardware, a measure agreed by a conference of software and hardware companies as the only acceptable way to introduce DAT.

LOS ANGELES: Walt Disney Co's Hollywood Records will be distributed by WEA internationally and by Elektra in the US. The label's first release, the soundtrack to a forthcoming Steven Spielberg film, will be out in July.

MOSCOW: A festival dedicated to the 50th anniversary of the birth of John Lennon is set to be held on June 9 in the industrial region of Donetsk. The 20-hour show will feature leading Soviet acts as well as what the organisers claim to be international stars.

NEW YORK: CBS Records is set to make its expected expansion into the concert business on two levels: building arenas jointly with The Pace Group of Houston and, as a further co-venture, producing tours. A third component involves CBS making and merchandising audio and video recordings of the shows.

MONTEUX: PMI's Nigel Plays Viv has won the Golden Rose Award at the festival here for videos made by an independent producer. The video was a co-venture between PMI and Zenith North.

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EMI RECORDS

Dealer tries DIY distribution

A DEALER who became fed up with the difficulties in obtaining stock has decided to set up his own distribution operation.

Geoff Miles and his wife Diane of Swindon-based The CD Specialists are developing a distribution arm they believe will be able to service every CD outlet in the UK and Europe.

"As retailers, we had first-hand experience of how frustrating it is having to deal with dozens of different companies just to be able to stock our shop," says Geoff Miles.

'As retailers, we had first-hand experience of how frustrating it is having to deal with dozens of different companies just to be able to stock our shop'

"Then there were accessories often only available at inflated prices unless purchased in bulk. The small operator can't afford to do that, which is where we can help."

CDs sends out catalogues by mail and can handle single as well as multiple orders. Discounts are also available and sales director Colin Corrigan

says the response from retailers has been excellent so far.

"Once seen, the catalogue is not easily dismissed. We stock everything from pop and rock to jazz and classical as well as rare titles which are imported from abroad," he says.

CDs is also experimenting with product design and plans to introduce a range of CD

casings in June. The cases will be made available as part of the CDs accessory range.

Another sideline that CDS offers is providing backing for new talent and artists looking to sign a new deal. Under the banner of Mad Hatter Discs, CDS says it will promote these artists via its distribution network.

'Remember the poor indie' plea to industry over promo deals

A PLEA for caution is coming from the independent retailing sector over the exclusive use of promotional items by multiples.

Adrian Rondeau, of Adrian's Records in Wickford, Essex, says if the major chains continue to be given more and more limited editions to give away with albums bought at their stores then the independent market will be eroded.

His plea comes after two recent exclusive deals with HMV. The first was a limited edition art print given away with copies of the three

David Bowie reissues on EMI.

The second is the current campaign at HMV to give a free live album by The Cure to anyone who buys two of the group's other albums. Rondeau believes that the latter deal, in particular, must be doing considerable damage to independent stores.

"The reps I have spoken to have all said that a lot of shops are upset about The Cure album deal. We feel it's a bad precedent to set to have exclusive deals through one chain," says Rondeau.

"As a result of the Bowie/HMV deal, I know a lot of dealers — including us — did not do well as a result. I don't necessarily think what the record companies are doing is wrong but they don't seem to realise what effect it is having," he adds.

He says multiples and independents should be treated similarly whenever possible. "This sort of deal is only beneficial to one side and drives people away from independents. It can put the independents out of business."



Display winner wings off to Paris

THE WINNER of Jive Records' dealer display competition was Rob Barlett of Bridport Record Centre in Dorset. South coast rep Nick Foot (left) is pictured presenting Barlett with two tickets for a weekend in Paris. The winning display was for the greatest hits album by Billy Ocean.

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4	3	PHIL COLLINS: Singles Collection Compilation/1hr/44min/£6.95	Virgin VVO 574
5	4	THE CARPENTERS: Only Yesterday Compilation/1hr/16 tracks/£6.95	Channel 5 AMV 847
6	2	NOW THATS...MUSIC VIDEO 17 Compilation/1hr/16 tracks/£6.50	PMI/Virgin/PMV MV NOW 17
7	NEW	BIG COUNTRY: Greatest Hits Compilation/50min/£6.95	Channel 5/PMV CV 1092/2
8	6	DANIEL O'DONNELL: TV Favourites Compilation/1hr/17 tracks/£6.95	Rizz RIT 0002
9	12	UB40: Labour Of Love II Compilation/1hr/14 tracks/£6.95	Virgin VVO 647
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11	NEW	JEAN M JARRE: Rendez-Vous Houston Live/54min/£6.95	Channel 5/PMV CV 1043/2
12	5	EURHYTHMICS: We Two Are One Too Live/1hr/£6.95	BMG 790 349
13	NEW	KERRANG! LADKILLERS Compilation/50min/£5.52	PMI MVR 991/2203
14	10	ROXY MUSIC: Total Recall Compilation/1hr/18 tracks/1hr/30min/£6.95	Virgin VVO 649
15	13	ROLLING STONES: 25 x 5 Compilation/2hr/15/04	CMV 9207/12
16	4	LUCIANO PAVAROTTI Live/1hr/37min/£7	Music Club/Video Col MC 2003
17	-	WET WET WET: In The Park Live Live/1hr/1hr/£6.95	PMV/Channel 5 CV 1007/2
18	-	PINK FLOYD: The Wall Compilation/1hr/35min/£6.95	PMV/Channel 5 CV 087/56
19	10	PUBLIC ENEMY: Fight The Power-Live Live/1hr/£6.95	CMV 4902/2
20	-	U2: Rattle And Hum Live/2hr/1hr/30min/£8.34	CIC VHR 2338

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C'mon, let's work that catalogue

Video provides the perfect medium for fitness, whether it be for the busy health fanatic or the shy fatty. Ian Watson limbers up with what's on offer

EVER SINCE Jane Fonda's golden leotard, fitness videos have taken a significant chunk of the sell through market. Despite being notoriously conducive to inactivity, television has been invaluable to fitness enthusiasts who don't have the time or inclination to attend classes. Video offers the ultimate convenience; there's none of the embarrassment that going to a club might entail and you're allowed to progress at your own pace. In fact as Melynn Simpson, Pickwick's marketing manager believes, it provides the best of both worlds.

"Fitness videos are an example of publishing which works better on video than on any other medium," he says. "With the video you've got the benefit of the personal attention that you can get in a club allied to the fact that you can do it when you want, you can do it for as long as you want and you can do it in your own house."

Callan Pinckney, the American originator of CIC's best-selling Callenetics series, attributes the popularity of fitness video not only to its flexibility but to the public's increasing reliance on information gleaned from their television sets. The importance of a personality presenter seems to enforce this theory, although persuading a famous face to jump around in a pair of leg warmers is not a guarantee of success. Simpson agrees. "I don't think just being a celebrity is enough, I think it has got to be the right celebrity. Jane Fonda was perfect because she looked good, you could imagine she really did the exercises and she's a committed person."

Not all fitness video success stories feature a famous face however. Callan Pinckney developed her programme as an alternative to spending her life in a wheelchair - she suffered from a rupture of the spine - and it wasn't until she had spent years teaching classes in the US that Callenetics was released, initially as a book and then as a video. With Fergie's royal seal of approval given in a newspaper report, Callenetics has sold over 600,000 copies in the UK and continues to sell at the rate of approximately 10,000 copies a week. The subsequent titles Super Callenetics and Beginning Callenetics have also proved popular and the trio are currently the world's best-selling fitness video series.

Callenetics' claim that one hour of its deep muscle development was equal to seven hours of standard exercise or 24 hours of aerobic dancing was undoubtedly what caught people's eye, as Pinckney explains:

"It really gave people what they wanted which was very fast results, no risk of injury and a short time commitment. You look at all the other videos and they're all doing the same thing, they're just got different leotards on."



SUZANNE DANDO. Flexicising

'Fitness videos are an example of publishing which works better on video than any other medium... you can do it when you want... for as long as you want and in your own house'

The desire for fast results is also acknowledged by Melynn Simpson, although he believes that for some people purchasing a fitness cassette is little more than a conscience salve.

"I would guess that there are an awful lot of videos that are bought with good intentions that get left on the shelf. For some people what they actually want is the video that can get you fit in one minute."

With fitness on video now well established, new titles are being brought in to appeal to people who were perhaps being overlooked by Jane Fonda's Workout and Callenetics. Pickwick's Positive Moves featuring Angela Lansbury, the star of ITV's Murder She Wrote, hopes to appeal to women over 40, taking more of a leisurely approach to fitness and dealing with diet as well as exercise. Beginning Callenetics presents alternative ways in which to do the regular Callenetics exercises.

Meanwhile other companies including VCI, Video Gems and K-tel are releasing their own contributions to the fitness market. Video Collection, which is already well-established in keep fit tapes, extends its range with the release of Flexicise With Suzanne Dando on June 18. The co-production with Thames International is backed by a £150,000 advertising

TO PAGE 12

THE ORIGINAL **CARDIOFUNK** THE FATBURNER WORKOUT

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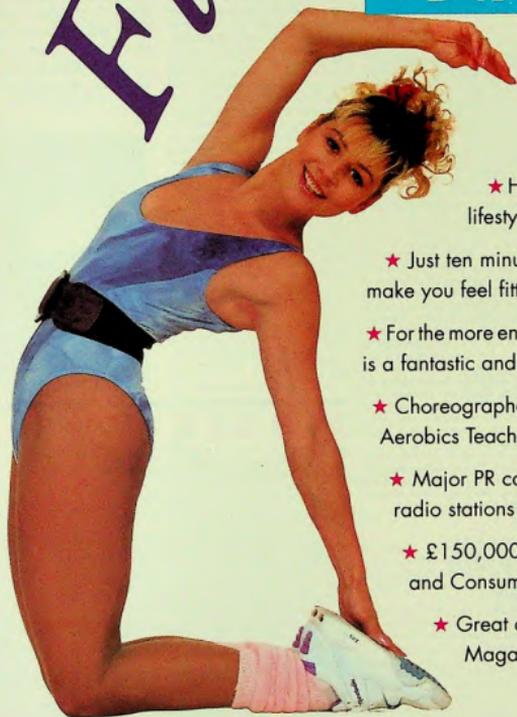
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- ★ Choreographed by Kathryn Cullen, UK's National Aerobics Teacher of 1989.
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WITH THIS NEW 3 PART PLAN ON VIDEO



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Available from: Video Collection Telesales 0923-816511, Entertainment UK, S. Gold & Son,
Terry Blood Distribution, Parkfield Entertainment, CBS (Dublin) and Quadrant Video.





WORKING THROUGH the range on offer

► FROM PAGE 10
 spend to include consumer ads in women's magazines, competitions in slimming files, joint promotions with the High Street multiples and restore PAs with TV. The former Olympic gymnast and TV presenter has developed a "safe workout" with fitness expert Kath Cullen for this 70-minute video. K-tel claims it has devised "the ultimate fat burner" with its Cardiofunk tape, a 60-minute tape presented by Carolyn Brown and backed with original "streetwise funk" music. Its release has been backed by advertising in health and fitness magazines, besides coverage in the women's press. Video Gems' Inch Lose Plan is presented by Rosemary Conley, author of the best-selling Hip And

Thigh Diet and Exercise paperbacks. Video Gems MD Mo Claridge is confident that the latest tape is a long-term performer, but Melynn Simpson, at Pickwick sounds a note of caution on the fitness market. Despite the current boom — Colleen's was 1989's second highest selling video — Simpson believes the market is limited. "Once someone has bought two or three fitness videos then it will be harder to sell them the fourth, fifth or sixth so I don't think we can continue to see the same market buying every video that comes out. It will become tougher but, on the other hand, there still is and will always be a great demand from women who want to look after their bodies."

B R I E F S

● PREMIER PIRATE and adventurer Captain Pugwash makes his video debut this month along with another favourite BBC children's character Noggin' the Nag. Pugwash stars in Seafaring Tales, nine swash-buckling stories of bravery, while the gentle Nordic prince has his adventures in the Saga Of Noggin The Nag. Both tapes have £5.56 dealer

prices. Further BBC Video titles for May are The Story Of English Furniture, volumes one and two; Doctor Who — The Dalek Invasion Of The Earth/The Mind Robber; David Allenborough's Animals Of The British Countryside — Land Mammals; Liverpool FC — Team Of The Decade and a Century Of Wickets. All were released on May 7.



SHIVER ME Timbers! Pugwash returns

Mill power takes over

by Selina Webb
 A NEW management team is in place at PMV International following Will Evans' appointment as managing director. Joe Shults is the new president of PMV USA. He joins the company from MTV and is based in New York.

A new addition to PMV's International Office in London is Andy Murray as director of international marketing. Murray returns to PolyGram after three years with WEA UK, latterly as general manager of WEA Music Video.

Evans adds that he has instituted a catalogue overhaul with the aim of producing "an archive of digitally mastered material which will be the envy of our competitors."

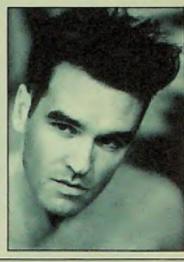
Will Evans comments that Murray's brief is to assist him in consolidating PMV's position worldwide. "I am particularly concerned that we should maintain our premium acquisition policy with a renewed commitment to quality programming that provides value for money for the consumer worldwide," he says. "In this regard we intend to be more deeply involved in co-productions and in television exploitation of our programming."

Another change at the company has been the closure of Control PMV's production wing run by Chris Johnson. "A decision was made that PMV didn't wish to have its own production company," says Evans, declining to comment further on the closure. Will Evans joins PMV International after more than a decade as an entertainment lawyer having worked at EMI Records, Thorn EMI Screen Entertainment and at Embassy Home Entertainment International.

REVIEWS

SIMPLE MINDS: Verona. Virgin Vision. VVC 610. Running time: 90 minutes. Dealer price: £8.34. Comment: If it were purely live, then this video would have been rather tedious on the whole but in this case the attention is kept far at least half of the 90 minutes by a clever blend of live and studio sound, short interview sections and, at one stage, an impromptu jam of traditional Scottish music shot on one of the streets. The problem is, like too many of the group's songs, it goes on for too long and whereas initially the footage is both pleasant and interesting, it soon becomes a little wearing and the viewer comes dangerously close to becoming immune to the beauty of the setting and the emotion of the songs. The latter are called mainly from the Street Fighting Year album and — thanks to the quality of the sound — are presented at close to their best. Manager Bruce Findlay makes the point that the band don't take the pompousness of their songs too seriously and that there is a strong sense of humour within the band. Unfortunately, neither of those seem to come across to any great degree. Sales forecast: Simple Minds fans could not ask for a better presentation of the band in action and the quality of the video will be rewarded with big sales.

PMI PROMISES "surprises not included on the tracklisting" during its Morrissey longform due for release on May 29. Running for 45 minutes, the video comprises an artistically edited mix of Tim Brood promos and footage from Morrissey's 1989 Wolverhampton gig. The seven promos featured are for The Last Of The International Playboys, Sister I'm A Poet, Everyday Is Like Sunday, Interesting Drug, Suedehead, Cuius Board and the latest single November Spunout A Monster. The extra gig footage includes a performance of Sister I'm A Poet along with interviews with fans outside the gig and backstage shots. The dealer price is £6.95.



VARIOUS ARTISTS: Hard N Heavy Thrash Speed Metal. Virgin Vision VVD699. Running time: 80 minutes. Dealer price: £6.95. Comment: The first of what threatens to be a series of Hard N Heavy specials, acts both as a specialised look at one particular area of rock music and also as a Best Of compilation of the first six issues of the now notorious video magazine. Although there is some new material included here, more is shown of certain interviews than there was the first time round, the second-hand nature of the footage means that many of Hard N Heavy's buyers will already have heard some of the material on tape. Also since some of the footage comes from the days when HNH had a few of its "sexist editorial policy" teething problems, this special comes across as a bit of step backwards. However for the rock fan unfamiliar with HNH this is a definitive documentary on thrash and speed metal. Sales Figures: This looks a bit like an attempt to widen HNH's audience and although it's basically a sound concept it may not enjoy the success of the individual instalments. Still there's nothing to stop you placing order for volume eight.

MUSIC VIDEO

Description	Timing/Dealer Price	
1 5 NEW KIDS ON THE BLOCK	CMV 49002 2 Musc/50 min/£6.95	
2 — COMING TO AMERICA	CIC VHR2330 Cic/Comedy/112 min/£6.95	
3 13 CALLANETICS	CIC VHR 1335 Special Interest/60 min/£6.95	
4 — LIVERPOOL FC: TEAM OF THE DECADE	CMV 880V 4358 Soccer/90 min/£8.34	
5 — GLORIA ESTEFAN: EVOLUTION	CIC VHR 40932 Musc/74 min/£7.04	
6 — STAR TREK: OBSESSION	CIC VHR 2360 Sci-Fi/98 min/£6.95	
7 — DR WHO: THE MIND ROBBER	CMV 880V 4352 Sci-Fi/101 min/£8.34	
8 13 THE BLUES BROTHERS	CIC VHR 1382 Comedy/127 min/£9.04	
9 DR WHO: DALEK INVASION OF EARTH	CMV 880V 4353 Sci-Fi/151 min/£8.34	
10 5 6 THREE MEN AND A BABY	Touchstone CD406582 Comedy/98 min/£6.95	
11 4 3 RAMBO III	GH 8542 Action/90 min/£6.95	
12 6 4 KYLIE MINOGUE: On The Go ... Live Video Collection	VC 4093 Video/90 min/£6.95	
13 7 6 MOONWALKER	Guild GH 8580 Musical/90 min/£6.95	
14 8 8 BEGINNING CALLANETICS	CIC VHR 1380 Special Interest/30 min/£6.95	
15 — STAR TREK: THE NEXT GENERATION 2	CIC VHR 2264 Sci-Fi/98 min/£6.95	
16 11 13 DIRTY DANCING	Vestron Dances/100 min/£6.95	
17 10 7 THE Y' PLAN	Virgin VVD 552 Special Interest/80 min/£6.95	
18 9 5 PHIL COLLINS: The Singles Collection	Virgin VVD 554 Musical/90 min/£6.95	
19 16 8 HELP!	Video Collection Musc/55 min/£6.95	
20 13 8 THE CARPENTERS: Only Yesterday	A&M AMV 471 Musc/55 min/£6.95	

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Enterprising sessions

Made In Plastic is an agency representing the interests of the session musician, and its owner Hugh Stanley-Clarke has some ambitious plans for its future. David Davies reports

HUGH STANLEY-CLARKE is an ambitious man. He confidently predicts that in a couple of years all session musicians will be represented by agencies like his, Made In Plastic. "I hope there will be about five companies doing this by then," he says, in his rich, careful drawl. "And I'll probably own them all."

When Stanley-Clarke amicably relinquished the A&R for half ofEMI's roster in 1986, he immediately capitalised on his own contacts. Having signed Climie Fisher, Thomas Dolby and Marillion he was well-acquainted with session musicians. Simon Climie, Rob Fisher and Dolby — who had played on among others the Foreigner 4 album — had all supplemented their incomes doing session music.

Stanley-Clarke initially launched MIP to manage artists and producers. "And then four musicians came to see me and they were solving very big problems negotiating with record companies. So I picked up the telephone and got in touch with some of the musicians I knew from EMI. Today we have just over 700 session musicians with us."

Stanley-Clarke estimates that only about a 100 UK musicians are currently making a healthy living from session-playing by managing 30 of them on a full-time basis (including drummer Charlie Morgan — who's worked with Jagger and Elton John — and Rick Astley's music director Morias Davies) and he is able to deal more effectively with the record companies. Also, as a former inveterate loser of invoices during his time at EMI, he is familiar with the record companies' dodges.

"To start with everyone thought it was very strange," admits Stanley-Clarke, "but they have been doing it since the Sixties for producers. The record companies used to negotiate the fees for the studios and producers first and then tell the musicians they didn't have much money left to pay them. That has had to change. It's really all about trying to make it very professional for the musicians. I negotiate the fee and they can get on and con-

centrate on the music."

He is evasive about his musicians' earning power. "I'm going to keep this on the low side," he says vaguely, "the top ones probably average around £45,000." He stresses however that while £500 for a day's work might sound excessive it may be that some musicians only work once a month.

There is also the hidden cost of equipment. Keeping abreast of new technology can cost thousands of pounds. To this end, MIP has hooked up with Yamaha. Stanley-Clarke's keyboard players have had advanced access to the new SY77 in return for their help in Yamaha's research and development.

The session musician's lifestyle is very different from that of signed acts. "They've got a 15 to 20 year working life if they're good," reckons Stanley-Clarke. "I take a very long-term view of it all. We're trying to build careers here." Consequently he recommends just two or three musicians for each job: "a musician can go in the wrong area. It's vital that the right musician goes with the right band."

Although session musicians aren't going to become millionaires over night, they do have several advantages over their signed compatriots, according to Stanley-Clarke. "They don't have to get caught up in band politics and now there's all the stress. Look at Bron: they're £1m unrecouped now. They really need a hit to make some money and it's very difficult to make a come-back in this country."

In these days when record companies tend to just sign one or two people rather than whole bands, session musicians are often required to appear on television as well as on record and on tour. Through their vast musical experience they often get involved in arranging and writing songs in the studio as well. Stanley-Clarke's skill comes in extracting a fee for all of this. "I'm very heavy about contracts," he says, "very heavy."

Not however that he's precious about his own involvement. "I try not to interfere," he says. "I don't go round advising the record companies which studio to use. I'm just trying to dictate the rates for my musicians."

Having made MIP the leading-player in the domestic market, Stanley-Clarke is increasingly focusing on Europe. "The market there is vast," he says, "it already accounts for about 10 per cent of our turnover. European acts tend to like using British musicians. We're going to be setting up offices in Germany, France, Spain and Italy."

But while Europe beckons, the UK market has been severely hampered by sampling. "Fees have not gone up. Acid house and the DJ side has detracted from the record companies needing musicians. I don't think, in general, there is as much work as there used to be. Some of the older musicians tell me how they used to just go from session to session. It's very distressing indeed. The major musicians are getting very frustrated."

'A musician can go in the wrong area. It's vital that the right musician goes with the right band'

With the session agency side of MIP well established, Stanley-Clarke is now looking to expand MIP into music publishing and sponsorship. "There's huge potential in getting the right artists with the right sponsors. It's never really been done well in this country."

He relaxes a little and leans forward. "I want to be the Mark McCormack of the music industry," he says simply.



HUGH STANLEY-CLARKE: 'I'm very heavy about contracts, very heavy'



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TOP 75 SINGLES



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The Week	Artist	Title	Label	W
1	KILLER	Adamski (Adamski) MCA Music/Zeithoven St. Music/Virgin Music	MCA (MCA7) 1400 (P)	1
2	BETTER THE DEVIL YOU KNOW	Yella Minogue (Stock/Aikens/Watersman) All Stars	SW 7901 (7) 54 (P)	1
3	DIRTY CASH	Gardens Of Steve V (Steve V) Copyright Control	Mercury/Phonogram MEX311 (P)	1
4	COVER GIRL	New Kids On The Block (Moussa) Start! EMI Music	CBS (RSC07) 1 (C)	1
5	HOLD ON	Don Voggas (Thomas McElroy/Dezani Frazier) 2 Tuff New! Songs	Atlantic/East West A 7908 (T)	1
6	ISTILL HAVEN FOUND WHAT I'M LOOKING FOR	The Chimes (The Chimes) Big Mountain Music	CBS (CHMT) 1 (C)	1
7	OPPOSITES ATTRACT	Faulstich Abel (Abel with The Wild Pair) (Offie Litter) Begg's	Sire/Virgin S8N11 (M) 1 (P)	1
8	VOGUE	Madonna (Madonna/Shep Pettibone) Warner Chappell Music	WE 9831 (1) (W)	1
9	WANT TALK ABOUT IT (Remix)	Bears International (Norman Cook) Go Discs Music/Warner Chappell	GO 0005 (4) (P)	1
10	TAKE YOUR TIME	Montrox (Leti Woodrass) (Montrox) MCA Music/EMI Music	Capitol (12) (C) 573 (P)	1
11	HOW CAN WE BE LOVERS	Michael Bolton (Desmond Child) Warner Chappell/EMI Music	CBS (MCA 11) 1 (C)	1
12	VENUS	Dion (Dion/Brian Belfrage) Island Music/Nada Music	Ramsey KUMA1 (1) (PAC)	1
13	BLACK VELVET	Alicia Keys (Alicia Keys) Zomba Music/EMI Music	Atlantic/East West A 8742 (T) (W)	1
14	A DREAMS A DREAM	Soul II Soul (Jazze B. Hooper) Jazze B./Virgin/Low/EMI/Warner	10/9/10/10 (M) 30 (P)	1
15	KINGSTON TOWN	UB40 (UB40) Sparta Florida Music	DEP International/Virgin DEP 351 (P) (C)	1
16	POLICY OF TRUTH	Depeche Mode (Depeche Mode/Flood) Grobbing Handz Ltd.	Mute (1) (B) 00 19 (1) (P)	1
17	THE POWER	Snop (Snop) Warner Chappell Music	Arise 1131 (12) (1) 31 (1) 33 (1) (M)	1
18	ALL I WANNA DO IS MAKE LOVE TO YOU	Heart (Richie Zito) Zomba Music	Capitol (12) (C) 584 (P)	1
19	GHETTO HEAVEN	The Family Stand (Peter Lord) EMI Music	Atlantic/East West A 7977 (T) (W)	1
20	ROAM	B2's (Nile Rodgers) Ronda Music	Reprise/Warner Brothers W 9827 (T) (W)	1
21	SOFTLY WHISPERING I LOVE YOU	Paul Young (Wesley Lympy) PolyGram Music	CBS (YOUNG) 1 (4) (C)	1
22	LOVING HIM	The Posadas (Paul Staveley O'Duffy/The Posadas) CBS (ASC) (C)	CBS (ASC) 1 (4) (C)	1
23	ANGEL	Eurythmics (David A. Stewart/Jimmy Iovine) D'n'A Ltd./BMG Music	RECADATY 1 (1) (M)	1
24	KISSING GATE	Sam Brown (The Brown/Sam Brown) Ronda/Worship/CMA/Atlantic	AVM 514 (P) (P)	1
25	PAPA WAS A ROLLING STONE	Was Not Was (Don Was/David Was) Jobete Music	Fonix/Phonogram W 9725 (P)	1
26	SOMETHING HAPPENED ON THE WAY TO	Phil Collins (Phil Collins/Hugh Padgham) Phil Collins/Hill And Run	Virgin V575 (1) (C)	1
27	WHAT DID I DO TO YOU? (EP)	Janet Jackson (Janet Jackson) A&M Music	Arise 1131 (4) (1) 31 (4) 1 (4) (M)	1
28	CIRCLE SQUARE	The Wonder Stuff (Pat Cooney) PolyGram Music	Fine Day/Phonogram GOND02 (1) (P)	1
29	STEP ON	Hoppy Madsons (Paul Oakford/Neil Taylor) Big Life Music	Fonix Factory T237 (1) (AC) 272 (P)	1
30	GIVE IT UP	Hobhouse Flowers (Clive Langer/Alan Winstanley) Warner Chappell	London (LOND) 258 (P)	1
31	WILD WOMEN DO	Natalie Cole (Andre Fischer) Warner Chappell Music/EMI Music	EMI USA (1) (M) 81 (P)	1
32	JOY AND HEARTBEAT	Mo'Nique (Lionel Lincoln/Thompson) Davis/Columbia/Obsidian Perfecta	Capitol/Columbia 1218 (1) (P)	1
33	DOIN' THE DO	Baby Boo (Beastmons) Rhythm King/Envy/Cosmic Music	Urban King/Don 1977 29 (T) (P)	1
34	RADICAL YOUR LOVER	Little Angels (The Big Bad Boys) Phil PolyGram	Virgin V131 (1) (P)	1
35	IT'S MY LIFE	Tea (Tea) Fresh-Greens/Island Music/Zomba Music	Parlophone 1218 (4) (P)	1
36	DON'T WANNA FALL IN LOVE	Janis Child (Janis Child) Warner Chappell Music	Warner Brothers W 9817 (T) (W)	1
37	STILL GOT THE BLUES FOR YOU	Gary Moore (Gary Moore/Taylor) Tonic Music	Virgin V570 (1) (P) (C)	1

Records are featured on this week's Top Of The Pops
 Panel sales compared to last week: +2%
TITLES A-Z (WRITERS)

And Strokes (Angelo)	15	Kempster (Tom Phillips)	15
Alli Warren (D. Angelo)	16	Let's Get Back (The Jackson 5)	24
And I Love Her (The Beatles)	17	Let's Stay Together (Al Green)	25
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And I Love Her (The Beatles)	80	Let's Stay Together (Al Green)	88
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And I Love Her (The Beatles)	82	Let's Stay Together (Al Green)	90
And I Love Her (The Beatles)	83	Let's Stay Together (Al Green)	91
And I Love Her (The Beatles)	84	Let's Stay Together (Al Green)	92
And I Love Her (The Beatles)	85	Let's Stay Together (Al Green)	93
And I Love Her (The Beatles)	86	Let's Stay Together (Al Green)	94
And I Love Her (The Beatles)	87	Let's Stay Together (Al Green)	95
And I Love Her (The Beatles)	88	Let's Stay Together (Al Green)	96
And I Love Her (The Beatles)	89	Let's Stay Together (Al Green)	97
And I Love Her (The Beatles)	90	Let's Stay Together (Al Green)	98
And I Love Her (The Beatles)	91	Let's Stay Together (Al Green)	99
And I Love Her (The Beatles)	92	Let's Stay Together (Al Green)	100



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38	24	DON'T MISS THE PARTYLINE	Cheraphy/Chrysalis COO (U) 303 (C)
39	35	GIVE A LITTLE LOVE TO THE WORLD	Big Wave BWR11 (3) (M)
40	2	IT'S HAPPENIN'	MCA (MCA 144) 1 (M)
41	26	BKSTREET SYMPHONY	EMI (12) (M) 137 (C)
42	1	EXPRESS YOURSELF	Ruffnes/4th + Easy (12) (W) 144 (P)
43	NEW	REPUTATION	Parlophone (12) (R) 435 (C)
44	23	HOW WAS IT FOR YOU?	Fonix/Phonogram JIM 51 (2) (P)
45	9	THE DESPERATE HOUSE	Sony Music/Phonogram (12) (R) 435 (C)
46	2	WE GOT THE LOVE	Cheraphy/Chrysalis COO (U) 304 (C)
47	1	SAVE ME	Mercury/Phonogram BIGC 812 (P)
48	NEW	USELESS I DON'T NEED YOU NOW	Remix (Remix) Vinyco (12) 54 (P)
49	11	VISION OF YOU	Belinda Carlisle (Rick Nowels) Future Furniture/Sheep/Warner Chappell
50	15	SNAPPINESS	Urban/Polystyle URB05 (5) (P)
51	NEW	HOLD ON	Wiz Khalifa (Glen Ballard) Atlantic/MCA Music/Brainstorm
52	NEW	FIND A WAY	Coldest featuring Queen Latifah (Coldcut) Just In Big Life/BMG
53	NEW	I'M TRYING EVERYTHING	Sire W 9939 (T)
54	34	HITCHIN' A RIDE	Sinatra (Roll Near Move) PolyGram Music
55	NEW	JUST A FRIEND	Chad Child/Warner Brothers W 9822 (T)
56	NEW	CUTS BOTH WAYS	Gloria Estefan (Estefan Jr./Cassia/D'Wayne) EMI Music
57	56	BAKERMAN	Loak (Brother Music Production) MCA Music
58	7	EVERYBODY NEEDS SOMEBODY TO LOVE	Alicia Keys (Alicia Keys) Zomba Music/EMI Music
59	2	MAGIC HOUR	Halo James (Bob Sargeant) Warner Chappell Music
60	39	WITHOUT YOU	Meloy Crew (Bob Crew) Warner Chappell Music
61	45	HEAVEN GIVE ME WORDS	Propaganda (Ian Stanley/Chris Hughes) Halo Music/10/Virgin Music
62	NEW	LOVING YOU	Massive featuring Tracy (Julian/Pearce/MCA) MCA Music
63	NEW	LET THE RHYTHM PUMP (Remix)	Atlantic/East West A 7919 (T) (W)
64	8	REAL REAL	Jesse James (Mike Edwards) EMI Music
65	42	TOMORROW	Tongue 'N' Cheek (Bootsie & Snuggles) Jaidal Music
66	8	IN THE REALM OF THE SENSES	Ben-O-Cheik (William Orbit) Bugle Songs/Gennetta Music
67	19	UNTIL YOU COME BACK TO ME (Remix)	Atlantic/East West A 7935 (T) (W)
68	63	STEPPING STONE/FAMILY OF MAN	The Farm (Terry Farley) A & M Music/Products A11 (P)
69	NEW	SPRINGTIME FOR THE WORLD	RCA 8423 (12) (P) 432 (1) (M)
70	NEW	AND STONES	The Blue Aeroplanes (Gil Norton) Dizizy Heights/Chrysalis Music
71	NEW	TAKE ME BACK	Rhythmic (Sue Gamble/Crawford) Koolhaik Music
72	54	LOVE SHACK	B5's (Don Pate) Ronda Music
73	4	NOVEMBER SPAWNED A MONSTER	His Master's Voice (12) (P) 143 (P)
74	55	TATTOOED MILLIONAIRE	Bruce Dickinson (Chris Tsangarides) Zomba Music
75	NEW	MORE THAN ONE KIND OF LOVE	Joan Armatrading (Joan Armatrading) Ronda Music

THE NEXT 25

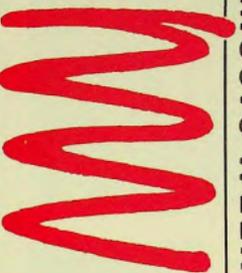
76	SO SPECIAL	Arise 8709 (12) (1) 61 (M) 8 (P)
77	GLAD ALL OVER	Parlophone 1218 (1) (P)
78	NEEDY	Parlophone 1218 (1) (P)
79	NOT FONGUE CAN TELL	Capitol (12) (C) 573 (P)
80	LOVE SHACK	Parlophone 1218 (1) (P)
81	LOVE SHACK	Parlophone 1218 (1) (P)
82	LOVE SHACK	Parlophone 1218 (1) (P)
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98	LOVE SHACK	Parlophone 1218 (1) (P)
99	LOVE SHACK	Parlophone 1218 (1) (P)
100	LOVE SHACK	Parlophone 1218 (1) (P)

TOP • 75 • ARTIST • ALBUMS

INCORPORATING LP CASSETTE & CD SALES

MUSIC WEEK

26 MAY 1990



NO1	1	ONLY YESTERDAY ★ CD	A&M A&M 199
2	2	THROUGH A BIG COUNTRY - GREATEST HITS CD Big Country Mercury/Phonogram 4442211	
3	2	... BUT SERIOUSLY ★★★★★ CD Phil Collins Virgin V 3290	
4	3	LABOUR OF LOVE II ★ CD UB40 DEP Int./Virgin UDB9 14	
5	4	FOREVER YOUR GIRL ● CD Paula Abdul Sire/Virgin S&M12 19	
6	5	VIVANDI FOUR SEASONS ★ CD Nigel Kennedy/ECG EMI NCE2	
7	9	HANGIN' TOUGH ★ CD New Kids On The Block CBS 448911	
8	6	ALANNAH MYLES ● CD Alannah Myles Atlantic/Fan West 131951	
9	12	SOUL PROVIDER ● CD Michael Bolton CBS 4453411	
10	8	BEHIND THE MASK ★ CD Fleetwood Mac Wentz/Fisher/WX323	
11	7	A BIG FIRM The Essential Pavarotti ● CD Jive FN11	
12	20	THE ESSENTIAL PAVAROTTI ● CD Luciano Pavarotti Decca 4302101	
13	28	COSMIC THING ● CD B2'S Rippon WX281	
14	11	BRIGADE ● CD	

THE 28 HOTTEST 12 INCH REMIXES FROM 1980

THE RIGHT STUFF 2

NOTHIN' BUT A HOUSEPARTY

AS SEEN ON TV

35	1	TAKE IT TO HEART CD Michael McDonald Rippon/Wentz/Fisher WX785	
36	41	GOODBYE JUMBO CD World Party Epic/Octopus CHR10	
37	1	LOVE MOVES CD Kim Wilde MCA/MCA 4088	
38	24	FEAR OF A BLACK PLANET ○ CD Public Enemy D&J 4462811	
39	40	CUTS BOTH WAYS ★★★ CD Gloria Estefan Epic 425151	
40	33	LET THEM EAT BINGO ○ CD Beats International Capitol 4231191	
41	27	THE VOICE ● CD Brenda Cotrone Herald/Relief 4814111	
42	1	WORLD POWER CD Smpl A&M 21642	
43	55	APRIL MOON CD Sam Brown A&M A&M 0114	
44	35	MISSING ... PRESUMED HAVING ... CD Nighting Thrillbillies Virgin/Phonogram 4420711	
45	32	RHYTHM NATION 1814 ● CD Joni Jackson A&M A&M 3790	
46	44	THE STONE ROSES ● CD The Stone Roses Shirley/Octopus 4281501	
47	42	THE REAL THING CD Fats Domino Shink/Parade 2281541	
48	34	DAYS OF OPEN HAND ● CD Suzanne Vega A&M 995 293 1	
49	1	CIRCLE OF ONE CD Oriel Adams Fusion/Phonogram 481411	
50	35	SALUTATION ROAD CD Marti Stephenson/Dimitres Koch/Wentz/London 4281981	
51	43	THE BEST OF ROD STEWART ★★ CD Rod Stewart Wentz/Fisher WX2134	
52	52	CHAIN CD The Family Stand Atlantic/Fan West WX249	
53	50	WILD! ★ CD Etcetera M&M 2100474	

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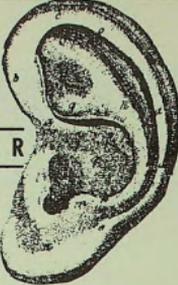
THE EAR

WELL, ANOTHER Irish Rock Week has come and gone. This time, however, there was a dearth of NEW talent on show. **The Honey Thieves** and **Woudy-Bo** both fit into that category but elsewhere it was a case of "the some old faces"...

Golden Horde, Dixons etc. Much was expected of **The Screesh Owls**, a four-piece combo featuring ex-Virgin Prune (and brother of the Edge), Dick Evans on guitar, What was not expected was tedious MOR riffs and a blatant rip-off of The Chills' I Love My Leather Jacket. **Ego Minefield** look like they could do well in Ireland with their direct folk-style rock, but they seem a touch latched for the UK tastes... Highlight of the week came from **A House**, who have just released their second WEA LP, I Want To Much. An appreciative Mean Fiddler crowd saw a band with talent, personality and above all the songs to scale new heights. One problem the organisers of the event face is that quite a few hipper Irish acts don't want to be associated with the event, as 95 per cent of crowds are ex-pats anyway.

There's a whole legion of potentially suffering unsigned acts of the mo, not least of which is **Coventry's Candy Thieves**. A distinctly youthful bunch of lads, they could, with the right handling, cash in on the current enthusiasm for well-crafted indie noise, such as to ride. The Ear is also fond of the gorgeously untrendy **The Bluebirds**. With a BMG publishing deal already under their belts, our feathered friends look set to become indie darlings with their decidedly odd mix of Dinosaur Jr and the J Geils Band [we kid you not]. With so much sub-500 Pop fodder being passed off as the next big thing, this Egham-based band will not stay unsigned for long... Steady on, what's this we've received from Bristol. It's a self-financed single from unsigned **Big Love**. The coyly-titled *Excuse Me* features three well-accomplished pop songs that wouldn't seem out of place on a 10,000 Manics album, if that lat had a bit more fire in them. The Ear has suspicions that they may prove a mid for the weeklies, but this is a band set for very big things indeed... and that's official!

Anything you can do, we can do better. ... Jason is back with the assistance of the other Spacemen 3-ers has a debut single out on Dedicated in early June. This follows fellow-Spaceman Sonic Boom's much acclaimed Spectrum LP. The single features a sprightly psychedelic version of The Trogs classic *Any Way That You Want Me*, and is backed with the well-groovy Jason original, *Step Into The Breeze*. **Spiritualized** is the name they'll be working under, which is a good idea as an earlier suggestion was Jason And The Spacemen... Rumour has it that Sonic is a bit peeved at not being invited on the Spiritualized tour, but the Spacemen as a whole will



New Kids, old hand

by Dave Laing
THE NAME most often associated with the rise and rise of New Kids On The Block is producer/writer Maurice Starr, but a vital member of the backroom team behind the band is agent Jerry Ade. His Famous Artists company can claim to be the hottest in the US, with 11 of its acts in the current *Billboard* top 50.

The 40-year-old Ade first worked with Starr and New Edition a decade ago. "So when Maurice got this new group together I went to Boston to see them. That was five years ago and I was taller than all of them then! The first album was exquisite, but the timing of the release was bad. Then, in the first single from the second album went down."

Seeking for a way to bring the band to mass audiences, Ade focused on Tiffany, who was just then beginning to break. "She was the first teen success of the Eighties in America, and interestingly, her audience was mostly young girls." So he "coerced" Tiffany's then manager George Tobin into giving the New Kids an audition, after which they fared in support of the rising star.

"We then went to CBS for tour support," Ade recalls. "It was a good time. There was a new regime at CBS, with Tommy Moffata in charge. The mandate was to break new bands." The group did 72 concerts with Tiffany, playing to hundreds of thousands, having their first hit, 'I'll Be Loving You Forever' and "making just \$1,000 a night", according to Ade.

In 1989, the touring pattern was repeated, though during this tour the New Kids began closing the show. In each town, they also visited local pop radio stations. "They spent two years on the road getting radio to love them," explains Ade.



MAZZY STAR: Ear-marked

have a new single on Fire in late August to precede a new LP, and will also be touring the UK in autumn... Sonic will then record his second Silverstone solo work at the end of the year... busy boys indeed.

The Ear dropped in to see **The House Of Love** while sunning his lobe in Toulouse last weekend... He noticed that the lead guitarist, Terry Bickers is proving more damaging than previously thought as the set's high-point was a 10 minute break caused by a power cut... if only the Liverpool Electricity Board had arranged the same for **Kylie's** Lennon Tribute concert appearance... and while we're on an gigs... something has got to be done about the lack of ventilation at **U2**. The heat at the recent My Bloody Valentine gigs there was ridiculous, and severely limited enjoyment of the band's splendid performance.

One band The Ear has gotten terribly excited about is **Messey Star**, a minimalist duo with ex-Opal person David Roback on guitar and the delightful Hope Sandoval on vocals. Opal, as if you didn't know, were simply the most divine of neo-psychedelic groups (with more than a touch of poise!) but remained seminal (read great, but unheard of). The Ear believes that the mix of Roback's ultra-brilliant fretwork and Sandoval's other-worldly vocals will bring this band more success than even their label, Rough Trade, expect. Their LP, *She Hangs Brightly*, is out on May 21, but it should take a while for the inkiets to catch on.

The recent UK gigs by the New Kids On The Block included three shows promoted by Harvey Goldsmith at the London Arena — a "favour in return for him putting us on the Smash Hits" show," according to Ade. They were also part of the plan to break the group worldwide. This time, there were performances only in the quarter's strongest countries, Germany and the UK, with TV and radio in France, Scandinavia and Italy. But, after a summer US tour and shooting a feature film, June 1991 will see the start of what Ade describes as "eight months on the road, covering the whole world".

tour at the end of the year. With unrivalled sound equipment, they are hoping to change the face of classical music. A Yamaha DM7 digital mixing processor, a 500 watt amplifier, and an AKG C401 and C402 guitar microphone system, witness their performance. "We aren't confined to classical venues," says Burke. Besides, their unusual stage presence and tongue-in-cheek attitude to their own musical genre, attracts a mixed audience. And with medleys of Freddie Phillips' music from Trumpton, Chigley and Camberwick Green, they succeed in placing a smile on everyone's face.

Fat Boys break the mould

by Martino Wenner

ONE GOOD star broke between the eyes, and they're away. The Two Fatest Boys, taking the arrogance of their classical forefathers, turn their noses from each other, in jest. And their fingers begin to wriggle about the guitar strings, with the speed of hysterical crabs.

The Two Fatest Boys In The Class are an unconventional, classical guitar duo. They draw their repertoire from a variety of masters, such as Schubert, Borodin, Rodrigo and Elgar. And although their professional excellence is evident, their talent extends to humorous performances. They are set to break the boundaries of classical audiences.

Richard Durrant from Brighton and Mark Burke, a Londoner, met in 1983 while attending the Royal College of Music. They combined their successful solo careers in 1988 and the following year produced an album, and accompanying video. Now, the future looks good, with numerous dates lined up (including the Mean Fiddler this month), a soundtrack for Italian cookery on BBC 2, and a Japanese

Brown study in quality

by Pete Feenstra

BLUES INFLUENCED West Coast roots man Kevin Brown is suddenly attracting a fair amount of attention. Virgin Retail is promoting Starr, Brown's new LP on Hamball, as one of its four records of the month.

Explaining how the record was chosen to be promoted at a targeted audience, Simon Coe from Virgin Retail's music product department believes artists like Brown are part of a growing "quality music" market. "Rud is undoubtedly a quality album. It has a wonderful range of super blues, Hawaiian steel, and strong songs. A British artist producing an album like that is something we should support."

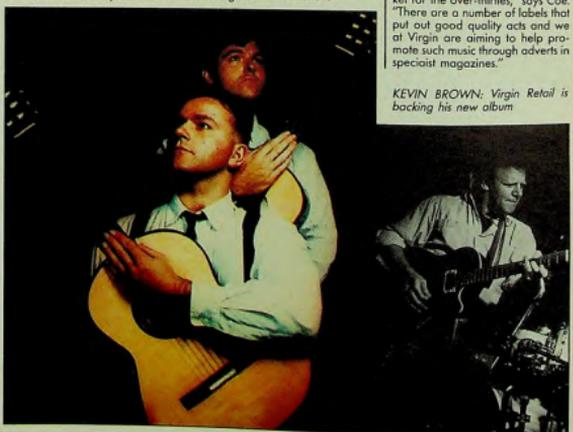
"Racking up records backed by a targeted promotion campaign does help to bring to prominence product that otherwise might be overlooked. A specific example of this was John Lee Hooker's *The Healer* which sold 1,500 copies in three weeks in our stores."

Brown's *Rud* album neatly divides into two stylistically different sides, opening with a blues side and offering guitar-led "world rhythms" and more on the flip.

"We feel there is a growing market for the over-thirties," says Coe. "There are a number of labels that put out good quality acts and we at Virgin are aiming to help promote such music through adverts in specialist magazines."

KEVIN BROWN: Virgin Retail is backing his new album

THE TWO Fatest Boys In The Class: an enigma with variations



The Kids are alright

"DON'T CROSS our path or you're gonna get slapped," sang **New Kids On The Block** during a rendition of Hangin' Tough at the **Doeklands Arena** show, researched for a "Balmy Sunday afternoon after a dimly lit, dimly lit power cut crisis on the original Friday date.

It occurred to me that the only way that those who crossed the group's path would "get slapped" would be as a result of 12,000 screaming fans bearing down upon them bent on defending their slots until the end. For it was that sort of show. Screaming fandom at its finest as the music and show were drowned out by the screams of young, female fans.

The show was part cabaret, part musical performance (albeit without one of the "Kids" due to a sprained ankle). The audience squealed in all the right places as the compere warmed them up: "I was just backstage with the boys in their dressing rooms," said the guy to squeals from the crowd, "and they were feeling a little [fects said voice] lonely... [Mossive squealing from the cheering crowd while timing and scripping of the compere was perfect.

When the New Kids got to the stage ("We've saved the best for London"), they began to make turns and their musical endeavors. From sitting on stools and swoying for the slutty nudes and rafter-vigors, bouncing on speaker stacks for the lively ones, the Kids had everything down to a crowd-exciting degree of perfection.

Between some of the songs the "New Kids as comedians" come into effect. The most entertaining was a prelude to Cover Girl which involved them running through impersonations of other artists. They got through Michael Jackson, Public Enemy, Milli Vanilli and Soul II Soul until they came to an impression of Mr. Spacousness who went the crowd. What a little wonder the teeny-pop market is, today's pinups will slip becoming tomorrow's fish 'n' chips wopping.

JEFFREY DAVY

Faithful yours...

FAITH No More play a particularly grimy type of music, but they're kind of all the grubbier bits of metal, punk, funk and dance which lends itself perfectly to mindless moshing and very little else.

Not that this is necessarily a bad thing, as the band themselves admit "it's a dirty job, but someone's got to do it." A **Brixton Academy** hour was happy. Faith were back in the air and constructing human pyramids certainly seemed to be enjoying themselves, but you'd hardly put Faith No More as very high on a list of sensitive rock acts. And the last thing you'd expect was a cleverly sequenced, well thought out set which switched from ballad to thrash at the drop of a hat.

But variety is what Faith No More's performance is all about. Although they recognise their strength is in their grungy funk metal songs and understandably are milking them to all they're worth, their music has all the signs of turning into something a lot more mainstream and substantial. The slow songs display a lot of intelligence, while fast, more traditional rock numbers show a slightly on lapses into dance postiches (the Rebel MC gets his fair share of abuse). It all reveals a great sense of humour and a love for exuberant showmanship. **JAN WATSON**

Gems in the Junkyard

SOME THINGS to know about **Chris Cavares'** provider of the keyboards for early Green On Red, he evolved into a jobbing musician, contributing some interesting sounds for UK Tricky packs, Giant Sound.

However, in his Junkyard Love LP, a cunning switch of direction was noted and he came jogging home sounding not a little unlike an exasperated Neil Young. It was his clear whine of a vocal that took most honour at Kingston's **Powerhaus**, giving a fairly sparse crowd another lesson in that maxim that when Americans want to get mad, they beat the Brits hands down. Wrecking Yard was presented as a song of almost total misery and quite captivating it was too, but it is not lost within **Cavares'** misty world.

Sporting a guitarist with a built in squeak, the band (also called Junkyard Love) were those sort of acts where the more the merrier is possible. Add to this Cavares' exemplary songwriting, and it's no surprise that those who stayed the course were handsomely rewarded. Playing the sort of roots rock with which Green On Red made their name, Cavares proved he knew all the right tricks. Accepted, any clear bastard can make a guitar stream along, but it takes near genius to do it all in the right place. And that's why this night was so successful; they got everything spot on.

Chris Cavares and his boys will be playing a few more dates in the coming weeks and judging by the reaction to tonight's event, the next dates are going to be packed. Probably about time Rough Trade put a bit more muscle behind the record and stopped worrying about Cavares' alarming sideburns. **DUNCAN HOLLAND**

Heart of the matter

MANDOLINS, FLUTES and acoustic guitars are not instruments you immediately associate with modern-day **Heart**. Yet there the Wilson sisters are, turning **Wendy & Adeline** into a Zeppelin (Vish, Love Alive and Under the Sky). But before you start thinking there's been some sort of roots revival in pop cars, they're back with the power chords and bombast. The folksy flashback only serv-

ed to remind of how Faith Heart have travelled since the two days of Dreamboat Annie — a record that makes All About Eve seem like Anthrax.

Now Heart produce corporate rock to shift units to radio listeners, generally penned by one of the AOR veterans of the 80s (Diane Warren, Holly Knight, Steinberg, Kelly et al).

Singer Anne, still sounding as sensuous as ever, has assumed a more diva-like stature and tends to remain fairly static except for the odd half-hearted push to the beat.

Xtreme real energy, turned on by her more elfin sister Nancy. Unlike lead guitarist Howard Leese who appears to be just surfacing from hibernation, Nancy jumps, skips, dances and grins her way through the set, reworking the older Crazy On You and Straight On particularly well.

The other boys in the band, bassist Mark Andes and drummer Denny Carmosi smile sweetly but add little to proceeding. Even though the efforts on a rock instrument can't save the always silly All I Want To Do, nor the other ballads — These Dreams and Alone — which are as syrupy as you'd fear them to be.

Maybe if Heart threw caution — not to mention the lights, smoke and silly costumes — away they occasionally would they they would really deliver what they costumed.

PAUL STEPHENSON

Heavy handed

AMERICAN BANDS have this uneasy habit of changing the rules. One can quite happily bandy their names around for a few years only to witness a radically redesigned outfit once they return to a UK stage. Such was the case of **The Smithereens**.

Dr. Watson may have professed himself flummoxed, but the clues were there to see back in Marshall amps and the ominous sounds of A/C/D/C's For Those About To Rock (We Salute You). And golly, did they rock.

Since their arrival in the mid-Eighties, The Smithereens have picked up quite a following for their careful melodies, harking back to the late Sixties tradition. This one, it must be confessed, pretty delicate stuff.

Now the time comes ramping on the stage like a bunch of rodents with lead singer Pat DiNizio presenting an unfortunate similarity to famed psychotic warbler Roger Chappell. A Girl Like You was their big hit and this was delivered at maximum volume, while the bass player indulged in tedious stage spritzes thereby failing his audition for Spinal Tap for overacting.

Obviously in their native US, The Smithereens have had to develop a somewhat larger-than-life persona to get noticed. This has worked, but in the close quarters of the **Town And Country** club, the effect fringed on the ludicrous, as you expected a raucous and got hom-fisted punchy plonks, you've got to feel disappointed.

The problem for The Smithereens is that their previous following has now been left far behind and a newer audience among our heavier friends probably haven't had time to pick up the pace. To resolve this situation is going to take some fairly ostent marketing. **DUNCAN HOLLAND**



KIDS PLAY: A New Kid On The Block

Cat calls

DO BANDS bear the scars of this type of show, or are they character building? Having joined the UK tour of their IRS labelmates **Volturno**, **Catervaul** made their London debut on the dismal basement commonroom of **Thames Polytechnic**, bewitched by a sound that veered from chronic to the uncannily energising as people dribbled.

It was hardly the best way to size up this Los Angeles quartet, whose alternative "ethereal" turn on pop material obviously depends on a suitably dramatic atmosphere. Put this in a packed-out or stadium situation and **Catervaul** would open their box of tricks, but in this harsh light, they were reduced to mere

ciphers. The sassy Betsy Martin is from the **Stoussie/Cocotou** twin school of intoxicating wailing; guitarist Mark Schaffer is from the post-Edge school of hard rock chords and affect pedals, while bassist Fred Cross is from the Keith Richards school of the elegantly wasted. The bandona-wearing drummer Kevin Pinnit escapes being hysterical.

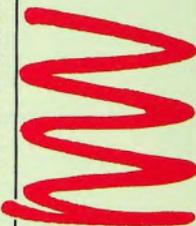
A student official who likened **Catervaul** to Spinal Tap was wide of the mark but you knew what he was getting off, because it felt like **Catervaul** were actors, not care-free naturals in the practice of this airborne rock. Which incidentally could shake you very hard by the tail, as could the piercing Betsy, especially **Anno And Quail** and **Al's Aphrodisiac**. So not all was lost on this strange night on the bowels of South-East London.

MARTIN AUSTON

HEAVY METAL ALBUMS

This Month	Title, Artist	Label, Catalogue No.
1 NEW	TATTOO MILLIONAIRE Steve Dickinson	EMI EAC 351410
2	BIGGEST Heart	Capitol CS192131
3	STRILL GOTE THE BLUES Gary Moore	Capitol C591231
4 NEW	ROCK AID ARKENTIA Various	Libi ASIA 002P 0862
5	THE REAL THING Link Wray	Sire/London 820154
6 NEW	THE GOOD THE BAD AND THE LIVE Mandioca	Varner 8714871
7	BACK STREET SYMPHONY Thunder	EMI EAC 352010
8	MANIC NIVIANA Robert Plant	Es Paranza WS 2207
9	FOUR OF WHAT YOU FANCY The Queerboys	Parade PSC 21210
10	PUMP Alanis	Caplan 3500010
11	A BIT OF SYMBIOLS Led Zepplin	WEA 871511
12	PERMANENT VACATION Aerosmith	Caplan 350010
13	BLACKOUT IN THE RED ROOM Live/Photo	CBS 4643210
14	APPETITE FOR DESTRUCTION Guns N' Roses	Caplan 351210
15 NEW	KLIPPE Various	Polystar 824211
16	INTRODUCE YOURSELF Fish & Mars	Sire/London SP4711
17	SKID ROW Skid Row	Atlantic 7819210
18 NEW	10 FROM A Bad Company	Atlantic/UK WS 2310
19	PURE SOFT METAL Various	Sire/WS 6911
20	HITS OUT OF HELL Live/Real	EMI 8584110
21	THE CLAYTON/INFINITE DREAM Iron Maiden	EMI 810210
22	HESTER Led Zepplin	Budgemoon 102511
23	BYZERK Tyrala	MFN MAF 69
24	BAT OUT OF HELL Live/Real	Cleveland LP EPC82411
25	CAN PLAY WITH... THAT... nos tracken	TAB 6910
26	SHAKE YOUR MAMMETER Bob Dylan	Dot American 625211P
27	FLYING IN A BLUE DREAM Live/Saturn	Food For Thought GR0141P
28	DR FEELGOOD DMiley Crow	Elektra 1K5 59
29	GREATEST HITS Aerosmith	CBS 460203113
30	RECKLESS Bryan Adams	Atlantic/ANA 2511P
31	NEW JERSEY Bruce Springsteen	Varner 870811
32 NEW	THE LAST OF THE RUNAWAYS Gary	ASIA/ANA 52721P
33	WASTED YEARS/STRANGER I... Iron Maiden	EMI 81011P
34	DON'T POREY FOR ME Little Angels	Polydor 82412511P
35	SLAM Don Band	Mercury 8288811P
36	HITS OUT OF HELL Live/Real	EMI 8584110
37	STUSS: THE UJA YEARS 1971-75	EMI 8753010
38	THE HIT LIST Live	Chryslis CR 112311
39	SUPPERY WHEN WET Ben J	Varner 870911P
40	THE LAST DECADE DEPT. RED Various	Caplan 351410

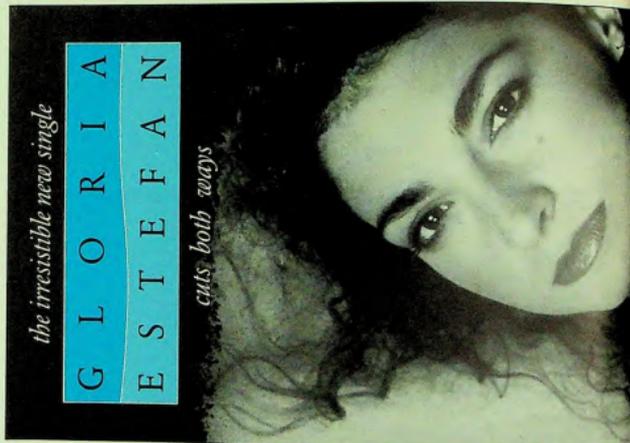
MUSIC WEEK



Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 400 record outlets, incorporating 7", 12", Cassettes & CD single sales.



1	KILLER ○ Adamski	MCA (WCA/T) 1000 (F)
2	BETTER THE DEVIL YOU KNOW Kiki Montezuma	PMI (PMI/T) 56 (F)
3	DIRTY CASH Adventures Of Stevie V	Mercury/Phonogram (MER/C) 311 (F)
4	COVER GIRL New Kids On The Block	CBS (SCK/T) 5 (C)
5	HOLD ON In Vogue	Atlantic/East West A 7788 (T) (W)
6	16 IT'S STILL HAVEN'T FOUND WHAT I'M LOOKING FOR The Chimes	CBS (SCK/T) 1 (C)
7	OPPOSITES ATTRACT ○ Paulo Abdul (feat. with The Wild Pair)	Sire/Virgin (SIR/T) 124 (F)
8	VOGUE ● Madonna	Sire W 962 (T) (W)
9	10 WON'T TALK ABOUT IT (Remix) Beats International	Go Beat GOODR 42 (F)
10	11 TAKE YOUR TIME Monrose (feat. Wondress)	Capitol (12) CLE 97 (E)
11	HOW CAN WE BE LOVERS Michael Ballou	CBS 6559713 (12) 6559718 (A) (C)
12	VENUS Doni Pablo's Animals	Bonanz (BMA/T) 18 (PAC)
13	BLACK VELVET ○ Alannah Myles	Atlantic/East West A 8742 (T) (W)
14	A DREAMS A DREAM Soul II Soul	10/Virgin (TEN/T) 300 (F)
15	12 UN40 DJP International/Virgin DEP 9512 (F)	
16	POLICY OF TRUTH Derivative Music	Mute (12) DUNG 10 (P) (RT)
17	THE POWER ○ Snap	Arista (13) 333 (12) 43133 (BMG)
18	15 ALL I WANNA DO IS MAKE LOVE TO YOU Heart	Capitol (12) CLE 58 (E)
19	GHETTO HEAVEN The Family Stand	Atlantic/East West A 7997 (T) (W)
20	ROAM 857's	Reginald/Warner Brothers W 9822 (T) (W)
21	SOFTLY WHISPERING I LOVE YOU Paul Young	Capitol (12) CLE 58 (E)
22	16 THE POWER OF LOVE Love Train	CBS (SCK/T) 1 (C)



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cuts both ways



41	BACKSTREET SYMPHONY Thunder	EMI (12) 54MPD 137 (E)
42	EXPRESS YOURSELF N.W.A.	Real Gone Music/West (12) 8RW 144 (F)
43	REPUTATION Dusty Springfield	Parlophone (12) 8 6253 (E)
44	HOW WAS IT FOR YOU? James	Fonitone/Phonogram (IM) 512 (2) (F)
45	THE DESPERATE HOURS Marc Almond	Some Britain Parlophone (12) 8 6253 (E)
46	WE GOT THE LOVE Tina Turner & Roy Orbison	Columbia/Capitol (CO) 37 381 (C)
47	SAVE ME Big Country	Mercury/Phonogram (BGC) 812 (F)
48	USELESS (I DON'T NEED YOU NOW) (Remix) Nym Mazelle	Sire/Dun (12) 575 84 (E)
49	VISION OF YOU Behind the Carriage	Virgin (VST) 1344 (F)
50	SNAPPINESS BBQ	Urban/Phyllis (URB) 55 54 (F)
51	HOLD ON Wilson Phillips	S&W (12) 58 6 (E)
52	FIND A WAY Calcutt feat. Queen Latifah	Aimed At Our Time (Big Life) CCUT 8 (T) (W)
53	I'LL BE YOUR EVERYTHING Tommy Page	Sire W 995 (T) (W)
54	HITCHIN' A RIDE Sinitta	Fearless (12) 244 24 (F)
55	JUST A FRIEND Biz Markie	Cold Chillin'/Warner Brothers W 9822 (T) (W)
56	CUTS BOTH WAYS Glória Estefan	Epic 6559827 (12) 6559828 (C)
57	BAKERMAN Laid Back	Arista (12) 256 (12) 43256 (BMG)
58	EVERYBODY NEEDS SOMEBODY TO LOVE The Black Byrds	Atlantic/East West A 795 (T) (W)
59	MAGIC HOUR Mia Farrow	Epic 6407 (1) (C)
60	WITHOUT YOU The Roots	Elektra (E) 1007 (1) (W)
61	HEAVEN GIVE ME WORDS Propaganda	Virgin (VST) 1344 (F)
62	LOVING YOU Maurice Earl/Young T. Party	Columbia/Capitol (CO) 37 381 (C)

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... plus that of Rhino, Unforgettable and other labels, comprises 50 per cent of Mainline's total work, and overstocks the other 50 per cent. "What we've found recently is that a lot of the major users are opting out of vinyl, and I feel that's premature as we still sell a substantial amount," says Collins. "CD has certainly not replaced all of our vinyl sales, and because everybody's into a vinyl dumping syndrome we're getting very good offers on vinyl, which we're passing on to our customers."

Some formats, however, are more buoyant than others. "Casette singles have been a non-runner from the word go, and CD singles have been disappointing. But everything has a price, and if we can buy these things at a saleable price we're happy to do so."

A new development for the company this year has been the launch of Mainline Merchandising, which racks non-traditional outlets with cassettes and CDs in attractive packing with a "gift of music" concept. "We're racking supermarkets, convenience stores and other non-

... old friends. In contrast to the long-established Mainline, Panther has been running for just over two years. However its principals, Aniff Allybokus and Trevor Reidy, have long experience in the field — both had worked for SP&S and Reidy had also been a buyer for Virgin Record Stores.

The company started with a small warehouse specialising in export sales and a single van to handle sole of overstocks and deliveries in the UK. By mid-1989 the company had six van salesmen, and average monthly sales figures have increased threefold in the last 12 months. This is partly due to the fact that the export department under Reidy has also expanded into supplying current product.

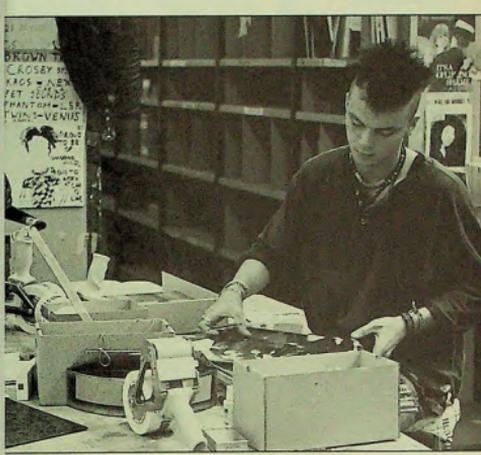
Encouraged by these developments, Panther decided to move into conventional distribution last year, and carry the jazz labels France's Concert, Royal Jazz and Echo Jazz exclusively for the UK, plus classical, jazz and reggae small labels, some issuing product on CD only.

Panther was one of the first companies to take on the overstock CD



E & DISTRIBUTION 26 MAY 1990

ne grown ups!



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In both cases, the volume of business handled has now exceeded the capacity of the buildings. "When the company was bought out, the structure was changed completely and we took on our present name. The next step is to outsource operations into a new purpose-built warehouse near the existing Hayes facility," says Willis. EUK's business is currently building most rapidly on the video side; the company supplies Woolworths and Asda, the NAAFI in the UK and Europe, and a large number of other major clients. Apart from music and video, the company also distributes computer software.

There is, however, plenty of room in the distribution market for specialists — such as Charly, which excels in the blues, soul, R&B and world music scenes, or dance specialists such as G&M. This company moved from its original Stratford warehouse into new premises on the Forest Business Park in July last year, and MD Martin Hewitt feels that this expansion can only continue. Most of G&M's work is on regular stocks. "We do handle a few cut-outs from the American market, but that's a very small percentage of our work. Most of the time we're supplying UK outlets with new dance products. We've managed to break a lot of singles for major labels in the last year," says Hewitt.

Importer/exporters such as Counterpoint, Caroline Interna-

tional and S Gold & Sons cover the whole range of pop, dance, rock and classical product, while large operations such as Terry Blood Distribution/Wynd Up and Prism handle other specialties such as videos, computer software and TV labels as well. But classical product seems equally buoyant.

Brian Hopkins, MD of Conifer, is proud of his company's 12-year history and Gallup-confirmed lead in the full-price classical market among independent distributors. Classical labels represented in the UK include Telarc, BIS and Hungaroton as well as several Scandinavian labels, and there's a huge range of jazz, pop, spoken word and musical product, including the DMP label from the US, Jasmine, The Entertainment, TM Records and Telstar from the UK.

The expansion of Conifer's own classical label Royal Opera House and its three nostalgia ranges has led to the addition of staff member Ricki Wynn (classical marketing manager with David Barnard), and John Wood (sales special projects marketing and coming special projects). "There has been a 400 per cent growth in sales in the last two years," confirms Hopkins, "in large part due to the imaginative leadership of marketing director Alison Wrenham."

The distribution business certainly isn't a bowl of cherries — "we have been faced with an increasingly difficult market," comments Wrenham — but with a range of labels represented from as far afield as Italy, France, Hungary and the US, Conifer is clearly getting that dedication to prestige labels, as well as the more dynamic approach of the overstocks and deletion specialists, can be made to pay off.

TOP 75 SINGLES

26 MAY 1990



MUSIC WEEK



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

1	KILLER ○ Adamski	MCA (MCA) (100) (P)
2	BETTER THE DEVIL YOU KNOW Kylie Minogue	PWL (PWL) (54) (P)
3	DIRTY CASH Adventure Of Steve V	Mercury/Phonogram (MERC) (31) (P)
4	COVER GIRL New Kids On The Block	CBS (CLOCK) (5) (C)
5	HOLD ON En Vogue	Atlantic/East West (A TWENTY) (W)
6	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR The Chimes	CBS (CMTD) (1) (C)
7	OPPOSITES ATTRACT ○ Paula Abdul (duet with The Wild Pair)	Sony/Virgin (SNI) (24) (P)
8	VOGUE ● Madonna	Sire (W 960) (7) (W)
9	WON'T TALK ABOUT IT (Remix) Beats International	Go Beat (GOBE) (4) (P)
10	TAKE YOUR TIME Manmanz (feat. Wondress)	Ca
11	HOW CAN WE BE LOVERS Michael Bolton	CBS (S57) (8) ●
12	VENUS Don Pablo's Animals	Romax
13	BLACK VELVET ○ Alannah Myles	Atlantic/East West
14	A DREAMS A DREAM Soul II Soul	10/Virgin
15	KINGSTON TOWN ○ UB40	DEP (International/Virgin) D
16	POLICY OF TRUTH Depeche Mode	Mute (12) (DN)
17	THE POWER ○ Stoop	Atco (13) (11) (2) (4) (3) (1)
18	ALL I WANNA DO IS MAKE LOVE TO YOU Hearst	Atlantic/East West (A 199)
19	GHETTO HEAVEN The Family Stand	BMG
20	ROOM B52's	Reprise/Warner Brothers (W 9827)
21	SOFTLY WHISPERING I LOVE YOU Paul Young	CBS (YOUNGT) (1)
22	LOVE THING The Pogues	CBS (PAGUE) (1)

41	BACKSTREET SYMPHONY Thunder	EMI (12) (EM) (P) (12) (E)
42	EXPRESS YOURSELF N.W.A.	Reprise (Re) (P) (12) (8) (W) (14) (P)
43	REPUTATION Dusty Springfield	Parlophone (12) (K) (825) (E)
44	HOW WAS IT FOR YOU? James	Fontana/Phonogram (JIM) (512) (P)
45	THE DESPERATE HOURS Marc Almond	Sony/Electra/Parlophone (12) (K) (825) (E)
46	WE GOT THE LOVE Touch Of Soul	Columbia/Olympic (COLO) (26) (C)
47	SAVE ME Big Country	Mercury/Phonogram (BCC) (811) (P)
48	USELESS (I DON'T NEED YOU NOW) (Remix) Nym Magazelle	Sympson (10) (57) (9) (E)
49	VISION OF YOU Bellinda Carlisle	Virgin (VST) (124) (P)

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An expanding distribution market is presenting new opportunities for the specialists as well as for those building business with overstocks and deletions. Mark Jenkins reports

CD joins the grown ups!

THE MAJOR development in distribution over the last year has probably been the emergence of a deletions and overstocks business in CDs. Traditionally, demand has exceeded supply in the CD field, and pressing capacity has never been as high as desired. More recently this situation has reversed, and labels have begun the process of clearing their warehouses of CD stock which has not been able to attract sales at mid-price or even at budget price.

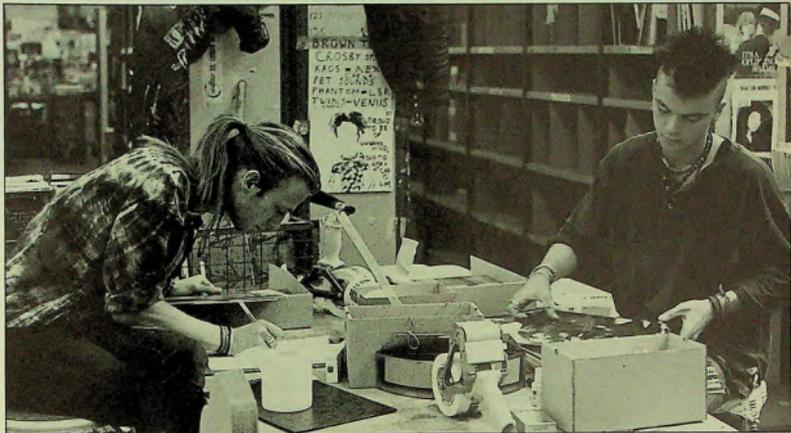
One of the UK's largest specialists in the deletions and overstocks field is Mainline, operating from Croydon. Mainline's Peter Collins believes that the CD business was incomplete until the birth of an overstocks scene. "Mainline has contacts all over the world, and they're all now being offered overstocks in classical, pop, MOR and all types of CDs," he confirms.

Mainline started in the overstocks field some 10 years ago, and now has a coast-to-coast van with five crates carrying both regular stocks and deletions in about equal numbers. "We handle most major sales for the multiples, and since we're doing part of the selling group with our own CD and tape duplication plants, we've been busy working on our own labels as well." Those labels include Big Country, Black Tulip, Sonata, Supreme and several others. "We have two automated lines which originally did a lot of custom pressing, but which are now almost entirely taken up with our own budget repertoire," adds Collins.

Distribution of own label product, plus that of Rhino, Unforgettable and other labels, comprises 50 per cent of Mainline's total work, and overstocks the other 50 per cent. "What we've found recently is that a lot of the major users are opting out of vinyl, and I feel that's premature as we still sell a substantial amount," says Collins. "CD has certainly not replaced all of our vinyl sales, and because everybody's into a vinyl dumping syndrome we're getting very good offers on vinyl, which we're pressing on to our customers."

Some formats, however, are more buoyant than others. "Casette singles have been a non-runner from the word go, and CD singles have been disappointing. But everything has a price, and if we can buy these things at a saleable price we're happy to do so."

A new development for the company this year has been the launch of Mainline Merchandising, which racks non-traditional outlets with cassettes and CDs in attractive packing with a "gift of music" concept. "We're rocking supermarkets, convenience stores and other non-



CAROLINE INTERNATIONAL

traditional outlets with budget material which has always been volume selling." As for the future, Collins sees a fairly buoyant market. "I've been in this business all my working life, through good and bad times, and music has always stood up in times of depression. People will sometimes think twice about buying a new fridge or furniture, but you can't stop them spending on leisure and music. What is coming up next is a substantial business in video overstocks, which involves selling to the same outlets we already know. Many people have drifted into video who used to be in the music business, so it's a case of renewing old friendships."

In contrast to the long-established Mainline, Panther has been running for just over two years. However, its principals, Aniff Alibokkus and Trevor Reidy, have long experience in the field — both had worked for SPBS and Reidy had also been a buyer for Virgin Records Stores.

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Encouraged by these developments, Panther decided to move into conventional distribution last year, and carry the jazz labels France's Concert, Royal Jazz and Echo Jazz exclusively for the UK, plus classical, jazz and reggae overstocks and delete on CD only.

Panther was one of the first companies to take on the overstock CD

challenge, and re-fitted its vans to emphasise CD product. Plans to take on video are also in the air, together with a possible move to larger premises. Most of the company's business is done with Europe, Scandinavia, the US and Japan, with a total workforce of 21 dividing their time between van sales, chasing major labels for possible stocks, taking calls from labels keen to dispose of product, faxing out stock lists, operating a

showroom and providing a 9.30am-7.00 pm telephone order service.

At Entertainment UK Les Willis reports that the company has streamlined its activities, currently operating a warehouse in Hayes which deals with music product, while the K-tel warehouse in Westem Avenue handles video product.

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PANTHER



DISTRIBUTION A-Z

Distribution has become a fine art with few margins for error. Yet the squeeze on wholesalers and distributors to perform better has not limited choice — as one can see from the following A-Z listing.

Abbey Recording Company Ltd

1 Abbey Street, Eynsham, Oxford OX8 1HR
Tel: (0865) 882004
Fax: (0865) 882443
Contact: H F Mudd, A J Wilson
Hours of business: 9.00am-5.00pm Monday-Friday
Ordering/Delivery details: By post or fax by carrier, post or air mail.
Importer/Exporter
Specialist music/Product: Choral, organ instrumental and orchestral music, LP records, cassettes and compact discs. Labels owned: Abbey and Alpha.

Alpha Records (Oxford) Ltd

1 Abbey Street, Eynsham, Oxford OX8 1HR
Tel: (0865) 880204
Fax: (0865) 882443
Contact: H F Mudd, A J Wilson
Hours of business: 9.00am-5.00pm Monday-Friday
Ordering/Delivery details: By post or fax, by carrier, post or air mail.
Importer/Exporter
Specialist music/Product: Choral, organ instrumental and orchestral music, LP records, cassettes and compact discs. Labels owned: Abbey and Alpha.

APT Distribution

The Grain Store, 74 Eldon Street, York YO3 7NE
Tel: (0904) 652524 (sales);

(0904) 611656 (distribution) Fax: (0904) 644190
Contact: Phil Hopwood (sales); Peter Thompson (distribution)
Hours of business: 9.00am-5.30pm Monday-Friday
Ordering/Delivery details: Order by phone or fax. Next-day delivery
Importer/Exporter
Specialist music/Product: Independent, heavy metal, dance.

Arabesque Ltd

Music and Video Distribution, Network House, 29-39 Sterling Road, London W3 8DJ.
Tel: 081-992 7732
Fax: 081-992 0340
Contact: Arthur Richmond, Ruth Smith
Hours of business: 9.30am-6.30pm Monday-Friday
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Audio Merchandisers Ltd

Units 1&2 Forest Works, Forest Road, London E17 6JF.
Tel: 081-523 2981
Fax: 081-523 3202

Contact: Clive Swan
Hours of business: 9.00am-5.30pm
Ordering/Delivery details: Telesales: 081-527 2399; Merchandising: 081-527 0303 (fax: 081-523 3203) 24-hour national distribution.
Specialist music/Product: Specialist merchandising/rack jobbing, UK chart and back catalogue.
7" 7" 2" LP/MC/CD/CDV/Video. In all 16,000 catalogue lines.

Avanti Records

Unit 11, Airlinks Industrial Estate, Spireth Way, Heston, Middlesex TW5 9NR.
Tel: 081-848 9800
Fax: 081-756 1883
Contact: Paul Weiss, David Dunn
Hours of business: 9.00am-5.30pm
Ordering/Delivery details: Ordering by fax and by mail.
Importer/Exporter

Bucks Records Ltd

St Mary's Work, St Mary's Plain, Norwich, Norfolk NR3 3AF.
Tel: (0603) 626221/624290
Fax: (0603) 619999
Contact: Derek Chapman, Chris Evans
Hours of business: 9.00am-6.00pm Monday-Friday
Ordering/Delivery details: All products available from Cartel wholesale.
Specialist music/Product:

Records, cassettes and CDs on independent labels.

Terry Blood Distribution/Wynd Up

18/20 Rosevale Road, Parkhouse Industrial Estate, Newark under Lyme, Staffordshire ST4 7QT.
Tel: (0782) 565656
Fax: (0782) 565400
Contact: D A McWilliam
Hours of business: Admin: 9.00am-5.30pm Monday-Friday; Sales: 9.30am-6.30pm Monday-Friday 10.00am-6.00pm Saturday

Ordering/Delivery details: Telephone sales, minimum order £50 excluding VAT. Delivery via Securion within 24 hours, including Saturday morning.

One-stop facility.
Importer/Exporter.
Jukebox supplier.
Specialist music/Product: All chart product 7", 12", LP, cassette, compact disc and compact disc singles. Extensive range of back-catalogue on all formats and budget range. Distributor for Counterpoint, Old Gold and Ocean. Complete new release service and catalogue range of full price video rental. Largest selection of sell through video titles to cover music, children's feature, special interest, full price and budget computer software for teaching machine types. National Video sales force. National audio sales force. National merchandising team. Complete tracking service available.

TO PAGE FOUR ▶

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ENTERTAINMENT UK LIMITED, CROWN WORKS, CLAYTON ROAD, HAYES, MIDDX. UB3 1HS. CONTACT: NICK WENHAM 081-848 7511.

DISTRIBUTION A-Z

▶ FROM PAGE TWO

BMG Distribution Operations

Lying Lane, West Bromwich, West Midlands B70 7ST.
Tel: 021-500 5545
Fax: 021-553 6880
Contact: John W Henderson, Lyn Robinson
Hours of business:
9.00am-5.30pm
Ordering/Delivery details:
Telesales 021 500 5678.
24-hour delivery on all orders placed before 3.00pm
Specialist music/Product: Music and video suppliers for both in-house and third-party labels.

Bond Street Music Ltd

5 Wigmore Street, London W1H 9LA.
Tel: 071-491 4117
Fax: 071-629 3387
Contact: Waller Collins, Stanley Simmonds
Hours of business:
9.00am-5.30pm Monday-Friday
Ordering/Delivery details:
Orders despatched on day of receipt.
Specialist music/Product:
Spoken word cassettes — Coedman, Hamlyn, Chivers, ISIS, Simon & Schuster, BBC, Language courses — BBC, Beritz, Hugo, Hodder, Linguaphone, Longman, Macmillan, Readers Digest.
Distribution of Arts and Collets Classic labels.

Bostock Records

Unit 4, Sycamore Industrial Estate, Wokely Lane, Heckmondwike, West Yorkshire.
Tel: (0924) 404741/403947
Fax: (0924) 403509
Contact: Marc Fisher
Hours of business:
9.00am-5.00pm Monday-Friday
Specialist music/Product:
Continuous line, overstocks, deletions, country, Sixties.

Caroline International Ltd

56 Standard Road, London NW10 6ES.
Tel: 081-961 2919
Fax: 081-961 1873
Contact: Oliver Comberti, Nik Podganski
Hours of business:
9.30am-6.00pm Monday-Friday
Ordering/Delivery details:
By fax, post or phone. Delivery depends on product ordered.
Worldwide shipping.
Importer/Exporter
Specialist music/Product: All UK labels, wide range of imports: pop, dance, classical

CBS Distribution

Rabans Lane, Aylesbury, Bucks HP19 3BX.
Tel: (0296) 26151/395152
Fax: (0296) 81009
Contact: Jon Leach, A Patterson
Hours of business:
8.30am-5.00pm
Monday-Thursday, 8.30-3.45pm Friday, Anaphones available at all

other times.

Ordering/Delivery details:
Order via telesales: (0296) 395151. Delivery via Securicor.
Specialist music/Product: All CBS and Epic Labels, CBS Masterworks, Chrysalis, Cooltempo, Gol Discs (part), Music video: CMWE, CIC Video, Anel, BBC, Breweorld, CIC Entertainment in Video, Highlifters, MGM/UA, Screen Entertainment, Sony, Vestron.

Chandos Records Limited

Chandos House, Commerce Way, Colchester, Essex CO2 8HQ.
Tel: (0206) 577300
Fax: (0206) 41104
Contact: Richard Harrison, Mark Thirk
Hours of business:
8.00am-6.00pm
Ordering/Delivery details:
Order by phone or fax.
Specialist music/Product:
Classical music only.

Charly Records Ltd

155-166 Ilderton Road, London SE15 1NT.
Tel: 081-639 8603
Contact: Cab Ellis, Joop Visser
Hours of business:
9.00am-5.30pm
Ordering/Delivery details:
Telesales, delivery by Securicor
Importer/Exporter
Specialist music/Product: Rock & roll, jazz, blues, soul, R&B, rockabilly, rock, jazz, gospel, big band, world music, disco, reggae — real music!

CM Distribution

2/4 High Street, Starbeck, Harrogate, North Yorkshire HG7 7HY.
Tel: (0423) 888979
Fax: (0423) 885761
Contact: John Fuller, Andrew Wheatstone
Hours of business:
9.30am-7.00pm
Ordering/Delivery details:
Telephone/postal ordering.
Delivery overnight carrier.
Specialist music/Product: Folk, blues, jazz, world music, reggae, country, caljun.

Collins Classics

37 Duke Street, St James, London SW1Y 6DH.
Tel: 071-930 8882
Fax: 071-930 8472
Contact: Alan Booth
Hours of business:
9.00am-5.30pm Monday-Friday
Ordering/Delivery details:
As Harmonia Mundi.
Specialist music/Product:
Classical label.

Compact Leisure Ltd

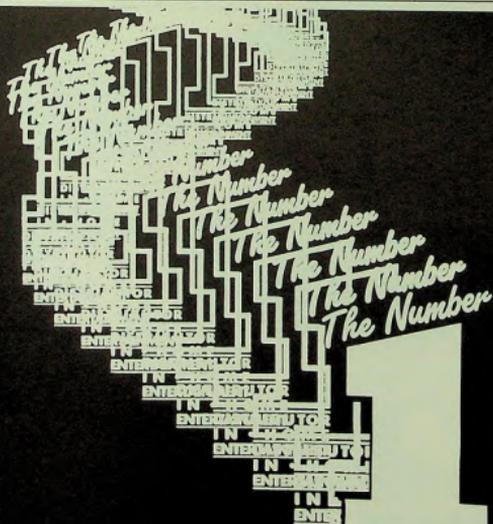
Units 1&2 Forest Works, Forest Road, London E11 6JF.
Tel: 081-523 2266
Fax: 081-523 3202
Contact: Mandy Simmons, Kerry Stones
Hours of business: 9.00a-5.30pm
Ordering/Delivery details:
Sales: 01-523 2266, 24-hour delivery. One-stop facility by arrangement.
Importer/Exporter
Specialist music/Product: CD singles, CDV/compact discs.

Conifer Records Ltd

Horton Road, West Drayton, Middlesex UB7 8JL.
Tel: (0895) 447707
Fax: (0895) 420713
Contact: Roshni Potani, John Wood
Hours of business:
8.30am-6.30pm Monday-Friday
Ordering/Delivery details:
Order desk/telesales: (0895) 441422.
Delivery: 24-48 hours.
Specialist music/Product:
Distributor of imported and UK labels/producer and manufacturer of own labels. Classical: BIS; Compact Selection; Conifer; Hungaroton; ROH; Telarc; Non-Classical: Compact Selection; Conifer; Happy Days; Movie Stars; Saville; TER, TM.

Contact (UK) Ltd

Research House, Fraser Road, Greenford, Middlesex.
Tel: 081-997 5662/997 5663
Fax: 081-997 5664
Contact: Michael Lo Bianco, Geoff Kite
Hours of business: 9.30am till late Monday-Friday
Ordering/Delivery details:
48-hour turnaround for orders placed before 12 noon.
Importer
Specialist music/Product:
Independent records, video and compact discs, merchandising and related products. Licensing and distribution arranged UK and overseas.



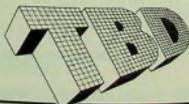
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merchandising to primary distribution in the UK and overseas.

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Terry Blood Distribution, Units 18/19/20 Rosevale Road, Parkhouse Industrial Estate, Newcastle-under-Lyme, Staffordshire ST5 7QT.
Telesales: (0782) 366511/566522/566565/566599.
Fax: (0782) 365400. Telex: 367106 BLOOD G.

Crusader Marketing Company Ltd

Unit 5, Haywood Way, Hastings, East Sussex TN35 4PL
Tel: (0424) 435511
Fax: (0424) 424035
Contact: Roy Murrell, Peter Riley
Hours of business:
9.00am-5.30pm Monday-Friday.
Weekends by appointment.
Ordering/Delivery details:
Order by phone, post, fax, orders despatched same day, 24-hour delivery by parceline.
One-stop facility.
Importer/Exporter
Specialist music/Product: Jazz, nostalgia, Sixties, blues, country and western, Irish and deletions.

LP, tape and CD. Main labels: CBS (Europe), Vogue, Anon, EPM, Avon-Guard (Australia).

Downing Records

31 South Road, Waterloo, Liverpool 22
Tel: 051-920 5221/920 8088
Contact: R Downing, A/Eve
Hours of business:
9.00am-5.00pm Monday-Thursday
9.00am-7.30pm Friday.
Ordering/Delivery details: Cash and carry.
One-stop facility
Specialist music/Product: All.

E MI M&S Services

1/3 Ubbridge Road, Hayes, Middlesex UB4 0SY
Tel: 081-561 8722/848 9811 (sales)
Fax: 081-848 8793
Contact: Alan Williams
Hours of business:
8.30am-5.00pm (telephone sales).
5.00pm-8.00am (answerphone).
Ordering/Delivery details:
Dealer services within 24/48 hours of order placement. Delivery via Securicor.
Specialist music/Product: Records, CDs, cassettes and music videos.

Fax: (0902) 345155
Contact: Robert James
Hours of business:
9.00am-6.00pm Monday-Friday
Ordering/Delivery details: All UK sales through RCA/BMG (and Italy & FDR) 24 overseas territory/distributors in place — call for full list
Importer/Exporter
Specialist music/Product: Labels owned: FM, FM Film Music, FM Dance, Revolver/IMD, Black.

Feedback Inc

PO Box 283, Villa Park, Ill, 60181, USA
Tel: 0101-708 833 5786
Fax: 0101-708 833 5789
Contact: Richard Godwin, Vince Newman
Hours of business:
9.00am-5.00pm central time.
Specialist music/Product: Alternative, indie, metal, classical, rock, punk, hardcore, limited editions, collectables.

Entertainment UK Ltd

Clayton Road, Hayes, Middlesex UB3 7HS
Tel: 081-848 7511
Fax: 081-848 9769
Contact: Nick Wenham, David Bowler
Hours of business:
8.30am-8.00pm
Ordering/Delivery details:
24-hour/48-hour service
Specialist music/Product: Music, video, computer software, blank audio and video. Rack jobber of entertainment products.

F M Revolver Records Ltd

152 Goldthorn Hill, Penn, Wolverhampton WV2 3JA
Tel: (0902) 345345

Ordering/Delivery details: Own vans covering London and home counties via Securicor.
Importer/Exporter
Specialist music/Product: Soul dance cuts, 12" UK and import, LP UK and import, CDs and cassettes.

S Gold & Sons (Records) Ltd

Gold House, 69 Flempton Road, Leam, London E10 7NL
Tel: 081-539 3600 (orders 081-558 7133)
Fax: 081-539 2176
Contact: Jonathan Gold, Stuart Perky
Hours of business:
9.00am-6.00pm Monday-Friday.
8.30-1.00pm Saturday
Ordering/Delivery details:
Carriage free for orders value £75 or over. Small handling charge for smaller orders. Next day delivery throughout UK.
One-stop facility.
Exporter
Specialist music/Product: Wholesalers of records, cassettes, CDs and all videos.

Gopaco Ltd

European Business Centre, 76 Eden Street, Kingston, Surrey KT1 1DL
Tel: 081-549 1466
Fax: 081-547 1652
Contact: Neale Parker
Hours of business:
8.30am-6.00pm Monday-Saturday

Discovery Records

The Old Church Mission Room, Kings Corner, Pewsey, Wilts SN9 5BS
Tel: (0672) 63931
Fax: (06729) 63934
Contact: Mike Cox, Bill Trythall
Hours of business:
9.30am-5.30pm Monday-Friday
Ordering/Delivery details:
Orders taken by post, phone, fax or rep calls. Prompt deliveries Securicor and Parceline. Minimum order without surcharge £50.
Specialist music/Product: Specialist in imported jazz, world and back catalogue rock music on

Gordon Duncan Records

9 Market Place, Inverurie, Aberdeenshire AB5 9PU
Tel: (0467) 21517
Contact: Gordon Duncan, Colin Morrison
Hours of business:
8.30am-5.30pm Monday-Friday.
Ordering/Delivery details:
Orders by telex, orders despatched same day by Securicor.
Importer/Exporter
Specialist music/Product: Main Scottish wholesaler for over 70 labels.

G & M Tapes and Records (Wholesale) Ltd

Unit 11, Forest Business Park, South Access Road, London E15 1AJ
Tel: 081-509 3344
Fax: 081-521 7177
Contact: Danny Barnes, Richard Sotnarine
Hours of business:
9.00am-9.00pm

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For trade enquiries, catalogues and prices contact:
Rashmi Patani,
National Sales Manager: **0895 440450**

For Distribution opportunities Contact:
Brian Hopkins,
Marketing Director: **0895 421217**

For Direct Marketing Enquiries Contact:
Michael Kennedy,
General Manager: **0895 447707**



CONIFER RECORDS DISTRIBUTION
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TELEPHONE: WEST DRAUGHTON (0895) 447707 TELEK: 27492 FAX: 420713

DISTRIBUTION A-Z

► FROM PAGE FIVE

Ordering/Delivery details: Orders to despatch 24 hours
Specialist music/Product: Dealing in all types of music from US and Eastern Block countries. Includes CDs, CD singles, 7", albums, promos, limited editions, box sets and collectables.

Graphic Sound Ltd

PO Box 34, Maidstone, Kent ME16 8DS.
Tel: (0622) 682196
Fax: (0622) 764214
Contact: Penny Hogen, Stephen Gold
Hours of business: 9.00am-5.00pm Monday-Friday
Ordering/Delivery details: Telephone/Telex/Fax — delivery 48 hours.

Greyhound Records

130A Plough Road, Battersea, London SW11 2AA.
Tel: 071-924 1166
Fax: 071-924 1471
Contact: Tony Hickmott, Paul Callaghan
Hours of business: 9.30am-5.30pm Monday-Friday
Ordering/Delivery details: Orders placed by phone before midday are usually despatched via parceline same day.
Importer/Exporter
Specialist music/Product: We are specialist non-parallel import wholesaler and distributor

covering all types of music apart from classical.

Harmonia Mundi (UK) Ltd

19-21 Nile Street, London N1 7LR.
Tel: 071-253 0863/253 0865
Fax: 071-253 3237
Hours of business: 9.00am-5.30pm Monday-Friday.
24-hour answerphone
Specialist music/Product: Classical, jazz, world music.

Hermanex Ltd

137A High Street, Loughton, Essex IG10 4LT.
Tel: 081-508 3723
Fax: 081-508 0432
Contact: Peter Harris, Darren Ridgeway
Hours of business: 9.00am-5.30pm Monday-Friday
Ordering/Delivery details: 72 hours

HR Taylor Ltd

139 Brimsgrrove Street, Birmingham B5 6RG.
Tel: 021-622 2377
Fax: 021-622 4700
Contact: Bill Lamb, Colin Grant
Hours of business: 9.00am-5.00pm Monday-Thursday, 9.00am-2.00pm Friday.
Ordering/Delivery details: 48 hours delivery via Securicor.
Specialist music/Product: A wide range of specialist music.

Lichiban Records Ltd

Research House, Fraser Road, Perivale, Middlesex UB6 7AQ.
Tel: 081-991 5990
Fax: 081-991 5904
Contact: Gof Abbey
Hours of business: 9.30am-5.30pm
Ordering/Delivery details: Phone, fax/post, courier.
Specialist music/Product: Most forms of black music from independent US labels with exclusive agreements.

John Jack

T/A Cadillac Distribution, 180 Shaftesbury Avenue, London WC2H 8JG.
Tel: 071-836 3646
Fax: 071-497 9102
Contact: John Jack
Hours of business: 10.00am-6.00pm Monday-Friday
Ordering/Delivery details: Phone/fax. Post/air freight/courier.
One-stop facility
Specialist music/Product: Jazz and ethnic.

Jetstar

155 Acton Lane, Park Royal, London NW10 7NH.
Tel: 081-961-5818
Fax: 081-965 7008
Contact: Joy
Hours of business: 8.00am-7.00pm Monday-Friday, 8.00am-3.00pm Saturday, 8.30am-3.00pm Sunday.

Ordering/Delivery details: Next-day delivery by Parceline. Exclusive line available for order by fax: 081-965 7008.
One-stop facility.
Importer/Exporter
Jukebox supplier.
Specialist music/Product: Dance music, reggae, soca.

Jewish Music Distribution

PO Box 232, Harrow, Middlesex HA1 2NN.
Tel: 081-907 1905
Fax: 081-907 6762
Contact: Mrs G Auerbach
Hours of business: 9.00am-5.00pm Monday-Friday, 9.00am-1.00pm Sunday.
Ordering/Delivery details: Orders by mail, telephone or fax.
Specialist music/Product: All music of Jewish interest, including classical, folk, liturgical, cantorial, Klezmer, Ladino, Yiddish and traditional ethnic music.

Kingdom Records Ltd

Crown House, 119 The Broadway, London NW2 3GJ.
Tel: 081-208 4448
Fax: 081-208 4343
Hours of business: 9.30am-6.00pm
Ordering/Delivery details: Orders by telephone, fax and post. Delivery times nominated by customer. Areas: UK and world.
Importer/Exporter
Specialist music/Product: Records, CDs and cassettes. Labels include Kingdom, Kingdom Jazz,

Convaller, Killenwatt, Bandit, Twinkle, Shaka.

K-tel International (UK) Ltd

620 Western Avenue, London W9 0TU.
Tel: 081-992 8055
Fax: 081-992 3652
Contact: Bob Stevens
Hours of business: 9.00am-5.30pm
Ordering/Delivery details: 24-48 hours
Specialist music/Product: All types of music.

Koch International

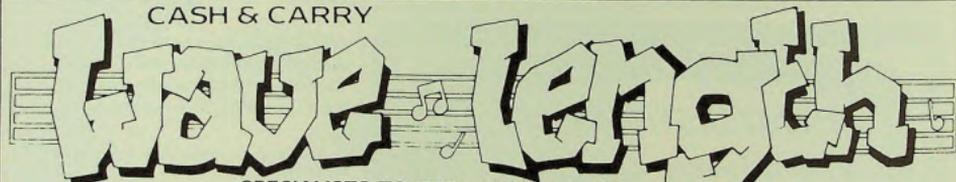
320 King Street, London W6 0RR.
Tel: 081-846 9010
Fax: 081-748 0900
Contact: Karen Pitchford
Hours of business: 9.00am-6.00pm
Ordering/Delivery details: Orders taken by reps or direct to office.
Specialist music/Product: Classical and jazz.

Lasgo Exports

Unit 2, Chappans Park Industrial Estate, 378-388 High Road, Willesden, London NW10 2DY.
Tel: 081-459 8800
Fax: 081-451 5555/451 6773
Contact: Charlie Paulinski, Mark O'Donnell
Ordering/Delivery details: Worldwide export

TO PAGE EIGHT ►

CASH & CARRY



SPECIALISTS TO THE MARKET TRADE

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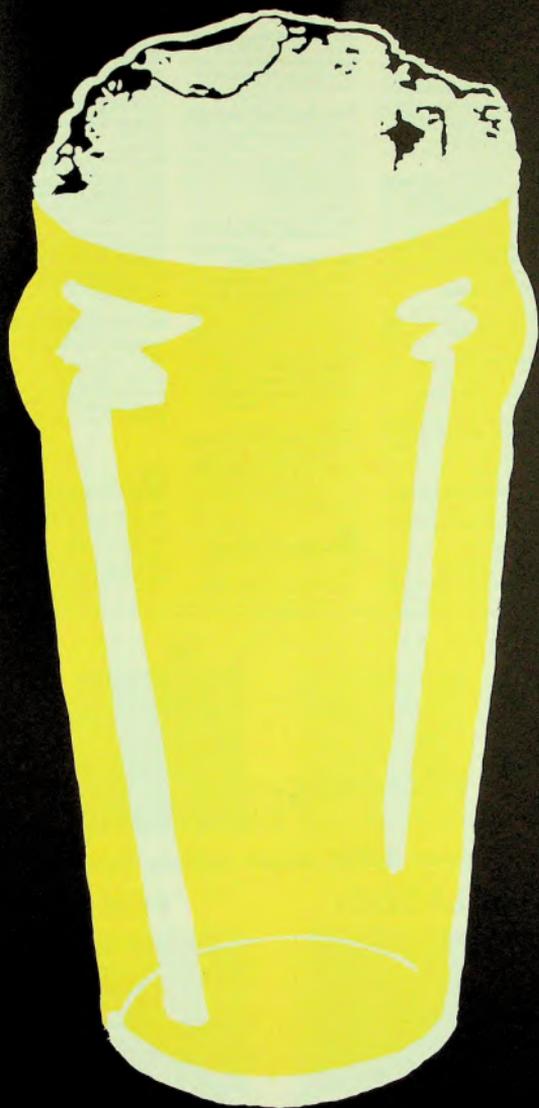
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Merchandising

Export

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Fax: 904 0221 Export: 081-908 5339

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111, Wembley Commercial Centre
East Lane, North Wembley HA9 7FH



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► FROM PAGE SIX

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Specialist music/Product: All major & independent labels, specialising in disco, heavy metal, jazz, funk, classical and video.

**Mainline Record
Distribution (MRD)**

Unit 1, Mill Lane Trading Estate, Mill Lane, Purley Way, Croydon CR0 4AA.

Tel: 081-686 3636
Fax: 081-681 8005/677 1388

Contact: Peter Collins

Specialist music/Product: Labels owned — Big Country, Big Time, Black Tulip, Blue City, Classiphon, Commander, Heartbeat, Jazz Life, Loner, MCR, MCR Classics, Musique International, Noel Streetlife, Sonato, Supre, Virtuoso. Labels distributed: Rhino, Unforgettable, major company product that is not available in the UK.

Masons Music

M International Buildings, Dept 7, Grove Road, Hastings, Kent TN35 4JZ.

Tel: (0424) 427562
Fax: (0424) 434362

Contact: Moll Thomas, Justin Caherill

Hours of business: 9.00am-5.30pm Monday-Friday
Ordering/Delivery details: From stock/next day of post

Specialist music/Product: Rock/pop merchandise, including T-shirts, patches and programmes.

Michele International Ltd

Unit E, The Acorn Centre, Rowback Road, Hainault, Essex IG6 3TU.

Tel: 081-500 1819
Fax: 081-500 1745

Contact: Terry Donoff

Hours of business: 9.00am-5.00pm Monday-Friday

Ordering/Delivery details: Labels: Stradivari; Hindsight; Michel

Importer/Exporter

Specialist music/Product: Classical, jazz, MOR.

MMG Distribution

Magnum House, High Street, Lane End, Buckinghamshire HP1 4JG.

Tel: (0494) 882858
Fax: (0494) 882631

Contact: Lynne Williams

Hours of business: 9.30am-5.30pm

Importer/Exporter. Jukebox supplier

Specialist music/Product: Rock & roll, blues, reggae, soul, rhythm & blues, country, country rock, folk, jazz, MOR.

Mono Distributors (Jersey)

First Floor, Freight Terminal, States Airport, St Peter, Jersey, Channel Islands.

Tel: (0534) 45161
Fax: (0534) 43282

Hours of business: 9.00am-5.30pm Monday-Friday

Specialist music/Product: Distribution of mid-price and budget products (MFP & Pickwick). TDK wholesale distributor for the Channel Islands.

Music Book Distributors Ltd

Unit 31J, Personage Farm Industrial Estate, Stansted, CM24 8TY.

Tel: (0279) 813585
Contact: Neil Taylor

Hours of business: 9.30am-5.00pm

Specialist music/Product: Books and sheet music.

Music World Imports

1 Graham Road, Wealdstone, Harrow, Middlesex HA3 5RP.

Tel: 081-427 6107
Fax: 081-427 6119

Contact: Lesley Foster, Lesley-Ann

Hours of business: 8.00am-5.00pm

Ordering/Delivery details: Phone, fax, post and reprints. 2-3 days and special overnight delivery.

Specialist music/Product: Distributor for Power Dance label, Duraco classical, Duraco Living Sounds and Duraco Sound Effects.

Importer of dance, country and rock in all formats with special order service.

New Note Distribution Ltd

Unit 2, Orpington Trading Estate,

St Mary's Croy, Orpington, Kent BR5 3SR.

Tel: (0689) 77884
Fax: (0689) 77891

Contact: Eddie Wilkinson, Graham Griffiths

Hours of business: As Pinnacle

Ordering/Delivery details: As Pinnacle

Importer

Specialist music/Product: Jazz/contemporary

classical/world music. Distributed labels include: ECM, GRP, Concord, Messidor, Intuition, America Calve

Gaio/Gramavision, King/Paddlewheel, Jazz House, Landmark, JVC, MCA imports, Male Jazz, Loose tubes, Hothouse Records, Optimism, VeraBra and Newwera Era.

Nine Mile Distribution Ltd

142 Liverpool Road, London N1 1LA.

Tel: 071-700 2480
Fax: 071-700 1425

Contact: Peter Dodge

Hours of business: 9.00am-6.30pm.

Object Enterprises

Slond 871 House, Caxton Way, Walford, Herts WD1 8UF.

Tel: (0923) 55558
Fax: (0923) 816880

Contact: Peter Stock, Steve Frain

Hours of business: 9.00am-6.00pm Monday-Friday

Specialist music/Product: Only distributes own product not third party labels.

Oldies Unlimited

Dukes Way, St Georges, Telford, Shropshire.

Tel: (0952) 616911
Fax: (0952) 620361

Contact: A.J. Lewis, Russell

Mathews

Hours of business: 9.00am-6.00pm

Ordering/Delivery details: Full catalogue of our ranges available on request.

Importer/Exporter

Specialist music/Product: Overstock and deleted product.

Outlet Recording Co Ltd

15-21 Gordon Street, Belfast, BT1 2LG.

Tel: (0232) 322826
Fax: (0232) 332671

Hours of business: 9.00am-5.30pm Monday-Friday.

9.00am-1.00pm Saturday. (Van sales — seven days, 24 hours).

Ordering/Delivery details: Post-Metro Express/own vans

Specialist music/Product: Irish traditional, folk Irish, US country, and all major labels.

Pacific Records

Pacific House, Vale Road, London N4 1GB.

Tel: 081-800 4465 (Admin), 081-800 4490 (Sales)
Fax: 081-800 3242



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- 3) Weekly phone outs
- 4) Specialist import service
- 5) Comprehensive Export service

For further information contact Arthur Richmond or John Brown on 081-993 5966
Arabesque Distribution, Network House, 29-39 Stirling Road, London W3 8DJ.

A NETWORK LEISURE GROUP COMPANY

Contact: Nigel Reveler, Mike Fay
Hours of business:
 9.00am-6.00pm
Ordering/Delivery details: Next-day delivery via Parceline/Securicor.
Specialist music/Product:
 Distributor for various UK labels, including: ODE, Debut, Desire, Immaculate, Rumor, Submission, Tam Tam, Fiction Independent, Check This, Big World.

Panther Music

Unit 4, Chagmans Park Industrial Estate, 378-388 High Road, Willesden, London NW10.
 Tel: 081-459 1212
 Fax: 081-459 1119
 Contact: Philip Edwards (UK), Trevor Keidy (Exports)
Hours of business:
 9.30am-6.00pm, late for overseas visitors
Ordering/Delivery details: Fax or phone plus nationwide van sales coverage. Delivery: 24 hours. One-stop facility.
Importer/Exporter
Specialist music/Product:
 Exporters of all current UK labels. Importers of a selection of European labels. Wholesaler of oversock and delions of many UK labels, plus many budget labels and special editions.

Parkfield Music

Unit 12, Brunswick Industrial Park, Brunswick Way, New Southgate, London N11 1YH
 Tel: 081-368 7788

Fax: 081-368 3681
 Contact: Malcolm Sharp, Tracey Doyle
Hours of business:
 9.30am-6.00pm
Importer/Exporter. Jukebox supplier.
Ordering/Delivery details: All sales through BMG.

Pic-a-Tape Ltd

Unit 5, Essex Street, Preston, Lancashire PR1 1GD.
 Tel: (0772) 718131
 Fax: (0772) 203155
 Contact: G E Taylor
Hours of business:
 9.00am-6.00pm Monday-Friday, 9.00am-12.00pm Saturday
Ordering/Delivery details:
 Telephone orders received by midday despatched same day for next day delivery.
Specialist music/Product:
 Pic-a-Tape supplies a range of leisure-related products to non-traditional outlets. Recommended suppliers to Granada, Trusthouse Forte, Texaco, BP, Mobil and many more major oil companies.

Pinnacle Records

Electron House, Cray Ave, St Mary Cray, Orpington, Kent BR5 3PN.
 Tel: (0689) 70622
 Fax: (0689) 78269
 Contact: Steve Mason, Sean Sullivan
Hours of business:
 9.00am-6.00pm
Ordering/Delivery details:
 Order desk: (0689) 73144;
 24-hour delivery.

Play a Sound

15 Bell Lane, Byfield, Northants NN11 6US.
 Tel: (0327) 61830
 Fax: (0295) 256877
 Contact: Karl Postison
Hours of business: Vehicle distribution, merchandising delivery
Specialist music/Product: Audio, video, compact disc, distribution for the petrol forecourt retail trade.

PolyGram Recording Operations Ltd

PO Box 36, Clyde Works, Grove Road, Romford RM6 4QT.
 Tel: 081-590 6088
 Fax: 081-597 1011
 Contact: Jeff Bardsley
Hours of business:
 8.30am-5.30pm
Ordering/Delivery details:
 Telephone sales: 081-590 6044, 8.30am-5.30pm. Ansafone service outside of business hours. Delivery in 24/48 hours.

Prism Leisure Corporation

Unit 1, Baird Road, Enfield, Middlesex EN1 15J.
 Tel: 081-804 8100
 Fax: 081-805 8001
 Contact: Lawrence Kuttner, Simon Checketts (sales)
Hours of business:
 9.00am-5.30pm Monday-Friday
Ordering/Delivery details:
 Telesales via quarterly catalogue or visit Shipping via Parceline, 24 hours.

Importer/Exporter
Specialist music/Product:
 Mid-price label incl. BR Music, Pastimum Music, Dance Band Days, Masters, Irish labels incl. Ritzy, Dolphin, Outlet, Tara. TV labels incl. telstar, Stylus, Harmoc, K-tel: various video labels, Platinum Music Video and video licensing (contact Steve Brink).

Power Records Ltd

29 Riversdale Road, Thames Ditton, Surrey KT7 0QN.
 Tel: 081-398 5236/398 5732
 Fax: 081-398 7901
 Contact: Barry Evans, Tony Palato
Ordering/Delivery details:
 Distribution is via BMG (UK) Ltd.

RDL

27 Brampton Close, Cheshunt, Herts EN7 6HZ.
 Tel: (0992) 29970
 Fax: (0992) 33488
 Contact: Colin, Susan
Hours of business: 24 hours
Ordering/Delivery details: Mail order
Specialist music/Product:
 Distributor of indie labels and catalogue from the Gramophone Company of India.

RDL/Jaques Distribution

27 Brampton Close, Cheshunt, Herts EN7 6HZ.
 Tel: (0992) 29970
 Fax: (0992) 33488
 Contact: H J Jaques

Hours of business:
 9.00am-5.00pm weekdays
Ordering/Delivery details:
 Telephone and fax orders accepted

Importer/Exporter
Specialist music/Product:
 Wholesaler to the trade of VHS video cassettes. Distributor of indie labels of wholesalers and retail outlets.

Recommended Distribution

387 Wandsworth Road, London SW8 2JL.
 Tel: 071-622 8834
 Contact: Phil England, Ollie Glass
Hours of business:
 11.00am-6.00pm
Ordering/Delivery details:
 Terms negotiable. No order too small
Importer/Exporter
Specialist music/Product:
 Experimental: jazz/improvisation/electronic/composition/difficult music/rock. New music from around the world.

Record Services

30/32 Sir John Rogersons Quay, Dublin 2, Ireland.
 Tel: (0001) 71 4011
 Fax: (0001) 71 4554
 Contact: Brian Wynne
Hours of business:
 9.15am-5.30pm
Ordering/Delivery details: Rep, tele-sales, 24 hour delivery service, own service to Dublin, Securicor to rest of country

TO PAGE 10 ►

FROM JAVA TO GUINEA VIA STERN'S



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 Infectious traditional Indonesian dance music with their 'topping star'.



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 Hindi popular film music from the 50's and 60's as featured in "Movie Mahal" on Channel 4.



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 74 minute, 1-track assortment from the small, intrepid world of Rogge Records.



AFRICAN MOVES Vol. 2.
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 No better introduction to the meeting of African tradition and Western technology - sheer class. (The Guardian)



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► FROM PAGE NINE

Importer/Exporter
Specialist music/Product: MOR, Irish. Distribute: K-tel, MCA, Island, Castle, Mather.

Retrack UK Ltd

Unit 1, Mill Lane Trading Estate, Mill Lane, Parley Way, Croydon CR0 4AA.
 Tel: 081-686 3636
 Fax: 081-681 8005
Contact: Peter Collins
Specialist music/Product: Retrack UK is the number one supplier of overstocks and deletions to the retail music industry. MRD/Retrack UK has six van-sales operations covering London and the South, north London and the Home Counties, Birmingham and the Midlands area, Scotland.

Revolver IMD

152 Goldthorn Road, Penn, Wolverhampton WV2 3JA.
 Tel: (0902) 345345
 Fax: (0902) 345155
Contact: Mark Edwards
Hours of business: 9.00am-6.00pm Monday-Friday
Ordering/Delivery details: Sales BMG and on EROS. No minimum orders and imports are offered at UK prices
Importer
Specialist music/Product: Overseas albums, cassettes and CDs.

Ross Records Distribution

29 Main Street, Turfitt, Aberdeenshire AB5 7AB.
 Tel: (0888) 68899
 Fax: (0888) 63933
Contact: Gibson Ross, Dorothy Stephen
Hours of business: 9.00am-5.00pm Monday-Friday
Ordering/Delivery details: National Courier/Post office deliveries
Specialist music/Product: Scottish, Irish country music specialists.

Rough Trade Distribution

142 Liverpool Road, London N1 1LA.
 Tel: 071-609 3025
 Fax: 071-700 1425
Contact: Mike Holdsworth
Ordering/Delivery details: Orders via Cartel Wholesale (telexes and/or sales reps). Deliveries nationwide by overnight courier.
Specialist music/Product: Export dept: Tel: 071-700 1184/5; fax: 071-700 1246. Demix (specialist dance distribution & sales dept): tel: 071-700 1179. New Routes (specialist world music distribution & sales dept): tel: 071-700 1183.

Sain (Recording) C/y

Canolfan Sain, Llandwrog, Caernarfon, Gwynedd LL54 5TG.
 Tel: (0286) 831111
 Fax: (0286) 831497

Hours of business: 9.00am-5.00pm (office), erratic (studio)
Ordering/Delivery details: Normal administrative procedures
Importer/Exporter. Jukebox supplier
Specialist music/Product: Welsh records, cassettes and compact discs, extensive studio facilities.

Serenceti Records

43A Old Woking Road, West Byfleet, Surrey KT14 6LG.

Tel: (09323) 51925
 Fax: (09323) 36431
Contact: Mike Wells, Martin Howell
Hours of business: 8.30am-6.00pm
Importer/Exporter
Specialist music/Product: African imports — Zimbabwe, South Africa, Kenya, Nigeria — all labels, Indian & Pakistan imports.

Sue Seek

T/A Red Ruby, 134 Old Field Road, London SE1 6ZNE.
 Tel: 081-252 0598
Hours of business: 9.30am-3.30pm
Specialist music/Product: A: Shadow of my mind, B: Calling UFO RY 001 Red Ruby; A: American Man/American Lover, B: Calling UFO Beat-Toe RY 002 Red Ruby; A: I don't care, B: Tender Touch RY 003 Red Ruby; A: Tender Kiss, A: My dream man, dream lover RY005 Red Ruby.

Solomon & Peres Ltd

120 Coach Road, Templepatrick, Co Antrim B13P OHB.
 Tel: (08494) 32711
 Fax: (08494) 32800
Contact: Mervyn A Solomon, Les R Paterson
Hours of business: 9.00am-5.00pm Monday-Friday
Ordering/Delivery details: All orders received by 12.30pm, delivered the same day. All orders after 12.30pm, delivered the following morning.
One-stop facility.
Importer/Exporter. Jukebox supplier.
Specialist music/Product: Wholesale all major record/video labels.

Soundsound Ltd

Units 1 & 2, Forest Works, Forest Road, London E17 6JF.
 Tel: 081-523 2981
 Fax: 081-523 3202
Contact: Clive Swan, Steve Mandy
Hours of business: 9.00am-5.30pm
Ordering/Delivery details: Telexes 01-527 2399, 24-hour national distribution.
Specialist music/Product: UK chart/catalogue wholesalers.
Handling LP/IMC/CD/CDV/Video 12"/7". Exclusive label distribution.

Soundsound (Jukebox) Ltd

Units 1 & 2, Forest Works, Forest Road, London E17 6JF.

Tel: 081-527 830
 Fax: 081-527 9757
Contact: Graham Lomden
Hours of business: 8.30am-6.00pm
Ordering/Delivery details: Customer enquiries/sales: 081-527 8300

Jukebox supplier: Specialists in chart, golden oldies, special jukebox packs including DC/CDV boxes.

SP&S Sales Ltd

137A High Road, Loughton, Essex IG10 4LT.
 Tel: 081-508 3723
 Fax: 081-508 0432
Contact: Peter Harris, David Galsby
Hours of business: 9.00am-5.30pm Monday-Friday
Ordering/Delivery details: Van delivery service supplying all UK
Specialist music/Product: Specialist in deletions/overstocks.

SRD

131-133 Myddleton Road, London N22 4NG.
 Tel: 081-889 6555
 Fax: 081-889 2979
Contact: John Knight, Gareth Ryan
Hours of business: 9.30am-8.00pm
Ordering/Delivery details: Orders placed by telephone by 5.00pm, delivered next day
Specialist music/Product: Independent labels including Big Kiss, Blurg, Better Youth, Corpus Christi, Crass, Decoy, Dischord, Dossier, Funf und Vierzig, Gltter



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 Fax 0904 644190

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Spartan Entertainment Ltd T/A Spartan Records

3 Sevenex Parade, London Road, Wembley, Middlesex HA9 7HQ.
Tel: 081-903 4753 (eight lines)
Fax: 081-903 7853
Telesales: 081-903 8223
Contact: Thomas A McDannell, David G Thomas
Hours of business:
9.00am-5.30pm
Ordering/Delivery details:
Telesales and field force, 24 hour delivery
Specialist music/Product:
Distributor of all formats of recorded music and videos.

Stems Distribution

116 Whitehall Street, London W1P 5RW.
Tel: 071-388 5533
Fax: 071-388 2756
Contact: Scot Lun (exports), Ian Thomas (domestic)
Hours of business:
10.30am-6.30pm Monday-Friday
Ordering/Delivery details:
Orders under £25, customer pays carriage. Delivery by post.
Importer/Exporter
Specialist music/Product: African and latin, plus traditional and contemporary music from all around the world.

Target Records Sales Ltd

Target House, Cornwall Road, Croydon, Surrey CR9 2TG.
Tel: 081-686 3322

Fax: 081-681 6523
Contact: L Adams, J Elliot
Hours of business: 9am-6pm
Monday-Friday
Ordering/Delivery details: 48 hours Securicor
Importer/Exporter
Specialist music/Product:
Specialise in cassettes, CD — classical, classical deletions, MOR and jazz.

Theme Schemes

PO Box 34, Maidstone, Kent ME1 6DS.
Tel: (0622) 683196
Fax: (0622) 764214
Contact: Penny Hogan
Hours of business: 9.00am-5.00pm Monday-Friday
Ordering/Delivery details:
Telephones, telex, fax — delivery 48 hours.
Specialist music/Product: Theme and background music cassettes and books. Travel and branded promotional cassettes.

Total Record Company

Unit 7, Papsy Court, The Chase, Clapham Common, London SW4 0NF.
Tel: 071-978 2300
Fax: 071-498 6420
Contact: Henry Semmence, Fra O'Donnell
Hours of business:
9.00am-6.00pm Monday-Friday
Specialist music/Product: Main distribution via BMG-West Brom, 021-500 5678.

Wavelength

Unit 3E, Building B, Wembley Commercial Centre, East Lane, North Wembley HA9 7FH.
Tel: 081-904 0774/2611
Fax: 081-904 0221
Contact: James Ali, Steve Glover (export manager)

Hours of business:
10.00am-6.00pm Monday-Friday
Ordering/Delivery details:
Parceline
Specialist music/Product:
Distributors for Echo Jazz. Also wholesalers to retail and market sectors in MOR, Irish, TV advertised, chart, back catalogue, overprints and deletions, import and export, videos, cassettes and CDs.

WEA Records Ltd

PO Box 59, Alparton Lane, Wembley, Middlesex.
Tel: 081-998 8844
Fax: 081-998 3429
Hours of business:
8.00am-5.00pm Monday-Thursday, 8.00am-1.00pm Friday
Ordering/Delivery details:
Order desk tel no: 081-998 5929.
Delivery effected the following day.

Windsong International Ltd

Electron House, Cray Avenue, St Mary's Cray, Orpington, Kent BR5 3KJ.
Tel: (0689) 36969
Fax: (0689) 890392
Contact: Steve Mason, Steve Humphrey
Hours of business:
9.00am-6.00pm Monday-Friday
Ordering/Delivery details:
Order by telephone/fax (sales team of 10 can provide full product information and new release details). Also through Pinnacle, (0689) 70622.

Importer/Exporter
Specialist music/Product:
Windsong International is a worldwide wholesale distributor of recorded music product. Export division: exporting all product (LP/CD/MC/1 2" 7" DAT/video/merchandise). Import division: import and UK sales of non-parallel LP/CD/MC/1 2" from all countries.

Words and Music Ltd

58-62 High Street, Billingshurst, West Sussex RH14 9NY.
Tel: (0403) 785131
Contact: Derek Lawson
Hours of business:
9.30am-5.00pm
Importer/Exporter
Ordering/Delivery details: As required.

Word (UK) Ltd

9 Holdam Avenue, Bleckley, Milton Keynes MK1 1QR.
Tel: (0908) 648440
Fax: (0908) 648592
Contact: Ian Hamilton, David Withers
Hours of business:
9.00am-4.50pm
Ordering/Delivery details:
Phone, fax, post/delivery via Parceline
Specialist music/Product:
Gospel, contemporary Christian, inspirational, instrumental.

WRD (Worldwide Record Distributors) Ltd

282 Camden Road, London NW1 9AB.

Tel: 071-267 6762/3/4
Fax: 071-482 4029
Contact: S Johanson, Julian Kay
Hours of business:
9.30am-6.00pm

Ordering/Delivery details:
Phone or fax. Delivery by Parceline courier express
Importer/Exporter
Specialist music/Product: Rock, pop, MOR, easy listening.

WRPM

62 Woodstock Road, Birmingham B13 9BN.
Tel: 021-449 7041
Contact: Caroline Hutton
Hours of business:
9.30am-5.30pm
Ordering/Delivery details:
Minimum order — five items.
Importer/Exporter
Specialist music/Product:
Women's music.

MUSIC WEEK



A Spotlight Publications Ltd publication, incorporating Record & Tape Retailer and Record Business.

Greater London House, Hampstead Road, London NW1 7QZ. Tel: 071-387 6611. Telex: 299485 MUSIC G.

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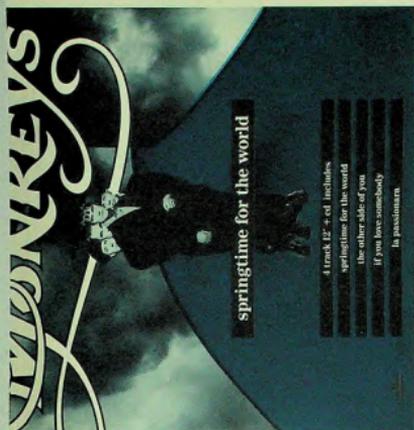
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- ★ CDV listings year to date
- ★ Album tracks in alphabetical order
- ★ Singles chart - new entries for the year to date plus initial entry date, highest position, weeks on chart and producer, all fully cross referenced
- ★ Albums chart - new entries for the year to date plus initial entry date, highest position, weeks on chart, and producer, all fully cross referenced
- ★ Music Video releases - the year's releases listed alphabetically with dealer price
- ★ Sell-Through Video releases - the year's releases listed alphabetically with dealer price
- ★ Classical releases in composer order.

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springtime for the world

4 track 12" + cd includes
springtime for the world
the other side of you
if you love somebody
the godfather

THE SINGER	THE SONG	THE DATE	THE CHART
4	LET'S DANCE (feat. The Chorus)	11	11
5	11	11	11
6	6	6	6
7	7	7	7
8	8	8	8
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34	34	34	34
35	35	35	35

23	ANGEL	Enrythmics	RCA/CMTI 2118
24	KISSING GATE	Sam Brown	ALMA (AM) 154
25	PAPA WAS A ROLLING STONE	Festive Photo Program Was Not Was	Parade/Photo Program WAS 710
26	SOMETHING HAPPENED ON THE WAY TO HEAVEN	Phil Collins	Virgin (V) 31112
27	WHAT DID I DO TO YOU? (EP)	U2	Arise 131181 (12) 131181 (EP)
28	CIRCLESQUARE	The Wonder Stuff	For Out/Phylax CONCORD
29	STEP ON	Happy Mondays	Factory FAC 2727 (12) FAC
30	GIVE IT UP	Robious Flowers	Ladder LONER
31	WILD WOMEN DO	Noelie Cole	HM USA 1784
32	JOY AND HEARTBEAK	Movement '98 (featuring Carrill Thompson)	Green Virgin V
33	DOIN' THE DO	Betty Boo	Parlophone King News (EP) 3
34	RADICAL YOUR LOVER	The Big Bad Horns	Phylax L
35	IT'S MY LIFE	Talk Talk	Fontana/EMI 12

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MIXES

7-ENTY 632 12-ENVY 632 CD-ENVYCD 632
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23	ANGEL Erykah Badu	RCA (MT) 21 (BMG)
24	KISSING GATE Sara Brown	ALM (AMT) 24P (F)
25	PAPA WAS A ROLLING STONE Fats Waller	BMG (MT) 25P (F)
26	SOMETHING HAPPENED ON THE WAY TO HEAVEN Phil Collins	Virgin (MT) 155 (F)
27	WHAT DID I DO TO YOU? (EP) Lisa Stansfield	Arava (MT) 172-133 (BMG)
28	CIRCLESQUARE The Wonder Stuff	For Our Polite Company (F)
29	STEP ON Happy Mondays	Fantasy (FAC) 272 (FAC) 272 (F)
30	GIVE IT UP Hobhouse Flowers	London (LOND) 238 (F)
31	WILD WOMEN DO Natalie Cole	EMI (USA) 12 (MT) 81 (F)
32	JOY AND HEARTBREAK Movement '98 (featuring Carrall Thompson)	Carex (Virgin) 190 (F) 45 (F)
33	DOIN' THE DO Buffy Boo	Philly King (MCA) 190 (F) 190 (F)
34	RADICAL YOUR LOVER Little Angels/The Big Bad Horns	Polygram (TO) 6 (F)
35	IT'S MY LIFE Talk Talk	Post Malone (12) 834 (F)

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You Made A Fool Of Me - I Want You So Bad**

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ELKS

63	LET THE RHYTHM PUMP Doug Lazry	Alamo/Ten West (AT) 70 (F)
64	REAL REAL REAL Jesse Jones	Fossil (F) 129 (G) 24 (F)
65	TOMORROW Tongue 'N' Cheek	Syngene (SM) 1257 (F) 10 (F)
66	IN THE REALM OF THE SENSES Bass-O-Matic	Virgin (V) 126 (F)
67	UNTIL YOU COME BACK TO ME THAT'S WHAT I'M... Miki Howard	Atlantic/East West A (P) 25 (F)
68	STEPPING STONE/FAMILY OF MAN The Firm	Polygram (MCA) 181 (F) 172-133 (BMG)
69	SPRINGTIME FOR THE WORLD The Blow Monkeys	RCA (P) 6302 (F) 47 (BMG)
70	...AND STONES The Blue Aeroplanes	Energy/Capitol (E) 70 (F) 432 (F)
71	TAKE ME BACK Rhythmic	Network (NMT) 8 (F)
72	LOVE SHACK 82's	Empire/Woman (W) 9 (F) 11 (F)
73	NOVEMBER SPAWNED A MONSTER Mortuary	Jim Nones/Vision (12) 9 (F) 132 (F)
74	TATTOOED MILLIONAIRE Steve Dickman	SM (12) 9 (F) 132 (F)
75	MORE THAN ONE KIND OF LOVE Joan Armatrading	ALM (AMT) 54 (F)

36	DON'T WANNA FALL IN LOVE Jonas Child	Warner Brothers (W) 9 (F) 11 (F)
37	STILL GOT THE BLUES (FOR YOU) Gary Moore	Virgin (V) 126 (F)
38	DO NOT MISS THE PARTYLINE Bizz Nizz	Castle/Capitol (C) 100 (F)
39	GIVE A LITTLE LOVE BACK TO THE WORLD Emmo	Big Wave (BMG) 13 (BMG)
40	IT'S HAPPENIN' Plus One featuring Strim	MCA (MCA) 1 (F) 1 (F)

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3	HOLD ON The Chives	15	DOIN' THE DO Happy Mondays
4	STILL WANT FOUND WHAT ... The Chives	16	LOVING YOU The Chives
5	IT'S MY LIFE Talk Talk	17	GIVE IT UP The Blue Aeroplanes
6	TAKE YOUR TIME Madness	18	CIRCLE SQUARE The Firm
7	BETTER THE HAVE YOU KNOW The Firm	19	TAKE ME BACK Miki Howard
8	DREAM A DREAM Sara Brown	20	FIND A WAY Color featuring Queen Latifah
9	ANGEL Erykah Badu	21	WE LOO THE LOVE The Firm
10	VOGUE Madness	22	DON'T WANNA FALL IN LOVE Jonas Child
11	BEAR IN The Firm	23	UNTIL YOU COME BACK TO ME THAT'S WHAT I'M... Miki Howard
12	THE BUNCH The Firm	24	STEPPING STONE/FAMILY OF MAN The Firm
13	JOY AND HEARTBREAK Movement '98	25	LET THE RHYTHM PUMP Doug Lazry
14	PAPA WAS A ROLLING STONE Fats Waller	26	IN THE REALM OF THE SENSES Bass-O-Matic
15	IT'S HAPPENIN' Talk Talk	27	...AND STONES The Blue Aeroplanes
16	POLICY OF TRUTH Dependaballs	28	SPRINGTIME FOR THE WORLD The Blow Monkeys
17	HOW WAS IT FOR YOU? The Firm	29	STEP ON Happy Mondays
18	LOVE THING The Firm	30	GIVE IT UP Hobhouse Flowers
19	THE OTHER Sara Brown	31	WILD WOMEN DO Natalie Cole
20	EXPRESS YOURSELF Natalie Cole	32	JOY AND HEARTBREAK Movement '98
21	STILL GOT THE BLUES (FOR YOU) Gary Moore	33	DOIN' THE DO Buffy Boo
22	DO NOT MISS THE PARTYLINE Bizz Nizz	34	RADICAL YOUR LOVER Little Angels
23	GIVE A LITTLE LOVE BACK TO THE WORLD Emmo	35	IT'S MY LIFE Talk Talk

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the other side of you
if you love somebody
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US TOP FORTIES & LP REVIEWS

SINGLES

1*	1	VOGUE, Madonna	Sire
2*	3	ALL I WANNA DO IS MAKE LOVE TO YOU, Heart	Capitol
3	2	NOTHING COMPARES 2 U, Sinead O'Connor	Chryslers/Ensign
4*	4	HOLD ON, Wilson Phillips	SBK
5*	6	ALRIGHT, Janet Jackson	AMCA
6*	8	POISON, Bell Biv DeVoe	Atlantic
7	5	SENDING ALL MY LOVE, Linzy	EMI
8*	9	IT MUST HAVE BEEN LOVE, Roxette	Capitol
9*	10	U CAN'T TOUCH THIS, MC Hammer	Capitol
10*	11	THIS OLD HAT OF MINE, Rod Stewart with Ronald Isley	Warner
11*	16	OOH LA LA, Perfect Gentleman	Columbia
12	14	THE HUMPTY DANCE, Digital Underground	Tommy Boy
13*	17	I WANNA BE RICHI, Caloway	Solar
14	13	LOVE CHILD, Sweet Sensation	Alco
15*	20	READY OR NOT, After 7	Virgin
16*	22	TURTLE POWER! Takes In Kyme	SBK
17	18	YOUR BABY HORN OKED GOOD IN... Exposé	Atlantic
18*	24	HOLD ON, En Vogue	Capitol
19	12	HOW CAN WE BE LOVERS, Michael Bolton	Columbia
20	10	WHAT IT TAKES, Aerosmith	Geffen
21*	25	DO YOU REMEMBER, Phil Collins	A&M
22*	27	DAINTY IT'S TONIGHT, Judy Cole	Reprise
23*	19	ROB'T WANNNA FALL IN LOVE, Jane Child	Warner Brothers
24*	29	CHILDREN OF THE NIGHT, Richard Marx	EMI
25*	34	I'LL BE YOUR SHELTER, Johnny Dore	Arista
26*	30	I'LL BE YOUR MAN IN MY DREAMS, Grant	A&M
27*	32	STEP BY STEP, New Kids On The Block	Columbia
28*	28	ROOM AT THE TOP, Adam Ant	MCA
29	26	EXPRESSION, Salt-N-Pepa	Next Plate
30	23	ALL AROUND THE WORLD, Lisa Stanfield	Arista
31*	35	CRUISING FOR BRUSINS, Basia	Epic
32*	31	WHIP AFFAIR, Babyface	Solar
33	28	HOUSE OF PAIN, Foster Pussycat	Elektra
34*	-	ENJOY THE SILENCE, Despeche Mode	Sire
35*	-	RUB YOU THE RIGHT WAY, Johnny Gill	Motown
36*	40	DEAD END, The B-52's	Reprise
37*	-	SITTING IN A ROOM OF LUXURY, Louie Louie	WTFG
38*	-	SHES AIN'T WORTH IT, Glenn Medeiros	MCA
39	38	GETTING ALIVE WITH IT, Electronic	Warner Bros
40*	-	NICETY, Michelle	Alco

ALBUM OF THE WEEK

LADYSMITH BLACK MAMBAZO: Two Worlds One Heart. Warner Bros 7599-26125-1. This, Mambazo's third album (not counting their original Grassland LP appearance), should now sell on its own merits—and perhaps without sticks reminding us of their link with the aforementioned Simon? Two Worlds continues the theme of uniquely rich a capella harmonies which reach deep within the soul (the aural equivalent of having one's feet stroked)—but Mambazo do throw in the odd surprise, like the funky, band-backed Scatter Fire and the more straightforward gospel number Learning On The Everlasting Arum Yumny. **KS**

STOCK IT

THIN WHITE ROPE: Sack Full Of Silver. BMG PL90469. Parts of this are quite terrifically impressive and all the better for being so. Having done the job at Demson, the Thinnes have made their major label debut with a brutal compact. A little like Whirling Dervish should give a pretty good idea of what to expect, which is crushed vocals and snarl, distortion and power. They even have their lighter moments just to make you feel safe before being dragged into a hell pit of controlled aggression. Really fairly awesome. **DX**

MICHAEL PENN: March. BMG PL90421. Elton John is currently telling everyone to buy this album. The advertising claims that Prince paid to see Penn and his partner Patrick Warren perform. MTV Europe has plugged the single, No Myth, to death. Armed with acoustic guitar and Chamberlain—a kind of DIY Mellotron with extra bells and whistles—Penn and Warren write and perform singable Beatle & Byrds songs with aplomb. A fine effort by all concerned, let us hope that people at this end put their weight as well. **MF**

HARRY CREWS: Naked In The Garden Hills. Big Cat UK Records ABB 21. Distribution: Rough Trade. Harry Crews, the man, is a US underground writer, whose works deal with the impoverished deep south of the US. The band dedicated to bringing him to wider attention comprises Lydia Lunch, Sonic Youth's Kim Gordon and female wrestler Sadie Maer, a tough combo indeed. There are great versions of Sonic Youth's She's In A Bad Mood and Teenage Jesus's Orphans here, but overall this live recording is a bit sloppy. Won't stop it selling though. **LF**

SCRAWL: Smallmouth. Rough Trade RUGH US76. This is a feisty thrash LP from this US all-girl group who created a stir with last year's debut. But we're not talking Go-Go style pop here, this is far more solid stuff with spunky guitars, pacey vocals and some wild drumming from Carolyn O'Leary. This will appeal to fans of more intelligent US guitar bands, a la Sonic Youth and The Feelies, as well as their treatment of Eurythmics' I Need You. **LF**

LITA FORD: Siletta. RCA PL82090. More raunch 'n' roll in typical — and, therefore, unsurprising — Lita Ford style. Having said that, the 12 songs here are all bright, light, disciplined and distinguished by some lively and exciting guitar work. Surely, though, the time has come for leaving the original Grand Slam LP appearance, should now sell on its own merits—and perhaps without sticks reminding us of their link with the aforementioned Simon? Two Worlds continues the theme of uniquely rich a capella harmonies which reach deep within the soul (the aural equivalent of having one's feet stroked)—but Mambazo do throw in the odd surprise, like the funky, band-backed Scatter Fire and the more straightforward gospel number Learning On The Everlasting Arum Yumny. **KS**

BENJAMIN ZEPHANIAH: Us And Dem. Mango MLPS 1043. Dub poet Zephaniah is in superb form here, varying his social commentary from sad'n'sober to hilariously sardonic, including titles like Tienamen Square and Me Love Me Mudder. The eloquence is expected, but the sparkling musical arrangements are a great bonus — this is no worthy slub but a genuinely enjoyable album with outstanding lyrics. **SL**

AMINA: Vail. Philips 838 609-1. More accessible than most North African music, this kicks from a Tunisian chauseque blues off very impressively with Le Cercle Rouge and keeps up a babble of folk-like mixes and seductive singing that should attract those with a taste for strangeness in their pop. Vail's immediacy deserves better than the specialist pigeonholing. **SL**

STEVE VAI: Passion And Warfare. Food For Thought. Grub 17. How appropriate is the guitarist and well respected master Steve Vai should share labels with fellow axe god Joe Satriani. Those disappointed by the Ex-Zappa and Dove Lee trio gigs should look at the profile on the recent Whitesnake album will be more than satisfied with this exhilarating set of instrumental. Vail's guitar meanders and swirls, challenging rock, blues and jazz on its adventurous journey. Simply compelling. **KB**

STOCK IT

THE CREEPS: Be Lamento. East West 2722 46246. The sadly neglected Creeps swept to prominence following their elevation to major label status and the commercial success of the recent hit single Ouch I Like It. The album offers more of the same but this is nothing less than they've been doing for the last four or so years, it's just a little better produced these days. In true Slax/Atlantic-like-eyed soul style, swirling keyboards and edgy guitar, a sound triumph. **DEH**

DIO: Lock Up The Wolves. Vertigo 846 033-1. Since his epic days with Rainbow and Black Sabbath, elf-like, but muscular, vocalist Ronnie James Dio has forged his own style of hard rock built on a couple of vision of castles, rainbows and demsets in distress. The last year's album was a little more predictable affairs though, reflected in their moderate sales. Now, with a spirited new line-up, this is a close return to form. Despite the more straightforward lyrical approach. **KB**

KIM WILDE Love Moves. MCA MCG 6080. Featuring the recent hit It's Here Love Moves is a melodic, moody follow up to the 1 1/2

selling Close. It's difficult to imagine who it's exactly aimed at as Kim opts for a smoother, synchronised sound that is all too gentle. Even the up-tempo threeminutes are a little like those that would have been over polished, just too patting for comfort. Certainly there are a couple of downbeat romancers which could cut it on radio, but the album's main sounds like the post-depression phase where the tears are a touch too false. **DEH**

THE BACHELOR PAD: Tales Of Hofmann. MCA Records 825-11528 009. Distribution: APT. The Bachelor Pad could never be accused of producing dull records and this, their debut LP, does a great deal to affirm their position as Scotland's strangest indie popsters. Sixteen tracks in length, Tales Of Hofmann is packed with an odd assortment of weird and wonderful arrangements, a concerning everything from feeling sick to falling in love. Hardly sure but still enjoyable and entertaining. **FW**

TWINK: Mr Rainbow. Twink Records TWKLP 1. Distribution. Backs/Cartel. Former Pretty Thing and Pink Fairy, Twink, terrifies a couple of million more. Mr Rainbow is pretty solid stuff too, boasting a few older tracks along side what one assumes to be freshly-penned pieces. Highlights include a couple of covers of The Pretty Things' SF Sorrow LP of 10,000 years ago, but all-in-all it's all very amiable stuff with touches of punk reggae and that peculiarly attractive psychedelic sub-metal. **DH**

MANITOBA'S WILD KINGDOM... And You? MCA MCG 6080. The "party starts now!" booms ex-Diogenes. "Hillside" some "Dick Manitoba and the rest of his Wild Kingdom before hurting themselves into the fray, a sort of speedily heavy metal Dictators bash with an occasional Bachelors Boy style rap, laced with a New York street tough attitude. The vocals are rough, but there's a simplistic appeal within the no messin' approach of the fuzzy guitars and tribal gang beat. **KB**

CHROME MOLLY: Slaphood. Music For Nations MFN 98. Chrome Molly have been stuck to the lower reaches of the hard rock league for several years, so when their last IRS effort failed to ignite the world it was time to have been goodbye. However, Slaphood is a surprise many with its stream of winning songs full of energy and spark, all delivered in a manner that's refreshingly carefree. Powerful yet fun, this is the joyful sound of a band with nothing to lose. **KB**

TRAGIC MULATO. Charthouse Toulouse. Alternative Tentacles. VIRUS 80. Uncontagiable, in a word. Does the Jefferson Airplane possess a full of yerseric acid sound like the recent UK release of The Tragics' stew of punk, psychedelic pop, jazz and disco sounds volatile, but also fascinating and addictive. They intend to tour later this year, which may be the time to keep tabs on them. **MA**

VOCALS: Martin Aston, Kirk Brooks, Jeff Clark-Meads, Neville Farmer, Leo Finlay, Dave Henderson, David Kelly, Holland, Stu Lambert, Kay Sinclair and Ian Watson.

ALBUMS

1	1	DO NOT WANT WHAT I HAVEN'T GOT, Sinead O'Connor	Chryslers/Ensign
2	2	PLEASE HAMMER DON'T HURT HM, M.C. Hammer	Capitol
3	3	BIGADE, Heart	Capitol
4	4	JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	A&M
5	5	SOUL PROVIDER, Michael Bolton	Columbia
6	7	PRETTY WOMAN, Original Soundtrack	EMI
7*	9	POISON, Bell Biv DeVoe	MCA
8	6	NICK OF TIME, Bonnie Raitt	Capitol
9	8	VIOLATOR, Despeche Mode	Sire
10	11	FEAR OF A BLACK PLANET, Public Enemy	Def Jam
11	12	IN SPECTATION, Leo Sayer	Virgin
12	8	FOREVER YOUR GIRL, Paula Abdul	SBK
13	15	TEENAGE MUTANT NINJA... Original Soundtrack	Arista
14*	16	...BUT SERIOUSLY, Phil Collins	Atlantic
15	14	THE END OF THE INNOCENCE, Don Henley	Geffen
16	13	PUMP, Aerosmith	Geffen
17	18	WILSON PHILLIPS, Wilson Phillips	SBK
18	19	STICK TO IT YA, Scagler	Chrysalis
19	21	CHARMED - Live, Billy Idol	Chrysalis
20*	23	JONNY GILL, Johnny Gill	Motown
21	18	BEHIND THE MASK, Planet Rock	Warner Brothers
22	17	MANC NIRVANA, Planet Funk	Epic
23	20	DOWNTOWN TRAIN/SELECTIONS, Rod Stewart	Warner Brothers
24	25	SEX PACKETS, Digital Underground	Tommy Boy
25	21	COSMIC THING, The B-52's	Reprise
26	22	ALANNAH MYLES, Alananna Myles	Atlantic
27	27	LONDON WARSAW NEW YORK, BSO	Epic
28	28	PUMP UP THE JAM, Technocratic	SBK
29	29	TENDER LOVE, Linda Ronstadt	Solar
30*	33	DAMN YANKES, Damage	Warner Brothers
31*	35	CRY LIKE A RAINSTORM, Lydia Ronstadt	Elektra
32	30	HANGIN' TOUNG, New Kids On The Block	Columbia
33	31	KILLIN' TIME, Ciri Black	RCA
34	29	DR FEELGOOD, Mollay Cne	Elektra
35*	-	BORN TO SING, Van Vogue	Arista
36	32	BLUE SKY MINING, Midnight Oil	Columbia
37	35	JOHN NEWMAN, Eric Clapton	Dick
38	34	GIRLY YOU KNOW IT'S TRUE, Milli Vanilli	Arista
39	38	CANT FIGHT FATE, Taylor Dayne	Rykodisc
40	39	CHANGES BOWIE, David Bowie	Rykodisc

Charts courtesy Billboard, 26 May 1990. *Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

15 I DO NOT WANT WHAT I HAVEN'T GOT ★ CD
 16 Shred O'Connor
 Capitol/Crystal GHR14
 Neilson/Photogram BR2971

16 ABSOLUTELY ★ CD
 13 ABC
 Geffen WK525

17 HEART OF STONE ★ CD
 17 Cher
 Geffen WK525

18 LIFE ○ CD
 10 Inspiral Carpets
 Geffen/DUNGE

19 **NEW** PACKED! ○ CD
 19 Pretenders
 WEA WK334

20 CHANGESBOWIE ★ CD
 18 David Bowie
 EMI DRTV1

21 VIOLATOR • CD
 31 Depeche Mode
 MCA-STUMMA 44

22 STILL GOT THE BLUES ○ CD
 22 Gary Moore
 Virgin V2312

23 THE ROAD TO HELI ★★★ CD
 21 Chris Rea
 EMI/War WK317

24 THE BEST OF VAN MORRISON • CD
 29 Van Morrison
 Polygram BR1701

25 EVERYBODY KNOWS • CD
 15 Sonja
 Capitol/CNR 1724

26 CHARMED LIFE ○ CD
 19 Billy Idol
 Capitol/CNR 1725

27 TATTOO MILLIONAIRE ○ CD
 14 Bruce Dickinson
 EMI/CMS24

28 **NEW** LOCK UP THE WOLVES CD
 28 Dio
 Virgin/Photogram BR4621

29 AFFECTION ★★★ CD
 27 Leo Sayer
 A&R 21879

30 PUMP UP THE JAM ★ CD
 25 Technronic
 Sire/Parade ST817

31 DREAMLAND CD
 26 Black Box
 4Columbia/RS&C N 75072

32 MENDELSSOHN/BRUCH/SCHUBERT CD
 30 Nigel Kennedy/Jeffrey Tate/ECO
 HMV/EMI E 73641

33 FOREIGN AFFAIR ★★★ CD
 30 Tina Turner
 Capitol/ESTU 210

34 CLASSICS BY MOONLIGHT • CD
 23 James Last
 Polygram BR22181

★ GOLD (1970-1980) (USA) ○ SILVER (1980-1989) (USA) **NEW ENTRY** **RE-ENTRY**

TOP • 20 • COMPILATIONS

No1 NOW 171 CD
 1 Various
 EMI/Virgin/PolyGram NOW 17

2 GET ON THIS! - 30 DANCE HITS VOL. 1 • CD
 2 Various
 Telstar ST14 2428

3 JUST THE TWO OF US CD
 3 Various
 EMI WOOD 11

4 **NEW** CLASSIC EXPERIENCE II CD
 4 Various
 EMI RAND 51

5 FREEDOM TO PARTY - FIRST LEGAL BAYE CD
 4 Various
 TRO MODERN 1048

6 **NEW** SIXTIES MIX 3 CD
 6 Various
 Syde 594 071

7 HOOKED ON COUNTRY CD
 6 Various
 K 74 NE 1639

8 THE BLUES BROTHERS (OST) ★ CD
 5 Various
 Atlantic/War W 8 50715

9 A NIGHT AT THE OPERA CD
 9 Various
 Telstar ST148 2414

10 DEEP HEAT 6 - THE SIXTH SENSE • CD
 8 Various
 Telstar ST148 2412

11 THE EARTHQUAKE ALBUM ... CD
 7 Various
 UK Ad Advertis AD104 801

12 MOTOWN DANCE PARTY 2 CD
 10 Various
 Motown ZL27203

13 RIGHT STUFF 2 - NOTHIN' BUT A HOUSEPARTY • CD
 11 Various
 Syde 594 078

14 DIRTY DANCING (OST) ★★★ CD
 13 Various
 RCA BR 84498

15 THE CLASSIC EXPERIENCE ★ CD
 20 Various
 EMI DARTO 43

16 **NEW** PRETTY WOMAN (OST) CD
 16 Various
 EMI USA/ATL 1072

17 PURE SOFT METAL ★ CD
 14 Various
 Syde 594 96

18 THAT LOVING FEELING VOL. 2 CD
 15 Various
 DMC DMTV 7

19 NOW DANCE 901 ★ CD
 12 Various
 DMC/Virgin/PolyGram NOW 4

20 BUSTER (OST) ★★ CD
 18 Various
 Virgin V2344

55 THE INTERNATIONAL CD
 45 Billy Bragg
 Ugly DUT 11

56 **NEW** LET LOVE RULE CD
 47 Lemmy Kilmister
 Virgin America W0521 18

57 HELLO, I MUST BE GOING! ★★ CD
 48 Phil Collins
 Virgin ORB2 212

58 CLUB CLASSICS VOL ONE ★★ CD
 53 Soul II Soul
 10/Virgin DDC 82

59 JOURNEMAN ★ CD
 49 Eric Clapton
 Duck/Dunmore/Warner WK322

60 **NEW** STORM FRONT ★ CD
 50 Billy Joel
 CBS 465891

61 LIVEANDIRECT CD
 51 Adamski
 MCA MCG 4079

62 BACK STREET SYMPHONY CD
 59 Thunder
 EMI BRIC 4279

63 SONGS FOR DRELLA CD
 46 Lou Reed/John Cale
 Sire WK325

64 THE BEST OF UB40 VOL 1 ★★ CD
 54 UB40
 Virgin UBT1

65 MAARJKA ★ CD
 47 Marika
 CBS 463351

66 MANIC NIRVANA ○ CD
 57 Robert Plant
 E1 Parovoz/War WK339

67 MONTAGE CD
 45 Kenny G
 A&R 310421

68 PEOPLE'S INSTINCTIVE TRAVELS ... CD
 54 A Tribe Called Quest
 Int HR 36

69 NICK OF TIME CD
 42 Bonnie Raitt
 Capitol EST 2095

70 BUUMMED CD
 40 Happy Mondays
 Factory FAC17 228

71 **NEW** THE ULTIMATE COLLECTION CD
 71 The Flinks
 Castle/Gemini CTVD 201

72 WAKING HOURS • CD
 61 Del Amitri
 A&R/AMA 906

73 WE TOO ARE ONE ★ CD
 43 Eurythmics
 RCA NR 21251

74 NO JACKET REQUIRED ★★★★★ CD
 43 Phil Collins
 Virgin V2345

75 ENJOY YOURSELF ★★★★★ CD
 69 Kylie Minogue
 PMA 1149

CD: Released on Compact Disc
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Back in profile

by Andy Beevers

WHEN PROFILE UK reaches its first birthday in a few weeks time, the label will be celebrating the future rather than the past. It has not been a disappointing and unprofitable first 12 months for the UK arm of the illustrious New York-based company. However, things are beginning to look up. Profile UK has a brand new roster of its own hometown talent, plus the quality of the tracks coming through from the US is showing a return to form.

Up until now, all but one of the UK releases have been taken from the US label. With a couple of notable exceptions — Twin Hypo and Special Ed — they have been a fairly unimpressive bunch. The well-established Rob Base, Run DMC and Sweet Tee have all failed to match their former glories.

"We have struggled with the US material in the past year", admits Andy Cleary, the UK managing director. Profile and Sleeping Bag were rather late in setting up UK operations. Their launches coincided with the end of the supremacy of US records on UK dancefloors, and neither has managed to achieve a Top 40 hit.

"Currently, we are picking up about half of the US records for UK release", says Cleary, adding: "Our aim is to reduce that figure as we go along. When Profile UK was set up, the plan was that one third of our releases would be taken from the US label, one third would be from our own UK signings and the rest would be licensed from other labels, either in the US or in Europe."

It is only in recent months that the company has found time to sign up UK acts. Evan Gorricks joined Profile from Tam Tam at the start of this year to run its A&R operation. He has already signed five acts, and is negotiating with several more.

The strongest of the new signings is Covenan, a young rap act from Aylesbury, Silver Bullet's neck of the woods. But do not expect another Bright Fresh The Guillotine: the Covenan sound is more musi-



IN PROFILE: (from left) Andrew Cleary, Claire Horseman, Chris Childs, Evan Gorricks

cal and their message more positive. Their debut single, Victory, is due for release on June 4. With its high momentum rhythm track, neatly overlaid with guitar, flute and organ plus MCM's flowing rap, it is one of the strongest hip hop tracks to come out of the UK.

The other UK signings are aimed more at the rave scene. Neutron 9000 (aka Dominic Woosley) has already released one Profile single — Cybersculpture, a house instrumental which just scraped into the Top 100. The first week of June will also see the release of his pulsating LP, called the Greenhouse Effect, which will be followed a month later by a single entitled Sentinel. Featuring female vocals over an ambient house beat, it is a move into more commercial territory.

June sees the release of a more uptempo house track, the relentless Feel by Rescue. While all the other signings will be developed as long-term artists, Rescue is a catch-all name that will be used for all sorts of one-off and in-house projects.

The two most recent signings are MC Gobblebox, an off-the-wall rapper who comes from Ireland but is now based in London, and Altered States, a London duo creating uncompromising house tunes.

As far as US artists go, the ones to watch out for are two rap acts, LA Star and the Poor Righteous

Teachers. LA Star's debut LP, called The Poetess and due out at the beginning of June, is a rather lacklustre affair that will only appeal to hardcore hip hop fans. However, the singles should fare better. Fade To Black has been given an uplifting jazzy remix by the Boilerhouse boys, Ben and Andy, while the follow up, If You Don't Wanna Party should prove irresistible on the dancefloor, even if it is too blunt for radio play.

The Poor Righteous Teachers have plenty of fans towards the end of last year with their new school rap single, Time To Say Peace. Their consistently good Holy Intellect LP, just released over here, can only help their cause.

Now that the label is finding its feet in the UK, Cleary has found time to build up links in Europe. He has by-passed UK exporters and set up direct links with continental distributors, providing them with finished product at a fixed price. At the moment potential hits will be licensed to continental labels, such as BCM, so that their success can be maximised. However, Cleary eventually aims to have offices throughout Europe so that even these tracks can be released on Profile. He sees this as an important step towards increasing awareness of the label and building up its image.

C O L U M N

OK, so their latest single may not have been quite the number one smash that I anticipated, but I still think it's fairly safe to predict that **SOUL II** Soul Vol II — 1990 A New Decade (10 Records DIX 70) will instantly top the album chart. It's an even better bet than their first LP, it is much more evenly tempoed and contains a clutch of surefire future hits.

Likely to create a stir in the pop market, as actually remixed by the Italian, **BHF Productions** (very reasonable also for the big box **Public's Animals** remake, a sample's updated reuse of 1970's original **SHOCKING BLUE** Venus (Champion CHAMP 12-253), while ironically the same team's now jiggly (swinging) beat augmented **Shed O'Connor** smash remaking **RAM** Nothing Compares 2 U (Illion BHF Production 86.20727/5) has been piped to the post — ahead of its UK release on **London by Champion's** crafty rash release of their own cover version.

POWERJAM Nothing Compares 2 U (Champion CHAMP 12-252)

As promised last week, recent imports getting DJ attention have included, on LP, the previously released tracks filed but very listenable and fast selling soulful **THE CHIMES** The Chimes (US Columbia C 46008), and on 12-inch the bumpily (ohed) fast talking **ERIC B. & RAKIM** Let The Rhythm Hit 'Em (US MCA Records MCA-24026). **Jam & Lewis** created chunkily lurching gruff jiggly remade **JOHNNY DILL** Rub You The Blunt Ray (US Motown MGT-4657), cleanly bounding simple instruments and trumpet deep house instrumental **LOGIC** The Warning (US Strictly Rhythm SR 1027), **Gail 'Sky' King** remade gently jiggling attractive (and better suited to the prevailing UK tempo) than her current single herself! **LISA STANSFIELD** You Can't Deny It (US Arista AD-2025), frantic jiggly hip house (coupled with two other good rap tunes) **THE '06 STYLE** Steppin' Into The House (US Profile PRO-7298), old fashioned "occie"-funkyrens and up to date **Sneak 'I've got the power'** cheer combining noisy fronts: **LIAISON'S** D. Sirenas (Belgian USA Import Music USA 1107), Seventies Philly soul flavoured thrashing **BILLY STEARNS** Give Me Your Love Girl (US New Image NIR 302), lightly bounding instrumental jazz-house **ROYAL ORCHESTRA** It's About Time We Kick Some Jazz (US Fourth Floor Records FF 1113); 'I've got the power' quoting monotonously humming hard beat **GUARANTEED RAW** Hit Make Your Body Sweat

(Belgian R&S Records RS 911); **Frankie Bones** co-created **Mushkin** A-Nasty (quoting **LL Cool J**); **DELUSIONS OF GRANDER** Touch Me In The Night (US City Limits CL 3001); **Marvin Gaye** classic reworking **Antia Baker** (very jiggly) tapping **MILIRA** Mercy Mercy Me (The Ecology) (US Motown MGT-4714); scrothing literary good black pride rap **PARIS Break The Grip Of Shame** (US Tommy Boy/Scarface Records TB 950); scawky girls coated shufflingly sliding **BRITANN CLUB** Roundrobs (US RCA/Popular 2585-1-RD); blandly canting ambient-ish house **970-CLUB** Are You Tall (Are You What You Want) (US Raw Records RAW-75005).

New or imminent UK releases 12-inches already getting DJ attention include, likely to be another **Blizz** **Nizza** type house hit **the**, the excitingly frantic driving Dutch **D-SHAKA** Youaooaooaoo/Techno Trance (Cooltemp COOLX 213); currently hot on pre-release promo though not due commercially for a few weeks, unheralded ruddy funky slow **LIGHT OF THE WORLD** One Destination (Cooltemp COOLX 209); early **Imagination** tempoed slow languidly weaving **THE BELOVED** Time After Time (last week Y24821).

Tubular Bells punctuated strange steadily chugging tap (an adaptation of **Jan Messiaen's** original version of **Jessu Leva Ye's** After The Love) **RUBBERMAN** Rubberman (Boyz One Music) **Big World** Records BWT 008); dragging slow funky drummer overdubbed 1969 **Thunderclap Newman** classic reworking **PROMISED LAND** Something In The Air (Big World Records BWT 008); **Neil Young** oldie adapting pointedly pitched girl song: **Soul II Soul** (ably tempoed **SAINT ETIENNE** Only Love Can Break Your Heart (Heavenly HVN-212; was Revolver); previously on the **Calligato** label last year but now powerfully remixed in contrasting hip house and deep house style); soulfully warming **ECLEUPT** Won't You Shelter Me (Cooltemp COOLX 207); sumptuously breezy hip hop swingbeat **JEFF BEEB** Come And Get Your Lovin' (MCA Records MCAT 1413); hot summer nights aimed sexy girl coated and muffled, rapping guy chanted slinky swaying **PEOPLE** People Are You Spoken For! (Cooltemp COOLX 205); life rapping quite attractive simple centering house **MUSTO & BONES** All I Want Is To Get Away (Remix) (CityBeat CBE 1250, was Beggar Banquet).

RECORD MIRROR

TOP DAME SINGLES

26 MAY 1990

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

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	HOLD ON	Atlantic/East West 4 7908(T) (W)
2	4 IT'S HAPPENIN'	
3	2 Plus One featuring Sirron	MCA/MCA(T) 1405 (F)
4	3 I STILL HAVEN'T FOUND WHAT...	CBS CHIM(T) 1 (C)
5	2 JOY AND HEARTBREAK	
6	4 Movement '90 Carrol Thompson	Circa/Virgin YR(T) 45 (F)
7	1 TAKE YOUR TIME	
8	3 Mantrix feat. Wondress	Capitol (1)2(C) 573 (E)
9	1 KILLER	
10	8 Adamski	MCA/MCA(T) 1400 (F)
11	1 VENUS	
12	7 Doe Pablo's Animals	Rumour RUMA(T) 18 (PAC)
13	1 DIRTY CASH	
14	8 Adventures Of Steve V	Mercury/Phonogram MER(X) 311
15	1 YAKE ME BACK	
16	3 Rhythmic	Network NWK(T) 8 (P)
17	1 A DREAMS A DREAM	
18	4 Soul II Soul	10/Virgin TEN(X) 300 (F)
19	1 WON'T TALK ABOUT IT (REMIX)	
20	3 Beats International	Go Beat GOD(X) 43 (F)
21	1 PRIDE (MORE THAN SPECIAL)	
22	1 AND I LOVED YOU	
23	2 Sabali Tomlin/Arnold Jarvis	Hrr/London FX(T) 134 (F)
24	1 WE GOT THE LOVE	
25	2 Toch Of Soul	Cooltempo/Chrysalis COOL(X) 204 (C)
26	1 IN THE REALM OF THE SENSES	
27	3 Betsi-O-Matic	Virgin VS(T) 1265 (F)
28	1 DO YOU DREAM	
29	3 Cashless	3 Stripe/Hrr/London SNM(X) 1 (F)
30	1 AFRIKA	
31	6 History featuring Q-Tee	SBK One (1)2(SBK) 7008 (E)
32	1 LOVE THING	
33	3 The Pasadena	CBS PASA(T) 4 (C)
34	1 PLEASE	
35	1 Pleasure	Anxious/CA NERV(T) 13 (BMG)
36	1 KAOS	
37	2 D Baker	Desire - (WANTX 28) (PAC)

21	13 GHETTO HEAVEN	Family Sound	Atlantic/East West 4 7997(T) (W)
22	9 SNAPPINESS		
23	1 I COME OFF	Young MC	Delicious/4th + B'way (1)2(BRW) 171 (F)
24	12 WHAT DID I DO TO YOU? (EP)	Lisa Stansfield	Arista 113168 (1)2-613168 (BMG)
25	1 LOVING YOU	Massive feat. Tracy	Debut/Possion DEBT(X) 3097 (PAC)
26	1 REMEMBER		
27	1 WE CAN MANAGE IT	On-Score	Debut/Possion - (DEBTS) 3096 (PAC)
28	2 DON'T WANNA FALL IN LOVE	Chanté Moore	Warner Brothers W9817(T) (W)
29	3 STEPPING STONE/FAMILY OF MAN	4 Form	Produce MILK 1015 (1)2-MILK 1011 (P)

30	22 THE POWER	Arista 113133 (1)2-613133 (BMG)
31	1 OPEN YOUR MIND	Republic/CITC 033 (1)RT (JRT)
32	1 DOIN' THE DO	
33	1 WELCOME TO MY GROOVE	
34	1 KEEP ON	
35	2 Carobert Valtire	Parlophone (1)2(E) 6250 (E)
36	1 WEIGHT FOR THE BASS/MUSICAL...	
37	1 POWERHOUSE	
38	2 Overlord X	Mango Street MNGS 732 (1)2(MNS) 732 (F)
39	1 E20 TO GET IN	
40	1 Shut Up And Dance	Shut Up And Dance - (SUAD3) (PAC)
41	1 EXPRESSION	
42	1 INTERNATIONAL KARATE	
43	1 Find A Way	
44	1 JUST A FRIEND	
45	1 HEFF HEFF CAN U RELATE	
46	1 LET THE RHYTHM HIT 'EM	
47	1 KEEP IT TOGETHER	
48	1 HIPPY CHICK	
49	1 TOMORROW	
50	1 WAY OUT WEST	
51	1 UNTIL YOU COME BACK TO ME (...)	
52	1 UNTIL YOU COME BACK TO ME	

JIET STAR RECORDS ADVERTISEMENT

01-961 5818

REGGAE DISCO CHART

1	(2)	PROUD OF MANDILLA	Max 8	Arista AR1 025
2	(1)	SHARING THE NIGHT	Sharon	The Nolans SOUND 70 (C)
3	(8)	YOUR LOVE	Michael Phoghat	Pinnacle PE 4
4	(6)	ONE NIGHT	Wynona Underwood, Brian & Tony Gold	Capitol SGT 013
5	(7)	DO YOU EVER THINK ABOUT ME	Paul Sima	SB Greenway 057 (P)
6	(10)	TICKET TO RIDE	Stacy	SB Arista South SA5 (L)
7	(3)	KNOW HOW TO MOVE	Major Deane	Edgemo HEF 1055 (L)
8	(9)	SPIRIT	Chloe Dances	SB Arista South SA5 (L)
9	(11)	BODY TUNE UP	Jah Johnson	Dragon Records DR1 05 (F)
10	(5)	CARELESS WHISPER	Thelma Houston	Baldwin Super SOUND 10211
11	(4)	KU RULING	KLUNGO Paul Duggan	Real Dragon Records DR1 3
12	(16)	COME BACK FRESH	Comedian-Deaf	SB Arista South SA5 (L)
13	(22)	2AM	Casals	Supernatural SOUND 04
14	(23)	BURRP	Horacio Rivas	Capitol SGT 014
15	(14)	BUCK WILD	Frankie Paul & Papa Sosa	Black Scorpion SAS03 (P)
16	(19)	MONY MONY	Savanna Ma Scudery	One Love OLS 01 (F)
17	(12)	CHAKA ON THE MOVE	Chaka Demus	Parlophone PR021
18	(15)	MORE LOVE	Reggie Noble	Scorpion SFP 010
19	(21)	BADUF	BAUF Fredy Dragon	White Label OHT 1
20	(24)	MRS JONES	Sonny Law	Living Legend LL 30 (F)

REGGAE CHART

1	(1)	PURE LOVERS VOL 1	Various	Cherry CH1 001
2	(2)	HOLDING ON	Various (Coco) Tony Shabbar	Grammaphone GMS 1402
3	(8)	HEARTY/OLD	Frankie Paul	Sony-Prom SP1 124
4	(5)	NINJAMAN	JOHNNY P	Pinnacle PINK 015
5	(4)	UNCHALLENGED	Deanna Brown	Grammaphone GMS 1403
6	(3)	UNCALL THESE HITS	Vol 2 Various	Jah Star JS1 1007
7	(7)	TWICE MY AGE	SHOWCASE '91 Various	Grammaphone GMS 1404
8	(9)	LOVER OF MUSIC	Reggie Noble	Time-Side TMS1 013
9	(11)	PAT DOWN	PONT Tony	Digital 5 DIG 1157 (PAC)
10	(10)	FROM THE SECRET LABORATORY	Lee Perry	Mango HEPS 1027 (PAC)
11	(6)	DEBORAH	GLASGOW Deborah Glasgow	Grammaphone GMS 1405
12	(13)	LOVERS FOR LOVERS	Vol 2 Various	Business BRP 002
13	(15)	RICK IT UP	SHOWCASE Various	Captagon CAP 14
14	(18)	GREGORY	MEETS THEIR ALL-GOING BEATS	Time-Side TMS1 013
15	(12)	MUSIC WORKS	SHOWCASE '90 Various	Grammaphone GMS 1406
16	(17)	ARJIA	ARTISTS VOL 3 Various	Island ISL 95 9901
17	(20)	MARIA	-FLIRY DANCEHALL COLLECTION	VOL 1 Various
18	(21)	GATHERING	YOUNG Various	Tarant TARS 017
19	(22)	WAYNE	WONDER MEETS SANCHEZ	Various WYB 1095 (PAC)
20	(14)	ROCK WITH ME	BABY Various	Time-Side TMS1 013

TOP 10 ALBUMS

1	1 PEOPLE'S INSTINCTIVE TRAVELS	
2	1 JOHNNY GILL	
3	2 FEAR OF A BLACK PLANET	
4	1 BRAND NEW HEAVIES	
5	1 LOONEY TUNES VOL 2	
6	1 CHIMES	
7	1 GET ON THIS!!! - 30 DANCE HITS	
8	1 CHAIN	
9	1 MILRA	
10	1 FREEDOM TO PARTY - FIRST RAVE	

TOP 10 BUBBLERS

1	1 SPECIAL	
2	1 THE WARNING	
3	1 SELL IT OUT	
4	1 ALL I WANT IS TO GET AWAY	
5	1 THE ROOF IS ON FIRE	
6	1 STEPPING INTO THE HOUSE	
7	1 GIVE UP	
8	1 ATOMIC HOUSE	
9	1 IT'S TIME	
10	1 BREAK THE GRIP OF SHAME	

WEINSTEIN

WE ARE READY TO PARTY

produced by Norman Cook

FROM THE FORTHCOMING LP, 'THE THEORY OF EMCEES SQUARED'

12", NOTE 36, 7", 7NOTE 36 CD, NOTE 36CD

DISTRIBUTED BY PINNACLE

RELEASED MAY 29th

TRACK LIST

POP goes the statute books!

Pop goes the statute books!

by Bob Taylor
POP MUSIC has finally been accepted by the British Government — for the first time in the country's parliamentary process the words have been entered into the statute book.

The term arose when the House of Commons was discussing the Broadcasting Bill at its last Commons stage recently. Home Office Minister David Mellor drew MP's attention to the fact that the words will be made statute while discussing the latest amendments to the Bill.

The new amendments refer to the proposed national commercial radio networks and their need for diversity. One significant amendment which has been accepted is that the Radio Authority requires one network to be a largely speech-based station. Another is that there will have to be a station consisting of music other than pop — and Mellor, a classical music enthusiast, said: "I must have words about hoping this means classical music." The last station, according to Mellor: "Is not specified, but almost inevitably will broadcast pop music." Opposition MP Geoffrey Fisher called his decision "defeatist". But Mellor, in replying, said: "We must acknowledge there's a large audience for pop music."

The prospect of a new national station was greeted by the industry with scepticism. AIRC's Brian

West says: "Our members' policy had been to oppose national commercial radio and to persuade the government to provide more local services — but members have now bowed to the inevitability of it. It has not yet been indicated which service will have the FM — if it goes to classical I don't know anyone who will want to run a pop station on a dodgy medium wave (AM) channel."

Giles Squire, programme controller of Metro Radio, was a little

more optimistic about the prospect for a commercial national pop station.

"A good local station will always give national radio a run for its money, I think it signifies the beginning of the end for Radio One; the days of Radio One as a major force are over."

The Bill is now beginning its path through the House of Lords. It is likely that further amendments could be added before it becomes law.

Jazz FM trumpets new MD

NEW JAZZ FM broadcasting director John Bradford will return to front line radio when he takes over the job on June 11. A jazz enthusiast, Bradford says he is delighted to be working for an all-music station: "What's good about Jazz FM is that it brings music to the listeners' ears that they might never have heard before — and it allows the audience to discover new types of music."

Bradford will bring to Jazz FM nearly 20 years' experience in radio station management. Starting at Radio Tees, his career has taken him to Merca and Radio West, which was taken over by the GWR Group, and is currently head of the media and entertainment group at KPMG Peel Marwick

McIntlock. He replaces outgoing MD Peter Gelardi who has steered the new station from its conception on the job on June 11. A jazz enthusiast, Bradford says he is delighted to be working for an all-music station: "What's good about Jazz FM is that it brings music to the listeners' ears that they might never have heard before — and it allows the audience to discover new types of music."

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R E V I E W

CELEBRATION: Madchester The Sound Of The North's Greatest Sunday May 6. Director: Simon Massey.

THE MANCHESTER influence on musical styles over the years is unquantifiable. But never before has such a song and dance (literally) been made — predominantly through the press — about the sounds emanating from the city as over the past year. As far as the national press is concerned, the drug connotations have certainly had a lot to do with the interest, but perhaps more importantly because this time what it happens is much more than just music. Unlike punk, the music is far more positive and, as the programme title suggests, more of a celebration of youth, culture, humour and attitude.

Happy Mondays, Northside and 808 State. But halfway through, Celebration seemed to reach a dilemma. Here it was trying to say that a phenomenon the Manchester sound had become, while the bands themselves said things like: "It's just been blown out of proportion by the media". Indeed, NME's fanaticism over the scene was at times at odds with the relaxed attitudes of many of the others interviewed. Some rather bland quotes from WEA's Bob Dickins and producer Derrick May added little and the programme soon began to concentrate more on individual bands (Happy Mondays) rather than concentrating on the music as a whole. 808 State's Martin Price neatly summed up the real feeling which was that "it's not really about forced jeans, it's about the spirit of the people". Now considering the somewhat depressing and restrictive times that quote of the youth is living in, that quote is a fitting tribute to the city and its music.

COMPACT disc

- DIGITAL AUDIO**
- 1 THROUGH A B&B COUNTRY, Big Country, Mercury/Phonogram
 - 2 I ONLY YOU, The Capetans, A&M
 - 3 — THE CLASSIC EXPERIENCE I, Various, EMI
 - 4 2 — BUREAU OF LOVE, The Collins, Virgin
 - 5 LARGER THAN LIFE, UB40, Def, Virgin
 - 6 I'VE GOT THE FEELING, Various, Epic
 - 7 BEHIND THE MASK, Fleetwood Mac, Warner Brothers
 - 8 4 WINDUP FOUR SEASONS, Nigel Kennedy, EMI
 - 9 7 NOW 37, Various, EMI/Virgin/PolyGram
 - 10 A BANNER YEAR, Atlantic, Def, West
 - 11 I GOT ON THE 30 DANCE HITS VOL 1, Various
 - 12 CHANGELING, David Bowie, EMI
 - 13 PACKED, Presidents, Phonogram
 - 14 WREATH, Serenus, Capitol
 - 15 NOW 37, Various, Michael Ballou, CBS
 - 16 THE ESSENTIAL FAYARDOT, Various, Decca
 - 17 I'VE GOT THE FEELING, Various, EMI
 - 18 COME THING, S2, Warner/Bros

This hour-long documentary set out to explain this with appropriate examples. Earlier on, it proved its point with some choice quotes from Anthony Wilson (naturally) and a look at the fashion associated with the music of bands such as

● **TROUBLED** ARSEX incrementally, the series is being produced by Channel Four, Mentor Films, NBDC and IDTV. Stephen Garrett, Channel Four's commissioning editor, says of the programming: "With the involvement of three European producers who all touch on music there will be a music element. It's not only talking about the plot at the moment, but the series will be very selective musically."

B R I E F S

● A NEW pan-European youth culture series is being developed between the UK, France and the Netherlands. The series is being produced by Channel Four, Mentor Films, NBDC and IDTV. Stephen Garrett, Channel Four's commissioning editor, says of the programming: "With the involvement of three European producers who all touch on music there will be a music element. It's not only talking about the plot at the moment, but the series will

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KEY A=Radio 1 'A' list B=Radio 1 'B' list		RADIO 1		RADIO 2		REGIONAL		LIST MUSIC COUNT
		17.00-19.00 Actual Play	19.00-21.00 % of total	17.00-19.00 Actual Play	19.00-21.00 % of total	17.00-19.00 Actual Play	19.00-21.00 % of total	
	49785 The Get to Get							
	ABDUL PAULA (Opuscula) Abstrax	Share	14	A	A	37	41	5
	ADRIAN COLLIER	Share	21	B	A	28	30	1
	ADVENTURES OF STEVE D'UK, Cash	Mercury	18	A	A	25	24	3
	ALMOND, AMAR, The Desperate Hours	Parlophone				15	17	49
	ARMATRADING, JOAN More Than One Band	A&M				22	21	
	B-52'S Zone	Reprise	17	B	A	40	41	38
	BIGgles INTERNATIONAL (Non) Talk About It	Go Beat	17	A	A	36	39	10
	BIRCHMOUNT THE Soap Opera	East West						
	BETTY BOO Down The Drain	Bygone King	9	B	B	24	28	
	60 COUNTRY Save Me	Mercury				28	26	41
	BLACK BOE Everybody Sings About De Construction		4			28	23	
	BLOND MONKEYS Spontaneous For The World	RCA				14		
	BOLTON, MICHAEL How Can We Be Lovers	CBS	14	9	B	8	42	45
	BROWN, DICK SHARPS The Mayor Plan	Mer	4					
	BROWN, SAM Going Solo	A&M	10	B	B	3	33	29
	CARLISE, BELINDA Vision Of You	Virgin				14	16	29
	CHAD, JANE Don't Wanten Fall In Love	Warner Bros	20	12	A	39	34	59
	CHIMES, THE I Still Haven't Found What I'm	CBS	18	12	A	8	43	34
	COLD CUT QUEEN LAITRAH Fand A Way	4th B-Way				13		
	COUGHLAN, MARY How Do The World	East West				17	20	
	DRECHER MOOSE Police Of Truth	Mercury	11	7	B	8	33	28
	DONFARBY'S ANIMALS Live	Parlophone				22	13	
	EMMA GAY A Little Love Over The World	Big Wave				12	14	33
	ENGLAND NEW ORDER Back to the	Factory/MCA	16			15		
	EN VOGUE Heidi On	Atlantic	5			29	30	7
	ERASURE Surf	Mer	4					
	EVRYBODY, GLOMA Can We Talk	Epic	8	5		29	35	84
	EURHYTHMIC AP	RCA	11	9	B	8	40	27
	FAIRGROUND ATTRACTION Working Alone	A&M				22	13	
	FAMILY STAN, The Ghetto Heaven	Atlantic	8	13	B	A	21	27
	FRAZIER CHORUS Cool B	Virgin	4			22		
	HALO JAMES Magic Hour	Epic	11	4	B	8	37	39
	HAPPY MONDAYS Spig On	Factory	14	13	B	8	24	23
	HARRY CORBETT Magic For Sure	Chrysalis				16		
	HEART A Woman Do A Mean Love To You	Capitol	4	9		28	38	15
	HONEY SUKEE Talking	Parlophone				24	18	
	HOWHOURS FLOWERS Get Back To Me	London	18	18	A	8	38	34
	HOWARD, MIKI I Just Came Back To You	Atlantic	6	4		26		
	JAMES HOWE Back For You	Fonitona				21		
	JOE BLU, The Drummer's Almond	CBS	9			21		
	LANG, THOMAS The Largest Song	Epic	10			15	16	
	LIGHTNING SEEDS All Worst	Gemini	10	8	B	3	32	
	LITTLE ANGELS Red Hot Love Lover	Polygram	8			31	36	
	MADONNA Vogue	Siz	23	17	A	8	42	44
	MANTRONIX Feet WONDERS Like Your Love	Capitol	9	8	37	47	11	
	MARCI, BERT A Little Friend	Caldycats	5					
	MATTELIE KRM Salsa (Don't Need You) 5	Sire				11		
	MIDNIGHT OIL Forgotten Times	CBS						
	MINOGUE, KYIE Behind The Door You Know	PWL	17	23	A	A	41	42
	MISSION, THE Into The Blue	Mercury	4					
	MOORE, GARY Shall Get The Blues (For You)	Virgin	9	6		33	32	53
	MOTLEY CRUE Without You	Elektra				11	13	39
	MOUSEHOLE Bear Camp Thompson by & Horrocks	Circus	5			17	17	47
	MYLES, ALANMAN Rock The Lizard Song	Atlantic				14		
	NEW KIDS ON THE BLOCK Cover Girls	CBS	16	13	B	8	40	42
	NOVA, TOMMY It's Not Your Business	Sire				13		
	PASADENAS Love Thing	CBS	22	18	A	A	41	37
	PLEASE PLEASE	Atlantic	6					
	POWER OF DREAMS 100 Ways To Kill Love	Polygram	7					
	RAULWAY CHRISTEN Nite Stop	Capitol	5	4		11		19
	RATT, BONNIE Their Colored Love	Mer						
	RIFK No Mercy	Mer						
	ROBERTS I Must Have Been Love	Capitol	4			18		
	SENATORS, The Ordinary Heartbreak	Virgin				12	14	
	SNAP The Seal	Arista	9	8	B	18	23	13
	SOULS OF A MESSIAH A Dream	10	18	21	A	A	33	35
	SPRINGFIELD, DUSTY Springfield	Parlophone				23	12	
	STANFIELD, LISA Who Did Do To You	Arista	21	14	A	A	42	47
	STEVENS, SHAKIN' MY Dice	Epic				21	19	62
	SUNSHINE COOL Of Loving	Polygram	4					92
	TALK TALK In My Life	Parlophone	4	4		24	16	68
	TANGENT 100 Ways To Kill Love	Cosmothen	11	5	B	10	5	62
	TEACHMAN SHARITS Cool, Cool, Cool (Cool Cat)	Go Beat	7	5		13	9	77
	TURK, JONICER JUNGLES Live	10						
	UMBU English Town	DEF International	7	7		33	37	12
	VEGA, SUZANNE Look On Dreams	A&M				31	32	66
	WALTON WAVE Popo Wala & Biting Lyrics	Fonitona	20	7	A	A	12	12
	WINDY PHILLIPS Hold On	S&W				35	18	7
	WONDERSITY, THE Cool School	Mer	18	11	A	A	24	23
	YOUNG, PAUL Salsa Whiteriver (Love) Live	CBS	11			43	44	27

A more detailed playlist breakdown, tracking special records, is available from the Research Department. For details of this weekly service, call Lynn Foster on 01 583 9199 ext 263. Records are eligible for the grid if they are on the current Radio 1 playlist, or on hold 4 or more plays on Radio 1 last week or recorded by Radio 1's Remote computer or c) one featured on 11 or more current UK playlists (A & B).

The recent Music Week/Euromonitor Airplay study gave a definite thumbs-up to Radio One. Here Roger Lewis discusses its findings with Stu Lambert

ROGER LEWIS is "obviously delighted" with the findings of the Music Week/Euromonitor Airplay Study. As Radio One's head of music, he certainly should be the esteem in which his station is held by the record industry and the sample of the listening public comes through clearly in the study's findings.

"It's one thing for us, based on our research, to say we're doing a good job," he says "but when an independent company publishes research and shows that Radio One does what it says it does, and what it intends to do, it's very pleasing indeed."

Most listeners only get the chance to compare Radio One with their own IR broadcaster, so comparisons between our national pop station and its competitors countrywide are particularly interesting. In the Airplay Study, the record industry's marketing staff respond that they find regional radio bland and aimed at an older audience than Radio One.

Radio One attracts more listeners and plays more adventurous music; its Sunday chart show is listened to by more than double the number of people who tune in to the Network chart show which is almost universally carried by commercial stations at the same time. The relationship between airplay and chart position is a central pre-occupation of one part of the Airplay Study, which showed Radio One picking up significantly earlier than IR on most of the records it monitored. Does this suggest that the station is more likely to influence the makeup of the chart than to be influenced by it? "As long as I've known it, Radio One has always worked ahead of the charts," says Lewis. "Obviously there have been exceptions; certain records we have not featured before

Ridiculous at the airwaves

they've been in the chart for sound radio programming reasons, but if you look at our playlist on a week-to-week basis Radio One has always been ahead of the chart. We are supporting new, innovative bands regardless of what will happen to them in subsequent weeks' Top 40 run-downs, and the study has once and for all conclusively proved this.

"We've often been criticised in the past for slavishly following the charts and we've said time and time again that this isn't the case — and it isn't the case because we all sit down on a Monday morning at the playlist meeting and the previous day's chart position is one of the many, many different tools and techniques we use to arrive at the playlist."

Lewis adds that the playlist only accounts for 50 per cent of the daytime output. The other half allows producers to be "even more supportive to new bands and take longshots; to give a certain amount of airplay to things that are different; and to target an audience more effectively."

Naturally Lewis believes that Radio One has a strong influence on the singles chart — and, after a short silence, laughs at the suggestion that he must take some of the blame for popular criticism of chart music's poor state. "During the day, our primary objective — and we can't be embarrassed about this — is to appeal to a mass audience," he says. He concurs with the study's suggestion that the listening audience is much more conservative than the industry, but believes that's how it should be.

"We should always be one step ahead in encouraging the audience to experience something different — it goes back to the Keith quote: 'Don't give them what they want; give them something better.' We feel we have a responsibility to introduce the mass audience to other aspects of music apart from straight-down-the-line pop, so we've slowly introduced certain elements of dance over the past couple of years. Dance music is obviously the key area. Without doubt it's the most interesting form of music around."

Isn't it the case, though, that

Radio One trailed significantly a year or so ago in recognising the chart potential of dance music? "That's right. It has dominated the charts at times and we haven't reflected that in great quantities on air because of the nature of the music; it's been written to be played and experienced in other ways than on radio, but we've always acknowledged the importance of dance elsewhere in the output. Dance was the vanguard musical movement of the late Eighties and to be fair to us we did recognise that at a certain stage when we brought Jeff Young in. Also people forget John Peel — go back to '86 and he was well on it, both for dance and rap."

In Lewis' opinion, it was partly the record companies' "astute management" of the dance scene which led to its chart action exceeding airplay a while ago. The longer pre-release period gives time for buyers to hear the records on specialist shows and from club DJs around the country, so records tend to "shoot into the chart" before daytime programmers have a chance to assess them. Gary Davies' lunchtime show has now brought dance firmly into the daytime.

"Gary Davies' position is quite crucial; he's now a really superb music enthusiast. Some people are very unfair to him and don't recognise what he does. He goes to gigs, he's always been a clubgoer and broken new bands. It's not just in the last few months but slowly over a period of a year and a-half, two years, trying out a lot of different forms of music he's been able to take his audience with him down a particular road. He's managed that very clever trick of becoming more innovative but holding his audience."

Davies is not the only presenter to earn praise for innovation from Lewis: Steve Wright and Simon Bates have both, he claims, innovated in radio presentation and production while keeping their young audiences. But one of the Airplay Study's findings was that people want music from their radio and aren't bothered about personality DJs. "I think the survey was probably indicating that the audi-

ence dislikes presenters who allow their personalities to get in the way of the music and actually their personalities aren't strong enough," Lewis counters.

"People don't like diff presenters — just don't like the records! Steve Wright is a terrific example of a high-profile personality entertainer who gets it right. On the other hand, Lewis assures us that there will always be room for the dedicated music enthusiast at Radio One: he cites Peel, Young, Andy Kershaw, Andy Peebles, Richard Skinner and Bob Harris. "We're not after this homogenised radio — you switch it on and get the same old pop anytime of day."

So Radio One is committed to diversity in its music output and its presentation; but can it adequately reflect the amazing diversity of today's music scene? "We attempt to do it, but if you're asking if we achieve it the honest answer is no," Lewis replies, "but the good thing is we'll never achieve it because music will always be expanding, always becoming more diverse. We only have a limited amount of time during the day — we would very much like to be 24 hours a day to allow us more time to broadcast more sorts of music."

So finally, with the many changes taking place in radio now and in the near future, what's in the wind for Radio One? The management have involved everyone in the department in arriving at a solid policy document, a statement of intent for the future. It's taken about six months and many Radio One staff have contributed to it. Much of it reflects what Lewis has said in this interview.

He explains: "The key areas are: we're first and foremost a music station; we're broad-based; though we aim to maximise the audience during the day, at other times we aim to reflect different attitudes and aspects of music. We aim to employ the best presenters but also develop new talent; we aim to support our on-air staff with a strong team of production staff and administrative support. We're committed to helping new bands by recording them in session."

"As demonstrated this summer

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He concludes that Radio One "will be perceived as the best music radio station for the Nineties in the UK."

'During the day, our primary objective — and we can't be embarrassed about this — is to appeal to a mass audience'

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TOP 40 SINGLES

by Dave Henderson

ERACHE HAS two new releases scheduled, amid rumours of a 50-track homage to thrash courtesy of cracker New York sax virtuoso **John Zorn**. The ones you'll be able to seriously grind to all the names are **The Intended's** thrash spectacular from Sweden, titled **Left Hand Path**, and **Halfbrotter's** 'Natural Order'. Both are through the Cartel and they'll be twilly followed by **Lawnmower Deth's** groovily tilted **Oak Cinkay**. It's Lawnmower Deth! Cor, and you know that British humor was on a downward spiral. I thank you.

THE BUTTER Mountain Boys bring their 'urban cajun skiffle' into your living room with an album called **Fat Tuesday** on Festival Records through Nightlight and the Cartel. **The Wolfhounds** unleash an album/cassette/CD called **Atlante** on the Midnight label through APT and there's a classy 10-inch package coming your way from **Andy White**. Titled **In A Groovy Kind Of Way** it's on Cooking Vinyl through Revolver and the Cartel. And **Frank Sidebottom** has a 10-inch only album called **Medium Pity** released on In Tape through APT. The album features such classics as **Guest Who's Been On Match Of The Day?**, a **Bros melody** and **Tummy** — a rock opera devised by Frank's cardboard sidekick **Little Frank**. Never mind the title of this British comedy — this is art!

MUCH TOUTED UK rock act, **The Beyond** release a 12-inch collect **Manic Sound Panic** on Big Cat through Rough Trade and the Cartel. **The Weathermen** release a 12-inch/three-inch CD called **Headscarf**,

which is taken from their upcoming new album — their first for two years — and that's called **Beyond The Beyond** and both will be on Play It Again Sam through APT. **The Passion Flower Hotel** debut for Situation Two, through Rough Trade and the Cartel with a 12-inch EP called **Singing In Circles**. Scheduled for a May release from Third Mind, through APT, is the first studio recordings for some time from **Front Line Assembly** and that comes in the form of a double **Aside** 12-inch featuring **Isolate** and **Mental Distortion**.

THE GLITTERHOUSE label has a compilation album/CD called **Crashhouse**, through Southern Record Distribution. The set features tracks from the latest releases of **Mudhoney**, **Tad**, **Thrown Ups**, **Boyz n' the Daze** and several other similarly minded combos. Withn're's **The Badgemans** have an album and single released on Fire subsidiary Paperhouse, through Pinnacle. The single is a seven-inch only called **Crystals** and the album/CD is **Kings Of The Desert**. Also from Paperhouse is an album from former **Cap Sinister** recording artist **Phil Shoemaker**. Backwards Crucifixion features full keyboard player **Marcia Stoerfeldt** on several tracks.

THE SPECIAL Delivery label has an album, cassette and CD compilation called **Heartbeats** — **Native Sons** from The Hearts Of Europe, through New Routes/Rough Trade and the Cartel. Tracks include **3 Mustaphas**, **3, The Oyster Band** and **Vijays, Accardius Go Gray** and many more. The WAU Mr. Mode label develops

its reggae standing with a dub album from **Zulu Warriors** titled **Warrior Dub**, through Backs and the Cartel. From Revolver via the Cartel, **Steve Vayne** and **The Vaynos** release **Alive And Kicking**, a 12-inch single on Native.

THERE'S A new single from **The Heartbeats** called **Dreamline** on a One Life In Limbo record. The duo and the Cartel and there's an album of covers from Belgian weird combo **La Muerte** running under the title of **Experiment In Terror** from a **Henry Mancini** song, no less! That's on Play It Again Sam and it also features redesigned versions of **The Omondi's Crazy Horses**, **Johnny Galt's San Quentin**, **Carol Douglas' Kung Fu Fighting** and several others. It's loud. It's punky. **Boh** boh boh.

STYCH release a new 12-inch only called **Business Pollution** on the In Tape label through APT. **The Motears** release a new album/CD called **Crucifixion** on Wax Trax through APT and there's a new **Revolving Cakes** album/cassette/CD called **Beers**, **Steers** and **Queens** on Wax Trax through APT and there's a new intriguing split up at APT, including **Eugene Chaboussou's** bizarre hybrid **Country Music In The World Of Islam** on Fundamental, **Obsessed's** self-titled seven mix tape on Halfboard and the punky angst of **Nerve Back's Snow** on Meantime. There's singles too, including **The Milkthorn Brothers** (Seems To Me) on Suburban, **Cassandra Complex's** **Nice Work** on Play It Again Sam and **Sad Lovers And Giants' Clocks** Go Backwards on Midnight.

THERE ARE a couple of hot dance items just released from the Warrior label, through Pinnacle. The first is **Blade**. One album which sells for the price of a 12-inch. Acts on the scene include **The Afro Boys**, **The Congress** and **Alpha-B**. Warrior also has a double **Aside**, 12-inch from **Earth Beat Synphonic** coupling **Uision** and **Relax Loves Young Highmore** are quite capable of playing some bigger internet with their debut self-titled EP being released on the White Label label, through APT. Like a heavy-handed beetle, hot harmonies and a crunching guitar line they're well worth your time. **The Lovellars** release the album **Springtime** on Probe through APT. A startling mix of classic Fall, recent James and everyday Topcadrop. Explodes, it's a bit of an indie delight that should get plenty of support.

DEMON GETS seriously psychedelic again with a trio of releases from **Jellyfish Kiss**. First off a 12-inch called **Plank** on Creation through Rough Trade and that'll be followed by a CD called **Plank** featuring six additional tracks and that'll be followed by a mini album featuring three alternative mixes of the tracks from the CD. Pretty weird and confusing! Just contact distributors. **Prancer**. I'm sure they'll explain it in full. **The Jazz Butcher** returns with a new single for Creation titled **Girl Go** and that will be followed by a new album from the man which is set for June release and goes under the banner **CU! Of The Basement**.

BEST OF recent split-seconds: **My Bloody Valentine's** **Glider EP** remix on Creation through Rough Trade and the Cartel. **The Fuzztones' EP** **Action** on Situation Two through Rough Trade and the Cartel. The **Fundamental Hymnal** compilation of US alternative noisemakers, including **The Bottleheads**, **Surfers**, **Savage Republic**, **The Color-Jays**, **James Experience**, **Eugene Chaboussou**, through APT. **Papa Brittle's** **Al Jolson** single on Play It Again through APT. **Serwul's** **Smallmouth** album on Rough Trade through the Cartel.

DISTRIBUTION
TOP INDIE
TOP 40 SINGLES

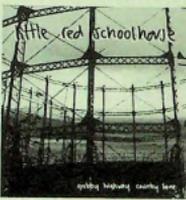
1	2	BETTER THE DEVIL YOU KNOW	Paul Weller (PWL) 56 (2)
2	7	STEP ON	Factory (FACT) 277 (8)
3	NEW	VENUS	Revolver (REV) 18 (WAC)
4	NEW	POLICY OF TRUTH	Mute (12) BONG (18) (WAC)
5	6	STEPPING STONE/FAMILY OF MAN	Profile (PRO) 161 (2)
6	NEW	DOIN' THE DO	Rhythm King (MK) 107 (1)
7	3	HITCHIN' A RIDE	Fanfare (FAN) 76 (15)
8	5	SOON	Creation (CEO) 732 (1)
9	2	THE PEEL SESSIONS	Storage (STG) 375 (27)
10	8	TAKE ME BACK	Network/Red Kat (NWK) 8 (2)
11	4	USE IT UP AND WEAR IT OUT	Paul B (PBL) 1
12	2	KAOS	Debris (DEBR) 28 (PAC)
13	2	TALK BACK	Debris (DEBR) 27 (PAC)
14	22	MADCHESTER RAVE ON E.P.	Factory (FACT) 247 (PAC) (27)
15	16	HANG ON TO YOUR LOVE	Big Life (BLI) 26 (1)
16	7	20 POUNDS TO GET IN	Shed Up And Dance (SHU) 31 (PAC)
17	10	HIPPI CHICK	S&M 254 (WAC) (PAC)
18	13	STRAWBERRY FIELDS FOREVER	Debris (DEBR) 20 (PAC)
19	23	THIS IS HOW IT FEELS	Cow/Mute (COW) 27 (1)
20	18	LOADED	Creation (CEO) 727 (1)
21	13	BLUE SAVANNAH	Mute (12) (WAC) 108 (1)
22	19	YO YO	Debris (DEBR) 28 (PAC)
23	7	PRO-GEN	One Life (OL) 38 (1) (PAC)
24	15	THE INGREDIENTS EP	Cherry (CH) 77 (1) (PAC) (1)
25	NEW	DO WHAT YOU WANT	Big Life (BLI) 27 (1) (1)
26	NEW	PLEASE	Anarch (ANAR) 27 (1) (1)
27	21	MAMMA GAVE BIRTH TO SOUL CHILD	Gen (ST) (WAC) 18 (1) (1)
28	8	BETTER WORLD	Debris (DEBR) 28 (PAC)
29	17	WHAT AM I GONNA DO	Creation (CEO) 28 (PAC)
30	26	PLAY EP	Streeting (STR) 16 (1) (1)
31	19	ENJOY THE SILENCE	Dagblat (DAG) 28 (1)
32	2	ALL I WANT	Mute (12) BONG (18) (WAC)
33	4	ANOTHER DAY IN PARADISE	Ghette (GHET) 3 (1)
34	39	WE ARE LEEDS	Debris (DEBR) 28 (PAC)
35	NEW	I CAN'T STAND IT	GO MUSIC (L) 1 (PAC)
36	15	ELEPHANT STONE	BCM BCM 395 (1) (PAC)
37	31	REMEMBER	Shed Up (SHU) 1 (PAC)
38	NEW	SYSTEM	Rhythm King (MK) 107 (1)
39	25	REMEMBER WHAT IT IS YOU LOVE	Revolver (REV) 31 (PAC)
40	NEW	WE CAN MANAGE IT	Red (R) (R) 1 (1) (1)

TOP 20 ALBUMS

1	1	LIFE	Cow/Mute (COW) 8 (1) (1)
2	8	VIOLATOR	Mute (12) BONG (18) (WAC)
3	2	THE INTERNATIONAL	Big Bang (BB) 1
4	5	THE STONE ROSES	Shed Up (SHU) 27 (1) (1)
5	NEW	JOY 1967-1990	4AD (CAD) 005 (1) (1)
6	3	REBEL MUSIC	Debris (DEBR) 28 (PAC)
7	28	BUMMED	Factory (FACT) 228 (1)
8	28	WILD!	Mute (12) BONG (18) (WAC)
9	16	THE HEALER	Shed Up (SHU) 27 (1) (1)
10	3	LOVEGOD	How To Succeed (HTS) 1 (1)
11	8	3 FEET HIGH AND RISING	Tonney Bay (TB) (L) (1) (1) (1)
12	NEW	MANSCAPE	Mute (12) BONG (18) (WAC)
13	RE	TEN GOOD REASONS	PWL (PWL) 2 (1)
14	15	ENJOY YOURSELF	PWL (PWL) 2 (1)
15	RE	SQUIRREL AND G MAN	Factory (FACT) 178 (1)
16	16	WAREHOUSE RAVES 3	Revolver (REV) 31 (PAC)
17	14	BELEK	Mute (12) BONG (18) (WAC)
18	17	SEX PACKETS	BCM BCM 371 (1) (1)
19	RE	READING, WRITING & ARITHMETIC	Rough Trade (ROU) 118 (1) (1)
20	12	ALVIN LIVES IN LEADS	Mute (12) BONG (18) (WAC)

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Back on the road again

As Route 90 picks up steam, Karen Faux reviews some recent country product, including some of the stars of that travelling show

LISTENING TO Clint Black's assured RCA debut it's easy to understand why his rise has been meteoric in the US. Killin' Time unwinningly, riding on Black's seasoned unburied vocals and self-penned songs. His original material is, in fact, rather good — whether he's dwelling in the region of country's traditional philosophical wanderings — such as Live And Learn — or painting delicate pictures of a way of life that has its fair share of boredom and disillusionment. A song such as Winding Down beautifully captures a bitter and resigned frame of mind with its talk of smokey bars "where it seems like the same old motion every night..."

George Strait's Great Strait on MCA is a similarly reliable proposition, highlighting the economical style that has won him a legion of fans over the last decade. The material gathered here is a good foil for his strength as a vocalist and interpreter. He can hold up the kitsch and the overtly sentimental in a song such as Marina Del Rey and inject it with genuine feeling, while he can also



MARY CHAPIN CARPENTER: gentle and reflective

provide a lighthearted touch that makes the ordinary sparkle.

Garth Brooks is a newcomer very much in the George Strait mould and on his eponymous debut, through EMI, he has written many of the songs himself. His bow ballad If Tomorrow Never Comes, with its morbid preoccupations is slightly less convincing than the more upbeat tracks such as I've Got A Good Thing Going, on which he presents traditional country with a contemporary sheen. Seen as such, the Brooks package should garner solid sales in the UK.

In complete contrast **Rodney Crowell's** latest CBS outing Keys To The Highway is very much of the rock end of the country spectrum, and while a lot of the material testifies to his ability as a songwriter, some of it might slip too far into anonymous AOR for UK tastes. This is borne out on a track such as the wishy-washy The Faith Is Mine while highpoints are the instantly memorable Soul Searchin' and the big, blues flavoured We Gotta Go On Meeting Like This.

Foster & Lloyd's brand of robust, pop-tinged country on their new RCA LP Version Of The Truth suggests they are hugely enjoyable live, and this release has been timed to coincide with their appearance on Route 90 at the end of May. Foster & Lloyd first inched into the business as songwriters for artists such as Holly Dunn and Sweethearts Of The Rodeo and went on to establish an identity of their own on an eponymous debut and last year's *Faster & Louder*. The current album brings together special guests including Duane Street Band and while on the E whole their sound is tight and revved up it occasionally lapses into predictability.

On a more gentle and reflective note, **Mary Chapin Carpenter's** State Of The Heart (CBS) has yielded three hits in the US and is now denting UK awareness. She shares Nanci Griffith's ability to write songs that convey succinct character scenarios and tracks such as

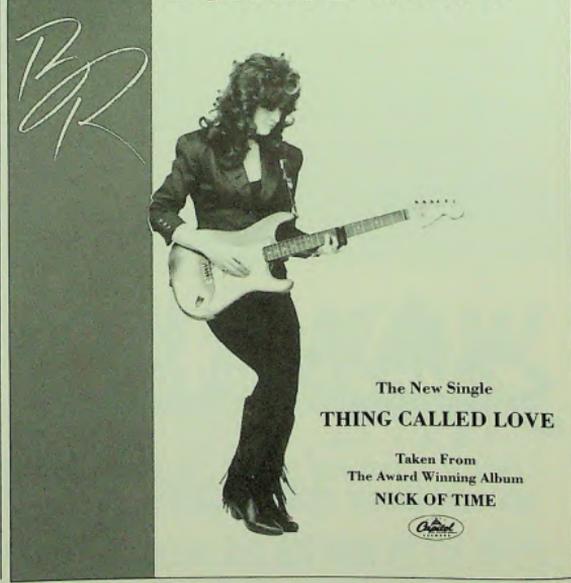
Down In Mary's Land, How Do and Too Tired are likely to grab the imagination of a mainstream audience as well as those with a predilection for folk or country. Unlike Griffith, Chapin Carpenter has succeeded in breaking through on US radio and the portents for her here are equally good.

1	FAVOURITES	Ritz RITZLP 0052 (SP) Daniel O'Donnell C.RITZL CD 0052/CD.RITZL 0052
2	HIGHWAYMAN 2	CBS 4665521 (C) 3 Jennings/Nelson/Cash/Kriss C-4665524/CD-4665522
3	THOUGHTS OF HOME	Telstar STAR2372 (BMG) Daniel O'Donnell C-51AC2372/CD.TCD2372
4	I NEED YOU	Ritz RITZLP0038 (SP) Daniel O'Donnell C.RITZL CD0038/CD.RITZL 0038
5	FROM THE HEART	Telstar STAR2372 (BMG) Daniel O'Donnell C-51AC2372/CD.TC2372
6	COPPERHEAD ROAD	MCA MCF3426 (F) Steve Earle C.MCF3426/CD.DMCF3426
7	STORMS	MCA MCG6066 (F) Nanci Griffith C.MCG6066/CD.DMCG6066
8	DON'T FORGET TO REMEMBER	Ritz RITZLP0043 (SP) Daniel O'Donnell C.RITZL0043/CD.RITZL 0043
9	NO HOLDIN' BACK	Warner Bros WK292 (W) Randy Travis C.WX292/CD.WX292CD
10	LONE STAR STATE OF MIND	MCA MCF3364 (F) 8 Nanci Griffith C.MCF3364/CD.MCA33927
11	OLD 8 X 10	Warner Bros WX 162 (W) Randy Travis C.WX 162/CD.WX 162CD
12	ONE FAIR SUMMER EVENING	MCA MCF3435 (F) Nanci Griffith C.MCF3435/CD.DMCF3435
13	LITTLE LOVE AFFAIRS	C.MCF3413/CD.DMCF3413 C.MCF3413/CD.DMCF3413
14	TWO SIDES OF DANIEL O'DONNELL	Ritz RITZLP 0031 (SP) Daniel O'Donnell C.RITZL 0031/CD.RITZL 0031
15	ALWAYS AND FOREVER	Warner Bros WX 107 (W) Randy Travis C.WX 107/CD.WX 107CD
16	WHITE LIMOZEEN	CBS 4651351 (C) Dolly Parton C-4651354/CD-4652932
17	AS LONG AS I HAVE YOU	CPK PK 90393 (BMG) Don Williams C.PK 90393/CD.PK 90393
18	PICKIN' ON NASHVILLE	Mercury 8387441 (F) NEW Kentucky Headhunters C-8387444/CD-8387442
19	BOOM CHICKA BOOM	Mercury 8421551 (F) 11 Johnny Cash C-8421554/CD-8421552
20	III	CBS 4663481 (C) 19 Ricky Van Shelton C-4663484/CD-4663482

TOP-10 COMPILATIONS LPs

1	GREATEST HITS	RCA FRO407 (BMG) Dolly Parton
2	ANTHOLOGY	Compassion 15CRP 148 (F) Erny Rogers
3	VERY BEST OF JIM REEVES	RCA RPL9017 (BMG) Jim Reeves
4	THE KENNY ROGERS STORY	Liberty ENT09 (F) Kenny Rogers
5	BEST OF WILLIE NELSON - ACROSS THE	Telstar STAR 2317 (BMG) Willie Nelson
6	THE COLLECTION	Columbia Ser. C52P 183 (BMG) The Beatles
7	SPECIAL COLLECTION	Capitol EST 2113 (F) The Beach Boys
8	IT'S GOTTA BE MAGIC	Felthouse PWSS 535 (BMG) Don Williams
9	THE LEGENDARY YEARS	Columbia Ser. 85000CRP 141 (F) Louis Armstrong
10	GREAT STRAIT	MCA MCG 6082 (F) George Strait

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RIDE ON: Black Box take a break between signing albums at HMV Glasgow.

Sammy Davis Jr

AN ALL-ROUND entertainer for more than 60 of his 64 years, Sammy Davis Jr was one of the last of the acknowledged greets who were able to sustain a peak of popularity and respect, without consistent recording success. His only UK top 10 hit was Love Me Or Leave Me in 1955, which The Candy Man — the song with which he was perhaps most closely associated — gave him his only US number one in 1972. His very versatility — as dancer, actor, comedian — perhaps blurred his considerable interpretative skill as a singer, demonstrated in London as recently as last year at sell-out Albert Hall performances with great friends Frank Sinatra and Liza Minnelli. He died of throat cancer.



HEART OF gold: EMI presents Heart with commemorative discs for sales of Bridge.



NEVER GIVING UP: BMG executives Heinz Henn, Rudi Gossoner and Mont Luefshar show their support for Rick Astley at the company's international marketing conference in London.

O P I N I O N

Background rumblings

WITH REGARD to your feature "Muzak companies making a big noise" (MW, March 2), Phonographic Performance Ltd would like to make the following points:

Your lumping together of the combined PPL and Performing Right Society licence fees for a large shopping centre fails to recognise that the PPL charge is 50 per cent lower than that charged by the PRS in this case.

The licence fee quoted was for a very large shopping centre indeed and way above the national average. The annual background music licence fee charged by PPL for a shop or licensed premises such as a public house or wine bar is £49. A discount is available to background music companies who take out licences on behalf of their customers which brings the fee down to £42 per annum per machine. The average fee charged for larger premises such as shopping centres is £173 per annum.

With regard to possible transmission of programmes from Luxembourg via satellite, the position vis-à-vis Section 72 of the Copyright, Designs and Patents Act 1988 is not as clear cut as Mr McCauley seems to believe. Further, the Government has assured PPL that it will review this section if indeed a loss of revenue did occur.

It is very noteworthy from the article that Mr McCauley is aware that his customers — like most others — want to hear original artist recordings as licensed by PPL rather than the imitations of them own recordings, and that carried out by music companies themselves, that proprietors of premises and customers overwhelmingly acknowledge the value of original recordings. These recordings generate a better ambience, and therefore better business. Customers prefer them, and will stop

longer and spend more.

To approach each company individually would have been "logistically impossible". It is good that Mr McCauley values the importance of the service offered by PPL in terms of collective licensing. There is no other way in which users could get access to PPL members' huge repertoire. Perhaps he should now also recognise the immense value of the original artist sound recordings to his business. Indeed it can be seen that they are the very basis of it.

John Love, managing director, PPL, Ganton Street, London W1.

Single points

I FEEL I must write about your lead story (MW, May 19).

Whilst there may have been the highest number of new entries in the Top 75 for 12 years, nothing in the article goes to substantiate the claim that the reduction in formats produced the anomaly. All it says is that the 7-inch percentage is dropping all the time. The article also fails to mention the fact that the cassette single (which is surely a substitute for 7-inch vinyl sales) exists at all, let alone the fact that it took 8.3 per cent of all Top 40 sales last week.

I believe the fact that there were 25 new entries in the Top 75 last week was almost totally down to the fact that there were many new releases by major artists. Major artists releases do not come out in a steady stream throughout the year, but are scheduled for all sorts of reasons.

Jon Webster, managing director, Virgin Records.

The Editor replies: The volume of strong new releases will always be the main factor affecting new entries to the chart but we do not feel there were "many new releases by major artists", with all due respect to those artists, and remain confident that there were special factors affecting that week's chart.

THE ELEVATION of Alain Levy has been well signalled (after all, we've been predicting it for almost a year) but the timing of the announcement in the balmi Bahamas was still a slight surprise, providing, as it does, more than six months notice of David Fine's elevation and the high-flying Frenchman's takeover at PolyGram International (see p11)... The UK contingent of PolyGram's annual MDs meeting was swelled this year by the presence of A&M's Howard Berman and Island's Clive Banks and Rob Partridge. No stranger to the location, Island boss Chris Blackwell hosted a party of one of his houses along the coast from the conference hotel. Perhaps reflecting the importance of their artists, managers in attendance were Doc McGhee (Bon Jovi) and Paul McGuinness (U2). Although a sign at Nassau airport said "Welcome Mr Timmer", the Philips president-designate was under orders not to speak to the press. Polydor's David Munn was wearing a T-shirt reading "I'd rather be somewhere in Europe" but we don't think he meant it... Phonogram UK had no MD on show, of course, but we still expect our prediction of last week to come to fruition and (mentioning no names) Obie observes: "It is a credit to the music industry that someone as experienced in the retail business should wish to come and work for us..." Former Solo Sound owner Brad Aspell (currently in Jersey, as balti's tax exile) is said to be interested in buying small retail chain Discology/Music Junction. "I first heard the rumour on Wednesday," says Bob Barnes, adding that he's never spoken to Aspell even though they own holiday homes within an hour of each other in Spain.

THE MECHANICALS row now seems destined for an expensive tribunal hearing (see p11) and its terms said that there is "very little communication" between the two sides, according to MCPS's Bob Montgomery... Will the real Terry Ellis please stand up! According to East West Records he's a member of En Vogue who recently popped in crowds at the Prastynoy Solo Weekender... In last week's lead story the reference to The Power by Snap should, of course, have emphasised the significance of its staying five weeks in the top 10 after being number one... We could embrace an awful lot of people by listing those who still haven't paid for their ads in the BRITS brochure but we won't... Sad to report the death of Victor Knight, former general secretary of the British Academy of Songwriters, Composers and Authors... Telly Teo is using the Beach Boys' I Get Around in an ad and paying around £25,000 for the privilege, but can it be true that nobody at Warner Chappell could supply a top line for the music — even at that price... While convassing opinion for our "Music art's" story (see p13), one comment we feel it better not to attribute was: "Most people in bands are just old beards who stuck lucky; you meet very few intelligent people in bands"...

MUSIC WEEK



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to be trendy

and groovy

and it's all

going to rub

off on you' -

you're coming

to us because

we can do

everything for

you in a

professional

manner."

Part one

"We're a home for independent labels that don't want to sign to a major but want the 'clout' they can offer."

Henry Semmence: ex-Phonogram, he moved through production, sales and product management before joining export agents Bonapartes in New York. He then returned to join his ex-Phonogram colleagues at Bullet, the UK's first independent strikeforce, where he ran the "team" before becoming general manager over Bullet's management and publishing divisions, as well as marketing director of Priority Records, a sister company. Fran O'Donnell: spent seven years working in commercial and entertainment law before joining Bullet, where she took over the running of the strikeforce and assisted Henry at Priority. Four years down the line, the pair of them decided they weren't having a whole of a time. "We fell out with Priority's management who decided to go in a direction we thought was wrong. We knew the system would work if it was run properly so we walked away, set up something very similar, six months later they went bust and the rest is history."



Part two

Priority turned down the 1989 remix of *Pap Musik* by M - "the final straw." It became the ambitiously named Total Record Company's first distributed release - going Top 20. Total had a joint 22 years of record industry contacts to bring home to roost for its own ends, the first being lying up an exclusive distribution deal with BMG, who had been distributing Priority, the second being the employment of Clare Smith (ex - Pye, Chappell and Chrysalis), a friend and colleague from Bullet days whose long and varied experience in the industry made her the ideal candidate to head up Total's expanding production division. In place of rigid rules for wildly differing labels and their ideas, Total provided flexibility and adaptability - cutting costs, making deals, reducing distribution fees - to suit label needs. "We've seen how our competitors have done it, seen all the pitfalls and reasons for success. We started from zero and in our first year, achieved a four million pound turnover. Although we don't get a visible market share because we're a sub-distributor, there were two quarters last year when we would have been the seventh biggest singles label." Total's next triumph was **Technotronic's** first single, *Pump Up The Jam* on the Swanyard Records label, although **Black Lace** and **David Essex** might not want their albums excluded from the picture. But meanwhile, people saw **Technotronic** at the top of the charts and the phone didn't stop ringing. Total subsequently won a sizeable chunk of dance music distribution, including the longest serving dance promotion service Rush Release's label The Brothers Organisation. But although Total has an up-to-date knowledge of dance, it would still prefer to sell records across the board. Whether **David Essex's** Lamplight Records, **Johnny Dankworth** and **Rod Argent** on the Weekend label or **President Kaunda** at Red Bus Records (yes!) are your idea of hip, it hasn't held back Swanyard and **Technotronic's** success, nor **The Gipsy Kings** over at Ray Levy's Al label, **Deep Heat's** Top 20 success with *Latino Rave* or **Silva Screen**, the UK's leading soundtrack label, with over 60 titles ranging from *Star Trek* to *Shirley Valentine* to classic Indian film soundtracks. "Our labels are amused being umbrellaed with **Black Lace!** We don't try and tell people, 'you're coming to us to be trendy and groovy and it's all going to rub off on you' - you're coming to us because we can do everything for you in a professional manner." Which explains why the Ritmo, Flair, Wag, Sonic, Equinox, ICY and the Extravaganza labels go to Total, and why both **Plastic Head's** planned schedule of 30 thrash and heavy metal albums over the next 12 months and John Martyn's new Permanent label we're taken to South London. When Total say, "we'll sell as many as Island did for John and he'll make a lot more money out of it," it doesn't sound fishy. "We offer a home to a wide range of music, not just the current vogue - **Black Lace** and **Technotronic** can be bed partners!"



Part two

Part three

A Marketing, distribution, sales and time are all on offer but labels fund their own projects, so they'll make the lion's share of the profit, not just a percentage royalty, plus the freedom to licence tracks abroad and onto compilations.

B A wealth of contacts - "we can say, 'these are the best printers, pressers, pluggers, strikeforces'... it may not always be the same people because some are better in different areas, but we know the best in every single case."

C They aren't going to sign a million and one labels. By limiting the roster, time can be devoted to the decision-makers on each label - a marketing plan, a sales strategy, "whatever they want us to do and get involved in. As much or as little as labels want."

D The label can get to the boss. On one hand a business, on the other, a distributor you'd have dinner with.

E Don't expect a massive office block or labyrinthine rooms three floors above high street fishmongers.

"We want a nice place where the window's open in the summer, we can have a beer at six o'clock and people come here because they like to." Not a whale, not a minnow, but a salmon of an office.

F Your records won't end up with **Black Lace** - "we can target where we want to. We have lists and lists coming out of our ears, of the right shops and the right people."

G Your records will end up with **Black Lace** if that's what you want! (and with sales in excess of three million units, who wouldn't want to be there?)

H "Irrespective of whether we like it, if the track has potential, we'll find its market and give it a shot."

I Contracts are only three pages long and written in English. "Small labels have tight budgets and don't want to spend £500 on lawyers fees for 15-page contracts. A nice letter of agreement is all we're looking for, the reason being that we think we can offer such a good service that you'll be impressed enough to want to put your next record with us. We can't guarantee anything except we'll give your record its best shot by putting it in the right place at the right time with the right people."

J Probably the most efficient distribution network in the UK supplied by the BMG HQ at West Bromwich, where rumour has it even the director has been known to box up records on a manic Friday night if needed!

not
a
whale
not
a
minnow
a
salmon

Part four

Total has just moved its offices up the road to Clapham, exchanging the fountains in the courtyard for larger premises and a view of the common.

Technotronic are supporting **Madonna** at Wembley in July, and Swanyard will be supporting

Technotronic's platinum selling album with TV advertising. The Brothers Organisation are also working up a sweat over their Swedish acts. Look out for **We're On This Case** by female duo

Da-Yeene - already on the case is Radio One's Gary Davies. The label have also just picked up

Hithouse who'll be looking for their third hit single, while they're looking Eastbound as well as West with their new Yo-Bro label, where you'll find **Vox Mystica's** amazing **Callas** (where the famed opera diva Maria Callas is sampled over a sultry groove) and **East Bam's** **Aka Aka**, featuring a

Latvian rapper, no less. **Plastic Head** will be educating BMG's sales reps in the art of thrash metal,

while **Hald On** by **Eric & The Good Good Feeling** on

Equinox features **Sam Brown**. **Rainland**, a new signing to

Extravaganza are already lined up for a Radio One session

with Richard Skinner and will be releasing their debut album

this summer. Also planned are a dance mix of the **Thunderbirds**

theme on Telstar and a nine and a half minute remix by original

producer **Gus Dudgeon** of **John Kongos'** **He's Going To**

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