

Old school chart

Carols 2-1-22

14 JULY 1990

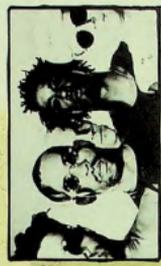
MUSIC WEEK



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Shuffling the formats . . . here's *MW's* first-ever cassette promo, stuffed with the latest and best of new talent. Bang it on the Walkman and pick out your stars of tomorrow. Many thanks to those who supplied the tracks, to the music publishers for their co-operation and to The Tape Duplicating Company for manufacturing.

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DESTRY



B. GOOD

MICHAEL ROSE



RESPECT



TIGERTAILZ



MUSIC WEEK 14 JULY 1990

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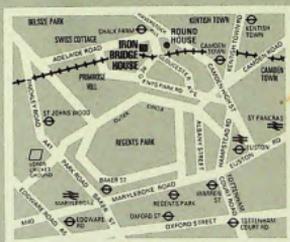
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Five made redundant as RCA tightens belt

THE DEPRESSED music market has claimed its first victims. Five people have been made redundant at RCA — and managing director Lisa Anderson predicts that the general slackness of trade will lead to more casualties of the other majors.

Asked the reason behind the RCA job losses, Anderson replies: "It's a lot to do with the current state of the market.

"The marketplace is very flat and we have to reflect that in sensible staffing structures and general expenditure. Like many other major

companies, we had a few too many staff for the amount of records we were selling."

Two of the posts have been lost from marketing, two from promotion and one from A&R.

In addition, head of A&R Richard Thomas has now made his much-noticed departure from the company.

Anderson says: "At a time when Richard's contract was up for renewal, neither Richard nor the company wanted to enter into a new, long-term contractual relationship."

Virgin blacks WEA in trading dispute

VIRGIN RETAIL is doing virtually no business with WEA as part of a trading terms dispute the Simon says it is determined to win.

Virgin managing director Simon Burke says his company will stand

its ground on the issue and that it is for WEA to reach a compromise if the matter is to be resolved.

He comments: "We are buying next-to-no product from WEA at the moment and we're not doing

INSIDE

MOVING UP THE CHARTS

A special focus on the dance scene

KING ROCKER

Jonathan King celebrates 25 years in the industry

GROWING PLANTS

CD manufacturing worldwide

MAJOR GRIPE

Do majors help or hinder — an import/export special

anything to assist them in selling records.

"It is something we deeply regret as this dispute has soured the very

TO PAGE FOUR ▶

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 mechanical 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: "To 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 in either 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 having given the MCPS the power it has by signing the membership agreement. The MCPS continue to show themselves to be people who have no understanding for the industry from which all artists, record 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 talks the MCPS is having with individual members of the BPI, the Record Manufacturers Association, the Scottish Record In-



TERRY ELLIS making his appraisal of the mechanicals debate to the BPI's AGM. Later, following new moves from the MCPS, he described the publishers' organisation as 'terrorists, trying to disrupt the industry'

TO PAGE FOUR ▶

PRS members vote to put squeeze on TV publishers

THE PERFORMING Right Society has voted to penalise publishers who fail to exploit works commissioned for film or broadcast use, in a bid to curb "coercive practices" by television and film companies.

At last week's AGM, PRS members voted by 4,371 to 1,851 to cut by half the royalties paid to such publishers.

The PRS board will now freeze the new rule for up to six months to allow time for composers, TV

and companies and programme producers to agree a code of fair practice covering the commissioning and publishing of music for film and TV.

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

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 Nordoff-Robbins organisation needs.

The second £3m of income — mostly 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 given to the artists on the bill to donate to their chosen charities.

Promoter Andrew Miller says of the sell-out show: "It was just ter-

rific. Everything went according to plan." The event ran to time until late evening but, because of the local authority's extension of the original 11pm curfew, no penalties were incurred.

The album of Knebworth 90 is due to be released by Polydor on August 6.

STOP PRESS

THE FRAUD squad is conducting an investigation concerning PolyGram. New Scotland Yard has confirmed. The Metropolitan Police decline to give any further details. No comment was available from the company as MW went to press.

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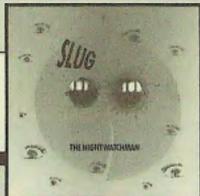
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'MCPS — Umbrella deal is worthless'

Royalties and charts divide BPI

THE BPI's annual general meeting showed the industry is divided on many of the most important issues facing it.

About the only thing which unites the industry is the belief that unity is essential.

One of the biggest problem areas is that which separates the major labels from the independents — particularly, the royalties deal with the MCPS. Paul Hallett, of Cherry Red, demonstrated that even the independents themselves are not as one over Umbrella's deal with the MCPS. "I think that a lot of us look upon the Umbrella deal with MCPS as not very good. A lot of us think it is a worthless waste of time," he said.

Umbrella's Brian Leafe countered that the decision to go ahead with the deal had been done in the open and that 30 to 40 members had already decided to take part. The BPI had argued that Umbrella should work out a separate agreement with the MCPS. But Leafe said: "The BPI does represent its larger members better than its smaller members."

The BPI's legal adviser, Sara John, said the BPI represents all its members and added in her view, the agreement is not in the best interests of Umbrella members.

Leafe replied: "I would like to suggest that we get together for constructive talks instead of meeting in this divisive way." BPI chairman Terry Ellis was bitter on the issue and criticised the Umbrella agreement. "What you have done is give the MCPS an argument to take to the Tribunal. You have acted against the interests of all the record companies in this country," he said.

Other suggestions made in a bid to ensure a more unified BPI and music industry in general came from African Records International MD Kofi Busia.

He asked the council to give some consideration to the idea of banding the BPI membership so that it takes into account levels of company turnover and therefore did not work out so expensive for smaller labels.

Busia also made a plea for the formation of an international chart and the collection of royalties from the continent so UK companies could receive a refund for their substantial input.

Home Office minister David Mellor, addressing the 160-strong meeting, said the proposed increases in the number of UK radio stations will stimulate listeners into buying more records.



DAVID MELLOR, Home Office Minister, addressing the 160-strong meeting

He said that although there is the ever-present problem of home taping, many people prefer original copies to bootlegs.

Mellor applauded the music industry for seeing change as an opportunity and not as a threat, particularly in the case of new technological developments. But, in his view, not all the changes have been desirable.

"I'm not too sure about some of the classical records having ladies draped across their instruments barring their parts on their sleeves," — he said.

The BPI's plea for an FM frequency for the new national pop radio station was brushed aside by Mellor. "The AM frequency that is being given to a pop station is the AM wave band that was being used by Radio One so you can't say that people will not listen to it," he said.

Paul Russell, of CBS, argued that the Government should be more amenable to an FM frequency. And it should give more support to the industry simply because music is one of the country's most successful exports.

"The industry is selling over 50 per cent of the popular music that is listened to in the world and yet we only have one FM station to support it. I find it extraordinary that a government should allow this to happen," he said.

Mellor was stumped by a question from FM/Revolver MD Paul Birch: would the new Broadcasting Bill prevent record companies from having a financial interest in broadcasting operations? Mellor said he would look into it.

But he did say that if he felt the bill could prevent controlling interest in broadcasting falling into the hands of non-EC countries and, to some degree, other EC countries.

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 Jayne 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 away."

"We've got 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 *MPW* awaiting for their return. Despite the odd appearance four weeks ago, nothing has come to light.

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

'Cartel still exists, only the name has changed'

TWO OF the Cartel's founding companies are this week countering the suggestion that the organisation has folded.

In response to Rough Trade's decision to become a national distributor in its own right (July 7), Backs and Revolver state: "The Cartel still exists, only the name has changed."

Revolver managing director Mike Chadwick adds: "The Cartel was a network of privately-owned companies working together for the distribution of independent labels, and will continue to do so, using Rough Trade's new international-

ly-reorganised sales system."

Jonathan Appel, managing director at Backs, comments: "After being involved in the setting up and development of the Cartel over the past 10 years, it's to be expected that we will be going on to expand and create greater sales for all independent labels."

Both companies are eager to state that, far from being mere A&R sources, they will continue to manage the catalogues of the labels they distribute.

Seminar 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.

Following on from the first Looking East & West event in Berlin last year, this year's conference will

look at the practicalities of expanding trade between Eastern and Western companies.

Looking East & West is being organised by Tribute, Suite F, The Maples Business Centre, 144 Liverpool Road, London N1 1LA (071-700 4515).

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

Review

AT BMG/RCA Records International director Christie Harwood is promoted to BMG UK International director... Changes at Polygram: Jackie Adams becomes head of national radio promotion; John Reed is head of national TV production; Rob Holden is senior A&R manager; Dave Auty is senior product manager; Jackie Fisher is product manager; Howard Brennan is assistant operations manager... Tony Bennett leaves WH Smith to become buying and marketing director for Our Price Music... At Solo, three national account managers have been appointed: Paul Campbell, Tom Carey and Doug Fryer.

● 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 Seiffride Hotel, London W1, on September 18. For more details contact Hawsemere on: 071-824 8257.

● THE APRS's pressers 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 discuss the recent case at the Great Northern Hotel, King's Cross, on Thursday (12).

● RUMOUR RECORDS is switching distribution from Pacific to Pinnacle from the end of July. The first releases through Pinnacle will be Free Spirit by Orchestra JB and I'm

Not In Love with U & The Sound Wave.

● A NEW European alliance set up by Sonet is bidding to be a major source of future hits. Continental independents Ricordi of Italy and Intercord 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 immediate 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."

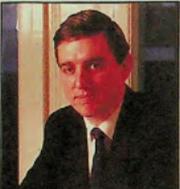
Virgin v WEA

▶ 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.



SIMON BURKE: We shall not be moved

Ellis tells MCPS

▶ FROM PAGE ONE

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 tougher," 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-BIEM rate, have attracted more than 100 applications, including some from BPI members.

MW charts

TECHNICAL PROBLEMS meant that last week's US singles chart was inaccurate, and number 97 was omitted from the UK singles chart. Number 97 should have been Precious Love by Jody Watley on MCA Records (MCA/T) 1427. We apologise for any inconvenience.

PWL admits it did not register Hit Factory name

PWL HAS admitted in court that it has not registered the name The Hit Factory but claims doing so would have taken away some of the label's "mysique".

The admission came during PWL's High Court claim against CBS in which it is seeking to prevent CBS from changing the name of its London studios to The Hit Factory London.

PWL claims it has the sole UK rights to the name while CBS contends that it has every right to use the name because the studios are now run by the owners of the Hit

Factory Studios in New York.

Although Pete Waterman's label has not registered the name, it has released compilation albums using the title and the PWL album catalogue numbers are prefixed with the letter HF.

Waterman told the Vice Chancellor Sir Nicholas Browne-Wilkinson: "I think we might have lost some of the mysique if we had traded as The Hit Factory. If we had put the name over the door it would almost have been like tempting providence to stop the hits coming."

The first week of the case consisted of cross-examination of witnesses for PWL, and these included the label's managing director David Howells, PolyGram UK chairman Maurice Oberstein and Anthony Wilson of Factory Records.

Oberstein, a former CBS chairman, said: "I associated The Hit Factory with its studio in New York but in my last few years at CBS I grew to associate The Hit Factory in Great Britain with the manifold works of PWL."

The case continues.

PolyGram CDs: 'price to reflect true worth'

POLYGRAM'S CLASSICAL CDs will be more expensive from next month, a move the company says is intended to better reflect their true worth.

Asked the reason for the rise in dealer prices, PolyGram chairman Maurice Oberstein says: "I looked at the prices of books which are selling for £14.99 to £18.99 in the same market that full-price classics sell for."

Oberstein anticipates full-price

CD prices will rise in store from £11.99 to £12.99 following the dealer price increase from £7.29 to £7.89.

Also from August 1, mid-price discs in the Baroque series will rise to a dealer price of £5.48 and budget CDs will go up to £3.64.

He says the increases are confined to classical and are not an indication of what will happen in pop.

Collins Classics up for sale

COLLINS CLASSICS is up for sale just 18 months after its flamboyant launch, and after a history of production schedule problems.

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 a host of international artists.

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

clude 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," say 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 case of Collins Classics within the current Harper Collins company policy to "dispose of all its non-core business, including its video division and its book chain, Hatchards."

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 Morrish.

"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

CHRYSLIS 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.

World BRIEFING

LOS ANGELES: Various sectors of the US music industry are rallying for 2 Live Crew in the group's battle against censorship and the issue of record labelling. NARAS has already announced plans for a concert and protest march in support of free expression; other industry representatives are calling for artist and label boycotts of any areas thought to be anti-music industry stances; and the RIAA has offered a "friend of the court" legal brief in regard to the 2 Live Crew appeal against a federal judge's obscenity ruling.

NEW YORK: In a surprise move, Atlantic Records is believed to have set up a partnership deal with Luke's Records, the label that released the controversial 2 Live Crew album and which is owned by Luther Campbell — a member of 2 Live Crew. The deal will see all of the label's product being channelled through the WEA system. The first release under the agreement will be a single, Banned in the USA, by Luther Campbell.

OTTAWA: Stan Kulin, president of WEA Canada, is hitting back at criticism that high CD dealer prices are responsible for a downturn in retail sales. He says companies are making every effort to reduce prices and in the case of WEA, CBS, BMG and MCA have already done so.

LOS ANGELES: Music retailers are being offered legal support over the selling of records bearing the standardised parental advisory label. In the wake of the music industry's agreement to voluntarily sticker certain recordings, Capitol Records is seeking to ally dealers' apprehensive when ordering stickered releases by offering free legal support. The company argues that stickered is resulting in a repression of the artist's right to freedom of expression.

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PolyGram pricing farce

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.

Retailers 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.

Gallup 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 PolyGram 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

'It was our mistake. The cassette single should have originally gone out at the higher price . . . this whole problem will be sorted out' Michael Letchford, Decca Classics

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."



Pavarotti: 'we was robbed,' say dealers

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

Angry retailers called PolyGram "head off" after receiving a letter saying the company would re-invoice at the correct price at the end of June. However, Michael Letchford, Decca Classics director, says the company will re-invoice at the correct price at the end of June. He says the company will re-invoice at the correct price at the end of June. He says the company will re-invoice at the correct price at the end of June.

PAVAROTTI PALAVER: dealers cry foul

Listening booths make a comeback

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 694850.

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US TOP FORTIES

SINGLES

1	1	STEP BY STEP, New Kids On The Block	Columbia
2	3	SHE AIN'T WORTH IT, Glenn Medeiros	MCA
3	5	HOLD ON, En Vogue	A&R
4	7	I'LL BE YOUR SHELTER, Taylor Dayne	Arista
5	8	CRADLE OF LOVE, Billy Idol	Chrysalis
6	2	IT MUST HAVE BEEN LOVE, Roxette	EMI
7	10	RUB YOU THE RIGHT WAY, Johnny Gill	Motown
8	11	ENJOY THE SILENCE, Depeche Mode	Sire
9	13	THE POWER, Snap	Arista
10	4	POISON, Bel Biv DeVoe	MCA
11	14	GIRLS NITE OUT, Tyler Collins	RCA
12	6	DO YOU REMEMBER?, Phil Collins	A&R
13	15	WHEN I'M BACK ON MY FEET AGAIN, Michael Bolton	Columbia
14	17	VISION OF LOVE, Mariah Carey	Columbia
15	9	HOLD ON, Wilson Phillips	SBK
16	18	MENTIROSO, Mellowmax Ace	Capitol
17	12	READY OR NOT, Ahar 7	Virgin
18	24	YOU CAN'T DENY IT, Lisa Stansfield	Arista
19	24	KING OF WISHFUL THINKING, Go West	EMI
20	25	MAKE YOU SWEAT, Keith Sweat	Valentertainment
21	27	DON'T GO AWAY MAD, Mafay Cru	Elektro
22	16	U CAN TOUCH THIS, M.C. Hammer	Capitol
23	20	VOGUE, Madonna	Sire
24	33	IF WISHES CAME TRUE, Sweet Sensation	Atco
25	34	HANKY PANKY, Madonna	Sire
26	29	BAD OF THE HEART, George LaMond	Columbia
27	23	THE HUMPTY DANCE, Digital Underground	Tommy Boy
28	19	SITTING IN THE LAP OF LUXURY, Louie Louie	WTF
29	36	COULD THIS BE LOVE, Seduction	ABM
30	1	COME BACK TO ME, Janet Jackson	ABM
31	1	EPIC, Faith No More	Slosh
32	1	JERK OUT, The Time	Polygram
33	21	NOTICE ME, N4ki	Getten
34	39	PURE, The Lightning Seeds	MCA
35	30	SENDING ALL MY LOVE, Linear	A&R
36	1	UNSKINNY BOB, Poision	Enigma
37	1	POSESSION, Bob England	Epic
38	35	KISS THIS THING GOODBYE, Del Annin	ABM
39	26	CHILDREN OF THE NIGHT, Richard Marx	EMI
40	1	I DIDN'T WANT TO LOVE YOU, Heart	Capitol

ALBUMS

1	1	PLEASE HAMMER DON'T HURT EM, M.C. Hammer	Capitol
2	2	STEP BY STEP, New Kids On The Block	Columbia
3	3	M BREATHELESS, Madonna	Sire
4	7	WILSON PHILLIPS, Wilson Phillips	SBK
5	6	POISON, Bel Biv DeVoe	MCA
6	4	PRETTY WOMAN, Original Soundtrack	EMI
7	1	DO NOT WANT WHAT I HAVEN'T GOT, Smead O'Connor	Chrysalis
8	8	VIOLATOR, Depeche Mode	Sire
9	3	JOHNNY GILL, Johnny Gill	Motown
10	9	BIGADE, Heart	Capitol
11	10	SOUL PROVIDER, Michael Bolton	Columbia
12	14	I'LL GIVE ALL MY LOVE TO YOU, Keith Sweat	Valentertainment
13	1	...BUT SERIOUSLY, Phil Collins	A&R
14	11	SHUT UP AND DANCE, Paula Abdul	Virgin
15	15	CHAMBER, U2	Chrysalis
16	16	JANET JACKSON'S RHYTHM NATI 1814, Janet Jackson	ABM
17	19	PUMP, Aerosmith	Getten
18	18	PASSION AND WARFARE, Steve Vai	Relativity
19	20	AMERIKKA'S MOST WANTED, Ice Cube	Priority
20	17	NICK OF TIME, Bonnie Raitt	Capitol
21	21	VOL II - 1990 A NEW DECADE, Soul II Soul	Virgin
22	26	BORN TO SING, Evie Vegas	A&R
23	24	THE END OF THE INNOCENCE, Don Henley	Getten
24	22	FEAR OF A BLACK PLANET, Public Enemy	Def Jam
25	23	AFFECTION, Lisa Stansfield	Arista
26	25	STICK TO IT YA, Slaughter	Chrysalis
27	32	THE REAL THING... Faith No More	Slosh
28	28	DR FEELGOOD, Mafay Cru	Elektro
29	1	A NIGHT ON THE TOWN, Bruce Hornsby & The Range	RCA
30	27	SEX PACKETS, Digital Underground	Tommy Boy
31	1	MARIAH CAREY, Mariah Carey	Columbia
32	29	HELL TO PAY, Jeff Healey Band	Arista
33	30	CAN'T WAIT, Taylor Dayne	Arista
34	34	LET THE RHYTHM HIT EM, Exc B & Rokim	MCA
35	35	THE REMIX ALBUM, A&R	Arista
36	36	AS NASTY AS THEY WANNABE, The 2 Live Crew	Skywalker
37	33	FOREVER YOUR GIRL, Paula Abdul	Virgin
38	31	TEENAGE MUTANT NINJA... Original Soundtrack	SBK
39	35	THE REVIVAL, Tony Tooni	Wang
40	1	AFTER 7, Ahar 7	Virgin

Charts courtesy Billboard, 14 July, 1990 • Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

SELL THROUGH

PRELAYS

by Selina Webb
 THE HOOVES pounding, hearts thumping history of the racecourse has been packaged into a series of videos by Virgin Video.

The first trio of titles in its Great Race series are released on July 13. They feature archival footage and commentary on the history of the King George VI And Queen Elizabeth Diamond Stakes; the Prix De L'Arc De Triomphe and The Eclipse Stakes. The fourth, The Derby, is still in production as it includes footage from last month's race. All titles have £13.91 dealer price.

From heroes of the turf to Cartoon Superstars: Bugs Bunny, Daffy Duck, Woody Woodpecker, Porky Pig, Felix The Cat and Tweety Pie star in the remainder of Virgin's July 13 releases. Five tapes, each running for around an hour, showcase vintage cartoon capers from the popular children's characters. Each has a £4.86 dealer price.

A gentle comedy about self-discovery and an Oscar-nominated role of childhood in a small Swedish village lead Castle Hendring's releases for July 16. I've Heard The Mermaids Singing and My Life As A Dog head a varied bill which also includes Kremen The Movie, John Carpenter's Dark Star and Ronald Reagan — The Truth About Communism, a 1962 'reel under the beds' anti-communism propaganda special.

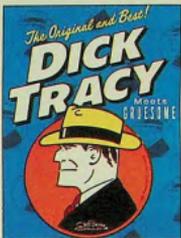
Hymn-singing enthusiasts have a treat lined up from Video Gems which is releasing a compilation of highlights from Harry Secombe's Highway programme on July 23 alongside four videos in its Champagne Years series which features news and curiosities from 1940, 1950, 1965 and 1969.

The Video Collection and LWT are strengthening their recently signed agreement with the July 16 release of three new titles. The full-length pilot responsible for the successful TV series London's Burning: The Movie is joined by Scoop which is based on Evelyn Waugh's novel and more Agatha Christie intrigue in Poirot: Peril At End House. For sports fans, VCI is releasing two further volumes in its Jackie Instruktor golf tapes plus, for cricket fans, Geoff Boycott's Greatest England Team. Completing the VCI line up are Laughing With Des O'Connor, the Freddie Starr Comedy Express and, for children, Vicky The Viking; The Contest And The Trop and Alice's Adventures In Wonderland.

Michael J. Fox shakes off his Mr Clean image to play a cocaine-smoking club crawling speeder in Bright Lights Big City. The film leads Warner Home Video's July 16 release package which also includes Switching Channels starring Kathleen Turner and Christopher Reeve.

Labels arrested by Dick Tracy hype

THE HYPE surrounding Disney's Dick Tracy is already rubbing off on the video industry.
 Two sell through labels are putting out Dick Tracy product this month, both promising far-reaching marketing campaigns to coincide with the arrival of the film starring Warren Beatty and Madonna.



CLEVER DICKS: Wienerworld's Dick Tracy video packaging includes on-pack offers

Wienerworld has acquired exclusive UK distribution rights to the original four Dick Tracy films which brought the comic strip sleuth alive on screen in the Forties.

Managing director Ion Wiener names "oppeal to the collector" as the cornerstone of its consumer campaign. On-pack offers of T-shirts and posters and an extravagant inlay which opens out into an original Forties poster reproduction are features of the campaign. BBC TV's Film 90 is due to include the videos on its Beatty special scheduled to air on July 17, while competitors have been placed in The Daily Mirror, The Star, Empire Magazine, Time Out, The Evening Standard and GLR.

Parkfield Publishing is promising a £150,000 marketing spend to back the release of its three volumes in the Dick Tracy Show series. Each hour-long tape includes 12 episodes from the cartoon series and Parkfield'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 Parkfield director of publicity Judy Knowles. "In the States, orders for 100,000 units were taken in the first four days of its trade releases, and we are expecting a high level of interest in the UK as well."

SELL THROUGH VIDEO

Description		Timing/Dealer Price	
1	2	ET — THE EXTRA TERRESTRIAL Sci-Fi/110 min/£6.95	CIC VHR 1318
2	4	20 CALLANETICS Special Interest/60 min/£6.95	CIC VHR 1335
3	12	NEW KIDS ON THE BLOCK Mus/50 min/£6.95	CMV 49030-7
4	2	4 THE UNTOUCHABLES Action/114 min/£6.95	CIC VHR 2288
5	6	3 FRENCH AND SAUNDERS: The Video Comedy/81 min/£6.95	BBC BBCV 4306
6	5	3 YOUNG GUNS Western/120 min/£6.95	Vestron VIA 17198
7	7	6 THE EVIL DEAD Horror/90 min/£6.95	Palace PVC 2118A
8	4	4 HELLRISER Horror/89 min/£6.95	New World SNW 1038
9	10	2 DIRTY DANCING Dance/120 min/£6.95	Vestron VIA 15223
10	1	1 SIMPLE MINDS: Verona Mus/90 min/£6.95	Virgin VVO 610
11	3	20 THE BLUES BROTHERS Comedy/127 min/£9.04	CIC VHR 1382
12	11	15 BEGINNING CALLANETICS Special Interest/20 min/£6.95	VHR 1380
13	10	1 LUCIANO PAVAROTTI: Pavarotti Mus/127 min/£6.95	Musical Video Coll. Inc. MVC 200
14	9	2 LIZZIE WEBB'S COMPLETE TUNNERS... Special Interest/40 min/£5.56	Video Collection VCL 6087
15	2	1 THE RUNNING MAN Sci-Fi/97 min/£6.95	Braywood/Video Collection VCL 3321
16	16	2 THREE MEN AND A BABY Comedy/93 min/£6.95	Touchstone D465852
17	14	2 THE 'Y' PLAN Special Interest/80 min/£6.95	Virgin VHR 853
18	9	3 COMING TO AMERICA Comedy/110 min/£9.04	CIC VHR 2220
19	12	3 ELEVEN APPALLING VIDEOS Special Interest/13 min/£6.95	PMM/Chrysalis S 100-238
20	4	1 A FISH CALLED WANDA Comedy/103 min/£6.95	MGM/UA MGM 1243

• BPI: Compiled by Gallup for BPI, Music Week and BBC.

Trigger Happy pair shoot first, ask questions later



SOPHISTICATED COMPUTER animation produced distorted images for The Christians' video — thanks to a bigger budget

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 commissioners," he says. "Thankfully that's changed now — only a few commissioners still seem ignorant about filmmaking."
 Director Richard Heslop is currently reaping the benefits of the 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-aired promos, most notably for Hired Mondays and Guru Josh. Island 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 Heslop. The Christians video shows the band in a relaxed mood, having a picnic on Hampstead Heath with their families. Thanks to the budget, Heslop had the opportunity to use a Symbolics machine in post-production to create some sophisticated computer animation. The addition of overlain swinging ham-mocks and bright colours gives the clip a slightly surreal Sixties atmosphere.

going Super 8 diary to 15mm filmmaking. Unusually he edits all his own work and frequently tackles complete producers' single-handedly. Record company interference is not welcomed.
 "If the record company has the foresight to give you a promo they should leave you to get on with it," he says.
 Heslop's next projects are a British Film Institute short and a promo for Beans' version of Tubular Bells. He sees the low budget clip as a good opportunity to dip into his "stock pile" of 8mm footage.
 "We aren't would-be commercials producers," stresses Lipscombe. "We enjoy making promos. A good music video portrays what the band and the music are about."

Promos take a back seat 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 refocusing 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 bane of our lives."
 "They don't make much money, they cause a lot of trouble and, of

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 small roster of directors will still be available for promos through PMI, namely Julian Gaiden, Martha Piennes, Storm Thorgerson, Dee Trotman, Brian Travers and Geoff Wanfer. Angela McCluskey, who represented them, has left the company.
 "As well as working on its own, PMI will continue to work with other production companies. Ear-

lier this year it announced the conclusion of a joint venture with Zenith Productions. The two companies are jointly seeking co-production partners for music projects and PMI will distribute both television and video programming where appropriate.
 The changes at PMI follow PolyGram Music Video's decision to close its in-house production wing, Control. Meanwhile, the receivers called in to MGMM, one of the longest-established promo production houses, are still establishing the extent of its problems. **SW**

R E V I E W S

HUGH MASEKELA: Vukani. **BMG 790 363. Dealer Price: £6.95. Running time: 74 minutes.**
 Comment: The admirable Masekela's South African township blend of jive, jazz and R&B opens up a flame that the fuguehorn/compel master's fluid tones are forced to sweat under the harsh lighting and cramped stage conditions of London's Subterania. Not that his fans want any distractions, since the instrumental grit and fluency is Masekela's message. But at 74 minutes, a more sympathetic setting could have been more beneficial.
Sales forecast: Masekela hasn't really taken advantage of the world music explosion — so don't expect 'Yousou N'Dour-style exposure and sales. Yet his long-term presence will ensure those in the know, might want to know. **MA**



THE NEVILLE Brothers tell it like it is

everyone doing their stuff and boy, are there a lot of them. The guest appearances of Herbie Hancock, musical producer for the evening, Bonnie Raitt, John Hiatt, Buckwheat Zydeco, actor Dennis Quaid, horn ensemble The Dixie Cups, Lanois and various Neville offspring is a fan's delight. Though eventually you wish they'd leave them alone to play simply and unadorned, which they never do.
Sales forecast: The main-attraction-plus-friends line-up worked wonders for Roy Orbison's video sales, which the Nevilles should at least match. They're a visual bunch, so a video is the natural memento of earlier live triumphs. **MA**

MARCUS ROBERTS: Deep In The Shed. **BMG 790 366. Dealer price: £6.95. Running Time: 54**
 minutes.
Comment: BMG's promise to take an innovative approach to video is realised on this introduction to the American jazz pianist. It is split into three parts — The Young Boy, The Beautiful Woman and The Old Man — and deals with Roberts' "spiritual awakening", his relationships and, finally, a homage to jazz masters. This video is intended to give you a link to the music that goes beyond the eyes," the blurb says. But unfortunately, there aren't enough dramatic touches to break up the reliance on faces and fingers. The music, however, is faultless.
Sales forecast: The variety of scales and themes look fascinating and will pull in those looking for a challenge. But without prior exposure, Roberts won't sell. **MA**

MUSIC VIDEO

Description (track) Tempog/Dealer Price		
1	12 NEW KIDS ON THE BLOCK: Hangin' Tough Live/50min/£6.95	CAVY 49032.0
2	7 SIMPLE MINDS: Verona Live (14 tracks)/1hr 30min/£8.34	Virgin WVD 610
3	11 LUCIANO PAVAROTTI Live (11 tracks)/1hr 55min/£6.95	Music Club/Video Col MC 20003
4	3 THE WONDER STUFF: Eleven... Compilation (11 tracks)/55min/£6.95	PMV/Channel 5 CPM 2390
5	NEW LUCIANO PAVAROTTI: The Event Live/1hr/£6.95	Castle Pictures PMP 8001
6	4 THE BANGLES: Greatest Hits Live/1hr 17min/£6.95	CAVY 49053.2
7	36 PHIL COLLINS: Singles Collection Compilation (14 tracks)/55min/£6.95	Virgin WVD 594
8	6 GLORIA ESTEFAN: Evolution Compilation/1hr 44min/£9.04	CAVY 49032.2
9	19 UB40: Labour Of Love II Compilation (14 tracks)/1hr/£6.95	Virgin WVD 647
10	1 LUCIANO PAVAROTTI: Essential... Live/1hr/£6.95	PMV/Channel 5 CPM 00022
11	5 MORRISSE: Hulmerist Compilation/40min/£6.95	PMI MWP 99 1218.3
12	12 KYLIE MINOGUE: On The Go...Live Live (11 tracks)/1hr 55min/£6.95	Video Collection VC 4093
13	10 THE CARPENTERS: Only Yesterday Compilation (14 tracks)/55min/£6.95	Channel 5 CPM 847
14	2 PINK FLOYD: The Wall Compilation/1hr 35min/£6.95	PMV/Channel 5 CPM 08762
15	2 TALK TALK: Natural History Live (11 tracks)/1hr 55min/£6.95	PMI MWP 99 1218.3
16	4 BARRY MANLOW: Barry In Britain Live (23 tracks)/1hr 55min/£6.95	Pickwick PGP 2137
17	1 THE ROLLING STONES: 25 x 5 Compilation/2hr/£9.04	CAVY 49027.2
18	1 QUEEN: We Will Rock You Live (11 tracks)/1hr 55min/£6.95	Music Club/Video Col MC 20022
19	2 JEAN M JARRE: Rendez-Vous Houston Live (23 tracks)/1hr 55min/£6.95	Channel 5/PMV CPM 10432
20	8 BIG COUNTRY: Greatest Hits Compilation/50min/£6.95	PMV/Channel 5 CPM 10622

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Cover story

by Andy Beavers

IS DANCE music being created by a bunch of illiterates 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 either been minimalist 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, Olimax and DJ Shopp's reworking of Last Night A DJ Saved My Life) to the criminal (MXX's soul-less version of Nothing Compares 2 U).

The favorite formula is to take a soul or disco classic and update it by grafting on a Soul II Soul or Funky Drummer beat. There are so many examples that it now takes something special, such as Mountain Walk's version of Thinking Of You, to stand out from the crowd.

One track that really is very special is Joanna Law's version of Roberta Flack's The First Time Ever I Saw Your Face. It is produced by her brother Peter Law, 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 capella is a masterpiece in its own right.

Coltempo 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 Maccotack mix. Thomas' version is just one of several recent covers of the song. Likewise Rose Royce's Love Don't Lie Here Anymore has found favour with the new dance generation. 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 fairly straightforward updating. It is being followed up by a stronger remix based on the reg-



PROMISED LAND: one of the better current covers goes Slang Treg rhythm. There is also a completely different version of the song from Fresh Connection who has been reasonably successful in giving it a rough and ready feel similar to a Smith and Mighty production.

Certain artists are avoiding the possibility of such duplication by picking unusual tracks to cover. The best example is St Etienne's dance interpretation of Neil Young's Only Love Can Break Your Heart, which has been released by the promising Heavenly label. Although soul purists have baulked at its unusual vocal style, the track has deservedly proved a big success with more open-minded clubbers and DJs. The latter is also true for a dance version of Thundercat Newman's Something In The Air by Promised Land, which comprises ex Culture Clubber Jon Moss and Nick Feldman from Wang Chung.

Some companies are dusting off their old master tapes and rushing to remix their classic tracks before someone comes up with a cover version. Phil Chiff's excellent hip hop mix of Diana Ross's evergreen I'm Still Waiting is destined to be massive. Its release has actually coincided with that of a cover version by Courtney Pine which is not nearly as strong. BCM is getting in on the remix act with Hollywood Impact's excellent hard-hitting house mix of Keep On Dancing by Gury's Gang.

One growing trend is for unofficial bootleg remixes of songs to be picked up by the original owners for official release. CBS released Olimax and DJ Shopp's mix of Cherelle's Saturday Love, while RCA had an unofficial house mix of the Eurythmics' Sweet Dreams re-recorded for a proper release. The latest example is Tom's Diner by Suzanne Vega which has been beefed up with the ubiquitous Soul II Soul rhythm. Originally emanating from Bristol on a white label, it is now being released by A&M

and looks set to be a big hit.

The cover version had cannot go on for ever. All the artists who have had their first big break with somebody else's song are beginning to realise that they are going to have to follow it up with one of their own. Already Fresh Four and Jay Mandi and the Living Bass have struggled at this hurdle and there is bound to be a big shake up as the year progresses.

Precious Wilson

ARISTA HAS signed a deal with Chicago-based producer Mike 'Hilman' Wilson which hopes will develop new acts for the label.

The deal, which was negotiated with DMC, Wilson's management company, not only covers the album but also includes first options on several of the featured singers and rappers.

Chris Cooke, Arista's senior A&R manager, explains that the aim is to try the situation where a label has a hit dance record up to see the featured singer snapped up by another company. This is becoming common in the dance music scene where deals are often signed with the production person or team rather than the singer. As an example, Cooke cites the departure of Caron Wheeler from Soul II Soul and Ten Records to join RCA. He also admits that it is a situation he has benefited from in the past, signing up Lindy Layton and MC Wildcat after they had already gained success with Norman Cooke and Gol 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 capitalising on our work."

The first Mike 'Hilman' Wilson single to be released by Arista will be Another Sleepless Night, which features the excellent voice of Shawn Christopher. Based in Chicago, she is probably the brightest hope among the artists which Arista has first option on.

The other artists included in the deal are very average hip house rappers. Having invented hip house, Chicago is having trouble doing anything creative with the sound. Both Tyre and Frost Eddie have failed to match their earlier successes in the UK and there is no reason why the Wilson-produced artists should do any better.

AB

C O L U M N

PICK OF THE WEEK

DNA La Serenissima (Italian Love Dsch 12 DCOE 001), due for rush release here on **Raw Bass Records**, this new carry, though still commercial, funky drummer hip house beat overfired treatment of the perennially popular **Rondo Venezolano** tune is shaping up as another Venus-like crossover hit, with massive MOR appeal — especially should **Mad Lizzle** decide to work out to an **TV-am**.

With a pile of vinyl to plough through, there is no room for any pre-emptible this week. Other imports getting attention include **PRINCE The Future** (Remix) (German Warner Bros 7592 21570-0), this **Mark Moore** & **William Orbit** remix of nurturing spouse thrasher from **Bohman** is selling on the back of his London visit but will be the B-side here to a different UK release, **MASTER ACE** Get To It (US Cold Chillin' 0-21556), this **James Brown** rilly looked, compulsive percussion groove is invariably unusual to say the least.

THE CREW featuring Freedom Williams Get Dumb! (Free Your Body) (US Vandetta Records 75021 7037 1), a familiar samples dudded and topical gypp rapped **Civilitas** & **Cole** remix of the hip house-shaker that today seems to be out in Italy before anywhere else, **THE UTOPIA PROJECT** File # 1 (US Nipgroove NG-021), **Blubb**

Burrell created instrumental electro house four-tracker with Files # 2, 3, & 4 (US **DUPHIMS featuring SAHIBAH** You Can Make It (US United States Of America USA 91), a lush organ chords washed basally rattling conclave that sounds like **Vince Montana** without the vibes; **BODY Touch Me Up** (US MCA Records MCA 24019), a female hit's more gospel styled but **En Vogue**-style goopy bumpily lurching groove; **PINK** **Boyz n the Bunch** Some MCA (US Four Floor Records FF-111.9), an **Adamski**-style gallopier aimed at UK raves; **K-COLE** Spellbound (US Atlantic 0-81196), a quite clever and catchy wardrobe rap.

House

Current or imminent UK releases include **TAMMY TAYLOR** Free (MCA YZ 01), **Beats Bassline Productions**' sultry rolling **Deeza Williams** revised new fully 12-inch is not just a **Soul II Soul** style original mix but two more long-awaited alternatives as well, likely to follow **Mozz** featuring **Trey** & **Revel** of the roughly contemporary **Living You** hit track, **JUNGLE BROTHERS** Doing Our Own Damn (Eternal W97541), this lead swooping husky rap is in a jaunty **Rae Silk** Do It To The Music based Do It To The JB's Mix, with different **Dr. Keeson Cook** and **Richie Formo** remixes as fig; **STING** Enghishin In New York (Ban Lizard Records 1-A&M AWY 580), now due legally, this lightly jiggling **DMC** remix of the attractive gentle jazzy style was previously big as a boogie back in March; **VOICE OF AFRICA** Hoomba Hoomba (Boiling Milk) (Tam Tam Records RTT 027), with the addition of a languidly soulful female vocal, this remix of the African drumbeats and **Soul II Soul** rhythm combining attractive former instrumental is taking off now;

DEPTH CHARGE God (Vassy Sound System STORA 119, via S&D), an episode late night jiggling bass groove overlaid by excitable Brazilian football commentary (with instrumental and English commentated variations too); **TIMMY THOMAS** Why Can't We Live Together (War & Peace Music 12 Records/Syncope 12K1R 1), 1972's gently plinking classic message song is now purchased by **Winston Churchill**, **Neville Chamberlain** and **Marlin Luther King** as, in the pipeline for over a year, the first of a planned series of remixed releases from the famous Florida based

Seventies dance label; **M.C. BUZZ B** The Last Tree — Nature Mix (Funson 1) (Polydor P 82), based on the ambient effects of **Open Our Eyes**, this Manchester rapper's unhurriedly muffled though frankly loving ecological message is reminiscent of **Al Wilson**; **The Snake** **NEW YORK** (US 12, via **Real Music**); **Rhythm FOOT 7**, via **Rhythm King**, this simple piano and sax loops repeating retro jazz-hop fusion recently attracted interest on import when it was **Seho**, renamed here to avoid confusion with its new group;

VARIOUS Going Back To Basics Volume 2 (The Brothers Organisation 12 BORG 3, via **Lotus**); **BAG**, this three track final UK installment of the originality style **Swain**; **EP** has the newly remixed losing **Deeza Williams** plus **Out Of Vision** (1) and **Karma** **Nobody**.

TOP DANCE SINGLES

14 JULY 1990

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

THIS WEEK LAST WEEK WEBS ON CHART			
1	CLOSE TO YOU	10/Virgin TEN(X) 294 (F)	
2	THINKING OF YOU		
3	MOONEN	Urban/Polydor UR8(X)55 (F)	
3	OOOPS UP	Arista 113296 (12)613296 (BMG)	
5	I'M STILL WAITING		
4	Diana Ross	Motown ZB43781 (12)2743782 (BMG)	
5	LOVE DON'T LIVE HERE ANYMORE		
4	Double Trouble	Desire WANT(X)32 (Pac)	
6	LFO	Warp/Outer Rhythm... (WAP 5) (W)	
7	FIRST TIME EVER		
22	Joanna Low	CityBeat CB8752 (CB)252 (S)	
8	U CAN'T TOUCH THIS	Capitol (12)CL 578 (E)	
9	THE ADORÉD		
18	Ambience	Row Boss 12/RBASS002 (Pac)	
10	THUNDERBIRDS ARE GO		
30	F.A.B. feat MC Parker	Telstar (12)FAB 1 (BMG)	
11	HEAVEN KNOWS		
6	3 Cool Down Zone	10/Virgin TEN(X)309 (F)	
13	EVERYTHING		
6	Koolhaug Back With Tamson	10/Virgin TEN(X) 307 (F)	
13	THE BEGINNING		
32	Rhythm Is Rhythm	Kool Kat - (K)OAT 400 (P)	
14	POISON	MCA MCA(T)1414 (F)	
17	Bell Biv DeVoe		
15	LOVING YOU		
8	Madonna feat. Tracy	Debut/Passion DEBT(X) 3097 (PAC)	
16	SHE AIN'T WORTH IT		
25	Glen Medeiros & Brown	London LON(X)245 (F)	
17	FLOATATION		
17	Grid	East West/WEA YZ 475(T) (W)	
18	ALRIGHT		
	Joni Jackson	A&M USA(T)693 (F)	
19	OAKLAND STROKE		
14	Tony Toni Tone	Wing/Polydor WING(X)7 (F)	
20	THE ONLY RHYME THAT BITES		
10	MC Tunes Versus 808 State	ZTT ZANG 3(T) (W)	

21	HEAR THE DRUMMER (GET WICKED)	Big Wave BWR(X)36 (BMG)
22	GOOD LOVE	MCA MCA(T)1427 (F)
23	PSYKO FUNK	
24	Boo-Yoo T.A.B.E.	4th + B'way (12)BWR179 (F)
24	MONIE IN THE MIDDLE	Cooltempo/Chrysl. COOL(X)210 (F)
25	TREAT ME GOOD	
25	YAZZ	Big Life BLR 24(T) (I)
26	Naked In The Rain	
27	Dangerous	WAW/Mr. Modo BLR 23(T) (I)
26	DANGEROUS SEX	SBK. One/EMI (12)SBK 7014 (F)
28	I'M STILL WAITING	Manago (12)MNG 749 (E)
29	Courtesy Flow & C-Thompson	Manago (12)MNG 749 (E)
29	Release Me	London LON(X)40 (F)
29	Fatman feat Stella Mae	London LON(X)40 (F)

30	ONLY LOVE CAN BREAK YOUR HEART	4 Sociol. Editions
13	4 Sociol. Editions	Hourly/HXN02 (12)HXN212 (I)
31	BACK BY DOPE DEMAND	King Bee
31	First Boss/Big One - (RUFAR) (RT)	
32	I'M FREE	Soup Dragons/Junior Reid
32	Row TV/Big Life RTV91(T) (RT)	
33	RELEASE YOURSELF	
33	Freddie Heat Sister Rude	10/Virgin TEN(X)301 (F)
34	LOVE FREQUENCY OVERLOAD	1000HZ
34	Optimism - (OPT)2003 (P)	
35	THE MASTERPLAN	
12	Diana Brown & B.K. Sharpe	Hrr/London F(X)133 (F)
36	THE FREE STYLE MEGA-MIX	
36	5 Bobsly Brown	MCA MCA(T) 1421 (F)
37	ME AND THE BIZ	
43	Master Ace	Cold Chillin' - (R)215560 (I)
38	PURE	
42	G.T.O.	Go Bang (Holland) - (BANG 004) (Imp)
39	HEAVEN KNOWS	
40	Gary Clair On U Sound	Virgin (USA) - (096447) (Imp)
41	THE FACTS OF LIFE	
41	Danny Madden	Eternal/WEA YZ 473(T) (W)
42	BEEF	
43	YAAAH/TECHNO TRANCE	RCA B43843 (12)P43843 (BMG)
43	FREE	Cooltempo/Chrysalis COOL(X)213 (C)
43	Tammy Payno	WEA YZ 510(T) (W)
44	LET'S GET BUSY THE WORLD OF...	
44	Civilian feat Quartz	Supreme - (SUPET 171) (P)
45	PIANONEGRO	
28	Pianonegro	Epic 6560872 (12) 6560816 (C)
46	ROCKIN' OVER THE BEAT	
46	Technocrat/YAK Kid	Swearyard SYR(T) 14 (BMG)
47	HOLD ON	
34	En Vogue	Atlantic/East West A 7908(T) (W)
48	STILL HAVENT FOUND WHAT I WANT	
48	The Chimes	CBS CHIM(T) 1 (C)
49	WHY CAN'T WE LIVE TOGETHER?	
49	Timmy Thomas	TK/Syncoptic (12)TK11 (E)
50	KILLER	
50	Adamski	MCA MCA(T) 1400 (F)

JET STAR

REGGAE DISCO CHART

081-961 5818

ADVERTISMENT

REGGAE CHART

THIS WEEK LAST WEEK			
1	JUST BE GOOD TO ME	Shaboo/Ruff/Promax/Casco	GRD 275
2	YOUR LOVE	Adrenal Fog/Prize	Prize P256
3	GIRL OF MY BEST FRIEND	Star-Spinners & Topanga	12 34567 331
4	TICKET TO RIDE	SH-Antenna Soul FAS 1	
5	TOUCH THEM PROPER	Shaboo/Ruff	145
6	MONIE HONEY	Sweetie Ice & Scooby	One Love/GRD 271
7	HARDCORE LOVING	J.Lodge & Shaboo/Ruff	Greenline/GRD 201
8	SPIRIT	Onyx Dance	SH-Antenna Soul FAS 2
9	GALY YU GOOD	Shaboo/Ruff	Blue Mountain BAP 90
10	HURRY OVER	Berry Beavers	Five Star PLS 521
11	BURRP	Hotels Rude	Solix 525
12	FINDERS KEEPERS	Larry Mads	Holly/HF 015
13	PRIVATE PROPERTY	Brian Tony Gold	Shaboo/Ruff
14	BUCK WILD	Frankie Paul & Pope Jay	Scorpio HATS 90
15	SHARING THE NIGHT	Real Friends	The Heights/TW 500
16	OVER YOU	Madonna/Collins & Sanchez	Charm CR 44
17	BADPU	Hotels Rude	White Label 047
18	LAME JAMAICA	Cruel Robbie & Brenda	Real To Real RR 109
19	DO YOU EVER THINK ABOUT ME	Aya Saki	So George SO 037
20	TEMPO	Log	Entercometer (I) 108

TOP 10 ALBUMS

1	DEEP HEAT 7 - SEVENTH HEAVEN	
2	Various	Telstar STAK2422/STAC2422 (BMG)
3	COMPOSITIONS	
4	Anita Baker	Elektra/WEA EKT72/EKT72C (W)
5	LET THE RHYTHM HIT 'EM	
4	Eric B & Rakim	MCA (USA) MCA 6416 (Imp)
6	VOL II (1990 A NEW DECADÉ)	
7	Soul II Soul	10/Virgin DIX90/CDX90 (F)
5	CHIMES	
1	CB 4664811/4664814 (C)	
6	KILL GIVE ALL MY LOVE TO YOU	
3	Kelli Sweat	Vertertainment EKT60/EKT60C (W)
7	THERE'S NOTHING LIKE THIS	
7	One	Kongo Dance KOLP2 (GAM)
8	NONAFIDE	
8	Max Priest	10/Virgin DIX92/CDX92 (F)
9	BORN TO SING	
10	En Vogue	Atlantic 7567820841/7567820844 (W)
9	WORLD POWER	
6	Snap	Arista 210682/410682 (BMG)

REGGAE ALBUM CHART

1	REGGAE HITS VOLUME 8	Various	Jehovah/GRD 108
2	LOVERS FOR LOVERS VOL 3	Various	Baritone/BWR 032
3	IN FINE STYLE	Sanches	Charm CR 3
4	MARLA & FLUXY DANCEHALL COLLECTION VOL 1	Various	HATP 002
5	GATHERING	Various	Tonon TOS 21
6	CROOKY MEETS THEM ALL	Gregory James	Charm CR 10
7	PURE LOVERS VOL 1	Various	Charm CR 10
8	PAT DON FON IT	Various	Blue Mountain BAP 039
9	STAR OF THE WH	Shaboo/Ruff	Sweet Power SP 102
10	WICKED EVERYWHERE	Various	Sweet Power SP 105
11	ZIG IT UP	Various	Pulsar PULP 019
12	MASSIVE 4	Various	HF 030118
13	DJ CHOICE	Various	Amos AMO 037
14	NATURAL SUN TAN	Markus B	Amos AMO 038
15	WYTHE WORM MEETS...	Wayne & Sanchez	Pathfinder DOP15
16	NINJAMAN VS JOHNNY P	Ninjaboy & Johnny P	Pulsar PULP 025
17	PHASES	David Robinson	BAS Records BAS 30254
18	LOVER OF MUSIC	Malibu One	Five Star FAS 015
19	HEARTICAL DON MAN	Various	Pulsar PULP 026
20	HEARTICAL DON	Various	Sweet Power SP 104

TOP 10 BUBBLERS

1	WASH YOUR FACE IN MY SINK	
2	Dream Warriors	4th + B'way (12)BWR 183 (F)
2	DISH AND TELL	
3	House Of Venus Go Bang!	(Holland) - (BANG005) (Imp)
3	DON'T GO AWAY	
4	Boneshakers	Reachin' RER(T)002 (Sp)
4	KEEP ON PUMPIN' IT UP	
4	Freestyle Orca/D'borah	SBK One/EMI (12)SBK 7011 (E)
5	IT COULD NOT HAPPEN	
5	Critical Rhythm	Network/Kool Kat NWR(T) 9 (P)
6	THE LAST TREE	
6	M.C. Buzz B	Polydor POB9 (12) P289 (F)
7	I LOVE MUSIC	
7	Darryl Fonda	Eternal/WEA YZ 478(T) (W)
8	FUNKY YULI (REMIX)	
8	Moody Boys	XL - (XLT 11) (W)
9	HOT MUSIC/GIVE IT UP	
9	New York - S.O.H.A.	Outer Rhythm/Mute - (FOOT) 7 (I)
10	THE WARNING	
10	Logic	Planet Pacific PPA(T) 11 (Pac)

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GOODS DESPATCHED NATIONWIDE BY PARCELNE 24HR DELIVERY



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

		RADIO 1		RADIO 2		REGIONAL		LAST WEEK
		PLAYS	PLAYS	PLAYS	PLAYS	PLAYS	PLAYS	
ABOUB, PAULA (Expanded Out)	Smex	7	-	8	24	-	-	-
ADAMS, OLETA (Cuts Out One)	Feistone	7	6	-	20	15	-	-
AN EMOTIONAL JOURN (John)	East West	9	13	8	8	24	20	47
AMSTRADINO, JOAN (Phonetic Lead)	A&M	-	-	-	-	13	12	-
ANTICAMERA (The Crysis Scene)	Wava	11	16	8	8	25	28	73
BANANARAMA (Is Only For Your Love)	London	4	8	-	-	-	-	-
BECKY (Cuts Out One)	Blue	13	19	A	A	39	40	14
BIG BEAR (Headed to the Beach)	Big Life	4	7	8	8	25	21	49
BOOKER, STEVE (Working Out)	Parlophone	-	-	-	-	12	-	-
CANDY FLUP (It Can Be Real)	Debut	6	7	8	23	12	-	-
CAREY, MARILYN (Voice Of Love)	A&M	4	-	-	-	-	-	-
Caric (Impassive, Mickey)	Atlantic	-	-	-	-	12	-	-
CLAIFONE, Eric (Spreading)	Decca	6	10	-	-	29	25	96
COLE, JUDE (But It's Tonight)	Wava	5	5	-	-	22	16	-
COLLINS, PHIL (That's Just the Way It Is)	Virgin	-	-	-	-	26	-	-
COOL DOWN ZONE (Heaven Knows)	10	-	-	-	-	23	15	55
CRABBE, BRIVELLE (Promis Me)	Eric	4	5	-	-	26	25	-
CRUICKSHANK (How Many Times)	ABC	12	14	8	8	35	35	36
DICKINSON, BRUCE (All the Young Dudes)	EMI	16	18	A	A	32	35	28
DONOVAN, JANIS (Another Night)	Poly	18	17	A	A	44	37	18
DOUGIE (TROUBLE Love Don't Lie Here)	Debut	4	6	-	-	30	21	35
DREAM WARRIORS (Walk Your Love)	4th & B	7	7	-	-	25	25	-
ENGLAND NEW ORDER (World's)	Ferry/MCA	23	16	A	A	33	4	-
F&B (Are Mc Car Parkers) (Thunderbirds Are Go)	Telstar	12	8	-	-	25	9	12
FARNHAM, JOHN (You're the Voice)	-	4	-	-	-	-	-	-
FIVE STAR Hit Love	Eric	-	-	-	-	14	-	-
GOLDY, BOB (The Best Song Of Indifference)	Mercury	8	13	-	-	33	15	15
GRACE (The Revolution)	ABC	4	5	-	-	26	25	-
GUN SHEP (On Fire)	A&M	7	4	-	-	4	5	-
HEART (I Didn't Want to Need You)	Capitol	-	-	-	-	26	-	-
HONORSY, BRUCE & THE RANGE (A Night On)	RCA	4	16	-	-	17	-	-
HOTHOUSE FLOWERS (I Can See Clearly Now)	London	-	-	-	-	17	-	-
ICE (Edging Into Blue)	East West	7	10	13	13	17	13	13
INNOVENCE (Sweet Love)	Casablanca	4	4	-	-	14	-	-
INSPIRAL CARPETS (See You in the Fall)	Blue	7	10	8	8	28	18	30
JACKSON, CHAD (How The Drummer)	Big Wave	7	5	8	8	26	14	-
JACKSON, JANET (Aight)	A&M	15	9	A	A	34	24	29
JAMES' Come Home	Festive	4	4	-	-	17	10	32
JAYWALK (I'm So Good) (Reading Heads)	Blue	10	25	A	A	45	33	14
KICKING BACK (Everything)	10	4	-	-	-	13	11	59
LAUV, JOANNA (Four Time One)	Cybact	-	-	-	-	15	-	-
LIES DAMNED LIES (Love Amongst the Ruins)	Sire	-	-	-	-	11	-	-
LUBA (Gone Away A Miracle)	Capitol	4	4	-	-	14	-	-
LYNNE, JEFF (Ever-Lasting Love)	EMI	15	11	8	8	33	72	72
MADONNA (Holiday Spirit)	Sire	5	-	-	-	14	-	-
MARK, RICHARD (Cuts Out One)	Real	5	-	-	-	41	27	54
MASSIVE, IAN (TRAC) (Living You)	Debut	9	17	8	8	28	25	27
MAUREN (Talking Out)	Libra	13	14	8	8	41	35	11
MC HAMMILL (I Can't Catch This)	Capitol	17	20	A	A	37	9	9
MICHAELSON, CHRIS (Maze)	Eric	18	13	A	A	48	43	43
MC TINES (56-66) (Start This Daily)	277	7	4	8	8	15	17	19
MEDEROS, BROWN (She Ain't Worth It)	London	16	8	A	A	43	21	7
MYSTIC (Kiss Me De La Noche)	4	4	-	-	-	27	-	-
NEVILLE BROTHERS (Red On A Wire)	A&M	8	13	8	8	27	25	72
OTIS (THE SUNDAY) (Expanded New Outlets)	Columbia	7	7	-	-	28	-	-
PAT BURNS (In X-TIME) (Turtle Power)	10	7	-	-	-	12	-	-
PARDONING (Reading)	Decca	4	4	-	-	34	27	-
PARADISO (LUCIANO) (Hudson Downen)	CBS	5	7	8	8	17	16	2
PETTY, TOM (You're So Bad)	MCA	-	-	-	-	19	22	-
PRINCE (New Power Generation)	Capitol	10	20	A	A	42	33	72
PAT BURNS (In X-TIME) (Turtle Power)	10	17	-	-	-	44	36	7
EVER CITY PEOPLE (California Disaster)	10	9	-	-	-	46	38	-
ROBBIE (I'm Not a Star)	CBS	12	15	8	8	46	43	21
ROSS, DIANA (In a World Without Me)	Motown	6	6	-	-	25	3	3
ROBBIE (I'm Not a Star)	Capitol	18	17	A	A	44	42	3
ROBBIE (I'm Not a Star)	Feastone	5	14	-	-	14	14	-
SANTANA (Cupid's Choice)	CBS	4	-	-	-	31	24	-
SAYER, LEO (God Faith)	EMI	-	-	-	-	15	-	-
SNEY (The)	EMI	4	-	-	-	10	-	-
SUNNY (Dagobert)	Antica	8	9	8	8	33	33	8
SUNNY (Dagobert)	Eric	6	7	8	8	18	18	7
STAY (The)	Virgin	15	10	A	A	21	18	-
SUGAR BEAGONS (Work Work)	Big Life	5	-	-	-	14	-	-
SWIN (Believe)	RCA	-	-	-	-	15	11	-
TELEFONIC (Let It A CD) (Radio One)	Seamless	16	16	-	-	16	16	-
THOMAS, TAMMY (You Can't Win)	Chappelo	4	4	-	-	15	10	-
TIMMO, TANG (It's a Lie)	Debut	4	7	-	-	2	-	-
TRENT (I'm So Good) (Reading Heads)	CBS	1	-	-	-	14	-	-
WHEATY, JODI (Expanded One)	MCA	-	-	-	-	16	16	-
WHITTY & LISA (Staying Out)	Virgin	7	-	-	-	32	28	43
WORLD PARTY (Message In the Sun)	Chappelo	9	12	A	A	33	22	19

A more detailed playlist breakdown, tracking specific releases, is available from the Research Department. For details of this weekly service, call Graham Walker on 071-583 9199 ext 296.

Records are eligible for the gold if they are on the current Radio 1 playlist, or hit had 4 or more plays on Radio 1 last week as monitored by Radio 1's Research computer. If one featured on 11 or more current I.B.P. playlists (A & B list).

Radio tube jobs bidders for MGM's buy-out initial

by Sarah Davis
A MAJOR record company is one of six firms competing to invest in Initial Film & TV, which last week bought itself out of an insolvent MGM.

Initial director Malcolm Gerrie says the label, which has been named as "one of her further down the road than the rest".

Gerrie, Mike Balland and Eric Fellner have bought Initial "lock, stock and barrel" from parent company MGM, now in receivership. Gerrie says the trio had been talking to MGM for two weeks before the collapse.

MGM's downfall "focused us and we put our bid to the receiver

which was accepted," he says. We've taken all Initial's projects with us."

Although the new owners have put up all the money themselves, they are keen to attract another investor.

Gerrie, Balland and Fellner have acquired an extensive catalogue from the buy-out, including a number of music programmes, both in the production and development stages, as well as drama and documentary repertoire.

One major production is the Cole Porter Special for International Arts Day, to be broadcast on December 1 by Channel 4 in the UK and ABC in the US. The

special was being produced by a subsidiary of MGM, which was set up especially for that purpose.

But Gerrie says: "The Receiver has granted Initial the right to take the full assets of the company."

Other repertoire includes The Orchestra Project, for broadcast by Channel Four next year, with Dudley Moore, and Sir Georg Solti conducting an international orchestra of 18 to 24-year-olds.

New Initial MD will be Mike Balland, the former commissioning editor of Channel Four who is responsible for purchasing The Tube, which was produced by Malcolm Gerrie.

BSB wins UK rights to Prince's Trust show

BSB's POWER station has won exclusive television rights to the July 18 Prince's Trust Wembley Arena concert — a first for a satellite station.

Previous years have seen Central, Tyne Tees and the BBC winning the battle; this year bidders included Granada, Sky, BSB and the BBC.

The concert has dropped the usual "superstar" approach for a return to mainly fresher acts, with dance featuring strongly. Acts combined include Adeva, And Why Not (also Granada), Sydney Youngblood, the Chimes, Lenny Kravitz and the Moody Blues; Capital Radio's Mick Brown presents. The move to newer acts is partly due to the plethora of big names committed to Knebworth this year.

Central TV was the successful bidder last year for the ITV network, guaranteeing the concert large TV audiences. But Prince's

Trust fund raising executive Bill Smith says the charity is obliged to take the best offer. "BSB were first in with an attractive offer," he says. "It came up with the most attractive package."

Tony Kelly, BSB's head of programmes, finance, says: "The deal was not strictly monetary. Part of it was helping in other areas, providing certain facilities for the concert marketing and advertising."

BSB will cover all the costs of recording and transmitting the show. "It effectively means we get sound and vision at zero cost to ourselves," says Smith.

"No-one will disclose how much the concert cost BSB but it will get a one-year exclusive deal for the UK and it can show the concert up to six times during that year."

The Prince's Trust retains all international rights and the right to sell the concert on to the BBC after the year is up.



MICK BROWN presents the Prince's Trust concert for the Power Station a satellite first

Minister applauds diversity

by Stu Lambert
BROADCASTING MINISTER David Mellor gave ringing support to the principle of diversity in radio at the Association of Independent Radio Contractors' congress.

He told delegates that bidders for the new services would need to add to listener choice as well as offer the highest bid. Mellor said diversity of programming requires diversity of ownership.

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 four stations with audiences of more than 1m adults.

During the transitional period to the new scheme, Mellor says there is a strong case for raising the number of I.R. stations one person could control from 10 to 20.

Discounting the idea of quality thresholds for radio similar to those proposed for television and dismissing community radio out of hand, Mellor's only words of reassurance came when he was questioned on recent talkers and the industry.

"People can't expect to put up a prospectus and just throw it out of the window," he said.

Melod's plea for CDs fails on deaf ears

NEW LONDON-Wide incremental Melody Radio is finding it difficult obtaining vital back catalogue material for its easy listening programming.

Station manager Sheila Parritt says: "I am disappointed we have not had the total support of the record industry. This is the first time there has been such an outlier for this product — it's sad they failed to grasp the opportunity."

Parritt's complaint is not new. Several regional MOR stations have made the same complaint and the subject was brought up at the Radio Academy Music Conference in March. Record companies defended their policy on back catalogue supply by pointing out the high cost involved for what they see as a low return on sales.

The station began broadcasting

on July 9 and promotes more music and no chat. Fansiders do not announce themselves by name on air. "The music is the personality," says Parritt.

"We want to take advantage of our FM quality and we ultimately aim to be a 100 per cent CD station."

Melody, which launched on July 9, is aiming at the over-35's with a core audience of 45-60-year-olds and will need to succeed in converting some Radio Two listeners.

When Kiss FM comes on air in September London will have a total of nine city-wide radio stations. Media buyers and industry pundits will be watching closely for the next few months as all the stations are due to take part in an official industry survey by winter.



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 Noakes, 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

Andy Cameron is one of the most popular presenters with his Sunday mid-morning show. Popular weekday presenter, Art Suttler 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

Blockes feeds service could improve. "Record companies think 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'

WOULD-BE star-makers Young Britons have discovered new talent comes in all shapes and sizes. Already the organisers of the independent radio talent search have scrutinised a gruff-voiced Liver-pudlian truck driver with a neat line in lyrics, a girly-pop duo from Bourne-mouth, bedroom brigade indie rockers and smooth AOR operators.

"We're going direct to the talent in the street — selecting, recording and releasing. You could call us the people's record company," says Young Britons director Steve Morley. The national talent search, offering a 28-date tour, TV and radio promotion, a track on the Young Britons album and, for some, their own single, has been mounted through 16 major IR stations and in the *Daily Star's* Splash column. It had yielded well over 1,000 tapes when the appeal ended in mid-June.

"The local element gives broadcasters a campaign relevant to their area and they can adopt the regional winner," says Mike

O'Brien, another Young Britons director. Each radio station has its logo on the application forms so the regional flavour is maintained. "Radio station entrants tend to be more grown up with band material compared to the entries through the *Star*," adds O'Brien.

An early statement that "emphasis will be on pure pop" was washed away in the tide of diverse demos which poured in. An exclusive preview of some of the selected tapes showed that this was probably a wise move. The truck driver (few names can be revealed yet) sounds like Alexis Korner singing Tom Waits — very IIR — as was the slick band whose singer blended Michael MacDonald's timbre with Donald Fagen's phrasing. Blind Drivers, a definite choice from Beacon's TSA, have the appeal of Hothouse Flowers, again a staple of non-chart playlists. Their efforts are more eyebrow-raising: the talk is of "the right production, a bit more development".

Young Britons have lined up Carlin for publishing agreements, though Carlin's Kip Trevor says that the winners are under no obligation to sign. It seems typical of the team's approach: reliable and respectable, nothing too grand.

The acts will be paid MJJ rates on tour; record distribution is by Pacific, chosen for its recent good performance with Candy Flip. Young Britons, drawn from the successful Young Americans initiative in the US which involved director Carl Miller, appears more thoughtful than most indie ventures.

There are many such talent sweeps around; MTV has one running at present. But can it compare to a straightforward record deal? "These things are good," says Tony Smith of Chrysalis's A&R department.

"They get bands used to studio technique and the music business — it's not all that different from having an indie release. The advantage of a company like ours is that perhaps the artists will get more time rather than putting out records straight away."



MIKE O'BRIEN: trawling Britain for talent

Early evening radio shows were the main venues for the talent trawl, with five to 10 trails 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 Rhian Gorbitt-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 IR region will be chosen in a first round, with 18 or so acts being offered a contract. Beacon Radio and Pennine are the first to hear their local selections: one show featuring 10 acts from Pennine's area was broadcast on July 6, with similar events coming up on Red Dragon, City and 2CR.

Bournemouth's 2CR got a sneak preview when Sam And Cez, the aforementioned girl 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 girls!"

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

COMPACT

disc

DIGITAL AUDIO

- 1 SLEEPING WITH THE PAST, Eben Jahn, Rocken/Paragonium
- 2 THE ESSENTIAL BARBASTO, Luciano Pavarotti, Decca
- 3 HOT ROCKS 1964-1971, The Rolling Stones, London
- 4 3 SUMMER DEARS, The Beach Boys, Capitol
- 5 COMPOSITIONS, Anita Baker, EMI
- 6 A NATURAL HISTORY-BEST OF TALK TALK, Talk Talk, Parlophone
- 7 SMOOTH HITS - RAVEL, Various, Doves/Crysalis
- 8 THE CLASSIC EXPERIENCE II, Various, EMI
- 9 THE ULTIMATE A&S COLLECTION, Various, Castle Communications
- 10 15 PRETTY WOMAN (OST), Various, EMI USA
- 11 6 GREATST HITS, Bangles, CBS
- 12 11... BUT SERIOUSLY, Phil Collins, Virgin
- 13 WILSON PHILLIPS, Wilson Phillips, SBK
- 14 20 ONLY YESTERDAY, The Carpenters, A&M
- 15 9 VOL. II (1990 & NEW DECAD), Seal II, Island
- 16 DEEP HEAT 7 - SEVENTH HEAVEN, Various, Telstar
- 17 DONALDO, Mass Point, Virgin
- 18 16 VIVALDI FOUR SEASONS, Nigel Kennedy/ECM, EMI
- 19 7 BREATHLESS, Madonna, Sire
- 20 13 WRITING FOR CRISTINA, Jane Birkin/Jane, Dreyfus/Polygram

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T R A C K I N G

TOP • 20 • SINGLES

1	COME HOME	Fantasia #36 (4)
2	THE ONLY ONE I KNOW	Situation Test 517.78 (UR)
3	SHE COMES IN THE FALL	Cow/Meta DUNG 18 (UR)
4	BOX SET GO	London LON 33 (J)
5	TASTE THE PAIN	EMI USA M1 85 (S)
6	MOVE AWAY JIMMY BLUE	AAM AM 355 (J)
7	ANYWAY THAT YOU WANT ME	Dufour/D 78 4393 (BMG)
8	HELL WE TAKE A TRIP	Factory FAC 288 (J)
9	WAYS OF LOVE	Island IS 544 (J)
10	PRECIOUS LITTLE	Creston CREO 81 (J)
11	TOUCHED BY THE HAND OF CICCIOUNA	BCA PB 43735 (BMG)
12	'CAUSE CHEAP IS HOW I FEEL	BCA PB 49187 (BMG)
13	LAY DOWN	Imaginary IMAGE011 (APT)
14	TIME AFTER TIME	East West WZ 482 (J)
15	COOKIE MONSTER	World Fun WF 915 (UR)
16	RUBBISH	Big Cat BAR 1027 (J)
17	MUSIC STOP	Vinga VV 235 (J)
18	OUR LOVE IS SUPER FUNKY	Fantasia FSC 2 (J)
19	BLACKER THAN BLACK	Pedophone P 437 (J)
20	YOU'RE GONE	Columbia GPC 303 (SR)

CHART COMMENTARY

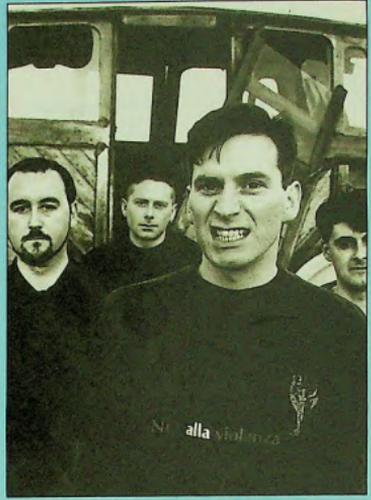
There's not a great deal of movement in the Other Chart this week but there are new chart toppers in both the Albums and Singles sections. In the Singles chart, the resuscitated **James** hit the top spot with *Come Home* on Fantasia just displacing fellow Mancunians **The Charlatans** after three weeks logging fellow Mancunians. **The Charlatans** take their Creation debut, *Precious Little*, into the chart and at 12, **The Cowboy Junkies** continue to weave their folk-country stories with *'Cause Cheap Is How I Feel*. At 15, **The Lunatics** double A-sided *Cookie Monster/Complication*. Compilation moving the rafters and at 18, art rockers turned funk rockers, **Last Few Days** take their second major action. *Compilation* moving the rafters and at 18, art rockers turned funk rockers, **Last Few Days** take their second major action. *Compilation* moving the rafters and at 18, art rockers turned funk rockers, **Last Few Days** take their second major action.

You're Gone.
Top of the Albums chart is the major label debut from **Sonic Youth**, the simply titled *Go on*. On Geffen. At 15, Scottish **Trash Can Sinatras** jangle through their impressive pop repertoire on their debut *Gal* album *Coke*, and fellow north of the border types **Black Turtles** enter the chart with their legendary album *Turtle Soup* at 13. **Lush** also re-enters the chart with *Scar* on A&R and former Dead Kennedy's front person **Jello Biafra** arrives at 19 on his duet with **DOA** — *The Last Scream*.

TOP • 20 • ALBUMS

1	GO	Sonic Youth 299923 (G)
2	VIOLATOR	Mercury 81066 64 (UR)
3	GOLD MOTHER	Fantasia 841191 (J)
4	WAKING HOURS	A&R A&R 906 (J)
5	LIFE	Cow/Meta DUNG 18 (UR)
6	CAKE	Capitol 3282911 (J)
7	POD	A&R CAD 8006 (UR)
8	ONE TRUE PASSION	Factory FAC 236 (J)
9	FLOOD	Elektra 824 (UR)
10	NATIVE PLACE	Virgin V 2437 (J)
11	THE EYES BELT	Imaginary ILLUSION 011 (APT)
12	SHE HANGS BRIGHTLY	Rough Trade RTOUSA 118 (UR)
13	TURTLE SOUP	Imaginary ILLUSION 011 (APT)
14	SALUTATION	Kilcher/Kane 828181 (J)
15	ENERGY ORCHARD	MCA MCA 8489 (J)
16	SCAR	A&R JAP 911 (UR)
17	A CATHOLIC EDUCATION	Pedophone P 437 (J)
18	GRUZY, LAIDBACK AND NASTY	Pedophone P 513 (J)
19	THE LAST SCREAM	Alternative Contract 3013 (UR)
20	ONE SIDED STORY	Chrysalis CHR 1397 (J)

by Dave Henderson
IT'S CERTAINLY all getting a little confusing with everything from "up north," or close to Manchester by way of least, expected to be phenomenal house-styled, Ecstasy-dropping music. That the edges of Inspiral Carpets, Charlatons and Stone Roses have blurred against a Guy Callard, Gerald, Ruthless Rep Associates et al has given a few more impromptu projects more room and one such is **Where's The Beach**. Certainly their music is dance orientated, but they play live, and their Suckin' 12-inch on Mantra, through Nine Mile and the Cartel, is every millimeter a great big hit. Furthermore their mix of Pump Up The Volume bass rhythm, nifty Cocteau Twins-esque samples and a lead vocal that's as per as Debbie Harry at her best makes this 12-inch one to be treasured.



TAKING CARE of business: The Carretaker Race

IN THE albums box, hot new soul music comes from **Richard Rogers**, who recently charted with Can't Stop Loving You. The album, simply titled *Can't Stop*, on BCM, through Pinnacol, enhances his sweet soulful vocal delivery with some fine arrangements that are every bit the direct descendant to Lamont Dozier's many solo albums from the early Seventies. The eight track album features long, luscious mixes and some breathtaking vocals.

EXPERIMENTAL MUSIC looks set for a resurgence in the early Nineties with a few bizarre amalgams of music currently being made. It's ready set for action **Robb Sharp**, from the US ex-extrims Orthotronics, who releases her in *One Mouth and Out*. The other album on Shimmy Disc Europe through Greyhound. Perhaps more orthodox, or perhaps not, is **The Fury Things** EP on Cheree. Cheree, a former fanzine that offered flexis featuring the likes of The Fury Things and Spacemen 3, has now become a fully fledged label with fuzzy guitars and moody vocals as its trademark. The Lovick EP is through the Cartel.

A COUNTRY bridge is crossed with **The Company's** Kiley album on Rockville through Southern adding new clean cut dimensions to the genre, while **The Carretaker Race** return with *The New One* on another set on Foundation through Rough Trade and the Cartel. In genre mode **Faith Over Reason** release their tracker with the lead track *Believing In Me* on Big Cat through Rough Trade and the Cartel. Plenty of introspective bedroom chat there, if you're looking for pure post-angle pop. **How Many Beans Make Five's** limited edition *La Di Da* single, through Nightshift and the Cartel, might be just up your alley. *How Many Beans Make Five's* limited edition *La Di Da* single, through Nightshift and the Cartel, might be just up your alley. *How Many Beans Make Five's* limited edition *La Di Da* single, through Nightshift and the Cartel, might be just up your alley.

volver and the Cartel, parodies last year's Sonic Youth and Mudhoney double A-side single (where they covered each others songs) by letting **The Melvins** cover a Mudhoney tune while **Steel Pole Bath tub** murder Sonic Youth. All this and green vinyl too. Also from Revolver, **Napalm Beach's** *Fire Air And Water* is released on album and CD on the Satyricon label and **Bornal** release *Breathe*, a seven-inch single, on Sarah.

THE US Buy Records label, through Greyhound, has a couple of high-powered sets on offer. **Electric Love Muffin's** *Second Time Around* is full of melodic punk rock songs and **Love Dolls'** all-girl assault on *Love One Another* is a scorching indication of a solidly vibrant new batch of US all-female combos who're heading UK way in the summer. Look out also for the excellent Frighthing, Dickless, Babes In Toyland and L7. Also through Greyhound, the Schermer label has **Hallo Venray**, from Holland, with their debut set *King*. Moving along in an EC mode, **The Neon Judgement**, from Belgium, release a new 12-inch called *Alaska Highway*.

THE TREACHEROUS Jaywalkers annihilate Madonna's *La Isla Bonita* on their five track *La Isla Bonita EP* on SST through Rough Trade and the Cartel. At times they sound inspired but for the most part it's self-indulgent. **The Telescopes** massage their cut respect with another guitar-bull 12-inch, this one is *Pure Love*. Moving along in an EC mode, **The Neon Judgement**, from Belgium, release a new 12-inch called *Alaska Highway*.

with an Australian compilation of its material for the Australian Waterfront label. Called *Fuck Me, I'm Rich*, it's available in the UK through Southern and it includes tracks from **Mudhoney**, **Yad**, **Blood Circus**, **Soundgarden** and **Swallow**. From Monochrom, three pieces **Alia** release what they call portbeat on their self-titled album/CD for Wax Trax, through APT. Back in Chicago there's a harder edge with an electronic swerve from **Lead Into Gold** who have a mini-set *Chicks And Speed*. Culture Jam and a full length album called *Age Of Reason*, both again on Wax Trax through APT.

POP MOVES another step forward with **Inspiral Carpets** latest single *She Comes In The Fall* from their album on Cow through Mute, through the Cartel. Still chirpy and commercial, **Little Nemo** release an album/cassette/CD called *Turquoise Fields* on Live! Art through APT and moving towards a folk veneer, **The Lovellars** release *World Fresh Show*, a seven and 12-inch on Maudsitt. The latest from **Cooking Vinyl**, through Revolver and the Cartel, is an album/cassette/CD from **The Jolly Boys** called *Pop 'n' Mento*.

THERE'S MORE exotic stuff from the WAU. **Mr. Modjo** label, through Rough Trade and the Cartel, with the African house of **Baku** being unleashed on *The Desert Fresh EP*. **The STP Experience** offer *I'm Gonna Love You*, a three — based on a *Born* While one — and **Indica** **All Stars** go for *Open Our Eyes*, a dubbed version of the Marshall Jefferson house track.

THE TUPELO label, through Re-

World Cup fever

by Nicolas Soames

CLASSICAL MUSIC was due to get its largest-ever worldwide audience when Luciano Pavarotti, Plácido Domingo and José Carreras performed on the eve of the World Cup final.

Over 30 countries were set to screen the satellite broadcast from the Baths of Caracalla in Rome on July 7, stretching from South America and China to Scandinavia, South Africa, Europe and the US.

The interest is massive. For Decca, it will be the biggest project it has ever undertaken with considerable implications for the mass marketing of classical music and classical musicians.

PolyGram Classics, which owns Decca, has already had a trial run with Bernstein's Deutsche Grammophon recording of Beethoven's Symphony No 9 at the Berlin Wall earlier this year. But those reasonable sales should be boosted by sales of the three tenors' concert — the live TV audience is anticipated to exceed 800m.

Decca won the contract for the recording at least because it had the pivotal contract of first option on all Pavarotti recordings. As a result it was able to take over all

most complete control of the transmission and recording, from acquiring the programme to directing the 10-camera unit for TV and subsequent video release.

The team is based on the partnership of the director Brian Large and the producer Herbert ChapPELL — who heads Decca's audio visual department. Their first task was to ensure that the programme actually goes out as planned — despite the dangers that can haunt such an event from bad weather to strikes to technical hitches. But equally important from a commercial point of view are the sales of the audio and visual recordings afterwards.

The recording should prove to be the best-selling Decca product ever — at least in the short term. The company admits that it will be "extremely" disappointed if it will be "extremely" disappointed if the 1/2m audio units are not sold within two months of release.

297 was the best co-ordination of the whole operation will test the classical label to the utmost.

Originally it was planned to record the recording — on CD, tape, LP, VHS and Laser Disc — to hit the streets as soon as possible. The estimate was three weeks.

However this would not only

have stretched the pressing capability of some territories but landed Decca's best-seller in the shops at the quietest part of the year, the middle of the summer holidays.

It was decided to delay the worldwide release until September 1. This has the advantages of preventing stock piling up for a month, but, as Didier de Coligny, head of marketing, Decca, points out, this means that somehow the whole momentum of the concert has to be maintained for the six weeks until the release.

It falls to Tony Lomas, head of product management, Decca, to ensure that each of the major territories receives sufficient masters to print and process the final product.

"Normally the gestation period for a classical album from recording to release is around nine months," he says slightly ruefully. "But there is no doubt that this kind of live broadcast concert and simultaneous worldwide release is becoming a growing trend."

Product will be shipped from Germany from September 1, and Nicholas Litchford, Decca's UK classical director, says that the campaign will begin in the UK in mid-September. He wouldn't want to start any earlier because he



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 Charlton for his autograph!

wants to maximise sales on the existing Pavarotti success before launching into another project.

He points out also that Decca intends to market this as a three tenors concert, not Pavarotti Two. "It's called Carreras, Domingo and Pavarotti in Concert conducted by Zubin Mehta — that is the agreed wording," explains Litchford. "Our intention is to market it as a record of a unique concert featuring the three greatest tenors in the world."

Although only preliminary plans have yet been made, he anticipates an advertisement and promotion budget "similar" to the Pavarotti campaign (£300,000).

He intends releasing the concert on all five formats — CD, tape, LP, VHS video and Laser Disc. Current sales predictions are for around 80 per cent audio to 20 per cent video. He predicts that the audio will sell in a similar pattern to the *Essential Pavarotti* album: 58 per cent LP, 27 per cent CDs and 15 per cent TPs. "There is no doubt that cassettes will be the major carrier," he says.

Of course, unlike the *Essential Pavarotti* which was mainly a UK hit, Decca is hoping that Carreras, Domingo and Pavarotti in Concert will be a world hit, even though the breakdown in terms of carrier percentages will be very different.

Prolific Hickox notches up 100 recordings

APRIL SAW the 100th commercial recording by Richard Hickox — a fair achievement bearing in mind he is still only 42.

The work, Vaughan Williams' *Hindes and Christians*, Fantasia — made with the LSO for EMI, underlines the close association Hickox has had with the company, though he has recorded for an impressive number of labels.

In fact, Hickox has recorded for a total of 11 companies, including Argo, ASV (Beethoven's Symphonies with the Northern Sinfonia), Fickwerk (Off's *Carmina Burana* has often been in the charts), RPO Records, Hyperion, RCA and Unicorn.

He has been equally flexible with his choice of orchestras, covering most of the major UK orchestras, though especially the LSO, where he was appointed Associate Conductor five years ago, and the one he founded, the City of London Sinfonia.

For the past 15 years, he has been immensely active, recording 297 works by 81 composers with 10 orchestras in 27 venues. With reissues, he has seen 102 titles on the market.

"I love being busy and I love making records," says Hickox. "I enjoy the thrill of trying to make first-rate performances against the clock — frankly, I get the same thrill from that experience as from a live audience."

For the foreseeable future, he is dividing his recording time between three companies, EMI, Chandos and Virgin. Classics, hoping to develop clear areas of repertoire in accordance with the special relationship he has developed with each.

Over the past few years with EMI has gradually re-recorded much of the central English church and orchestral repertoire. Elgar, Elgar and the Walton Classics Party among others. Especially prominent has been Elgar — *Six Pictures*, *The Banner Of St George*, *The Spirit Of England* and the *Serenade For Strings*.

Under his new contract with EMI he will make seven recordings over the next three years, featuring particularly the choral works of Vaughan Williams which, he feels, are in need of new digital versions. "It is music I have known for a very long time," he admires Vaughan Williams and I have conducted him about his entire output," he says. Other works include Tippett's *A Child Of Our Time*, Elgar's Intro-

duction and Allegro and Vaughan Williams' *Fantasia On A Theme by Thomas Tallis*.

For Virgin, Hickox will concentrate mainly on international repertoire, not only with the City of London Sinfonia, but also the Oslo Philharmonic, the Australia Chamber Orchestra and the Louisiana Chamber Orchestra. He anticipates making around four to five recordings a year for the next four years.

But he is making even more recordings with Chandos than EMI or Virgin. It began when he wanted to do Elgar's *Dream Of Gerontius*, but found it was impossible with EMI because Simon Rattle had just recorded it. Unperturbed, he turned elsewhere.

"I do have strong entrepreneurial skills," he admits, and he turned to Chandos and Brian Cozzens. "We got so well that he offered to take a lot of the larger choral repertoire with the LSO," explains Hickox. In 1989, Hickox made six recordings for Chandos including Elgar's *The Kingdom* and Rossini's *Stabat Mater* — and he is about to record *The Apostles*, and *Walton's Facade*.

What was more, he has also signed an exclusive contract to cover baroque repertoire with his new alternative orchestra. Starting in November 1990, he will do two major projects a year. Among them will be Bach's *Magnificat* and *Vivaldi's Gloria*, Messiah, St Matthew Passion and Monteverdi's *Vespers*. "He was core, he has also signed his first commercial recording — Bach's *Mass in G minor* for Argo, recorded in St John's in 1975 when he was 27. And he has major projects as been part of a career master-plan. "I just want to document my thoughts on repertoire. I identify with," he says.

TOP 20 FULL-PRICE

Classical

1	VIVALDI FOUR SEASONS Nigel Kennedy/ECO	EMI NICE2/CNICE2
2	MENDELSSOHN/BRUCH/SCHUBERT Nigel Kennedy/Jeffrey Tate/ECO	HMV EL749663/EL749634 (C)
3	ELGAR CELLO CONCERTO/SEA PICTURES Elgar/Barbieri/LSO/Baker/Du Pre	ASD655/TCASD655 (C)
4	HOLST'S PLANETS Herbert Von Karajan/BPO	Deutsche Grammophon 253201/9/330201 (P)
5	BERNSTEIN IN BERLIN: BETHOVEN... Leonard Bernstein	Deutsche Grammophon 4298611/4298614 (C)
6	ELGAR CELLO CONCERTO/ENIGMA... D Barenboim/PDO/J Du Pre	CBS Masterworks CB76529/4076529 (C)
7	SIBELIUS SYMPHONY NO. 5/VIOLIN CONCERTO Nigel Kennedy/Simon Kallie/CBSO	EMI Reference EL497171/EL749717 (C)
8	MAHLER RESURRECTION Gilbert Kaplan	Imp Classics DPCD91/CIMD91 (P)
9	ESSENTIAL HIGHLIGHTS OF SWAN LAKE Mark Ermler/RHO	Royal Opera House RHL04/ROY/RCMD01 (CON)
10	VIVALDI FOUR SEASONS Hogwood/Academy Ancient Music	L'Oiseau Lyra 4101261/4101264 (P)
11	BIZET CARMEN HIGHLIGHTS Jenny Norman/Seijo Ozawa/ONDF	Philips 4260401/4260404 (C)
12	ALBINONI/ADAGE/PACHTEL/BECHON Herbert Von Karajan/BPO	Deutsche Grammophon 4133091/4133094 (C)
13	LYDD WEBER REQUIEM Domingo/Brightman/Maazel/ECO	HMV ALW1/TCALW1 (C)
14	PUCCINI MADAME BUTTERFLY... Herbert Von Karajan/VPO	Decca 4212472 (C)
15	MOZART REQUIEM Christopher Hogwood/AAM	Decca 4117121/4117124 (C)
16	FEDERICCO ALCANTINI/MUSICI... Herbert Von Karajan/BPO	Philips 4268471/4268474 (P)
17	BETHOVEN SYMPHONY NO. 5 Herbert Von Karajan/BPO	Deutsche Grammophon 4193922 (P)
18	CHOPIN PIANO CONCERTOS NOS 1 & 2 Zubin Mehta/PJ/Murray Perahia	Sony Classical 544922/544922 (C)
19	ELGAR CELLO CONCERTO Mehner/RPO/Webber	Philips 4163541/4163544 (C)
20	ESSENTIAL HIGHLIGHTS OF NUTCRACKER Mark Ermler/RHO	Royal Opera House RHL04/ROY/RCMD02 (CON)

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CROSSOVER CLASSICS

1	THE ESSENTIAL PAVAROTTI Luciano Pavarotti	Decca 4202101/4202104 (P)
2	CLASSIC EXPERIENCE II MARIKATIS	EMI EM70505/TCM70505 (C)
3	A NIGHT AT THE OPERA VIRGILIUS	Merano 5142421/5142424 (14) (MG)
4	CLASSICS BY MOONLIGHT JAMES LAST	Merano 843211/843214 (P)
5	THE CLASSIC EXPERIENCE TUTTO PAVAROTTI	EMI EM70545/TCM70545 (C)
6	THE NEW PAVAROTTI COLLECTION... Luciano Pavarotti	Decca 4258311/4258314 (P)
7	THE NEW PAVAROTTI COLLECTION... Luciano Pavarotti	Decca 5488321/5488324 (P)
8	THE ESSENTIAL DOMINGO Plácido Domingo	Deutsche Grammophon DPOV/PDPOV (P)
9	GRATIS LOVE SONGS L'OPERA	CBS CBS6471/404042 (C)
10	OPERA ESTAVAGANCA L'OPERA	EMI MCO013/MCO013 (C)

TOP 75

ARTIST ALBUMS

MUSIC WEEK

W

INCORPORATING LP, CASSETTE & CD SALES

1 ESSENTIAL PAVAROTTI ★ CD
Luciano Pavarotti
Decca 4302 1012 SLEEPING WITH THE PAST ● CD
Elton John
Roc-A-Fella/Phonogram 82889313 HOT ROCKS 1964-1971 CD
The Rolling Stones
London 8201 4014 STEP BY STEP ● CD
New Kids On The Block
CBS 4668615 SUMMER DREAMS CD
Beeth Boys
Capitol/Euro 516 BEST OF TALK TALK - NATURAL HISTORY ● CD
Talk Talk
Parlophone PCSD 1097 NEW COMPOSITIONS CD
Aminé Baker
Elektra ERT 728 GREAT HITS ● CD
Bangles
CBS 4671919 VOL. II (1990 A NEW DECADE) ★ CD
Soul II Soul
10/Virgin DM 9010 ... BUT SERIOUSLY ★★★★★★ CD
Phil Collins
Virgin V282011 NEW BONA FIDE CD
Meat Priest
10/Virgin DM 8212 BETWEEN THE LINES ★ CD
Jason Donovan
PIL LP 1413 WILSON PHILLIPS CD
Wilson Phillips
SBSK SBKLP 514 IM BREATHELESS ● CD
Madonna
Sire WX 35115 ONLY YESTERDAY ★★ CD
Carpenters
A&M/A&M 199016 LABOUR OF LOVE II ★★ CD
U2
Definitive/Virgin UDFEP 1417 INVALID! FOUR SEASONS ★ CD
Nigel Kennedy/ECCO
EMINCE 218 THE SONGS 1975-1990 CD
Barry Manilow
A&A 30386919 THROUGH A BIG COUNTRY GREATEST HITS ● CD
A&A 303869

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COCKNEY REJECTS

"LETHAL"

COCKNEY REJECTS

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Guns N' Roses
400Communications/PTA PL 7470142 FOREVER YOUR GIRL ★ CD
Paula Abdul
Sire/Virgin SRNLP 1943 A NIGHT ON THE TOWN CD
Bruce Hornsby & The Range
RCA PL 8204144 CHANGESBOWIE ★ CD
David Bowie
EMI DBTV 145 REWIND 1971-1984 CD
The Rolling Stones
Rolling Stone/CBS 451 99146 HANGIN' TOUGH ★ CD
New Kids On The Block
CBS 466874147 BEHIND THE MASK ★ CD
Freddie Wood War
Warner Brothers WX33548 GOLD MOTHER CD
James
Fontana/Phonogram 846 189149 HEART OF STONE ★ CD
Cher
Geffen WX 28250 THE ROAD TO HELL ★★★ CD
Chris Rea
East West WX 31751 PUMP UP THE JAM ★ CD
Technobronic
Sawyer/Warner SWSLP 152 MENDELSSOHN/BRUCH/SCHUBERT ● CD
Nigel Kennedy/Jedryk/Euro EMO
HMV/EMI EL 45682153 STRAY CD
Atrix Camera
WEA WX 350

54 THE'RES NOTHING LIKE THIS ○

Damp Sports

IT DOESN'T matter that you're standing at the biggest gig since Live Aid. It doesn't matter that the lineup is the best of Britain. It doesn't matter that you're doing your bit for charity.

When it rains, you get wet — and feel up.

Sadly, that was the mood of the crowd when **Tears For Fears** opened the **Knebworth** show. Given that the majority of punters were physically and mentally cold and that the sound system is never right for any opening band, TFF couldn't win.

They served up their usual long-set, a show which failed to excite until 45 minutes into it — by which time, it was virtually all over. Everybody Wants To Rule The World and Saving The Seeds Of Love spread a bit of cheer beyond the front 15 rows, but otherwise it was Weather 1, Pop Music 0.

Next up, **Status Quo** got the other side of the coin: better weather, better sound, better reception. Their brand of porting music seemed much better suited to Knebworth's wide-open spaces and on the digimeter — ie, the distance from the stage that raised hands can be seen — they went down about twice as well as TFF.

By the time **Robert Plant** appeared on the digimeter, we were all happy (if slightly disappointed at the wind blowing a large part of the sound straight off the site). With a combination of superbly-executed new and old songs, he continued to increase the temperature to the extent that **Jimmy Page's** much-anticipated appearance on stage caused a virtual eruption.

The two men then launched into a number of minor Led Zeppelin songs, all well received, but omitted the band's recognized classics. There was no Whole Lotta Love, no Stairway To Heaven (which many thought would have been highly fitting on the day), no Dazed And Confused. Considering Plant had offered Immigrant Song during his solo contribution, there was a nigging sense of anti-climax when they left the stage, though at no point did that spill over into complaint.

The contrast which followed in the shape of **Cliff Richard** and **The Shadows** couldn't have been greater. However, the musical quantum leap was implemented without incident due to Cliff's self-proclaimed "humour" — some cheeky good tunes and a section of the crowd who has come for nobody else. The dedicated lapped up everything they were given, the uncommitted smiled happily at the two-dozen songs they recognised from 30 years ago and the fans of other bands quietly went away to get a burger and a cuppa.

IC-M
When **Phil Collins** ambled onstage and kicked himself on the drum riser, he looked about as enthusiastic as those poor souls at the top of the hill sitting under a sheet of polythene for most of the day.

Not that he was miserable, mind you. It's just that his whole perform-

ance — solo and with his buddies from **Genesis** — was all so routine and lacked any real spark that such a prestigious event should have engendered.

The supergroup — featuring performances from **Eric Clapton**, **Dino Dineen** and **Elton John** — was also rather predictable but there seemed a little more spirit to the songs.

Each performer, by their star status alone, managed to work a little magic into their songs and Money For Nothing, Saturday Night's Alright For Fighting and Sunshine Of Your Love achieved the desired effect on a, by now, more willing crowd.

Paul McCartney's recent gigs have all had the feel of a long overdue homecoming and Knebworth was no exception. His cocky character went straight to the hearts of the audience and even tracks from his last album were greeted warmly.

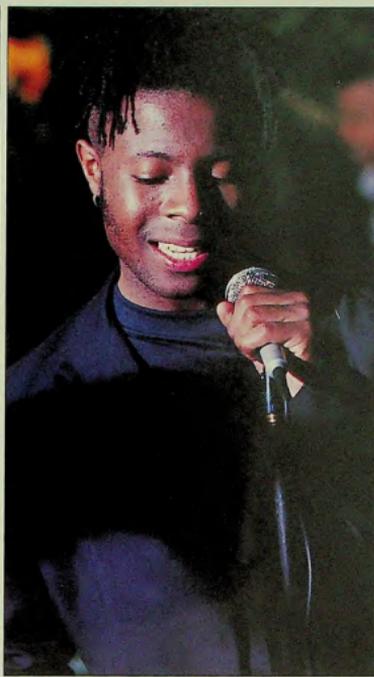
But naturally it was The Beatles classics that stole the show; and, Hey Jude provided the most moving performance of the day with 120,000 people summing up what little energy they had left to belt out the chorus.

The rain returned for **Pink Floyd's** set and, along with the strong winds, managed to create havoc on their epic songs and dry ice and lighting effects.

By they stuck it and after wading through a tedious rendition of Money they came up with the perfect finale of Comfortably Numb and Run Like Hell which climaxed with a feast of lasers and fireworks.

All in all, Knebworth 90 offered little more than the expected but made a lot of people — and in the process, a lot of children — very happy.

NR



AND WHY NOT? Wayne Gidder explains ...

Mixed emotions

WITH THE streets silent as Londoners watched a terse 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 rock and roll, at least, we're champions — and the **Rolling Stones** hold the title. Now their Urban Jungle Tour resides at **Wembley** earning the famed rock wrinkles the kind of fees more commonly paid by Italian football clubs for comparative youths.

Bemused by the sudden cheer that greeted news of England's equisider mid-way through. Almost Hear You, Jagger seemed determined not to be upstaged by an event at another stadium in Turin. "Is the tension getting to you?" he teased.

The youthful Jagger then proceeded to cart, wiggle and command the massive spaghetti-meat stage with its towering panoply of yellow sweaters and Blade Runner-like purple spotlights.

Switching jackets, changing guitars and covering vast distances he barely raised a sweat while the audience responded keenly to his cajoling — the funky motorboat back with a vengeance.

Of his cohorts, Ron Wood appeared confident in scarlet jacket,

round shades and permanent cigarettes, adding some slick guitar parts to You Can't Always Get What You Want and making his presence felt with the newer songs from Steel Wheels.

A grey Charlie Watts drummed patiently throughout the two-and-a-half-hour set, while a somnolent Bill Wyman looked bored.

Keith Richards propped the stage in his usual predatory manner, grinding out the opening chords to Honky-tonk Women. This brought two huge pneumatic women from the stage flanks to bob drunkenly to the tune. These were later replaced with two savage-looking dogs, which Jagger set about with what appeared to be a large mop.

Covering songs from four decades, Ruby Tuesday had the crowd singing while Point It Black concurred with the news the England game had gone to a penalty shoot-out. There was supreme irony in a magnificent 2,000 Light Years From Home accompanying word of England's loss.

Time has ravaged the Stones and taken its toll on their songs too. Sympathy For The Devil — which accompanied the stabbing to death of a young fan at Altamont — has lost its fury. Streetlighting Man had the punch of a slaving heavyweight.

Yet, It's Only Rock And Roll — the evening's gross understatement — and Satisfaction, which closed the show in a blaze of fireworks,

proved the Rolling Stones are rarely wide of the mark.

ANDREW MARTIN

Power failure

THE WORD "power" means different things to different people. A headbanger will tell you it applies only to music loud enough to shake a rhino of 100 paces, a classical fan will say it means anything with sufficient muscle to be heard over the rattle of pearls.

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 in the same bracket.

The first half of the concert was, then, largely obscure classical music with the second being a performance of a new piece, Under The Eye Of Heaven. This work, we were told from the stage, was intended to ally classical and rock. Cabbler!

What we got was a disjointed piece in which classical musicians played a quiet passage followed by an equally bland but much louder passage from rock musicians. The effect was like two people in conversation but talking about different subjects.

Perhaps the LCO should have consulted the final sequence of Rainbow's Stargazer or Led Zepplin's Kashmir to realise the soul-riffing effects which can be produced when rock and classical are in true harmony.

As it was, they got an ovation and an encore from a far-from-full Hammersmith audience. Goodness knows what the crowd will do if they every get it right.

JEFF CLARK-MEADS

Why not indeed

THE SUCCESS OF **And Why Not?** has been one of the most pleasing aspects of the last year, partly because it cannot be identified with any established musical genres, youth cults, fashions or other bands. So it was interesting to observe their audience at the **Town & Country Club**.

The crowd was disappointingly small, for a start, especially for a band whose second single, The Face, had reached number 13 in the charts, and on a night free from football too. There were screaming girls, though of a noticeably older variety, which suggests that they're looser rather more seriously than Bros and co.

This could be because their music is highly intelligent, funky pop. The unusual and unexpected guitar chord progressions in tracks like Move Your Skin enable them to stand out from other funk-influenced bands. Live, they are, not surprisingly, somewhat hard-edged than on record. But where many other acts would have taken the opportunity to pump up the bass and throwback down on the guitar, Wayne Gidder's breaks and hooks sat proudly on top of the mix.

While apologising for a shortage of new material (an account of "touring" or something), they played a new song called Heaven from the projected second LP, and threw in a cover of U2's Desire, a vast improvement on the original.

The only blot on an otherwise impeccably live performance was the band's problem with false endings. The brilliant Move Your Skin was cut off abruptly when they ended on such a furiously funky note as the LP's opening track Rhythm. Money. And Why Not? could be forgiven anything.

DAVID GILES

SINGLES

TOP 75

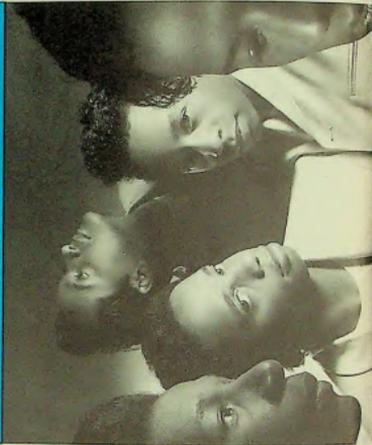
MUSIC WEEK

W

- 1 SACRIFICE/HEALING HANDS**
1 Elton John
Rock/A/Phonogram EAS 221 (1 F)
- 2 NESSUN DORMA** 
2 Luciano Pavarotti
Decca PAVO 3 (F)
- 3 MONA**
4 Craig McLachlan & Check 1-2 Epic 65574 71Z-6557 84 (G)
The Stone Roses
Decca PAVO 3 (F)
- 4 ONE LOVE**
11 Sirestone DRETN 17 (P)
- 5 IT MUST HAVE BEEN LOVE**
3 Roxette
EMI USA 125EM 14 (E)
- 6 U CAN'T TOUCH THIS**
9 M.C. Hammer
Capitol 12CCL 578 (E)
- 7 THUNDERBIRDS ARE GO**
12 F.A.B. featuring M.C. Parket Brothers Org. 12/FAB 1 (BAG)
England New Order Factory/MCA FAC 2307 12Z-FAC 2307 (P)
- 8 WORLD IN MOTION...**
6 Glenn Medeiros featuring Bobby Brown London LONNY 26 (F)
- 9 CLOSE TO YOU**
7 Maxi Priest
10/Virgin TENXN 294 (F)
- 10 OOOPS UP**
5 Snap
Arista 113298 12Z-413298 (BAG)
- 11 HOLD ON**
8 Wilson Phillips
SBK 12/SBK 8 (E)
- 12 THE ONLY RHYME THAT BITES**
10 MC Tunes Versus 808 State
ZTT/WEA ZMG 87 (W)
- 13 SHE AIN'T WORTH IT**
21 Glenn Medeiros featuring Bobby Brown London LONNY 26 (F)
- 14 THINKING OF YOU**
11 Maureen
Urban/Polygram URBX 00 55 (F)
- 15 UNSKINNY BOP**
17 Poison
Epic/MCA 12/CCL 582 (E)
- 16 DOIN' THE DO**
13 Betty Boo
Rhythm King/Mule LEFT 58 (M) (PRT)
- 17 THE GREAT SONG OF INDIFFERENCE**
15 Bob Geldof
Mercury/Phonogram 50500 104 (F)
- 18 KILLER**
20 Adamski
MCA/MCA 1400 (F)
- 19 YOU'VE GOT A FRIEND**
16 Big Fun And Sonia
Jive/CHILDY 90 (BAG)
- 20 ALRIGHT**
29 Janet Jackson
A&M USA 11693 (F)
- 21 LOVE DON'T LIVE HERE ANYMORE**
25 Double Trouble/Lanette Swallwell/Cas Brown
Atlantic 12/ATL 1039 840
- 22 I'M STILL WAITING (PHILL CHILL REMIX)**
23 D'Angelo
Motown 25 95 (M) 12Z-25 95 (BAG)
- 23 ANOTHER NIGHT**
18

- 36 THE FREE STYLE MEGA-MIX**
Bobby Brown
MCA/MCA 1421 (F)
- 37 TREAT ME GOOD**
24 Yazz
Epic/UK BLP 24 (M) (PRT)
- 38 GIMMIE SOME LOVIN'**
11 Thunder
EMI 125EM 148 (E)
- 39 OH GIRL**
53 Paul Young
CBS YOU/GRD 5 (C)
- 40 ALL THE YOUNG DUDES**
26 Bruce Dickinson
EMI 125EM (G) 42 (E)
- 41 FALLING TO PIECES**
11 Faith No More
Slash/London LASC 35 LASEPX 25 (F)
- 42 VENUS**
28 Don Pablo's Animals
Rumour/RUMAT 18 (PAC)
- 43 LFO**
11 LFO
Warp/Outer Rhythm W45E 51 (PRT)
- 44 STRUNG OUT**
45 Wendy & Lisa
Virgin VSN 1272 (F)
- 45 POISON**
56 Bell Biv DeVoe
MCA/MCA 1414 (F)
- 46 CELEBRATE**
47 An Emotional Fish
East West YZ 48 (M) (W)
- 47 MESSAGE IN THE BOX**
39 World Party
Epic/Crysalis ENY 0031 (E)
- 48 WASH YOUR FACE IN MY SINK**
11 Dream Warriors
4th + B Wayland 125BW 183 (F)
- 49 DIRTY CASH**
34 Adventures Of Stevie V
Mercury/MER 311 (MEX) 31 (F)
- 50 OAKLAND STROKE**
51 Tony! Toni! Toné!
Wing/Polygram WING 07 (F)
- 51 MONIE IN THE MIDDLE**
11 Monie Love
Columbia/Crysalis COOL 00 21 (C)
- 52 HEAVEN KNOWS**
55 Cool Down Zone
10/Virgin TENXN 300 (F)
- 53 KILL YOUR TELEVISION**
11 Ned's Atomic Dustbin
Chapter 22 12/C2HP 48 (PRT)
- 54 WHY CAN'T WE LIVE TOGETHER? (1990 REMIX)**
11 T.K.Syncope 127KR 1 (E)
- 55 EVERYTHING**
59 Kicking Back with Taxman
10/Virgin TENXN 307 (F)
- 56 IT'S MY LIFE**
37 Talk Talk
Parlophone 12/P2 6254 (E)
- 57 MOVE AWAY JIMMY BLUE**
36 De'Aunnin'
A&M/A&M 1555 (F)
- 58 MEGACHIC - CHIC MEDLEY**
11 Chic
Atlantic/East West A 794 (M) (W)
- 59 EVERY LITTLE THING**
70 Jeff Lynne
Republic/Warner Brothers W 9796 (M) (W)
- 60 STAR**
41 Erasure
Mute 12/MUTE 111 (M) (PRT)
- 61 PSYKO FUNK**
43 Boo-Yaa T.R.I.B.E.
4th + B Wayland 125BW 179 (F)
- 62 BETTER THE DEVIL YOU KNOW**
40 Kylie Minogue
P.A.C. P.A.C. 70 56 (F)

THE PASADENAS REELING





JONATHAN KING'S *Biz* *Antne*

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 world-wide 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 tripe TV series; a loathsome 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 **HYPE**; sneering his ugly mug all over our TV screens with that smug, lopsided 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 individuals brave enough to stand by their true feelings and ignore this appalling milestone.

25 YEARS OF KING. God spare us from another quarter century!

★ KING SPOT ★

KING, who claims to be 42, is in fact 55.

THE man likes to quote his 5.8m viewing figures for **NO LIMITS** to prove he knows what the public like to watch. But anyone who 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, breakthrough, original programmes like **STYLE TRIAL**.



Beauties and the Beast

YOU might think this is a charming picture of three old friends getting together. Well, it's not! **SAMANTHA FOX** was paid a considerable sum to pose with **KING** and took two weeks off in a convent afterwards as repentance for the sin of mingling with the man.

JANET JACKSON is clearly a cardboard cut-out figure available to any dealer who returns weekly sales to **GALLUP**.

Bloated, plump **KING** himself acquired the sweater at an **OXFAM/VAL DOONICAN** sale for £5 and borrowed **JERRY MOSS**'s backstage passes that night.

BOASTING BORE

KING likes to claim credit for breaking acts and records all over the globe. The finest mention of a hand in conversation with a passing member of the public is enough to give him delusions of grandeur and for years afterwards he bores everyone with stories of how "so and so would never have happened if I hadn't started them off..."

No-one pays any attention to this drivel but most folk in the industry are polite enough to pretend to be fascinated and impressed.

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!

KING LETS

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 PIGLETS** 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 mere



grain of talent and very little charm, at least the man has survived!

☆☆☆☆☆ King of words?

KING constantly derides stupid lyrics in today's hits yet he is responsible for some of the most ridiculous songs in history. His very first chart record rhymed 'moon' with 'June'.

He produced the horrid **Leap Up And Down** and **Wave Your Knickers In The Air**. His label had a huge hit with Fatcat Burn Burn. Probably his best work as a lyricist was on his **ENTERTAINMENT USA** theme. All he did was shout and stomp!



SPOT THE DOG ...

Pictured together after her striking and memorable rendition of **HOW MUCH IS THAT DOGGY IN THE WINDOW?**, I can exclusively reveal that **HEY PAUL** and **HEY PAULA** aimed at the acid house market to be rush released through Pinnacle.



music BOX

the programme people

YOU BLOW YOURS

AND WE'LL

BLOW OURS

'KING HELL!

Thanks, Jonathan
for twenty-five very long years.

From your friends at Manchester Square.



Does this man 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

UNLIKELY AS it may seem, the man responsible for signing, nurturing and producing 10cc, also reached number 12 in the charts with the somewhat questionable title 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 — ditty Everyone'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 trendy, 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 Hedgehoppers 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 cretinous 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 toothless, 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 to smartly 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, Where The Sun Has Never Shone. In fact, King's entire recording career is a pretty chequered affair: for nearly every Una Paloma Blanca 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. Previously successful — sons Gouldman, as Hot Legs with the mindless stomp Neanderthal Man, the group had a song, Donna, but no name. King suggested 10cc, re-



TO PAGE FOUR ►

CASTLE COMMUNICATIONS

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TELEPHONE: 081-877-0322 FAX: 081-871-0470

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

FROM PAGE THREE

leased the song (which only took a few weeks to reach number two) and for the next three years guided the band to such hits as Rubber Bullets, Wall Street Shuffle, The Dean & I and Silly Love.

In direct contrast to King's public pop image, 10cc swiftly turned out to be one of the country's most literate, subtly intelligent acts and their time under King's guidance is roundly acclaimed as their best.

Of course, supporting and naming fledgling acts was nothing new to Jonathan King. Five years previously he'd been written to by a band from his old school, Charterhouse, who neither knew what to call themselves or how to fund making an album. King was astute enough to see that what they had was the start of something potentially massive and he put up the money for — and produced the sessions for — their first album. He also named them, understandably, Genesis.

UK Records prospered during the first half of the Seventies. As well as 10cc, there were such diverse hits as Fattie Bum Bum (number eight in 1972) Seaside Shuffle (two in 1972) and, one of his own works, Una Paloma Blanca (five in 1975). That such a small company could enjoy such success — one period in 1974 saw it with three top 20 records at once — inevitably attracted attention from the majors, and King spent much of his time turning down offers of very senior positions elsewhere — or so he or his brother Andy will tell anybody who cares to listen.

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 can bring a winner.

Which brings us to his writing/broadcasting. Again, as no stranger to the Great British Lock 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 on 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 — his 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/chat show *Good Evening*. In both instances he was as annoying, whinily self-satisfied and pompous as only he can be,



Once King dropped the clever-clever approach, he genuinely knew what people wanted

teed vote-catcher), 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 — airy, 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 music 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 fasci-

nating. 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 — to present it accessibly and informally.

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 osh 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 chafing with the ludicrous Johnny Reggae, he is still here, and doing better than ever. It's funnier than the fact that his real name isn't Jonathan at all, it's Ken.

When "Everyone's Gone" first charted
He was but a strip of a lad
And from that first route rarely parted
Controversial though not thoroughly bad.

For a while the ego went wild
As he ran the whole of U.K.
And as hit upon hit became piled
I suppose things could be described as O.K.

From the Genesis of Genesis he had this tendency, see
Of finding young groups with real class
From Hotlegs (sic) then 10 C.C.
While his own records were really quite crass.

Since then if you can conceive
He's operated most behind scenes
If such low profile could be believed
Of a man hardly away from our screens.

So if you have followed his star
And shelled out for this supplement
His career has been really Bizarre
While this verse is a real compliment.

'Cos it took me all of ten minutes to write it
And J.K. will know who it's from
But where he's concerned you can't fight it
Tidily on tidily on pom pom pom.

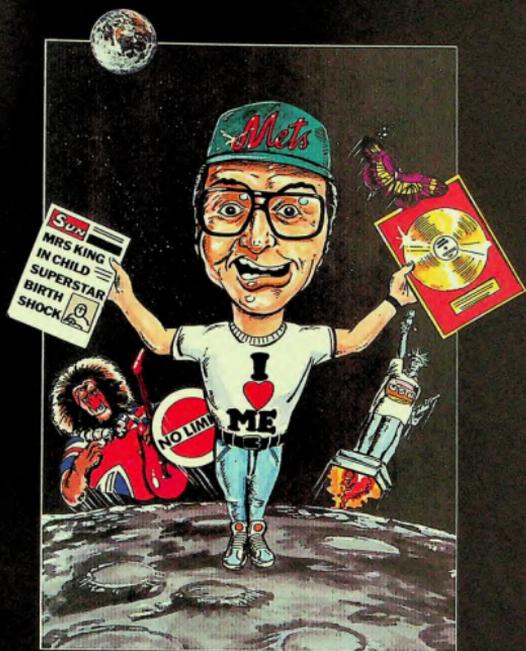
FROM ALL YOUR FRIENDS AT BMG

ARISTA



BMG
RECORDS AND LICENSES





Of course you were there first!

CONGRATULATIONS

EVERYONE'S
GONE TO THE MOONMAINSTAY MUSIC
AL GALICO, PRESIDENTJK on JK and the
music business
past, present
and future

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 Rancoroni, had started as a sheet music pluggier. 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 Onole 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 Rob Dickens 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).

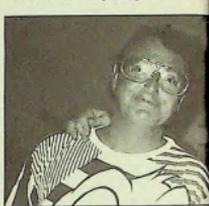
Strangely, in 25 years, nothing has changed. We're better at making the best of it, I'm glad to say. Talent stands a greater chance of breaking through. We cover foreign hits less and make original ones more.

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

- Better radio in the UK — specialist FM stations in every city.
- Better music TV — it's perfectly possible if only the powers that be would allow music lovers the space.
- Better rock music. Come on, rockers, show the world we can still come up with the goods.
- More successful British country music.

Music still

- 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 heavens.
- An expansion for our Brits show — turn it into a festival of celebration.
- Encouragement for specialist retailers — golden oldie 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



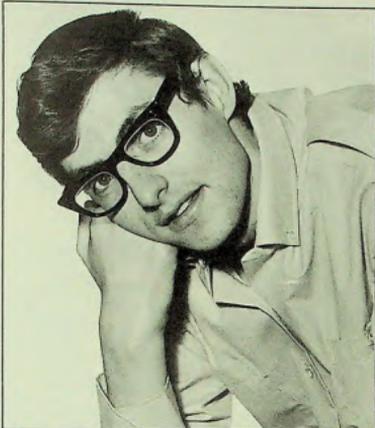
comes first

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!

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- East West (Z 4750) (W)
RCA PB 49265 (BMG)
SBK One (125BK 7014) (E)
EMI USA (129MT #4) (E)
- 05 '60 The Grid
- 64** **NEW** **BEEF**
Gary Clail On-U Sound System
- 65** **46** **DANGEROUS SEX**
Tack Head
- 66** **54** **CHILDREN OF THE NIGHT**
Richard Marx
- 67** **67** **FIRST TIME EVER**
Joanna Lavy Copasetic/Beggars Banquet/CBE 75117-CBE (125) (W)
The Chimes
- 68** **50** **STILL HAVEN'T FOUND WHAT I'M**
CBS/CHMKT (1 C)
- 69** **62** **THE SUN MACHINE**
E-Zee Possee
More Protein/Virgin/PROT 4112 (F)
- 70** **73** **THE CRYING SCENE**
Aztec Camera
- 71** **42** **HOLD ON**
En Vogue
Atlantic/East West/A 7908 (T) (V)
- 72** **NEW** **THE FACTS OF LIFE**
Denny Maddlen
Eternal/WEA/YZ 4757 (W)
- 73** **NEW** **THIS CAN BE REAL**
Candy Flip
Debut/Fashion/DEBT00.3099 (P)
- 74** **38** **ROCKIN' CHAIR**
Magnum
Polydor/PO 88 (12-PZ 86) (F)
- 75** **NEW** **REELING**
The Presidents
CBS PASA (D) 5 (D)

**THE MAGNIFICENT
NEW SINGLE**

Z-12-CD-CASS

CBS
PASA 5/15/C5/M5

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van-rooy**

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PRODUCTION

TWELVE INCH

1 NEW ONE LOVE The Shire Four MCA/Atlantic	21 22 KILLER Adams
2 4 LET'S STAY TOGETHER THIS M.C. Hammer	23 18 COME HOME Chad Jackson
3 8 THUNDERBIRDS ARE GO The B-52's Meridian/MCA/Parade	24 14 UNSKINNY BOP Posson
4 DOOPS UP	25 70 MONA Jackson & Check, L-3
5 2 CLOSE TO YOU	26 23 SHE AIN'T WORTH IT Queen Mothers from Bobby Brown
6 SACRIFICE Elton John	27 16 SHE COMES IN THE FALL Bill Bell/Dreese
7 5 THINKING OF YOU Mink DeVille	28 37 POISON The Roots
8 8 WORLD IN MOTION... Loggins & Messina	29 19 JUST JACKSON
9 10 LOVE DON'T LIVE HERE Double Trouble	30 NEW FALLING TO PIECES Moris Löwe
10 NEW LFO	31 NEW KILL YOUR TELEVISION Ned's Atomic Dustbin
11 7 THE ONLY BYRNE The Byrnes	32 30 HEAVEN KNOWS
12 NEW THE FREE M.C. Tunes Versus BOP Style	33 NEW MONIE IN THE MIDDLE The Chimes
13 NEW ROCKIN' OVER THE BEAT Tchicaronic	34 13 OH, ONE I KNOW The Grid
14 12 LET'S WAITING (Remix) Diana Ross	35 25 EVERYTHING Koolhaas Back with Tsuman
15 38 MAKED IN THE RAIN The Roots	36 40 GET YOUR KICKS ON Wendy & Lisa
16 15 LOVING YOU Makaveo featuring Tracy	37 60 OAKLAND STROKE
17 NEW SHAME ON YOU The Roots	38 28 FLOATATION The Grid
18 11 IT MUST HAVE BEEN LOVE Roulette	39 NEW BEEF CBS On-U Sound (all Bm) Berman
19 NEW THUNDER	40 NEW MEGACHIC - CHIC MEXLEY Chic
20 NEW WASH YOUR FACE Dean Winans	

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LIFETIME

ALBUM OF THE WEEK

IGGY POP: Brick By Brick. Virgin America. **VUSLP 19.** Brick by Brick finds Iggy back on the streets telling tales in the murky, neon-lit underworld of the U.S. It's certainly more Stooges than the out-and-out hard rock of his last album though his performance is as just as tough and unrestrained. But while *Home* and *Pussy Power* thunder into the live, *Main Street Eyes* and *Starry Night* add the necessary variety to a powerful and impressive set. This is one punk who certainly ain't dead. **NR**

STOCK IT

ANITA BAKER: Compositions. WEA 7559-60922-1. Two-and-a-half years after giving *You The Best* that I Got, Baker returns with a jazzy collection which for the first time is mostly written by herself. Baker remains a hidden gem, 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 success from this, but buzz created by tour should lead to 20 top placing. Predicted market: over 25% with high in-car potential. **SR**

STOCK IT

JEFF LYNNE: Armchair Theatre. WEA 7559-26184-1. After several years as a producer, collaborator and Wilbury, Lynne returns with a likeable selection of his own songs and some oldies. Like McCartney, he is essentially a Sixties rock balladeer and he scores in that mode with *Blown Away* (co-written with Tom Petty) and the simple, acoustic ecological song *Save Me Now*, with the single *Every Little Thing*, likely to appeal to physicists everywhere except *Kiss FM*. Expect strong sales. **DL**

STOCK IT

RUTHLESS RAP ASSASSINS: Killer Album, Syncopeat SYP 6005. Undoubtedly a killer in every department: gorgeous beats, sharp samples, daring deck work and compelling raps. There's more than hardcore thunder here though. The sober *And It Wasn't A Dream* tells of the trials of the UK's black immigrants of the Fifties, but the mischievous *Just Mellow* raises the spirits the way classic *Rn DMC* does. A rich, exciting album. **SL**

IAN GILLAN: Naked Thunder. East West 90217-1. The former Deep Purple frontman proves that he is still one of the world's finest

rock vocalists with this big, bold and brassy solo debut. *Closing Tempo* rockers were to be expected, but the stirring ballad, *Love On Borrowed Time*, and the epic *Brazos*, reveal tantalising glimpses of fresh avenues, as yet barely explored. **VP**

MAXI PRIEST: Bona Fide. 10 Records DIX 92. The hopes of UK reggae are pinned on Priest—here's one of our few crossover artists. *Bona Fide* breaks for the big time with Jazze B and Gussie Clarke collecting two production credits each and Sly Dunbar in close attendance throughout. The strong productions and Priest's golden voice should assure healthy sales, despite the many forgettable songs. **SL**

TRASH CAN SINATRAS: Cake, Go! Discs Go! 828221-1. The Trash Can Sinatras are a fine live band; furious and melodic, their songs are reminiscent of Duke. Cameron in their Postcard days. This album is their first and is well produced by the band, John Leckie and Roger Bachman. Having won over the music press, the Trash Cans now need a hit single to take this LP to a wide audience—Coke is a strong and determined debut. Only good things can follow. **JH**

TONY! TONI! TONE!: The Revisited. Wing/Polydor, 841 902. A revival of what exactly is not too clear on this unreleased collection of funk, rap and swing beat tracks. The vocals are commendable but the quality of the songs range from the fresher uptempo numbers to the mediocre, such as the repulsive *Skin Tight*. The success of the single *Oakland Stroke* should ensure that they give Bobby Brown a good run with his money but makes this one a (too) safe bet. **NR**

VARIOUS: Indie Top 20 Vol IX. Beechwood Music. ITD9. According to Beechwood, this is the big one. A lot of promotional support is being given to make this the most successful indie compilation yet and just a glance at the track listing makes that seem a distinct possibility. An exclusive *New Order* club mix and tracks from *The Sundays*, *The Charlatons* and plenty more give an accurate review of the indie scene of the more exciting periods of indie history. **NR**

PHIL MANZANERA: Southern Cross. Vogue VQ 406 506326. JAN AKKERMANN: *The Noise Of Art. No Speak/IRS ISR82041.* Two guitarists who row out the Seventies as commercial and inspirational musicians struggle to find a niche in the Nineties. Manzanera, the Roxy most likely to leave the Ferry, has proved his worth with the various *OTI* projects, but comes nowhere close on this lockdown after despite having ex-Split *Enx* vocalist Tim Finn on board. See his solo offering *Diana*. *Festival* '85 *LCM/11* (PRT). When guitarists get too serious about their art, this is the result. Disappointing on both counts. **DH**

THE B-52s: Dance This Mess Around The Best Of... Live! LPs 9959. It's taken the B-52s 10 years to achieve any notable chart success in the UK and this album showcases all the fun behind the choice to be mainly ironically wacky and consistently irresistible, the group's melodious pop songs and wonderful vocal harmonies have surfed the wave of changing musical trends. Live one track is all it takes to get hooked by a band that refuses to stop parodying. **NR**

VARIOUS ARTISTS: Rack Machine Vol 1. Epic 466943-1. Showcasing the acts who've recently had product released under the Epic Rock banner, this makes for an intriguing invitation into the worlds of Prong, Burning Tree, Suicidal Tendencies and the like. Musically it's a solid offering, with the inclusion of a live *Crays* CD on prompt sales. A shame then that the tacky and contrived sleeve should illustrate such naivety on Epic's part. **KB**

POISON: Flesh And Blood. Capitol EPT 2126. While *Open Up And Say Aah!* represented the LA glamsters spilling out with an intruding invitation into the world of Prong, *Burning Tree*, *Suicidal Tendencies* and the like. Musically it's a solid offering, with the inclusion of a live *Crays* CD on prompt sales. A shame then that the tacky and contrived sleeve should illustrate such naivety on Epic's part. **KB**

EXODUS: Impact Is Imminent. Capitol EPT 2125. Biting lyrics, juxtaposing abrasive rhythms and a twin guitar partnership remain the trademarks of Exodus' thrash metal-like first. Their fourth album, and their first for Capitol, sees the San Francisco quartet simply consolidating their skills, rather than taking any major risk of departures. Knotty and tangled guitars, producing a cascade of riffs, make for a complex and messy impressive venture. **KB**

SUCIDAL TENDENCIES: Lights Out... Camera... Revolution. Epic 464549-1. Riding the crest of the skatepunk wave a few years ago, the Mike Muir-led Suicidal Tendencies now produce a surprisingly tuneful and varied romp through post-hardcore frustration-fueled rock. It may be matter and maul in places, as one would expect, but with neo-rap rhythms and street tough arrogance, the California quartet is far from so skinny punk that sets them apart from those who share their sub-trash roots. **KB**

A CERTAIN RATIO: ACR. A&M. 397057. Being one of the original Mancunian dance purveyors, ACR can hardly be accused of cashing on the city's current success in the genre. But this album certainly sees them aiming blatantly for the dancefloor with remixes from their mellowed *Good Together LP* of last year. *Be The One You Wonder* and the *Good Together* are perhaps the highlights on an album that provides a whole lot more than repeated rhythms, tired samples and

mind-numbing synth breaks. Ravers will love it. **NR**

SLY AND ROBBIE/VARIOUS: Sly And Robbie Presents... DJ Riot: Man/Island. MCT 1051. Having started their career coming from the reggae/duo goldmine of Jamaica, it is not surprising that producer and rhythm section extraordinaire Sly And Robbie should make further forays into that field now and again. Here they provide the backing for a host of acts from Tiger to Tiger on their own pet project *Tax Gang*. The beat is repetitive throughout and this one is aimed squarely at hardcore fans. **NR**

CRAIG MCLACHLAN AND CHECK 1-2. CMCI-2. Epic 466547-1. Craig is well up in the charts with *Mania* which is the LP's sole cover, and strangely the best moment too. He's a bit of a rocker, our Craig, rehashing some hoary old CRAIG riffs on guitar. *Mania* getting it almost right on *Bigger Than Texas*—but it's hard to see the kids pulling him up there with co-stars Kytling and Jason. **LF**

LEVELLERS 5: Springtime. Probe Plus. PROBE26. The 5 are easily the harder of the two Levellers of music. Their ramshackle sound recalls early Fall, but John Donaldson's vocals are lively enough to give the band their own character. The band themselves are well capable of mixing delicate folk with thunderous guitar assaults, and a high indie profile seems assured. **LF**

POSTMAN PAT: Sing-A-Long With Postman Pat. Parlophone Records. RKC13. Mike Readwyn plays and sings 60 nursery rhymes in such a pleasant and chatty way that all young children will be delighted. He sings to the track of relating to children, and my three-year old was genuinely enthralled. Worth pushing at harassed parents. **LF**

TENAGE FAN CLUB: A Catholic Education. Paperhouse P&P 0102. Distribution: Pineapple. First The Harbouring, now TFC—Fire's new offshoot label Paperhouse seems to specialise in groups who respect tradition but still carry off into another world. This time, it's melodic, heavy rock with garage tendencies and pop insight—finally, the English answer to American post-hardcore bands like *Dinosaur Jr.* Another dependable hope for the new decade. **MA**

CUD: Elvis! Belt! IMAGINARY. ILLUSION 013. Distribution: APF. CUD's justifiable hippiness—a strong debut album, a blossoming live reputation, stage invasions—was finally transferred into strong sales but then *Hey!Wire* was held by a classic "now-or-never" single. This patchily fine compilation of old 45s and relative rarities might be still carry off into another world. This time, it's melodic, heavy rock with garage tendencies and pop insight—finally, the English answer to American post-hardcore bands like *Dinosaur Jr.* Another dependable hope for the new decade. **MA**

POP PICKERS: Martin Aston, Kirk Blows, Leo Finkley, Julian Henry, Duncan Hamill, Dave Lound, Steve Lound, Valeria Potter, Steve Redmond and Nick Robinson.

FOLK & ROOTS ALBUMS

#	TITLE, Artist	Label/Catalogue No. (Distributor)
1	THE INTERNATIONAL, Billy Bragg	Liberty UTL 11 (E)
2	SHADOW HUNTER, Daily Spillane	Cooking Vinyl COOK 030 (VIR)
3	NICK OF TIME, Bonnie Raitt	Capitol EST 295 (E)
4	THE HEALER, John Lee Hooker	Silvertone ORLEP 580 (P)
5	DAYS OF OPEN HAND, Suzanne Vega	A&M 359293 (V)
6	MISSING... PRESUMED HAVING A..., The Notting Hillbillies	Phonogram 842571 (F)
7	THE RIVER, Ali Farka Toure	World Circuit WCD 017 (STERNS/IR)
8	SUGAR, Leon Redbone	Private/BMG 210 555 (BMG)
9	IRISH TIMES, Patrick Street	Special Delivery SPD 1033 (NR)
10	LIVE, Bruce Cockburn	Cooking Vinyl COOK 034 (VIR)
11	HARD CASH, Various Artists	Special Delivery SPD 1027 (NR)
12	OVER THE SEA TO SKYE, James Galway & The Chieftans	RCA Victor RL 0424 (BMG)
13	UNCERTAIN PLEASURES, Mary Cougan	WEA WX 333 (W)
14	LITTLE ROCK TO LEIPZIG, The Oyster Band	Cooking Vinyl COOK 032 (VIR)
15	YELLOW MOON, The Neville Brothers	A&M A&M 524 (F)
16	BLUES FOR TRANSYLVANIA, Musikas	Hambill/HNL 3250 (VIR)
17	ACADIE, Daniel Lanois	Q&W/Warner Brothers 959593 (W)
18	THE CAUTION HORNS, Cowboy Junkies	RCA P. 90450 (A&M)
19	DOMBA, The Osbourne Kayote Band	Stems 1300 (STERNIS)
20	CAJUN SOUL, Eddie Laidine	Hambill/HNL 1393 (VIR)
21	SPEAK, The Roches	MCA MCA 6345 (P)
22	VOICES, Various Artists	Hambill/HNL 8301 (VIR)
23	WEST TUESDAY, Robert Earl Keen Jr	New Routes SPD 1032 (VIR)
24	BLUE LINE, Stephen Fearing	New Routes SPD 003 (NR)
25	RIVERSIDE, Lila Bloom	Reprise 925692 (V)
26	MLAH, Les Negresses Vertes	Rhythm King LCM/11 (PRT)
27	FAT TUESDAY, The Butler Mountain Boys	Festival FESTIVAL 5 (LTM/11)
28	HIMSELF, Andy White	Cooking Vinyl COOK 029 (VIR)
29	KONBIT-BURNING RHYTHM OF HAITI, Various Artists	A&M CD&A 5281 (T)
30	NO MATTER WHERE YOU AT..., D.L. Menard	Hambill/HNL 1352 (VIR)

The best selling folk and roots music LPs for June 1990, compiled by Folk Roots magazine (01 340 9251) from a national survey of specialist and general record dealers.

SINGLES A & R

Reviewed by David Giles

SINGLE OF THE WEEK

THE PASADENAS: Reeling. (CBS 12) **PASA 5.** After the rather disappointing single *Love Thing* peaked at number 22, this is something of a return to form. The Philly arrangements and harmonies, and DNF-style horns should see *Botzenas's* finest sons back in the top half of the 40 at least.

STOCK IT

REGGAE PHILHARMONIC ORCHESTRA: *Lovely Thing/Mango/Island (12/CD) MNG 742.* The strings responsible for the sweeping accompaniment on *Soul II Soul's* *Keep On Moving* precede their second LP with a fairly solid piece of dance-inflected pop featuring the vocals of McKay. The 11-piece orchestra's high profile should ensure that this does well.

STOCK IT

BIG COUNTRY: *Heart Of The World.* (Mercury 12/7/CD) **BIGG 9.** Now back in the public eye thanks to some canny 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 anthemic, Adamson composition.

STOCK IT

MADONNA: *Hanky Panky.* (Sire 12) **W9789.** A cry for joy from the Vogue single, this track from *Im* Breathless finds Madonna flirting in a big way with Forties swing music. Pure Hollywood stuff, and possibly another number one to boot.

STOCK IT

THE LILAC TIME: *It'll End In Tears.* (Fontana 12/CD) **LAL 90.** Perhaps the best Lilac Time record yet, mellow and moody with some cool harmonies and a distinct late Sixties feel. It sounds suspiciously like recent ATC work, but that's not surprising when you realise that Andy Partridge is in the producer's chair.

NED'S ATOMIC DUSTBIN: *Kill Your Television.* (Chapter 22 12/CD) **CHAP 48.** Second single from a band who are def attracting much major label attention with pre-sales suggesting a possible top 50 entry for their fourth psychedelic powerpop tracks. It won't be long before they leave the Wonderstuff and co way behind.

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

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



CANDY FLIP: more psychedelia aiming for the chart

way (12) BRW 183. First release from a Canadian duo who have been described as a cross between De La Soul and the Tijuana Brass, and not without good reason. Here they string a humorous rap over a wild latin jazz big band, creating one of the most astonishing singles of the year. Superb.

FIVE THIRTY: *Y2530.* (East West 12/7/CD) **Y2 530.** Blistering and breathless debut from one of the most highly-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) **PD 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.

TECHNORONIC FEATURING YA KID K: *Rocking' Over The Beat.* (Swanyard 12) **SYR 14.** Fourth track from the Pump Up The Jam LP, but still worthy as it co-opts the wax with the oct'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) **TZUKE 1.** It seems odd that someone with the songwriting skills and imagination of Tzuke should opt for this (albeit clever) cover of the over-exposed Beach Boys classic. It stands out among the welter 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.* (Vicar 12) **VS 1266.** A thoroughly modern dance record from an Edinburgh-based duo that incorporates reggae, soul, Nineties club beats and a suitably controversial "message". If anything, it could be said to lack character, but the contemporary feel should be enough to make it a minor hit.

JOAN ARMSTRADING: *Promise Land.* (A&M 12/7/CD) **AMY 567.** Although her profile has been remarkably high during her recent concerts, one feels that Armstrongad 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 CLAIR ON-U SOUND SYSTEM: *Peet.* (Perfecto/RCA 12/7/CD) **PT 438441.** Popular dance remix of a track taken from Gary Clair's *End of the Century Party LP.* Paul Oakenfold has taken the original housey-reggae number and made it much more punchy. Enough, perhaps, for substantial airplay?

JOOLS HOLLAND: *The Maiden's Lament.* (IRS 12/7/CD) **IRS 145.** Holland's approach to music making is looking more like a hobby with every release, and this boogie-woogie adaptation of an eighteenth century ballad is no more likely to chart than his previous solo efforts.

SHABBA RANKS: *House Husband.* (Greensleeves 12) **GREED 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 fear the pants and him wear the dress". Unlikely to cross over in a big way but still a great track.

ROSIE ANIA: *Eyes Of A Woman.* (Island 12) **IS 5461.** 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 INDIE TOP 40 SINGLES

1	4	WORLD IN MOTION...	Fatboy/MCA/ABC 3737 P
2	7	LOVE DON'T LIVE HERE ANYMORE	Doves/MANTHO 10 P (RAC)
3	2	THE ONLY ONE I KNOW	Shelton Taw SET 7901 (RBT)
4	3	POINT THE DO	Rhythm King LET 1871 (RBT)
5	4	TREAT ME GOOD	Big Life BR 3471 (RBT)
6	6	LOWING YOU	Debut/Paisley DEP 1011 (RAC)
7	8	ANOTHER NIGHT	PHIL 1011 50 P
8	9	SHE COMES IN THE FALL	Can/Mute DUNG 1001 (RBT)
9	5	VENUS	Rumer/RHMA 11 P (RAC)
10	13	MAKED IN THE RAIN	W.A.U. My Music/Big Life BR 3371 P
11	10	STAR	Made 121 MUTE 311 (RBT)
12	11	SHALL WE TAKE A TRIP	Fatboy/FAC 3461 P
13	NEW	THE ADDED	New Best 12/BRAB 001 (RAC)
14	NEW	THE BEGINNING	Kool Kat-KOOL 01 (RAC)
15	12	BETTER THE DEVIL YOU KNOW	PHIL 1011 50 P
16	14	STEP ON	Fatboy/FAC 3721 P
17	15	LAZYTITS - ONE ARMED BOXER	Fatboy/FAC 3737 (RAC)
18	NEW	PERFUME	Shed Jay SHEE 071 (HEARNSHOTT) (RAC)
19	14	RISKY	Rumer/RHMA 11 P (RAC)
20	21	ONLY LOVE CAN BREAK YOUR HEART	Heavenly HEN 88 200N 12 (RAC)
21	6	PROJECT 99	In Tape 99 11 (RAC)
22	19	POLICY OF TRUTH	Made 121 BRONG 10 (RBT)
23	RE 1	IT COULD NOT HAPPEN	Network NETWORK 6 P (R)
24	24	MADCHESTER RAVE ON E.P.	Fatboy/FAC 3437 (RAC) (RAC)
25	22	STIPPING STONE/FAMILY OF MAN	Produce PHIC 1011 (RAC)
26	3	YOU'LL NEVER GET TO HEAVEN	Boss 855 110R 10 (R)
27	18	LITTLE RICHARD MEGATONS MIX	Coskie JAC 17 (JACO 112) (R)
28	NEW	PRECIOUS LITTLE	Coskie/COS 01 (R) (R)
29	3	LAY ME DOWN	Impromore MIRAGE 01 (RAC)
30	28	ACID ROCK	F.R.C. - IRO 1910 (RAC)
31	27	RUBBISH	Big Cat-ABC 1071 (RAC)
32	31	ELEPHANT STONE	Network NETWORK 6 P (R)
33	4	BE SANGS THE DRUMS	Etherton CRETE 1 (R)
34	25	LET'S GET BUSY (PUMP IT UP)	Soprano-SUPR 11 (R) (R)
35	29	BEER, MILK	Doves/MANTHO 10 P (RAC)
36	NEW	BOOZYCHALIKE	Tonyes Bay TON 809 11 (R)
37	15	...AND THAT'S BEFORE ME TEA	Temple THO 08 (R) (R)
38	NEW	LOW FREQUENCY OVERLOAD	Optimum-OPT 12001 P (R)
39	NEW	COMPLICATION	Blue Fax BFF 01 (R) (R)
40	36	HOOMBA HOOMBA	Tom Tom-TTT 001 (RAC)

TOP 20 ALBUMS

1	2	BETWEEN THE LINES	PHIL 1011 P
2	1	LEATHER & LACE	Dave DINTY 9 P (R)
3	16	COLATOR	Mate STUMM 64 (RAC)
4	36	WILD!	Mate STUMM 75 (RBT)
5	41	THE STONE ROSES	Shelton/CAP 351 P (R)
6	17	LIFE	Can/Mute DUNG 01 (R)
7	4	PASSION AND WARFARE	Ford/Fat Thought GR 18 17 P (R)
8	2	BOOZYCHALIKE/PACKET MAN	BCH 80A 4316 P (R)
9	10	BLUMED	Fatboy/FAC 3701 P (R)
10	12	THE VERY BEST OF IVAN REBROFF	BCH 80A 178 10 P (R)
11	13	THE HEALER	Shelton/CAP 358 P (R)
12	NEW	DREAM LETTERS - LIVE IN LONDON	Onyx OXN 01 (R) (R)
13	11	ODD	4AD CAD 006 10 (R)
14	9	ONE TRUE PASSION	Fatboy/FAC 3701 P (R)
15	23	2 FEET HIGH AND RISING	Big Life DIS 15 P (R)
16	NEW	SQUIRREL AND G MAN	Fatboy/FAC 3701 P (R)
17	NEW	READING, WRITING & ARITHMETIC	Brugh Tunes BRUGH 148 (R)
18	NEW	CIRCUS	Mate STUMM 33 (R)
19	17	INJECT YOURSELF	PHIL 1011 50 P
20	NEW	IVONA	4AD CAD 006 11 (R)

Compiled by Music Week from Gallup Data

20	OTHER VOICES ● CD Paul Young	CBS 4689171
21	STILL GOT THE BLUES ● CD Gary Moore	Virgin V 2812
22	STEEL WHEELS ● CD Rolling Stones	CBS 4657521
23	SOUL PROVIDER ● CD Michael Bolton	CBS 4653431
24	WILD! * CD Erasure	Musa STUM/W/75
25	WORLD POWER CD Snap!	A&R 210682
26	COSMIC THING ● CD B92's	Republic/Verve Brothers WX 233
27	CUTS BOTH WAYS *** CD Gloria Estefan	Epic 4651451
28	REPUTATION CD Dusty Springfield	Pandemonia PCD50111
29	WAITING FOR COUSTEAU CD Jean Michel Jarre	Dreyfus/Polydor 8426141
30	CHIMES ○ CD Chimes	CBS 4646811
31	I DO NOT WANT WHAT I HAVEN'T GOT * CD Sheena O'Connor	Empire/Dynasty CHEN14
32	HOME CD Hothouse Flowers	London 8281971
33	FOREIGN AFFAIR **** CD Tina Turner	Capitol ESTU2103
34	WAKING HOURS ● CD Dixie Amiri	AAW/AMA 9008
35	VIOLATOR ● CD Dephina Mode	Musa STUM/W/64
36	BEST OF B-52'S - DANCE ... CD B-52's	Island LTR 95959
37	ALANNAH MYLES ● CD Alannah Myles	American/East West 7119661
38	THE HARD WAY CD Steve Earle & The Dukes	MCA MCG 6095
39	LIFE ● CD Inspiral Carpets	Cow/Musa DUNG 8
40	THE STONE ROSES ○ CD The Stone Roses	Silverbird OHEL P 40Z

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TOP 20 COMPILATIONS

1	SMASH HITS - RAVE! CD Various	Dover/Chryslar ADO 14
2	PRETTY WOMAN (OST) ● CD Various	EMI USA MTC 1032
3	DEEP HEAT 7 - SEVENTH HEAVEN ● CD Various	Telstar STAR 2422
4	THE ULTIMATE 60'S COLLECTION CD Various	Casini Communications CTV29205
5	CLASSIC EXPERIENCE II ● CD Various	EMI ENTVO 50
6	LEATHER & LACE CD Various	Dino DINTV 9
7	JUST THE TWO OF US * CD Various	Epic MCGD011
8	NOW 171 * CD Various	EMI/Vergo/PolyGram NOW 17
9	THE NORTHERN BEAT ○ CD Various	London 8409681
10	A NIGHT AT THE OPERA ● CD Various	Telstar STAR 2414
11	NITE FLUTE 3 - BEING WITH YOU CD Various	CBS MCGD 14
12	THE BLUES BROTHERS (OST) * CD Various	American/East West K 57015
13	REGGAE HITS 8 CD Various	Jazztel JELP 1008
14	TEENAGE MUTANT NINJA TURTLES (OST) CD Various	Silk SIGNLP 6
15	SIXTIES MIX 3 CD Various	Sylus SMN 021
16	GET ON THIS! - 30 DANCE HITS VOL 1 ● CD Various	Telstar STAR 2420
17	DIRTY DANCING (OST) **** CD Various	RCA BL 84506
18	FREEDOM TO PARTY - FIRST LEGAL RAVE ● CD Various	Telstar MCGD 108
19	THE CLASSIC EXPERIENCE * CD Various	EMI ENTVO 45
20	MASSIVE 4 CD Various	London 8282101

55	TATTOED MILLIONAIRE ○ CD Bruce Dickinson	EMI EMO 3574
56	GOODBYE JUMBO CD World Fray	Empire/Chrysal CHEN 10
57	DREAMLAND CD Black Box	dConstruction/FFC RL 74572
58	"GOO" CD Sonic Youth	DOO75962-02971
59	BORN TO SING CD En Vogue	American/East West 75678209841
60	THE BEST OF VAN MORRISON ● CD Van Morrison	Polydor 8419701
61	RHYTHM NATION 1814 ● CD Janet Jackson	AAW/AMA 3920
62	THE BEST OF ROD STEWART ** CD Rod Stewart	Warner Brothers WW 314
63	LET THEM EAT BINGO ● CD Beats International	Go Beat 8421961
64	LOOK SHARP! ○ CD Roxette	EMI EMO 3557
65	BRAIGADE ● CD Heart	Capitol ESTU2121
66	PASSION AND WARFARE CD Steve Nill	Foxfor Thought/DEL 17
67	HELL TO PAY CD Jeff Healey Band	Arista 216815
68	SPIRITS DANCING IN THE FLESH CD Santana	CBS 4669131
69	THE BEST OF UB40 VOL 1 ** CD UB40	Virgin UBTV 1
70	JOURNEYMAN * CD Eric Clapton	Duck/Warner Brothers WX 322
71	I'LL GIVE ALL MY LOVE TO YOU CD Kelli Sweet	Vandamaster/Electra EPC 60
72	PURPLE RAIN (OST) ** CD Prince/The Revolution	Warner Brothers 9251101
73	A POCKETFUL OF DREAMS ● CD Big Fun	Jive FAN 1
74	RISE & FALL OF ZIGGY STARDUST ... CD David Bowie	EMI EMO 3577
75	THE REAL THING CD Faith No More	Sony/London 83911541

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An end to slipping discs

DESPITE THE current economic climate, UK-based CD manufacturers are continuing to invest heavily in new equipment and increased 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 consumer demand for CD software will continue to grow — despite the general slump 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 larger and filter than they were three years ago — expect the anticipated increase in volume to bring additional economies of scale — and the possibility of a healthier bottom line.

However, they have learnt a lesson from the painful experience of

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

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 highly-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 (PDO). "The growth of the CD format has not been adversely affected by consumers' lack of disposable income — and trade shipments are surpassing the levels predicted by the BPI at the beginning of the year. Sales of CD singles are expected to grow by 145 per cent this year alone."

Twynham points out that new equipment at PDO'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 machinery," 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 "internal efficiency" and a continuing investment in new machinery.

From August, Mayking 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 Disques.

"This autumn, we expect to see suppliers having to face the traditional difficulty of trying to cope with a 30-40 per cent upturn in demand in the pre-Christmas period," says Brian Bonner, managing director of Mayking Records.

"It is the large plants which will be called on to make up the shortfall. So we are being bullish about the market by substantially increasing our capacity. We expect to employ a full order book during the fi-

nal three months of the year."

EMI is currently investing some £1.5m in a new plant in Holland, as well as spending between £2m and £3m on updating its existing facilities. It plans to double this figure in 1991. UK capacity will be increased by around 10 per cent this year, with a further 20 per cent expansion likely next year.

"We are enjoying very strong growth in Europe and, as a result, we are continuing to make the necessary level of investment," says Richard Burkett, EMI's managing director of operations, Europe and International.

Disctronics also intends to expand its UK capacity "in an organised fashion", according to Hywel Davies, managing director of Disctronics Europe. The company is planning a 15 per cent increase in production by the autumn.

"This has been our best year and we have been working flat out," says Davies. "But we won't be adding large leaps of capacity. The past two years have not been a happy time for CD manufacturers because of the vast over-supply in the market. It is much better for everyone to expand in a sensible way — with capacity keeping in-line with demand and, hopefully, prices inching upwards."

According to EMI's Burkett, the European CD manufacturing business is now more stable than it has been for several years: "Early plant openings have now yielded to normal economics," he says.

He believes that supply and demand are now finely balanced in Europe, whereas there is still "substantial over-capacity" in the US market. "As a result, manufacturing prices have been moving downward in the United States, while prices here actually gone up in Europe," he says.

Stuart Gorman, company secretary at Nimbus Records, agrees. "The US market is still more aggressive in its pricing. People in Europe have recognised that everybody should have a fair turn. 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."

PDO's Twynham observes: "Any downward pressure on prices is unlikely when demand is so high — and we are not feeling any pressure from overseas competition as in previous years."

He adds: "A local-for-local policy seems to be developing within the independent record sector, 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."

"As a result," says Twynham, "companies have realised the value of establishing an ongoing relationship with a local supplier who has 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 all cautious about forecasting more prosperous times ahead.



RICHARD BURKETT: predicts 'strong growth in Europe'

Disctronics' 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 to learn to live with lower prices. "I can't see the market going back to the glory days of \$1 to \$2 a disc," he says.

This year, the UK-based plants expect prices to increase in line with inflation (about 10 per cent) to match rising labour costs. Mayking Records — through Normandy-based MPO Disques — anticipates a rise of six to seven per cent because of lower inflation in France.

"Mayking's Bonner 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 any margin in 1986 and 1987, we cannot continue to absorb these rising costs."

Disctronics' Davies says: "There won't be any major price increases because there is still an element of competition 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. "The smaller plants appear to have gone through the worst of it and I believe they are here to stay," says EMI's Burkett. "Most of us have year-long overflow work from their manufacturing business for them."

Nimbus's Gorman adds: "The smaller plants seem to be managing to hang on. They appear to have sufficient work to sustain them."

But PDO's Twynham disagrees: "They just can't survive purely on the basis of overspill capacity during the peak season. Any size of plant has to manage the seasonal peaks and troughs as effectively 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."

Disctronics' 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 longer term, these smaller 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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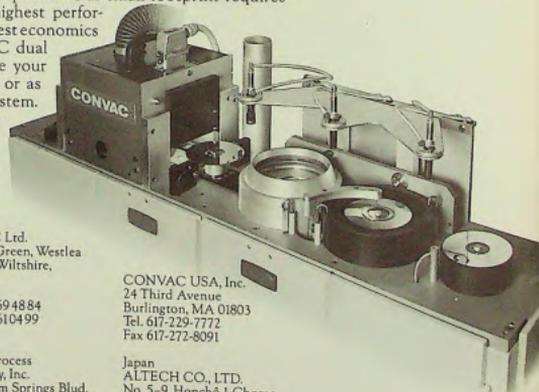
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CD plants — A-Z worldwide

AUSTRALIA

DISCRONICS

Tel: (010 61) 2-281-6533
 Fax: (010 61) 3-587-2901
 Contact: Doug Bell, Theresa Ryan.
 UK Contact: (081) 741 9192.
 Current Annual Capacity: 15m

AUSTRIA

DADC AUSTRIA

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

KOCH

INTERNATIONAL

Tel: (010 49) 5634 6444
 Fax: (010 49) 89-725 4759
 Contact: Ralph Grupp
 Current Annual Capacity: 8m

BELGIUM

INTER SERVICE PRESS

Tel: (010 32) 16-568362
 Fax: (010 32) 16-569477
 Contact: Mr. Schreind
 Current Annual Capacity: 6m

BRAZIL

MICROSERVICE

Tel: (010-55) 11-858-1433
 Fax: (010-55) 858-0794
 Contact: Isaac Hems, Umberto Contardi
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CANADA

CINRAM

Tel: (010 41) 416 298 8190
 Fax: (010 41) 416 298 1012
 Contact: Jacques Philosophie
 Current Annual Capacity: 16m

MPO DISQUES/

AMERIC DISQUE

Tel: (010 1) 819 474 2655
 Fax: (010 1) 819 474 2870
 Contact: Claude Frogman
 Current Annual Capacity: 20m-22m

CZECHOSLOVAKIA

SUPRAPHON

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

DENMARK

DANDIS

PRODUCTION
 Tel: (010-45) 5389 4400
 Fax: (010-45) 5389 4499
 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

MPO DISQUES

Tel: (010 33) 43 03 27 35
 Fax: (010 33) 43 03 79 33
 Contact: Sophie Moizard.
 UK Contact: Clive Robins (071) 924 1661.
 Current Annual Capacity: 40m

PDO

Tel: (010-33) 1-407-01123
 Fax: (010-33) 1-407 01126
 Contact: Genia Brauman
 Current Annual Capacity: 25m-30m

SNA COMPACT DISC

Tel: (010-33) 1-4257-9497
 Fax: (010-33) 1-4262-2544
 Contact: M. Pierard
 Current Annual Capacity: 12m

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COMPACT DISC

TONTRAGER
 Tel: (010 49) 30-463-50-95
 Fax: (010 49) 30-463-46-02
 Contact: Claus H Winkler
 Current Annual Capacity: 4m-5m

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 Fax: (010-49) 61-724-01749
 Contact: Mr Soborowski
 Current Annual Capacity: 12m

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Tel: (010 49) 8166 300
 Fax: (010 49) 8166 30298
 Contact: Wolfgang Ruzo
 Current Annual Capacity: 40m

P&O COMPACT DISC

Tel: (010-49) 5441-4014
 Fax: (010-49) 5441-4010
 Contact: Ingeborg Grossman
 Current Annual Capacity: 6m

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Tel: (010-49) 511-7306-289
 Fax: (010-49) 511-7306-295
 Contact: Heinrich Behnke
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 Contact: Coppi Frenger
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 Fax: (010 49) 5241 75863
 Contact: Roland Ramforth.
 UK Contact: Monty Presky (0727) 56806
 Current Annual Capacity: 78m

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CDI

Tel: (010 972) 4-983121
 Fax: (010 972) 4-983124
 Contact: Moshe Shomer
 Current Annual Capacity: 5m

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Tel: (010 39) 2-932 56537
 Fax: (010 39) 2-932 55758
 Contact: Franco Rieppi
 Current Annual Capacity: 4m

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Tel: (010-39) 862-3311
 Fax: (010-39) 862-313068
 Contact: Mr Marconi
 Current Annual Capacity: 5m

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 Fax: (010-39) 2-906 30564
 Contact: D Boschirol
 Current Annual Capacity: 6m

POZZOLI CD

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 Fax: (010-39) 2-954 7438
 Contact: C Brunelli
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 CDS. 6m Cass. 4m LPs.

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CBS/SONY

Tel: (010-81) 3-266-5830
 Fax: (010-81) 3-235-2908
 Contact: Tetsuo Mori.
 UK Contact: Paul Campbell 0784 467000
 Current Annual Capacity: 72m

JVC

Tel: (010 81) 0462-75-1111
 Fax: (010 81) 0462-76-0333
 Contact: Masanori Iwasaki
 Current Annual Capacity: 60m

MATSHUSHITA

Tel: (01081) 6-282-5386
 Fax: n/a
 Contact: W Yokojima

MEMORY TECH

Tel: (01081) 296-52-5500
 Fax: (01081) 196-52-5505
 Contact: Shirohiko Kawasaki
 Current Annual Capacity: 14m

NIPPON COLUMBIA

DENON

Tel: (010-81) 3-584-8271
 Fax: (010-81) 584 8135
 Contact: Tom Veno
 Current Annual Capacity: 30m

PIONEER

Tel: n/a
 Fax: (010-81) 3-493-2477
 Contact: n/a

SANYO

Tel: (010-81) 58-464-3344
 Fax: n/a
 Contact: n/a

TOSHIBA/EMI

Tel: (010-81) 3-55-09-36-11
 Fax: n/a
 Contact: n/a.
 Current Annual Capacity: n/a.

NETHERLANDS

DURECO

NETHERLANDS
 Tel: (010 31) 2940 15321
 Fax: (010 31) 2940 18923
 Contact: Cees Stam
 Current Annual Capacity: 6m-7m

EUROPE

OPTICAL DISC
 Tel: (010-31) 13-437-437
 Fax: (010-31) 13-685-488
 Contact: Wilma Goding/Jan De Boer
 Current Annual Capacity: 8m

SPAIN

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SWITZERLAND

ICM DIESSENHOFEN

Tel: (010 41) 53-381111
 Fax: (010 41) 53-373441
 Contact: Andy Baur
 Current Annual Capacity: 12m

TECVAL MEMORIES

Tel: (010 41) 21-635-90-91
 Fax: (010 41) 21-635-90-96
 Contact: Jean-Yves Leroy
 Current Annual Capacity: 8m

UK

DISCTRONICS EUROPE

Tel: (081) 741 9192
 Fax: (081) 353 6866
 Contact: James Mitchell
 Current Annual Capacity: 25m

EMI

Tel: (0793) 511168
 Fax: (0793) 526630
 Contact: Tim Crouch
 Current Annual Capacity: 22m

NIMBUS

Tel: (0600) 890682
 Fax: (0600) 890779
 Contact: John Denton, Dave Lawson
 Current Annual Capacity: 20m

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 Fax: (081) 940 7137
 Contact: Roger Twynham
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 Contact: Vic Beretta
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 Fax: (0101) 812 466 9125
 Contact: Scott Bartlett
 Current Annual Capacity: 120m

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 Contact: Joe Crowell
 Current Annual Capacity: 3m

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 Fax: (0101) 614-761-4258
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 Contact: Cal Roberts, UK contact: James Mitchell (081) 741 9192
 Current Annual Capacity: 40m

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 Fax: (010 81) 205 556 3003

Contact: Takeo Niimi
 Current Annual Capacity: 40m

NIMBUS

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 Fax: (0101) 804 985 4692
 Contact: Tom Blanchard
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 Fax: (0101) 212-512-9358
 Contact: Bob Bloom
 West Coast
 Tel: (0101) 818-848-2442
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 Contact: Spence Berland
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 Fax: (0101) 215-430-6804
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MUSIC MANUFACTURERS

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

Majors stymie export trade



JONATHAN GILBRIDE: "Majors would rather sell 50 copies to a chart return shop than 5,000 on export."

BBESSES 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. Lasgo 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.

Lasgo managing director Mark Balaban 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," Balaban says. "They give 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 the higher overheads of travel, transport and communications all conspiring 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 our customers find us because they are searching for the product. We have made ourselves known throughout the world."



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Ballaban 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 other than those against volume.

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

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

Ballaban also makes the point that of the hundreds of releases in the UK every week in album and single form, 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 unreleased acts into other countries," he says. "It makes a buzz." This, he contends, creates demand from within the respective licensees benefit.

And Gilbride observes: "If these markets were covered by the record companies' own overseas offices and licensees there would be no need for companies like us. The fact that we exist proves that we are doing a job which licensees aren't doing."

At Windings International, director Steve Bradley says that



Nick Podgorski (right) and Oliver Comberti sales managers at Caroline: 'Prices are so much cheaper from other sources, especially America'

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 independents on a closer basis.

Some independent record companies handle their own export business. Joop Visser, managing director of Charly Records, says that more than half its 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 have grown into probably the biggest independent specialist resale company in the country," claims Visser. And it is the specialisation—in blues, rhythm and blues, jazz, latin, rock, soul—which pays. Exporting its own product means that Charly can adjust its prices to each market, enabling Visser to comment that he is not experiencing significant price competition from the US.

However, Charly also distributes product from other independents. Visser 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 strategy. "It is not a big part of our business but it is grow-

ing and price becomes a secondary factor. This, McWilliam says, is frequently the case with video.

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 especially difficult market which is subject to unofficial non-tariff barriers. But this appears not to be the case in music product, although it takes time to develop this market.

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

Caroline was 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 business was dropped and Caroline became exclusively an export agency, enabling it now to advance the claim that it is the UK's

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 the economies of scale. But Gilbride 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 of their activities on overseas sales. They give a lot of support to exports—exactly the opposite attitude to British record companies."

Comberti argues that export prices should not be dependent on UK dealer prices, which are higher than in the US, and should be set at a level which enables Britain to compete more effectively in the world markets.

Gilbride points out that the British majors are often controlled from Germany or America and warn: "Unless UK companies can stand on their own feet and make their own decisions, in a few years there will be little substance to the British record business, with everything being run from Los Angeles and, by then, probably Berlin."

"Thankfully, we still have a strong independent sector and there are companies like Virgin which are multi-national 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, Lasgo has acquired two Queen's Awards for Exports. It supplies to some 40 countries, with its biggest markets in the Far East. "In the Far East tastes are incredibly broad," comments Mark Ballaban. "We have people wanting 78rpm records, vinyl singles. And we have people who specialise in obscure classical releases and those who specialise in the very latest dance music."

Lasgo's staffing is almost as multi-national as its markets. French-born Anne Troppier runs the French-speaking territories and general manager sales is Charlie Paulin, from Poland, whose background will be of additional value as the East European markets open up.

Lasgo's head of sales to the Far

'We are meeting a need in getting out those newer artists and unreleased acts into other countries. It makes a buzz and creates demand from which the respective licensees benefit,' Mark Ballaban, Lasgo

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ing," says David McWilliam, sales and marketing director of Terry Blood Distribution.

He explains: "We don't specifically export for anybody. We tend to get enquiries from different parts of the world for various types of product, from video racks to current music or video product."

These enquiries are from contacts made through advertising and publicity, and attendance at Midem. They come from many parts of the world, including the US.

"We don't receive preferential terms for export markets and so with some of the enquiries we receive we don't get the orders because we are not price competitive," he adds.

But often the specific product required is not generally available

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.

Gilbride 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 their profits after 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."

Explains his sales manager Oliver Comberti: "Our customers love to buy British products. To them, there is nothing like British music on

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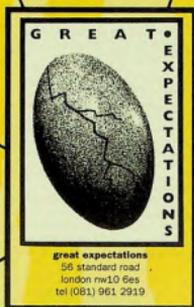
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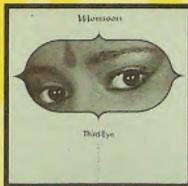
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East is Yukihiko Shimahara from Japan. She says: "We invest an incredible amount of time and effort on our information, which details new British acts, independent label releases, new trends and a whole host of special features, listing tours and special editions.

"This is part of our marketing effort and in the Far 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, Lesgo'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."

East Europe — tomorrow's market?

ATTITUDES TO the emergent East European markets are cautious. East Germany, even before its merger with West Germany, is already being treated as part of the German domestic market.

While potential demand in other East European countries is large, there is the difficulty of those nations' lack of hard currencies.

Caroline has already taken the step of entering into barter deals, taking manufactured goods in place of cash and reselling these goods in third markets.

Similarly, Lasgo has been developing its contacts in East Europe and is working with two Swiss-based export houses, which specialise in trade with Warsaw Pact countries.

A black market structure for western imports already exists. Possibly some of these illegal entrepreneurs will become tomorrow's legitimate importers and distributors as their countries adopt market-driven economies.

Balaban remarks: "In taste and fashion in music, the Eastern Bloc countries are still two or three years behind, so they are still interested in the mainstream rock artists and bands."

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 import-



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



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THE LASGO team (from left): Damon Dixon, Yukihiko Shimahar and Charlie Paulinski — a multilingual workforce reflecting an international business

try for around 40 per cent of its imports, and van sales specialist Panther Music, which is seeking to develop this market.

Panther director Trevor Reidy alleges that Greyhound has requested American distributors not to supply his company.

"It is very bad sportsmanship," declares Reidy. Panther's imports, particularly of the new dance music, are handled by Tony Monson, a "name" in the business, and Reidy claims: "Greyhound is scared now that Tony is back in the

business and they and a couple of other importers are trying to stop our supplies from the main American distributors."

He complains: "They shouldn't be allowed to have a monopoly on imports. Surely it is a free market?"

At Greyhound, there is no comment on these allegations. Director Tony Hickmott points out that, as well as imports from the US, his country also buys from Australia, Japan, Scandinavia and most European countries.

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

At Terry Blood Distribution, imports are regarded as having less potential than exports. "The UK market is very well developed and there is not much product available from abroad which isn't already available here," explains David McWilliam. The MCFS/BPI stamp duty and exchange rates can also make imports more expensive.

Steve Humphrey, imports general manager at Windson, 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 its time, especially in the States".

Vinyl imports still represent a large part of Windson'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 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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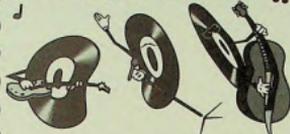
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PRS gears up for the Nineties

by Dave Laing

AN INCREASE in income of 12.7 per cent for 1989, comfortably ahead of inflation, meant last week's annual general meeting of the Performing Right 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 £10m 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 broadcasting in the UK is almost certain to be substantially 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 £10m 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 grouping 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 BS8 and Sky, which this year will bring in £1m.

PRS has also made a new compromise agreement with the BBC which will itself undergo convulsions in the years to come. Also indexed, it is made more complex by a formula which relates the PRS payment to the budgets of the BBC's domestic radio services. If they are cut, so will be the royalties. Mitchell said that while the 1990 payment of £23m for all BBC uses is slightly lower than that paid on account for 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 head, to the extent that

ready 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 & 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".

Just as vital 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 £350,000 was collected from classical concert promoters but £1m was paid out to the composers. The arrival of a number of younger pop publishers on the PRS board of directors has brought criticism of this subsidy to the future, to the extent that

PRS — INCOME 1988-9

	1989	1988	percentage increase
Public Performance UK	34.25	30.11	13.8
Radio and TV UK	42.04	38.93	8.0
Royalties from Ireland	1.86	1.50	15.0
Royalties from Overseas	33.16	29.37	12.9
Investment income	5.71	3.90	46.0
Total	117.02	103.81	12.7

Figures in £m

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 were typical of the network are 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 animated 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 writer-directors shows a strong representation from the Sixties and Seventies, and messrs 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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Dooley's

DIARY

THE PRS AGM is normally a pretty staid affair, with the general tone of the speeches being a Grace Brothers-esque: 'You've all done very well.' All that was shattered at last week's meeting (p1) with the high feelings engendered by the TV-coercion debate. At one point, PRS director Joseph Horowitz accused TV companies of 'fundamental greed' while John Craig of Euston Music claimed the vote to penalise TV companies was 'the thin end of the wedge' — next time it will be publishers owned by record companies... The PWL/CBS court case (p4) has so far been a highly-entertaining mix of cut, thrust and revelation. Perhaps the highlight was former CBS chairman Maurice Oberstein, giving evidence for PWL, stating: 'I love CBS.' So now it's official — and all those bores uttered in the five years since he left were obviously all in jest... If only all 'terrorists' were so civilised. MCPS managing director Bob Montgomery achieved an ambition at the weekend when he appeared on the stage of the Royal Opera House in Covent Garden, playing above with the Chelsea Opera Group. Montgomery also reveals that of the 100 companies to ask about MCPS's new schedules (p1), none was a major... Filmtrax, the independent publisher which came within a chance of being bought by CBS Music early in the year, now seems even closer to a deal with EMI Music... Rumours about Pete Rezon seem to be cooling into consistency — but Dooley still says don't believe all you hear (or read). First person to ring us with the wholly correct story of Rezon's departure from PolyGram will receive 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 even 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 put Knebworth '90 on the way to achieving its financial targets for charity. Dooley hopes there will be some charity extended to the EMI staff watching the Ireland-Italy game on a tent in the guest area while Paul McCartney was on stage... Rumours of mass resignations at PolyGram Music amount, says MD Lucien Grainge, to the departure of general manager Pete Lawton, who is to be replaced... Another man in a similar position is Mike Sheff, sometimes MD of Manchester ethnic broadcaster Sunset Radio. Having been sacked, then reinstated after an outcry from shareholders, he's now gone again at his own volition... Confirmation if confirmation were needed: Lord Chalfont, speaking at the Radio Festival in Glasgow, says one of the new, national, commercial radio stations 'will most likely be pop'... Announcing his beefed-up Sonnet label (p3), MD Rod Buckle contrasted his approach to getting his with 'the bus stop bureaucracy of CBS — we missed this one, but there'll be another along soon from New York'.



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Music Week, 12 July 1975

Lilian Brown becomes first woman managing director of a record company, at family-owned Bronze Records... Berleisms-named Ariola Records enters US with office run by former ABC executives Joy Lasker and Howard Stark... Laurie Ross, one of 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 Simone appointed Phonogram MD from same position at Arista, where he is replaced by marketing director Brian Yates... Record Mirror to be re-launched as glossy R&M aimed at 'the huge 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, delectable block B&C bid to bring forward Gallup chart publication from Tuesday to Sunday... Jonathan King throws party to celebrate 20 years in the music business.

MARK LEWISOHN

MUSIC WEEK



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DANCE SPECIAL

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Inside . . . club promoters reach the parts that record companies can't . . . what's new on the thriving grassroots scene . . . why compilations are cutting it chartwise . . . is it goodbye to the seven-inch? . . . and more



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 promoters are coming into its own. Ian McCann reports on the club pluggers emerging from the twilight

CLUB PROMOTIONS is a rat-race — a 24-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 answerphone 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 emphasize 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 one. "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' Kim 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 pressing, the fake Italian import and the exclusive DJ-only mix are also often overseen by pluggers who make it their business to spend time in shops to gauge the actions to the product. "Being the customer side of the counter."

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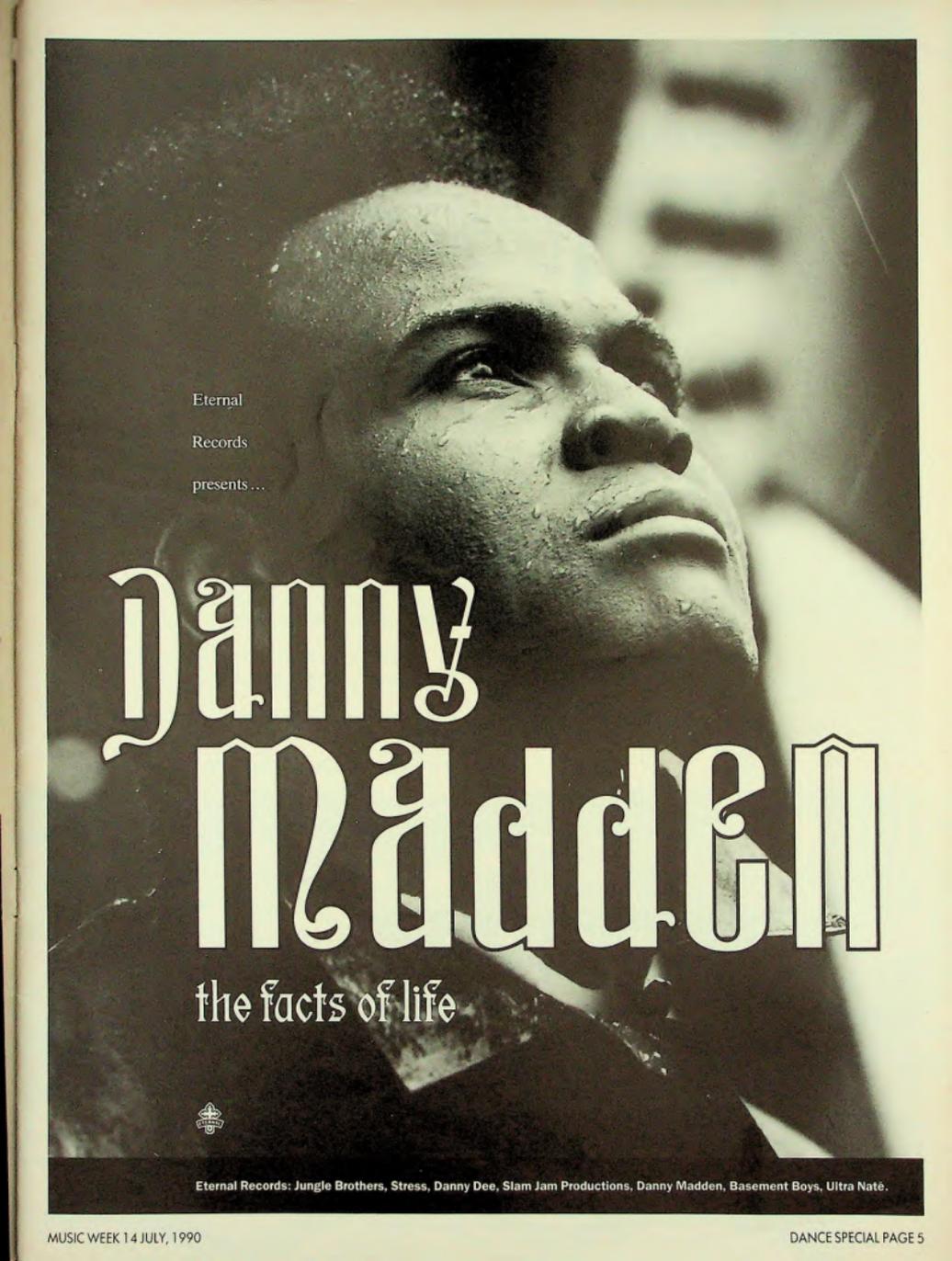


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12-inch becomes the rule

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 inventive welter of dance music releases flooding the marketplace, it is possible to spot two main recent developments: rap is bigger than ever before; and remakes

Sales of 12-inch singles are rocketing and changing the face of the charts. Alan Jones reports

are in vogue.

In the US, the more hardcore rap records sell. A little over 11 years after the first hit rap single, Rappers Delight by the Sugarhill Gang, 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 hit Oops Upside Your Head. And MC Hammer's breakthrough single U Can't Touch This, is rapped over the rhythm track from Rick James's

Seventies funk outing Super Freak. Similarly, Was (Not Was)'s 17-year-old Papa Was A Rolling Stone, utterly contemporary by beeping up the backing and adding a short but important rap. Betty Boo's hit, Doin' The Do, is even bolder, using a straightforward Sixties pop hit — Raparap 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 re-investing classic hits in a modern style as demonstrated by Dan Pablo's Animals' update of Venus, Maureen's Thinking Of You, The Chimes' I Still Haven't Found What I'm Looking For and Massivus'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,



MANY ACTS are geared towards the Soul II Soul-inspired cool tempo of 98bpm

In the UK dance is still a singles phenomenon. Successful acts are those who marry the traditional qualities of dance music with rap

Indee's Last Night A Deejay Saved 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.

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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

HIP-HOUSE is the bastard offspring that made good. When it first emerged it was compared to hip-hop and deep house and declared a shallow fad. When Fast Eddie & Kool Rock Steady hit big in Europe with Turn Up The Boss in 1988 the musical snob dismissed it as a fluke. Even today, when the chart has been subject to a frontal hip-house attack for a year it still lacks critical credibility.

But if you dance, you're dancin' to it: Silver Bullet, Technocrat, Mantronix, Black Box, Tyree, The Boomtots, Betty Boo, Queen Latifah. Hip-house is the people's choice.

Double Trouble & The Rebel MC's Street Tuff, a hip-house rec'd UK rap record. The fact that the press and radio have chosen to ignore hip-house as a separate musical sub-genre has not affected its success.

The combination of the thumping four-to-the-floor beat of house with the punchy imagery of the rhyme-merchant is a winner. It is astonishing that no-one thought of it before. Hip-hop's precursor, electro, borrowed heavily from Euro electronic maestros such as Kraftwerk.

Chicago DJ-musician Fast Eddie is generally credited with inventing hip-house with 1988's

Yo Ya 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, blatantly, 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 Uzi-toting guard at the side of its stage.

Critics, however, reacted with caution; it was a music that didn't come directly from the street, even if the kids that hung out there wanted to hear it. It wasn't a direct expression of some youth movement, such as rap, reggae or punk, it was argued. The pundits were, not for the first time, wrong.

In Chicago, there was a huge rap following but no means to push the street-corner stars into the charts as the majors closed offices in the city in the early- to mid-Seventies. When hip-house surfaced, people were queuing up to join a music that offered a means to break local rapping talent.

The Chicago hip-house rappers have given house credence with a young audience which resisted its charms. A recent hip-house showcase at the Riviera Club featuring 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 supremo, 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 carries himself with the bearing of a street-tough hip-hopster. "People like dancin', and they like rap," says Kool Rock. "They been waiting for a rap music you can dance to." Kool Rock has been rapping for years waiting for a break, perhaps drawing encouragement from his cousins — rap's founding father, Afrika Bambaataa. Eddie are a melee of other rap voices waiting to be heard: Sundance, a sharp-tongued female MC; KA Posse, featuring the sharp, noisy productions of

k-Alexi Shelby, JMD; Chicago DJs Julian 'Jumpin' Perez, Mixmasters & MC Action. Washington's Doug Lazy has 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 simple 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 do a good lyric, 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 ditch the house style, despite the fact that many of the more open-minded chatters like Lalfah and the Jungle Brothers have been happy to try it. Hip-house, it seems, was a "ghetto" enough for the hip-hoppers, and was not confronting the traditional issues of rap rhymes. BDP's KRS-1 went on air in Chicago declaring that Kool Rock Steady couldn't rap, thinking that it would be the snitch of the subject. Kool Rock had other ideas, and within days had issued 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 be comin' out with black this and black that; I make music for everybody. 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 my 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 is last year Kool Rock issued *The Other Side Of Me*, a single bedecked in "Explicit Lyrics" warning stickers. There is an NWA-styled house group album in the can, provisionally entitled *America's Most Wanted*.

An outlaw hip-house is heading this way slowly but surely, the bastard offspring behaving like a bastard.



FATHER TO A genre Fast Eddie. Hip-house wanted bucks and a good time, it wasn't into ghetto politics



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Packaged to perfection

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 *Skin Beat* and *Right To Party* albums and the very suc-

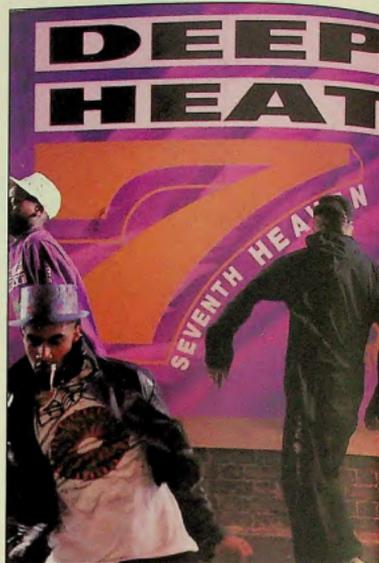
Compilation albums have brushed off their tired Eighties image and are cashing in on the dance bonanza. Andy Beevers examines the spruced-up majors and underground specialists which have somehow managed to exploit a fragmented and fickle market

cessful *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 fragmentation 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*



SMALL BUNDLES of fun: all seven of Telstar's *Deep Heat* LPs have made the top two of the compilations chart

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The CBS U.K. Dance Division wish all New Music Seminar attendees a productive outing and would like to recap that our dance doors are open.

STEVE RIPLEY
Dance Music Marketing Manager.
NIGEL WILTON Promotions Manager.
DAWN LOBBAN PA.

DANCE DIVISION

► FROM PAGE 10

Heat to concentrate more on underground tracks. Palmer says that this is in response to advice from wholesalers and retailers warning them not to lose sight of the non-hit market.

As the overall dance market has increased, so too has the competition. "It is an intense field," says Mark Arthurworry, A&R director of Stylus, which produces the Right Stuff series as well as classical, rock and oldies compilations. "It has become more expensive to pick up tracks, and it requires greater A&R judgement than other areas because we have to pre-empt the market."

To be competitive in such a fast changing and fickle market, tracks have to be picked up very early in their life. "Speed is of the essence," says Palmer. "With Deep Heat it is particularly risky because we have not got a chart to refer to."

All the compilation specialists say it is very difficult to license tracks from the majors for dance compilations. Most of them are involved in their own "Now" and "Hits" series and tend not to license tracks for compilations until several months after they have been in the charts. In the fast-moving dance market, this renders them virtually useless to outsiders.

There can even be some difficulty in licensing old or obscure tracks from the majors, says

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 Raves 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

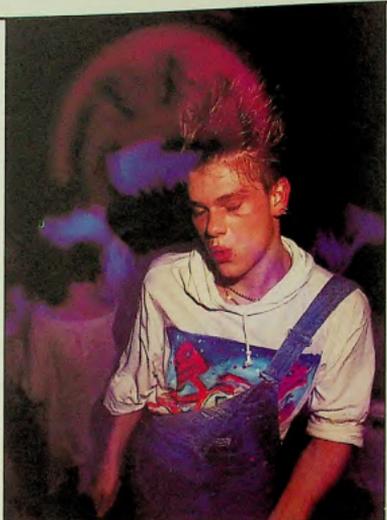
single for use on compilations," he says. He also believes that having a track on a compilation can be a useful form of promotion in the dance market. "It does not necessarily kill sales of the single," he says, "it can boost sales of the 12-inch in particular."

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

FLOORFILLERS HELP the pocketfillers, but as the dance market has increased so has the competition

have been snapped up for a single release by a big UK label. An example of the latter is Pianegro by Pianegro, which was licensed from the Italian Discmagic label for the new Upfront 1 compilation before

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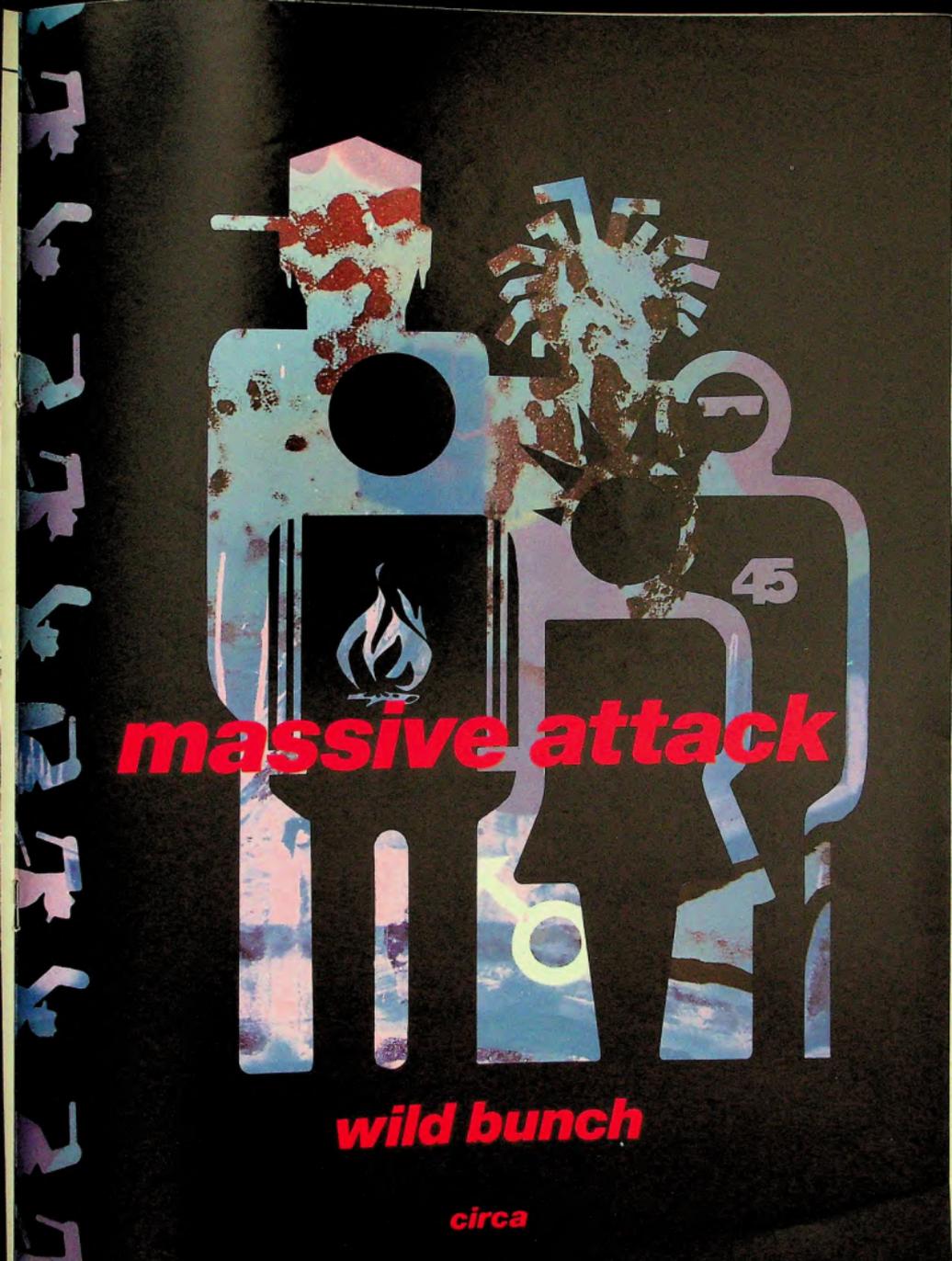
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▶ FROM PAGE 12

CBS picked up the UK single rights.

However, the companies putting together TV advertised albums tend not to license tracks direct from overseas: American or European tracks on these LPs are usually licensed from the independent label that has picked up the single for the UK.

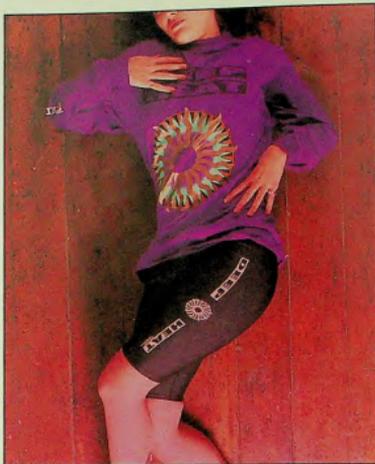
The market for TV advertised albums is getting particularly crowded. In one five-week period earlier this year there were four such dance compilations launched. The break-even point for a TV album is in the region of 100,000 sales. Arthurworrey says that Stylus's dance compilations sell between 300,000 and 400,000 copies, while according to Palmer, Deep Heat shifts between 175,000 and 200,000 units, with the Deep Heat 89 Christmas special rising to almost 400,000.

Palmer says that it is comparatively easy to target the potential buyers of dance compilations with TV advertising: "We know the target audience is roughly between 14 to 25 years old — with hits and MOR compilations it is much less precise."

One way in which companies are targeting specific audiences is by linking up with youth magazines.

Chrysalis has just launched its Smash Hits Rave LP which contains a chart orientated, but nevertheless credible, selection

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



Labels are exploring ways of raising the profiles and revenues of their compilations by entering into merchandising deals

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.

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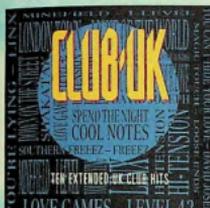
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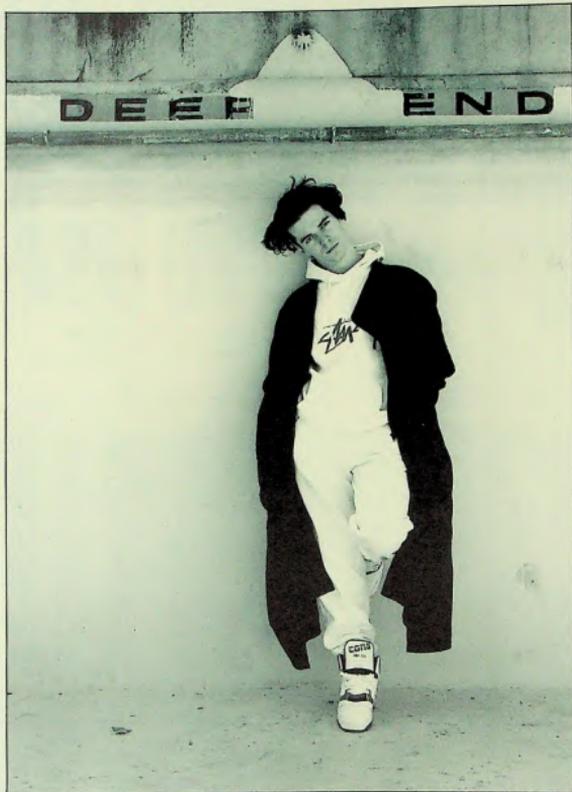
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Acid is dead. Long live acid

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



Neutron 9000's *The Greenhouse Effect* LP is a prime example of ambient house — post rave and pre-coma

CHICAGO HOUSE has not died, but it has mutated into several subdivisions. The smallest of these is Stick Music, a mod 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 "Boogieman" Luna has his own strange brand of instrumental house in demo form

that will doubtless also get a woody 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 to.

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.

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a summer soundtrack for 1990!

Acid is causing ripples in dance music even now. The random throb of an electronic pulse may support the Shakin' Stevens of the future

► FROM PAGE 16

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. Neutron 9000'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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NO SMOKE: drawing on their African roots and fusing it with hip-hop, reggae and soul for a uniquely British mix

Global beat goes mainstream?

PREDICTING A top three chart hit in print is as tricky a proposition as picking a Derby winner. It's a task best left to the pundits who are themselves less than infallible. Charlie Gillett is an expert on his chosen subject: world music.

And yet the GLR DJ and Oval label man was sadly inaccurate when he predicted, in the columns of *Q* magazine, that Mori Kante's 'Ye Ke Ye Me' would make the UK top three.

He may have misjudged the British record-buying public, but the song was furiously ahead of the rest in the French, Dutch and Belgian charts.

That's not to say the UK is impervious to music and song expressed in foreign tongues. South Africa's Mathlathine And The Mahotella Queens were played on Radio One and Yemenite nightingale Oltra Horza, the Gypsy Kings and Kooma have all made in-roads into the UK chart.

Moreover, clubs playing world dance or global beats have steadily multiplied. London's young 'n' trendy Wog club runs Axis on Mondays, with GLR's Ruth Abrams playing an Afro-Caribbean mix up and Chris Greenwood spinning a

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

Koro Karo 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."

Preventing a single is from the US, or releasing a hundred white labels to encourage mystique are marketing ploys Sterns has yet to employ.

"The organic, flexible 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 Rennen feels that re-

Latin/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 finding 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 Beal (recorded with Richard from The Beatmasters), Jon K's Zamina and Paris-based Freddie McPablo, aka No Smoke. His sublime trance-dance groove

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'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 that has been quite supportive. The expansion of independent radio is important; London's new Jazz FM plays a good proportion of latin music. The 12-inch remix demands of the club, however, tend 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 Ronnie 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 conservative and frightened to play things people don't 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 Van Rennes 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, Van Rennes isn't against the idea. "You have to have the right music to do it. We wouldn't do a Solif Keita remix, for example. But a lot of African artists want to be in the charts 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 Simbi (a Mango import) was described as "the best disc of Afro-house in a long time" by Sterns' monthly world

round-up *Tradeworlds*.

Like Dave Hucker, Ruth Abrams appears not to want to meet the clubgoer half way. She doubts she'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."

Charlie Gillett's Saturday night slot at The Umbrella Club attracts a mixed and less trendy crowd, one more likely to fill the floor to the multi-ethnic beats of Las Negresses Verte's Zobi La Masche, Djum Djum Beat and Wganda Kenya's Shalade (a Columbian cover of Fela Kuti's Shakara, proof that world fusion is hardly 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 Columbian and harder American styles of salsa, Zairean soukous, which can be a bit fast for the dancers! But we can lose the floor."

"You can feel them thinking, 'where's a record I know?' So we bring in the occasional house or rap track. Ye Ke Ye Me was basically a house track with remixes but people were asking for it as well as the Gypsy Kings and Lambada. You have to make them feel part of it. It's important that you respond to rather than dictate to your audience."

Nation Records has a similar



NATION'S LOCA: There are positive signs that global beats are being considered as the cool sound of tomorrow

approach. Staff spent two years crafting east-meets-west house tracks, on 1989's Fuse album.

Fuse II comes out in September, and covers Bulgarian, Chinese, South African and local Asian house. The label has already approached Earthworks and Sterns about remixing choice African tracks, including the Paris-based Zairean Diplo's Super K. According to its A&R dance expert Tim Reeves, Virgin, Earthworks' distributor, is compiling a list of possibilities, although Reeves admits he still has to get acquainted with the African scene.

The impetus has, predictably come from the independents. Justin Monemo of one-man label Justmo Productions, is launching Soweto's Soul Brothers, including remixing Bezaoboya for the European market.

After a five-year hiatus, Indipop is looking to take Bhanga and Asia pop higher and further with a new compilation called ComPAsian in the autumn. Cooking Vinyl is, meanwhile, about to launch another 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 potential remix by Candy Flip, may sound mildly horrifying on paper, but "it's roots music with the widest possible definition," explains label manager Andy Morgan. A flamenco record is also planned.

But the majors, according to *Tradeworlds* editor Chris Stapleton: "Don't know what to do with this stuff. Miles Davis practices Kasav in his autobiography but you wouldn't even know CBS has them on their label. The French label made all the running," he says.

"It would make it easier if Nation weren't doing this alone," says Katherine Canoville. "We'll do all the work, and then some massive major will step in. We've had offers to take us over but we've wanted to keep our freedom."

But, as of September, Nation will be distributed by Island, and 4th & Broadway has licensed Nation for the US. They admit

their real worry is how to get better remixes by Andy Weatherall and Paul Oakenfold. Canoville says: "They can take risks because people will dance to anything they play, but lesser DJs are scared, although they'll mix it in because it has weird sounds."

"We can sense house DJs are getting slightly bored with James Brown samples and house tempos, and want something left-of-field. There are too many people out there who love this stuff for it not to break."

The Brothers' Organisation label, which licenses Low Spirit from Berlin, is equally optimistic. Club reaction to its left-field dance tracks pressed for a change to the vocals. "But we wouldn't because it would defeat the value and point of the records," says the label's Ian Titchener. "Once, only American dance was acceptable, then English dance, Belgian New Beat, Italian house, now Sweden is accepted."

"The UK market is tied up with 'if it's March, it must be Yugoslavia' — 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 considered 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 and 5'Express were round the corner, or that Paul Hardcastle's 19 would be a milestone record in sampling, because not many similar records immediately followed it."

Van Rennes reckons it comes down to beats and speed. But since Paul Oakenfold is campaigning to slow the dominant beat to 98bpm, maybe the global beat will be more than an "if's-therere-if-you-want-it" situation.

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 not for much longer.

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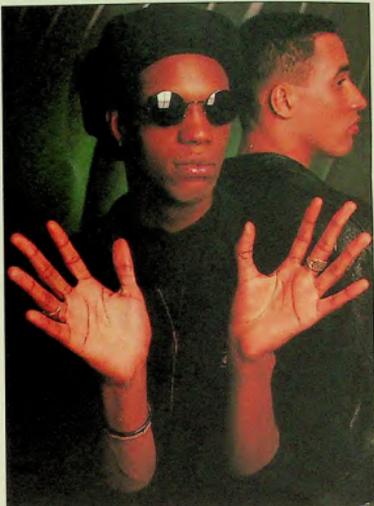
Pioneer that prefers

IN 1990, after a decade of threatening to do 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 frontiers rather than in the comfortable heart (or churl) 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 unassuming 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 Murdereone (home of Northern rap's cutting edge via the Ruffless Rap Assassins), the Kool Kat/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 flowering of underground dance. Labels like Music Of Life/Living Beat, Catt, Big One, G&M, Tam Tam/S&M and many more, are all scattered



CUTTING-EDGE dance act Bang The Party

around the city's various inner suburbs as polarising magnets for the metropol's grassroots talent.

One London label which has created something of a stir with its consciously underground stance is Warriors Dance, 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, Land Of Plenty, and No Smoke. It is run by producer Tony Addis, and springs firmly from his other enterprise, the neatly-named Addis Ababa recording studios.

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 fanatic 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, Peppi, teamed with George and Andrew Ridgeley's former backing singer Shirley Holliman, as Peppi & Shirley. Animal Nightlife were another crossover group who honed their sound at Addis Ababa.

Unsurprisingly, the studio be-

came a workshop not only for Addis himself, but for other aspiring young black production talent, notable in these ranks being Kid Batchelor and also Jazzie 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 obligated to anything whatsoever. There are no contracts at Warriors Dance."

This, presumably, is why Jazzie B is now with 10/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 commercial house to hard rap. He

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life at the frontier

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 unfettered by contracts, can expect the dedication of a small indie with a commitment to its chosen fields of music.

"Most signings need an eye kept on them for a while," says Addis, paternally, "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-inches 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 labels' last album, the ultra-hip compila-

tion *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.

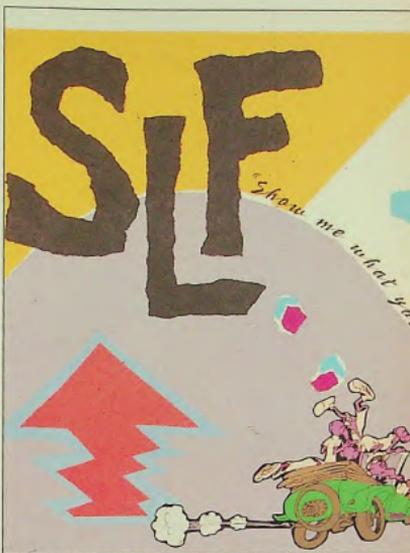
Addis is confident of wider success, too, with Warriors Dance's African ad *No Smoke*. He is Fela Kuti-influenced, Paris-based, and works with one of Africa's best-known dance exports to Europe, Manu Dibango. "A lot of African musicians try to ignore the computer age," says Addis, "and work in isolation 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 Rasta 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 his situation, but doesn't see why he shouldn't make his grab for glory, too. "Something to break out of the underground without compromising all we've done so far". He almost certainly has the vision and talent to do it.



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