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Ellis tells MCPS: ‘You’re terrorists!’

THE SIMMERING cauldron of the mechanical royalties debate has boiled over this week with the publishers’ organisation branded as “terrorists bent on disrupting the music industry”.

The accusation comes from BPI chairman Terry Ellis who claims the long-standing relationship between record companies and music publishers has been shattered by the interference of the Mechanical Copyright Protection Society.

The MCPS is adamant, though, that it is not seeking confrontation and is eager to keep the industry working smoothly.

Ellis’s outburst came after the MCPS wrote to all record companies to say that its new, higher mechanicals rates would apply from Monday of last week. The BPI contends that the historical rate of 6.25 per cent of retail price should apply until the Copyright Tribunal makes an announcement on its position at the end of this week.

Ellis says: “I try to bring in a new scheme a matter of days before the tribunal makes its decision is so foolish. In as much as most of what the MCPS has done has not made a great deal of sense and has not been for the good of the industry either in the short or long term — this is quite consistent and we shouldn’t be surprised at it.

“I think a lot of publishers now regret giving the MCPS the power it has by signing the membership agreement. The MCPS continue to show themselves to be people who have no understanding of the industry from which they stem. Staff and companies and music publishers make their living.

“They are terrorists, trying to disrupt the industry.”

Bob Montgomery, MCPS managing director, comments: “We’re not seeking confrontation on this. We’re not seeking confrontation in any way at all.”

He points to the MCPS having with individual members of the BPI, the Record Manufacturers Association, the Scottish Record Industry.

TO PAGE FOUR

Virgin blacks WEA in trading dispute

PRS members vote to put squeeze on TV publishers

MUSIC THERAPY is guaranteed the £3m it needs for its new centre as a result of the Knebworth 90 show.

The event’s organisers already have £5m in the bank, more than covering the amount the Nardoff-Robbins organisation needs.

The second £3m of income — mainly from the sale of broadcast rights and the record and video of the show — will go to the School for Performing Arts and Sciences, and any remainder will be divided to the artists on the bill to donate to their chosen charities.

Promoter Andrew Miller says of the sell-out show: “It was just terrific. Everything went according to plan.” The event ran from time until late evening but, because of the local authority’s extension of the official 11pm curfew, no penalties were incurred.

Meanwhile, the Office of Fair Trading is conducting its own investigation into alleged abuses by ITV companies. Its report will be presented to Home Office minister David Mellor who may incorporate any conclusions into the Broadcasting Bill currently before Parliament.

Knebworth nears target

A single from Home (CD / Tape / LP) 2 track 7” and Tape, 3 track 12”, 4 track CD

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LLP 133 • LLK 133 • LLCD 133

RELEASE DATE: 13th AUGUST
RELEASE DATE: 30th JULY

PAGE 2
MUSIC WEEK 14 JULY, 1990
Priest face US court wrath over ‘lost’ tapes

A BRITISH heavy metal band and their management may face the wrath of a US judge after a fruitless search for the master tapes to a 13-year-old album.

Judas Priest are being accused in a Utah court of contributing to a teenager’s suicide with lyrics contained on their Stained Class LP. The judge has asked for the master tapes but, despite extensive efforts, they have not been found — and the trial is less than two weeks away.

“We’ve searched high and low for these tapes,” says manager Joyce Andrews. “We’ve looked in every studio they’ve worked in, we’ve spoken to their producers and to a number of songwriters.

“This record came out 13 years ago and many studios have been sold or refurbished in the meantime. It’s my view that these tapes have been thrown out. We are pursuing the quarter-inch production master but the judge has said he wants the original master tapes.

Andrews’ efforts to find the tapes went as far as placing a classified ad in an AWL magazine for their return. Despite the ad’s appearance four weeks ago, nothing has come right.

Judas Priest are accused by the dead boy’s family of influencing him through the lyrics to Heroes End or Better By You. Better Than Me, a cover of a Spooky Tooth song.

’Semple to look East & West

A SECOND conference addressing how the music industry should exploit the new look-European markets is to be held in Budapest in November.

Focusing on the first look East & West event in Berlin last year, this year’s conference will look at the practicalities of exporting trade between Eastern and Western countries.

Looking East & West is being organised by Tribute, Suite F, The Maples Business Centre, 4 Liverpool Road, London N1 1LA (071-700 4515).

MUSICAL CHAIRS

AT BMG/RCA Records International director Chrissie Harwood is promoted to BMG UK International director. Changes at Polydor: Jackie Adams becomes head of national radio promotion; John Meredith is head of national promotion; Rob Holden is senior A&R manager; Dave Arvis is senior A&R manager. At IRS: Fisher is product manager and Brendan Byrne is assistant operations manager. Tony Bennett leaves WSM to become buying and marketing director for Our Irish Music... at Sony. Three senior account managers have been appointed: Paul Campbell, Tom Carey and Doug Fryer.

BRIFES

- THE SPECTRE of ZTT versus Holly Johnson is one of the topics due to be discussed at a Recording and Music Publishing Agreements in the UK and USA seminar, at the Salford Hotel, London W1, on September 18. For more details contact Hawkeons on 071-924 8257.

- THE AFRS’s presenters and distributors group will be given the latest on new pressing agreements at its meeting this week. Mike Hill, representing the Mechanical Copyright Protection Society, will address the event at the Great Northern Hotel, King’s Cross, on Thursday (12).

- RUMOUR has it that Switch is recording a follow-up single from their recent album, tentatively entitled ‘Untouchable’. For more details contact: BMG/RCA Records, 49 Newton Street, London W1 (071-930 7000).

- Not In Love by UJ & The Sound Wave.

- A NEW European alliance set up by Sonet is bidding to be a major source of future hits. Continental independents Ricardi of Italy and Interchrom of Germany have entered into a joint venture headed by Sonet UK managing director Rod Buckle. He says that the new company is a consolidation of the operation under which “we have supplied them with a Top 20 hit every 69 days over the last 10 years.”

Buckle adds that the new Sonet company intends to become an important player in the UK and European market. Stressing the flexibility of the operation, he says that the company’s in-house studio will “give us that authentic UK mix that is especially important with dance repertoire.”
Virgin v WEA

FROM PAGE ONE

positive relationship we have had with WEA. It is a straightforward dispute over trading terms. "If WEA are prepared to compromise, the dispute will be resolved. However, if there is no compromise, it will continue for however long is necessary."

WEA sales director Jeff Beard says he does not want to comment on the situation. "Whatever is going on between us and Virgin is between us," he states.

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PWL admits it did not register Hit Factory name

FROM PAGE ONE

Ellis tells MCPS

dusty Association and its deal with Umbrella as evidence of its willingness to be flexible and to find agreed solutions.

However, Montgomery adds that there is a limit to the organisation's tolerance. "We have to assume that if we are not in a position to institute our new schemes, then we have to get tough," he says. He does not rule out the possibility of legal action against a named record company but says, "Legal action is not imminent but it can be done very quickly if need be."

He maintains MCPS's new schedules, based on the IFPI/BPI rate, have attracted more than 100 applications, including some from BPI members.

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PolyGram CDs: ‘price to reflect true worth’

FROM PAGE ONE

Collins Classics up for sale

William Collins, the publishing parent company, is looking for a buyer to take on not only the existing recordings but also the considerable future commitment to an array of international artists.

"There are several interested parties - all of which have interest in the record industry - and we are conducting negotiations at the moment," says Peter Winslow, finance director, Harper Collins Publishing. "We expect to conclude the negotiations by the end of the month."

Despite speculations, WEA has declared that it is not interested. "Collins has neither the artists nor the repertoire we are looking for," says WEA's UK classical director, Bill Holland. "We have been talking to British companies, but we want a label with a predominantly English catalogue."

Winslow says the reason behind the sale of Collins Classics was the current Harper Collins company policy to "dispose of all its non-core business, including its video division and its book chain, Hatchards."

CD prices will rise in store from £1.199 to £1.299 following the dealer price increase from £7.29 to £7.89. Also from August 1, mid-price discs in the Borealis series will rise to a dealer price of £5.48 and budget CDs will go up to £3.64.

He says the increases are consistent with other classical and jazz labels and are not an indication of what will happen in pop.

CBs scraps annual sales conferences

CBS is scrapping its annual sales conference in a bid to keep up with changes in the international music market.

The company has decided to go for a more flexible system that will mean less frequent meetings with the next one not until 1992.

"The market is becoming more international and that requires that we bring things together internationally more often," says CBS director, Jonathan Mornish. "It is the best way to approach the changes that are happening in the market place right now. There is a need to bring even greater emphasis and more regional focus on our artists and repertoire."

He adds that the 1992 conference will be held in the UK.

Chrysalis buys into Metro Radio

CRYSALIS IS carrying out its stated intention to move into radio by buying a 10 per cent stake in the Metro Radio Group.

The share in Metro, which operates three radio stations in the Tyne and Wear and Cleveland areas, is worth £1.47m.
All systems go. Working across the five continents, setting standards, increasing stock-turn by providing merchandising systems designed to encourage and maximise sales opportunities. From design and planning, through shopfitting and on to computerised inventory management. Lift's portfolio of products and services are perfectly tuned to entertainmen t retailing. In charting your business into the 90's, talk to Lift, the result will be profitable.
THE CONFUSION over the pricing of Pavarotti’s Nessun Dorma cassette single reached farcical proportions this week with one dealer buying his copies from Woolworths. At the same time, a director of the label that released the single says that, contrary to a letter sent to dealers, they will not have to pay any extra for their initial orders.

Dealers across the country were in uproar last week when PolyGram Classics informed that the dealer price of the cassette single should have been £1.99 not £1.21.

The PolyGram letter also said that the company intended to "re-invoice at the correct price at the end of June". The reaction from dealers was one of disbelief.

John Green, at Roulette Records in Sheffield, says the pricing mix-up caused him a lot of aggravation with customers. One lady bought the single at the original price and a week later the woman’s daughter came in to buy another copy and discovered that the price had gone up.

She was furious and said she was going to contact the Citizens Advice Bureau. She thought I was trying to rip her off," says Green.

As a result, Green bought his next batch of 12 copies direct from the local Woolworths where they were still being sold at the original cheaper price.

But Decca Classics director Michael Letchford says retailers should not be panicking. "It was our mistake. The cassette single should have originally gone out at the higher price," he says.

"That is because if it had gone through at the lower price it would not have qualified as a Gallup chart single. But this whole problem will be sorted out, I can assure you," says Letchford.

He says the dealers will not have to make any back payments on their initial orders. "They won’t have to. As long as they contact credit control, we will make sure that they end up happy," says Letchford.

Chart chart manager John Pinder says that Gallup allowed the initial lower priced sales to qualify for the chart because it was a genuine pricing error. He adds that the sales were admitted after PolyGram said it would re-invoice dealers.

Pinder says the fact that Poly- Gram is now not intending to re-invoice is unfortunate. "I am not sure about that. Maybe we were over-generous but to be honest it would have had little difference on the chart anyway," he says.

"It is also against the spirit of the rules of the chart to take something out that is genuinely selling well," Michael Anthony, of Disc & Tape in Lymington, Hampshire, says it is not unusual for such pricing errors to occur. "We accept that people make mistakes but it is not normally on a single that gets to number two and sells thousands of copies," he says.

"Also, what you have to realise about this case is that not only were we being asked to pay the extra but we also lost the VAT on the initial sales. Usually, we are told about these errors during the week of release and not a month later."

HALF OF all CD specialist shops will have listening booths within the next six months, predicts a Swindon-based firm.

The CD Experts sees the new hi-tech facilities as a logical extension of the vinyl listening booths of the past. The company has now developed its own Listening Station concept.

The booth can be loaded to promote specific CDs but it can also have a request facility for customers to choose an album without interfering with what is being played in-store.

The system is fully automatic and includes anti-theft headphones. The discs are hidden from view to prevent shoplifting. Also, the stations can be fitted to existing compact disc players.

The CD Experts sales director Colin Corrigan, says: "Now that compact discs have really taken off, shops will need a much more effective way of promoting various discs.

"It makes sense to be able to offer more than one album at a time. If there are several people in the shop waiting to hear tracks, he says. The CD Experts can be contacted on 0793 694610.
campaign will be our largest single project spend to date with a total marketing spend well in excess of £300,000

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 Labels arrested by Dick Tracy hype

THE HYE surrounding Disney's Dick Tracy is already scaring off on the video industry.

Two sell-through labels are putting out The Dick Tracy Video, both promising far-reaching marketing campaigns to coincide with the renewal of the TV series starring Warren Beatty and Madonna.

Wieneworld has acquired exclusive UK distribution rights to the original four Dick Tracy films which brought the comic strip strip alive on screen in the Forties. Managing director Ian Wiener names "appeal to the collector" as the cornerstone of its campaign strategy.

On-package offers of T-shirts and postcards to encourage repeat business which opens up an original Forties postcard reproduction is another feature of the campaign. BBC TV's Film 90 is due to include the video, as well as part of the series in a special scheduled to air on 1 July.

While competitions have been placed in 'The Daily Mirror', The Star, Empire Magazine, Time Out, The Evening Standard and GLX, Portfield Publishing is promoting a £150,000 marketing campaign to back the release of its three volumes in the Dick Tracy series.

Each hour-long tape includes 12 episodes from the cartoon series and Portfield's campaign is kicked off with a national press advertising campaign.

"The hype for Dick Tracy from all quarters is going to be enormous," says Portfield director of publicity Judy Knoele, "in the States, orders for 100,000 units were taken in the first four days of its trade release, and we are expecting a high level of interest in the UK as well."
SOFTS Sophie Computer animation produced distorted images for The Christians’ video—thanks to a bigger budget

**Promos take a backseat at PMI**

PROMOS ARE TAKING a back seat at Picture Music International where the production emphasis has shifted towards longforms and television projects.

“We are reboarding our production efforts,” says PMI managing director Martin Hasby. “There will be less emphasis on producing promo clips for third parties, although we will still make promos for EMI artists.”

Explaining the shift, Hasby says promos have proved ‘the bone of our lives’.

“They don’t make much money, they cause a lot of trouble and, at the end of the day, I’m helping the competition if I make a good clip for another record company.”

“Longform provide more opportunities, they’re more fun and in the long run they make more money.”

A smaller roster of directors will still be available for promos through PMI, namely Julian Cadmus, Martha Fennies, Storm Thorgerson, Dee Trafford, Brian Travis and Geoff Wonker. Angela McClaycley, who represented them, has left the company. As well as working on its own, PMI will continue to work with other production companies.

**THE NEVILLE BROTHERS: Tell It Like It is** BMG 790 365, Dealer Price £6.95.

**MUSIC VIDEOS**

**NEW KIDS ON THE BLOCK: Hangin Tough**

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**PHIL COLLINS: Singles Collection**

**GLORIA ESTEFAN: Evolution**

**UB40: Labour of Love II**

**LUCIANO PAVAROTTI: Essential...**

**MORRISSEY: Humrelser**

**KYLIE MINOGUE: On The Go...Live**

**THE CARPENTERS: Only Yesterday**

**PINK FLOYD: The Wall**

**TALK TALK: Natural History**

**BARRY MANILOW: Barry In Britain**

**THE ROLLING STONES: 25 x 5**

**QUEEN: We Will Rock You**

**JEAN M JARRE: Rendez-Vous Houston**

**BIG COUNTRY: Greatest Hits**

**MUSIC WEEK 14 JULY, 1990**

**PAGE 9**

**Trigger Happy pair shoot first, ask questions later**

by Selina Webb

THE CHASM of misunderstanding between record companies and promo production houses is fast disappearing, according to Mike Lipscombe, producer at Trigger Happy Films.

“I used to work alongside Tim Pope and Julian Temple on promos, and was aware of how big the gap was between directors and the promo producers,” he says. “Thankfully that’s changed now — only a few commissioners still seem ignorant about filmmaking.”

Director Richard Haslop is currently reaping the benefits of this change. Before forming Trigger Happy with Lipscombe in 1989, his challenging style was frequently dismissed as ‘too avant garde’ for the majors. But in the last year he has directed more than a dozen well-received films, most notably for Happy Mondays and Guru Josh. Haslop has just given him £50,000 to make a promo for The Christians.

“I don’t think we’ve compromised our ideas — I think the record companies have been forced to compromise theirs,” says Haslop. “I think if you shoot the Christians video shows the band in a relaxed mood, having a picnic on Hampstead Heath with their families. Thanks to the budget, Haslop had the opportunity to use a Symbolics machine in post-production to add some animated computer animation. The addition of overlying swinging hammocks and bright colours gives the clip a slightly surreal Sixties atmosphere.

“All the previous Christians videos have made the band look like untouchable images,” says Lipscombe. “We wanted to show them relaxing.”

Since leaving St Martin’s School Of Art, Haslop has tackled a broad range of filmic styles, from the on-the-spot approach of Trigger Happy to the slick professionalism of the promo world.

“I don’t think we’ve compromised our ideas — the record companies have been forced to compromise theirs.”
Cover story

by Andy Beever

IS DANCE music being created by a bunch of little rats or has song writing simply gone out of fashion? This would seem to be a fair question to ask judging by all the dance records released this year that have failed to make an impact on the mainstream instruments or cover versions.

Cover versions are coming so thick and fast that many songs have been covered two or three times over. There is also a huge range in their quality, from the inspirational (for example Ollieawa and DJ Shappo's reworking of Last Night A DJ Saved My Life) to the criminally (WMX's soulless version of Nothing Compares 2 U). The favourite formula to take a soul or disco classic and update it by grafting on a Souled Out or Funky Drummer beat. There are so many examples that it now takes something special, such as Maurice White's version of Thinking Of You, to stand out from the crowd.

One track that really is very special is Joanne's version of Roberto Flick's The First Time Ever I Saw Your Face. It is produced by her brother Peter Liver, who plays piano with Soul II Soul and has co-written some of their songs. He has put his inside knowledge to good use, creating a stunning backing for the vocals which are so strong that the track is a masterpiece in its own right.

Coastella was going to release a different version of the song by Mercy Me, but has now decided to drop the track. One cover version that the company is going ahead with is Kenny Thomas' interpretation of The Gap Band's Outstanding, which really comes alive in the go-go style Macca mix. Thomas' version is just one of several recent covers of the song. Likewise Rosie Royce's Love Don't Live Here Anymore has found fans in the go-go world, which really comes alive in the go-go style Macca mix. The Basement Boys released a house version a couple of years ago, and now Double Trouble have taken the song into the charts with their first straightforward update. It is being followed up by a stronger mix based on the reggae SL2 rhythm. Originals like Andy Beever and Tania Wilson are set to be a big hit. The cover version has gone on for ever. All the artists who have had their first big break with some body else's song are realising that they are going to have to follow it up with one of their own. The current Fresh Fair and Jay Mundi and The Living Basis have struggled at this hurdle and there is bound to be a shake up as the year progresses.

Precious Wilson

ARTA HAS signed a deal with Chicago-based producers Mike 'Hitman' Wilson which it hopes will develop new acts for the label. The deal which is expected to last with Wilson's management company, not only covers the album but also includes options on several of the featured singers and rappers.

Court Cooke, Arista's senior A&R manager, explains that the aim is to avoid the situation where a label seal is issued and then the featured singers are forgotten about. This is becoming an increasingly common situation with some artists signing up to RCA. He also admits that it is a situation he has been involved in before, signing up Lindsay Lowery and Miki Wildisch after they had already gained success with Norman Cooke and Go! Discs.

He says that arranging the first options meant that the negotiations took longer, but did not necessarily add anything to the cost of the deal. "We do not pay for the option until it is exercised," he says, "but it will allow us to prevent other people from capitalising on our work."

The first Mike 'Hitman' Wilson single to be released by Arista will be 'Sister Sleepless Night, which features the excellent voice of Shawn Christopher. Based in Chi cago, Christopher has the kind of vocalists which the label hopes among the artists which Arista has first option on. Other artists included in the deal are very average hp house rappers. Having invented hip house rapping trouble doing anything creative with the sound. Both Tyrie and Fast Eddie have failed to live up to their earlier successes in the UK and there is no reason why the Wilson-produced artists should do any better.
by Sarah Davis

A MAJOR record company has joined the race for UK television rights to the Prince's Trust concert for the Power Station, a satellite first.

Minister applauds diversity

by Stu Lambert

Melody’s plea for CDs falls on deaf ears

NEW LONDON-WIDE increment Melody Radio is finding it difficult obtaining vital back catalogue material for its easy listening programme.

Station manager Sheila Porril says: “I am disappointed we have not obtained the catalogue supply by pointing out the principle of diversity in radio to the principle of diversity in radio contractors’ congress.”

However, he told delegates that bidders for the new services would need to succeed in at least one criteria of the radio Authority’s complex points scheme—designed to limit concentration of ownership—would still allow one person to control a national radio network and up to 20 stations.

But his proposals for the shadow Radio Authority’s complex points scheme—designed to limit concentration of ownership—would still allow one person to control a national radio network and up to 20 stations.

Music Week 14 July, 1990
STATION PROFILE

Radio Scotland, previously the Scottish Home Service, took its new name and image in 1978. It is the only station/network to cover the whole of Scotland's 5.5m population. The station is also a BBC regional production centre for both TV and radio.

Music Policy
Radio Scotland aims to provide a wide range of music with attention to regional detail. Daytime output consists of familiar, easy listening music. Final music choice is left to individual programme producers or presenters and inevitably includes Scottish music. "A typical hour could include Tom Jones, Wilson Phillips and some country dance music," says Robert Nookes, executive producer of entertainment. Radio Scotland is home to the Scottish Radio Orchestra, and the station records local jazz programmes for itself and Radio Two.

Presenters
Andi Cameron is one of the most popular presenters with his Sunday mid-morning show. Popular weekend presenter, Art Sutherland, presents a lunchtime entertainment-based programme with visiting guests.

Audience
Radio Scotland enjoys an 11 per cent share of the radio audience, with a weekly reach of 24 per cent. "As there is no other station that broadcasts to the whole of Scotland, we do not have real competition," says Caroline Adam, assistant head of programmes.

The Industry
Nookes feels service could improve. "Record companies think that we are a local station and do not realise that we serve the whole country."

BOB TYLER

Young, gifted and British...

Rooting out new talent at street level is the ambition of Young Britons, an independent radio talent search. Stu Lambert talks to the self-styled 'people's record company'.

O'Brien, another Young Britons director. Each radio station has its own application form so the regional flavour is maintained. "Radio station entries tend to be more grown up compared to the entries through the Star," adds O'Brien.

Mike O'Brien: trawling Britain for talent

Early evening radio shows were the main vehicles for the talent trawl, with five to 10 shows per day and interviews with Young Britons directors. This phase of the promotion and the radio appearances which the selected artists will make after July, are being co-ordinated by Radio Projects, which is associated with major radio sales house BMS. Radio Projects' MD Rhiannon Carbutt-Edwards says the response from stations has been 'very enthusiastic. It's the first time they've been involved in finding artists and making stars," he says.

Around a dozen entries from each region will be chosen in a first round, with 18 or so acts being offered a contract. Beacoon Radio and Pennine are the first to hear their local selections: a one-hour show featuring 10 acts from Pennine's area was broadcast on July 6, with similar events coming up on Red Dragon, City and C2K. Bournemouth's 2CR got a sneak preview when Sam and Caz, the aforementioned duo, sent in a great tape — produced in Germany by Milli Vanilli's producer Frank Farian but with no phone number and an illegible address.

"We tried all sorts of things — the police, the electoral register, but couldn't trace them," O'Brien recounts. "The Star ran their picture, saying 'Have you seen these girls?' and 2CR put out hourly broadcasts, which did the trick. Even then, it was a relative who heard the appeal, not the girl!"

The final selections will be announced in late July and the album and tour are both scheduled for September, with a TV documentary going to "a large station."

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MUSIC WEEK 14 JULY, 1990
THE OTHER CHART

TOP 20 SINGLES

1. COME HOME (Fortune 380.5 (2))
2. THE ONLY ONE I KNOW (Essex 1571)
3. SHE COMES IN THE FALL (Geffen 200.6 (5))
4. BOX SET GO (Gee 230.7 (13))
5. TASTE THE PAIN (A&M 11.8 (3))
6. MOVE AWAY JIMMY BLUE (EMI USA 81.5 (6))
7. ANYWAY THAT YOU WANT ME (Hollywood 251.9 (15))
8. SNAKE TO TAKE A TRIP (Hollywood 251.9 (15))
9. WAYS OF LOVE (Island 222.6 (4))
10. PRECIOUS LITTLE (Columbia 121.7 (1))
11. TOUCHED BY THE HAND OF CICCIolina (Epic 171.2 (20))
12. CAUSE CHEAP IS WHAT I FEEL (A&M 11.8 (3))
13. LET ME DOWN (Imperial 241.5 (2))
14. TIME AFTER TIME (Elektra 137.1 (4))
15. COOKIE MONSTER (Lolita 151.4 (1))
16. TANGO IN THE NIGHT (Capitol 181.9 (2))
17. JUDY CHOU THE HILLS (Atlantic 289.4 (12))
18. YOUR LOVE IS SO FUNKY (EC Records 151.9 (1))
19. FEELIN BLACK (Geffen 200.6 (5))
20. YOURS TRULY (Modlin 282.7 (6))

A&R INDIES

TOP 20 ALBUMS

1. GOD (Java 726.5 (1))
2. VIOLENT MOTHER (MCA 112.5 (2))
3. WAKER MAKER (Geffen 200.6 (5))
4. RAP (Cannot Be) (Cannot Be 251.9 (15))
5. TEMPEST (A&M 11.8 (3))
6. JERRY JONES (Columbia 121.7 (1))
7. I FELL IN LOVE WITH A BACHELOR (Geffen 200.6 (5))
8. HIGH ON M-PASSION (Pye 171.1 (20))
9. FLOOD (A&M 11.8 (3))
10. NEAL MORSE (CBS 121.7 (1))
11. SHE LIVES HERE (Columbia 121.7 (1))
12. SHE HANGS BRIGHTLY (Columbia 121.7 (1))
13. THE SOUP (Columbia 121.7 (1))
14. BLOOMING ROAD (Columbia 121.7 (1))
15. BOWIE (Columbia 121.7 (1))
16. A BACHELOR'S CATHEDRAL (Columbia 121.7 (1))
17. CRAFT (Columbia 121.7 (1))
18. LADY AND SETH (Columbia 121.7 (1))
19. LOVELY (Columbia 121.7 (1))
20. CHERRY JUSTICE (Columbia 121.7 (1))

CHART COMMENTARY

There's not a great deal of movement in the Other Chart this week but there are some new chart toppers in both the Albums and Singles sections. On the Singles chart, the resuscitated James has hit the top spot with Come Home from Fontana just dislodging fellow Manic Street Preachers The Charlatans offer three tracks from their folk-country sone 'Course Cheap Is What I Feel'. At 15 the New York Scum rock movement gets some chart attention with Turtles from their double A-sided Cookie Monster/Complicated.
World Cup fever
by Nicolas Soames
CLASSICAL MUSIC was due to get most complete control of the trans-
mission and recording, from agreeing the programme to directing the
10-camera unit for TV and subsequent video recording.
The team is based on the part-
nership of the director Brian Large and producer Herbert Chap-
PELL — who heads Decca's audio visual department. Their first task
was to ensure that the programme actually goes out as planned.
Decca, it will be the biggest project ever undertaken with consider-
able implications for the mass marketing of classical music and
concerts.
PolyGram Classics, which owns Decca, has already had a trial run
with Bernstein's Deutsche Grammophon recording of Mozart's
Symphony No 9 at the Berlin Wall earlier this year. But those respon-
sibilities should now be taken over by sales of the three
tenors' concert — the live TV audi-
cence is anticipated to exceed 800m.
Decca won the contract for that event only after a hard-fought
bid for the first pick of a list of
Pavarotti recordings. As a result it was able to take over all
most complete control of the trans-
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mission and recording, from agreeing the programme to direc-
ting the 10-camera unit for TV and subsequent video recording.

Prolific Hickox notches up 100 recordings
APRIL SAW the 100th commercial recording for Richard Hickox — a
fair achievement bearing in mind he is still only 42.
The work, Vaughan Williams' Hodie And Christmas Fantasia — made
between the SLO for EMI, under-
takes the close association Hickox has had with the company, though
he has released a similar number of recordings.
In fact, Hickox has recorded for a total of 13 labels, including
Argo, ASV (Beethoven's Symphonies
with the Northern Sinfonia), Pickwick (Orff's Carmina Burana has
been often in the charts), RPO Records, Hyperion, RCA and Unica-
tures.

CROSSOVER CLASSICS
1 The Essential Pavarotti
Decca EMI452 0007 12/1990
2 Classical Experience
VARIOUS
5431924 135421 16/8 1990
3 A Night at the Opera
VARIOUS
5541924 135421 16/8 1990
4 Classical Experience on Moonlight
PolyGram
5052691 135421 16/8 1990
5 The Classic Experience
VARIOUS
5541924 135421 16/8 1990
6 Toto PAVAROTTI
Decca 420266 16/8 1990
7 The New Pavarotti Collection
VARIOUS
5541924 135421 16/8 1990
8 The Essential Domingo
Decca EMI452 0007 12/1990
9 Great Love Songs
RCA
5907742 135421 16/8 1990
10 Opera Extravaganza
Decca 5907742 135421 16/8 1990

BOBBY CHARLTON (left) was on hand when Terri Robson of Decca presented Luciano Pavarotti with a platinum disc for The Essential Pavarotti. Pavarotti was later to ask Charlie for his autograph.

THE TOP 20 FULL-PRICE

1 VIVALDI FOUR SEASONS
Nicola Benedetti/ECO
EMI NIGE2/TCNIGE2
2 MENDELSSOHN/BRUCH/SCHUBERT
HMV
3 ELGAR CELLO CONCERTO/SEA PICTURES
DECCA
4 HOLST THE PLANETS
Vertigo
5 BERNSTEIN IN BERLIN/BEETHOVEN/DEBUSSY
Decca
6 ELGAR CELLO CONCERTO/ENIGMA
CLASSICS
7 BEETHOVEN SYMPHONY No 5
Laurent Brainard/Leipzig
8 MAHLER RESURRECTION
EMI
9 ESSENTIAL HIGHLIGHTS OF SWAN LAKE Royal Opera House
Mark Ermler/KOHO
10 GIORDANI FOUR SEASONS
Lauro DeBenedetti
11 VIVALDI FOUR SEASONS
Angelo Branduardi
12 BIZET CARMEN HIGHLIGHTS
Neeson & Sejima/Osaka/ONDF
13 LLOYD WEBBER REQUIEM
ALCO/TLCAWI
14 Puccini MADAME BUTTERFLY
Decca Opera Gala
15 MOZART REQUIEM
Christopher Hogwood/AAM
16 VIVALDI CONCERTO OP 8
David Harewood/ASV
17 BEETHOVEN SYMPHONY No 5
Herbert von Karajan/BOPO
18 CHOPIN PIANO CONCERTOS Nos 1 & 2
Royal Concertgebouw
Mark Ermler/KOHO
19 ELGAR CELLO CONCERTO
Philip Menzies/RPO/Bruck
20 ESSENTIAL HIGHLIGHTS OF NURSERY Rhymers
Royal Opera House
Mark Ermler/KOHO

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<th>No.</th>
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<th>Label</th>
<th>Publisher</th>
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<td>Sacrifice/Healing Hands</td>
<td>EMI</td>
<td>PolyGram</td>
<td>EMI 7252</td>
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<td>2</td>
<td>sesame</td>
<td>MCA</td>
<td>Cop Con</td>
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<td>MCA</td>
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<td>MCA</td>
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<td>Treat Me Good</td>
<td>MCA</td>
<td>Cop Con</td>
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**Titles A-Z (writers)**

**New single**

**Girl In A Jigsaw Puzzle**

**W9758/T/CD**

**Platinum Discs**

**Gold Discs**

**Silver Discs**

**Top Singles**

**Top Singles Sales Change compared to last week**

**Next Week**
Selina Webb cracks open a six pack and delves into MW's latest collection of new and vital talent contained on the front page special cassette sampler.

RESPECT: Love Drives On (Walsley, Robson, Martley). Musical nods are spurned by this studio-based threepiece whose debut single is billed as "a song about sexual freedom." "We should be able to carve our own niche," says vocalist Josie Robson, whose incisive voice adds considerable energy and emotion to Malcolm Walsley's songs. Walsley and drummer/bassist/woodcarder Richard Martley backed Robson in the nine-piece Skin which was disbanded in favour of them. They have created an album of melodic songs told from a woman's point of view.

MICHAEL ROSE: Buzz You. (Rose). As the Jamaican proverb has it, "nothing don't happen before its time", but it seems that time has come for former Black Uhuru vocalist Michael Rose. As demonstrated on the heart-warming Buzz You, Rose has fused his reggae energy with a modern soul-house beat in a manner likely to appeal to many. Other tracks on his album are a singing, upbeat Promised Land and a version of Paul Simon's Alternate hit Mother And Child Reunion.

DESTROY: Did You Find A Heart? (Camp/Destry). Former exotic dancer and choirboy Destroy is the result of a Desire Records' act-finding trip to Chicago earlier this year. Mixed by Smack Productions and already pumping across London's dancefloors, Did You Find A Heart is a fusion of Chicago house and Destroy's seductive and soulful vocals.

TACKHEAD: Class Rock (Tackhead) Mashing is Adrian Sherwood's description for his band's complex funk/rock concoctions. Tackhead are the result of many years of experimental collaborations between the innovative UK soundmixer Sherwood and to US trio of musicians: guitarist Skjold, drummer Noel Durant and singer/songwriter (a la Jane Siberry and Barbra Streisand) singer/songwriter (a la Jane Siberry and Barbra Streisand)

B GOOD: Perfect. (Hatch). Farrham in the back of a tour bus 1986 and still going strong. B Good is the brainchild of vocalist Darren Hatch. His dream is to put the soul back into rock and roll. His style is an old fashioned one, mixed with a touch of Hothouse Flowers about them, but The Ear feels John Riley's "pianoocoder" delivery could see them carving their own niche in the rock world.

TIGERTAILZ: Heaven. (Hooker, Pepper, Tate, Fincham).Taken from their Music For Nations album Bitter, Heaven shows the UK's popular glam band in a new light. Kerrang! describes the track as "an epic teoerjerker, a ballad the likes of Richard Marx, Michael Bolton, even Bon Jovi would kill for." Tigertailz have recently completed a UK tour with a video release planned to recapture their energetic live show.
Damp spirits

It DOESN'T matter that you're standing at the biggest giant since Live Aid. It doesn't matter that the line-up on the bill at the Hammersmith Odeon doesn't matter that you're doing your bit for charity. When the rain, you get wet and fed up. Sadly, that was the mood of the crowd when, after a weather delay, the opening act, theNone

Next up, Status Quo got the rhythm of the band moving and happy (if slightly disappointed at the wind blowing a large part of the sound straight off the stage). With a combination of superlative new and old songs, they continued to increase the temperature to the extent that Jimmy Page's much-anticipated appearance on stage caused a virtual explosion. The crowd went wild as they were men into a number of minor Led Zepplin songs, all well received, but not the band's recognised classics. There was no Black Dog Love, no Starship To Heaven (which many were waiting for — only hitting the day, no Dazed And Confused. Considering Plant had offered an immigrant song during his solo contribution, there was a niggle of anti-climax when they left the stage, though at least the sun did bring the sound straight off the stage. With a combination of superlative new and old songs, they continued to increase the temperature to the extent that Jimmy Page's much-anticipated appearance on stage caused a virtual explosion. The crowd went wild as they were

Mixed emotions

WITH the streets silent as Londoners watched a tear World Cup semi-final, some 72,000 people made their way to the home of English soccer to pay homage to one of the nation's most durable assets. In and out of the rain, all the experience and the Rolling Stones hold the title. Never Urban Jungle Tour resides at Wembley earning the famed rock winks, the kind of less commonly paid by Italian football clubs for comparative teenagers.

And there was the famous song that created news of England's equalizer mid-way through Almost Hear You Sigh, Jagger seemed determined not to be upset by an event at another stadium. The band goes on, with people appearing in front of them everywhere, they were given the uncommitted smiles happily on the two-thirds of the way from the stage. When the band went on, they were all the same way. They played a new song called Heaven from the projected second LP, and threw in a version of Around, a way of improving on the original.

The only blot on an otherwise impressive set was the band's problem with falling notes. The brilliant Move Your Skin. Page's yellow suits were revived with many of the audience's applause had died down. This old show's show was carried over to the Distant

Why not indeed

The success of And Why Not? has been one of the most pleasing aspects of the last year, partly because of the band's understanding with any established musical genres. The crowd was indeed the interest of to observe their audience at the Town & Country Club.

The crowd was disinterested, small, for a start, especially for a band whose second single, The album's first single 13 in the charts, on a night free from fourths of July screaming girls, though of a noticeably older variety, which suggests that they're taken rather more seriously than Bros and co.

This could be because their music is not very current. The unusual and unexpected guitar chord progressions in tracks like Move Your Skin enable them to stand out from other funk-influenced bands. Live, you're not surprisingly, some-what harder-edged than on record. But where many other acts would have taken the opportunity to pump up the band and thereby drum down the guitar, Wayne Gadd's breaks and holes just added to the mix. While apologising for a shortage of the new material (on account of "the band's problem with falling notes. The brilliant Move Your Skin. Page's yellow suits were revived with many of the audience's applause had died down. This old show's show was carried over to the Distant

Power failure

THE WORD "power" means different things to different people. A headbanger will tell you it applies only to music loud enough to skin doctors, and far more, a classical fan will say it means anything with sufficient muscle to be heard over the rattle of pedals. Whatever definition is used, the London Chamber Orchestra's Power Concert at Hammersmith Odeon simply wasn't loud enough — and even the confirmed classical fans said so.

After the show, various excuses were bandied about that half the 30,000 watt amplification system wasn't working. However, perhaps the main difficulty was the fact that the classical works performed were intrinsically lacking in power. When most people think of power and classical music in the same sentence, they conjure up the 1812 Overture or Beethoven's Ninth Symphony. While these pieces are beyond the scope of a chamber orchestra, it just goes to show how much you've got to live up to when you start putting your own ideas on the page.

The first half of the concert was, then, largely acoustic classical music. From Beethoven's Eroica, a genuine - and a performance of a new piece, Under The Eye Of Heaven. This work, we were told, had originated on the stage, was intended to ally classic and rock.

Cobblers, skin we got a disjointed piece in which classical musicians played a quiet passage followed by an equally loud and much louder passage from rock musicians. The effect was like two people in conversation but talking about different subjects. Perhaps the LCO should have called in Jack Nitzsche, producer of Rainbow's Starman or Led Zeppelin's Kashmir to realise the soul-rapping effects which can be produced when rock and classical ore in true harmony.

As it was, we got an ovation and an encore from a far-from-full Hammersmith Odeon. Goodness knows what will happen if they ever get it right.

AND WHY NOT? Wayne Giddon explains ...

AND WHY NOT? Wayne Giddon explained...
1. **SACRIFICE/HEALING HANDS**
   Elton John
   Rocket/Phonogram (ES 22113) (F)

2. **NESSUN DORMA**
   Luciano Pavarotti
   Decca PAVO 3 (F)

3. **MONA**
   Craig McLachlan & Check 1-2
   EMI 65584 (7" - 65584) (F)

4. **ONE LOVE**
   The Stone Roses
   Silvertone 00091 (7) (F)

5. **IT MUST HAVE BEEN LOVE**
   Roxette
   EMI USA (12)EMI 141 (E)

6. **U CAN'T TOUCH THIS**
   M.C. Hammer
   Capitol (12)EMI 578 (E)

7. **THUNDERBIRDS ARE GO**
   F.A.B. featuring M.C. Parker
   Brothers Org. (12)FAB 1 (BMG)

8. **WORLD IN MOTION**
   England New Order
   Factory/MCA FAC 293 (12" - FAC 293) (F)

9. **CLOSE TO YOU**
   Maxi Priest
   10Virgin TENZ 100 (F)

10. **GOOPS UP**
    Snap
    Arista 113256 (12" - 0113256) (BMG)

11. **HOLD ON**
    Wilson Phillips
    SBE (12)SBE 18 (F)

12. **THE ONLY RHYME THAT BITES**
    MC Tunes Versus 808 State
    ZTT/WEA ZANG 3(T) (W)

13. **SHE AIN'T WORTH IT**
    Glenn Medeiros featuring Bobby Brown
    London/LCN 090 (F)

14. **THINKING OF YOU**
    Maureen
    Polydor (12)URBK 51 (F)

15. **UNSKINNY BOP**
    Poison
    Enigma/Capitol (12)EMI 562 (E)

16. **DOIN' THE DO**
    Betty Boo
    Rhythm King/Mute LEFT 39(T) (F/R) (RT)

17. **THE GREAT SONG OF INDIFFERENCE**
    Bob Geldof
    Mercury/Phonogram BCBX 104 (F)

18. **KILLER**
    Acatemi
    MCA/MCA (T) 1402 (F)

19. **YOU'VE GOT A FRIEND**
    Big Fun And Sonia
    Jive CHILD (T) 90 (BMG)

20. **ALRIGHT**
    Janet Jackson
    A&M USA (10) (F)

21. **LOVE DON'T LIVE HERE ANYMORE**
    Double Trouble/Janette Sewell/Carr Brown
    Warner/Warner Brothers W 122 (F)

22. **I'M STILL WAITING (PHILL CHILL REMIX)**
    Diana Ross
    Motown 2B 45781 (12" - ZT 45782) (BMG)

23. **ANOTHER NIGHT**
    Van Morrison
    RSD (12)RSD 3 (F)

24. **THE FREE STYLE MEGA-MIX**
    Bobby Brown
    MCA/MCA (T) 1401 (F)

25. **TREAT ME GOOD**
    Yazz
    Big Life/BLR 247 (9) (RT)

26. **GIMME SOME LOVIN'**
    Thunder
    EM/MCA (T) 1488 (F)

27. **OH GIRL**
    Paul Young
    CBS YOUNG (T) 15 (E)

28. **ALL THE YOUNG DUDES**
    Bruce Dickinson
    EMI (12)EMI 142 (F)

29. **FALLING TO PIECES**
    Faith No More
    Slash/London LASC 25 & LASC 25 (F)

30. **VENUS**
    Don Pablo's Animals
    Rumour RUMANT 18 (PAC)

31. **LFO**
    LFO
    Warp/Outer Rhythm - SWAP 5 (RT)

32. **STRUNG OUT**
    Wendy & Lisa
    Virgin VST (T) 1272 (F)

33. **POISON**
    Bell Biv Devoe
    MCA/MA (T) 1414 (F)

34. **CELEBRATE**
    An Emotional Fish
    East West/YZ 4897 (W)

35. **MESSAGE IN THE BOX**
    World Party
    Ensign/Chrysalis ENS (T) 371 (B)

36. **WASH YOUR FACE IN MY SINK**
    Dream Warriors
    4th & Bway/Island (12)BRW 183 (F)

37. **DIRTY CASH**
    Adventures Of Stevie V
    Mercury/MER 311 (MER 311) (F)

38. **OAKLAND STROKE**
    Tolly! Tolly! Tolly!
    Wing/Polydor WINGO 30 (F)

39. **MONIE IN THE MIDDLE**
    Monie Love
    Cool Down Zone

40. **KILL YOUR TELEVISION**
    Timmy Thomas
    T.K./Syncopate (12)TR3 18 (F)

41. **WHY CAN'T WE LIVE TOGETHER? (1990 REMIX)**
    E*E*E*E*E*E*E
    Virgin TENZ 18 (F)

42. **EVERYTHING**
    Kicking Back with Taxman
    10Virgin TENZ 18 (F)

43. **IT'S MY LIFE**
    Talk Talk
    Parlophone (12)EP 6254 (E)

44. **MOVE AWAY JIMMY BLUE**
    Die Amtrack
    A&M AM (Y) 555 (F)

45. **MEGACHIC - CHIC MEDLEY**
    Chic
    Atlantic/East West A 7849 (F)

46. **EVERY LITTLE THING**
    Jeff Lynne
    Warner/Warner Brothers W 7600 (F)

47. **STAR**
    Erasure
    Mute (12)MUTE 111 (F)

48. **PSYKO FUNK**
    Boo-Yaa T.R.I.B.E.
    4th + Bway/Island (12)BRW 179 (F)

49. **BEET THE DEVIL YOU KNOW**
    Kylie Minogue
    Polydor/PYM (T) 155 (F)
WHY PRAISE THIS GHASTLY MAN?

THIS week, MUSIC WEEK salutes the 25th anniversary — to the day — of JONATHAN KING’s entry into the industry.

A quarter of a century ago bespectacled, weedy Cambridge undergraduate KING released his first record: EVERYONE'S GONE TO THE MOON on the DECCA label. It became a worldwide hit. And the vile cynic has polluted our business ever since!

You can't turn your back without KING slipping one past your defences. Another awful hit: a trite TV series; a loushame and offensive column; some behind-the-scenes marketing trick.

After that first, sickly sweet ballad he was off — claiming to discover supergroups who would have happened anyway, funding labels which invented the art of HYPER; screaming his ugly mug all over our TV screens with that smug, topcoated grin.

And now, when anyone with any taste would like to bury the man, MUSIC WEEK has drummed up this obscene supplement praising the twit!

So I would urge you to check out who has had the sense and integrity NOT to buy space in the next few pathetic pages. They are the companies as respect. They are the individuals brave enough to stand by their true feelings and ignore this appalling milestone.

25 YEARS OF KING. Good riddance from another quarter century!

KING, who claims to be 42, is in fact 35.

The man likes to quote his 8 ft. viewing figures for NO LIMITS to prove he knows what the public likes to watch. But anyone who has had the misfortune to see it knows it was a bland, boring load of old rubbish! Thank heavens for JANET STREET PORTER who removed it from our screens and replaced it with innovative, groundbreaking, original programmes like STYLE TRIAL.

JK claims to be prepared to fly anywhere to see a performance! Yeah — if someone else pays!... Would you be happy to admit you were SHAG OR THE PIGELOTS OR 100 TON AND A FEATHER?... If he's so good at TV, why isn't he on our screens at the moment?... Rumours about serious and heavy offers for him to fill senior posts in the business are all total fiction, mainly spread about by him! OK — THE BRITS were brilliant this year, but compared to 1989 wouldn't ANYTHING have been brilliant?... Besides, KING did very little, leaving most of the work to his brother ANDY and the loyal, overworked, underpaid BPI staff... Oh, well — I have to admit one thing. With a more grain of talent and very little charm, at least the man has survived!

Bottom of the Pops

IT'S hard to believe or understand, but this man's plain features have cropped up on TOP OF THE POPS in the Sixties, Seventies, Eighties and even Nineties!
Thanks, Jonathan
for twenty-five very long years.

From your friends at Manchester Square.
Does this mom get up your nose? Good. Because JK plans to go on doing just that for the next 25 years too. Lloyd Bradley gets behind the arrogance to find the real Jonathan King — and discovers that he's actually called Ken!

Behind the man you love to hate

Unlike AS it may seem, the man responsible for signing, nurturing and producing 10cc also reached number 12 in the charts with the somewhat questionable ditty Leap Up And Down, Wave Your Knickers In The Air.

Equally remarkable is the fact that Genesis's debut album, From Genesis To Revelation, and The Bay City Rollers' first chart hit, Keep On Dancin', were both produced by the same person. And that person, in all four cases, is Jonathan King: singer, songwriter, producer, talent-spotter, record company executive, novelist, journalist, broadcaster, TV presenter/producer, professional smug bastard and veteran of 25 years in the music business.

Amazingly, it's now a quarter of a century since King, as a precocious Cambridge undergraduate, wrote and recorded a top five hit with the unremarkable — some would say wet — song Everybody's Gone To The Moon.

To survive that length of time in an industry in which career-spans are logged on wristwatches rather than calendars is no mean feat. But to do so with no discernible talent other than a remarkable facility to irritate just about everybody is little short of masterful.

Thus, it must be assumed there is slightly more to Jonathan King than a man whose idea of well-dressed makes Simon Bates look posh. Who claims responsibility for "discovering" just about any successful group whose name he knows how to pronounce; genuinely believes he knows more about just about anything than anybody else; and was responsible (rather wisely using aliases) for such abominations as — in addition to the above mentioned — It's Good News Week, Johnny Reggae, Sugar Sugar (the HM version) and The Sun Has Got His Hat On.

But what is it that King's got? His "nose" for a hit single is widely quoted, and frequently called as a witness for the defence is his string of pop successes. Indeed, following his debut in July 1965 and a re-appearance later that year as Hedgeshopers Anonymous, the first couple of years of the Seventies found him in the singles charts under both his own and fictitious names — 10 times.

Yet those undeniably crenetious ventures really demonstrated a seemingly-cynical desire to exploit the curious British obsession with alcohol-fuelled disco jolly-ups, rather than any obvious ability. And cheerfully agreeing that one's creative efforts are tasteless, lowest-common-denominator claptrap and that it is all "a bit of a laugh", makes you no better than Jeremy Beadle. If — almost single-handedly — shouldering the responsibility for pop's sense of humour wasn't enough, there may also see off your career (after all, where are Black Lace now?). King's success rate isn't all it's assumed to be. His follow-up to Everyone's Gone, the single Green Is The Grass, never so much as sniffed chart status. Neither did his first album, Or Then Again, Or the single after that. The Sun Has Never Shone. In fact, King's entire recording career is a pretty chequered affair: for nearly every Una Paloma Blanco or Loop Di Love, there was a You're The Greatest Love (Number 67 in 1979) or The Sun Has Got His Hat On (76 in 1972).

However, almost as rarely talked about as King's numerous flops are his efforts immediately after the record-buying public had got fed up with being taken for morons by a sneering ex-public schoolboy. During the mid-Seventies, King reinvented himself as an A&R man and, having formed his own record company, UK Records, opened his doors to fresh talent.

Among the first to drop in were four young men from Manchester, Eric Stewart, Kevin Godley, Lol Creme and Graham Gouldman. Previous bandmate Gouldman, as Hot Legs with the mindless stamp Neanderthal Man, the group was a song, Donna, but no name. King suggested 10cc, re-

To Page Four

Jonathan King
U.K. Records
66 George Street
London W.1

28th June 1990

Dear Jonathan,

Congratulations for persuading us to release the only record we EVER lost money on !!!

JON BEECHER

TERRY SHAND

CASTLE COMMUNICATIONS

25 YEARS OF JK PAGE 3
Once King dropped the clever-clever approach, he genuinely knew what people wanted.

国王抛弃了那种巧妙而机智的风格，他真的明白人们想要什么。

Not nearly so contentious a claim, though, is that around the same time, King's business acumen combined with his taste for the unusual, and he backed (and recorded the soundtrack to) The Rocky Horror Show. So it looks like King really is in a world of his own. Which brings us to his writing/broadcasting. Again, as no stranger to the Great British lack of taste, King is probably best known for his regular column in The Sun newspaper. Readers of this puerile, contrivedly-controversial weekly waffle might be forgiven for thinking that it was merely a more profitable, less risky continuation of what he began in the recording studio — a heartfelt desire to get people's nerves. Not a bit of it. It's part of his deep conviction that there are two viewpoints on everything to do with rock/pop music and musicians — and the wrong one. His overbearing ramming of his deliberately irritating opinions down other people's throats began long before The Sun had dreamed up even Page Three Girls, let alone pop columnists.

In 1967, after Everyone's Gone To The Moon failed to become the career cornerstone it might have been, he adhered to that well known adage of 'Those that can, do, those that can't, write about it!' and became a journalist with Disc & Music Echo. A year later he appeared as frontman for the TV pop/chart show Good Evening. In both instances he was annoyingly, whimsically self-satisfied and pompous as only he can be, and, thankfully, both ventures were relatively short-lived.

Although many would imagine that King put this aspect of his multi-talented self on hold while he carved out a career as a record executive/producer, with hindsight it appears he was just taking a breather before The Big One. His next attempt to influence public thinking on a level slightly more cerebral involved the Mother Of Parliaments, Ten years later, in 1973, Jonathan King had the audacity to stand in an Epsom Parliamentary by-election. Remarkably, as a Royalist candidate (a guarantor of chivalry), he only pulled 2,000 votes.

And so began a long slog to once again make himself heard. Shows on Radio One and London’s Capital Radio were as good a starting point as any — and why not go global? The same period heard him on New York's WMCA, a top-rated talk station, presenting a daily chatshow and reporting an American chart spot for Top Of The Pops.

Hardly ground-breaking stuff — only, smug sod on one side of the Atlantic, and professional Englishman-abroad on the other. So why is he so highly respected as an entertainment culture broadcaster? Because of two shows he conceived and produced for BBC2: No Limits and Entertainment USA.

The shows moved around the UK and the US respectively, looking at what ordinary people both young and not so young) got up to. Obviously, they had a strong musical bias, presenting local bands and regular looks at national chart trends, but they also delved into the flavour of the area in a way that was as entertaining as it was fascinating. They asked the kind of questions that viewers would have asked themselves given the chance — interviewed people who could be called ordinary, yet endowed them with a comfortable kind of glamour, and treated stars as stars.

In short, both programmes proved that, once King dropped the clever-clever approach, he genuinely knew what people wanted and had the love and enthusiasm for his subject — music-based entertainment, as to present it accessibly and informatively.

For once, instead of attempting to look down on music's consumers, King behaved like one of them and masterminded the kind of shows he, as a fan, would like to watch. Which really is the reason why King has survived, or should that read 'prospered', for so long in such a ruthless industry — because he genuinely loves it.

True, he's made a pot of dosh and lived out his adolescent fantasies of getting up as many noses as possible, but those are just bonuses. What's kept him going in the music/entertainment business is that his affection for all that goes with it is so great he can't see himself doing anything else and therefore will do anything to stay in it.

And that is the self-styled prankster's best joke on both the music establishment and his numerous detractors — that 20 years after charting with the ludicrous Johnny Reggae, he is still here, and doing better than ever. It's harder than the fact that his real name isn't Jonathan at all, it's Ken.
Of course you were there first!
CONGRATULATIONS

EVERYONE’S GONE TO THE MOON

MAINSTAY MUSIC
AL GALLICO, PRESIDENT

Music still

When, 26 years ago, as a skinny, weedy teenager I nervously clambered the steps of Joe Meek's flat in the Holloway Road to record my first tentative notes in his bizarre bathroom/studio, the British music business was a strange animal. Run by fans, those executives who steered the labels had got into the industry because they loved music. As a result, the legal and financial sides were a shambles. Promotion and sales were virgin territory.

My old partner, Joe Rencoroni, had started as a sheet music plugger. The giants were tyrants like Sir Edward Lewis and Sir Joseph Lockwood who managed to combine enthusiasm for songs with respectable tycoon efficiency and turned Decca and EMI into world dominant corporations. In those days CBS was a tiny label distributed through Oriole and run by John Schroeder from a miniature office in Bond Street. Now it's all different. Somewhere along the line somebody discovered that our industry was a gold mine, and the money men took over.

Yet I believe it's healthier than it's ever been. People like Tony Wilson, Pete Waterman and Steve Mason look like competent managing directors but they don't fool me. They love music. That's why they're in it. So does Obie and so do Paul Russell and Bob Dickins and Tony Powell and Paul Conroy. The list is endless.

Only last month, Gary Farrow was calling me for hours at home every Sunday because we were both so excited by Elton's first solo number one. Roger Lewis and I have had social dinners and talked about nothing but music (to his wife and children's chagrin). Strangely, in 25 years, nothing has changed. We're better at making the best of it, I'm glad to say. Talent stands a greater chance of breaking through. We cover foreign hits less and make original ones more.

I'd like to see, over the next quarter century:

- Better music papers — the existing ones are getting tired.
- More respect for our music giants in the national media. I must say, without being big headed, I'd like more pages like mine in the tabloid press — not to mention the heavies.
- An expansion for our Brit show — turn it into a festival of celebration.
- Encouragement for specialist retailers — golden oldies shops; rare vinyl; small but expert caring corners.
- More venues — a Marquee in every town — and more live music in colleges.
- More talents like Andrew Lloyd Webber forging into films and stage musicals.
- Creative managers, agents,

Congratulations to all at London Records on your success
comes first
publicists, publishers and promoters coming up with revolutionary new ideas.
- A united Europe — with talent spotting crossing all frontiers (it's never done me any harm!)
- Better performances — why must so many shows start well, finish OK but run out of visual ideas in the middle? Check out Jethro Tull if you want to see a show where every tune has been given creative thought.
- Fewer hits through non-musical marketing ploys.
- Braver radio programmers.
- No censorship. No silly stickers on sleeves. No prosecutions of retailers.
- No banning of “house” parties. And loud protests from fans when they do.

I've got great faith that most — if not all — of these hopes will come true. Oh yes, one more plea. That I'll be around and still a cog in the machine in 2015 — celebrating my half-century in as positive and constructive a fashion as possible!

“WE’VE SURVIVED 25 YEARS WITH JONATHAN KING”
SO, TO CELEBRATE THE OCCASION WE DECIDED TO LIST ALL THE HIGHLIGHTS OF HIS CAREER AND PAST ACHIEVEMENTS. WE THOUGHT HOW NICE IT WOULD BE TO MENTION ALL HIS PERSONAL MERITS. ALL THE WONDERFUL TIMES WE’VE HAD WORKING TOGETHER. EVEN THROW IN ONE OR TWO WARM, TOUCHING AND AMUSING ANECDOTES.

THEN WE THOUGHT AGAIN . . .
HE’S BEEN A PAIN IN THE BEHIND AND PROBABLY WILL BE FOR ANOTHER 25 YEARS!

CAROLE BROUGHTON
JOHN SPALDING

JONJO MUSIC CO. LTD.
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King of Records
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A whole Royal family rolled into one

Chrysalis Says

Monarchs

Congratulations

Jonathan

On 25 Successful Years On The Throne

Now Wash Your Hands

(You think you can break acts - break Slaughter)
THE MAGNIFICENT NEW SINGLE

7.12 CD CASS

CBS
PASA 5/T5/C5/M5

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THE TWELVE INCH

1 NEW ONE LOVE
2 NEW I CAN'T TOUCH THIS
3 NEW THE ONLY RHyme
4 NEW 1995
5 NEW FALLING TO PIECES
6 NEW LOVE DON'T LIVE HERE
7 NEW THE ONLY ONE I KNOW
8 NEW BEEF
9 NEW STRUNG OUT
10 NEW KILLER
11 NEW LOVING YOU
12 NEW THE BEAT
13 NEW IT MUST HAVE BEEN LOVE
14 NEW WASH YOUR FACE
15 NEW KILLER
16 NEW I CAN'T TOUCH THIS
17 NEW THE ONLY RHyme
18 NEW 1995
19 NEW LOVE DON'T LIVE HERE
20 NEW THE ONLY ONE I KNOW
21 NEW BEEF
22 NEW STRUNG OUT
23 NEW KILLER
24 NEW LOVING YOU
25 NEW THE BEAT
26 NEW IT MUST HAVE BEEN LOVE
27 NEW WASH YOUR FACE

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“pronounced celia”

Taken from her forthcoming album

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**ALBUM OF THE WEEK**

**IGGY POP:** Brick By Brick, Virgin America, USPS LP 19, Brick By Brick finds Iggy back on the streets hitting up clubs, taking on a new look and sound. Performance is just as tough and unrestrained. But while Home and Pussy Power thunder into life, Main Street Eyes and Sterry Night add the necessary variety to a powerfully intense set. This is one punk who certainly ain't dead.

**ANITA BAKER:** Compositions, Wea 7559-0922-1, On half years after Giving You The Best That I Got, Baker returns with another jazz collection of sensitive emotions. This time is mostly written by herself. Baker remains a hidden giant, comfortably selling out a UK tour last month including three nights at Wembley Arena, but apparently unable to make a real mass-market crossover. Expect no singles to succeed from this, but buzz created by tour should lead to Stevie Wonder 25 weeks.

**MAXI PRIEST:** Bonda Fide, 10 Records DIX 92. The hope of UK reggae to finally break through on the continent, as one of our few crossover artists, Bonita Bonda takes the big time with Jazzie B and Gussie Cliff, collecting two production credits each and Sly Dunbar in close at hand. Expect them to produce productions and Priest's golden voice should assure healthy sales, despite the many forgettable songs.

**TRASH CAN SINATRAS:** Cake, Go! Discs Got 8282211. A revival of what exactly is not too clear on this unremarkable selection of funk, rap and swing backing tracks. The vocals are commendable but the quality of the songs ranges through the mediocre, so the repetitious Skin Tight. The success of the single Oakland Stockade should ensure that they give Bobby Brown a good run for his money but makes this one a (too) safe bet.

**VARIOUS:** Indie Top 20 Vol II, Beechwood Music TTD. According to Beechwood, this is the big one. A lot of promotional support for this one its the most successful indie compilation yet and just a glint at the track list, which is a real strength of the compilation. An exclusive New Order club mix and tracks from the Sundays. The Charlatans and plenty more give an accurate reflection of the state of play of one of the more exciting periods of indie history.

**PHIL MANZANERA:** Southern Cross, Vogue VG 406 56326, This brilliant solo album by the first guitar soloist of the Roxy Music. Art. No. Speak/I RS 1885201. Two guitars who saw out the Roxy era, both with their own distinctive inspirations. The Roxy guns to struggle a find a niche in the Nineteen. Manzanera, the Roxy's only lead guitarist to succeed after Ferry, has proved his worth with the 2001 promo album. The Roxy guns to struggle a find a niche in the Nineteen. Manzanera, the Roxy's only lead guitarist to succeed after Ferry, has proved his worth with the 2001 promo album. The Roxy guns to struggle a find a niche in the Nineteen. Manzanera, the Roxy's only lead guitarist to succeed after Ferry, has proved his worth with the 2001 promo album.

**A CERTAIN RATIO:** ACR, A&M 397567. Brian Eno goes up to the public neighbouring Cabaret, and the Manzucanian dance purveyors, ACR can hardly be accused of being shy in their attempts to deliver the goods. But this album certainly sees them aiming blantly for the dancefloor, less concerned with being Typical Good Together LP of last year, Be What You Wanna Be and Good Together are perhaps the highlights on an album that provides a wide lot more than repeated rhythms, tired samples and mind-numbing synth breaks. Revs will love it.

**SLY AND ROBBIE/VARIOUS:** Sly And Robbie Present... DJ And Friends. It has started their career coming from the reggae/dub goldmine of Jamaica, and this latest album has a number of producers with their own signature sounds.

**DARRIL MCLAUCHAN AND** CHECK 1-2, CMC1-2. Epic Rock Band, Capitol EST 2126, While Open Up And Say Ahhh... failed to get the LA glamsters slipping out of their disposable bubblegum appeal in a bid to suggest a metallic maturity, this album is a balance of success with a strong and determined effort. Only good things can follow.

**TONY TONY TONE:**: The Revival, Wing/Polodex, 841 902. A revival of what exactly is not too clear on this unremarkable selection of funk, rap and swing backing tracks. The vocals are commendable but the quality of the songs ranges through the mediocre, so the repetitious Skin Tight. The success of the single Oakland Stockade should ensure that they give Bobby Brown a good run for his money but makes this one a (too) safe bet.

**EXODUS:** Impact Is Imminent, Capitol EST 2126, A group of new artists, using an up-tempo abrasive rhythms and a twin guitar partnership remain the success of the single Oakland Stockade should ensure that they give Bobby Brown a good run for his money but makes this one a (too) safe bet.}

**JON LEVELLERS:** Springtime, Probe, Probe/3626. The 5 are easily the harder of the two Levellers, Ray Wylie plays the guitar, and the band's folk rock catches the beat. The album is possibly the only to appeal to players everywhere except Kiss FM. Expect strong sales.

**IAN GILLAN:** Naked Thunder, East West 903171899. The former Deep Purple frontman proves that he is still one of the world's finest rock vocalists with this big, bold and powerful album that sees an encore of the amp-tremendous rockers were to be expected, but the stirring ballad, Lovely to Look At, is an unexpected gem. This album showcases all the fun that the chart's been missing. Easily the best of the lot.

**DANCE THIS MASS AROUND — THE BEST OF... ISLAND, IPISS 9599. It's been the B-52s 10 years to achieve any notable success. On this album they still have to work on a few levels, but it delivers. Expect no singles to succeed from this, but buzz created by tour should lead to Stevie Wonder.

**DANCE THIS MASS AROUND — THE BEST OF... ISLAND, IPISS 9599. It's been the B-52s 10 years to achieve any notable success. On this album they still have to work on a few levels, but it delivers. Expect no singles to succeed from this, but buzz created by tour should lead to Stevie Wonder.
THE PASADENAS: Roeling. (CBS [12] PASA 5). After the last rather disappointing single, Love Thing, peaked at number 22, this is something of a return to form. The Philharmonic arrangements continue, and the EWF-style horns should see Betterton's finest sons back in the top 20 of the 40 at least.

REGGAE PHILHARMONIC ORCHESTRA: Greensleeves. (Mango/Island [12] CD) MNG 742. The strings responsible for the wondrous success of Soul II Soul's Keep On Moving precede their second LP with a fairly solid piece of dance-influenced pop featuring the vocals of Mykal Riley. The 11-piece orchestra's high profile should ensure that this does well.

BIG COUNTRY: Heart Of The World. (Mercury/12 CD) BICG 9). Now back in the public eye thanks to some catchy publicity and a timely Greatest Hits collection, their profile couldn't be higher. A small hit is therefore on the cards for this standard, slightly anemic, Adamson composition.

MADONNA: Hanky Panky. (Sire/12 CD) W 798). A far cry from the '80s single, this track from T'N Breathless finds Madonna flitting it a big way with Forties swing music. Pure Hollywood stuff, and possibly another number one to boot.

THE LILAC TIME: It'll End In Tears. (Fontana/12 CD) LILAC 10). Perhaps the best Lilac Time record yet, melodic and moody with some soul harmonies and a distinct late Sixties feel, it sounds suspiciously like recent XTC work, but that's not surprising when you realise that Andy Partridge is in the producer's chair.

NEO'S ATOMIC DUSTBIN: Kill Your Television. (Chapter 2/12 CD) CHAP 48). Second single from a band who are attracting much major label attention with pre-sales suggesting a possible top 50 entry for these four psychedelic powerpop tracks. It won't be long before they leave the Womender and co away behind.

CANDY FLIP: Can Be Real. (Debut/12 CD) DEBT 3099). Following up the surprise hit cover of Strawberry Fields Forever, this is the Show-on-Trnt duo's own composition, and is a house-influenced dance track which owes a large debt to the mellower end of Sixties psychedelic. A sizeable hit.

DREAM WARRIORS: Wash Your Face In My Sink. (4th & Broad

CANDY FLIP, more psychedelic atmoshaer for the many
way (12 BRW 183). First release from a Canadian duo who have been described as a cros between De La Soul and the Tijuana Brass, expect not without good reason. Here they string a humorous rap over a wild Latin jazz big band, creating one of the most refreshing singles of the year. Superb.

FIVE THIRTY: Absent. (East/12 CD) YZ 530). Blistering and breathless debut from one of the most hotly-pursued new UK bands of the last year after some wild pre-Christmas gigs. Like a cross between mid-period Who and Husker Du, this has the potential to be enormous.

POWER OF DREAMS: Never Been To Texas. (Polydor/12 CD) PO 93). Much-touted Irish guitar band who recently attracted a lot of interest with their major label debut 100 Ways To Kill A Love. There's clearly plenty of passionate energy here, but as yet they haven't produced the songs or musical ideas worthy of it.

TECHNOTRONIC FEATURING AY KID K: Rocking' Over The Beat. (Swanyard/12 SYR 14). Fourth track from the Pump Up The Jam LP, but still worthy as it coexists with the act's dates at Wembley as support to Madonna later in the month. That exposure can only ensure another hit.

JUDIE TZUKE: God Only Knows. (CBS/12 CD) TZUKE 1). It seems odd that someone with the songwriting skills and imagination of Tzuke should opt for this [almost] cover of the over-exposed Beach Boys classic. It stands out among the well of current cover versions if only for not trying to turn it into a dance smash. But surely her fans expect something more interesting?

SUGAR BULLET: World Peace. (Virgin/12 CD) VS 1266). A thoroughly modern dance record from an Edinburgh-based duo that incorporates reggae, soul, Nineties club beat and a suitably uncontrived "message". If anything, it could be said to lack character, but the contemporary feel should be enough to make it a minor hit.

JOAN ARMATRADING: Promise Land. (A&M/12 CD) AMY 567). Although her profile has been remarkably high during her recent concerts, one feels that Armatrading is not really making her best music. This, another mediocre track from the LP, seems unlikely to be a hit.

MUDHONEY: You're Gone. (Glitterhouse/12 GR 0102). Second single for Glitterhouse from the Seattle band who have picked up plenty of rock press coverage for their fiery blend of hardcore, metal and acid rock. Should build on their substantial UK following with this release.

GARY CLAY ON-U SOUND SYSTEM: Beef. (Perfecto/RCA 12 CD) PT 4384). Popular dance remix of a track taken from Gary's Clay's End Of The Century Party LP. Paul Cukerfeld has taken the original house-reggae riffs and made it much more punchy. Enough, perhaps, for substantial airplay?

JOOLS HOLLAND: The Maiden's Lament. (RCA/12 CD) EIRS 145). Holland's approach to music making is looking more like a hobby with every release, and this boogie-woogie adaptation of an eighteen century ballad is no more likely to chart than his previous solo efforts.

SHABBA RANKS: House Husband. (Greensleeves/12 GRD 277). From his forthcoming Golden Touch LP, this is a powerful slab of hardcore dancehall reggae complete with splendidly out of tune vocals and lines like "she fe wear the pants and him wear the dress". Unlike to cross over in a big way but still a great track.

ROSE ANIA: Eyes Of A Woman. (Island/12 IS 461). From the London-based singer's debut LP, this is a startling track wandering into the same lush jazzy soul territory occupied by Sade, though with a warmer feel, and luxurious string arrangement. Very promising.

DISTRIBUTION TOP 40 SINGLES

Top 20 Albums

Compiled by Music Week from Gallup Data
<table>
<thead>
<tr>
<th>No.</th>
<th>Track</th>
<th>Title</th>
<th>Artist</th>
<th>Album</th>
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<tr>
<td>1</td>
<td>20</td>
<td>The Thing CD</td>
<td>Fan No More CD</td>
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<td>2</td>
<td>19</td>
<td>Free A Fall Of Ziggy Stardust CD</td>
<td>Meat Loaf CD</td>
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<td>3</td>
<td>18</td>
<td>A Pocket Of Dreams CD</td>
<td>Purple Rain (OST)** CD</td>
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<td>17</td>
<td>Dirty Dancing CD</td>
<td>Dirty Dancing (OST)** CD</td>
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<td>5</td>
<td>16</td>
<td>The Classic Experience CD</td>
<td>Freedom To Party - First Legal Mix CD</td>
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<td>6</td>
<td>15</td>
<td>On This List - Dance Hits Vol I</td>
<td>MTV VH1 1992 CD</td>
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<td>7</td>
<td>14</td>
<td>SJ Mix 3 CD</td>
<td>Sixties Mix 3 CD</td>
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<td>9</td>
<td>12</td>
<td>Italia Hits CD</td>
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<td>10</td>
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<td>The Blues Brothers (OST)** CD</td>
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<td>11</td>
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<td>BEING WITH YOU CD</td>
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<td>12</td>
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<td>Hit List CD</td>
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<td>Hell To Pay CD</td>
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<td>Born To SING CD</td>
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**Compilation:** Top 20 Smash Hits - Rave!
An end to slipping discs

After seeing their margins eroded in recent years by price-cutting overseas competitors, UK CD manufacturers are now feeling bullish about the future.

Brian Oliver reports

CD MANUFACTURING

Despite the current economic climate, UK-based CD manufacturers are continuing to invest heavily in new equipment to increase capacity, with the larger plants aiming to step up CD production by between 15 and 30 per cent over the next 12 months.

The main CD manufacturers consider the UK market has remained stable since last summer — with few signs of price-cutting offensives from abroad. And they are confident that customer demand for CD software will continue to grow — despite the general gloom in High Street spending. While the UK plants do not expect to see a significant increase in manufacturing prices (or their own margins) over the next 12 months, the main players believe that current price levels can be maintained. Some prices may even be increased in line with inflation.

At the same time, the leading plants — which are leaner and fitter than they were three years ago — expect the anticipated increase in volume to bring about economies of scale. These economies will improve both the possibility of a healthier bottom line. However, they have learnt a lesson from the painful experience of the late Eighties when the fierce battle for volume and market share resulted in substantial over-capacity. In future, production will be increased on a sensible and tightly-controlled basis, they reckon.

“It is the sustained growth in consumer demand for CDs that is determining our expansion plans, not the overall economic climate in the UK,” explains Roger Twynham, sales manager for Philips and Du Pont Optical (P&D). “The growth of the CD format has not been adversely affected by consumers’ lack of disposable income — and trade suppliers are surpassing the levels predicted by the BPI at the beginning of the year. Sales of CD singles are expected to grow by 14.5 per cent this year alone.

Twynham points out that new equipment at P&O’s Blackburn plant will be brought on-line by mid-August, in time for the peak manufacturing season. The plant will turn out more than 20m CDs this year and the company intends to increase this to 30m in 1991. “But increased capacity is not just about installing new machines,” says Twynham. “In Blackburn, we have made a number of major advances in terms of increased levels of automation, cycle-time reductions and restructuring of shift patterns.”

Nimbus Records is also currently expanding its capacity both in the UK and the US. This is being achieved through a combination of improved management efficiency and a continuing investment in new machinery.

From August, Maxis Records will boost its capacity by 50 per cent (to around 33m units a year). This follows expansion of the Normandy plant owned by its associate company, MPO Discs.

“Despite being a British year and we have been working flat out,” says Davies, “But we won’t be adding too much more capacity.” The past two years have not been a happy time for CD manufacturers because the market is too small to support the plants. It is much better for everyone to expand in a sensible way with capacity keeping in line with demand and, hopefully, prices rising upwards.”

In the US market, “as a result, manufacturing prices have been moving downward in the United States, while prices have actually gone up in Europe,” he says.

Stuart Gormley, company secretary at Nimbus Records agrees, “The US market is still more aggressive in pricing. People in Europe have recognised that everybody should have a fair return. They have accepted that there is no point in driving prices down as far as they’ll go because in the end it just forces people out of the business.”

P&D’s Twynham observes, “Any downward pressure on prices is unlikely when demand is high — and we are not feeling any pressure from overseas competition at all, he adds. “A local-for-local policy seems to be developing within the industry.”

With record companies recognising that lead times and quality of service are as important as price — especially when it comes to CD singles and chart albums — and firms are offering more flexibility in the way they make their policies, “companies have realised the value of establishing an ongoing relationship with suppliers, he says. “Companies use the people who have the flexibility to cope with their needs.”

After finding their margins dramatically eroded during the rampant price-cutting of the late-Eighties, “the UK plants are still cautious about forecasting more prosperous times ahead.”

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CD METALLISATION at P&D’s plant Blackpool

Richard Burket predicts "strong growth in Europe"

Polyform’s Davies believes that manufacturers’ margins will continue to be tight, although he feels the lessons learned in recent years will enable plants to operate more efficiently and — and learn to live with lower prices. “I see the market going back to the glory days of the Eighties,” he says. “But only if we can catch a bit of a wave.”

This year, the UK-based plants expect prices to increase in line with the floatation of around 10.5 per cent, to match rising labour costs. Maxis Records, through its Normandy-based MPO Discs, anticipates a rise of six to seven per cent because of lower inflation in France.

Maxis’ Brown says: “We need to see some allowance for the fact that labour costs and raw materials have been increasing year-on-year. Given the virtual abolition of inflation in 1986 and 1987, we cannot continue to absorb these rising costs.”

Polyform’s Davies says: “There won’t be any major price increases because there is still an element of component inflation during a large part of the year. However, people looking to buy on spot this autumn will have a very tough time because there will be no spare capacity. They will either fail to secure a supply or they will have to pay a premium price.”

Some industry observers expect the smaller CD plants to continue to do well by picking up this kind of overspill business from the majors.

“Most of us have no chance of winning major contracts, but we can make a handsome living on the back of overspill business from the majors,” says Maxis’ Burket. “Our major clients are the high-street overstock.”

Polyform’s Davies adds, “The smaller plants seem to be working on the basis of overspill demand during the peak season. Any size of available plant is fine in the peak season, peaks and troughs as easily as possible. Even the smallest operations must have a customer base that is capable of placing orders throughout the year in order to offset their fixed costs.”

Polyform’s Davies points out that some of the small Continental suppliers are still attempting to undercut the majors’ prices in order to win business from the independent sector. “In the long run, these small plants will find it difficult to survive because they do not benefit from the same economies of scale as the large manufacturers,” he says.
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CD MANUFACTURING

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Fax: (010) 61 3-587-2903
Contact: Doug Ball, Theresa Ryan.
UK Contact: [0811] 741-9179.
Current Annual Capacity: 15m

AUSTRIA
DADC AUSTRIA
Tel: (010) 43 6246 2260
Fax: (010) 43 6246 2090
Contact: Peter Zwick
Current Annual Capacity: 50m

KÖCH INTERNATIONAL
Tel: (010) 49 5634 6444
Fax: (010) 49 87-725 4759
Contact: Ralph Groppe
Current Annual Capacity: 8m

BELGIUM
INTER SERVICE PRESS
Tel: (010) 32 1-6568362
Fax: (010) 32 1-669477
Contact: Mr. Schmidt
Current Annual Capacity: 6m

BRAZIL
MICROSERVICE
Tel: (010) 55 11-888-1433
Fax: (010) 55 858-0794
Contact: Isaac Hens, Umberto
Current Annual Capacity: 24m

CANADA
CINRAM
Tel: (010) 416 298 8190
Fax: (010) 416 298 1012
Contact: Jacques Philosophie
Current Annual Capacity: 16m

MPO DISQUES/AMERICAN DISQUE
Tel: (010) 819 474 2655
Fax: (010) 819 474 2870
Contact: Claude Fogmenn
Current Annual Capacity: 20m-22m

CZECHOSLOVAKIA
SUPRAFON
Tel: (010) 42 2 268 141
Fax: (010) 42 2 262 562
UK Contact: Monty Presky (0727)
56806
Current Annual Capacity: 5m

DENMARK
DANDIS \nssSL LANDS
CURRENT ANNUAL CAPACITY: 8M.

FRANCE
LOR-DISC
Tel: (010) 33 2-958 4070
Fax: (010) 33 2-958 3656
Contact: Nathalie Guillenot
Current Annual Capacity: 9m

ISRAEL
CDI
Tel: (010) 9724-982112
Fax: (010) 9724-982114
Current Annual Capacity: 5m

ITALY
OPTICAL
Tel: (010) 39 2-932 56537
Fax: (010) 39 2-932 55798
Contact: Franco Repi
Current Annual Capacity: 4m

JAPAN
CBS/SONY
Tel: (010) 81 3-266-5830
Fax: (010) 81 3-235-2908
Contact: Tetsuo Morita
Current Annual Capacity: 35m

Netherlands
DURECO NETHERLANDS
Tel: (010) 31 2940 15321
Fax: (010) 31 2940 19923
Contact: Cees Stuver
Current Annual Capacity: 6m-7m

EUROPE
OPTICAL DISC
Tel: (010) 31 1-3-685-494
Fax: (010) 31 1-3-857-455
Contact: Wilma Godding/Jan
De Boer
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Fax: (010) 34 1-671 3909
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FOCUS ON IMPORT/EXPORT

Record companies hinder rather than help music exporters, who feel they often have to operate with one hand tied behind their backs. Robin Cobb investigates.

**O** 

**B**sesssed with the UK charts and anxious not to offend their overseas offices and licensees, the major record companies offer more obstacles than encouragement to independent export specialists which seek to sell their product abroad.

This is the picture drawn by Jonathan Gilbride, managing director of one of this country's leading music product exporters, Caroline International.

His bitter comment: "They would rather sell 50 copies to a chart return shop than 5,000 on export."

In many industries, export specialists are assisted by special discounts, credit terms, promotional material and priority delivery to enable them to compete in foreign markets.

According to Gilbride, none of this exists in the UK music industry. Instead, exporters are in some cases actively discouraged by being charged more for product than domestic distributors and receiving a low placing on delivery schedules.

Gilbride says his criticisms apply mainly to the attitudes of the majors. But even most independent record companies fall short of active encouragement of exports.

The problem is compounded by product from the US and continental Europe having a significant pricing advantage. There is competition, too, from UK domestic distributors and wholesalers, which are increasingly diversifying into export.

Finally, there is the continuing situation of what is virtually a ban on imports into the US, once the biggest overseas market. Although the original reason for this "ban" — the import of parallel products in the early days of CD before the US manufacturers were fully geared up to meet the burgeoning demand — no longer applies, the barriers remain.

Caroline is not alone in feeling it is operating with one hand tied behind its back. Largo Exports, which claims to be the UK's number one music product exporter, has a similar tale to tell — although it is more moderate in its criticism of the music companies.

Largo managing director Mark Ballalbon points out: "UK companies are up to 15 per cent more expensive on CD trade prices compared to their North American counterparts and about five per cent dearer than the Europeans at current exchange rates."

This has enabled the US to emerge over the last two years as the major music exporting country, particularly in new CD releases.

"The independents, and certainly the large independents such as Beggars Banquet and Rough Trade, have traditionally been supportive of exports," Ballalbon says.

"They gave assistance in terms of discounts, supply of product and the promotion of new artists overseas."

He divides the majors into two camps. There are those which understand export and appreciate its value. "Then there are those which are restricted by the multinational structures of their companies. They adopt the stance that they don't want to do anything to upset their overseas licensees."

The question has to be asked, with price competition and higher overheads of travel, transport and communications all conspire to whittle away profits, is exporting music product still a viable proposition?

Despite all these hurdles, Caroline has built up a substantial business. It has succeeded in finding other markets to replace the US, principally in the Far East, where Japan has become its biggest customer. British labels have a collectable cachet in many of these markets, despite sales being inhibited by the price competition from other countries.

"We are finding customers despite the obstacles," declares Gilbride. "In fact, about half of our customers find us because they are searching for the product. We have made ourselves known throughout the world."

TO PAGE 32 ➤
Bollabon claims that the two major exporters provide valuable services to the UK industry in introducing new artists and product to overseas markets. But, despite this, no special discounts are given otherwise.

One argument against providing export discounts is that product could find its way back into the UK market, undermining pricing structures. Both Gilbide and Bollabon dismiss this.

"In principle that is a fair point, but the discount would have to be pretty huge to cover, two-way transport costs," Gilbide comments. While Bollabon adds: "Much of what we export does not have a big market in the UK."

Bollabon also makes the point that of the hundreds of releases in the UK, only a small proportion is simultaneously released overseas or is even scheduled for release by overseas licensees.

"We are meeting a need in getting out those newer artists and un-relaunched acts into other countries," he says. "It makes a lot of sense to us. The fact that we exist proves that we are doing a job which licensees aren't doing."

At London International, director Steve Bradley says that while record companies may recognise the potential of new world markets and the costs of developing them, this recognition is not translated into support for the exporters. However, it was possible to work with independent distributors on a larger basis.

Some independent record companies handle their own export business. Gary Viner, managing director of Charly Records, says that more than half his business is outside the UK.

The company was formed 15 years ago with an international management. Chairman Jean Luc Young is French and Visser is Dutch.

"We explored into the world's biggest independent specialist music company in the country," claims Viner. "It is the specialization — in blues, rhythm and blues, jazz, Latin, rock, soul — which says. Exporting its own product means that Charly can adjust its prices to market, enabling Viner to comment that he is not experiencing significant price competition from the US.

However, Charly also distributes product from other independents. Viner says that these companies are co-operative when it is necessary to meet competitive prices in export markets.

He is upbeat about the future. "Export is the essence of our continuity and growth," he declares. "I think the outlook is very good.

"For domestic distributors, export is often opportunistic rather than a planned component of the business. But it is a big part of our business and it is growing, and price becomes a secondary factor," McWilliam says.

"For most music exports, the main markets today are those of the Far East, with Japan heading the list. In other industries the view is often voiced that Japan is an exceptionally difficult market which is subject to unofficial non-tariff barriers. But this does not appear to be the case in music product, although it takes time to develop the market."

"It has taken us 10 years to get where we are in Japan," says Gilbide. "You have to get to know your customers. A lot of people deal with us in Japan are now good friends. But initially there was a lot of hard work for very little return."

Caroline established in 1972, initially as Virgin's overseas mail order arm. This developed into dealing direct with retailers and then wholesalers and distributors. At this point the mail order line was dropped and Caroline became exclusively an export agency, enabling it now to advance the claim that it is the UK's oldest export company in the music business.

"It is still part of the Virgin group, but in the trading division rather than the music side," Gilbide adds.

Gilbide regrets the trend for the majors — and also many of the independents. "To regard direct exports as being of little significance in their scheme of things. I think they have become so complacent and bloated with the profits that the CD boom that they don't have to worry about sales," he says. "What is more important to a lot of them is their prestige in terms of putting one over on their competitors in the UK market and getting chart places."

"Our sales manager Olivier Combret says: "We treat customers well. We have a dedicated department to deal with overseas accounts. The last thing you want is a British label. But prices are so much cheaper from other sources, especially America."

American music companies have the advantage of a vast home market and lower operating costs. But Gilbide says there is more to it than that. "They have also succeeded in making their home market virtually competition-free by limiting imports. This enables them to concentrate more on their activities on overseas sales. They give a lot of support to exports — exactly the opposite attitude to British record companies."

Combret argues that export prices should not be dependent on UK dealer prices, which are generally lower than in the US, and should not be a lever which enables British companies to compete more effectively in the world market.

Bollabon points out that the British majors are often controlled from Germany or America and warns: "If UK companies can stand on their own feet and make their own decisions, in a few years' time there will be little substance to the British record business, with everything being run from Los Angeles and New York, not from tatty old Bally or Berlin."

"Thankfully, we still have a strong independent sector and there are companies like Virgin which are multinational but still British owned. UK companies should be free to make their own decisions and set their own prices without having to refer them back to headquarters in Germany and the US."

In the 12 years it has been in business, RAWL has acquired two Queen's Awards for Export. It supplies to some 40 countries, with its biggest markets in the Far East, Australia and New Zealand. "We have people wanting to release 78 rpm records, real oldies. And we have people who specialise in obscure classical releases and those who specialise in the very latest dance music."

Combret regards the Far East as almost as multinationals as its markets. French-born Anne Trumper runs a 30,000-strong territories and general manager says that he is Charlie Paulsoni, from Poland, whose background will be of additional value as the East European markets open up.

RAWL's head of sales to the Far East, Nick Podgorski, adds: "We have people wanting to release 78 rpm records, real oldies. And we have people who specialise in obscure classical releases and those who specialise in the very latest dance music."

Nick Podgorski (right) and Oliver Combret (left) sales managers

"The best prices are so much cheaper from other sources, especially America."
endangered species • • • 

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FROM PAGE 32
East is Yukiko Shimohara from Japan, she says. "We invest an incredible amount of time and effort on our information, which details new British acts, independent label releases, new trends and a whole host of special features, listing tours and special editions.

"This is part of our marketing effort and it is for East we have been able to sell very large quantities of new UK bands that sell virtually nothing here. We have also been able to sustain a continued interest in English new music.

But, like the others, she adds: "On many releases we cannot compete with the Americans on price or often on supply of stocks as well."

Damon Dixon, Lagso's head of promotions, points to the massive support from other UK industries for export which is absent in the music industry. "I spend a lot of time in negotiation with UK labels for overseas promotions, but much of this time is spent explaining just what the potential can be — with the right kind of support."

Cost factor in UK imports

WHILE EXPORTS to the US are no longer possible in significant quantities, the UK is relatively open as an import market. However, there is a cost factor.

Other than within the EC, where conditions are more relaxed, importers must obtain a licence from the MCPS (Mechanical Copyright Protection Society) and purchase royalty stamps for each item. There is a ban on the import of records in the catalogues of BPI (British Phonographic Industry) member companies without the specific permission of the companies. The alternative is for the importer to have the permission of every publisher and record company whose material it wishes to import.

This system effectively prevents the unauthorised import of parallel products and the UK record industry has been asked to adopt a similar system. But the Recording Industry of America Association (RIAA) and the Harry Fox agency, which represents a large segment of the US industry, have turned down the suggestions.

A raw over imports from the US has blown up between Greyhound Records, which looks to that coun-

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Exports are minimal for us but imports have been a growth market," he says.

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Steve Humphrey, imports general manager at Windsong, says that there is demand for imported vinyl but supplies are scarce. He attributes this to the policy of record companies of "killing it off before it is required," especially in the States. Vinyl imports still represent a large part of Windsong's imports but it is necessary to place orders on the initial pressing, although there is still some availability from independents.

He notes that 12-inch is not a problem, since large quantities are usually pressed. However, there is a scarcity, particularly of dance albums in vinyl and demand exceeds supply.

Generally, product from the US is cheaper than that from Europe, where — due partly to unfavourable exchange rates — costs have risen by about 20 per cent in the last year.

But Charly's Joop Visser notices an increase in relatively cheap imports from Europe in back catalogue. "There is a lot of jazz about at the moment," he comments. "In many cases it is just too cheap to compete and we have to let quality prevail."
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PRS gears up for the Nineties

by Dave Leving

An increase in income of 127 per cent for 1989, comfortably ahead of inflation, meant last week's annual general meeting of the Performing Rights Society took place in a confident atmosphere.

PRS chairman Donald Mitchell said the Eighties was a decade when, in real terms, the royalties distributed to publishers and writers rose by over 70 per cent. In comparison, the value of UK record sales showed a 60 per cent rise between 1980 and 1989.

In a wide-ranging speech to the AGM, Dr. Mitchell also looked 10 years ahead, asserting that PRS "is well-equipped and busy equipping itself for the new century." He cited in particular PROMS, the new £1m integrated computer system for membership services which will be on-line in 1993, and the plans for a network of regional offices, of which the West Midlands is the first.

In the meantime, however, PRS has to face the Nineties. Discussions at the meeting, and the statistics contained in the new edition of the organisation's yearbook indicate that there are some hard decisions and battles ahead if the organisation is to maintain its impressive rate of growth.

The established pattern of broadcast in the UK is almost certain to be significantly modified in the next few years and PRS, like other music industry bodies, must have mixed feelings about this. In recent times, the collecting society has enjoyed for more success in licensing the BBC and commercial radio than it has with the ITV companies. While there is a new three-year deal with ITV worth £1m a year plus an inflation-linked element, Mitchell said the television companies have refused to move to a system of payments based on a percentage of net advertising revenue, as exists with radio.

After 1992, of course, there will almost certainly be a new independent TV group to negotiate with, a situation which should give PRS hope it can establish the percentage-of-revenue principle for the future. One positive sign is the new agreements with BSkyB and Sky, which this year will bring in £1m.

PRS has also made a new compromise agreement with the BBC which will itself undergo conversion in the years to come. Also included, it is made more complex by a formula which relates the payment to the budgets of the BBC's domestic radio services. If they are cut, so will be the royalties. Mitchell says that while the 1990 payment of £2m for all BBC uses is slightly lower than that paid in 1989, the alternative to this deal would have been a costly reference to the Copyright Tribunal.

That body, set up by the 1988 Copyright Act, is already playing a role in the future of PRS. It has already delivered a disappointing verdict on the tariffs for discotheques, which the PRS will appeal against in the High Court, and currently the Tribunal is hearing a reference by the Club and Institute Union against the new PRS tariff for live music in clubs.

Referring to the recent appointment of copyright experts to the Tribunal, and to the possibility that it will "show more interest than it has hitherto done in European and other foreign comparisons," Donald Mitchell expressed cautious optimism that PRS has "perhaps grounds for hoping that the tide may turn in the coming decade." As just as well as these continuing tussles with music users will be the resolution of ongoing internal issues for the PRS, notably those involving the balance between pop and classical interests, and the need to refine methods of distribution.

Both dimensions are involved in what Dr. Mitchell carefully calls the "augmentation" of royalty payments for live performances of classical works. This is the age-old system by which such payments have been subsidised from PRS's much greater income for pop repertoire. In 1989, only £330,000 was collected from classical concert promoters but £1m was paid out to composers. The arrival of a number of younger pop publishers on the PRS board of directors has brought criticism of this subsidy to a head, to the extent that it seems likely it will be phased out in the years to come.

As a first stage, the PRS has agreed a new tariff which will double the PRS income from classical concerts by 1992. However, Mitchell says that this does not mean that royalties distributed under this tariff "will necessarily rise in the same proportion".

There will be different distribution problems ahead as local commercial radio grows and differentiates in the UK. The days when one could assume that a small sample of ILR stations typified that the network were gone. The arrival of jazz, black music and "gold" stations mean that composers and publishers in those areas will require detailed accounting of exact plays on new stations.

Finally, there is the issue of the composition of PRS's board of directors itself. In recent months, there have been heated discussions about the imbalance between pop and classical publisher representatives, but equally pressing is the "missing generation" of pop songwriters. A glance down the list of writers-directors shows a strong representation from the Sixties and Seventies, and mass exodus Greenaway, Bickerton and Murray have done an excellent job.

But PRS ought to have a voice from among younger UK songwriters. Perhaps there's a job for BASCA here, to encourage new blood to join the candidates for next year's elections.

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THE PRS AGM is normally a pretty staid affair, with the general tone of the speeches being a Grace Brothers joke: "You've all done very well." All that was shattered at last week's meeting (p1) with the high feelings engendered by the TV-corcion debate. At one point, PRS director Joseph Horovitz accused TV companies of "fundamental greed" while John Craig of Euston Music claimed the vote on possible TV companies was "the greaest decision of its time."

Robert Montgomery, managing director of MCA, responded: "I was a bit taken aback by Mr Horovitz's comments." Mr Montgomery also revealed that the 100 companies to ask about MCA's new schedules (p1) were not a random selection. "We've got the independent publisher who came within a click of being bought by CBS Music early in the year, now seems even closer to a deal with EMI Music,..."

Rumours about Pete Rezor seem to be coalescing in consistency - but Dooley still says he believes all the facts. He will insist on seeing the wrong story of Rezor's departure from PolyGram within a Platinum disc.

THE REDUNDANCIES at RCA (p1) are frightening. After half-a-decade of sustained growth, the music industry is now having to face the prospect of stagnation or recession. It would, after all, be foolish to assume that the current economic climate will affect every other industry in the UK and leave music untouched. Fortunately, the economy is still well enough to produce a Knobwaster 90 on the way to achieving its financial targets for charity. Dooley hopes there will be some charity extended to the EMI staff who are facing the Ireland-Ireland game in a test in the guest area while Paul McCartney was on stage. Rumours of mass resignations of PolyGram Music amount says MD Lucien Greuge, to the departure of general manager Peter Lawson, who is to be replaced. Another man in a similar position is Mike Shaft, sometime MD of Manchester and the Manchester branch of Suntex. Having been knocked, he was reinstated, and is now gone again. At his own volition. Confirmation of confirmation were needed: Lord Chalfont, speaking at the Radio Festival in Glasgow, and one of the national, commercial radio stations "will most likely be gone..." Announcing his beefed-up Sonnet label (p2), MD Rod Beech covered his apprehensions by looking under his "the bus stop bussiness of CBS - we missed this one, but there'll be another along soon from New York".

DOOLEY’S

DIARY

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MUSIC WEEK

Backtracking

Record Retailer, 15 July 1985

Described as bringing "space-age technology to the music radio business for the first time", a new US computer is said capable of predicting with 98 per cent accuracy the chance of a record becoming a chart hit. London dealer Tony Monzi installs world's first automatic record vending machine, hosting 125 singles at his Finchley Road store. TV show Thank Your Lucky Stars celebrates 200th edition in four years, having featured more than 29,000 bands.

Music Week, 14 July 1975

Lilian Bron becomes first woman managing director of a record company, family-owned Bronze Records. Bertelsmann-owned Ariola Records enters US with office run by former ABC executive. Jay Lasker and Howard Stark are among the UK's leading copyright experts, appointed to re-open and run ASCAP London office. RCA switches from vans to car-based sales force. Jonathan King throws party to celebrate 10 years in the music business.

Music Week, 13 July 1985

David Simons appointed Phonogram MD from same position at Ariola, where he is replaced by marketing director Brian Yates. Record Mirror is re-launched as glossy RM aimed at "the middle ground" between Smash Hits and traditional pop papers. Promoters of peace festival to mark 40th anniversary of Hiroshima bombing under fire from UK investors who want to know what happened to their money. After six months of discussions, dealers block BBC bid to bring forward Gallup chart publication from Tuesday to Sunday. Jonathan King throws party to celebrate 20 years in the music business.
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DANCING TO a new beat: These days companies are trying much harder to get their mixes right for the clubs and DJs form part of the A&R picture

Jocks gain the whip hand

As more and more records make the charts without national radio help, club promotion is coming into its own. Ian McCann reports on the club pluggers emerging from the twilight

CLUB PROMOTIONS is a rat-race — a 25-hour job in a 24-hour day. And, with the rise of a dance-dominated chart, the task is getting harder; labels don't just expect the company's clubman to get the record played in clubs, they want those clubs to make it a hit. Only a lunatic would do the job, or a club promotions person.

A club plugger will probably have been a DJ. They must be prepared to be treated like an A&R man, a press officer, a radio PR, a fraudster when it comes to expenses claims, and they must show an enthusiasm for heavy metal when their hearts are in a hot tub with Anita Baker. They must be trained in the translation of hieroglyphics on DJ's reaction reports. They are invariably treated as hustlers by club doormen. They must be polite to those who believe that 200 white labels recorded on an answer-phone will make their act the next Adamski. When the phrase "the patience of Job" was first coined, the job in question was club promotions.

Despite these difficulties, club promotions is a powerful part of the pop industry. It is becoming more and more common for records to hit the charts without any help whatsoever from national radio. And as club music grows in strength, so do the people that promote it. Moreover, firms are queuing up to open club departments.

But what does a club promotions company offer to a client? "Ultimately, the main aim of what we do is to get records into the national charts," says Ian Tichen, of Rush Release. "The way of doing that is to bring the record to the attention of people who wouldn't hear the record otherwise, to persuade them to take a chance by approaching them and the record in a different way."

All club promo people emphasise that theirs is a more direct way of reaching a DJ than a record company's. "We can talk to DJs in a way that a record company can't," says Tichen. "Most of us have been DJs, and that provides an insight. Because we're independent we don't need to go along with company politics. It's not a question of being more honest, but we've got the time to do our job."

Five years ago club promotion was considered a peripheral part of a record company's link with the consumer. The rise of club promo power coincides with the rise of the DJ. As Woody, of RCA's in-house club department, says: "Kids don't idolise musicians anymore, they want to be DJs."

Any fool with the money to hire a sampler can make a record now, but it takes a DJ to break the record and a club team to get it to the right place. "Writers are easier to target than DJs," reckons Woody. "The ones in the clubs that fall over regularly are more accessible. There are about 650 DJs on my list, because I work a variety of product from Pop Will Eat Itself to Guru Josh."

With that spread you don't have one mailing list, you just pick people for each record according to your experience. It's pro-active when people show they like a certain type of record they get more of it. There is still room, apparently, for instinct. To get on the DJ list, all pluggers agree that reliability is vital, reaction reports must be honest, and not returned faster than the time it would take for the record to prove itself.

With such power, DJs now form part of the A&R picture, albeit via the club department of each company. "These days companies are trying much harder to get their mixes right for the clubs," says Pacific Promotions' Ken Lewis. "You do get asked your opinion as to how a specific record might work in a particular type of club and generally what you say is respected."

The nebulous worlds of the white-label introductory pressings, the fake Italian import and the exclusive DJ-only tax are also often overseen by pluggers who make it their business to spend time in shops to gauge the actions of the product. "Being the customer side of the coin is very helpful," says Woody. "Certainly, quite a lot of DJs are coming into their own. There are so many different scenes and sub-scenes and the DJ is coming up with a strong point of view."

But the DJ does not want to be just another face on the scene. "They are getting stronger and stronger," says Woody. "You tend to get the 'Here's a record, I've got nothing else, do something with it.' DJ's are more and more aware of their own impending trend. They are very creative and they are the ones making the world go round. They are the people who make the music and the direction of the music and the way people think of music. They are the ones that we work with and we work for them."

And the club plugger is the key man, the key man in the key of the dance world.
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NEW TRACKS FROM ABSOLUTE 2 MAN MACHINE
NIGHTMARES ON WAX DJUM DJUM AND LEFTFIELD
Five years ago club promotion was considered a peripheral part of a record company's link with the consumer. The rise of club promo power coincides with the rise of the DJ.

It is that hands-on style which makes a good promo company. Secret, like other pluggers, adapts its strategy according to the product, in some cases emphasising the quality and consistency of the label concerned rather than taking everything as a one-shot.

It is that hands-on style which makes a good promo company. And as Secret connects with the people who are playing and selling the music, it has an ear for a hit. As European dance music wrests international success from the Americans, a cross-borders approach is evolving. The ubiquitous DMC are starting a world record pool, enabling jocks worldwide to get exclusive mixes of UK dance product. This provides an opening for material that might be otherwise overlooked by import-shopping US DJs.

Rush Release has acted as agents to European acts like Technotronic who played in London clubs to encourage a UK deal. Now many UK promos are starting a Europe-wide service, so that holiday ravers can come home and demand the record. Music Factory's Mastermix Service has extended to promotion, a logical move when you consider that the mixes are a good promo tool in themselves.

Few would have dared predict the dominance of club product five years ago, and the promo people have had to adapt. Is life easier under the new groove-friendly regime? Pacific's Kim Lewis argues that it is. "The chart's wide open. You don't need 10 plays a day on Radio One to get in the charts. Snap proved that."

RCA's Andrew Wood, who works on Snap's records, believes that though it may be a little easier than two years ago, "it's more competitive in that everyone's making dance records". "I've got DJs on my list who are getting 60 white labels in a week. It is physically harder for a DJ to listen to everything."

Secret's Katie Bartlett believes that despite competition being stiffened, "you've got more chance of success now. The new radio franchises are helping, particularly on the mid-tempo soul stuff that was becoming really hard to work with a year ago. The opportunities are there, you've just got to find the best way to take them."

It is too soon to see if the new ILR franchises will affect the dance market significantly. And dance's chart domination is still in its infancy and may yet be cut short by the rise of the indie bands with stolen Soul II Soul beats. For now, though, it's boom time in the dance promotions business. And if the squeeze comes, it will not be the fittest, but the most supple who survive. Plus, of course, the ones most capable of talking their way around an unyielding club door-tree...
Eternal Records presents...

Danny Madden

the facts of life

Eternal Records: Jungle Brothers, Stress, Danny Dee, Slam Jam Productions, Danny Madden, Basement Boys, Ultra Naté.
12-inch becomes the rule

The DANCE boom of the late Seventies, though exhilarating and, for some, lucrative, collapsed quickly as punters tired of its clichéd and unchanging formula. Its modern-day descendant is altogether more hardy and durable, constantly changing as it maintains its stranglehold on the chart.

Its success has changed the shape of the UK singles market, perhaps forever. Twelve-inch singles, first introduced in 1976, have consistently increased their share of the market. But with the chart dominated by dance records, whose natural home is the larger format, the gap between sales of seven-inch and 12-inch singles has diminished to the point where a couple of weeks ago the seven-inch share of the market (40.1 per cent) was only marginally higher than the 39.5 per cent share posted by the 12-inch. The 12-inch would be even more popular if current BPI chart regulations did not restrict its playing time to 20 minutes.

Among the diverse and in inventive welter of dance music releases flooding the market it is possible to spot two main recent developments; rap is bigging up. The emphasis on the other side of the Atlantic has switched to albums, with a record 23 of the current Top 200 being rap discs, with some spectacular success stories.

In the UK meanwhile, dance music is still a singles phenomenon. And the successful acts are those who marry the traditional qualities of dance music to rap — and it helps if the tune is familiar too.

A prime example of an act exploiting this is Snap. Their latest hit, Oops UP, is based on the Gap Band's hitOops Upside Your Head. And MC Hammer’s breakthrough singleU Can’t Touch This, is rapped over the rhythm track from Rick James’s Seventies funk outing Super Freak. Similarly, Was (Not Was) have rendered the Temptations 17-year-old Papa Was A Rolling Stone utterly contemporary by beefing up the backing and adding a short but important rap. Betty Boo’s hit, Don’t The Do, is even bolder, using a straightforward Sixties pop hit — Raparata and the Delrons’ Captain Of Your Ship as its base.

Alongside rap’s exploitation of familiar melodies (nothing new: even the ground-breaking Rappers Delight was based on Chic’s Good Times) there’s a more general movement towards revisiting classic hits in a modern style as demonstrated by Don Pablo’s Animals’ update of Venus, Maureen’s Thinking Of You, The Chimes’ I Still Haven’t Found What I’m Looking For and Massivo’s Loving You to name just a few current chart riders.

The problem here is that since most of these remakes are geared towards the current Soul II Soul-inspired cool tempo of 98-beats-per-minute, the same songs suggest themselves to more than one act. As a result we have two versions of Rose Royce’s Love Don’t Live Here Anymore, Dionne Warwick’s You’ll Never Get To Heaven, Indeep’s Last Night A Deejay Savea My Life, and half a dozen others cancelling out each others’ chance of chart glory.

But the scene has developed at such a cracking pace over the last year or so that such setbacks can only be temporary. Now dance music is operating on such a broad base — both idiomatically and geographically, from indie bands in the North, to European house music to American rap — that some mutation will undoubtedly emerge to propel dance music further forward and maintain its high profile. The trick is knowing which way it will go.
WELLARD & WIKED
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urban dance squad
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papa dee
alison limerick
faze 1 fm
azizi
The wild child comes of age

Hip-house may lack ghetto cred and pundits' plaudits but in Europe, and now the US it's fast becoming the people's choice.

Yo Yo Get Funky, a simple, emphatic rap set to a great house beat. That same year he gave the style a name with the record Hip House. It was, bluntly, another way to get house across to an indifferent US: hip-house wanted bucks, a good time. It wasn't preaching ghetto politics, it didn't have a US-listening guard at the side of its stage.

Critics, however, reacted with caution: it was a music that didn't push the street-corner stars into the charts as the majors closed offices in the city in the early Seventies. When hip-house surfaced, people were queuing up to join a music that offered a means to break local rapping rules.

The Chicago hip-house rappers have given hip-house credibility with a young audience which re-established its charms. A recent hip-house showcase at the Riviera featured Fast Eddie, Kool Rock Steady, and Tyree brought about a packed house of 4,000. Unfortunately, 5,000 were turned away. Those sort of figures are unheard-of for a live house gig.

Fast Eddie is reckoned by many to be the next big solo rap star in the US. Arsenic Hall, the black talk show supreme, is a fan. In Canada, Eddie is already a regular on TV and star on vinyl. Kool Rock Steady is not far behind. If Eddie's image is the personable, easy-going type, Kool Rock carves his own niche with the bearing of a streetough hip-hop.

People like dancin', and they like rap, says Kool Rock. "They been waiting for a rap music you can dance to." Kool Rock's live rap set has been attracting years of waiting for a break, perhaps drawing encouragement from his rich rap's father, Afrika Bambaataa.

Behind Kool Rock, Tyree and Eddie are a melange of other rap voices waiting to be heard. Sundenace, a sharp-tongued female MC, KA Posse, featuring the sharp, nosy productions of K-Alexi Shelby, JMD; Chicago DJs Julian "Jumpin" Perez, Maxmasters & MC Action, Washington's Doug Lozy have had two UK hits.

Other acts who started off away from hip-house, such as Jive's signings Mike Dunn and Mr Lee, are now working in that field and getting the biggest US dance hits of their careers. Dunn is critical of his bash-it-out competitors, arguing that there is little artistic merit in some of the stuff parading as hip-house, particularly in Europe.

"They don't go deep enough," he says. "I'm aiming for a different direction: I'll still be doing the sample type of things but I want it to be listenable as well as danceable."

Often lyrically shallow, even when performed by New York hip-hoppers like the Jungle Brothers and T La Rock, it has been left to British rapper Silver Bullet to prove that a punchy lyric can sit on a fun beat. Antonia, from London rappers She Rockers, argues: "The music's too happy to say anything too serious. I'm not saying you can't have lyrics, but it will have to be a certain sort of subject." Fast Eddie concurs: "The feeling is different in Chicago. It's not like New York, people are out to party. Sure there are problems here but people don't need to be constantly reminded."

Predictably, in the US traditional rappers have been quick to dich the house style, despite the fact that many of the more open-minded chatters like Latifah and the Jungle Brothers have been happy to try it. Hip-house, it seems, was not "ghetto" enough for the rappers, and was not confronting the traditional issues of rap lyrics. BDP's Kool Rock Steady couldn't rap, thinking that it would be the end of the subject. Kool Rock had other ideas, and within days had issued "You Ain't Nobody, a brilliant counter-attack on the BDP mainman. "I couldn't let him get away with it," says Kool Rock. "You have to stand up for yourself. He's in it for the money same as anyone else."

Hip-house rappers are proud enough to stand up for themselves on record, but Kool Rock dismisses the idea of political lyrics. "I don't like that. That's a form of prejudice. Those cats are comin' out with black fantasies and black music that makes me very uncomfortable. There's too many of them doing it. I can't help that the government ain't doing a job, there ain't no reason to put that in music." Tyree is another rapper who doesn't see a Public Enemy emerging from house. "I don't think so. It may happen, but I've yet to see any evidence of it."

The rise of political lyrics has been central to rap's ability to survive, and hip-house will have to be equally adaptable. And adapting it, last year Kool Rock issued The Other Side Of Me, a single bedecked in "Explicit Lyrics!" warning stickers. There is an NWA-styled shaped album in the can, provisionally entitled America's Most Wanted. An outlaw hip-house is head- ing this way slowly but surely, the bastard offspring behaving like a bastard.
A&M introduces: a new i-d for dance

Imminent:

Awesome 3:
Hard Up

The Crew:
featuring
Freedome Williams:
Get Dumb

Lance Ellington:
Love Scared
Parts I & II

L.A.Mix:
Coming Back For More

Brenda Russell:
Kiss Me With The Wind

Sting:
Englishman In New York
The Ben Liebrand Mix
Packaged to perfection

Compilations have brushed off their tired Eighties image and are cashing in on the dance bonanza. Andy Beevers examines the spruced-up majors and underground specialists which have somehow managed to exploit a fragmented and fickle market.

The rise of dance music during recent years has led not only to an increase in sales of dance compilations, but has also seen new players enter the arena, as well as changes in the types of albums on offer.

The market is large enough to support a wide range of product. At one extreme are the TV-advertised dance compilations that feature almost entirely chart hits, such as Now Dance and The Right Stuff. At the other end of the spectrum is the Warehouse Raves series which concentrates on underground floorfillers, and only contains a couple of hits on each edition. Despite being produced by a small indie label with limited promotion budgets, all three volumes of Warehouse Raves have made the Compilations Top 20 chart.

In between these extremes are TV advertised collections containing a mixture of hits and underground tracks, such as the recent Skinhead and Right To Party albums and the very successful Deep Heat series. The TV advertising of such relatively left-field LPs is a new development that has only been made possible by the increase in the popularity of house music. The club-oriented profile of the tracks included on such compilations is similar to that of the Streetsounds collections of the last decade, but the sales are much higher. All seven Deep Heat LPs have made the top two of the Compilations chart, with most of them reaching the number one slot.

The segmentation of the market is illustrated by the fact that Telstar has launched another series of dance compilations to run alongside its Deep Heat collections. Neil Palmer, the company's A&R director, says that Deep Heat was originally set up in 1988 to focus on dance records that were not necessarily hits. However, as the popularity of dance increased, more and more of the records on the albums were crossing over into the charts.

Now the company has launched the Get On This Series to cover the more commercial end of the market, allowing Deep Heat to concentrate on the less commercial end of the market.
After only one month, the critically acclaimed album is nearly gold. "TRUE LOVE" is the new single, available July 16th with special mixes from The Chimes & Louie Louie. The 7" includes a previously unavailable track and the 12" includes the in demand Red Zone Mix of "Stronger Together." Awesome. CHIM 2/T2/C2.

THE PASADENAS

Hot on the heels of "Love Thing" is the summer soul smash "REELING" - with 12" mixes from David Morales, Joe Dworniak and Bruce Forest. CBS PASA T5. Taken from the forthcoming album due at the end of July "HAVE YOU TIME". CBS 467023 4 2 1

THE CLASH

The legendary band are back with a 1990 re-mix entitled "RETURN TO BRIXTON" burning the Bass in every club in the U.K. Specially mixed by Jeremy Healy. Further mixes are included on the commercial 12". Essential. Available July 16th CBS 656072 6.

BEN LIEBRAND

The remix maestro delivers his debut solo project "STYLES." (EPC 466718). This forthcoming album will emerge as the dance album of the year. Jammed with hot dance floor singles, we lead with "I WISH," the version of Stevie Wonder's classic, already blasting dance floors from the 12" promo. A major hit single. Available July 23 EPIC.

Album News


AND NEW NICE PRICE RELEASES:--


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LET THE ARTISTS SPEAK

FORTHCOMING PROJECTS:--


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STEVE RIPLEY
Dance Music Marketing Manager.
NIGEL WILTON Promotions Manager.
DAWN LOBBAN PA.
The market for TV advertised albums is getting particularly crowded. In one five-week period earlier this year there were four such dance compilations launched.

David Brooker who runs Rumour Records, the label responsible for the Warehouse Rovers series. He believes that the majors are concerned they will be shown to be out of touch if someone else beats them to releasing one of their tracks which has been given a new lease of life in the clubs.

If the majors offer little joy to the producers of dance compilations, then the independents are a god-send. They have proved themselves very capable of taking dance music into the charts and are usually keen to license their tracks for such LPs. Brooker, whose Rumour label has had big hits with Rich in Paradise and Venus, says that it is an important source of income. "An independent can expect to pick up around £30,000 in advance fees for licensing a hit single for use on compilations," he says. He also believes that having a track on a compilation can be a useful form of promotion in the dance market. "It does not necessarily kill sales of the single," he says. "It can boost sales at the 12-inch in particular."

Palmer reckons there is much less red tape involved in dealing with an independent compared to a major, which is important when timing is so crucial. An alternative way of bypassing the majors is to license tracks for a compilation directly from European and US labels before they have been snapped up for a single release by a big UK label. An example of the latter is Pianogro by Pianogro, which was licensed from the Italian Discomagic label for the new Upfront 1 compilation before...
massive attack

wild bunch

circa
The majors are reluctant to license tracks to compilation specialists because most are involved in their own series. They only relent several months after the hits have been in the charts, rendering them virtually useless in the fast-moving dance market.

One way in which companies are targeting specific audiences is by linking up with youth magazines. Chrysalis has just launched its Smash Hits Rove LP which contains a chart orientated, but nevertheless credible, selection of tracks culled from a variety of labels. While this LP is being sold through the shops in the normal way, Rhythm King's compilation for Sky magazine is initially only available by mail order to the readers of the magazine. The LP contains a mixture of hits, previously unreleased tracks and some more left-field tracks from the Outer Rhythm offshoot label. An interesting way of raising the profile of a compilation, while also generating revenue, is explored by Telstar with its latest Deep Heat compilation albums. The label has entered the world of merchandising. Barry Watts, the company's sales director, says that the Deep Heat series has created its own identity and built up its own audience. The company is now offering a range of T-shirts, sweat tops, trousers, shorts and baseball caps, all bearing the record's name and sun logo. Mail order forms for the clothing, which is modelled by the dancers in the latest ad, are included with each copy of Deep Heat 7.

Labels are exploring ways of raising the profiles and revenues of their compilations by entering into merchandising deals.
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Acid is dead. Long live acid

Ian McCann looks at the latest manifestations of a genre that refuses to lie down and die.

** Chicago house has not died, but it has mutated into several subdivisions. The smallest of these is Stick Music, a mad sound of raw ferocity and mesmeric repetition. Stick Music cannot be bought yet, but it will appear in its own weird time.**

The prime mover on the Stick scene is K-Alexi Shelby. As leader of the KA Posse he makes agreeably tough hip-house records (page 8). As a quiet, smiling genius he invented Stick music.

It has the brutality of acid and a perverse logic in its melodies. If someone was to describe it as music made by a forest-dwelling people who happen to have invented the silicon chip, you might believe it. Shelby has little to say about his invention, he can't explain it, but it's "just how I feel music should sound".

Signed to Chicago indie DJ International — which has already had success with Joe Smooth, Tyree and Fast Eddie — should K-Alexi put together a whole album of Stick, chances are the label will find a way to market it.

He already has competition: labelmate and local radio celebrity Martin "Boogiemer" Luna has his own strange brand of instrumental house in demo form that will doubtless also get a woodsy brand-name.

Ambient house was supposedly invented when The KLF (as The Timelords) took the rhythm section off Gary Glitter's version of their number one hit, Doctorin' The Tardis, and found the result pleasant and much more easy to relax too.

Last year they made a sample-soaked early Pink Floyd-ish album called Chill Out, which, they claimed, was basically house music with no drums and designed to listen to in a post-rave pre-coma state.

**Neutron 9000's The Greenhouse Effect LP is a prime example of ambient house — post rave and pre-coma.**
MONIE LOVE • MONIE IN THE MIDDLE
From the forthcoming album Down to Earth • produced by Cox & Steele • a huge hit single from an important album.

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JULIAN JONAH • IT'S A JUNGLE OUT THERE
One of London's up & coming talents • backing vocals by Billie Ray Martin • a Frankie Knuckles mix • get the picture?

THE SOUND OF COOLTEMPO (Z) CTP19
Featuring D-Share, Innocence, Martay & DBM, Tkock, Or Quit, Adexe, Savannah, Richie Fermie, K-Y-ZE, Higher Ground, Milti, Vanilli, Circuit, Light of The World, Bzix, Mix, Touch of Soul, Tribal House

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HOTTER THAN JULY!

a summer soundtrack for 1990!
While the Chill Out album is plainly not acid house, nor is it any sort of house, Ambient took off, with "ambient rooms" appearing in London clubs and acts such as the KLF-connected Orb providing the music.

Unfortunately, many engineers and keyboard players—perhaps feeling that the acid boom had ended before they got a real run at it—have taken on board the ambient ideal and made what is basically a mild acidic house. Neuron '990's "The Greenhouse Effect" LP on Profile (green house!) is a prime example. And with the Orb covering the Eagles Hotel California ambient-style, it is only a matter of time before total audiences are back waving their arms in the air (slowly).

When an out-and-out indie group such as Tangerine add an acid bassline to one track on their eponymous dance-influenced debut album, you can be sure that acid has not died, never mind the acid-dance rock currently espoused by Primal Scream, Happy Mondays et al.

Acid is causing ripples in dance music even now. And five years hence the kids who were first exposed to its hedonistic pleasure will be bringing their youthful experiences to bear on the pop music of the time: the random throb of an electronic pulse may support the Shakin' Stevens of the future.

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Global beat goes mainstream?

Much has been made of the growing interest in world music, but does it have the potential to crossover into the dance mainstream?
Martin Aston reports

Late/Techno-Salsa meltdown. With the summer here and carnival time approaching, tropical sounds are in demand. This year's groove is dub and reggae — the first "world" music mirroring Soul II Soul's influence. Black musicians are drawing more on their African roots, from Public Enemy to Afro-Reggae stars such as Sterns' Alpha Blondie and Mango's Majek Fashek to blossoming Afro-house tracks like Tribal House's Motherland, Jay Williams' Sweet, Djum Djum's Djum Djum Beat (recorded with Richard from The Beatmasters), Jon K's Zamina and Paris-based Freddie McPablo, aka No Smoke. His sublime trance-dance groove

Karo Koro has sold 20,000 with little promotion by west London label Warriors Dance. Its fusion of African, hip-hop, reggae and soul has a uniquely British mix. But the path to crossover success is blocked with obstacles. For starters, the average world music buyer is aged between 25 and 30 and is an irregular clubgoer. The record-hungry clubgoer of 18 to 25, meanwhile, is still prone to xenophobia. For world music labels, the dance market is quite separate. "It's a specialised scene you have to get to know," says Robert Urbanus of Sterns, "like how to market the product, including making sure the product makes a lot of noise." Pretending a single is from the US, or releasing a hundred white labels to encourage mystique are marketing plots Sterns has yet to employ.

"The organic, unforced nature of African, or a Latin rhythm like Cumbia doesn't change its beats-per-minute like trend-conscious house music," he concludes. Radio One has only just flung open its doors to mainstream club grooves. But Mango's Jumbo Van Rennsen feels that re

TO PAGE 20
"We can sense house DJs are getting slightly bored with James Brown samples and house tempos and want something left-of-field," Katherine Canoville, Nation Records

FROM PAGE 19

gional radio has been quite sup-portive. The expansion of inde-pendent radio is important: Lon-don's new Jazz FM plays a good proportion of Latin music. The 12-inch remix demand of the club, however, tends to put off those DJs who've been playing "the real thing" for some time.

Many question the practice of putting a Western dance beat on a Latin or African song. Dave Hucker, who DJs six nights a week at Tango (upstairs at Raffin Scott's) takes the purist line; much global music is inherently danceable, and house remixes or fusions only water down the feel. "DJs are so con-servative and frightened to play things people dont know," Hucker complains. They've stopped being adventurous and are just playing to the lowest common denominator in order to make the most money.

"A Zairean soukous track like Diplo's Super K could be dropped in between two house tracks and people wouldn't know the difference." Mango's Von Rennsen says Hucker is right, up to a point, "but we're involved in the marketplace." "Playing music in a club is a lot easier. And what is it, watering down anyway? The music becomes something in its own right.

Although Mango hasn't been pursuing Afro-house fusions, Von Rennsen isn't against the idea. "You have to have the right mu-sic to do it. We wouldn't do a Safi Keita remix, for example. But a lot of African artists want to be in this market, so they'll make a house tune."

"But it's dangerous to change the music to suit the market because you can end up in the middle, like the Bhundu Boys who lost their sales base when they didn't read the market right and upset the old." The Bhundu Boys have been dropped by WEA, just as their Bye Bye Stemb (a Mango im-port) was described as the "best slice of Afro-house in a long time" by Sterns' monthly world

round-up Tradewinds.

Dave Hucker, Ruth Abrams appears not to want to meet the clubgoer halfway. He says he'll play Nigerian superstar Fela Kuti's new house mix. "I want to avoid house music altogether. But by mixing African with reggae, you can gradually ease people into it rather than throw it at them."

Carolee Gillett's Saturday night stint at The Umbrella Club attracts a mixed and less trendy crowd, one more likely to fill the floor to the multi-ethnic beats of Los Negrettes' Yzbi La Mouche, DJM Djin Beat and Wanda Kenya's Shakaiko (a Columbian cover of Fela Kuti's Shakara, proof that global fusion is harderly a new concept."

"They're bridge records," Gillett says. "We don't just play music of one particular style. We move through soca, reggae, both the fluent Columbia and harder American styles of salsas, Zairean soukous, which can be a bit fast for the dancers! But we can lose the floor."

"You can feel them thinking, 'where's my record I know? So we bring in the occasional house or nap track. Ye Ka Ye Me was back on the air; they make it feel part of it. It's important that you respond to rather than dictate to your audience." Nation Records has a similar

approach. Staff spent two years crating meet-eats-west house tracks, on 1989's Fuse album. Fuse I comes out in September, and covers Bulgarian, Danish, South African and local Asian house. The label has already approached Eastworks and Sterns about remixing choice African tracks, including the Paris-based Zairean Diplo's Super K. As an appreciation of a dance expert Tim Reeves, Virgin, Eastworks' distributor, is compil-ing a list of artists. We've Reeves admits he still has to get acquainted with the African sound."

The impetus has, predictably come from the independents. Justin Monnern of one-man label Justino Productions, is launching Soweto's Soul Brothers, including remixing Bazzabuya for the Euro-pean market.

After a five-year hiatus, Indiahop is looking to take Zhangro and Asia pop higher and further with a new compila-tion called ComplAsia in the autumn. Cooking Vinyl is, mean-while, about to launch a similar offshoot, Kickin' Vinyl, with dance remixes as its brief. The prospect of The Oyster Band and June Tabor covering The Velvet Underground's All Tomorrow's Parties, with a poten-tial remix by Candy Fip, may sound mildly horrifying on pa-per, but "it's roots music with the widest possible definition," ex-plains label manager Andy Morgan. A Flamenco remix is also planned.

But the majors, according to Tradewinds editor Chris Stapleton: "Don't know what to do with it. It's too big. It must be a Yugo-lavia", but we want to keep working on breaking down the barriers because we love the product."

These are positive signs that global beats are being con-sidered as the cool sound of tomorrow. The world is still waiting for another global smash to follow Lambada, but, as Charlie Gillett points out: "Nobody knew that Bomb The Bass & S'Express were round the corner, or that Paul Hardcastle's 19 would be a milestone record in sampling, be-cause not many similar records immediately followed it."

Rennsen reckons it kommt down to beats and speed. But since Paul Oakenfold is cam-paigning to slow the dominant beat to 98bpm, maybe the glob-al beat will be more than an "it's there-if-you-want-it" situa-tion.

Gillett resorts to exotic fruit as a metaphor: "Now you can buy mangoes in every grocer. But I like the process of finding stuff rather than being a fortune teller."

Of past predictions, he may have jumped the gun, but for much longer.
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MUSIC WEEK 14 JULY, 1990
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Pioneer that prefers...

In 1990, after a decade of threatening to go so, dance music has become the mainstream sound of the UK music industry. It dominates the singles charts and makes previously unheard-of inroads into the album listings, sparking off most of the trends in pop that has always been driven by rock-based sounds and artists.

Music being the creative process that it is, however, the result of this commercial triumph of a previously specialised form is that a creative cutting edge will always seek to work on the fringes rather than in the comfortable heart (or chart) land. Therefore, while dance styles rule the mainstream, there has also been seething activity at the dance specialist level. Whole grassroots scenes have sprung up, both locally and nationally, in hardcore rap, techno-house and other uncommercial promising areas which seek to provide a conscious dance alternative to what is in the charts.

The scene bears many of the hallmarks of the late Seventies indie-labels rock explosion in relation to that decade's rock-pop mainstream, of the blues/psychedelic rock underground in 1967. It pulls the youngest, newest talent from the woodwork, and creates an arena for independent-minded and entrepreneurial producers, studios and labels. One thinks of operations such as Greg Wilson's Manchester-based Murturone (home of Northern's cutting edge via the Ruthless Rap Assasins, the Kool Kuf/Network set-up in the West Midlands, or even Portsmouth's lively dance indie Domino Records, which goes down avenues defined by the clubbing tastes of the South Coast.

London, as the biggest urban conurbation of all, is naturally home to the strongest flavouring of underground dance. Labels like Music Of Life/Living Beat, Cott, Big One, G&G, Tom Tom/7&7 and many more, are all scattered around the city's various inner suburbs as polarising magnets for the metropolis' grassroots talent.

One London label which has created something of a stir with its consciously underground stance is Addis Ababa, based in north-west London's Harrow Road. The name suggests an ethnic, world music set-up to the uninitiated. But although it does indeed have some African input, the label is solidly concerned with cutting-edge dance, via acts like Bang The Party, James Harris, Lord Of Plenty, and No Smoke. It is run by producer Tony Addis, and springs firmly from his other enterprise the newly-named Addis Ababa recording studio.

Addis Ababa has been a fixture at 389 Harrow Road throughout the Eighties, having been, Addis believes, "one of the first-ever black studios in London." That may have been what attracted young black music fanatics George Michael, Wham!'s early demos, which led to their first recording deal, were cut at Addis Ababa, and a Wham! connection persisted when Addis's former secretary, Pepsi, teamed with Andrew Ridgeley's former backing singer Shirley Holliman, as Pepsi & Shay. Animal Nightlife were another crossover group who honed their sound at Addis Ababa.

Unsurprisingly, the studio became a workshop not only for Addis himself, but for other aspiring young black production talent, notable in these ranks were Kid Batchelor and also Jazzy B, on the early stages of his march to world domination with Soul II Soul.

As talent proliferated, a label for the studio's output seemed an obvious step, and Warriors Dance was launched, with distribution via Spartan Addis's intention, to which he still adheres, was that artists should not be obliged to anything whatsoever. There are no contracts at Warriors Dance."

This, presumably, is why Jazzy B is now with 10/9 Virgin and not Warriors Dance, but Addis is sensibly philosophical about what is an inevitable fact of life in the music industry. "We serve a vital role as a stepping stone for young — and especially black — musicians into the industry. We aren't a major record company, so inevitably people are going to move on. There would be no sense in trying to hold on to acts who are going to flourish elsewhere. There is always new talent waiting to be heard."

It arrives from all quarters to be heard, too. Addis receives tapes not only from the UK, but from Europe, Canada, Japan and other distant parts, with music running the gamut from deep reggae through to house to hard rap.
Despite fostering a host of big names, one underground label has stayed faithful to its role as nursemaid to fledgling talent like Jazzie B and George Michael. Barry Lazell takes a look at hardy alternative Warrior Dance Records.

Can afford to be selective, but new "signings", apart from being unfeathered by contracts, can expect the dedication of a small indie with a commitment to its chosen field of music.

"Most signings need an eye kept on them for a while," says Addis, "but we give them the freedom to grow."

The act which has grown most notably at Warriors Dance over the last year is Bang The Party, whose underground-trumpeted 12-inchers are finally to be followed by their debut album Back To Prison, due its parole in early July. Sales are confidently expected to top those enjoyed by the label's last album, the ultra-hip compilation The Tuffest Of The Tuffest (which also included Bang The Party), and the LP should also be previewed by a new remixed 12-inch from the group.

Addis is confident of wider success, too, with Warriors Dance's African act No Smoke. He is Fela Kuti-influenced, Paris-based, and works with one of Africa's best-known dance exports to Europe, Manu Dibango. "A lot of African musicians try to ignore the computer age," says Addis, "and work in isolation away from the way technology has moved dance music on elsewhere.

"No Smoke takes a different approach because he appreciates the power of the non-traditional forms and works to incorporate themes. Our recent work together has tried to fuse the London house attitude with Africa, and the mixture is exciting. The influence works both ways, though — No Smoke's Able Dance was a major inspiration for Jazzie B."

Also on the release schedule is product by a new black/white band named Captain Ritz (basically a rock band working with a Rasco lead singer; an interesting mixture of styles), and a new young solo singer whom Addis doesn't want to name as yet because he looks like being something special.

A sister label to Warriors Dance — aimed at taking a higher-profile commercial stance and thereby not compromising the hard edge of the existing label — is also on the cards. Tony Addis is pleased with the studio is a stepping-stone for young musicians.
SOME PEOPLE STRIVE, 
WHilst OTHERS DELIVER 
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