

MUSIC WEEK



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Cartel folds, Rough Trade takes control

THE CARTEL is to be disbanded after 10 years and Rough Trade is to take over its national independent distribution network.

It is the most radical re-shaping of independent distribution in more than a decade.

The new operation will carry the Rough Trade Distribution name and new RTD managing director George Kimpton-Howe says the aim is to establish a more clearly defined distribution network.

"The whole term of the Cartel has become confusing and almost negative in that sense. The problem that we have

found is that people don't have a grasp of the fact that the people in the regional offices are Rough Trade employees and have nothing at all to do with the Cartel," he says.

Kimpton-Howe is now closing down the regional offices and replacing them with a London-based sales force of about 30 people. These will include 10 to 12 sales reps and 16 to 20 tele-sales staff in the city.

But he will still retain RTD's relationships with other members of the Cartel. "We are very much in keeping with the thoughts of people like Revolver and Books and we intend to continue that non-competitive

Royalties free-for-all

RECORD COMPANIES are in a dilemma over what system to use for mechanical royalties this week following the absence of guidance from the Copyright Tribunal.

Tribunal chairman Michael Bowers is reserving judgement after hearing the arguments of the BPI and the Mechanical Copyright Protection Society. Because of the expiry of a moratorium at midnight last Saturday, record companies must now decide how to proceed in the interim before Bowers announces his decision.

Bowers had been asked, in effect, to decide whether the historical mechanical rates of 6.25 per cent of retail price should apply — as the BPI would have it — or whether the MCPS's desired 9.504 per cent of published dealer price should be the accepted rate.

At the end of the hearing, Bowers said he was reserving judgement because of the difficulties of the points of law involved. He added, though, that he hoped to make his interim decision known before the end of this week.

In the meantime, the BPI is advising all record companies to carry on paying as they have been. "They should obviously talk to their own lawyers," says chairman Terry Ellis. "But the lawyers who advise us and who advise our members say their advice is to maintain the status quo."

Ellis says the BPI will assist any record company which faces legal action from the MCPS over its normal methods of trading. The position of the MCPS was still under discussion as *MW* went to press. An all-day meeting was taking place at the organisation's Streatham offices, but company secretary Keith Lowde comments: "We don't want to stop the industry from working. We want to oil the system."

He says he hopes to reach an accommodation with the BPI to maintain smooth running while awaiting Bowers' decision.

Bowers' announcement will be a factor in whether the mechanicals debate will be presented before a full hearing at the tribunal.

INSIDE

COUNTRY ROADS

Rounding up Route 90

THIRD TIME UNLUCKY

Why Zig Zag folded

CHEAP AND CHEERFUL

Mid-price/low price attracts the young consumer

Oberstein silent on Rezon riddle

POLYGRAM HAS thrown a veil of secrecy over the dismissal of Pete Rezon, former managing director of the UK's biggest record distributor, PolyGram Record Operations, who left the company suddenly 10 days ago.

Despite widespread and sometimes lurid speculation throughout the week, company chairman Maurice Oberstein is holding his tongue. "Pete Rezon is no longer employed by PolyGram," is his curt response to enquiries.

Rezon is said to be a "broken man" in the wake of the week's events.

Ellis goes on the attack

THE BPI went on the offensive at its AGM, attacking the MCPS, Umbrella and the national press.

On the continuing row over royalties, chairman Terry Ellis denounced the MCPS as "expansionist". He also castigated the Umbrella organisation for attempting to force a separate deal with the MCPS.

Ellis also attacked the national press on its coverage of issues such as CD pricing and reiterated his view that the BPI should play a controlling role in the future of the national chart.

Newly-elected BPI members are: Paul Conroy, Chrysalis; John Craig, First Night Records; Derek Greeny, China Records; Sean O'Brien, Telstar; John Preston, BMG, and Paul Russell, CBS. The only un-elected candidate was Will Keen of Rough Trade.



GEORGE KIMPTON-HOWE, aiming to establish a more clearly defined distribution network with RTD

relationship," he says.

The two companies will continue as A&R sources and will be distributed by RTD. Nine Mile — a one-man operation based at Rough Trade's existing Islington offices — has already been closed down.

Probe left the Cartel earlier this year and the only other remaining member, Nightshift in Scotland, will continue to be distributed by RTD but in a more autonomous way. The end of the Cartel will also mark the beginning of a new era for Rough Trade with the company moving in to new offices and a warehouse in Finsbury Park this month and investing £750,000 in computerised sales equipment.

RTD is currently talking to about 15 record labels that look set to

join the company's distribution network, bringing the total serviced to about 70.

Kimpton-Howe adds that the company also plans to expand from its bases in the UK, the US, Germany and Holland, and is now looking to open up in Spain.

One of the first labels to confirm its addition to the RTD roster is Clive Selwood's Strange Fruit Records. Current catalogue will continue to be available through Pinnacle until the end of July.

The move to RTD will take effect from August 1. Talking about the switch, Selwood says he is looking forward to joining the Rough Trade group and renewing a business relationship with Kimpton-Howe.

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LIFETIME 

New IPC title squares up for Q market

THE MAGAZINE market for mature music listeners is set to become a battleground with another monthly joining the fray.

IPC is launching a new title, *Max*, in September with a £500,000 advertising campaign aimed at the 20-30-year-old age group — in direct competition to the established *Q* magazine and United Consumer Magazine's recently launched *Select*.

The magazine will have a minimum of 164 pages, says editor Alan Lewis, who also edits *Rolling Stone*. Fellow NME man Roy Carr will be consultant editor and there will be a five-person editorial team.

The magazine will have matt paper and will be slightly larger than A4 size. There will be 40 pages of reviews that will feature music and film videos.

IPC is promising advertisers an circulation of 65,000 rising to 100,000.

Pacific blow as Passion opts for Pinnacle

THE PASSION Group's departure from the Pacific Distribution stable is a big loss for the company, says Pacific's Nigel Reveler.

He says the group of labels, which includes Debut among others, had confirmed their split from Pacific. "One of the reasons was because we do not have a car sales team but I simply cannot afford the overheads of eight to 10 people on the road," he comments.

The Passion Group is now switching distribution to Pinnacle, and the first release as a result of the deal will be the single This Can Be Real by Candy Flip, on the Debut label.

BRIEFS

- A NEW label for UK rock and heavy metal is being set up by ex-GWR man Tom Doherty and Dave Oberle, formerly with Kerrang! and *Heavy Hammer*. Communications Records will be based at 15 Great Western Road, London W9 3NW. Distribution is through Rough Trade.

- JSE HAS signed a marketing and distribution deal with Castle Communications for its new dance label, WGAF Records.

- PRODUCER, MIXER and DJ Dave Dorrell has agreed a worldwide marketing and distribution deal with Polydor for his new label, Love.

- THREE COMPANIES are switching distribution this month: Special Delivery to Revolver, Fangz Records to BMG and Grassmere Records to H R Taylor.

- PHONOGRAM IS launching a label of "thinking man's dance music" this month. Called Global City, it is headed by Norman Day. First product is Soft House Co's What You Need.

ARC lobbying fails to bring changes to Broadcasting Bill

INTENSIVE LOBBYING from the radio and music industries has failed to persuade Home Office minister David Mellor to make last minute changes to the Government's Broadcasting Bill.

Mellor told the Association of Independent Radio Contractors last week that Phonographic Performance Ltd's legal right to prevent radio stations using its repertoire would be abolished, but that the

radio industry would retain the right to receive payment for the broadcasting of US recordings.

Speaking three days before he was due to address the annual general meeting of the BPI, Mellor made it clear that he felt that the Government had evened out the balance of power between radio and PPL, which "will now be obliged to permit the use of its repertoire".

While admitting disappointment that the Home Office had not yielded to pressure for a change to the rules on "first fixation", which would have meant radio having free use of music recorded in the US.

AIRC chairman Brian West says: "Governments come and governments go. We shall continue our fight over first fixation, but for the moment it's business as usual."



2 LIVE CREW; the band at the centre of a censorship storm

Rap 'nasty' for UK release

A CONTROVERSIAL rap album that has caused a censorship stir across the US is on its way to the UK.

Since last June when it was released in the US, *As Nasty As We Wanna Be* by 2 Live Crew has been at the centre of a censorship dilemma that has divided the record industry.

The album's lyrical content has led a number of US states officials to warn retailers of possible prosecutions under the obscenity laws. In March, a retailer in Alabama was charged and convicted although the decision was later reversed on appeal.

In the UK, the original album has not been released and the group's record company Luke Records (formerly Skywalker Records) has no intention of releasing it here.

But UK label consultant manager, Chris Williams, says a new version of the album will be released later in the year. "It's called *Clean As We Wanna Be* and features different tracks although it's just as saucy and rude as the original," says Williams.

As *Clean's* lyrical content will not be as strong as the original album. "Not all the tracks are about sex by any means. In fact, *Clean* is a significantly different item in its

own right compared to *As Nasty*," he says.

He adds that warning stickers will be an integral part of the album sleeve. The group is expected to visit the UK later in the year.

Meanwhile, label owner Luther Campbell has changed the name of his company to Luke Records following objections by Lucifarms, the maker of the *Star Wars* films which featured the character Luke Skywalker.

Williams claims the name of the company was changed not as a direct result of the ensuing court case but because Campbell was tired of the continuing legal wrangles.

Charity record flop serves as a warning to amateurs

A MULTIPLE sclerosis victim's attempt to produce a fund-raising charity record has shown the pitfalls for amateurs attempting to follow in the footsteps of Band Aid, Rockaid Armenia and Elton John.

Crawley DJ Charles Paddington released his record, *Pump Up The Party*, under the name Chazzy P in January through local label Streetbeat Records.

The house track was so successful a lawsuit Technotonics in the local Our Price branch. Six months later Paddington and Streetbeat are no longer talking. A video for the single has still yet to

be finished. A local greengrocer who funded the initial pressing has yet to get his money back. And *Pump Up The Party* has yet to raise a penny for the Multiple Sclerosis Society.

The 27-year-old Paddington contracted MS five years ago and has suffered paralysis which has prevented him from working. His complaints centre on the size of his credit on the record's sleeve and the failure of the record to raise the money; it was meant to.

Donovan Dwyer, partner in Streetbeat Records, admits the team made a whole catalogue of

errors. "I wish I hadn't got into this," he says. "We did everything the wrong way, but now we have learned our lesson. We are still committed to releasing it."

Dwyer says he and partner Amanda Mist will have to borrow money to finish the video in time for its re-release. Meanwhile Paddington is disillusioned with the whole venture.

Richard Bennett, assistant manager at the Crawley Our Price, says, "It sold very well. People weren't buying it because it was local, but because they were into it. I think it could do very well."



THE ILL-FATED Chazzy P's *Pump Up The Party*

Chart talks: door ajar

AN ELEVENTH hour initiative could yet lead to agreement between Chart Information Network and the BPI over the new chart arrangements.

CIN is the new company formed to commission the chart which will be used exclusively by Music Week, the BBC and members of the British Association of Record Dealers.

As the partners in the chart geared up for the start of the new contract last Sunday (July 1) CIN and the BPI made a joint statement.

"Positive discussions on the new chart arrangements are continuing between the BPI and Chart Information Network," it said. "Neither side has closed the door on coming to an amicable agreement which would serve the best interests of all sectors of the industry."

Talks are expected to take place during July and as a gesture of good faith, CIN says it will continue to supply existing recipients of chart information at no charge.

● Watch out for the first of the new-look charts in next week's MW.

18 countries sign up for Knebworth

KNEBWORTH 90, last Saturday's Music Therapy show, will be shown by television networks in 18 countries.

Secondary income from broadcast payments and the live album of the event are providing most of its revenue; ticket sales accounted for only half of the £2m cost of production.

The countries in which Knebworth 90 has been or will be seen are: Austria, Denmark, France, Greece, Iceland, Israel, Italy, the Netherlands, Norway, Portugal, Spain, Sweden, the UK, Canada, Australia, New Zealand, Japan and the US.

PRS considers squeeze on TV's 'coercive practices'

COMPOSERS AND Music publishers will this week decide whether to take a stand against the 'coercive practices' of film and television companies.

The Performing Right Society's annual general meeting on Wednesday will decide whether to put a financial squeeze on programme-makers' publishing arms which force composers to sign up with them and then fail to exploit their work properly.

Writers allege that when they are commissioned to write soundtracks or theme music, programme makers often make a deal with their in-house publishing company

as a condition of the commission. Problems arise when these publishers then fail properly to exploit these works.

In an attempt to counter this, a motion before the PRS proposes that companies not giving an undertaking to work songs on hard as possible will receive only half of the normal publishing rate, one sixth rather than one third of revenue.

PRS company secretary Ruth Orchard says she expects the issue to be vigorously debated on Wednesday with a split between composers and publishers.

She adds: "At the end, it will be

a paper vote, not a show of hands. The council needs an accurate result. It's very complicated issue."

● PRS Gross revenue reached £117m in 1989, a 12.7 per cent increase on 1988, according to the society's accounts due to be presented to the AGM.

Licensing income in UK and Eire was up nearly 11 per cent to £78.1m, overseas revenue was up nearly 13 per cent to £33.2m, while investment income increased almost 50 per cent to £5.7m.

Just over £88m was distributed to members and affiliated societies, an increase of nearly 14 per cent.



DAVID CLIPSHAM this week becomes the first man to switch from being head of a national retail chain to head of a major record company. The former Our Price chairman is now the new managing director of Phonogram.

Pavarotti: 'we was robbed,' say dealers

POLYGRAM CLASSICS is demanding a retrospective payment from dealers over Luciano Pavarotti's hit single *Nessun Dorma* following a pricing error.

Angry retailers called PolyGram's head office after receiving notices explaining that the dealers price on the cassette single should have been £1.99 not £1.21. Most dealers, such as Michael Anthony of Disc & Tape, Lymington, Hampshire, sold the tapes of £1.99 and now see their total profit margin wiped out.

"PolyGram does this from time to time and shouldn't be allowed

to get away with it," says Anthony. The PolyGram letter to retailers states that the company will "re-invoice at the correct price of the end of June."

However, Michael Letchford, Decca Classics director comments: "Any dealer who is not happy with the new invoice should contact credit control and we will make every effort to be accommodating. We don't want to make enemies over what is really a technically overdone issue which will respond to it accordingly."

The cassette format represents 13 per cent of total single sales.

Gigs beamed to clubs concept hits trouble

THE FUTURE of a closed circuit concert broadcast network looks in doubt with the service yet to show its first gig.

Former Epic marketing director Jerry Turner was appointed managing director of Starsat, a company that intends to broadcast live programmes to nightclubs across the UK.

No fixed fee was set for the clubs as that would depend on the capacities of the venues and entrance fees charged. The first broadcast was expected to be the Knutson 90 concert but negotiations fell through.

As a result, Starsat chairman Tim Emmanuel says the company is currently undergoing reorganisation and that Turner has decided to leave the operation.

Turner left Epic earlier this year as a result of the restructuring of the CBS and Eire divisions, and joined Starsat in early June.

B R I E F S

● EMI RECORDS press and public relations director Terri Anderson is leaving the company unexpectedly.

No reason is being given for her short departure, but she has no other job lined up. "I'm job-hunting," she says.

Anderson, 43, joined EMI in March 1987 and was one of just three corporate public relations directors in UK record companies.

Before she joined EMI, Ander-

son masterminded public relations for the BPI.

● THE GROWING popularity of satellite TV is not expected to harm the sell through video industry.

Sell through companies believe, on the contrary, that by selling programmes to satellite TV companies it will reinforce their business.

They say video rental will be hit hardest by any competition.

● Full story p14

World

LOS ANGELES: As a result of a number of media stories, a California legislator says he intends to introduce a bill that would mandate disclosure by artists using pre-recorded music as part of their concerts. The bill would require artists to provide warnings on radio, in newspaper ads and on tickets of lip-synching, sampling, taped intros or playing to a track are used.

WASHINGTON DC: The National Academy of Recording Arts & Sciences is seeking support from the full range of theatrical, literary and visual arts communities for a planned concert and march here to protest against government influence on the arts. "From our perspective, it's all one issue, the same people are breathing down all our necks," says Mike Grees, president of NARAS, referring to recent problems encountered by 2 Live Crew and local authorities delaying the band's album and performance because of obscenity. In recent months, New York's prestigious Shakespeare Festival Public Theatre refused grants from the National Endowment for the Arts because of stipulations requiring guarantees over subject matter. Also, a major Washington DC museum ran into difficulties over the proposed showing of a photography exhibit by Robert Mapplethorpe which included pictures of homosexual lovers.

NEW YORK: McDonald's is embarking on its first-ever music tour sponsorship with New Kids On The Block. So close to the negotiations, which were concluded literally on the eve of the group's sold-out US tour, terms it "the richest music deal ever - well in excess of \$10m," McDonald's will host "parents oases" at the concerts, where parents can have milk, Coca-Cola and McDonald's cookies. It will also have signage on stage and its logo on tour t-shirts and posters. In addition, New Kids parties with music videos will be staged by local McDonald's along the tour route. Meanwhile, Winterland, which is the licensee for New Kids merchandise projects under a \$40m deal, will sell this year of \$400 worth of New Kids goods, representing 40 per cent of music-based merchandise sales for 1990. The biggest impetus to growth of the segment, says Winterland, is the explosion of sales in retail outlets. Over 6,000 stores now sell rock-related merchandise.

LOS ANGELES: Andrew Lloyd Webber and Steven Spielberg will collaborate on an animated version of Webber's *Cats*. The film will be produced under the combined auspices of Webber's Really Useful Group, Spielberg's Amblin Entertainment and Universal Pictures.

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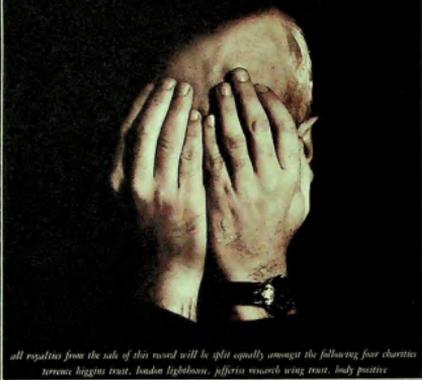
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phonogram

Lessons for all as US giant steps into UK

GIANT US retailer Musicland's decision to open in the UK will set in motion a two-way learning process.

Dealers already established here will discover what the Americans have to offer by way of competition, while Musicland will soon realise that trading methods honed in the massive US market will not work in the comparatively tiny UK.

Musicland has 700 stores spread across the US, a situation which means that stock management and logistics are all.

However, David Clipsham, who until this week was chairman of Our Price, observes: "They've got central control and central systems but that's not the nature of the British market. We rely here on the initiative of our local branches.

'We know the market isn't just different in the US and the UK, it's different in Inverness and Penzance'

"We know the market isn't just different in the US and the UK, it's different in Inverness and Penzance."

Musicland's central systems will not be needed initially as the chain is starting up in the UK with one outlet, a 4,000 square feet unit in a shopping centre in Thurrock in Essex (MW, last week).

That store will give retailers a chance to see the style which is likely to be extended to other shopping centres across the UK. However, many UK observers familiar with Musicland's style are not impressed. They believe the chain's strength lies in its stock management and not in the charm and attractiveness of its stores.

While passing no comment on the quality of the shops, BARD chairman Andy Gray says: "It doesn't really surprise me that they're coming over here. HMV and others have gone to the States so there's no reason why Musicland shouldn't try here.

"I wouldn't like to say whether there's room for them here — I just suppose that depends on what they offer. It depends on how committed they are. So long as they're

prepared to cope with initial losses, they should do all right."

HMV marketing director David Terrill adds: "I suppose it makes sense that somewhere like Thurrock should be able to attract big music retailers but I must admit, it seems a strange place to open your first shop. We shall no doubt watch them closely."



LOVE INN: Bob Geldof meets retailers at the launch of his album *Veg- etarians Of Love*

New shop aims to revive singles

A NEW retail outlet in Manchester is challenging the view that the seven-inch vinyl single is dead.

Goldmine Records opens in Shambles Square in Manchester on July 23 with the intention of becoming one of the largest stockists of back catalogue seven-inch singles in the UK, in the face of the general music industry feeling that there is no life left in the format.

The three man team behind the launch of Goldmine believe that there is still a big market for the seven-inch — a format they feel has been prematurely written off.

Martin Kappel already owns several retail outlets in Canada; Tim Brown is an importer of soul music and a specialist fanzine writer and Graham Ellwood works with Brown at his Todmorden-based import company.

The Manchester shop will be managed by Derek Howe who worked previously at the city's HMV store and specialised in the singles market. He says Goldmine will stock a wide range of rare soul and R&B product.

"We are very excited by the prospect of what this shop can

achieve. We believe that there are only a few shops specialising in this area of music in the UK and that we can fill the void left by the multiples who only seem interested in product in the top 40," says Howe.

Tim Brown adds that Goldmine will not stock just soul and R&B. "Basically, anything that came out between 1965 and 1985 we will aim to have in stock. We want to offer as much as possible," he says.

Goldmine will be officially opened by snooker star and soul fan Steve Davis.

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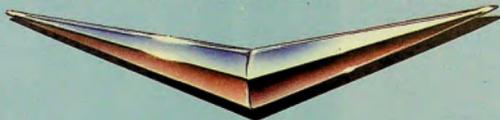
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Route causes and effects

More up front than its predecessors, Route 90's real success was the manner in which it caught the media's attention, plus, of course, the various concerts. Andrew Vaughan reports

MEDIA ATTENTION was the most successful aspect of this year's new country campaign.

Most of the artists involved in Route 90 found time for a series of recordings and live sessions for both television and radio, some of which will be aired in the autumn. Consolidating on previous success was the aim. Since the burst of interest in new country in the mid to late Eighties a number of acts have come and gone but the campaign focused on those who've proved themselves stayers, for Lang showed once-and-for-all that she's no flash in the pan and more importantly that her audience covers a cross section of music fans.

George Strait, phenomenally successful in the US for nearly a decade, finally delivered the goods to his UK audience which augurs well for sales of his new album and the specially-produced greatest hits package Great Strait (MCA). Rodney Crowell and Rosanne Cash, stalwarts and veterans of rock-influenced country music also did themselves no harm at all with a series of TV appearances and a cracking gig on the



HIGH VISIBILITY was achieved for Clint Black (the man in the hat). Celebrating after his sold out Mean Fiddler gig with RCA's Paul Williams, BMG Nashville's Brenna Davenport-Leigh and RCA's Lisa Anderson

Town & Country Club in London. As far as the gigs go, Clint Lang's three nights at the Town & Country was the most remarkable event. The sell-out crowds were witness to some of the most dramatic country music performances ever seen in this country. Lang doesn't just stand and sing, she performs every song, introducing an element of camp and theatre. One moment she's lying on the floor the next she's giving a run down on why beer and cigarettes make for such good country song material. Slightly outside the Nashville establishment, despite her Grammy award, the distance allows Lang to at times parody a music style clearly in vogue. With an obvious gay following in attendance her shows were light-packed screaming affairs but Lang kept it all under control, climaxing with a fearful version of Orbison's Crying that showed the really is the strongest woman singer in country since her idol Patsy Cline.

George Strait was more in a traditional country vein. After ap-

pearing on a horse for the cameras this latter-day John Wayne look-a-like glided through a set of standards and hits which left the exuberant audience hollering for more. No real surprises, except in the sheer quality of his Ace in the Hole Band.

Newcomer Clint Black shares much of Strait's musical heritage, both were raised in Texas on the music of Bob Wills and George Jones, but Clint Black showed a rawness and a cutting edge that would never find its way into a Strait concert. With a rocking band Randy Travis will ever be and as a singer he changes the best. The Mean Fiddler audience was rightly stunned by a barnstorming swing version of Fats Waller's Ain't Misbehavin'.

A good deal of anticipation preceded the double billing of Rodney Crowell and Rosanne Cash at the

Town & Country but somehow it didn't quite come off. The more introspective Cash took the stage first and looked a shade rusty as far as stagecraft was concerned, but vocally she was on top form and her bitter sweet songs brought a new dimension to Route 90.

Husband Rodney, more of a showman, breezed through a long set of greatest hits with more than a slight injection of rockabilly rhythms. Vocally he's reminiscent of Roy Orbison and while his songs may lack the bite of Rosanne, his exuberance and rock 'n' roll feel made a fine counter to the more ethereal start to the evening.

The mixed bag of performances highlighted the variety of performers and styles under the banner new country. It was definitely a great leap forward for the Country Music Association after the more key Route 89 and with most of the artists mentioned due to appear on TV in the autumn on New West and Town And Country, the consolidation looks like it might bear fruit by this time next year.

TOP 20 ALBUMS COUNTRY

1	FAVOURITES Daniel O'Donnell	Ritz RITZLP 0057 (SP) C.RITZLC 0052/CD RITZLD 0052
2	THOUGHTS OF HOME Daniel O'Donnell	Telstar STAR2372 (BMG) CSTAC 2372/CD LDCD2372
3	5 FROM THE HEART Daniel O'Donnell	Telstar STAR2372 (BMG) CSTAC 2372/CD LDCD2372
4	COPPERHEAD ROAD Steve Earle	MCA MCF3426 (FF) CMCF3426/CD DMCF3426
5	1 NEED YOU Daniel O'Donnell	Ritz RITZLP038 (SP) C.RITZLC0038/CD RITZLD0038
6	DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RITZLP043 (SP) C.RITZLC0043/CD RITZLD0105
7	ONE STAR STATE OF MIND Nanci Griffith	MCA MCF3364 (FF) CMCF3364/CD MCA05927
8	STORMS Nanci Griffith	MCA MCG6066 (FF) CMCG6066/CD DMCF6066
9	ONE FAIR SUMMER EVENING Nanci Griffith	MCA MCF3435 (FF) CMCF3435/CD DMCF3435
10	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell	Ritz RITZLP 0031 (SP) C.RITZLC 0031/CD RITZLD 0031
11	LITTLE LOVE AFFAIRS Nanci Griffith	MCA MCF 3413 (FF) CMCF3413/CD DMCF3413
12	ABSOLUTE TORCH AND TWANG K d lang & The Reclines	Sire WX 259 (M) CWX 259/CD WX 259/CD
13	GUITAR TOWN Steve Earle	MCA MCF 3335 (FF) CMCF 3335/CD DMCF 3335
14	OLD 8 X 10 Randy Travis	Warner Bros WX 162 (M) CWX 162/CD WX 162/CD
15	SOMETHING INSIDE SO STRONG Kenny Rogers	Republic 9257971 (M) C925792/CD C925792/CD
16	NO HOLDIN' BACK Stacy Trout	Warner Bros WX 279 (M) CWX 279/CD WX 279/CD
17	HIGHWAYMAN 2 Jennings/Nelson/Cash/Kris	CBS 4665201 (FF) C4665201/CD C4665202
18	THE LAST OF THE TRUE BELIEVERS Nanci Griffith	Rounder Europa REU 1013 (P) CREUC 1013/CD REUC 1013
19	JUST LOOKIN' FOR A HIT Dwight Yoakam	Republic WX 310 (M) CWX 310/CD WX 310/CD
20	AS LONG AS I HAVE YOU Don Williams	RCA PI 90393 (BMG) CPK 90393/CD PI 90393

ARTIST	TV/RADIO	PRESS INTERVIEWS	CONCERTS
CLINT BLACK	The Late Show BBC Two (May), Nicky Campbell Show Radio One (May), Johnny Walker Show G4 (May). For the autumn: New West BBC Two, Town And Country Channel Four	<i>Radio Times</i> and <i>Arena</i> to run with autumn TV	Mean Fiddler (May) sold out. Recorded for Radio Two
ROSANNE CASH	The 6 O'Clock Show IWT (May). For the autumn: New West BBC Two, Town And Country Channel Four	<i>The Guardian</i> (May) <i>The Face</i> to run with autumn TV	Town And Country Club (May) 89 per cent ticket sales
RODNEY CROWELL	The 6 O'Clock Show IWT (May). For the autumn: New West BBC Two, Town And Country Channel Four	<i>The Guardian</i> (May) <i>The Face</i> to run with autumn TV	Town And Country Club (May) 89 per cent ticket sales
FOSTER & LYDYL	Tin Smith Show G4 (May). For the autumn: New West BBC Two, Town And Country Channel Four	<i>The Guardian</i> (May) <i>The Face</i> to run with autumn TV	Dominion Theatre (support to George Strait), sold out. Recorded for BBC Radio Two
KD LANG	Rack Steady G4 (May). For the autumn: New West BBC Two, Town And Country Channel Four	<i>GQ</i> , <i>Vogue</i> , 20/20, <i>The Times</i> , <i>NME</i> , <i>Melody Maker</i> , <i>The Guardian</i>	Town And Country Club (May) sold out
GEORGE STRAIT	Johnny Walker Show G4 (May), Gloria Hunniford Show Radio Two. For the autumn: New West BBC Two, Town And Country C4	<i>Kid's Times</i> , <i>Arena</i> , <i>Daily Mail</i> to run with autumn TV	Dominion Theatre (May) sold out. Broadcast for Radio Two

TOP-10 COMPILATIONS LPs

1	VERY BEST OF JIM REEVES Jim Reeves	RCA RB9017 (BMG)
2	THE BENNY ROGERS STORY Kenny Rogers	Liberty LBN29 (E)
3	GREATEST HITS Dolly Parton	RCA PR4047 (BMG)
4	ANTHOLOGY Kenny Rogers	Columbia VSPR 143 (B)
5	THE COLLECTION Jim Reeves	Columbia Collector Set CCSP 183 (BMG)
6	IT'S GOTTA BE MAGIC Don Williams	Parade PMS 525 (P)
7	THE COMPLETE GLEN CAMPBELL Glen Campbell	Capitol C 2879 (P)
8	SPECIAL COLLECTION Anna Murray	Capitol CS 2117 (E)
9	THE VERY BEST OF Don Williams	MCA MCG 401 (P)
10	REMY OF MILLIE NELSON - ACROSS THE Miles	Liberty Star 2317 (BMG)

TO ALL PRS MEMBERS

PRS AGM, 4th JULY 1990

RESOLUTION 3

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TVS MUSIC

DG special edition backs Bernstein at the Bowl

by Nicolas Soames

LEONARD BERNSTEIN and his Tanglewood Music Center Orchestra is to play at the Crystal Palace Bowl, London on August 31. To coincide with what promises to be a much-publicised event, Deutsche Grammophon has compiled a Bernstein Edition, a mid-price set of 25 CDs/topes plus a budget "sampler" for release

in August. The set draws on the recordings Bernstein has made for DG over the last 15 years and includes such discs as Tchaikovsky's Symphony No 6, the Poltchique, Mahler's Symphony No 5, Elgar's Enigma Variations and highlights from the best-seller West Side Story. The Edition is available as a set — which can be bought by dealers

for the price of 23 CDs — or separately. In addition to the CDs, there is a variety of merchandising aids, including an acrylic showcard, T-shirts, conductor's baton and an obelisk-shaped perspex clock. In the introduction to the set, Bernstein comments: "I am not always a very good conductor, not even always a good conductor... the truth is that I am a musician."



GÜNTHAR BREST, president of Sony Classical, presents Carlo Maria Giulini with a CD of his debut recording for the label, Mozart's Requiem

C L A S S I C A L B R I E F S

- RCA IS releasing an CD for the first time recordings by Fritz Reiner, the Hungarian-born conductor of the Chicago Symphony. There are five in the first release, including Waltzes by Johann Strauss (GD.GK 60177), Mahler's Das Lied von der Erde with Mouren Foster (GD.GK 60178) and Bartok's Concerto For Orchestra coupled with the Music For Strings, Percussion and Celeste (GD.GK 60179).
- TWO NEW recordings of Smetana's Ma Vlast have been issued. Libor Pesek conducts the Royal Liverpool Philharmonic Orchestra in a performance that runs for 76 minutes 29 seconds on Vir-

- gin Classics (VC/ 91100-2); and Gustav Kuhn with the Bamberg Symphony Orchestra takes a more leisurely view in a performance that runs for 78 minutes 38 seconds and is contained on one Eurodisc: CD (RD.RK 69074).
- ISABEL BEYER and Harvey Dagul, the husband and wife piano duet team, regularly heard on Radio Three, have issued two volumes of short works for piano duets originally released on vinyl. Four Hands Favourites Volume 1 (FH.MN 8045) and Volume 2 (FH.MD 8046) both run to over 70 minutes.

The label, Four Hands Music, is distributed by Priority Records.

- THE SOVIET pianist Mikhail Pletniev, who now records for Virgin Classics, was chosen to ease the tensions of superpower talks between Bush and Gorbachev at the recent White House summit. He travelled with the Gorbachev entourage and played a Steinway Grand situated in The White House.
- THE PREMIERE recordings of Havergal Brian's massive Symphony No 1, The Gothic, recorded for Marco Polo on a two-CD set by Czech forces sold more than 1,000 units within three weeks, according to Andrew Dalton, classical press officer, Harmonia Mundi, the label's distributor.

Strong summer for Sony

AS PART of a strong summer series from Sony Classical, this month sees the release of Mahler's Symphony No 8, the Symphony Of A Thousand, played by the Vienna Philharmonic conducted by Lorin Maazel (CD 45754). This completes the cycle — the first the VPO has ever done with one conductor — and comes just days after the Eurovision broadcast of the work by Maazel. Other issues included Mozart's Requiem conducted by Carlo Maria Giulini (CD/40 45577) and Music Of The Night — Pops On Broadway 1990, with the Boston Pops under John Williams (CD/40 45567 and on LP) which topped the *Billboard*

Cross-over chart. The new recording of Puccini's Tosca with Eva Marton in the title role and Jose Carreras, conducted by Michael Tilson Thomas (his first opera recording) though originally a June release has been delayed until this month (CD/40 45847).

C H O I C E

ON RADIO Three's Building a Library on Saturday, Stephen Johnson considered the various recordings of Rimsky-Korsakov's Scheherazade. His top selection was the EMI recording with the RPO conducted by Sir Thomas Beecham (CDC 747172).



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JOHN MAYBURY: demonstrating a scant regard for the normal rules

Blue chip promos

Blue is the colour and video is the game for John Maybury, whose recent work has been seen accompanying Sinead O'Connor and Neneh Cherry hits. Selina Webb reports

LIKE MUCH of his work, John Maybury's latest promo demonstrates his scant regard for the normal rules of video-making. In tune with *Tackhead's* obnoxious funk fusions, *Dangerous Sex* is complemented by a melee of strobe-lit high tech images. Maybury's ideas seem wide of any short-term commercial considerations but are tailored perfectly to the band: with the result that Top Of The Pops is refusing to show the clip.

Multi-layered blue screen effects have been prominent in Maybury's recent promos. His colourful extravaganza for Neneh Cherry's *Buffalo Stance* and technically bril-

liant pieces for Marc Almond and Erasure have stood out even on the bright and breezy *Chart Show*. "If you're going to do blue screen you might as well go the whole hog — just chuck all those effects in there and make it silly and fun," asserts Maybury.

In contrast his video for the number one *Nothing Compares To You* comprised a single close-up shot of Sinead O'Connor's face. It was equally effective. Now Maybury says he's keen to try more "cinematic sort of things".

"I've worked myself into a bit of a blue screen corner, except for Sinead which was the opposite. There are very few artists that could have carried that video, but she gave a very commanding performance."

Besides directing promos, John Maybury is a respected experimental film-maker and artist with a string of prominent exhibitions and screenings behind him. He admits he initially "had a phobia about music video" and took time to realise that making pop promos needn't mean tossing away his creative integrity.

"It wasn't until I made *Everything I Own* for Boy George that I tried marrying what I was doing in my own work to what I thought was expected of me in pop promos. I enjoyed it more and people seem-

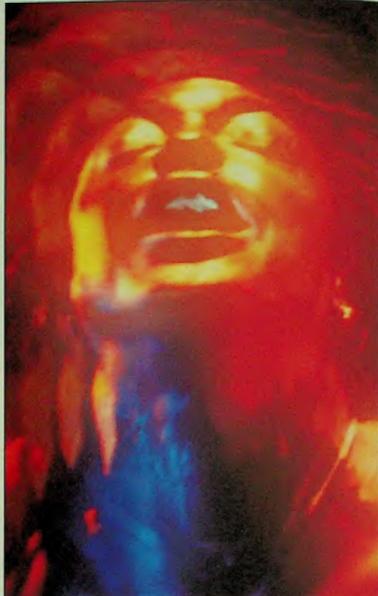
ed to like it better," he explains.

Maybury was finally convinced of promos' validity as an outlet for his talents when he spotted his clips for *Buffalo Stance* and *Nothing Compares To You* on television in Rio de Janeiro.

"I realised that millions of people were seeing them rather than the 300 people who go to a screening. It has been represented by *LimeLight* Films where he appreciates "not having to worry about putting anyone else out of work" if he turns down a job.

"At *Control* I was getting the very responsibilities I was trying to avoid with my own company. At *LimeLight* I've got much more independence. The machinery works because it's been here for 10 years," he says.

The bulk of Maybury's work comes to him via friends, and he says he is swayed by the music and performer rather than the budget. "I've never had a budget bigger than £50,000," he reveals. "In the golden age of pop videos a few years ago the budgets were £100,000 all the time. All you got was talented people with huge amounts of money and massive coke problems and that's all you



TACKHEAD: a melee of strobe-lit high tech

saw on screen. In the last couple of years people have looked at video again from a marketing point of view and now they're more business-like."

When Maybury is forced to toe the traditional commissioning line by writing treatments for jobs, he admits he is uncomfortable.

"I find writing treatments difficult," he concedes. "On paper my ideas always look really flimsy and mediocre — but I'm a film-maker, not a writer. That said, I don't think you should get other people to write your treatments for you."

Stating that he admires anyone "with the wherewithal and stamina to cope with making pop promos", Maybury concludes that he's under no illusions about the medium.

'In the last couple of years people have looked at video again from a marketing point of view and now they're more business-like'

"At the end of the day I know it's the band's video and the band's career — I'll give everything I've got to a job but I can always walk away and get on with my films," he says.

M U S I C V I D E O S

HOLLY JOHNSON: Blast — The Video, MCA Music Video MCV9005. Running time: 24 minutes. Dealer price: £7.99.

Comment: Released to us in with the current remix LP *Hallelujah*, this collection comprises videos of five tracks from the original *Blast* album. Two of the films — *Love Train*, with Johnson riding a Toytown train, and the Percy Adlon-style all-American family spoof *Americanos* — are excellent and certainly worth having as part of a larger compilation. As far as this release is concerned, value for money does seem to be in question, especially since one of the films — *Atomic City* — is repeated. The excuse given is that second time round it accompanies the 12-inch mix, although all this means is that the visuals themselves are played in a different order,

which smacks of a space-filling exercise.

Sales forecast: It's hard to know how fanatical Holly Johnson's followers are these days, but they'll need to be pretty dedicated (or pretty rich) to fork out for this small batch of promos. **DG**

JAZZIN' SOHO: Various. Castle Hending HEN 2. 243. Dealer price: £6.95. Running time: 64 minutes/JAZZ AT RONNIE'S: Various. Castle Hending HEN 2. 240. Dealer price: £6.95. Running time: 90 minutes.

Comment: "10 Days That Shook Soho", claims the sleeve to *Jazzin' Soho*, something which, sadly, isn't backed up by the overall contents of this audio-visual commemoration of the first Soho Jazz Festival, in 1986. True, there are several positive individual statements, from

such as Courtney Pine, the Tommy Choo Quartet and solo pianist Stan Tracey. And Georgie Fame's vocal-keyboard elegy to the *Eros Hotel*, in Shaftesbury Avenue, provides an unusual, and most effective, epilogue. Elsewhere, though, there is little to confirm the then accelerating London jazz scene.

Mostly, this is a reminder that Soho's first Jazz Festival itself was rather less than an earth-shattering event. *Jazz At Ronnie's* acts as an ideal introduction to the *Washam* Films video shot at Scott's, as well as something of a godsend to those who would prefer not to invest in any of the single titles from which the well-chosen contents of this sampler are taken. Repertoire ranges from basic jazz [Art Blakey, Chet Baker, Anita O'Day, Chico Freeman], through blues (Memphis Slim), R&B/Soul (Curtis Mayfield,

Taj Mahal, Nina Simone), and fusion (Roy Ayers).

Sales forecast: Reasonable for *Jazz At Scott's*, rather less so for the *Soho* collection. Sales could pick up during the period of the 1990 Festival, although promotion might be necessary. **SB**

GARY NUMAN: The Skin Mechanic. PMI. MYP 9912173. Running time: 55 minutes. Dealer price: £6.95.

Comment: Who would have thought Gary Numan would have still been packing them in more than 10 years after the great *Are Friends Electric* single? This concert shows that, like David Bowie — the man whose mannerisms he often seems to be imitating, he has become something of a cult hero. Fans flock to his pseudo-futuristic

stage shows dressed in the familiar black garb and severe haircut and the truth is that his music is seen as a neat slice of escapism — that you can dance to (or at least make robot-type movements to). This video includes a fair smattering of newer songs that retain that distinctive synthesised rhythm but with more use of guitars and more of a dance feel. Vocally, they become a little repetitive but there's no doubt that Numan will always have a somewhat unique sound thanks to his nasal monotone. Unlike another cult hero, Gary Glitter, Numan is attempting to offer something new and certainly couldn't be classed as cabaret. **Sales forecast:** Numan fans are collectors and this one is likely to be snapped up straight away, but don't expect too much follow up after the initial rush. **NR**

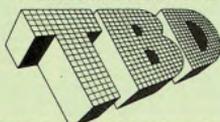
TOP 30 MUSIC VIDEOS

3 wks	2 wks	1 wk	This wk	(Description (Tracks) Timings/Dealer price)	
1	1	1	1	NEW KIDS ON THE BLOCK: Hangin' Tough Live/50min/£6.95	CMV 49030 2
2	2	4	2	SIMPLE MINDS: Verona Live (14 tracks)/1hr 30min/£8.34	Virgin VD 610
-	-	2	3	THE WONDER STUFF: Eleven... Compilation (11 tracks)/55min/£6.95	PMV/Channel 5 CFM 2380
-	5	3	4	THE BANGLES: Greatest Hits Compilation/1hr £6.95	CMV 49033 2
3	3	6	5	MORRISSEY: Hulmerist Compilation/40min/£6.95	PMI MVP 99 1218 3
4	4	5	6	GLORIA ESTEFAN: Evolution Compilation/1hr 14min/£9.04	CMV 490322
10	10	10	7	LUCIANO PAVAROTTI Live/1hr 17min/£3.47	Music Club/Video Col MC 2003
7	7	9	8	KYLIE MINOGUE: On The Go...Live Live/55min/£6.95	Video Collection VC 4093
5	6	7	9	PHIL COLLINS: Singles Collection Compilation (14 tracks)/55min/£6.95	Virgin VD 594
8	8	8	10	THE CARPENTERS: Only Yesterday Compilation (16 tracks)/55min/£6.95	Channel 5 AMV 847
11	12	11	11	UB40: Labour Of Love II Compilation (14 tracks)/1hr/£6.95	Virgin VD 847
6	9	12	12	TALK TALK: Natural History Compilation/45min/£6.95	PMI MVP 99 1219 3
13	14	12	13	DANIEL O'DONNELL: TV Favourites Compilation (17 tracks)/59min/£6.95	Ritz RIZT 0007
14	23	-	14	PINK FLOYD: The Wall Compilation/1hr 35min/£6.95	PMV/Channel 5 CFV 08762
9	11	14	15	BIG COUNTRY: Greatest Hits Compilation/90min/£6.95	PMV/Channel 5 CFV 10622

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24	17	22	16	JEAN M JARRE: Rendez-Vous Houston Live/52min/£6.95	Channel 5/PMV CFV 10432
-	-	17	17	HOTHOUSE FLOWERS: Take A Last... Live/1hr/£6.95	PMV/Channel 5 CFM 1186
-	16	13	18	BARRY MANILOW: Barry In Britain Live (25 tracks)/1hr 55min/£6.95	Pickwick PGP 2137
23	18	-	19	U2: Rattle And Hum Live (21 tracks)/1hr 30min/£8.34	CIC VHR 2308
-	-	27	20	HARD 'N' HEAVY: VOLUME 7 Compilation/1hr 20min/£6.50	Virgin VD 700
-	-	-	21	OZZY OSBOURNE: BARK AT THE MOON Compilation/1hr 13min/£6.95	Castle Hendring HEN 2249
-	-	-	22	ERASURE: Innocents Live (14 tracks)/50min/£6.95	Virgin VD 871
19	30	-	23	UB40: Best Of UB40 Vol 1 Compilation/1hr/£6.95	Virgin VD 246
21	15	24	24	QUEEN: We Will Rock You Live (21 tracks)/1hr 40min/£3.47	Music Club/Video Col MC 2032
29	22	15	25	ROLLING STONES: 25 x 5 Compilation/2hr/£9.04	CMV 49027 2
-	-	-	26	MEAT LOAF: Hits Out Of Hell Compilation (9 tracks)/52min/£6.95	CMV 49627 2
-	-	-	27	MADONNA: Ciao Italia... Live (6 tracks)/1hr 27.80	WEA 9381413
22	29	20	28	TINA TURNER: Nice 'N' Rough Live (12 tracks)/55min/£4.99	Music Club/Video Col MC 2014
-	-	-	29	LUCIANO PAVAROTTI: Essential... Live/1hr/£6.95	PMV/Channel 5 CFV 00022
25	27	-	30	KERRANG! LADYKILLERS Compilation/45min/£6.50	PMI MVP 9912203

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

Satellite dishes up the profits for sell through

The video industry might view satellite as the great threat in the sky, but sell through sees it as an active business opportunity. Stu Lambert reports

WHILE THE video industry gears up for a massive campaign to combat the growing popularity of satellite TV, the sell through sector is remaining calm. And, according to some leading players, satellite will actually enhance the prospects of the sell through business.

"We can sell our programmes to satellite — it will create opportunities and reinforce the sell through labels," says Video Collection's marketing manager Nick Cregar.

Research carried out by CIC, which distributes blockbuster films such as ET, confirms that consumers will watch a film in the cinema, on TV or on rented video before making the decision to purchase — a very few people buy a tape without having seen the movie somewhere first. "TV and satellite enhance the sales potential of sell through," declares sales and marketing manager Glyn O'Connell.

This autumn the British Videogram Association is likely to support around ETOm to try to bring viewers back to earth as they hear the siren song of the satellite movie channels. Its first move was a long-in-the-tooth mailout to the national, regional and trade press.

'We can sell our programmes to satellite — it will create opportunities and reinforce the sell through labels'

Journalists were sent a cartoon showing a customer replacing a satellite dish with a VCR, complaining that the satellite equipment is faulty because it only shows movies that are more than two-and-a-half years old. This restriction on satellite broadcasters is seen as a key weakness in the appeal of movie channels to the confirmed video viewer.

The feeling among the major sell through providers is that the rental sector will feel the effects of any increased competition first.

Nicola Barlow, director of publicity at Warner Home Video, comments: "We are happy to support any initiative from the BVA, but satellite isn't really one of our main competitors. All forms of the media co-exist, ultimately to pull more money into film-making."

A recent report by Vt set giant Ferguson forecasts that consumer uptake of satellite will more than quadruple to 2m by 1991, with 18-24-year-olds showing the greatest interest in purchasing. By contrast, the video market dropped by three per cent last year on 1988. "My feeling is that satellite will take 18 months more to establish itself as realistic competition — and the impact will generally not be on sell through," comments Glyn O'Connell.

TBD backing for new label launch

AN INNOVATIVE marketing strategy is promised by Terry Blood Distribution to back the launch of its new sell through label.

Legend's first releases are due this September, and will be distributed exclusively by TBD. The label embraces product from all sectors of the sell through market and scheduled titles include an animated feature film; the baseball comedy Major League; Family Business starring Dustin Hoffman and Sean Connery and the erotic cult movies Emmanuelle I and II.

Dave McWilliam, TBD's sales and marketing director, comments: "The creation of this label by TBD is an indication of our awareness of the increasing significance of sell through video."

TBD is implementing an innovative and creative marketing strategy to ensure that we maximise the full potential of its wide range of titles.

US TOP FORTIES

SINGLES

1	2	STEP BY STEP, New Kids On The Block	Columbia
2	1	IT MUST HAVE BEEN LOVE, Roxette	EMI
3	3	POISON, Billie DeVoe	MCA
4	5	DO YOU REMEMBER?, Phil Collins	Atlantic
5	4	HOLD ON, Wilson Phillips	SBK
6	8	HOLD ON, En Vogue	Atlantic
7	7	READY OR NOT, After 7	Virgin
8	10	I'LL BE YOUR SHELTER, Taylor Dayne	Arista
9	12	SHE AIN'T WORTH IT, Glenn Medeiros	Arista
10	17	CRADLE OF LOVE, Billy Idol	Chrysalis
11	15	KURU YOU TO THE RIGHT WAY, Johnny Gill	Motown
12	9	U CAN'T TOUCH THIS, MC Hammer	Capitol
13	19	ENJOY THE SILENCE, Depeche Mode	Sire
14	6	VOGUE, Madonna	Sire
15	13	CHILDREN OF THE NIGHT, Richard Marx	EMI
16	21	THE POWER, Snap	Arista
17	22	GIRLS NITE OUT, Tyler Collins	RCR
18	16	BABY IT'S TONIGHT, Judy Cole	Reprise
19	14	THE HUMPTY DANCE, Digital Underground	Tommy Boy
20	23	SITTING IN THE LAP OF LUXURY, Love Love	WTFO
21	11	ALL I WANA DO IS MAKE LOVE TO YOU, Heart	Capitol
22	28	WHEN I'M BACK ON MY FEET AGAIN, Michael Bolton	Capitol
23	25	NOTICE ME, Niki	Geffen
24	29	MENTIROSA, Mellowmaxe	Capitol
25	31	VISION OF LOVE, Maná	Columbia
26	18	SENDING ALL MY LOVE, Linear	Atlantic
27	32	YOU CAN'T DENY IT, Lisa Stansfield	Arista
28	27	UP ALL NIGHT, Slaughter	Chrysalis
29	20	ALRIGHT, Janet Jackson	Arista
30	33	GLUE AT THE END OF THE STREET, Elton John	MCA
31	26	KING OF WISHPFUL THINKING, Go West	EMI
32	40	BAD OF THE HEART, George Luksa	Columbia
33	34	THE BALLAD OF JAYNE, La Guna	Vertigo
34	—	MAKE YOU SWEAT, Keith Sweat	Vanishment
35	24	NOTHING COMPARES 2 U, Sinéad O'Connor	Chrysalis/Ensign
36	39	LOVE IS, Alomah Myles	Atlantic
37	—	DON'T GO AWAY MAD, Mafu Keye	Elektra
38	—	KISS THIS THING GOODBYE, Del Anini	AS&A
39	26	TURTLE POWER, Partners In Kryme	SBK
40	—	HANKY PANKY, Madonna	Sire

ALBUMS

1	2	PLEASE HAMMER DON'T HURT 'EM, M.C. Hammer	Capitol
2	1	STEP BY STEP, New Kids On The Block	Columbia
3	3	IM BREATHLESS, Madonna	Sire
4	6	PRETTY WOMAN, Original Soundtrack	EMI
5	4	I DO NOT WANT WHAT I HAVEN'T GOT, Sinéad O'Connor	Chrysalis/Ensign
6	5	POISON, Billie DeVoe	MCA
7	7	WILSON PHILLIPS, Wilson Phillips	SBK
8	8	VIOLATOR, Depeche Mode	Sire
9	9	BRIGADE, Heart	Capitol
10	11	SOUL PROVIDER, Michael Bolton	Columbia
11	10	SHUT UP AND DANCE, Paula Abdul	Virgin
12	12	BUT SERIOUSLY, Phil Collins	Atlantic
13	13	JOHNNY GILL, Johnny Gill	Motown
14	33	ILL GIVE ALL MY LOVE TO YOU, Keith Sweat	Vanishment
15	14	CHARMED LIFE, Billy Idol	Chrysalis
16	15	JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	A&M
17	16	NICK OF TIME, Bonnie Raitt	Columbia
18	18	PASSION AND WARFARE, Steve Vai	Rainbird
19	20	PUMP, Aerosmith	Geffen
20	24	AMERIKKKA'S MOST WANTED, Ice Cube	Priority
21	21	VOL II - 1990 A NEW DECADE, Soul II Soul	Virgin
22	19	FEAR OF A BLACK PLANET, Public Enemy	Def Jam
23	17	AFFECTION, Lisa Stansfield	Arista
24	22	THE END OF THE INNOCENCE, Don Henley	Geffen
25	23	STUCK TO ITTA, Slaughter	Chrysalis
26	25	BORN TO SING, En Vogue	Arista
27	26	SEX PACKETS, Digital Underground	Atlantic
28	28	DR FEELGOOD, Mafu Keye	Elektra
29	31	HELLO TO PAT, Jeff Healey Band	Tommy Boy
30	29	CAN'T FIGHT FATE, Taylor Dayne	Arista
31	27	TEENAGE MUTANT NINJA... Original Soundtrack	SBK
32	—	THE REAL THING, Faith No More	Slash
33	30	FOREVER YOUR GIRL, Paula Abdul	Virgin
34	32	THE REMIX ALBUM, Milli Vanilli	Arista
35	34	THE REVIVAL, Tony Toni Toné	Wing
36	—	AS NASTY AS I FEEL, The 2 Live Crew	Shy-Kooler
37	38	KILLIN' TIME, Cool Kids	RCR
38	—	COCKED & LOADED, LA Guns	Vertigo
39	37	CRY LIKE A RAINSTORM, Linda Ronstadt	Elektra
40	—	BLUE SKY MINING, Midnight Oil	Columbia

Charts courtesy Billboard, 7 July, 1990 * Bullets are awarded to these products demonstrating the greatest airplay and sales gain.

SELL THROUGH VIDEO

	Description	Timing/Distributor Price	CIC
1	NEW ET — THE EXTRA TERRESTRIAL	So 1/11 10 min/E6.95	VHR 1318
2	1 3 THE UNTOUCHABLES	Action/11 14 min/E6.95	VHR 2288
3	4 11 NEW KIDS ON THE BLOCK	Music/50 min/E6.95	490372
4	2 19 CALLANETICS	Special Interest/60 min/E6.95	VHR 1335
5	3 2 YOUNG GUNS	Western/102 min/E8.34	Vestron VA17198
6	11 2 FRENCH AND SAUNDERS: The Video	Comedy/81 min/E6.95	BBCV 4306
7	8 5 THE EVIL DEAD	Horror/90 min/E6.95	Polace PXC 3018A
8	5 3 HELLRASER	Horror/89 min/E6.95	New World SKW 1038
9	— 1 LIZZIE WEBB'S COMPLETE TUMMY...	Video Collection/40 min/E5.56	YC 6087
10	17 19 DIRTY DANCING	Drama/100 min/E6.95	Vestron VA13243
11	15 14 BEGINNING CALLANETICS	Special Interest/20 min/E6.95	CIC VHR 1380
12	7 2 ELEVEN APPELLING VIDEOS	Music/25 min/E6.95	PMV/Channel 5 GM 2380
13	6 19 THE BLUES BROTHERS	Comedy/121 min/E10.04	CIC VHR 1382
14	— 1 THE 'Y' PLAN	Special Interest/80 min/E6.95	Virgin VQ 652
15	— 1 BETTEJELIZE	Comedy/111 min/E9.04	Warner Home Video VHS 1043
16	— 1 THREE MEN AND A BABY	Comedy/98 min/E6.95	Touchstone TCA26587
17	9 3 THE BANGLES: Greatest Hits	Music/50 min/E6.95	CMV 490312
18	— 1 COMING TO AMERICA	Comedy/111 min/E9.04	VHR 2288
19	14 4 MORRISSEY: HULMERIST	Music/40 min/E6.95	PMI MW 91212
20	— 1 JANE FONDA'S NEW WORKOUT	Video Collection/Special Interest/90 min/E6.95	VHR 1318

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

ZigZag's demise puts magazines on the rack

Why did ZigZag fail? Was it distribution or was it just because the public didn't bite? Janet Izatt finds out what the music industry is looking for... as yet another title, IPC's Max is announced

THE WIDER world might believe that it was restricted distribution that killed EMAP music monthly ZigZag, but according to record companies, that was its greatest strength.

Unfortunately for ZigZag, distribution through the 290 Our Price stores seems to have been its only advantage over other music titles. Some record companies were dismayed to discover that it differed little from its rivals.

But if there were problems in distinguishing ZigZag's design and content from those of *Select* and the granddaddy of the monthly glossy market, Q, then publisher Clive Pembroke is admitting nothing.

Pembroke is highlighted, to the point of being almost monosyllabic about ZigZag's demise after its £500,000 launch. Pembroke rests all blame on the Our Price distribution.

Pointing the finger at the distribution, however, seems simplistic. Even Pembroke, when pushed, admits some issues were possibly not fully considered.

For example, EMAP deviated from its Our Price store distribution slightly in Manchester and Birmingham where ZigZag was sold through normal outlets. Sales in those cities were better though not "staggering successful," says Pembroke who adds "you need total national distribution."

When asked why, in that case, EMAP did not go for a distribution he replies it would have been impossible for some four to six months. Why not wait? "I guess we didn't think that one through," says Pembroke after a pause.

However, he is adamant that one edition of the magazine provides a reliable indicator to ZigZag's future sales potential. It sold 9,000 copies from an initial print run of 75,000 and Pembroke dismisses the idea that it may have taken several issues for potential buyers to become aware of, and loyal to, the magazine.

"The arrangement with Our Price allowed us to get feedback immediately about sales; rather than the slow process of newsstand distribution and waiting for return of copies not sold," says Pembroke.

It is clear that the record industry was prepared to get behind the magazine. ZigZag not only carried substantial advertising in its launch issue, many record companies seem to have supported it over a number of issues to see how it shaped up.

Virgin Records media director David Porter says the company has a policy of supporting new titles in their early days as a way of "building for the future."

As to ZigZag's poor first issue sales Porter comments: "There was no immediate pressure from us for it to happen. We would be looking 12 to 24 months down the road for results."

Porter, like all record companies contacted, is reluctant to compare music titles, particularly ZigZag and

rival *Select* which was launched about the same time. But he expresses some disappointment that there was "nothing outrageously unique" about either of the two magazines. "Still I'm disappointed that ZigZag failed so quickly. We certainly need new titles, just as the record industry needs to reach different markets."

Island Records marketing director Alan McBlane says he was attracted to ZigZag because of its distribution but, like Porter, was disappointed in the magazine as a whole. "The Our Price tie-up was very interesting. The fact that the magazine was going straight to record buyers, our core audience, is certainly an advantage. But can someone please explain the difference between ZigZag, *Select* and Q? There seems to be very little difference between them," says McBlane.

He almost answers his own question as ZigZag's unusual distribution seemed to gain it a higher number of advertisers than *Select*.

CBS head of corporate press and PR, Jonathan Morrish shares the views of McBlane and Porter. However, he does not believe ZigZag's drawback — its distribution — was as unique as the publishers suggest.

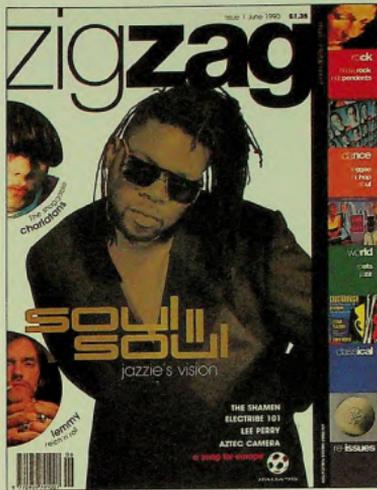
Relations such as Woolworths and WH Smith have long published in-store music magazines. Morrish says record companies are being forced to look more closely at their advertising spend but refuses to compare, or rate, the current music titles and style magazines on the market.

"A good marketing manager will know when to use both. You will use a different set of magazines for each act. Each is unique and so too is its marketing. Just like the record industry which always needs new acts, we need new titles," says Morrish.

The independent Rough Trade differs from the majors in its perception of the current state of the music press.

"Being an indie we don't advertise as much as some of the larger labels so ZigZag's distribution did make it attractive for us because it is reaching the main outlet for buyers," says Rough Trade's marketing manager Michaela Patrick. Patrick says she prefers ZigZag's format and editorial to *Select*'s and is also more forthright about Rough Trade's advertising outlets. NME followed by *Melody Maker*

'Can someone please explain the difference between ZigZag, Select and Q? There seems to be very little difference between them'



ZIGZAG: one of only 9,000 copies sold

and *Sounds* are key magazines for the company's advertising pound.

"If we could afford Q we would advertise in it because of its younger market but generally we find the style magazines too expensive," she says.

McBlane compares the music magazine and record industries with the comment on ZigZag's folding that it's a case of "here today gone tomorrow". This seems appropriate for ZigZag which has come and gone a few times since its first launch in 1969. It folded in 1980 relaunching in 1981 only to fold three months later. However, it may resurface again. There are

reports that the magazine's staff are seeking new backers. If it does reappear it will not be the only new music mag on the stand. IPC is also gearing up for a mid-September launch of a new monthly music title *Max* which will be aimed at the 20 to 30, predominantly male, age group. The cover price will be £1.50.

Whether IPC will fill the elusive gap in the market record companies talk about is unclear. Certainly, the indications are that the record industry will continue supporting new titles, even if they do complain they all look the same.

COMPACT

disc

DIGITAL AUDIO

- 1 THE ESSENTIAL FAYFARL, Louise Perrenot/Decca
- 2 SLEEPING WITH THE... Blue John/Rockfield/Phonix
- 3 SUMMER DREAMS, The Beach Boys/Capitol
- 4 THE CLASSIC EXPERIENCE (I), Various/EMI
- 5 HOT ROCKS 1964-1971, The Rolling Stones/London
- 6 5 GREATTEST HITS, Various/CBS
- 7 WILSON PHILLIPS, Wilson Phillips/SBK
- 8 NATIONAL HISTORY BOOK OF THE YEAR CD-ROM, PBS
- 9 VOL. 1 OF A NEW BEGINS, Seal & Seal/CGN/Sign
- 10 - DISPOSITION, Dany Sanygaldh/Parlophone
- 11 10 - BUT SERIOUSLY, Phil Collins/Virgin
- 12 9 ONLY YESTERDAY, The Carpenters/Virgin
- 13 7 SOUTHERN BEL, Joe Meek Inc./Draphon/SBK
- 14 KEEP BEAT! 1970-1979 Various/Varemu/Teldec
- 15 PRETTY WOMAN (CD), Various/EMI/USA
- 16 VIZUAL FOUR SHAKING, Sighe/EMI/USA
- 17 - THE HARD WAY, Steve Allen & The Dukes/MCA
- 18 STEEL GODD THE BELLES, Gary Moore/Virgin
- 19 11 THROUGH THE COUNTRY, Gary Clancy/Harc/Phonix
- 20 13 A MARCH OF THE SWINE, Bruce Forsyth & The Swine/Phonix

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TOP DANCE SINGLES

7 JULY 1990

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

WEEK LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	LABEL
		CLOSE TO YOU	10/Virgin TEN(X) 294 (F)	
1	3	OOOPS UP	10/Virgin TEN(X) 294 (F)	
2	1	Sheep	Arista 112296 (12 61296) (BMG)	
3	2	THINKING OF YOU		
4	2	Maureen	Urban/Polydor URB(X)55 (F)	
5	2	LOVE DON'T LIVE HERE ANMORE		
6	16	Double Trouble	Desire WANT(X)32 (Pac)	
7	4	I CAN'T TOUCH THIS		
8	4	M.C. Hammer	Capitol (12)CL 578 (E)	
9	2	HAVEN KNOWS		
10	35	Cool Down Zone	10/Virgin TEN(X)309 (F)	
11	7	LOVING YOU		
12	5	Massive feat. Tracy	Debut/Passion DEST(X) 2097 (PAC)	
13	2	HEAR THE DRUMMER (GET WICKED)		
14	8	Chad Jackson	Big Wave BWR(136) (BMG)	
15	9	RELEASE ME	Felton feat Stella Mae London FIX(X)40 (F)	
16	10	THE ONLY RHYME THAT BITES	M.C. Tunes Versus 808 State ZTT ZANG 21 (W)	
17	11	GOOD LOVE	3 Klymaxx MCA MCA(T)1427 (F)	
18	12	THE MASTERPLAN		
19	6	Diana Brown & B.K. Sharpe	Hit/London FIX(X)33 (F)	
20	13	ONLY LOVE CAN BREAK YOUR HEART	11 Saint Etienne Heavenly HWNO02 (12 HWN212) (I)	
21	14	OAKLAND STROKE	Tony, Toni, Tone Wing/Polydor WING(X)11 (F)	
22	15	YAAAH!TECHNO TRANCE		
23	6	D-Share	Coaltemp/Chrysalis COOL(X)213 (C)	
24	16	THE FREE STYLE MEGA-MIX	MCA MCA(T) 1421 (F)	
25	17	POISON		
26	37	Bell Biv DeVoe	MCA MCA(T)1414 (F)	
27	18	THE ADORED	Row Bass 12(RBASS002) (Pac)	
28	19	I'M STILL WAITING	Courtney Fine/C Thompson Mango (12)MNG749 (F)	
29	19	I'M STILL WAITING	Diana Ross Motown ZB43781 (12 ZT43782) (BMG)	

20	18	TREAT ME GOOD	Big Life BLR 24(T) (I)
21	18	FIRST TIME EVER	Joanna Low CityBeat CB8752 (CB12552) (W)
22	10	BROTHERS GONNA WORK IT OUT	Def Jam/CBS 6560180 (6560184) (C)
23	10	PSYKO FUNK	4th + B'way (12)BRW179 (F)
24	10	SHE AIN'T WORTH IT	Glenn Medeiros/Brown London LON(X)265 (F)
25	10	DANGEROUS SEX	
26	17	WHAT YOU NEED	58K_One/EMI (12)58K 7014 (E)
27	12	PIANONEGRO	Global Village NOR(X)02 (F)
28	12	LET'S GET BUSY/THE WORLD OF...	Epic 6550817 (12'6550818) (C)
29	14	Clubland feat Quartz	Suprema -ISUPE(171) (P)

JET STAR RECORDS		REGGAE DISCO CHART	
1	(1)	YOUR LOVE IS REAL	Phonogram 10
2	(2)	TICKET TO RIDE	50 Avenue South 1A5 2
3	(4)	SPRIT' CHUKA DEMO	50 Avenue South 1A5 2
4	(5)	MONEY HONEY	Sweeta Irie & Sashie One Love/CSD 21
5	(7)	HARDCORE LOVING	K' Lounge & Shabby Freqs Greenwadows (848) 271
6	(3)	BURRY PANDA	50 Avenue South 1A5 2
7	(10)	GIRL OF MY BEST FRIEND	Never Sane & Tappa Inc. GY 021
8	(16)	JUST BE GOOD TO ME	Shabba (4)Real Prostate/Coco I 6810 275
9	(18)	TEACH THEM PROPER	Shabba Demos 10 18
10	(6)	FINDERS KEEPERS	Sony Music 10 15
11	(8)	BUCK WILD	Frankie Paul & Pappi San Black Swamp 11665 001
12	(14)	HURRY OVER	Never Sane 10 13
13	(17)	BADU! BAF! Bad Dragon	White Label 10 14
14	(17)	LOVE JAMAICA	Central Ridda & Brenda Real To Real 10 18
15	(12)	SHARING THE NIGHT	Local Brown The Hustlers 10 01
16	(9)	DO YOU EVER THINK ABOUT ME	Pure Fire Six So Garage 305 277
17	(33)	GAL YU GOOD	Shabba Demos 10 15
18	(26)	OVER YOU	Major Collins & Shabba Black Swamp 10 14
19	(24)	GLIDE GENTLY	Shabba Demos 10 15
20	(12)	MRS JONES	Scary Lion Long Range 10 13

REGGAE ALBUM CHART			
1	(1)	REGGAE HITS VOLUME 8	Vibesone Jantel/SEP 1508
2	(7)	LOVERS FOR LOVERS VOL. 3	Vibesone Bantroy 795 2
3	(3)	PURE LOVERS VOL. 1	Vibesone Clear CD 120
4	(5)	MATIA-FLUIT DANCEHALL COLLECTION VOL. 1	Vibesone 10 02 001
5	(7)	GATHERING	Vibesone Taroni 795 1
6	(10)	HEARTALON DON	Frankie Paul Super Power 101 104
7	(9)	STAR OF THE WILD	Shabba Demos Super Power 101 103
8	(6)	GREGORY MEETS THEM ALL	Gregory Isaac's Slag 501 1
9	(4)	IN FINE STYLE	Shabba Demos 10 15
10	(14)	PAY DON POINT IT	Vibesone Blue Mountain 804 228
11	(18)	ZIG IT UP	Vibesone Patrick POCG 019
12	(15)	WICKED EVERYWHERE	Super Power 101 105
13	(17)	FROM THE SECRET LABORATORY	Lee Perry Murgie 101 103
14	(16)	HEARTALON DON MAN	Plus Patrick POCG 108
15	(8)	LOVER OF MUSH	Shabba Demos Real Style 101 101 013
16	(20)	WAYNE WINTER MEETS...	Wayne & Shabba Parthenon DC 015
17	(12)	REGGAE HITS VOL. 2	Vibesone Jantel/SEP 1505
18	(23)	DI CHOICE	Vibesone Arnes 481 053
19	(21)	NINJAMAN VS JOHNNY NIP	Phonogram J. Shabby Freqs Patrick POCG 105
20	(44)	NATURAL SUN TAN	Mecha B Arnes 481 054

30	NEW	THUNDERBIRDS ARE GO	Telstar (12)FAB 1 (BMG)
31	15	PARTY CHILDREN	4th + B'way/Island (12)BRW177 (F)
32	NEW	THE BEGINNING	Rhythm In Rhythms Kool Kat - (KOOL7 600) (P)
33	13	GENERATIONS OF LOVE	More Protein/Virgin PROT5(12) (F)
34	10	HOLD ON	Atlantic/East West A 7908(T) (W)
35	2	NAKED IN THE RAIN	WAU/Mr. Modo BLR 23(T) (I)
36	27	Blue Pearl	
37	NEW	THE SUN MACHINE	More Protein/Virgin PROT4(T) (I)
38	NEW	RISKY	F.P.I. Project Rumour RUMA(T)14 (Pac)
39	NEW	DOIN' THE DO	Betty Boo Rhythm King/Mute LEFT 39(T) (I) (RT)
40	NEW	VICTORY	Governance Profila PROF(T)296 (P)
41	NEW	I STILL HAVEN'T FOUND WHAT I WANT	Paradise 10/Least Stress WAU/Mr. Modo - (WWS 8197) (GAM)
42	13	FLURE	G.T.O. G. Gang (Hol/Land) - (IBANG 004) (Imp.)
43	NEW	ME AND THE BIZ	Master Ace Cold Chillin' - (9215560) (Imp.)
44	NEW	HOOMBA HOOMBA	Voice Of Africa Tam Tam Savage - (TTT 027) (Pac)
45	25	SHALL WE TAKE A TRIP/MOODY	Factory - (FAC 268) (P)
46	18	KILLER	14 Adamski MCA MCA(T) 1400 (F)
47	NEW	PEACE AND HARMONY	Brothers In Rhythm 4th + B'way (12)BRW 173 (F)
48	21	TAKE ME BACK	Rhythmic Network NWK(T) 8 (P)
49	30	GOALI	Depth Chapter Vinyl Solution (STORM 19) (SRD)
50	28	WHOSE LAW IS IT ANYWAY?	De Con/RCA PB43647 (PB43648) (BMG)

TOP 10 ALBUMS

1	3	CHIMES	CBS 466481/4664814 (C)
2	6	VOL II (1990 A NEW DECADE)	10/Virgin DIX90/CDIX90 (F)
3	1	MILL GIVE ALL MY LOVE TO YOU	
4	10	Keith Sweat	Ventertainment EKT60/EKT60 (W)
5	2	LET THE RHYTHM HIT 'EM	MCA (USA) MCA 6416 (Imp.)
6	1	DOOWUTCHYALIKE/PACKET MAN	Digital Underground BCM/Tonny Boy BCM463X (P)
7	9	WORLD POWER	
8	7	DEEP HEAT 7 - SEVENTH HEAVEN	Arista 216682/410682 (BMG)
9	5	AMERIKKA'S MOST WANTED	Telstar STAR2422/STAR2422 (BMG)
10	8	JOHNNY GILL	Priority SL 57120 (Imp.)
11	11	JOHNNY GILL	Motown ZL 72698/ZX 72698 (BMG)
12	4	BORN TO SING	Atlantic 7567202081/756720844 (W)

TOP 10 BUBBLERS

1	10	LOW FREQUENCY OVERLOAD	Optimum - (OPT12003) (P)
2	3	FLOTATION	Grid East West 12475(T) (C)
3	2	UNTOUCHABLE	Above The Low Epic 6560822 (12' 6560676) (C)
4	4	ALRIGHT	Jamel Jackson A&M USA(T) 693 (F)
5	5	TOUCH ME UP	Body MCA (USA) - (MCA24039) (Imp.)
6	1	INSIDE OUT	Sound Of The Underground Champion CHAMP(X) 251 (BMG)
7	7	DEEPER SHADE OF SOUL	Urban Dance Squad Arista 131300 (12 613180) (BMG)
8	8	THE FUTURE/ELECTRIC CHAIR	Prince Warner Bros (USA) - (92157200) (Imp.)
9	9	GIMME SOME MORE	Pack Noise Fourth Floor - (FF 1135) (Imp.)
10	10	OVERDOSE	Major Problems No Groove - (NG052) (Imp.)

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Hot Stuff

C O L U M N

FOR SOME reason there has been a sudden spate of bootlegs, ending up among the week's biggest sellers, whenever they're stocked, the biggest of all being the record that just has to be...

PICK OF THE WEEK

SUZANNE VEGA (S) Susanna (S&B 125US 001). This Bristol originated synchronisation of Tom's Diner with the inevitable *Soul II Soul* is beat is however less controversial than it may seem, because (although it's generally begun as an unauthorised pressing) it already been picked up for legal release by her label **A&M**.

The other hottest bootlegs are a synchronisation of **MICHAEL JACKSON** *Human Nature* with the rhythm of **SNAP** The Power, not unauthorised called the **Power Of Human Nature** (MJO 001), and a double-sided called **Bolero Beats Volume 3** (London In The Area Records) which couples an odd slow thumping **Breakdown** mix of **PHIL COLLINS** *Mama* with a timed new chugging remix of the original **INDIEP** Last Night A DJ Saved My Life.

This leads neatly into the UK release of **CDJAM featuring Gary** Last Night A DJ Saved My Life (Big Wave SWR 139), the excellent more loosely shifting remake of **Indieep's** classic *Reborn* in Rome and ratched out here as its import is already for hotter on dancefloors. **CDJAM** also brings homegrown **OLIMAX & D.J. SHIPPS** Last Night A DJ Saved My Life (east west Y24847), a certainly clever, but perhaps rather too arty and less compulsively danceable, treatment that unfortunately chose this of all moments to be issued after being white labelled since the winter.

Other current or imminent UK singles include **INNOCENCE** *Silent Voice* (Columbia COOLX 212), this beefy **Soul II Soul** style jugged though lightly drifting, trumpet treated and sweet girl emulated follow-up to *Nature*. This was instantly well received on promo but is still not due fully for a week or two. **BREAM** *Warriors* Wash Your Face in My Sink (4th + B-way 12BRW 183), this tricky double tempoed frantic though unshut spens/using happy leaper is brilliantly different, with a reggae intro before a breezy old Latin boogaloo funk licks in. **REGGAE PHILARMONIC ORCHESTRA** featuring **JAZZY JOYCE** *Exciting Thing* (Wanga 12WANG 742, wax label), a strings scraped exciting jigger soulfully moored by **Mykell**

S. Riley with bursts of **Joyce's** rap prodding the last half. **AMBERICE** (We Are) *The Adored* (Raw Boss Records 12 RBSS 002, via Pacific), this guy-muttered and girl-cooed frisky lush centered could almost be classed as the first ambient house lambada fusion; **SHUT UP AND DANCE** *Lamborghini* (Shut Up And Dance Records SUAD 4), taking a while to get going, this fast sparse bouncer is catchily driven by the **Rouphenia** *Sweet Dreams* rhythm.

JAY MCNOLI & THE LIVING BASES *Get Sweet Love* (Ghetto Man (10 Records TENX 315). **Chris Paul** and his singing girlfriend **Jullie**, swooning **Soul II Soul** style jigger has familiar

stopping strains and tinkling tubular bells, helping it get instant release ahead of its next week. **ONEBROTHERS** Don't Go Away (Reactive Records RERT 002, via Spartan/Gr+M), this girl life line and Magic Wand-ish tone nugged (jitter center) began life as a compilation album track but now is in producer **Roger Johnson & Chris Forbes'**

two different mixes. **CLUBLAND** featuring **QUARTZ** *Let's Get Busy* (Pump It Up) (Supreme Records SUPET 171), settling in a sudden rush after it was finally out here, this originally Swedish released creation by London's **Quartz** is a pounding adaptation of **Marshall Jefferson's** old house line.

CABARET VOLTAIRE *Group*, **Laidback** And **Nasty EP** (Parlophone PCS373382), the murky house or electro instrumentalists apparently intended primarily to promote their current album, but they thought 'acid house' might sound like — a mixture of psychedelia and dance music. The result was the crazy **Jack The Tab LP** and the eponymous single by **MEH**.

Norris and **Ball** hit it off and **WEA** showed interest in commissioning remixes. The remixes never came off, but by October 1988, the pair were signed up, having told the company they were "the new Pink Floyd". Their debut album, *Electric Head*, is only now about to be released by **East West**. "People are now accepting all kinds of influences within a loosely bound dance arena," says Norris. "Our class which two years ago might have been avant-garde are now relatively mainstream. For me, the Grid aren't a dance band — the reason we're connecting with dance music is that we want to be

New kings of the acid reign

By Russell Brown

ANYONE WHO has opened a style magazine this year will probably have come across a musician, film-maker or designer avowing that their creative flame was ignited by awesome nights on the dancefloor at Shoom, Danny Rampling's legendary foundation acid house club.

"Yeah — it's a bit like the first Sex Pistols gig — 5m people at Shoom," says the Grid's Richard Norris. "But it's true — you only had to experience that atmosphere once to know that something was going on and a change was taking place. I feel incredibly lucky to have been part of what went on. And it wasn't just Shoom, I went to clubs just as good in Liverpool, with 40 people who knew nothing about what was going on in London."

Like everyone else, Norris was touched by his experiences as a punter, and inadvertently became the new house scene's first media face by having his photo taken for the cover of *NME*. He later wrote the paper's Space Cadet column and now writes for *Select*.

But even as the scene began, he was involved in recording. A group of people, among them **Psychic TV's** Genesis P Orridge and **Dave Ball** of **Soft Cell**, got together to make, what they thought 'acid house' might sound like — a mixture of psychedelia and dance music. The result was the crazy **Jack The Tab LP** and the eponymous single by **MEH**.

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TONY! TONI! TONÉ: none of which are called Tony

in the area of music which is the cutting edge, the most exciting."

"Electric Head might well have been called 'electric head', as it ranges from strange atmospheric tracks to the pop-house sound of **Beat Colored Love**. The first single, *Floatation*, is a 'tribute' to **Herb Alpert's** *Rotation*. It's as much for the head as the body, which is what you'd expect from **Norris**, one-time editor of *Strange Things* magazine and label manager for **Bom-Carus**.

Norris and **Ball** reckon themselves less a duo than the focus of a loose grouping of people. Various guest singers turn up on the album, as does **Zodiac Mindwarp's** **dearold** **Cobalt Stargazer**. Their goal also gives them choice over video directors, remixers, sleeve designers and photographers.

"It was important for us that the label see us like that, rather than as some simple, calculated chart project. And it was important to do it on a major label, because if something major labels should be able to do now — put out fairly left-field music and get it into the charts."

Tone control

by Andy Beever

AMERICA'S WEST Coast is emerging as the place to look for new digital quality dance tracks. After **Digital Underground**, **Foster & McElroy** and their protégés **En Vogue**, along come **Tony! Toni! TONÉ**, with their new single, *Oakland Stroke*.

The track is a homage to their hometown's own sound, which the song traces back to **Sly Stone** and **Graham Central Station**. "Bass drum kicking, the high-hat ticking,

the groove so hard it makes your feet start kicking" — is how the group describe their local recipe. Somewhat ironically, the track has been remixed for the UK by **Blacksmith**, so the Oakland sound has actually been replaced by that of **Bristol**.

Through their work for the likes of **Miki Howard** and **MC Mello**, **Blacksmith** are establishing themselves as one of the best and most consistent remixing teams around. Their new backing track for **Oakland Stroke** is no exception and definitely meets the approval of **Tony! Toni! TONÉ**.

"I love it, it reminds me of the old school and **Barry White**," says **Dwayne Wiggins**. (None of the three members of the group are actually called Tony!)

He would not have approved of anything too modern: "We are influenced by a lot of old things, like **George Clinton**, **The Ohio Players**, **The Stylistics** and **Johmie Neri**," he says. Elements of all of these and much more besides are brought together on *The Revival*, their new LP which is due out on July 2 on **Wine/Polydor**. It is an eclectic fusion affair but also features some of the catchiest tunes and sharpest harmonies around.

Standout tracks include: *All The Way*, a party groove that sounds as if the **Clangers** have infiltrated the studio; *The Blues*, with its P-Funk rhythms and **Jackson 5** style vocals; and *If Never Rains*, which proves that ballads can be funky too.

Foster and **McElroy** produced every track on the group's first LP, but this time around they have only had a hand in three songs. The other 11 were produced by the group themselves. "It was scary taking on such a big task, but it was important for us to develop our own sound," says **Wiggins**.

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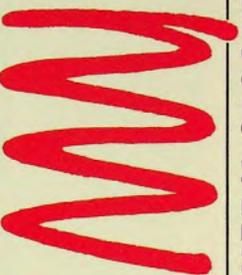


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MUSIC WEEK

7 JULY 1990



No 1	2	THE ESSENTIAL PAVAROTTI ★ CD	Decca 4820171
		Luciano Pavarotti	
2	54	SLEEPING WITH THE PAST ● CD	Roddy/Phonogram B388391
		Elton John	
3	1	STEP BY STEP CD	CS 644641
		New Kids On The Block	
4	3	SUMMER DREAMS CD	Capitol EMTD51
		Beach Boys	
5	5	GREATEST HITS ● CD	CS 6442191
		Vol. II (1990 A NEW DECADE) ★ CD	
6	4	Vol. II (1990 A NEW DECADE) ★ CD	10/Virgin 024 99
		Seal II Soul	
7	9	WILSON PHILLIPS CD	SBK SSKL2 5
		Wilson Phillips	
8	NEW	HOT ROCKS 1964-1971 CD	London 4331611
		The Rolling Stones	
9	8	... BUT SERIOUSLY ★★★★★ CD	Virgin V 2426
		Phil Collins	
10	7	BETWEEN THE LINES ★ CD	PH 1P 14
		Jason Donovan	
11	6	BEST OF TALK TALK - NATURAL HISTORY ● CD	Parlophone CSD 179
		Talk Talk	
12	14	I'M BREATHELESS ● CD	54-WV 531
		Madonna	
13	12	ONLY YESTERDAY ★★ CD	AAK AA4 199
		Carpenters	

LABOUR OF LOVE II ★★ CD

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VOLUME 8

FRANK PAUL BLACK WILD MOMENT	CHAKENYER SPRINT	MADONNA RUMOR HUNTER	JENNIFER ROOBY TUNE UP	THE BIZ & ONE DO YOU EVER THINK ABOUT ME	LEDDI MAHA PROUDERS KEEPERS MICHAEL PROBERT YOUR LOVE	THE BIZ & ONE DO YOU EVER THINK ABOUT ME	LEDDI MAHA PROUDERS KEEPERS MICHAEL PROBERT YOUR LOVE
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35	48	MAKING HOURS ● CD	AAK AA4 906A
		Del Amitri	
36	32	FOREIGN AFFAIR ★★★★★ CD	Capitol EST 1710
		Tina Turner	
37	36	BEHIND THE MASK ★ CD	Wendy Brown WY 235
		Fleetwood Mac	
38	50	LIFE ● CD	Capitol EMD 8
		Inspiral Carpets	
39	30	HANGIN' TOUGH ★ CD	CS 6448141
		New Kids On The Block	
40	28	FOREVER YOUR GIRL ★ CD	54/Virgin 024 19
		Paula Abdul	
41	46	GOLD MOTHER CD	Fonix/Phonogram B411891
		James	
42	33	HEART OF STONE ★ CD	Glenz WY 242
		Cher	
43	34	LET THEM EAT BINGO ● CD	Capitol 4821161
		Beets International	
44	44	THE STONE ROSES ● CD	Shelton ORLE2 502
		The Stone Roses	
45	43	THE ROAD TO HELL ★★ CD	Earl West WV 317
		Chris Rea	
46	37	MENDELSSOHN/BRUCH/SCHUBERT Nigel Kennedy/Jeffrey Tate/ECO	HMV/EMI 4194641
47	39	STAY CD	WEA WV 530
		Atrix Camera	
48	NEW	STEEL WHEELS ● CD	CS 6452321
		Rolling Stones	
49	51	GOODBYE JUMBO CD	Empire/Capitol CDR 10
		World Party	
50	38	CHANGESBOWIE ★ CD	EMI DRY 1
		David Bowie	
51	55	TATTLED MILLIONAIRE ○ CD	EMI EMC 574
		Bruce Dickinson	
52	47	THE BEST OF VAN MORRISON ● CD	Polygram 811701
		Van Morrison	
53	49	DREAMLAND CD	dfCompassion BICA 12452
		Black Box	

BORN TO SING CD

INCORPORATING LP CASSETTE & CD SALES

THE EAR

FOR MANY, the prospect of playing a gig to a audience celebrating the success of England and Ireland's World Cup teams would be an intimidating challenge. For **Mojo Nixon** and his band though, the wider the audience, the more manic the gig. The attendance figures may have suffered as a result of the foote, but for those present the phrase "gig of the year" seemed accurate. The Ear met this criminally ignored artist who describes his music as "drunken folk frenzy, get outta my face freakout", and feels that it's only a matter of time before this crude, but charming, man becomes a big name.

For seven years Mojo trod the boards with Skid Row and produced a manic skiffle boogie that saw him gain considerable cult status in the US. The pair recorded five albums, including a split, and he has now put together a four-piece rock outfit to promote the Unlimited Everything compilation.

"I don't not know here because our record company Enigma dropped the ball completely in distributing our other five LPs," explains Mojo. "This album is like a cash start for us in Europe."

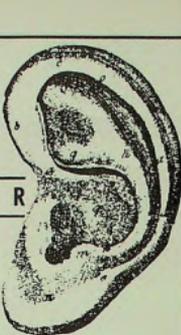
The emphasis in Mojo's songs is always on fun, but he has in the past been accused of sexism.

"Speaking frankly about sex isn't sexist, it's equal and treating women and thinking it's alright is sexism," he explains. "Some talk come to our gigs because I do this kind of rhythm & blues/funkability thing, others because I'm gonna say nasty, irreverent things and some come for the political and social content of my songs. Hopefully some college professor will lighten up a bit, or a redneck will use up some, but I'm not gonna force anything on anybody."

London-based **Thule** could hardly be called prolific — just two 12-inchers and two gigs in three weeks — but the release of their debut LP, on Wifio, "could be the start of busier days," as he says. "I was a three-piece and took ages to find the right people to play our music. My first founding member Graham Miller who admits that his electric sound was one reason it's been a while taking shape. "Now that we own the equipment to play live and have been rehearsing seriously, we feel ready to gig a lot," claims Miller.

"Best Unknowns Awards" this week goes to Horsey's **Head**. "Head" was one of the first to furnish The Ear with a bent-friendly featuring Dreamtime. After much ironing of some, Lugs here was pleased to detect a highly polished, crisp sound, with a grand swirling organ which isn't a light year away from some of The Monochrome Set's bestie moments. Jools sees them hit the road in 1988. The Ear will be damned to update you before the inkies start going gaga.

Since their formation in 1988, **Black** has booked all their own gigs, released five singles on their

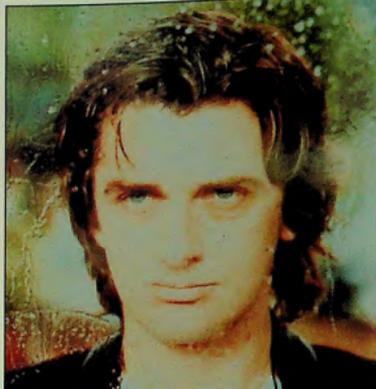


own label, and taken care of all their own promotion and artwork. But they now feel the time is right to get both an agent and a record contract. "Our intention has always been to sign to a major but to leave it as long as possible so we could get the deal we wanted. Ideally we'll get a major to announce our House Of T Youth label — we'll be able to make records and live," says Richard Blackwood, Stride Up, their last EP, combined traditional garage pop with modern dance rhythms. It proved the band's potential, and their ability to incorporate current trends while avoiding bandwagon jumping. Currently on a two month tour of England, and Europe's job have just signed a publishing deal with Virgin, and have their new-found manager talking zeros with the likes of PolyGram, CBS and Virgin in the hope of getting an LP out soon.

Acclaimed Australian songwriter, **Louis Tillot** has a good excuse for not touring — he's got a seven-year-old son and it costs £7,000 to fly them here from Sydney. "Without the support of a record company, the only way we can make any money is by doing endless shows back home," he explains. "We played for a whole year to save up to make a video, at a time when I was more concerned about making a second solo album." That album, A Coat Of Asperations, is a fine rootsy turn on Nick Cave and has seen him become a major star in Greece. "Crazy pub venues will be the order of the day when he tours the UK in October, but Louis remains cheerful. "By then I should have a few record sales behind me," he says.

One single to catch The Ear's ear is the long-awaited debut Big Cat 12-inch from **Faith Over Reason**, a band off compared to the Sundays. A quick spin of their eponymous EP does reveal a similarity to Ms Wheeler's vocal style, but the Faithies are more traditional in approach and a lot more lushly melodic. The songs are extremely catchy, and The Ear reckons that with the night backing Faith Over Reason could be very big indeed.

East London's **The Furry Things** aren't quite as likely to be scoring major chart successes in the near future, but their no reason to overlook their fine Love Sick EP on Cherrie. They're heavily influenced by the likes of Loop and My Bloody Valentine, and their liking for faint ethereal vocals is certain to win them friends in the weeklies. And any band that credits one member for "astral projection and divine inspiration" has got to be alright... well maybe not.



MIKE OLDFIELD: For whom the bell tolls

Mike and the mechanics of marketing

by Mark Jenkins

HOW SHOULD an artist like Mike Oldfield be marketed in 1990?

No-one is more aware than Oldfield himself of his recent image crisis — unhappy with pop and the associated "how many Ferraris do you own?" style of journalism, disenchanted with film after experiences on The Killing Fields, and unwilling to be associated with new age. Now, Oldfield, the man who bankrolled the launch of Virgin Records in 1973 with Tubular Bells, is of something of a crossroads.

Oldfield is currently being advertised on Capital Radio and elsewhere with the phrase "Mike Oldfield's Gone Mad!", but it seems the only thing he's mad about is the state of the music business, and specifically the way it fails to market "serious" composers.

"I see what Virgin have been trying to do with the [largely instrumental] Venture label," he says. "But they're now taking it more mainstream and I'm not too keen on posing for photos or the whole pop star thing. I just want people to listen to the music."

A notice on his new album discoups — "cloth-erased nincompoops" from even attempting a listen, and so Oldfield seems in danger of losing his way as the marketing departments try (with perhaps a touch of desperation) to come up with slogans which will attract the more adventurous listener of the post-Yuppie era. Certainly they're set a difficult task by Oldfield's uniquely purist approach.

But his new Virgin label director, Amarak, may show him future direction. Produced by Tom Newman, who also worked on Tubular Bells, it's a challenging piece leaping from style to style across its unbroken 52 minutes. Folk, flamenco, ethnic, and many other influences get a look-in, as do Janet Brown's impersonation of Margaret Thatcher, Paddy Maloney of The

Chieftains, and the sounds of Oldfield brushing his teeth, rushing around the studio, and playing scores of different acoustic instruments plus "not much synth really". The scarcity of such synth parts on Amarak mark it as a good old-fashioned, hand-played album in the spirit of the early Omnadown, and symptomatic of Oldfield's disenchantment with current chart material. "Almost everything in the charts these days is played by computers," he says. "There are no real drums, no real musicianship. Youngsters with real talent stand no chance of being noticed by the record companies — they don't know how to market real music, they're only interested in three-minute pop singles."

After receiving a "lot of flak" from Virgin despite playing the game and having hit singles on the Continent from his last album Earth Moving, Oldfield is now thinking of leaving after 17 years. "I'm contracted to deliver one more album to Virgin. I'd rather not discuss how I've been getting on with them lately, but I'm thinking of calling it Brain Damage..."

Although faced with finding a new label later this year, Oldfield also has plans to help alleviate what he regards as serious problems in the modern music business. "I'm thinking of starting scholarships for promising young musicians — perhaps one for sound engineering, one for musicianship, and one involving my own video studio. It's just my way of doing something to help, maybe, a promising 15-year-old guitarist who otherwise wouldn't stand a chance of being spotted."

No strings attached

by Adam Blake

AS HALF of the Incredible String Band, Mike Heron once wrote a very cellular song about amoebic reproduction. The song has since been mercilessly pilloried by the awful Neil of The Young Ones but Heron doesn't mind. After all, the album from which the song originates is still on catalogue after 22 years and has sold hundreds of

thousands of copies.

These days, Heron still lives in the same house just outside Edinburgh where the Incroyables lived, but he has recently been recording in London with producer Nick Syles. Four songs are complete, with plenty more to choose from, and Heron is now actively seeking a deal with a sympathetic record company.

"I've got a lot of songs I want to get out," he says. "I feel very much like I want to make a really good album, a proper album of songs, a guided album that will be properly marketed so it reaches people. I feel that it's worth doing as songs have lives of their own once they've reached people."

This is his only current musical ambition, gigging being something in which he is not actively engaged at present.

But what about Scientology, Heron's involvement in which, being largely blamed for the SB's artistic demise? "I've been out of that for about four years," he says firmly. "It was a waste of time, I got out of it, but there came a time where I didn't want to be associated with it."

Heron's new material is less quirky than of old, but still contains a decidedly individual lyrical slant, and with manager Mark Axtley currently doing the rounds, Heron's "proper" album shouldn't be too long in arriving.

If you can't join 'em beat 'em...

by Gerald Mallove

LOGIC HAS never been the music business's strongest point as acoustic ensemble Miro are proving to their cost.

Take the rooms of supportive press recorded there since the end of 1988, add the commitment of a manager seduced from a job with Van Morrison, throw in the master of an album cut at Stewart Copeland's studio, and the result, you would think must be a decent deal.

"But the officers were very poor," says the manager, Chris Hodgkin. "We were looking for good promo and marketing, and in the end looking at what was on the table, I felt we could do just as well elsewhere."

Angel N1 is now out rather reluctantly on Hodgkin's own Secret Heart label, with informal distribution through Topic, and the very elements were probably making A&R men hesitate — cultured cello, violin and clarinet — are among those which make Miro stand out. There's far too much mediocre music around," says writer, guitarist, singer and north London nomad, Roddie Horne.

"There's not enough experimentation and I suppose that's because we're doing something different, we've put ourselves on the periphery of the business. Labels seem to be going on a mass for strident dance music, they're not continuing to an anathema to rock!" he says.

Meanwhile, here continues to rain down. NME and Melody Maker have both enthused over the album, and so has the cowboy, the Walker and Ian Anderson. Given it airplay and ITV's O — for London has given it screen time.

Variety is the spice of Glastonbury

IF THERE'S one thing that **Glastonbury Festival** cannot be criticised for it is a lack of variety.

With more than 10 days featuring anything from speakers to theatre, circuses and music along with acres of stalls selling a range of goods from falafels to Mexican hammocks, there was enough on show to please every taste.

The music, in particular, now covers almost every genre and this year the main pyramid stage reflected changing musical trends with many more dance acts than the previous year.

On Friday, it was the indie acts **Galaxie 500**, **Pale Saints** and **Lush** that opened the show with some sprightly strumming of the guitar and wistful vocals to match.

Later on the bill were three names from the current dance movement — **Adamski**, **Jesus Jones** and **Happy Mondays**. Adamski suffered from technical hitches and a truly dreadful voice while **Happy Mondays** were simply not as vibrant as usual, failing to stir up any real enthusiasm for their show.

Jesus Jones were the most impressive of the bunch and their dynamic stage presence, sense of humour and clear delivery of songs such as *Real, Real, Real* and *Iino* Froako make their mark.

New Orleans rhythms **The Neville Brothers** also proved that going on stage with the sole purpose of having a good time was the best way of attracting the attention of those nervously watching a drifting grey rain.

Boo Yaa Tribe, by their gargantuan presence alone, managed to keep all eyes on stage on Saturday. The Samoan rappers turned an indifferent crowd into one hungry for by the end of their stunning set.

Jesus also managed to win the audience over and topped it all with a joyous version of *Sit Down*. The group's efforts and enthusiasm made **De La Soul's** short set pale in comparison. A quick run through the hit singles and a tedious audience participation routine was all they could muster.

Despite a consummate performance by the singer, **Sinead O'Connor's** rather downbeat set failed to really lift up the crowd and it was left to **The Cure** — who most had come to see — to get spirits up again.

The Cure did well to set, aimed primarily at their fans, that featured songs, such as *Cotton and Lament*, that have not been played live for a long time. Robert Smith, in an unusually perky mood and, despite the interruption of a badly crushed fan being rushed to a waiting police helicopter, he led the band through a faultless performance.

By Sunday, the rain had returned and it all seemed more like the Glastonbury of old. But **World Party** was an unforgettable and truly enjoyable set from them. **Hothouse Flowers** and **Deacon Blue** pulled the crowd through before **Roy Cooper** and **Aswad** put their own melow mood in preparation for the long journey home.

NICK ROBINSON



DE LA SOUL: from Brixton to Glastonbury

Three feet low and sinking . . .

ON RECORD **De La Soul** are a very special rap group, but on stage at the **Brixton Academy** they were reduced to being a very average one. Their groundbreaking songs gained nothing and lost a great deal by being performed live.

Passmaster Mase's wonderful inventive backing tracks were reduced to a dull thud, losing all of their idiosyncratic details. To make matters worse, the delivery of the rhymes was almost haphazard. It was as if he was trying to be something of a revelation, resorting to the corny "call-and-response" audience participation routine. This is standard practice for US rap acts, but **De La Soul** should have risen above such mindless antics.

While the *Doisy Age* crew were a huge let down, **BBG** turned out to be something of a revelation. Considering that they started this year as a studio project with one low-budget white-label single, they managed to put on a pretty impressive show. The eight-piece lineup included a rapper who acted as a comper, which was a nice touch even if he was a bit too exuberant.

The opening version of their excellent debut single *Snappiness* was a bit ragged, but things tightened up for *Sister And Brother* and *Same Kind Of Heaven*. The latter is the new single and is strong enough to match the chart success of their debut.

Like Diana Brown, who they used to back, **The Brand New Heavies** carried on regardless when the rare groove fed fizzled out. They too are now enjoying greater success than ever before, with their eponymous debut LP being well received. At the Academy, their very solid funky grooves em-

bellished with jazzy touches were very well performed but somewhat wasted. This kind of music is best heard in a small sweaty club: the **Brand New Heavies'** natural environment is the Sunday afternoon jazz session at Dingwells.

ANDY BEEVERS

National assembly

MANY PEOPLE were surprised to hear that **James** were playing the **National Club** in Kilburn. Certainly, they'd enjoyed something of an upturn in fortunes, with a new deal with Fontana and a recent credibility boost, but would they fill the 3,000 capacity venue? Yes, they did fill it, and yes, they went down thunderously well.

Most of the songs from the *Gold Mother LP* were received rapturously, even slower ones like *Top Of The World*, which provided an almost somnolent interlude in the middle of the set. It certainly provided a welcome breather for those who had danced furiously to the faster, more athletic numbers such as the last single *How Was It For You?* There was a surprising quantity of new material in the first half-hour, but the band showed no reluctance to appease their fans by trotting out all the favourites in the latter half of the show.

This was the first time a London audience had seen the new seven-piece lineup in action, the traditional line-up now supplemented by keyboards, trumpet and violin, and the first impression is that valuable dancing space has been used up by the extra bodies on stage. Tim Booth's uninged, trance-like gyrations are one of the most beguiling features of James's act, and to restrict them to a smaller area takes some of the edge away from his performance. Furthermore, playing in a large venue like the **National** makes virtually impossible for fans to join the band on stage, another exciting feature

of their gigs before.

With their new single *Come Home* a potentially big hit, James' rise is set to continue, but let's hope their arrival at stadium level doesn't cost them their crown as one of the UK's most consistently exciting live bands.

DAVID GILES

Dishing up the delights

WHEN THE **Neville Brothers** come to Kentish Town, they bring the **New Orleans'** Mardi Gras with them.

The cosmopolitan mix of north London may not quite match the blend of African, Cajun, Latin, Caribbean and American elements that comprise the **Brothers'** music, but the **Town & Country Club** audience danced and whooped in authentic Louisiana manner.

The upturn in the **Neville Brothers'** fortunes was the first of three nights at the T&C) owed much to the *Daniel Lanais*-produced opus *Yellow Moon* and **Aaron Neville's** hit single *due* with *Linda Ronstadt*.

Lanais applied his genius to that album so that one almost smells the bignos and Mississippi river as well as feel the magical force of the **Brothers'** music. The **Neville Brothers** are here to promote their newest offering, *Brother's Keeper*. Though more ebullient — if that's possible — than *Yellow Moon*, the *Lanais* connection is still evident: one song, co-written with *Bono*, had his "Jah love" chant and two hearts-beating-as-one hook.

The antics of the **Neville Brothers** are weeping old saxophone and brother **Aaron's** haunting falsetto voice, so ably applied in *Dylan's* *With God On Our Side* and so at odds with his burly bouncer-like frame. Add to that some juggling rhythms and the perfect gumbo is served, piping hot, was a dish greatly savoured by the party-happy throng.

ANDREW MARTIN

Sybil faulty

SYBIL IS now a PWL act and she didn't miss a chance to say her label during her show at **Hammer-smith Palais**.

But then, she has a lot to be grateful for, for how else would her mediocre bland style of dance music get recognition in the UK. **Le Palais** may not be the world's finest rock venue with its booming sub-Wembley sound and sparkling disco lighting, but **Sybil** was quite obvious, going out of her way to keep the crowd happy.

No-one had to worry about her not playing the hit as five songs in she announced that *Don't Make Me Over* would be following shortly, almost as if she was her own warm-up act.

Backed by a band called *Skyline*, none of whom missed a chance to step forward and do a vocal, she breezed through a forgettable collection of covers and "songs from way back in 1987." Only the Jacksons' *I Wanna Be Where You Are* worked while her attempt at vocal gymnastics on *Let Yourself Go* lacked the essential oral back-flips and cartwheels needed to impress.

Don't Make Me Over duly followed and suddenly it was Saturday morning TV with random members of the audience jiggling nervously around behind the singer.

PAUL STEPHENSON

Blithe spirits running free

IT TOOK THE DJ at the **Marquee** three attempts to introduce **Spiritualised** before they came on stage. When they did arrive, *Jason*, their leading light and gut-torally decorated lead singer, took about the whole idea: slumped on a chair with his guitar, the stage and the other musicians barely lit, he looked engrossed as he began to play at his early London performance of his new project. And, since this was the highest concentration of *Spacemen 3's* recent line-up on one stage together, comparisons with that band are inevitable.

Yet **Spiritualised's** compositions are more immediately accessible than those of *Spacemen 3*, with astounding delicacy. They made simple and charmingly lyrical, melodic, instrumental build to captivating and awesome crescendos, interspersed with whispered vocals. Jason hit the fine concentration on his guitar-playing.

Despite a tendency to sound like the *Stone Roses* — it was the light percussion and guitars that did it — their gig was a dream, and not a drug-induced one, either.

The finest moment came with a rendition of *Hypnotised*, a Spacemen classic. Their version leapt from the record version's confines, given a more immediate and biting treatment, the song's simple parts meshing together to create a transcendent swirl of vocals and guitars.

While their on-stage presence was negligible, their music was as if a phoenix had risen from an old sound's ashes.

JEFFREY DAVY



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

MUSIC WEEK



No 1	SACRIFICE/HEALING HANDS Elton John RCA/Phonogram £38.23(12) (F)
2	NESSUN DORMA ○ Luciano Pavarotti Decca PAVO 3 (F)
3	IT MUST HAVE BEEN LOVE Roxette EMI USA 125EM 141 (E)
4	MONA Craig McClellan & Check 1-2 Epic 655784 (12"-4) 65784 (E) (C)
5	OOOPS UP Snap Arista 113286 (12"-4) 1286 (BMG)
6	WORLD IN MOTION... ○ England New Order Factory/MCA FAC 2937 (12"-4) AC 293 (F)
7	CLOSE TO YOU Mason Firth 10 Virgin TENX 294 (F)
8	HOLD ON M.C. Hammer S&K 1028BK 6 (E)
9	U CAN'T TOUCH THIS M.C. Hammer Capitol 1123CL 278 (E)
10	THE ONLY RHYME THAT BITES M.C. Tunes Versus 808 State ZTT/WEA ZANG 371 (W)
11	THINKING OF YOU Maureen Urban/Polygram URBK 55 (F)
12	THUNDERBIRDS ARE GO F.A.B. featuring M.C. Parkie Babies Dig 127542 (BMG)
13	DOIN' THE DO Buffy Boo Rhythm King/Mus. Left 3907 (UK)
14	HEAR THE DRUMMER (GET WICKED) Chad Jackson Big Wave BWT 18 (BMG)
15	THE GREAT SONG OF INDIFFERENCE Bob Geldof Mercury/Phonogram BOB 90 (F)
16	YOU'VE GOT A FRIEND Big Four Aid Sonia Jive Child 11 (BMG)
17	UNSKINNY BOP Poison Epic/Capitol 123CL 382 (E)
18	ANOTHER NIGHT Jason Donovan PWL PWL 11 51 (F)
19	THE ONLY ONE I KNOW The Charlatans Dated Dead Good/Epic/Ten 257 70 (UK)
20	KILLER ○ Adams MCA/MCA 11 489 (F)
21	SHE AINT WORTH IT Queen The Hitmen featuring Bobby Brown London CONN 255 (F)
22	THE FREE STYLE MEGA-MIX E-Funk Posse

41	STAR En Vogue Mer 125AUTE 111 (UK)
42	HOLD ON En Vogue Atlantic/Eas West A 7968 (W)
43	PSYKO FUNK Boo-Yaa T.I.E.B.E. 4th 12 wpy/Lead 1218RW 179 (F)
44	WHOSE LAW (IS IT ANYWAY?) Guru Josh deConstruction/CAPI FAC 6347 (12"-7) 6348 (BMG)
45	STRUNG OUT Wendy & Lisa Virgin V57 (127) (F)
46	PAPA WAS A ROLLING STONE Was Not Was Fonfon/Phonogram WAS 7120 (F)
47	CELEBRATE Art Ensemble of Chicago Eas West Y2 480 (W)
48	DANGEROUS SEX Tack Head S&K One 1258K 70 (E) (E)
49	NAKED IN THE RAIN Blue Pearl W.A.U./M. Mobile Lib. MK 231 (UK)
50	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR The Chimes CBS CHMT 1 (C)
51	OAKLAND STROKE Tony! Toni! Toné! Wing/Polygram WING 9 (F)
52	NOBODY'S CHILD The Traveling Wilburys Wildcat/Warner Bros. W 7733 (W)
53	OH GIRL Paul Young CBS YOUNG 15 (C)
54	CHILDREN OF THE NIGHT Richard Marx EMI USA 125M 84 (E)
55	HEAVEN KNOWS Cool Down Zone 10 Virgin TENX 209 (F)
56	POISON Bell Biv DeVoe MCA/MCA 11 414 (F)
57	WILD & WONDERFUL The Almighty Polygram PO 75 (12"-2) 75 (F)
58	TASTE THE PAIN Red Hot Chili Peppers EMI USA 125MTN 85 (E)
59	EVERYTHING Kicking Back with Taxman 10 Virgin TENX 200 (F)
60	FLOATATION The Grid Eas West Y2 475 (W)
61	YAAAH!/TECHNO TRANCE D-Shoko Columbia/Capitol COOL 00 233 (E)
62	THE SUN MACHINE E-Funk Posse Mercury/Capitol COOL 00 233 (E)



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14	DOIN' THE DO	Blue Ink
15	BEAT THE BOSS	Blue Ink
16	THE KING OF FOU	Blue Ink
17	THUNDERBOLT GO	Blue Ink
18	THE ONLY PRINCE THAT MATTERS	Blue Ink
19	WORLD IN MOTION	Blue Ink
20	HEAR THE DRUMMA (GET PROCEED)	Blue Ink
21	I'M STILL WAITING (PHILL CHILL REMIX)	Blue Ink
22	IT MUST HAVE BEEN LOVE	Blue Ink
23	THE ONLY ONE I KNOW	Blue Ink
24	LOVING YOU	Blue Ink
25	THE COMES IN THE FALL	Blue Ink
26	FREE STILL HIGH AWAY	Blue Ink
27	COME HOME	Blue Ink
28	CARRY THE BLAME/CALIFORNIA DREAMIN'	Blue Ink
29	STANDING OUT	Blue Ink

23	STEP BY STEP	CEB (Block)
24	TREAT ME GOOD	Big Life (Block)
25	LOVE DON'T LIVE HERE ANYMORE	Beats Wanting 321
26	ALL THE YOUNG DUDES	EMI (12) (Block)
27	LOVING YOU	Dobson/Poisson (Block)
28	VENUS	Reprise (Block)
29	ALRIGHT	ARM (Block)
30	SHE COMES IN THE FALL	Cow/Mun/Ding (Block)
31	ALMOST HEAR YOU SIGH	CEB (Block)
32	COME HOME	Fontana/Phonogram (Block)
33	I'M STILL WAITING (PHILL CHILL REMIX)	Fontana/Phonogram (Block)
34	DIRT CASH	Mercury/Phonogram (Block)
35	CARRY THE BLAME/CALIFORNIA DREAMIN'	EMI (12) (Block)

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MUSIC WEEK



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No 1 SACRIFICE/HEALING HANDS

- | | | |
|-----------|--|--|
| 1 | Ellen John | Rockafella/Phonogram ES 2312 (F) |
| 2 | NESSUN DORMA
Luciano Pavarotti | Decca PAVO 3 (F) |
| 3 | IT MUST HAVE BEEN LOVE
Roxette | EMI/USA 12/EM 141 (E) |
| 4 | MONA
Craig MacLachlan & Check 1-2 | Epic 65794 7 (1) - 65794 6 (C) |
| 5 | OOOPS UP
Snap | Atlantic 13276 (1) - 43276 (BMG) |
| 6 | WORLD IN MOTION...
England New Order | Factory/MCA FAC 793 (1) - FAC 793 (F) |
| 7 | CLOSE TO YOU
Meat Pincus | 10/10 (1) - 10/10 (2) (4) (E) |
| 8 | HOLD ON
Wilson Phillips | SBK 121589 |
| 9 | U CAN'T TOUCH THIS
M.C. Hammer | Capitol 123133 |
| 10 | THE ONLY RHYME THAT BITES
MC Tunes Versus 808 State | ZTT/WEA ZANG 20 |
| 11 | THINKING OF YOU
Madonna | Urban/Polygram UPRN1 |
| 12 | THUNDERBIRDS ARE GO
E.A.B. featuring M.C. Parkes | Brothers Org. 112/FAB 1 (E) |
| 13 | DOIN' THE DO
Bryan Auger/Mus (E) 37071 | |
| 14 | HEAR THE DRUMMER (GET WICKED)
Chad Jackson | Big Wave BWRM1 26 (E) |
| 15 | THE GREAT SONG OF INDIFFERENCE
Bob Geldof | Mercy/Phonogram BQRX1 (E) |
| 16 | YOU'VE GOT A FRIEND
Big Fun And Soma | Jive CHLDD1 90 (E) |
| 17 | UNSKINNY BOP
Patrizia | England/Capitol 123133 |
| 18 | ANOTHER NIGHT
Jason Donovan | PWL PWL011 |
| 19 | THE ONLY ONE I KNOW
The Charlatans | Deed Deed Good/Situation Two SST 37017 |
| 20 | KILLER
Adamski | MCA/MCA 11 140 |
| 21 | SHE AIN'T WORTH IT
Glenn Medeiros featuring Bobby Brown | London LON103 26 |
| 22 | THE FREE STYLE MEGA-MIX | |

41	STAR Erosire	Mus (1) - MUTE 111 (E) (D)
42	HOLD ON En Vogue	Atlantic/Fest West A 79967 (1) (W)
43	PSYKO FUNK Boo-Yaa T.R.I.B.E.	4th & 9th/Island 12/BRW 179 (F)
44	WHOSE LAW IS IT ANYWAY? Guru/Josh	44/Comet/World PAC 4347 (1) - PT 4348 (BMG)
45	STRING OUT Vendry & Lisa	Kings 1531 1232 (F)
46	PAPA WAS A ROLLING STONE Wor Nat West	Fontana/Phonogram WKS 712 (F)
47	CELEBRATE An Emotional Fish	Fest West TZ 4967 (1) (W)

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RHYTHM IS RHYTHM THE BEGINNING DRAMA SALSA LIFE

24	17	DOIN' THE DOO	Gene Autry/Johnny Bobby Brown Bop Solo
25	18	LOVE ME	Johnny Bobby Brown Rock/Pop
26	15	VENUS	Don Pablo/Annelise Soul
27	22	LET THE GOOD	Johnnie Walker Soul
28	16	FLOUTATION	Johnnie Walker Soul
29	14	FIRST TIME EVER	Johnnie Walker Soul
30	13	FLUTER KNOWS	Johnnie Walker Soul
31	27	DANGEROUS SEX	Johnnie Walker Soul
32	16	CALL ME A DOG	Johnnie Walker Soul
33	14	PHYTO BLANK	Johnnie Walker Soul
34	19	ADVANTAGE OF SEX Y	Johnnie Walker Soul
35	20	SHALL WE TAKE A TRIP WOODY PLACES	Johnnie Walker Soul
36	17	THE LEGEND	Johnnie Walker Soul
37	18	POISON	Johnnie Walker Soul
38	17	MADE IN THE BAIN	Johnnie Walker Soul
39	16	BOY DAWN, JIMMY BLUE	Johnnie Walker Soul
40	15	STANG OUT	Johnnie Walker Soul
41	14	STANG OUT	Johnnie Walker Soul
42	13	STANG OUT	Johnnie Walker Soul
43	12	STANG OUT	Johnnie Walker Soul
44	11	STANG OUT	Johnnie Walker Soul
45	10	STANG OUT	Johnnie Walker Soul
46	9	STANG OUT	Johnnie Walker Soul
47	8	STANG OUT	Johnnie Walker Soul
48	7	STANG OUT	Johnnie Walker Soul
49	6	STANG OUT	Johnnie Walker Soul
50	5	STANG OUT	Johnnie Walker Soul
51	4	STANG OUT	Johnnie Walker Soul
52	3	STANG OUT	Johnnie Walker Soul
53	2	STANG OUT	Johnnie Walker Soul
54	1	STANG OUT	Johnnie Walker Soul

23	12	STEP BY STEP	Chris Block/OTI
24	20	TREAT ME GOOD	Big Lik/ERK/OTI
25	37	LOVE DON'T LIVE HERE ANYMORE	Barrie Want/OTI 327
26	23	ALL THE YOUNG DUDES	EM/112/EM/G14
27	29	LOVING YOU	Dabiz/Pinnacle/OTI 307
28	19	VENUS	Remow/RMA/OTI 18 P
29	18	ALRIGHT	JAMA/US/OTI 18 P
30	40	SHE COMES IN THE FALL	Cow/Mu/Ding/OTI 18 P
31	41	ALMOST HEAR YOU SIGH	CBS 656665/112 456665
32	18	COME HOME	Fortnum/Phonogram/EM 18 P
33	18	I'M STILL WAITING (PHILL CHILL REMIX)	Dirta Ross Mowse/ZB 4278 (12 72 4278) 18 P
34	22	DIRTY CASH	Mercury/Phonogram/EMR 311 (MEX) 311
35	51	CARRY THE BLAME/CALIFORNIA DREAMIN'	EM/UTEM 18 P

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A N D N O W
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ALBUM OF THE WEEK

WAS (NOT WAS): Are You Okay? Fontana. 846 3511. Dance music with depth and style that you have here. The Was brothers pick up influences from the last 30 years of dance and mix them all together with some sweet vocals and smart production. Every track shines with colour and vitality, and the stories within the songs are irresistible. It's soulful, it's stylish — and it's a seller. **NR**

STOCK IT

MEAT BEAT MANIFESTO: 99%. Play It Again Sam PHS 180. Distribution: APT. Meat Beat Manifesto's percussive metal beat and creative use of samples has always proved a touch harsh on 12-inch singles. However, over 99%, they manage to vary the pace. The light and dark moments and the construction of the songs to make an impressive sonic onslaught that's sure to impress fans and likely to enhance their reputation and bank balance. **DEH**

BOB GELDOF: Vegetarians of Love. Phonogram. 846 2501. Back in the studio after a long break, Geldof has come up with a mellow hotch potch of modern folk

songs that at best verge on Dylan and Van Morrison territory and at worst like a second-rate Dire Straits. Acoustic guitars and piano accompany Geldof's distinctive vocals on tracks that vary wildly in quality from the spirited *Love Or Something to the highly abysmal The Great Song of Indiana*. A pleasant and endearing collection. **NR**

EWAN MACCOLL AND PEGGY SEEGER: Naming Of Names. Cooking Vinyl. COOK 036. The first "big label" release from MacColl for many years is the album he last gave this highly influential folk singer died last year. Seeger has his share of searing Thatcher-bashing but the most impressive tracks are the two epic ballads, *Bring The Summer Home* and *137* on this island. Excellent material for folk and roots specialist radio, and next month MacColl's autobiography is published, with a BBC TV special to follow. **DL**

GURU JOSH: Reality. de/Construction Records/RCF. 97/4701. Having debuted with the top five hit *Infinity*, this album rarely strays from the same formula of piano/sax led dance instrumentals. Only towards the end and side two, on *Crave It* and *E-Minor Dim 7*, does the Guru elaborate in style and give the listener a little variety. The approach is a touch softer than Anderson, but *Infinity* still has that commercial vein and looks set to be rewarded in sales terms. **NR**

EDITH Piaf: Live At Paris Olympia. LPEMS 1362. CHARLES TRENET: *The Extraordinary Gentleman.* LPEMS 1361. VARIOUS: *Paris By Night.* LPEMS 1363. VARIOUS: *Special Stephane Grappelli.* CS 317. EMU's French Campaign incorporates the best of these four first new French recordings. The timeless grace and humility of Edith Piaf's splendour is captured from a variety of Parisian cabaret venues in 1954 and Charles Trenet's artistry has survived intact for decades, and top French jazz musicians surround the spirit of Grappelli's compositions with intricate virtuosity. But the essential highlight is the 20-track compilation, *Paris By Night*, a parade for many distinguished talents from the magical strains of Lucienne Delyle to the effortless charisma of Maurice Chevalier. Well presented and unforgettably performed nostalgia. **GT**

JANE CHILD: Jane Child. Warner Brothers 925 858-1. This is second time around for Child's spunky debut, as if it bombed when put out last autumn. But now she has a hit single, *Don't Wanna Fall In Love*, to boost sales. She has written, produced and played (guitar excepted) everything here, and it's all extremely competent, if somewhat uninspired pop fare. **LF**

BENJAMIN ZEPHANIAH: Us An Dem. Mango MLP51043. Mango feels that calling Zephaniah a dub god "is a dire under-estimation of his talents", and this disc says its man make a serious effort to further his appeal among music fans. It's not completely successful, but it does have a few funk rhythms do complement his protest poetry well. It will undoubtedly delight his large group of fans, but will struggle to convert anyone. **LF**

VARIOUS: The Ultimate 60's Collection. Castle Communications. CTVP 305. Oh boy, all these wonderful Sixties hits on one (triple) album! Absentees include The Beatles and the Stones but those present (Kinks, Cream, Who, Orbison, Lulu, Tragos, Monkees, Move etc) make this one a feast for the senses. Only a few tracks are being a dead party back to life. **NR**

VARIOUS: The Cava Sessions — Best New Music In Scotland. Tennents Live Vinyl. TLV 003. Distribution: Pinnacle. The TLV competition first launched last summer was concerned and that the possibilities within the six week pop menu featured here demonstrate a wide-ranging artistry. Most of them have since signed publishing or recording deals and this is more power to Tennents for their involvement. **GT**

VARIOUS: frr — Gold On Black 1970. frr/London. 828 207. The follow-up to last year's *Silver On Black* collection, this single LP again reflects the diverse output of London's dance label. It also reflects the direction that the club scene is moving in — towards a less frantic, more soulful beat — as well as throwing in house classics such as Orb's *Chime* and Planet X's *biizarre I Won't Dance*. The moment continues... **NR**

VARIOUS: The Northern Beat. London 840 960-1. Bill Harry, founder of *Mersey Beat* magazine, supplies the excellent sleeve-notes for this compilation of Sixties' northern beat hits. All the obvious names and songs are here: *Searchers*, *Hollies*, *Animals*, *Billy Fury* et al, and strangely the one obscurity is The Beatles with *Ain't She Sweet*. Will sell on nostalgia alone but the continuing boom in Sixties' nights in pubs and clubs will attract a younger crowd too. **LF**

VARIOUS: Fuck Me I'm Rich. Waterfront DAMP104. Distribution: Southern. There's not an indie-lover in the land who has yet to hear of Seattle's Sub Pop label, and this compilation of early singles and sessions will keep old and new fans happy. Dad and Mudhoney are the star names, but in *Blood Circus* and *Swallow* the label has two bands who could still explode over here. A certain indie hit. **LF**

JANE WIEDLIN: Tangled. EMU USA MT11053. Wiedlin proved with 1988's *debut* Fur that Belinda Carlisle wasn't the only ex-Go-Gos girl with solo appeal. Tangled has a more polished feel than its predecessor, with a flawless production and playing credits for Dave Stewart and Nik Kershaw. The success of the LP depends on what EMU chooses as the single release. **LF**

VARIOUS: Upfront 1. Solid Records. UPFT 901. Serious label founder Mchesh Bojqi returns to resurrect the Upfront moniker with a selection of club tracks. As you might expect, it's a mixed bag but there's the bland alongside the more creative dance cuts but with names like *Coldcut* and *Don Peck* as Animals included, it should sell well. **NR**

THULE: Wheel. Wija W17 7. Distribution: Southern. From London, Thule's kaleidoscope of eclectic soundtracks perfectly mirrors the capital's melting pot of black and white, cultural styles and fusions; from the grinding reggae to industrial disco, ambient electronics and beyond. If reproduced as well live, they stand a fine chance of crossing over. Watch out for them. **NR**

ART OF NOISE: The Ambient Collection. China Records. 843 4037. The ZTT debut, *Art of Noise*, showed that Vangelis and Jarre were at the tip of the iceberg as far as synthesized music was concerned and that the possibilities within the six week pop menu could be just as fruitful. But while *Close To The Edit* and *Moments in Love* became classics, *Art of Noise* and *Kiss* were elaborate covers for a lack of ideas. No-one did AON turning full circle and producing tunes not a million miles from Jarre and co's instrumental work. Not surprisingly, the group has now disbanded. **NR**

RED RIVER: Texas Advice. New Rose ROSE 210. Distribution: Pinnacle. Centred around Willie Ray (guitar/vocal and mean guitar) and Ziggy Moe (bass and mean guitar) and featuring *Red River* and *Country*, this trio play tight *country* with more than a hint of country awareness but plenty of chugging guitar music, spiked

with some trepid Hendrix-style lead breaks. Red River's second album is something of a find. If they can overcome the dull appeal they may just break through. **DEH**

RICHARD ROGERS: Con't Stop. BCM. BCM460. Distribution: Pinnacle. Rogers wonderfully soulful voice has been found a happy home among the kind of grooves that you would expect from Philadelphia in the Seventies rather than Chicago in the Nineties. Arriving after his well-received *Marshall Jefferson* produced single, *Con't Stop* Loving You, the LP embraces dance tracks that are consistently good, and ballads that are occasionally too soppy for their own good. **AB**

VARIOUS ARTISTS: MASSIVE 4. frr. 826 210. Enrich Thompson's Massive reggae collection has deservedly built up a reputation for good quality and excellent value for money. This latest volume LP is no exception, and like its predecessors it will sell very well to the reggae market. It will also find new buyers amongst other club-goers: certain *Dance Hall* and *Lower Rock* tracks, such as *Twice My Age* and *Paradise* included here, are now crossing over into house clubs. **AB**

VARIOUS ARTISTS: Air Balloon Ride. Sarah SARAH 545. Distribution: Revolver and the CarTEL. The Sarah label has spent four years developing a roster of post-punk seven-inchers much in the style of early Creation releases. This 23 track set shows off the best of their beautifully presented and lovingly packaged singles and EPs with tracks from The Orchids, The Woke and The Sea Urchins among others. It's very English, easily dismissed as anorak wimp rock but for more substantial than you actually get into it. **DEH**

VARIOUS ARTISTS: Voices. Hannibal HANB1 8301. Hannibal's label sampler is probably more of a promotional tool than an essential artifact, as some tracks depend as much on the music as the vocalists they purport to spotlight, but with the latter well chosen, it does the label's sheer diversity and excellence. **MA**

STOCK IT

THE ORDINAIRES: One. Brave BND7. Distribution: Nile Mile and the CarTEL. Hot on the heels of the cover of Led Zeppelin's *Kashmir* — the closing cut here — this American nine-piece release is their first UK album and impressive. The mixing hooks and strings with traditional rock instrumentation, the sound evolves into an off-kilter hybrid of rock riffs played out on strings, guitar, bass, shrill horns and wild, off-kilter. Self-indulgence is banned and The Ordinaires are far from ordinary. **DEH**

THE WAY WE WAS: Martin Astor, Steve Peppers, Kirk Blaw, Leo Finlay, Dave E Henderson, Dave Lovin, Nick Robinson and Gareth Thompson.

HEAVY METAL ALBUMS

This Month	Last Month	Title, Artist	Label, Catalogue No.
1	NEW	LEATHER & LACE/Vivian	Dave DONT47
2	1	STILL GOT THE BLUES/George Henson	Virgin V 2112 P
3	NEW	PASSION AND WARFARE/Steve Vai	Fearful Thru GR011 17
4	NEW	HILL TOP TO FAYT/Andy Taylor	Arms 211851(BMG)
5	1	TATTOO MILLIONAIRE/Heaven Division	IMPACT 2524 (8)
6	2	BRIGADE/Hept	Captiva 1510 121 (8)
7	NEW	TEN TAT	DISCORA 7799 032 (8)
8	3	THE REAL THING/Robi Moore	Steph-London 8281 (8)
9	NEW	STLETTE/Lou Ford	ICA 91 82090 (BMG)
10	4	ROCK AID ARMENIA/Vivian	USA-ADD 901 25 (8)
11	14	APPETITE FOR DESTRUCTION/Guns N'Roses	Capitol 9351 01 (8)
12	5	BLOCK STREET/FANATICS	IMPACT 2524 (8)
13	NEW	SHAKE YOUR MONEYMAKER/Black Crowes	Def Jam 9211 1 (8)
14	NEW	HOLY WATER/Red Company	Alcatraz/War 2510 2131 (8)
15	10	PUMP/Anastacia	Cherry 90328 (8)
16	22	HYSTERIA/D Lippond	Madhouse/MSA 051 (8)
17	NEW	LOCK UP THE WOLVES/Dave	Virgin 84623 (3)
18	4	A BIT OF WHAT YOU WANT/Chris D'Elia	Paralogue 35 123 (8)
19	12	PERMANENT VACATION/Anastacia	MSA 90328 (8)
20	8	MANIC/NIVANA/Robert Plant	Es Paranza 90 229 (8)
21	16	INTRODUCE YOURSELF/Robi Moore	Steph-London 584 21 (8)
22	13	BLACKOUT IN THE RED ROOM/Manate	CRS 64003 (8)
23	30	HIS OUT OF HELL/Red Label	IMPACT 2524 (8)
24	18	DON'T PREY FOR ME/Label	Decca 91741 (8)
25	11	FOUR SYMBOLS/De La Soul	Atlantic 92008 (8)
26	17	SKID ROW/Stone Island	Atlantic 91741 (8)
27	27	FLYING IN A BLUE DREAM/Jon Savory	Food For Thought GR014 14
28	4	THE GOOD THE BAD AND THE UGLY/Meredith	Virgin 83472 (8)
29	24	BAT OUT OF HELL/Meat Beat	Clematis/IMP 8424 (8)
30	NEW	LINK-O-METAL CARPET RIDE/Electric Boys	MSA 90328 (8)
31	NEW	DORO/Dos	London 1206 34 (8)
32	36	SOUTH OF HEAVEN/Slayer	London 1206 34 (8)
33	38	REIGN IN THE BLOOD/Slayer	London 1206 34 (8)
34	30	RECKLESS/Ernst August	ARMADA 9012 (8)
35	33	GOING TO THE SUN/Red Label	IMPACT 2524 (8)
36	37	G N'R LIPS/Gun N'Roses	Gulfon 91741 (8)
37	38	TRASH AIN'T COOL/Red Label	IMPACT 2524 (8)
38	NEW	THE AMERICAN VAM/Severed Heads	Redwood 80 9301 (8)
39	39	SUPPERY WHEN WE'RE SOON	Virgin 90318 (8)
40	48	LIVE AND DANGEROUS/Red Label	Virgin 90318 (8)

SINGLES A & R

Reviewed by David Giles

SINGLE OF THE WEEK

FIVE GUYS NAMED MOE: She's On A Mountain. (RCA [12/CD] PB 43813). From their superb debut album, this track ought to be the one that thrusts this Canadian-Scottish quartet firmly into the pop limelight. Great harmonies, dazzling guitar lines and unforgettable melodies—Five Guys are RCA's best investment in years.

THE TELESCOPES: Precious Little. (Creation [12/CD] CRE 081). Perhaps the best collection of songs yet from the Burton-on-Trent band on their debut for Creation. The guitars are now blazing away at full throttle and the songs continue to strengthen.

AND WHY NOT? The Cage. (Island [12/CD] IS467). After the sharp, spiky funk of the previous singles, *AWNY* go all down here, and the influence of their local heroes UB40 is clear. It's the fourth track to be pulled from the trio's debut LP, though, so don't expect too big a hit.



THE LUNACHICKS: wild and untamed

music that could well pay off at a commercial level.

THE LUNACHICKS: Cookie Monster. (Blast First [seven-inch only] BFF5 55). Second Blast first release from Brooklyn, taken from their forthcoming LP *Babysitters On Acid*. Wild, untamed noise that should help give them a huge UK following, especially once their live show hits these shores.

GANG OF FOUR: Money Talks. (Scarlet [12/CD] SCART 4). First release from the influential post-punk band since their split in 1984. Original members Jon King and Andy Gill have updated their original sound for today's dancefloor requirements, and the result is hard-edged and pop-orientated enough to receive considerable exposure.

LAST FIVE DAYS: Your Love Is Super Funky. (Fontana/Phonogram [12/CD] LFD 2). Follow-up to their first single Kicks, this is more dancefloor-based and as such is an impressively fulsome groove that could well cross over from the clubs to the charts.

GUN: Shame On You. (A&M [12/CD] AM 573). One of the best young rock bands around pull this track from their debut LP to coincide with their appearance at Wembley next week with the Rolling Stones (who they've been touring Europe with). As polished and powerful as their previous records, this could be the one that promotes them to the big league.

JOHN HIATT: Real Fine Love. (A&M [12/CD] AM 570). From the US singer-songwriter's current *Stolen Moments* LP, this is a pleasant enough contrived blues workout. It's probably not distinctive enough to make the charts, but should receive tons of airplay.

GENE LOUIS JEZEBEL: Jealous. (Beggars Banquet [12] BEG 236). Moving closer and closer to a contemporary rock sound, like *laboratory the Cull*, this track from the current album is not quite hard-

edged enough to widen their audience appreciably.

NICK KAMEN: Oh How Happy. (WEA [12] YZM01). Kamen's last single (and his first in a bid to be recognised as a "serious artist") from Brooklyn, taken from their new here. Don't be surprised if this Edwin Starr cover improves on that showing, with Kamen sounding like a cross between Scritti Politti and Boy George.

THE GRIP: American Dream. (Survival/BMG [12/CD] ZB43749). Powerful performance from a UK rock outfit who are gradually building up a large fan base. This is their third single for the Survival label, only this time the band are licensed to BMG, and they look likely to emulate the success of former labelmates the Quireboys.

STOCKIT

PAUL YOUNG: Oh Girl. (CBS [12] YOUNG 5). After making his chart comeback a couple of months ago, this track from Young's current LP should, if anything, improve on its predecessor's chart position. You can't really go wrong with old Chi-Lites' hits, as UB40 discovered last year.

JAMIE J MORGAN: Rock Steady. (Epic [12] 656011 6). After his risible cover of Walk On The Wild Side established him as a chart act, Morgan has opted for a funkier tone on this record, although the Soul II Soul-style Seventies string sounds come across as somewhat contrived. Otherwise, a much better single, and presumably a bigger hit.

THE HUMMINGBIRDS: Word Gets Around. (Island/Phonogram [12/CD] RART 4). From their first LP, this isn't quite as strong as the first single *Blush*, but it should help to establish the Hummingbirds as the most exciting Australian musical export for years. Unhatched, very late Seventies-sounding power pop but with enough of a tingle to keep it fresh.

DIGITAL UNDERGROUND: Doowchyalike/Packet Man. (BGM [12] BCM 463). Double A-sided release that pairs the first single from these eccentric rappers with the best track from their *Six Packets* LP, and one of the funkiest rock records to date. However, it's also one of the most risqué, so DJs will probably play safe and stick with the former track.

THE SOUP DRAGONS: I'm Free. (Big Life [12] RTG 57). The Soup Dragons' tentative shuffle in the direction of the dancefloor are a bit unstable for some, but their love of Sixties psychedelia has been apparent for a long time. Here, with the help of producer Mark McGuire and reggae toaster Junior Reid, they have fashioned a thoroughly contemporary piece of

STOCKIT

MONIE LOU: Monie In The Middle. (Cooktempo [12] COLO 210). Remarkably funky rock record from the UK's best female rapper. Andy Cox and David Steele from Fine Young Cannibals produce, blending hip-hop beats with a Booker T-style backing track.

STOCKIT

WHERE'S THE BEACH: Suakin. (Mantra [12] WTBM01). Possibly the best dance/pop crossover record to date comes from this Liverpool trio who are cultivating a big following in the North-West. Taking the best elements of house and mixing them with ethereal pop melodies, WTB look set for huge success.

BEVERLY CRAVEN: Promise Me. (Epic [12] 655943 7). Sri Lankan-born UK singer-songwriter who is gaining a good deal of exposure already on radio and TV. On the evidence of this single, she is aiming at a Kate Bush level of epic grandeur, and, although the arrangement is classic enough, the lack Bush's melodic inventiveness.

DISTRIBUTION TOP INDIE TOP-40 SINGLES

1	5	WORLD IN MOTION...	Factory/MCA FAC 2937 25
2	2	THE ONLY ONE I KNOW	Silverton Two SET 7201 (UK)
3	7	DOIN' THE DO	Rhythm King LEPT 2001 (UK)
4	6	TREAT ME GOOD	Big Life BLR 2401 (UK)
5	4	YENUS	Remedy REMAT 17 (JAC)
6	7	LOVING YOU	Dobson/Skunkin DSBTS 3091 (JAC)
7	NEW	LOVE DON'T LIVE HERE ANYMORE	Dezire WANTED 32 (JAC)
8	NEW	ANOTHER NIGHT	PWL PWL 58 (J)
9	NEW	THE COMES IN THE FALL	Cow/Mate GUNG 1001 (UK)
10	5	STAR	Mate 120 MUPE 111 (UK)
11	8	SHALL WE TAKE A TRIP	Factory FAC 2401 (UK)
12	9	BETTER THE DEVIL YOU KNOW	PWL PWL 56 (J)
13	14	NAKED IN THE RAIN	W.A.S. BAR 2301 (J)
14	NEW	FISKY	Remedy REMAT 14 (JAC)
15	10	AND THAT'S BEFORE ME TEA	Teagale TRG 805 (J)
16	8	PROJECT JO	In Tape SPT 1 (LPT)
17	11	LAZITIS - ONE ARMED BOXER	Factory FAC 2371 (JAC) 2370 (J)
18	NEW	THE LITTLE RICHARD MEGATOONS	Cookin In Jar 17 JAR 170 (J)
19	12	POLLY OF TRUTH	Mate 120 BONGN 10 (UK)
20	13	STEP UP	Factory FAC 2371 (J)
21	3	ONLY LOVE CAN BREAK YOUR HEART	Hessley HSN 922 240N 21 (J)
22	15	STEPPING STONE/FAMILY OF MAN	Produce PMK 1031 (J)
23	2	YOU'LL NEVER GET TO HEAVEN	Bas 855 110 (J)
24	21	MADCHSTER RAVE ON E.P.	Factory FAC 2471 (JAC) 2470 (J)
25	17	LET'S GET BUSY (PUMP IT UP)	Robbin (RUP) 171 (J)
26	37	LAY ME DOWN	Ingenious IMAGE 6101 (JAC)
27	24	RUBBISH	Big Cam IARR 1021 (UK)
28	22	ACID ROCK	F.B.C. - JBO 1010 (UK)
29	5	REBEL MUSIC	Dezire WANTED 31 (JAC)
30	16	2 ONE THING LEADS TO ANOTHER	Factory 1234AM 25 (J)
31	30	ELPHANT STONE	Silverton 0801 1 (J)
32	19	VICTORY	PWL PWL 57 (J)
33	24	NOISE LEVEL CRITICAL	Matic For Nations 171 MUT 134 (J)
34	35	SHE BANGS THE DRUMS	Silverton 0801 2 (J)
35	18	LOADED	Creation CRE 2011 (UK)
36	NEW	HOOMA HOOMA	Tom Tom TTT 027 (JAC)
37	34	BEY SAVANNAH	Mate 120 MUPE 108 (UK)
38	4	MADE OF STONE	Silverton 0801 2 (J)
39	8	TAKE ME BACK	Networks/Real Cool NBRN 171 (J)
40	29	CASANOVA	Tom Tom TTT 24 (JAC)

TOP-20 ALBUMS

1	2	LEATHER & LACE	Dave DINTY 9 (J)
2	5	BETWEEN THE LINES	PWL 18 14 (J)
3	4	VIOLATOR	Mate TUNNM 64 (UK)
4	3	FISSION AND WARFARE	Food For Thought GRP 17 (J)
5	6	THE STONE ROSES	Silverton 0801 302 (J)
6	7	WILD!	Mate TUNNM 75 (UK)
7	10	LIFE	Cow/Mate GUNG 1001 (UK)
8	NEW	DOOWCHYALIKE/PACKET MAN	BGM BCM 443 (J)
9	NEW	ONE TRUE PASSION	Factory FAC 2371 (J)
10	13	BUMMED	Factory FAC 236 (J)
11	9	POD	4AD CAD 066 (UK)
12	8	THE VERY BEST OF IVAN REBROFF	RBC BRN 278 (J)
13	11	THE HEALER	Silverton 0801 589 (J)
14	15	UPFRONT	Sell/Leads 961 (J)
15	RE	3 FEET HIGH AND RISING	Big Life DALIP 1 (UK)
16	19	REBEL MUSIC	Dezire WANTED 31 (UK)
17	14	ENJOY YOURSELF	Dezire WANTED 31 (UK)
18	NEW	THE LEVIS BELT	Ingenious ILLUSION 813 (JAC)
19	18	THE INTERNATIONALE	John 10711 1 (J)
20	6	FLYING IN A BLUE DREAM	Food For Thought GRP 14 (J)

Compiled by Music Week from Gallup Data

15 **THROUGH A BIG COUNTRY - GREATEST HITS** • CD
Big Country Mercury/Phonogram 842271

16 **THE SONGS 1975-1990** • CD
13 Barry Manilow A&M 39348

17 **VIVALDI FOUR SEASONS** • CD
15 Nigel Kennedy/ECO EMI NICE2

18 **REPUTATION** • CD
Duffy Spinnaker Phonophonics CD 111

19 **COSMIC THING** • CD
16 B22 Epiroc/Warner Brothers WY283

20 **OTHER VOICES** • CD
20 Paul Young CBS 648171

21 **STILL GOT THE BLUES** • CD
24 Gerry Moore Vepi 7412

22 **THE HARD WAY** • CD
12 Steve Earle & The Dukes MCA/MCG 895

23 **CHIMES** • CD
17 Chimes CBS 644811

24 **WAITING FOR COUSTEAU** • CD
18 Steve Mitchell Vercos Daphn/Polha 824141

25 **CUTS BOTH WAYS** • CD
21 Glenn Estrine Epc 445151

26 **SOUL PROVIDER** • CD
19 Michael Bolton CBS 645811

27 **WORLD POWER** • CD
31 Snopl A&M 31482

28 **WILD! *** • CD
27 Ericure M&M STOWM75

29 **HOME** • CD
22 Hoffines Flowers Leads 828171

30 **VIOLATOR** • CD
29 Depeche Mode M&M STOWM44

31 **A NIGHT ON THE TOWN** • CD
23 Bruce Hornsby & The Range RCA R 8281

32 **GOO** • CD
25 Sonic Youth DGC 23942971

33 **I DO NOT WANT WHAT I HAVEN'T GOT *** • CD
26 Simon D. Connor Empire/Capitol CBSN14

34 **ALANNAH MYLES** • CD
25 Alanis Myles Atlantic/Real W&R 319251

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2 **PRETTY WOMAN (OST)** • CD
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4 **THE NORTHERN BEAT** • CD
6 Vercos Leads 810841

5 **LEATHER & LACE** • CD
3 Vercos Dno DNTV 9

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7 **A NIGHT AT THE OPERA** • CD
5 Vercos Telus STAR 3114

8 **NOW 171 *** • CD
4 Vercos EMI/Tingit/Phon MON17

9 **REGGAE HITS 8** • CD
7 Vercos J&M 342 108

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9 Vercos Epc-MOOD11

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8 Vercos CBS MOOD14

12 **THE BLUES BROTHERS (OST) *** • CD
13 Vercos Atlantic Gen Head 52015

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11 Vercos Telus STAR 2420

14 **SIXTIES MIX 3** • CD
10 Vercos Syna 548101

15 **TENAGE MUTANT NINJA TURTLES (OST)** • CD
14 Vercos CBS SKC 94

16 **FREEDOM TO PARTY - FIRST LEGAL RAVE** • CD
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13 Vercos RCA ML 8148

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19 **THE CLASSIC EXPERIENCE *** • CD
17 Vercos EMI BMD 14

20 **MASSIVE 4** • CD
Vercos Leads 825210

55 **BRIEGAE** • CD
41 Heart Capital ESTD 211

56 **PASSION AND WARFARE** • CD
40 Steve Vai Food For Thought CDUB 17

57 **PUMP UP THE JAM *** • CD
57 Technomatic Scepter/STP 1

58 **LET THE RHYTHM HIT** • EM, CD
Eric B. & Rakim MCA/MCG 487

59 **HELL TO PAY** • CD
47 Jeff Healey Band A&M 21815

60 **LOOK SHARP!** • CD
61 Roelke EMI/MC 357

61 **THE RISE AND FALL OF ZIGGY STARDUST** • CD
35 David Bowie EMI BMD 327

62 **I'LL GIVE ALL MY LOVE TO YOU** • CD
53 Keith Sweat Vercos/Warner Bros. LBT 6

63 **HAPPINESS** • CD
69 The Beloved EMI ML W229

64 **THE BEST OF ROD STEWART *** • CD
42 Rod Stewart Warner Bros. WY 214

65 **HEARTS AND FLOWERS** • CD
57 Leon Amersdorff A&M 32581

66 **THE VERY BEST OF IVAN REBROFF** • CD
64 Ivan Rebroff B&C EBB 278

67 **A POCKETFUL OF DREAMS** • CD
45 Big Train EMI FIL 1

68 **ABSOLUTELY** • CD
38 ABC National Phonogram 828261

69 **THE BEST OF UB40 VOL 1** • CD
66 UB40 Vepi 10171

70 **AY FOND KISS** • CD
55 Fairground Attraction RCA R 2198

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Sonic Onyx/CM 1734

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RE The Fresh Cat Sinators GalDes 828211

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RE Deacon Blue CBS 423111

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By Dave E. Henderson

FOLLOWING NEW ORDER's realignment of England's commercial potential on World In Motion, we're treated to a batch of remixes. On Factory through Pinnacle the task is taken by **Graeme Park, Mike Pickering, Andrew Weatherall** and **Terry Farley**, the lead off cut being a Subtlety Mix. New Order bassist Peter Hook's other project, **Revenge** release their debut album *One True Passion*, complete with erotic cover and moody rhythms. Firmly rooted in the New Order style, it's actually something of a grower and pretty fine into the bargain.

LANGFIELD CRANE is a name to conjure with and their debut eponymous mini-album is released in mid-July on Astragora through Backs and the Cartel. The white label copies bear the legend "The best debut album we've distributed in two years" and a quick personal certainly backs up that promise. Langfield Crane's brand of music is new, energetic, slightly psychedelic and ultimately accessible. Expect suitable interest in this one through the summer. Mad psychedelia turns another corner with **Vietnam Chain** *Suomaria* Beat album on Music Monica Records. Revolver and the Cartel. It's a bizarre mix of wild garage punk and extreme song constructions that's never short of interest value. It even includes an instrumentally called *I Walked With Doris Pech*.

THE ENTERPRISING Peaceville catalogue through the Cartel continues to roll on with the latest album being **Prophecy Of Doom's** *Acknowledge The Confusion* Master set for mid-July. The vinyl offering can also be had as part of a split CD with **Aze grinder's** *Rise Of The Serpent Men*. Set for release through the summer from Peaceville are **Sonic Violators' JAGD LP**, **Decadence Within's** *Soulwound* and material from new signings **Dark Throne** from Norway, **Kong** from Holland and **Global Genocide Forget Heaven** from San Francisco. Earache is issuing some limited edition picture discs through Revolver and the Cartel and noisemongers with an artistic bent can grab copies of **Morbid Angel's** *Allars Of Madness*, **Blackflower's** *Ravens Of Chaos*, **Maelon Death's** *From Enslavement To Obliteration* and **Carcass's** *Symphonies Of Sickness*.

DEAD CAN DANCE release a new album on 4AD titled *Alan*. Available through Rough Trade and the Cartel on album, cassette and CD it coincides with the duo's work on their second film *Augustin Villaronaga*. Currently receiving some good press response is **Thule's** debut album on Wigo through Rough Trade and the Cartel. There's a post-punk international revival with the release of **Dr. Acula & The Remains'** retro 1977-1982 on album and CD on Danterata



DEAD CAN DANCE: new LP out on 4AD

through Revolver and the Cartel. Also from Danterata, there's seven and 12-inch singles from **The Pollen**, *River Of Life*, and **The Nivens**, *Play Blue*.

NORTHERN NOISE Records, through the Cartel, is the latest Manchester label to spring into action and their first release is **Deniece Johnson's** cover of Barry White's *Just A Little Bit More*, produced by Bob Sotter's **Graham Massey**. The latest from *Rumour*, through Pacific, is **UKIT's** *Yeacht (Turn On The Light)* and that features **Tia And Chantel**, it joins **Sharon Dee Clarke's** latest single *Mr Right* as the current *Rumour* releases. The Italian Contempo label releases **Mino Forghie's** *Italia '90*, yet another unofficial World Cup theme, this time featuring an Italo House groove. Aniler, through Rough Trade and the Cartel, prepares for the mooted reggae/dub chart action of the summer with **Black Uhuru's** *Reggae Rock and Flow*. Belgian label SSR releases **Bleep's** *North Pole* by Submarine through Pinnacle. Also from Pinnacle is a new single from **Digital Underground** on BCM.

In fact, it's a remix of their classic *Downtown* and that's accompanied by a remix of the classic *Keep On Dancin'* by **Gary's Gang**, which is also on BCM. At Tom Tom it's a release frenzy with 12-inches including **Voice Of Africa's** *Hoomba Hoomba*, **Emotion's** *I Just Wanna Love U*, **Munchie's** *It's Coming Out*, **Mixed Jazzy's** *Do Your Dance*, **Soho's** *Girl On A Motorbike* and **Moccasoul's** *Why*. The **WAU** Mr. Modjo label releases **Reynolds's** *Uro Breaks* — an album of succinct shuffling rhythms, through Backs and the Cartel and the classic of the moment is the Canadian rap and cut up of **MC 500 Ft Jesus** on Truth is Outta Style on Netwerk through APT.

CREATION RELEASES a compilation of the much-touted **Felt**. Bubblegum Perfume features material from the group's '86 to '89

period on the label and it's available through Rough Trade and the Cartel. Also from Creation, **The Jazz Butcher's** *Cult Of The Basement* album is released. Former Digital Sex front person **Stephen Sheehan** has a solo album/CD released on *New Rose* through Pinnacle and that's called *Eyes Of The Wilderness*. **Meat Beat Manifesto's** new album is 79% on Play It Again Sam through APT. **The Poors Of Reign** release a new single titled *Plenty* on Fat Terry Records through Pinnacle and **The Trengs** have a new album on *New Rose* called *Ua* album featuring new versions of old and new songs.

TROTSKY ISPECK have their 1986 album *Passion Summer* — originally released under their less popular name **Danny And The Doorknobs** — released on SST through Rough Trade and the Cartel and the going stays loud and unkempt with a solo album from the US **Screaming Trees' Mark Lanegan**. *The Winding Sheet* is on Glitterhouse through SRD, as is **The Fluid's** *Glue album* and **Afghan Wigs' Up In It**. There's a rootier blues-based sound from **Red River** on their Texas Advice album for *New Rose* through Pinnacle and the UK **Screaming Trees** release their *A Fracture In Time* album on Native through Revolver and the Cartel.

RECENT RELEASES: **16 Forever's** *Here Come The Bo* Boys mini-album on Nightshift through the Cartel; **The Luna Chicks'** *Cookie Monster* single on Blast First through Rough Trade and the Cartel; **His Name Is Alive's** *Livonia* debut album on 4AD through Rough Trade and the Cartel; **Senseless Things'** excellent *It's Too Late* 12-inch on Decoy through Southern; **Teenage Fan Club's** *A Catholic Education* album on Paperhouse through Pinnacle; and **The Lamehead's** *Different Drum* single on Roughneck through Pinnacle.

TOP • 20 • SINGLES

1	THE ONLY ONE I KNOW	Sheena Easton	SPT 78 (9/87)
2	TAKE THE PAIN	Red Hot Chili Peppers	EMI USA 84 (9/87)
3	SHE COMES IN THE FALL	Inspiral Carpets	Cow/Meta DUNG 10 (9/87)
4	MOVE AWAY JIMMY BLUE	Depeche Mode	ABM AM 346 (9/87)
5	SHALL WE TAKE A TRIP	Depeche Mode	Fremont PACE 248 (9/87)
6	ANYWAY THAT YOU WANT ME	Depeche Mode	Decca/Dun 78 4739 (8/86)
7	WON'T STOP LOVING YOU	A Certain Ratio	ABM ACE 346 (9/87)
8	TIME AFTER TIME	Depeche Mode	East West 72 483 (8/86)
9	BOX SET GO	Irish	London LON 243 (9/87)
10	BLACKER THAN BLACK	Depeche Mode	Paperhouse PACE 83 (9/87)
11	TOUCHED BY THE HAND OF CICCOLINA	Depeche Mode	RCA PM 4739 (8/86)
12	WAYS OF LOVE	Clashmore String	Island 15 (84/87)
13	LAT ME DOWN	The World Leader	Imaginary IMAGE 917 (9/87)
14	RUBBISH	Cartel (The Inexpensive Sex Machine)	Big Cat AM 1837 (9/87)
15	KING OF LOVE	Depeche Mode	MCA-MCA 1423 (9/87)
16	ISTANBUL	The Mighty Mc Queens	Elektra EKT 119 (8/87)
17	MUSIC STOP	Virgin	Virgin VS 1233 (9/87)
18	TEAR DOWN THE WALLS	Depeche Mode	London LON 243 (9/87)
19	JOHNNY REMEMBER ME	Depeche Mode	Paperhouse PACE 17 (9/87)
20	TINY MACHINE	The Darling Buds	East West 81 (8/86)

CHART COMMENTARY

A general snarling of new entries in this week's Other Chart, with **The Charlatans** still holding onto their top slot in the Singles Chart with *The Only One I Know*. At three the new single from **Inspiral Carpets**, *She Comes In The Fall*, emulates the performance of their album and at six **Spacemen 3** splinter group **Spiritualized** launch RCA's *Dedicated* sub-label single with *Anyway That You Want Me*. At nine new London signings **High** enter the fray with *Box Set Go* and Irish rock outfit **No Sweat** head for a UK number one, after last year's Irish chart topper, with *Tear Down The Walls*. The last new entry comes from the sub-rockabilly outfit **Phantom Chords**. Featuring former Damned vocalist Dave Vanian their cover of John Leyton's *Johnny Remember Me* enters at 19.

In the Albums section, **Depeche Mode's** *Violator* returns to the top slot, while the highest new entry comes from **Revenge** of their *One True Passion* album features New Order bassist Peter Hook. At nine, former Factory favourites **The Railway Children** continue their popularity with a new album, *Notive Place* on Virgin and Leeds' extremist **CUJ** take *The Elvis Belt* to 11. At the bottom end, **Teenage Fan Club's** *A Catholic Education* scrapes in at 19, while the rock roll surfer of **The Lovelliers** prop up the 20 with their *A Weapon Called The World*.

TOP • 26 • ALBUMS

1	VIOLATOR	Depeche Mode	Mercury SHIRMA 84 (9/87)
2	GOLD MOTHER	Foreign Bore	Fontana BEM 8 (9/87)
3	LIFE	Inspiral Carpets	Cow/Meta DUNG 8 (9/87)
4	ONE TRUE PASSION	Revenge	Fremont PACE 248 (9/87)
5	WAKING HOURS	Depeche Mode	ABM AM 346 (9/87)
6	STRAY	Depeche Mode	WEA WEA 206 (8/87)
7	POOP	Depeche Mode	4AD CAD 306 (8/87)
8	FLOOD	Depeche Mode	Elektra EKT 119 (8/87)
9	NATIVE PATRIOT	Richard Childs	Virgin 7347 (9/87)
10	ENCHANTED	Depeche Mode	Some Bizarre/Paperhouse PCA 7344 (9/87)
11	THE ELVIS BELT	CUJ	Imaginary ILLUSION 813 (9/87)
12	ENERGY ORCHARD	Depeche Mode	MCA-MCA 0163 (9/87)
13	GROOVY, LAIDBACK AND NASTY	Depeche Mode	Paperhouse PCA 7338 (9/87)
14	SHE HANGS BRIGHTLY	Clashmore String	Rough Trade RTOUGH 118 (9/87)
15	CAUTION HORSES	Depeche Mode	RCA PM 4739 (8/86)
16	JOY 1947-1990	Depeche Mode	4AD AD 965 (8/87)
17	ONE SIDED STORY	Depeche Mode	Elektra EKT 119 (8/87)
18	ALWAYS IN THE ROAD	Depeche Mode	Orion ORO 1132 (8/87)
19	A CATHOLIC EDUCATION	Depeche Mode	Paperhouse PACE 17 (9/87)
20	A WEAPON CALLED THE WORD	Depeche Mode	Mercury 10551 (9/87)

Compiled by Music Week from Gallup Data

Channelling into youth

Going for the gap is Stephen Garrett's policy when commissioning youth programmes with a musical slant for Channel Four. But is it working...? Sarah Davis reports

STEPHEN GARRETT never really goes to satisfy the music business.

His remit as Channel Four's commissioning editor for youth programmes means he is in charge of introducing minority pop programming.

But at a time when even music TV's mass market showcase, Top Of The Pops, can only attract an audience of 7m, music programming in general seems like a minority taste.

...if, as he says, his job is to ask, "Is there a gap? And if so, what should we do?" It is unlikely that he can ever offer the big ratings success the music business wants.

"The nice thing about Channel Four," he says, "is we're not playing the ratings game. We are just trying to make interesting and unusual programmes. Garrett has certainly commissioned a diverse line-up of programmes, including Big World, Club X, Buzz (turned down by the BBC) and Star Test.

And it's lucky he doesn't have to worry too much about ratings because none have fared well. Club X, in particular, was universally badly received. Phonogram's Karen Taylor, head of TV promotions, says Channel Four "is the best channel to get new bands on." But even she says, "Club X was a big disappointment for Channel Four music."

Taylor is looking forward to Garrett's latest offering The Word which she says is a replacement for Club X. The series will focus on dance, house and rap, and says Garrett, "We'll put the music on in the way that suits it." The Word will take the Friday 6 to 7pm slot, pres-

ently occupied by Buzz, which will return early next year.

Will The Word work? Most agree that much current dance music is difficult to put across on TV and rapidly changing musical fashions don't suit the pace of programme-making.

Garrett says: "I think the difficulty with music changing so quickly is that almost by the time you've identified a trend it's passed. So you do have to try and anticipate what you think the next trend's going to be or involve a format that's so general it's not going to be undermined by fashion.

"What you have now in the dance chart is people who create their sound in the studio, and yes they can mime, but you don't get complete performances. It's much duller to watch and in a part unless it's taking place in a small club-like atmosphere. I don't think television knows what to do about that. That's where we have to be innovative and we have to find people who can in a way unstitch the experience of being in a club and somehow find a television equivalent for it. But equally you don't want to become out of date and there's a danger you could."



STEPHEN GARRETT (right) and the snappy graphics of Buzz

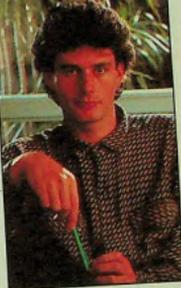
Garrett points out that with "Big World Cafe we created something that incorporated so-called world music within the more mainstream pop spectrum, without really testing the idea for an audience to see whether it would work. It was a brave, risky thing to do and it paid off.

"What we got was a large minority rather than a small majority of views — but music programmes always attract small audiences. Except Top Of The Pops. But TOP is something you could watch with your parents or your grandparents. If you look at its age profile there actually aren't that many young people watching it."

"I think Big World Cafe did generate a wider interest in world music. It was the right time to do it." But Island's head of promotions, Sarah MacDonald disagrees: "Big World Cafe was a great idea but at the end of the day it didn't have the viewers," she says. "It was confusing. Rhythms Of The World was a better series."

Will Garrett's freedom to experiment change with the new Broadcast Bill and competition from satellite broadcasters The Power Station and MTV which are essentially aiming at the same audiences?

"I don't think it will change in the light of the Broadcasting Bill," he says "because under the new Act we'll end up with a protected income, and as far as one can tell at the moment we should be more attractive to advertisers as we are. In other words, providing them



with distinct audiences rather than taking ITV or BBC on on their own terms."

He dismisses satellite competition for the present: "There may be more competition in the future but not at the moment." And competition from BBC2 youth programmer Janet Street Porter? "We complement each other," he says.

Garrett sees a sunnier climate ahead for youth programming. "Being cynical about it, I think advertisers want the youth audience even more than we do. And more than ever they're going to want Channel Four to deliver that kind of audience. So it's one of those rare instances where good and bad coincide," he says.

STATION PROFILE

Signal-Radio

SIGNAL RADIO opened in 1983 broadcasting from Rugeley and Cannock in the south to Macclesfield and Chester in the north. Its opt-out station, Signal Cheshire, opened on October 3 1989 and broadcasts separate programming six hours on weekdays and four hours on weekends.

MUSIC POLICY

Programme controller John Evington says the station regularly books songs that have very little chart potential but which are very popular with listeners. He adds that increases in sales for non-chart records have been reported following Signal radio play. He encourages DJ input into the weekly selection of music, programmed

into Selector by head of presentation Terry Underhill.

He says, "we use DJs as a sounding-board. They hear things before we do." The A list of 15 songs played four or five times a day, currently includes Elton John and Wilson Phillips. The B list's 30 songs, presently including Roxette and Fuzz Box, are played twice a day. The C list is targeted to a younger evening audience. Outside broadcasts include an exclusive Barry Manilow special recorded in LA and token by 38 IR stations.

PRESENTERS

Underhill presents the breakfast show on Signal, with Dave Johns the presenter on Signal Cheshire. Paul Anthony hosts Rock In The UK from 7-8pm on Friday nights featuring interviews with artists like Ozzy Osborne and Magnum, followed by Payola, an alternative

indie show, presented by Rhys Hughes. Dave Eveson's "immensely popular" Northern soul/Motown show is on Thursday evenings.

AUDIENCE

Evington says that Signal's target audience is "very wide. All age groups. We're not nortawcasing yet." There are just under 1m potential listeners in the broadcast area and latest Jicar figures showed a 43 per cent reach. Main competition comes from Radio One.

INDUSTRY

"We have a tremendous relationship with the industry," Evington enthuses. "Bob Hermon from CBS is rock solid." Virgin, EMI and EastWest also come in for high praise as do independent pluggers Richard Tandy from Push And Plug and Beer Doves.

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First, identify your market. . .

. . . then it's all down to targeting and quality of packaging to turn an impulse buyer into a loyal mid-price consumer. Easy? Chris White reports



'I'd like to see more of a commitment from certain retail outfits,' Chris Harding, Knight Records

KNIGHT RECORDS, part of the Castle Communications group of companies, is now established as one of the most innovative mid-price specialists, marketing a wide range of music on labels Heart & Soul, Number One Country, The Irish Collection, Images (MOR and instrumental music) and Golden Hour.

Managing director Chris Harding says: "We always cross-advertise our labels and various releases, and often include CD catalogues within the cassette or CD boxes. It pays huge dividends, and I'm still surprised at the number of other labels that completely ignore this important area of marketing. The point is that mid-price is quite often an impulse buy and you need to draw the consumers' attention to the other titles that are available."

zine for Saga Holidays, while advertising in Irish publications like *The Kilburn Times* and *The Liverpool Echo* has attracted a great response. I'd just like to see more of a commitment from certain retail outlets — generally the independent sector is very supportive but some of the buyers for the bigger stores are very short-sighted in that they buy in on low cost alone, rather than looking for quality and longevity."

MCA Records' head of marketing Bob Fisher says: "Because this product is retailing at mid-price, there just isn't the big budget available to spend on a massive promotion campaign. That's why reviews are particularly important, and airplay, to an extent, although it can be hard to quantify the latter."

During the last two years Fisher has released around 50 titles on

had them."

Forthcoming mid-price releases from MCA include titles from the Chess catalogue by Chuck Berry, Bo Diddley, Howlin' Wolf and Muddy Waters — "We don't always go for the most obvious titles and artists" — plus CDs and cassettes of material by Steve Earle, Rufus, Tom Petty, Neil Diamond and Rick Nelson.

"We still release the occasional title an old-fashioned vinyl, but there is a trend for retailers to de-stock in that format, so like everyone else we don't want to get caught with our trousers down. However, there will be vinyl collectors around for a long time to come, so it's a case of identifying the right artists to release in the format."

The Connoisseur Collection, a joint venture between Pinnacle's

There are two ways of releasing mid-price product — either as specially compiled titles, or as the albums in their original format. At MCA we go for the latter,' Bob Fisher

Harding emphasises that the quality of packaging helps to build brand loyalty, as testified by the success of its Heart & Soul series. "Unfortunately there are some other labels around which release inferior product badly packaged," he says, "and it does a lot of harm because if someone buys such a release, they tend to think that all the other mid-price product must be as bad."

Specialist press advertising is another important factor: "We have advertised the Images label, which features MOR music, in the maga-

zine and cassette. "The policy has been to re-release music from various eras so there is everything from Eartha Kitt and Glenn Miller through to REM, Steely Dan and Joe Walsh," says Fisher. "There are two ways of releasing mid-price product — either as specially compiled titles, or as the albums in their original format."

"At MCA we go for the latter, we're catering for the fans who want to replace their original vinyl. They're looking for the original track listings and sleeve with the original sleeve-notes if the album

Steve Mason and First Night Records' John Craig is steadily building a high profile. Label head Pete Summerfield says: "We now have around 100 titles in the catalogue, covering just about every aspect of popular music — our latest releases include Johnny Ray, Suzi Quatro, Stealer's Wheel, David Soul, Bob Marley and Ace which gives a good idea of the diversity of products."

"Because mid-price operates on lower margins, it's not possible to

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► FROM PAGE 31

have a big marketing spend, so reviews in key magazines like *Record Collector* and *Q* are very important, along with airplay on Radio Two, Capital Gold and regional stations.

"One of the biggest problems facing a label like Connoisseur is the availability of good repertoire. We license in from several of the majors, but it is often a case of getting the left-overs that they aren't interested in themselves," adds Summerfield. "In some cases, with Tom Robinson, Georgie Fame and David Soul, we deal with the artists direct. Companies like Connoisseur often know more about major companies' catalogue than those companies know themselves."

Island Records' mid-price series, Island Masters, has been so successful on CD that the company is now releasing 100 titles on cassette at a dealer price of £2.85, and will be adding a further 50 CD titles in early autumn. Marketing manager Alan McBane says: "There is a generic marketing theme for Island Masters and we advertise in the lifestyle magazines as well as the music press. A lot of people who buy this kind of product on CD are re-building their album collections so the fact that it is available at mid-price is a very attractive feature."

"After all, why should the consumer be expected to pay full price for something that is old? There has been considerable industry resistance in the past against releasing on mid-price, but now companies are beginning to realise

that in fact it isn't a bad thing at all."

EMI Records is channelling its vast programme of mid-price releases via the strategic marketing division. Product manager Wendy Furness says: "We have had a lot of success with the series The EMI Years which focuses on many of our artists from the Fifties and Sixties. It's something that the retailers feel safe with, even if they're not too sure about the artists themselves, they know that the titles will still sell. We're planning to continue this successful formula with The Roulette Years which will be drawing on material from that important catalogue."

Furness points out that material which can be loosely described as "nostalgia" is appropriate for mid-price release, but more contemporary pop and rock acts are also finding the benefits of having product available in this particular price category. Many of EMI's major acts feature in the Price Attack range.

EMI SMD's Tim Chacksal says: "It's usually when an album's sales have dropped to a fairly moderate level that moving it into a mid-price category can be a big fillip and financially rewarding for everyone."

"Some artists and managers have mixed views about this, and whether an album is released on mid-price is often down to the contractual situation. Many artists realise the benefits, though, and are happy to see their catalogue out on mid-price. For example, we released a couple of Cockney Rebel albums on mid-price, and Steve Harley, who has been touring, has



PETER SUMMERFIELD, Connoisseur MD, presents Barry White with a silver disc for 60,000 sales of *Satin And Soul*

worked very hard on promoting them."

Gordon Gray, formerly of EMI Records and Polydor, launched his own label, Memoir Records, in 1984, specialising in quality mid-price recordings by the likes of Peggy Lee, Doris Day and Matt Monro. He has built a solid catalogue on both vinyl and cassette, and is now adopting a CD/cassette-only policy.

"The stumbling block in deciding what to release on mid-price is not actually identifying the product, but what the major companies are asking for in terms of advances," says Gray. "You would think that they were licensing out the crown jewels. Who needs to talk telephone numbers?"

Nevertheless, Memoir Records enjoys a good working relationship with several majors, particularly EMI. The label has just released a new Alma Cogan compilation, and has releases lined up from Jo Stafford and Gordon McRae among others, as well as several film music titles.

"It's only reasonable when releasing this kind of material that it retails at mid-price," adds Gray. "Obviously promotion budgets are limited, so airplay is important, and broadcasters like David Jacobs and Alan Dell are very good at giving me checks to the record labels. Jazz FM in London is helping to create awareness of mid-price product, and there is also a lot of support at retail level, both among multiples like Our Price and W H Smith, and smaller indie shops like Second Spin in Bexhill, The Record Centre in Birmingham, Fine Records in Hove, and The Record Shop in Hastings."

Old Gold Records' policy of releasing old classics on mid-price ranges currently includes product licensed from WEA for the first time. Label head Danny Keane says: "Apart from adding to the existing Old Gold series we are launching a series of vinyl LPs which will be packaged in Stories style and feature artists like Lonnie Donegan and Buddy Holly. We also have releases planned for the Old Gold Discover series which comprises mid-price double CDs and cassettes. Mid-price is a very lucrative area for us."

Ace Records is also adding to its mid-price series *Cosmo*, and Chris Popham there expects 20

Gospel Greats, which features material licensed from Speciality in the US — including James Cleveland and Sam Cooke — to consolidate the label's success. Dealer price will be £2.75 for album and cassette.

PolyGram marketing manager Bob Nolan has also been working on an extensive mid-price re-issue programme which covers the Phonogram, Polydor and Decca catalogues. Imminent releases include several early Dusty Springfield titles, Scott Walker, The Walker Brothers and many of the hard rock bands who have recorded for the Vertigo label over the years.

Earlier this spring he mounted a campaign for the company's mid-price jazz product, which included co-advertising with Tower Records, and coincided with the launch of Jazz-FM in London.

Much of PolyGram's mid-price product will now be marketed under the logo Sound Value (Top Recordings At Bargain Prices). Nolan says: "To market mid-price product it is essential to have campaigns that both the retailing trade and the consumers understand. Previously a lot of people have been unaware of the company's large mid-price catalogue, mainly because it was simply stickered 'Special Price'."

"We have designed a new logo and it has helped to build the identity of PolyGram's vast mid-price catalogue," says Nolan.

Future PolyGram mid-price marketing plans include a Summer Rock campaign, and the launch of several new CD and cassette series. Nice 'N Easy, Spotlight and British Jazz.

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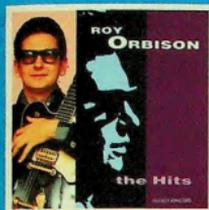
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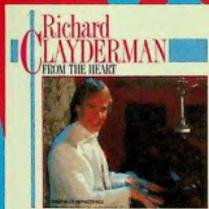
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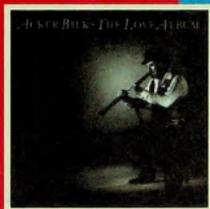
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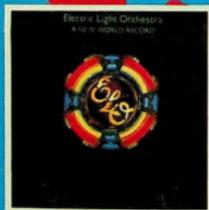
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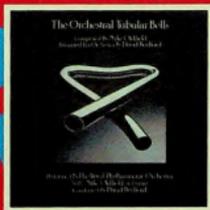
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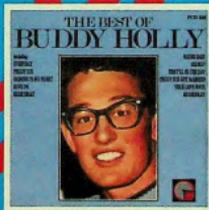
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Low-price product is throwing off its thirties-plus, MOR image now that the early pop eras have undergone a revival among today's youth. Chris White examines a buoyant market

Budget buyers get younger

THE STRENGTH of a company like Pickwick lies in its ability to cover non-traditional outlets, asserts John Howard, repertoire manager at Pickwick International. "That's why we are able to license such strong product from other record companies — they know that we can guarantee excellent distribution, and subsequently huge sales." Recently Pickwick's A&R emphasis has switched from other traditional "budget" names as Jim Reeves, Johnny Cash and Glenn Miller, to include low-price releases by the likes of Culture Club, Barry Manilow, Abba, Dusty Springfield and Elaine Paige.

"Our consumer profile used to be those aged 40-plus, now our product also appeals to a much younger age group," says Howard. "Of course we are not neglecting the older buyers, and people like Acker Bilk and Bert

Weedon, who have specially recorded albums for Pickwick, are among our best-sellers."

CD has made a tremendous difference to the low-price marketplace, he says, and opened up many new sales areas for both classical and popular music. "If we sell less than 20,000 copies of a title, then it is considered a flop, even though the actual profit level — depending on the licensing deal — is around the 10,000 units mark," adds Howard.

Many artists are now happy to see their back-catalogue appear in that price band, Howard explains. "In fact we get quite a lot of approaches from artists themselves, they know that our packaging is very good and that it is to their benefit to have product on shelves or in racks throughout the country."

Music For Pleasure shortly celebrates 25 years as a low price and, more recently, mid-price

specialist. MFP label manager Alec Sherman says: "The profile of people who buy low-price product has definitely changed; at one time it was very much those aged 30-plus, but now a lot of the kids are Seventies music — and buying product."

"The image of low-price has also changed considerably. At one time people thought that if a record was budget-priced, then it was cheap for a reason. It has taken years for the low-price industry to build a good reputation. But now when consumers buy a title, in most cases they are buying quality, not crap."

Sherman agrees with Pickwick's John Howard: artists can benefit from low-price releases. "It stimulates interest in those artists although obviously names like The Beatles hardly need that kind of help."

His colleague Peter O'Cain, responsible for MFP's mid-price label, Fame, adds: "Record companies, artists and managers alike have become much more aware of catalogue sales, and now the mid-price release of their product is often part of the contract."

"If someone becomes interested in a major pop or rock act, then they start wanting to delve back into their catalogue, but, at the same time, they don't really expect to have to pay full-price for it."

A relative newcomer to the low-price market is Object Enterprises, part of the Strand/VCL group which helped revolutionise the low-price compact disc market three years ago when it reduced retail prices to around £2.99. Object now has four labels including The Collection which features Jimi Hendrix, Santana, Engelbert Humperdinck, James Brown and Percy Sledge, Concerto Digital Classics, and the 60-title light classical Everyman label.

Peter Stack, Object communica-

tions director, says: "There are always difficulties in finding product to release at this kind of price but we license material from UK companies and many sources in the US. The music really sells itself, it's very much an impulse buy but it is important that the packaging is strong to catch the consumer's attention."

"Much of Object's business is through the non-traditional outlets like rock jobbers and garages: 'It isn't necessary to advertise the product although we do have catalogues. The fact that we can achieve such high-volume sales is the reason that we can reduce our CD prices to around £1.99 and £2.99 retail."

"The profile of the CD buyer is changing all the time. It is now an established format and all types of people are getting into it. Many young people are looking back to earlier musical eras, in particular jazz, and we have been catering for this with various releases. 'Object also has the 4 Packs series which features four CDs in a wrap-around box retailing for around £14.99, and it "has been very successful."

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PICKWICK'S A&R manager John Howard (above right): "CD has made a tremendous difference to the low-price marketplace and opened up many new areas of potential." Like Boy George



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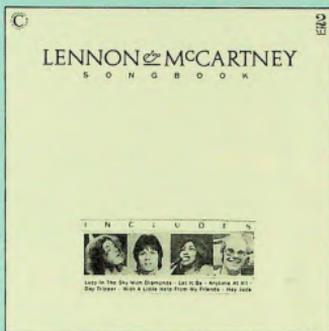


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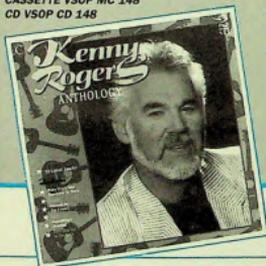
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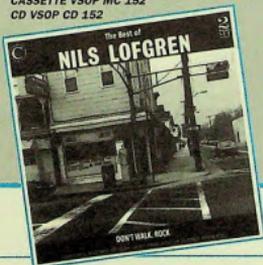
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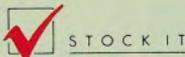


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Dealer guide



DUSTY SPRINGFIELD: A Girl Called Dusty. Philips 842 699-2. Thanks to her chart comeback with help from the Pet Shop Boys, Springfield's album catalogue from the Sixties and Seventies is now being re-issued on mid-price CD and cassette. It's a sensible decision by PolyGram since Springfield is arguably the best female pop singer the UK has ever produced. A Girl Called Dusty was her first solo album originally released in 1964. Also available are Where Am I Going from 1967 and Dusty Definitely from 1968. Watch out for more Dusty mid-price product soon, including the classic Dusty in Memphis.

THE BEACH BOYS: Pet Sounds. Capital CDP 7 48421 2. This is still the classic Beach Boys album, originally released in 1966 and featuring such familiar tunes as Wouldn't It Be Nice, Sloop John B and God Only Knows. Available on CD, there's an added bonus for fans in the shape of several previously unreleased tracks. Also available via EMI's strategic marketing division are two other mid-price Beach Boys CDs which both couple early Sixties albums, Surfer Girl/Shut Down Vol 2 and Surfin' Safari/Surfin' USA and they also feature extra tracks.

VARIOUS: Lennon & McCartney Songbook. Connoisseur Collection VSOP CD 150. A 24-track collection of Beatles songs which is refreshingly different from many of the other similar collections that have been released in the past. There are some fairly predictable tracks like Calla Black (Step Inside Love), Marianne Faithful (Yesterday) and Billy J Kramer (Bad To Me), but the track listing also includes Manson, Three Dog Night, Flamin' Groovies, Judy Collins, Wilson Pickett and Nils Lofgren.

JOHNNIE RAY: Remember Johnnie Ray. Connoisseur Collection Document CSAP CD 100. Ray died earlier this year and while best remembered for his Fifties hits, he did record a new album in London back in the Seventies, now re-issued courtesy of Connoisseur. Some of his oldies were revived such as Cry, Little White Cloud and Walkin' My Baby Back Home but Ray also gave his individual vocal treatment to more recent songs such as If You Go Away and It's Impossible. Also new in Connoisseur's Document series at mid-price is The Best Of David Soul.

From the kitsch to the cult, Chris White checks out the product most likely to shift — fast

NAT KING COLE: The Great Films And Shows. Capitol CDNKC 1. Four-CD box-set (also available on tape and vinyl) compiled by Vic Lanza who also did such a great job on last year's Frank Sinatra set which had the same film and stage musical theme. Retail price is around the £25 mark and the set is packed with Cole favourites from his classic Fifties and early Sixties era. It also includes a free bonus cassette.

VARIOUS: Rock Guitar Legends. Knight Records RGL CD 47001. Mid-price collection available in all three formats which brings together 48 guitar classics by the likes of Albert Lee, Joe Walsh, Chuck Berry, Elvin Bishop, Ritchie Blackmore, JJ Cale, Carlos Santana, Eric Clapton and Ry Cooder. The music really speaks for itself. Excellent value and a collection that is destined for a long shelf life.

PEGGY LEE: Portrait Of A Song Stylist. Knight Records (Harmony Collection) HARCD 116. A 14-track collection licensed from EMI and featuring Lee classics, such as

The Folks Who Live On The Hill, Is That All There Is? and That Old Devil Moon. In the same series is a Matt Monro collection bringing together some of the late ballad singer's finest vocal offerings.

SANDIE SHAW: A Golden Hour. Knight CD 108. Mid-price release featuring 23 tracks from the former PRT (Pye) catalogue, including all Shaw's hit singles plus a liberal sampling of B-sides and album tracks. Some of the songs that she sang in the Song For Europe finals (which, of course, was ultimately won by Puppet On A String), are also included.

VARIOUS: The Love Collection. Music For Pleasure 5878/5883. Six releases from the low-price label spearheaded by a 20-track compilation which draws together material from Nat King Cole, Vic Damone, Peter Sarstedt, Shirley Bassey, Edith Piaf and Matt Monro among many others. Individual artist compilations feature Shirley Bassey, Kenny Rogers, Glenn Campbell, The Hollies and Roger Whittaker. With an average

playing time of around one hour, these are value for money and will appeal to the more adult record buyer.

WILLIE NELSON: A Song For You. Pickwick PWKS 578. Thirteen tracks licensed from CBS and including For The Good Times, Amazing Grace, That Lucky Old Sun, One For My Baby and Help Me Make It Through The Night. Willie Nelson has never been a singles artist in the UK but his many albums have all shown consistent sales. Other Pickwick releases are Dusty Springfield's Songbook, which includes several tracks never before available on CD, and Roy Orbison — The Hits 2, also a welcome addition to the low-price catalogue.

ALMA COGAN: You Belong To Me. Memoir CDMOIR 401. The music of Alma Cogan, who died in 1966, has had a considerable resurgence in popularity, and this release from Gordon Gray's Memoir label is particularly welcome as it brings together 16 recordings that have never been available on an album before. This release is available on CD and cassette only, but Cogan fans will appreciate the inclusion of such Fifties songs as Paper Kisses, Half As Much and Hold Me Thrill Me Kiss Me.

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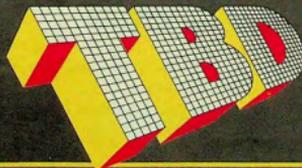
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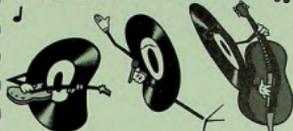
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Empire state building

by Dave Laing

EMPIRE MUSIC can claim to be one of the UK's most successful publishing companies as it celebrates its fifth birthday this year. In Labi Siffre's *Mandela* anthem So Strong, it has a contemporary standard while Empire's string of hit singles include titles written by Albert Hammond and Living In A Box. Empire's managing director is Bob Grace, who set up the company in parallel with China Records, run by his partner Derek Green. "But we were clear from day one that it was to be a creative publishing house, not just a bank for China artists," insists Green. The duo first met in the mid-Sixties as teenage promotion men and shared a flat. Next, each moved into publishing as Green set up Sunbury Music for RCA and Grace worked at Chrysalis Music. In 1969 Green went on to inaugurate the UK branch of A&M's Ronder Music. "Then Jerry Moss wanted to start A&M Records here and asked me to do it. Bob took over Ronder, and that took us all the way to 1985," he recalls.

Both men say that the decision to leave A&M was motivated by a need to get back to a directly creative area. "I had an uncontrollable feeling to get off the bench and be a centre-forward again," says Green, while Grace was "set-

ting up international offices but not making writer marriages".

Derek Green says "we started with no backers, just our wits and reputation", but after a false start with the first China signing, Grace brought a veteran writer and two lads from Sheffield to Empire: "Albert Hammond had been signed by Derek to Ronder in the year dot, but when I left he was a free agent, and he said he wanted to come with us."

Living In A Box came to Empire through a demo-tape. Grace immediately signed the duo and played the tape to China's Green, who recalls: "I really liked it, but I realised China couldn't afford the risk money they needed. So we helped them secure a record deal elsewhere." Since then, the two signings have helped provide a bedrock for Empire's expansion to a roster of a dozen writers and writing teams. Hammond has had three international number ones through Starship and Aswad and collaborated with Living In A Box's writers Vere and Darbyshire on last year's *Room In Your Heart* as well as songs for the duo's next album.

Bob Grace sees matchmaking between writers as one of his most important functions as a creative publisher. Currently he has Labi Siffre (whose own new album is produced by Danilo Tikaram's Rod Argent and Peter van Hookel) writ-

'Empire Music and many like us are geared to today's mechanical royalty rate. Anything less would be disastrous'

ing with Jonathan Butler, while staff writer Bob Mitchell is "song-doctoring" for such metal acts as Concan, Vixen, NYC and Precious Metal. "It's something I first did with Bryan Adams before his own career took off," explains Grace.

Among the rest of a variegated roster are UK rock band Dogs d'Amour, Andy Gill of the re-formed Gang Of Four, Yen (with a track on Cliff Richard's forthcoming album), Green On Red and The River Detectives. After a battle the latter went to WEA rather than China, "because it was so prestigious to sign with a major, but I had developed a relationship with them so they came to us for publishing," explains Grace. The newest signing to both China and Empire is Loud, a band that Green and Grace have placed on the forthcoming *Fields Of The Nephilim* tour.

Empire's only catalogue repre-



LIVING IN A BOX: two lads from Sheffield who've helped provide a bedrock for Empire's expansion

sentation is for Shiso, owned by the South African Gallo label and full of township material by such artists as Ladysmith Black Mambazo and Lucky Dube, described by Grace as "Africa's biggest reggae artists". He has high hopes of covers and co-writing opportunities for Shiso artists.

With a catalogue of over 500 songs, Empire Music is an example of how a small publisher can thrive, but Bob Grace sees a dark cloud on the horizon from the MCPS-BPI dispute. Referring to the BPI's sug-

gestion that mechanical royalty rates be cut, he says emphatically "Empire Music and many like us are geared to today's mechanical royalty rate. Anything less would be disastrous."

That is the duo's message to the BPI: while massive publishers (owned by massive record companies) might survive a cut in their income, that proposed 20 per cent reduction would threaten the very existence of today's most adventurous and A&R conscious publishing companies.

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YOU WANT a theory about Pete Dinklage's departure from PolyGram, you can find one to suit your tastes flooding about the industry at the moment. Our famous rumour machine seems to have gone particularly bananas on this one — Dawley advises that they all be treated with some caution ... Having trouble finding a WEA song from outside the top 20 in a Virgin store? You're not alone ... The girl who suffered heart failure when crushed at the front of the crowd during The Cure's set at Glastonbury must be a keen fan. She discharged herself from Taunton Hospital later that night so that she could catch the rest of the show ... Rough Trade MD George Kimpton-Howe says his re-organisation [p.1] should not lead to redundancies, he hopes to re-deploy staff within the new national operation ... There's trouble at tBull. As any fans of long-running radio soap *The Archers* would know, the Ambridge locals' landlord Sid Parks had a visit from PRS and had to turn off the pub's music. Will he get a licence? We can't stand the suspense ... Sorry, we were a bit pre-occupied on the retirement of Damont commercial director Frank Pearce after 52 years in music. He doesn't leave until the end of the month ...

FRIDAY'S BPI AGM began with the sad news of the death of former director general **Geoffrey Bridge** ... But in a lighter mood it was strange to hear Home Office minister **David Mellor's** speech, supposedly on the effects of the Broadcasting Bill, turn into a stand-up comedy routine. Who said this Government was a joke? ... Mellor courted controversy by revealing he has 2,000 vinyl albums, 500 cassettes and 500 to 600 "specially expensive" CDs. Surprisingly, he escaped with his life ... His analysis of the industry revealed that cassettes are "convenient", CD is "a good idea" and the DAT question is "difficult". A Great Thinker of Our Time, he is probably not ... Meanwhile, BPI chairman **Terry Ellis** attracted a few raised eyebrows when he argued that the public perception of record company executives as people who spend all their time at Ascot and Wimbledon is wrong. Fact: when Dawley tried to track down Ellis last week he was at ... Ascot ... Finally, how can it be that at an event celebrating the work of the British record industry, the interval music should have been *The Best by Tina Turner, an American?* ... There seems to be something of an unofficial Campaign for Real Music gathering momentum at the moment (something fuelled by frustrated record companies wondering how the hell they're going to make a long-term career for some of the current crop of dance artists). The latest contribution to this debate has come from **George Martin** who, while declaring his love of "human music", states: "People are relying too much on technology, all type of mechanical aids that make an idiot into a genius."



MR CABDRIVER, can you stop at HMV please?: Lenny Kravitz pops in to meet the staff of HMV Oxford Circus.



HAMMING IT UP: Disc jockey Tommy Vance took the opportunity to tackle a severe ear wax problem when he heard Ian Gillan's new solo album, *Naked Thunder*.



GRABBING A pizza the action: Mr Food makes an appearance at a Rough Trade sales conference.



PAPA'S GOT A brand new bag: There was much excitement when Tower Glasgow manager Tom Henderson (second left) unveiled the new store's carrier bag.

Eternal
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Danny Laddie

the facts of life



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Backtracking

Record Retailer, 8 July 1965

Several hundred retailers receive notice that HMV dealership agreements will be terminated on the September 30 merger of the Gramophone Company (HMV) and EMI Records ... Board of Trade figures reveal fall in value of April UK record sales by 25 per cent over April 1964 ... Pye appoints head of international at Dot Records in US, Jim Bailey, to same position at London HQ.

Music Week, 5 July 1975

Rolling Stones breaking all box-office records during current US tour, grossing around \$1.5m per week ... Kenny Gamble and Leon Huff of Philadelphia International among those charged in US in alleged bribery and conspiracy, fraud, bribery and tax evasion scandal ... MFP, Pickwick and Contour

agree on price rise for budget labels from 95p to exactly £1 ... Decca places three consecutive Brunswick label singles on UK chart, by Hamilton Bohannon, Jackie Wilson and the Chi-Lites.

Music Week, 6 July 1985

Ten days after their retirement from CBS' chairmanship, Maurice Oberstein appointed chairman and chief executive of PolyGram Leisure UK, succeeding Ramon Lopez, now at WEA International ... The BPI predicts the imminent death of twin cassette systems offer its comprehensive court victory over Amstrad ... Towerbell floated on the Stock Exchange ... Speculation mounts about imminent sale of PRT Records and Precision Video ... France becomes seventh country to impose levy on audio and video home-taping.

MARK LEWIS-SON

MUSIC WEEK



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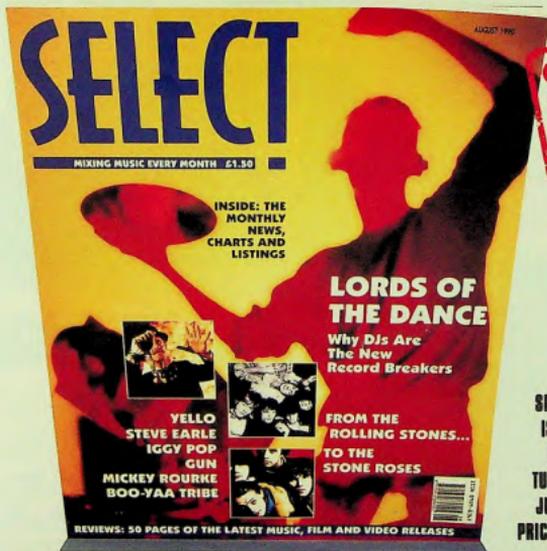
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