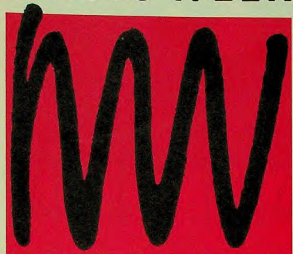


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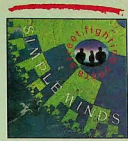
# MUSIC WEEK



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### BPI: Jamieson steps down

A NEW leader for the UK music industry is to be elected next month in the wake of the decision by Peter Jamieson to step down as BPI chairman. Jamieson, who is set to take up a Far East posting with BMG in July, says: "Being chairman of the British record industry is incompatible with my new responsibilities." He is now half way through his two-year term and says he is step-

ping down "with regret". He adds: "Anything left uncompleted in whatever field is always unsatisfactory." Jamieson's tenure coincided with a year of notable triumphs and disasters for the BPI ranging from the much-criticised British Record Industry Awards to the establishment of the school for performing arts and victory in important anti-piracy cases. Asked whether he has enjoyed his time in the chair, he responds: "It had its moments."

TO PAGE FOUR ▶

### Cassingle in at £1.20

THE WAY is being cleared for the introduction of the cassette single with a reduction in the minimum dealer price for chart qualification. The BPI council has decided that the cut-off point should be lowered from £1.99 to £1.20. Subject to ratification by Gallup, the new mark will be introduced from May 28. The new criteria will apply to cassettes containing the seven-inch version of the single. Both the A and B sides of the record will have to appear on both sides of the cassette. The BPI's initiative is intended to allow dealers to sell cassette singles for £1.99 (M4, April 29).

## Swan engineers £6m Soto buy-out

SOTO SOUND, a company which has grown from a one-man operation to the sole supplier of all Boots music products in 10 years, is being bought by its management. Founder Brad Aspell is selling his interest to a team led by Clive Swan, the former managing director of PolyGram UK who joined

Soto Sound in 1986. Swan says the buy-out will have only positive effects on the company's main areas of business and he hints that he will be moving into new sectors of the entertainment industry. He declines to reveal specific plans but agrees that new initiatives are currently under consideration.

Swan and his colleagues are paying £6m for Soto Sound and associated companies Audio Merchandisers and Compact Leisure, a group which, Swan says, has an annual turnover of more than £40m. Finance for the venture is coming from National Westminster Bank, County NatWest Ventures and 3i.

At present, the group's main business, in addition to supplying Boots, is servicing non-specialist retailers — including Tesco — with records and videos and supplying singles to juke box operators. Swan says the buy-out has been prompted partially by a decline in Aspell's enthusiasm. He points out that Aspell and his father set up Soto Sound in 1979 and that Aspell has been directly involved in its running ever since. Conversely, Swan adds: "I have gone from being committed to being very committed." He goes on to say that the possibility of a buy-out was discussed when he first joined the company three years ago.

### Lim: 'Why you need PRT'

AS THE future of PRT continues to be the subject of intense speculation the man brought back to head the distribution arm is keen to give both trade customers and distributors labels an assurance of continuity. Unwilling to confirm suggestions that he is close to bringing off a management buy-out himself, following Richard Gane's recent abortive attempt, Richard Lim predicts a period of stability for the distribution operation. Although turnover is down, Lim says that closure is "totally out of

the question". He says that his title of caretaker managing director is slightly misleading and adds: "There never was, nor ever will be any question of closing down." "The industry needs a PRT to maintain a choice of distribution outlets and any changes will be for the benefit of the future of the company." Castle Communications remains favourite to acquire the PRT catalogue, though nobody from the company has been available to comment on such a deal.



### Charity single's high hopes

THE MUSIC industry's attempt to help the victims of the Hillsborough disaster will go public next week with a record that is intended to be the most financially efficient charity single ever produced. PWL's Ferry Cross The Mersey is due for release on Monday (8) with the aim from producer Pete Waterman that it should generate more income per unit than any of its predecessors. PWL managing director David Howells says the company is being helped towards that goal through the foregoing of all file discounts

by the multiple retailers and by the help that has been forthcoming since the project was launched two weeks ago. He points out that the record and its sleeve are being manufactured at reduced rates and comments: "We've just been overwhelmed by all the people who want to help us, from plate-makers to pluggers." Carrere UK managing director Freddie Cannon is now co-ordinating the project from PWL's offices after volunteering his time to the company.

# PAULA ABUOL

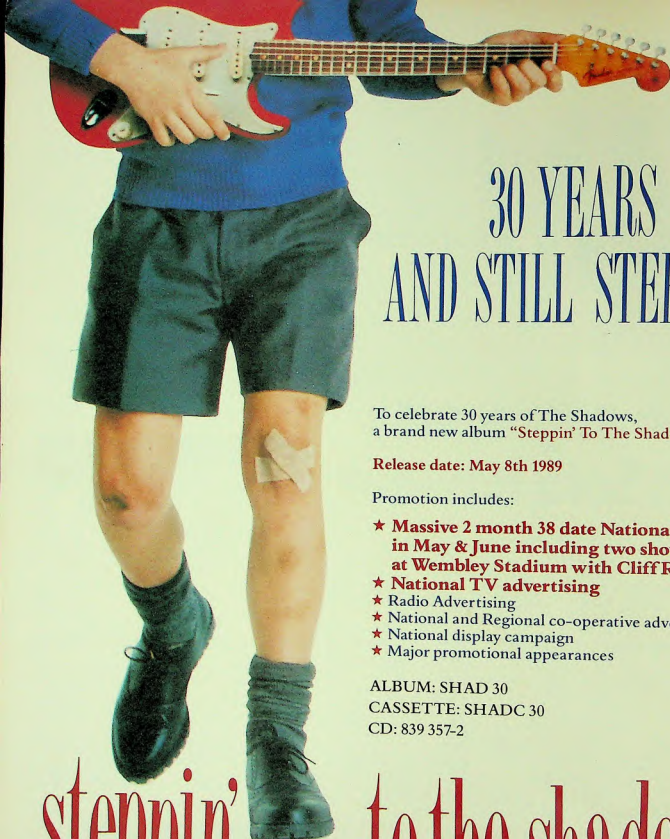
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# LOS! Cassettes could Save Our Singles

**B**EFORE SINGLES sales start being counted in single figures, the major record companies reckon they have found a way to halt the decline.

Prompted by phenomenal success in the US, they are gearing up to launch the cassette single in the UK — a move that is described by its advocates as the recipe for saving the singles market.

However, the initiative has not so far been greeted with universal enthusiasm. Some record companies are keener than others to see the format launched and not every retailer is committed to the cause. Even so, there appears to be more marketing muscle behind the so-called cassette now than at any point in the past.

In the US commitment was assured right from the start. All the majors decided to back cassettes and from the launch in 1987, sales have risen by more than 340 per cent.

In the second half of 1987, 5.1m units were shifted. By the end of 1988 that figure had increased to 22.5m. The figure is still rising and the commitment remains the same.

PolyGram chairman Maurice Oberstein believes the UK will follow the example set by the US. "They all got together as an industry and decided that they would have a lot to see if it could be a successful format", he says.

"When you think about it, it's quite an obvious area to move into because more than 50 per cent of music sales are on cassette." He adds that the US industry proved that there is no need for a major advertising and promotion campaign to push the format.

"The public was there ready and waiting and they didn't take much convincing. You can compare it to sales of vinyl LPs which used to be 100 per cent compared to roughly 60 per cent for cassettes. Now it is 40 per cent LPs and 60 per cent cassette."

"That tells us that the public likes

cassettes for the mobility and fun of them. What we need to do is get these cassettes displayed in racks where kids would normally buy records," says Oberstein.

He adds that he personally would like to see the cassettes packaged in seven-inch styled sleeves so that they can be displayed in the same racks as the normal seven-inch vinyl versions.

EMI's managing director Rupert Perry is confident the success will be repeated on this side of the Atlantic. EMI will release all top 40 titles additionally on a cassette single, and when — even before — the market takes off we will show the strength of our support for the configuration in our marketing, including in-store display support," he says.

EMI's singles sales general manager Keith Staton adds that much of the success will depend on the support of dealers. "The success of this move, to which EMI is fully committed, will depend on the co-operation of the retail trade in terms of stocking and display space," he says.

The intention of EMI to supply full in-store support for the format will be welcomed by dealers, some

of whom — speaking to *MW* earlier this year — expressed their doubts about a relaunch.

"To be honest, we have never found much interest in them. A lot of people don't like tapes and maybe it's singles buyers particularly that don't like cassettes," said Dave Moore of Slough Record Centre.

Others expressed fears about packaging, content and pricing but a significant pointer to the future came from Paula Gilbert of Oasis Records in Derby who said: "One example recently was the Holly Johnson single. As soon as the public found out it was available on cassette, that format sold more copies than the vinyl."

Judging by that comment, it seems the key factor is letting the public know that the format is available. What has to be avoided is the situation in the US at present whereby many dealers are still unprepared to stock the format and threaten to stifle its progress.

Oberstein predicts that the cassette will one day replace the vinyl versions. But unless the rest of the industry has the same faith, will the final nail be hammered into the coffin of the single?



THE NEW cassettes... could they be the life-savers of the ailing singles market?



CHINA CRISIS... climbing aboard a *Hollow Horse* on Virgin

## £350,000 Shadows TV spend

### MUSIC WEEK



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POLYGRAM is mounting a £350,000 TV campaign in support of *The Shadows* new album, *Steppin' to the Shadows*.

The national promotion breaks this week to coincide with the album's release and will be augmented by national press advertising and radio slots.

The album includes four original compositions plus a further 12 interpretations of standards including *You Win Again* and *He Ain't Heavy (He's My Brother)*.

The *STONE ROSES* are touring throughout May to promote their debut album on Silvertone Records. Distribution is through Finnacole.

● EPIC is releasing a single from *SKIN GAMES*, *Your Luck's Changed*, this week to tie in with the band's tour, which runs until May 21.

● A SINGLE from *Throwing Muses* is to be released by 4AD to coincide with the band's tour which begins on June 16.

● CHINA CRISIS are touring until June 5 to promote their new album on Virgin, *Diary of a Hollow Horse*.

● WEA is releasing a four-track EP from *Elvis Costello* this week, *Baby Plays Around*, to tie in with his UK tour which runs until June 9.

● SILVERTONE RECORDS is backing the debut single from *Mary Mary*, *It's About Time*, with advertising in *NME*, *AM*, *Sounds*, *Kerrang!*, *RAW* and *Time Out*. National flyposting has been organised and in-store material will be available.

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## Jamieson

▶ FROM PAGE ONE

Nominations for a new chairman will be lodged with the BPI during the next two weeks for an election at the end of May. The BPI council's choice will then be proposed for confirmation by the organisation's annual general meeting in July.

## CBS A&amp;R chief's Elektra move

CBS DIRECTOR OF A&R Annie Roseberry is to join Elektra, it is being confirmed this week.

Roseberry, who will be based in London, says part of her role will be to help raise the profile of the label in the UK.

After eight years with CBS, she joins Elektra on May 22 and she comments: "I just felt the time was right to move. The job is going to be a great challenge."

Roseberry describes Elektra's roster as "small, select and successful" and points to the fact that the company's 24 releases last year resulted in eight Grammys. She says she will be looking for talent across the entire music spectrum.

## Pickwick's double feature

TWO NEW initiatives by Pickwick were unveiled by chief executive Ivor Schlossberg at the company's annual general meeting.

A new division, Innovation Video Productions, is being established as a video duplication service for in-house and third-party products.

In addition, Pickwick is setting up a subsidiary company in Australia in partnership with PolyGram. Schlossberg says the operation will mirror the activities of Pickwick in the UK.

## BMG stock-taking

BMG'S WEST Bromwich depot is to close for stock-taking on Thursday and Friday, May 18 and 19. The company warns that orders placed after 1pm on Wednesday, May 18, may not be delivered until the following Monday.

## Hopefuls line up for Berlin baton after 'autocrat' von Karajan quits

A BATTLE royal is underway for the prime position in classical music, chief conductor of the Berlin Philharmonic Orchestra, following the sudden departure last week of Herbert von Karajan after nearly 35 years.

With no obvious successor, up to a dozen names are being proposed as potential candidates, though the front runners can be narrowed down to James Levine, Daniel Barenboim, Seiji Ozawa, Carlos Kleiber, and Riccardo Muti.

There is even talk about a caretaker conductor for a short period, which may involve other senior conductors without a permanent post, such as Carlo Maria Giulini or Lorin Maazel.

The difficulty is that the resignation of von Karajan caught the classical world totally by surprise. "Being conductor of the BPO is a

job for life — it's a bit like being the Pope," says DG's marketing manager Bill Holland.

But the increasingly acrimonious relationship between the 81-year-old von Karajan and the members of the crack orchestra; and the avowed intentions of the newly-elected Green party of the Berlin Senate to bring music's greatest autocrat to heel made any other course impossible.

So ended a musical partnership recognised as one of the finest this century: the Berlin Philharmonic Orchestra has always played and recorded with other conductors, but when under von Karajan's baton it was often transformed into something quite magical.

This was recognised at the record shop hits — Karajan has sold around 100m records, and even now he counts for over one third

of Deutsche Grammophon's total sales. The vast majority of DG's top selling 50 records at any one time will be von Karajan productions.

However, the Yellow Label is putting a brave face on the issue. Over the last few years von Karajan has made few new records in comparison with his heyday in the Sixties and Seventies. In 1988, amid the jamboree of his 80th birthday, only four new records came from DG, though the company and GMI — which also has an extensive von Karajan catalogue — sold huge quantities of back catalogue.

In 1989, there will be a similar number including a new recording of Verdi's *Un Ballo in Maschera* with Domingo and Barstow, and a Bruckner symphony.

Significantly, both these recordings were made with the Vienna Philharmonic Orchestra which has traditionally played for him during the summer Salzburg Festival while the BPO has played during the Easter festival. "He has a new love affair with the Vienna Philharmonic, particularly after a highly successful American tour last year," says Holland.

The main DG income, therefore, will continue to stream in through the von Karajan back catalogue for years to come. Nevertheless, it is likely that DG will continue to record von Karajan and the VPO. But, as it also wants to maintain its relationship with the BPO, the orchestra and conductor will most certainly be released from existing contracts for new recordings together.

Deutsche Grammophon would be happiest with James Levine, the American conductor who actively records for them. But either Levine or Barenboim would be something of a surprise because the BPO has always relied on the established German/Austrian musical lineage.

Paradoxically, many of the players themselves, it is reported, would like Japan's Seiji Ozawa because he is an exciting conductor in concert, but he has never made an impact in the recording world.

Another question mark over the whole issue is the influence of Gunter Breest, who moved from Deutsche Grammophon to take charge of CBS Masterworks.

## 'Chic' UK radio wins praise at Sony awards

THE QUALITY and content of programming in the UK received a number of accolades at the seventh Sony Radio Awards.

Sony UK managing director Nobu Watanabe opened this year's event and praised the medium by saying: "As a radio listener, I can only marvel at the quality of radio output in the UK."

Gillian Reynolds, Sony Radio Awards Committee chairwoman, introducing the awards, was equally complimentary: "Fifteen years ago the idea of British radio having its own all-industry awards

would have been fetched. Things have changed. Radio is... a vital part of everyone's life. It has also, lately become positively chic."

The 1989 awards drew more entries than ever before, a factor generally considered to be a reflection of the expansion in radio and the quality of radio programming. Reynolds said: "Radio does things in its own way and often to well that it becomes the standard by which other media measure their own achievements."

● For results see Airwaves

## B R I E F I N G

● A SEMINAR on music royalties will be held at the Hilton Hotel, Park Lane, London W1, on June 15. Speakers include representatives of PRS, MCPS and solicitors Frere Cholemeley.

● *SMASH HITS* magazine is appointing Richard Lowe (25) as its new editor. Lowe, previously the

magazine's news editor, replaces Barry McIlhenny who now edits the movie magazine *Empire*.

● THE NEW UK distributor of the Japanese MDC Master Records Licavers is Stanley Productions Ltd, 147 Wardour Street, London W1V 3TB.

## World BRIEFING

NEW YORK: Warner Communications Inc reports a 31 per cent increase in first quarter revenues for 1989 and a 64 per cent gain in income for its recorded music and music publishing division. Sales totalled \$655m compared to \$448m for the same period a year earlier while last year's 2011m against income grew to \$71m. The company also notes a "dramatic" gain in sales and income for WEA International.

KUALA LUMPUR: A new industry association has given the country's record companies the opportunity of joining one of two organisations. The Association of Malaysian Music Industries (PMMI) began in September last year and is headed by promoter Ali Bakar. It was formed to protect the interests of local record companies and domestic artists. The other industry organisation is the Malaysian Association of Phonogram and Videogram Producers and Distributors (MAPV).

NEW YORK: A *Billboard* survey of independent record retailers finds that vinyl LP stock averages between 40 per cent and 50 per cent compared with 10 per cent or less for major chains. This contradicts the general feeling within the industry that vinyl is dying rapidly. The conclusion of the survey is that independent retailers are doing from 10 per cent to 20 per cent of their income and a higher percentage of unit sales in LPs. This compares with an industry average of below 10 per cent for both dollar and unit sales.

BRUSSELS: The Carrere group started a new operation in Holland last month and its distribution is through ONR at Weesp. On May 5, Carrere Holland moves to premises in Hilversum. Eric Dallow, former sales promotion manager with Carrere Belgium, has been named managing director.

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THE NEW SINGLE

  
PARLOPHONE



# Records to become Jacks of all traders?

**It seems that everybody — from bookshops to fruit and veg shops — is having a go at selling records these days, including one independent in a whole new concept in home-from-home shopping . . .**

**E**VER FANCED selling books from your shop, or has the prospect of lending them out crossed your mind? You may even have toyed with the thought of selling cosmetics or sports goods.

You haven't? Not surprising, really, seeing as how you run a record shop.

The other side of the coin is, though, one of the retailing phenomena of the Eighties: the availability of recorded music in the same shops as books, music hardware, even fruit and veg.

Everybody from department stores to market stalls is selling records these days, and libraries are set to join in. A government green paper on library finance encourages joint ventures between library authorities and the private sector — and that includes record retailing.

"It is possible that public libraries could be useful outlets for the sale of cultural products such as books, records and videos," it states.

It stresses that any recorded product sold would be of special interest or slow moving cultural items. But nonetheless, it is a step towards opening up the record retailing market.

Another area that is beginning to expand is within bookshops. One company aiming to be at the forefront of that development is Ottakar, which presently has shops in Bonbury and Brighton and has

immediate plans to open two more shops.

The shop has the dual purpose of selling books and records but in managing director James Henegge's eyes, the two are much more closely related than you would expect.

"We believed that it was possible to mix books and recorded music in a way that people had not done in the past. Basically, we had an idea of who we needed to sell to and we targeted the whole concept," he says.

Henegge adds that the Ottakar target audience is one that appreciates "more serious music" with an emphasis on classical, jazz and blues. "Consequently, our audience is usually older," he says.

The layout of the shops is one of the most important factors in setting up a new outlet for record retailing, says Henegge. "We did our own research and found that people want to buy records in the environment that they usually listen to them in."

"Therefore, the idea is to make

the shop feel as much as possible like home. This means we have armchairs, curtains, coffee tables and, of course, headphones for listening to the music. People can then sit in comfort and read a book or listen to a record."

Henegge says he has had little help from record companies in getting Ottakar off the ground. "The problem with the record industry is that the supply side makes it incredibly difficult for someone like us to get involved."

"Many of them are incredibly inefficient, unhelpful and downright rude. It is amazing how they don't support you. I suppose it is because we are developing a market that they are keen to develop themselves," he says.

But Henegge adds that this should not deter dealers from taking up the challenge of new record retailing ideas and outlets. "My feeling is that there are enormous possibilities for specialist chains to develop interesting areas more and more."

"At the moment, we have a monopoly in the hands of about five players and a weak independent sector. There is an opportunity for smaller chains to grow if they focus their product on a particular area."

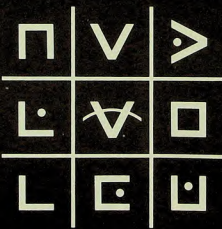
● The chart (left) shows the existing wide range of record retailing outlets, many of which are growing steadily.

Sales by type of outlet — 1986-1987 (% units)

	Singles		Full-price LPs		Cassettes		CDs	
	1986	1987	1986	1987	1986	1987	1986	1987
Woolworth	18	20	12	16	20	19	6	6
W H Smith	11	10	11	10	14	12	15	—
Boots	6	5	6	4	7	6	6	—
All record specialists	49	50	50	51	26	27	54	—
MFI	8	9	8	8	5	5	18	—
Our Price	9	12	12	12	5	6	35	—
Virgin	5	7	8	9	4	5	10	—
Other record specialist	28	22	23	21	12	11	19	—
Supermarket	3	3	3	3	4	5	—	—
Radio/Electrical	1	1	—	—	1	1	—	—
Department store	2	1	1	1	1	1	3	—
Other Bookshop/newsagents	6	5	3	3	5	5	3	—
Market stalls, etc	7	1	1	1	1	2	—	—
Mail order/Record club	—	—	7	7	9	12	3	—
Second hand/charitably	1	1	2	1	2	2	—	—
Elsewhere*	1	3	4	3	10	8	10	—

\*Elsewhere includes street music, musical instrument and photographic shops and all others not identified.  
Source: BPI Year Book 1988/89 — information from BMRB (Forte).

## THE OUTFIELD



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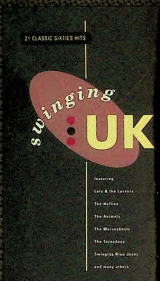
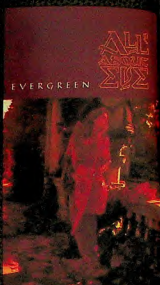
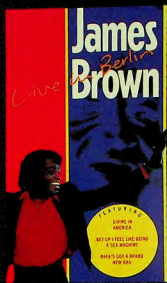
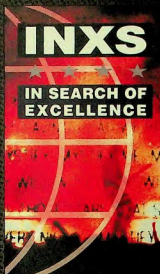
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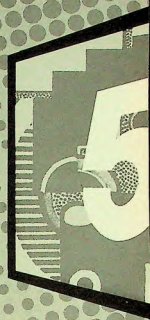
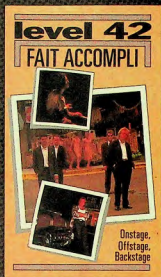
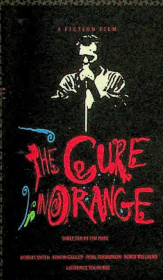
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# Lloyd Webber pays £1m for his own musical

FILMTRAX HAS sold the publishing rights to the score of Joseph And The Amazing Technicolor Dreamcoat to the Really Useful Group, the company led by the musical's composer Andrew Lloyd Webber.

The deal is worth £1m and Filmtrax claims that it is the largest of its kind ever concluded in the UK.

The company's managing

director John Hall says: "This is the first time we have ever sold one of our copyrights and it is not something we plan to do on a regular basis. However, we feel the Really Useful Group is in a better position to realise its value through a West End re-staging or other medium."

Filmtrax acquired the Joseph copyright when it paid £4.7m

for the Novello and Co catalogue in September last year.

The show is still widely performed by schools and amateur groups and generates an annual publishing income of over £65,000.

Filmtrax says it expects to continue to print and distribute the Joseph score as well as other Lloyd Webber works such as Requiem.

## 'We've got the right mix' — first year goes Curran's way

by Dave Laing

"WE NOW have a broad base of music, with a very good mix of new and established performers, writer-producers and catalogue deals," says BMG Music Publishing managing director Paul Curran, who joined the company a year ago from Chrysalis Music.

The biggest signing in recent months has been Brother Beyond who joined the BMG Music roster in April.

But Curran is equally keen to stress his other "development deals" with such bands as Jim Jimenez, Pop Gun and RCA recording artists Five Guys Named Moe. The BMG MD adds that the company's A&R activity will be brought into focus this year as a number of its signings release albums through major labels.

These include The Mission, All About Eve and the quirky Pop Will Eat Itself whose RCA album This Is The Day This Is The Hour has just appeared.

River City People are another BMG Music group who will debut through EMI in a few months time, while 16 Tambourines are currently in the studio cutting an album for Arista.

On another front, Curran has signed Roy Carter, the former Heatwave arranger and producer. "We hope to focus and direct him, to be a catalyst," says Curran.

He adds that with songwriters, the BMG philosophy is "less is more. We prefer writers to come up with fewer songs, but those should be right on the money."



PAUL CURRAN bringing BMG into focus

The breadth of the BMG Music roster is evident in the range of catalogues the company currently administers.

It handles the Yoko Ono and John Lennon copyrights in the LenOno catalogue for the UK and Anxious Music, the pop/rock publisher with an interest in the UK Eurovision entry which is owned by Eurythmic Dave A. Stewart, himself signed as a writer to BMG.

In January, Curran also signed a deal with Cooking Vinyl Music, the newly formed publishing arm of Pete Lawrence's successful folk roots label, while last month he added York Music, the new age publisher associated with Ocean Disques.

Curran heads a staff of 10 at his Cavendish Square office, of whom four "work full-time on the creative side".

He says that the growth of BMG Music will continue and "as we expand we will take on more people".

## Warner-Chappell rises to SBK-EMI joint challenge

AFTER YEAR-END figures which suggested a joint SBK-EMI outfit could challenge its supremacy, Warner-Chappell has swept back in both individual and corporate categories.

The company's success was generated by mega-hits from Madonna, Holly Johnson, Michael Jackson and S'Express while it shared Neneh Cherry's Buffalo Stance with SBK and Virgin Music, a company enjoying its strongest quarterly performance since January-March 1988.

Virgin's hitmakers included Simple Minds, Fine Young Cannibals, Paula Abdul and Texas, while Bobby Brown's My Prerogative was a split copyright with MCA Music.

After its exceptional showing in the Christmas period, the consistent All Boys Music dropped to second place and to the 9-10 per cent of the singles market garnered by Stock Aitken Waterman throughout 1988.

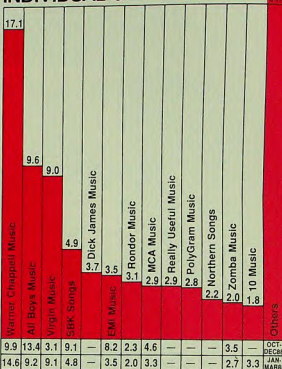
Both SBK (with the Gloria Estefan hit) and EMI had a quiet period while the PolyGram-owned Dick James Music catalogue proved its worth through the revival of Gene Pitney's Something's Gotta Hold Of My Heart.

In the corporate sphere, the top four companies mirrored their placings a year ago and between them took over half of the market.

Elsewhere, PolyGram (with Roachford's Cassidy Taylor) drew up to fifth and the rise of Sam Brown helped Rondor to move to sixth from tenth in the previous quarter.

# MARKET SURVEY JAN-MARCH 1989

## PUBLISHING INDIVIDUAL %



## PUBLISHING CORPORATE %



## What de Wit did

IN ONE of its final signings, EMI Music Publishing MD Frans de Wit has brought The Katydids to the company.

The picture shows (l-r) Peter Doyle (EMI), Tim Davies (EMI), Carme Canning (Sermon Management), Susie Hug and Adam Seymour (Katydids), Chris Miles (EMI), de Wit and Simon Esplen (Sermon Management).

## CHART PERFORMANCE WRITERS

- 1 Stock Aitken Waterman
- 2 Greenaway/Cook
- 3 Lloyd Webber/Block/Hart
- 4 Rutherford/Robertson
- 5 Madonna/Leonard
- 6 (Trad arr) Simple Minds
- 7 Lynne/Cibson/Party
- 8 Brown/Sutton/Bradley
- 9 Lennon/McCartney
- 10 Jackson





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## Classical

- |    |    |   |                                       |
|----|----|---|---------------------------------------|
| 1  | 2  | VIVALDI FOUR SEASONS<br>Virtuosi Of England                       | CFP<br>CFP40016/TCFPA0016 [E]         |
| 2  | 1  | DUETS FROM FAMOUS OPERAS<br>Various                               | CFP<br>CFP4144981/CFP4144984 [E]      |
| 3  | —  | DYORAK SYMPHONY 9 (NEW WORLD)<br>Zdenek Macek/LPO                 | CFP<br>CFP43827/TCFPA382 [E]          |
| 4  | —  | TCHAIKOVSKY 1812 OVERTURE<br>Charles Mackerras/LPO                | CFP<br>CFP101/TCFPA101 [E]            |
| 5  | —  | HOLST THE PLANETS<br>James Loughran/HO                            | CFP<br>CFP40243/TCFPA0243 [E]         |
| 6  | 9  | ELGAR CELLO CONCERTO<br>Robert Cohen/LPO                          | CFP<br>CFP40342/TCFPA0342 [E]         |
| 7  | —  | GRIEG PEER GYNT SUITES 1/2<br>John Pritchard/LPO/Koln             | CFP<br>CFP160/TCFPA160 [E]            |
| 8  | 4  | ELGAR ENIGMA VARIATIONS ETC<br>Vernon Handley/LPO                 | Enhance<br>EMX2011/TCFPA2011 [E]      |
| 9  | —  | HOLST THE PLANETS<br>Geoffrey Simon/LPO                           | Conifer<br>DDD111/DDC111 [EON]        |
| 10 | 8  | HOLST THE PLANETS<br>Simon Rattle/LPO                             | Enhance<br>EMX2106/TCFPA2106 [E]      |
| 11 | —  | MOZART EINE KLEINE NACHTMUSIK/SERE<br>Herbert Von Karajan/BPO/VPO | DG Galliano<br>4158431/4158434 [F]    |
| 12 | 10 | GREATEST CLASSICS PART 1<br>Various                               | Trax Classics<br>TRX101/TRXC101 [BMG] |
| 13 | 18 | ELGAR ENIGMA VARIATIONS<br>Adrian Boult/LPO                       | Enhance<br>CFP40022/TCFPA0022 [E]     |
| 14 | —  | HANDEL WATER MUSIC<br>Virtuosi Of England                         | CFP<br>CFP40099/TCFPA40099 [E]        |
| 15 | —  | STRAUSS WALTZES<br>Thompson/Halle Orch                            | CFP<br>CFP4528/TCFPA4528 [E]          |
| 16 | —  | VIVALDI FOUR SEASONS<br>Jerzy Maksymiuk/PCO                       | Enhance<br>EMX2009/TCFPA2009 [E]      |
| 17 | 20 | VIVALDI FOUR SEASONS<br>Anders Christoff/DSE                      | Conifer<br>DDD109/DDC109 [E]          |
| 18 | 19 | RACHMANINOV PIANO CONCERTO NO 2<br>Yuri Temirkanov/RPO/Fowke      | Enhance<br>EMX4120831/EMX4120834 [E]  |
| 19 | —  | HANDEL MUSIC FOR THE ROYAL FIREWORKS<br>Francesco Maccì/MDSO      | Conifer<br>DDD134/DDC134 [EON]        |
| 20 | 15 | WARSAW CONCERTO<br>Adri/Bournemouth SympH/Alwyn                   | CFP<br>CFP4144931/CFP4144943 [E]      |

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## CLASSICAL

## EMI launches huge campaign for Rattle's Porgy And Bess

by Nicolas Soames

EMI is going for blanket coverage for its new recording of Gershwin's Porgy And Bess with one of the biggest campaigns of the year. Starting this month, but not actually coming to a climax until June, it will be more extensive than the Show Boat launch.

It is regarded as something of a pinnacle even for the ever-successful Simon Rattle who conducts the all-black cast which so stunned the Glyndebourne Opera audiences two years ago. Rattle has conducted the work since he became a professional conductor as a teenager in the mid-Seventies. He conducted Willard White — who sings the role of Porgy on the new recording — in concert performances in 1976, but the cast of White, Cynthia Hamon (Bess) and Damon Evans as Sporting Life is re-



CONDUCTOR SIMON RATTLE and the cast of Porgy And Bess

garded as near ideal on both sides of the Atlantic.

"We are in the very fortunate position as a record company to be able to offer recordings which have had critical acclaim ever before it is released," says Chris Evans, EMI Classical marketing manager, referring to the comments of critics in the Glyndebourne production who called for a recording to be made.

EMI is investing in an extensive advertising campaign — not just in Gramophone, Opera Now, national newspapers, opera programmes including Glyndebourne and the Royal Opera House, also 75 London Underground sites, 30 Glasgow Underground sites and 30 mainline stations and other outdoor poster sites.

For the first time, the sales force will be involved in in-store displays in non-specialist outlets to bring the displays over the 250 mark. Nearly 2,000 sampler three-inch CDs will be sent to radio stations and journalists throughout the country ("We anticipate many plays of It Ain't Necessarily So," remarks Evans) and 20-minute videos will be sent to 200 media outlets.

There will also be sweat shirts and other Porgy And Bess products.

## Double boost for contemporary music

CONTEMPORARY MUSIC receives a boost this month in two ways which, confusingly, are both called by the same name: 20th Century Classics.

The record marketing scheme devised jointly by the Arts Council

and the British record industry starts its third campaign with six titles of very different music written in the past 40 years, which is being promoted through 20,000 leaflets distributed to retailers and educational outlets.

The six titles include: Walton's Symphony No 1 coupled with the Variations On A Theme Of Hindemith (EMI CDC 7496712); Catalogue d'oiseaux (Books 4-6) by Messiaen (Unicorn-Kanchana DXP 9075 and on tape); Piano Music by Wilfred Josephs (Novello Records NVCLD104 and on LP/tape), and two Thaxton discs (distributed by Pinnacle), music by Jens-Peter Ostendorf (CD CTH 2038) and Chinese Piano Concertos (CD CTH2023).

However, the Arts Council has had to put a note on the bottom of its leaflet disclaiming any connection with — the Deutsche Grammophon CD series of the same name. This month starts a further five titles of some excellent DG recordings of what could be broadly termed contemporary music.

Most popular of them all — and arguably one of the best-selling of the genre for the year — will be the reissue on CD of one of the classic works from the minimalist school, Steve Reich's Drumming, coupled with Six Pianos, Music For Mallet Instruments and Voices and Organ, played and directed by the composer (CD 427 4280 2CDS). DG is also reissuing on a three-CD set the only complete recording of Busoni's opera Doktor Faust with Fischer-Deskau in the title role (CD 427 412-2).

● ALL THE music for piano written by Sir Lennox Berkeley, now in his 86th year, has been recorded on one compact disc by the pianist/critic Christopher Headington. Released on the Kingdom label, distributed by EMI, the 60-minute CD contains the Sonata — dedicated to Clifford Curzon — and the Six Preludes (KLCCLD/CKCL). It is one of three Kingdom releases this month. Barbara Harbach plays an unusual Bar-

gramme of music for solo harp/cello, including Borstleome, women composers; including Barthelemy, Martinez and Gombarni (on KCLCD 2010) and James Tocco, the American pianist, plays music by Charles Griffes (KCLCD 2011).

## Carreras back after illness

THE SPANISH tenor José Carreras returned to London last week for the first time since he won his battle against leukaemia and disclosed that, although he has severely reduced the number of his appearances, his appetite for performance and for recordings remains undimmed.

Following his enormous hit with West Side Story, he is also returning to crossover recording by making a whole album of songs by Andrew Lloyd Webber for WEA. "I hope I have become a little more mature and I don't want to run in any aspect of my life as I did before," remarked Carreras.

He came to the Royal Opera House, Covent Garden — the scene of some of his finest performances since his debut in 1974 — to give a recital. Not until July, a full year since he returned to music, will he appear again in a full opera (Medea in Barcelona).

But he has already been active in the recording studio, finishing Holey's La Juif which was interrupted by his illness, as well as Tosca, Michael Tilson Thomas and Samson et Dalila conducted by Sir Colin Davis, for Philips. Other projects in the pipeline include Verdi's Luisa Miller.

Carreras will not do more than 35 dates a year. He set up the International Foundation José Carreras to provide funds for leukaemia victims, and for research into the disease, and has personally raised more than \$1m since his return to the concert platform. He has also been encouraged by offers of charity performances by other leading opera stars.

## Catherine Ennis

Debut Release on EMI

## Catherine Ennis

at the new Rieger organ of St Marylebone Parish Church, London



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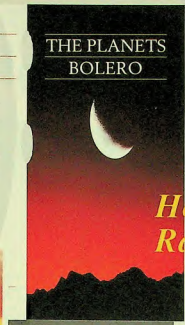


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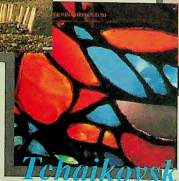
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# Digital score tails Lawrence release

by Nicolas Soames

ONE OF the most prominent cinematic events this month will undoubtedly be a re-release — the carefully restored, extended version of David Lean's epic *Lawrence of Arabia* which opens the Odeon, Marble Arch on May 26. It will be accompanied by a special BBCTV documentary on the project. And Silva Screen Records, the film score specialists, are releasing a new digital recording of all the music written for Lawrence by Maurice Jarre.

The original soundtrack of Lawrence contained just 30 minutes of music — for which Jarre won a well-deserved Oscar. But it was an early stereo recording and, according to Silva Screen Records, not of particularly high quality. But Christopher Palmer has gone back to the original manuscripts and, under the supervision of the composer himself, has produced a score with an extra 20 minutes of music, played by the Philharmonia Orchestra — including eight performances — under the direction of the composer and conductor Tony Bremner.

It is released on all three formats



## TWO OF Silva Screen's classic film scores

(FILMCD 036) with a specially commissioned drawing of Peter O'Toole, in the title role, on the sleeve and it is distributed by PRT. The LP/tape has a dealer price of £3.90, with the CD £6.70.

It is one of two new recordings of classic soundtracks undertaken by Silva Screen Records — *The Big Country* was released last month — and the success of both augurs well for future plans. James Fitzpatrick, director of Silva Screen which began in 1985 and now has a catalogue of some 40 sound-

tracks and these two special studio recordings, is optimistic.

"We intend to record other classic scores from films, including some of the Hammer Horror scores from the Sixties written by people such as Elisabeth Lutyens, Richard Rodney Bennett and Malcolm Williamson — his *Piano Concerto* originated in a Hammer Horror," says Fitzpatrick. Silva Screen is also considering recording the scores of Miklos Rozsa's *El Cid* and Franz Waxmann's music to *Thirteenth Floor*, *The Bride of Frankenstein*.

## R E V I E W S

Symphonies 1-9 plus reconstruction of *Symphony No 10*; *Overtures Prometheus and Coriolanus*; Beethoven, Borstow, Fannie, Rendell, Tomlinson, CBSO Weller, Chandos CHAN 8712/7. All formats. Full price. Chandos strides into the mainstream repertoire with this Beethoven cycle. Its main features are a noticeably strong and open sound and an unashamedly traditional view of the music with grand (and sometimes grandiose) gestures, although the clarity of an authentic performance is missing, there is a bright quality to the whole cycle.

A set to be taken seriously and arguably one of the finest recorded. But it is up against stiff opposition... and for personal preference, I would rather listen to Norrington.

● General interest.

American Piano Classics. Ives, Copland, Garner, Monk, Noncarrow, Gershwin, Joanna MacGregor, piano. LDR 1004. Also on tape. Distribution: PRT. Full price. Immensely refreshing programme of piano music by a truly exciting young talent.

Hopefully, the names of Ives and Noncarrow will not frighten off a general audience because there is blues here and jazz and much else in this inventive and varied recital.

● General interest

18th century Concertos for Timpani and Orchestra by Fischer, Druschetzky, Jonathan Haas, timpani, Bourne-mouth Symphony Orchestra, Harold Faberman. CRD 3449. And on tape. Full price.

CRD is swinging back into action after a fallow period but this unusual programme is more diverting on paper than in reality: the music is a little mechanical despite careful attention of Haas.


● Specialist

## B R I E F


● BBC RADIO 3's Record Review programme on Saturday morning is one of the most influential programmes of its kind, particularly the Building A Library feature in which a leading critic compares all the available recordings of one work and concludes with a top recommendation.

As a service to dealers, *Music Week's* Classical page will endeavour to carry each week the top recommendation of the weekend as both an aid to stocking and information to customers.

On Saturday, Edward Greenfield compared all the available versions of Schumann's *Symphony No 3*, and his top recommendation was an EMI mid-price recording, with the Dresden Staatskapelle Orchestra conducted by Wolfgang Sawallisch (CDM 769 472-2).



15



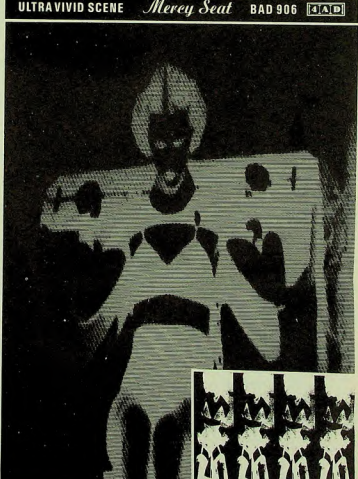
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# We don't understand the headlines

## MARKET SURVEY JAN-MARCH 1989

### Not so lucky this time for PWL

HIT BY a hangover from too much Mistletoe And Wine, EMI has been toppled from the top spot it enjoyed in the last quarter of 1988 as leading singles company and top album label. There are also new market leaders among singles labels as PWL hasn't been so lucky, and among the album companies where PolyGram, 1988's overall winner, has been pipped by WEA.

There was consolation for PolyGram, however, in the singles companies listings where the Hammersmith conglomerate regained its customary number one position. The margin was a minute 0.1 per cent, though, and, boosted by hits from Madonna, Debbie Gibson, Nikie And The Mechanics and Simply Red, WEA came from last quarter's fifth place to second, nearly doubling its market share in the process. Other notable performances in this category came from Virgin, which increased its percentage by four points thanks to Celtic Fringe contributions from Hue And Cry and Simple Minds, and from MCA.

Tony Powell's label leapt four places among singles companies but took top spot for label sales with its Bobby Brown and Holly Johnson hits. Although Stock Airken Waterman lost less than one per cent in market share it was enough to drop two places. One feature of the singles chart in January-March was the number of labels scoring two per cent or over there were 19 compared with only nine a year ago.

The graphs on these pages were prepared from statistics supplied by Gallup based on a weekly sample of sales through 500 record shops in the UK. Albums are those priced at £2 and over. The 1989 market survey marks the eighteenth year since they were introduced.

Among singles distributors, it was the story as before.

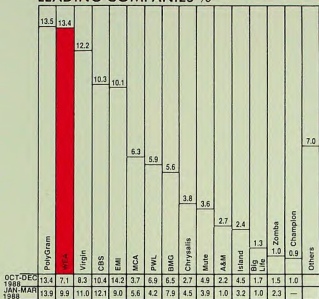
PolyGram staved off EMI's challenge with CBS leading the rest home, some 10 per cent adrift. Here too, WEA showed a big improvement, mostly at the expense of the independent sector where Pinnacle, The Cartel, PRT and Spartan all lost ground.

Madonna's Like A Prayer arrived too late to make an impact on the quarter's album statistics, something which should make WEA strongly placed to hold on to the lead among album companies where the company came from third position and only 1.2 per cent in the final quarter of 1988. Elsewhere there was little movement among album companies, with the top four swapping places and Virgin BMG and Telstar retaining their positions. Both MCA and Mute enjoyed a good quarter, nearly doubling their last market share figure.

It may be too early to say how the creation of the compilation chart is affecting sales, but both specialist companies Telstar and Syllux have lost market share compared to the pre-Christmas quarter. A more relevant comparison might be the first quarter of 1988 when Syllux had a similar two per cent share while Telstar's was only 3.1, a figure that has now risen to 5.1.

Unaudited album distribution champ PolyGram stretched its lead to over five per cent as WEA and EMI dead-heat for runner-up positions. With both CBS and BMG marginally increasing their shares, it was again the indies who lost out. Syllux showed the biggest drop, with its market share halved compared to the previous quarter and only PRT improved its score.

## SINGLES LEADING COMPANIES %



## ALBUMS LEADING COMPANIES %



### PolyGram's hat-trick, but MCA there too

POLYGRAM HAS taken three of the six top honours in the first quarter market survey, but the figures also mark MCA's re-emergence in the UK.

Helped by Holly Johnson and Kim Wilde, MCA has taken top slot in the singles labels category with 6.2 per cent of the market. That compares with the 5.3 per cent which it achieved in the first quarter of 1988.

PolyGram was leading albums and singles distributor and leading singles company but was beaten into second place by WEA in the top albums companies section.

Epic was leading album label followed by TV merchandiser Telstar. Epic stablemate CBS was third in the category.

Among the indies, Pinnacle, bolstered by the success of the PWL stable, was leading singles and albums distributor. PWL also made it to third place in the leading singles labels section.

● Full results and analysis, p12.

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## Limeight in the spotlight

by Selina Webb

WITH THE news that The Cable Authority is to draw up a code of conduct for music videos, the thought of further clamp on the creativity of promo directors is disappointing. The no cigs, sex or violence rules seem strident enough but lately, in line with a general blanding-out of music television, much innovative work ends up on the "better not" pile for reasons difficult to define.

No-one can be more frustrated by the current climate than Limeight director Nicholas Brandt, who, together with producer Bridgit Blake-Wilson, is fast earning a reputation for slinking up controversy whenever he gets behind a clapper board. His work is highly acclaimed in the US where he has a string of MTV hip clip credits to his name, but here reactions have been more guarded.

Brandt's videos for Bourgeois Tagg's *Waiting For The World To Turn*, *Dear God*, *Jon Asley's Put This Love To The Test* and *The Escape Club's Wild Wild West* all met with a variety of objections. The most memorable were prompted by the Bourgeois Tagg

clip which, programmers feared, would incite people to jump off cliffs and *The Escape Club*, deemed sexist and/or offensive in the UK and hardly shown.

Ironically, the latter video shot the WEA rockers to stardom in the US and, according to Brandt, was made to parody the plethora of sexist images which make it on to TV.

"There was also some talk of it being offensive to Holocaust victims," reveals Blake-Wilson. "I think the truth of the matter is that there's an element that disturbs but no-one quite knows what it is, so they wrap a reason around it. There's nothing disturbing about arms and legs."

Now, true to form, Brandt and Blake-Wilson are up against it again for their promo for Arista's *Fisher 2* which, in its original form, culminates in effigies of Thatcher, the Ayatollah, Godoffi and Reagan coming to a watery end in a tank full of radioactive tears. Most of this sequence now lies on the edit suite floor, particularly the shots of Thatcher and the Ayatollah.

"The record company knew what was going to happen in the video but when they saw it they just got very frightened about the

whole Rushdie affair," says Brandt, who admits to being "deeply peeved off" that the hatchet job was necessary.

"But you can't really compare the way we use the Ayatollah, as an easily recognisable symbol of power, with what's said in Rushdie's book. We are not saying anything about the religion, but it seems we can't risk that people won't be able to see the difference."

In contrast, the Limeight duo have also recently completed a superb £41,000 job which shows RCA US vocalist Grayson Hugh and his four backing singers emerging as far as their wisits from impossibly small suitcases.

"An enchanting piece of film, it seems completely inoffensive and perfect for kids' TV, but the pair aren't taking any bets that it will be considered acceptable across the board."

"We never set out to be controversial or to get banned — we just do what seems right for the record," explains Brandt. "We've given a strong song it deserves a strong treatment. Surely the idea is to get images that illustrate the song and its lyrics."

LIMEIGHT'S EFFORTS for Grayson Hugh: hoping to be inoffensive



## MUSIC VIDEO LEADING LABELS %



## MUSIC VIDEO

Description (tracks) Timing/Dualer Price

1	5	U2: Rattle And Hum	CIC	VHR 2308
Live (21 tracks)/1hr 36min/£8.24				
2	5	ERASURE: Innocents	Virgin	VVO 491
Live (14 tracks)/59min/£6.95				
3	NEW	GLORIA ESTEFAN: Homecoming Concert	CMV	490172
Live (15 tracks)/1hr 20min/£8.24				
4	4 24	KYLIE MINOGUE: Kylie The Videos	PWL	VHF 3
Video Single (5 tracks)/20min/£6.25				
5	3	BRUCE SPRINGSSTEEN: Video Anthology	CMV	490102
Compilation (8 tracks)/1hr 30min/£9.04				
6	5 33	MICHAEL JACKSON: Making Thriller	Vestron	MA 11000
Compilation/1hr/£5.95				
7	2	DURAN DURAN: 6ix By Three	PMI	MVR 99 0080 3
Compilation (6 tracks)/23min/£5.21				
8	15 48	MICHAEL JACKSON: Legend Continues Video Collection	MJ 1000	
Compilation (22 tracks)/55min/£6.95				
9	10 23	BROS: The Big Push Tour	CMV	478022
Live (10 tracks)/1hr 52.95				
10	24	CLIFF RICHARD: Private Collection	PMI	MVPC 1
Compilation (16 tracks)/54min/£6.50				
11	NEW	NEIL DIAMOND: Greatest Hits Live	CMV	490142
Live (19 tracks)/1hr/£6.95				
12	6	CLIFF RICHARD: Guaranteed Live '88	PMI	MVP 99 1173
Compilation (10 tracks)/1hr/£6.50				
13	6 5	NOW THAT'S...MUSIC VIDEO 14	Virgin/PMI/PMV	MNOCW 14
Compilation (15 tracks)/1hr/£6.95				
14	9 7	DEPECHE MODE: 101	Virgin	VVO 469
Compilation/1hr 57min/£8.24				
15	20	LED ZEPPELIN: The Song Remains...	WHV	PE 31389
Live (9 tracks)/2hr 7min/£6.95				
16	1	GEORGE MICHAEL: Faith	CMV	490002
Compilation (6 tracks)/40min/£6.95				
17	8 5	KIM WILDE: Close	Virgin	VVO 576
Compilation (7 tracks)/28min/£5.56				
18	NEW	NEW ORDER: Academy	Palace	PNC 301/04
Live (9 tracks)/51min/£6.95				
19	1	SOFT SELL: Non-Stop Erotic Video	Music Club/Video Col	MC 2016
Compilation (12 tracks)/55min/£3.47				
20	1	INXS: Kick The Video Flick	Channel 5	CV 07452
Compilation (6 tracks)/30min/£6.95				

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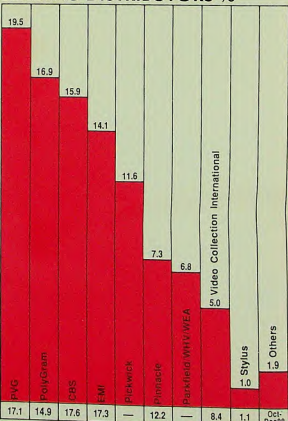
## CIC grabs its fair share with U2 video debut

THE BIG news of the quarter comes in the shape of CIC which has rocketed into the label chart from nowhere. The company can thank its U2 Rattle And Hum video which achieved panel sales equivalent to the number four album in the week of its release.

There have also been changes at the top of both music video categories with new leaders in each. The re-named PMV/Channel 5 takes the lead among the labels after consistent top 20 sellers featuring among others, Wet Wet Wet, Bonanorara, INXS, The Style Council and Big Country, just 0.2 per cent behind is Virgin which has increased its share of the market, thanks in part to its Depeche Mode 101 release. PMI has lost the commanding lead it boasted in the Christmas season, falling to third place as demand for Cliff Richard's Private Collection decreases. PVG has taken the lead among the distributors with PolyGram, which distributes Channel 5, along with PMV, IVA and Castle, taking the runner-up slot and CBS, last quarter's leader, falling to third.

● CONGRATULATIONS TO the winners of our Prince/New Order competition organised in conjunction with Palace Video. The lucky dealers are P Belting of Our Price, Victoria Street, London SW1 and Carol Bayley of Lowestoft Electrical Store's record department.

## MUSIC VIDEO LEADING DISTRIBUTORS %





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# New stations to boost black and ethnic music

by Sarah Davis  
THE ANNOUNCEMENT of the first batch of incremental radio contracts has bolstered non-mainstream music.

FIP (For The People), which won the Bristol contract says its format will be unchanged from its pirate days and that it will play black music — soul, jazz, funk, hip hop.

The format will include live interviews with black stars and it is hoped Penny Henry will open the station on September 30.

Sunset Radio, successful in the Manchester contract, also plans to have black music programming during the day with specialist speech programmes aimed at ethnic communities in the evening.

Sunset's Mike Shofti says: "There will also be one live concert per week — anything from the London Gospel Choir to Stevie Wonder." He says the station will range from reggae to African to more mainstream music and will include the more commercial end of Asian music. Sunset should be on air by the end of August.

In London, the Hourstar contract has been won by West London Radio Ltd, which plans on 40 per cent broadcasting in English with the rest in Asian languages. West London's Ravinder Jain says there will be 20 per cent music

programming, 40 per cent of which will be in Hindustani, including traditional, classical and modern pop/improvisation. The station will also produce ethnic programmes for the Armenian, Polish and Punjabi communities and intends to be on air by September 1.

Stirling Community Radio Association was the victor in the Stirling contract. Its music content will include jazz, folk, Gaelic and local Scottish music. Starting on November 1, Stirling will only broadcast a few hours a day at first and will take a sustaining service from Radio Clyde.



TONY BLACKBURN receives his Gold Award for Outstanding Contribution to Radio from The Duchess of York

## BBC sweeps Sony music radio awards

INDEPENDENT RADIO was left wide behind as the BBC won most of the music radio prizes at the seventh annual Sony Radio Awards. The first of Radio One's three awards was for Kershaw in Zimbabwe (Best Specialist Music Programme). Andy Kershaw collected the award and thanked Biggie Tamba from The Blundu Boys. "The programme wouldn't have been the same without his help."

The Beeb's Loui Beaulieu Tapes won Best Rock and Pop Programme. Producer Ken Hovvett said the programme was "to tribute to the pioneers of the Sixties", while presenter Richard Skinner praised the painstaking way Howlett took two years to track down the material.

Bruno Brookes was voted Best National DJ by Smash Hits readers. It was his 30th birthday and he said he was "ecstatically happy".

Radio Three won the Best Documentary/Feature. Music/Arts category with Insect Musicians, a blend of Japanese Haiku with sound recordings of insect "song".

The BBC World Service won Best Classical Music Programme for

Mendini: Bartok Quartets. Accepting the award, presenter Michael Berkeley commented on the "strong lifeline" the World Service gave people around the world by providing access to music and information.

Moray Firth Radio's Morning Call was judged Best Sequence Programme. Head of programmes Brian Anderson said that following his visit to China last November, Moray Firth had recorded a programme on British popular music for Radio Shanghai and hoped to record a programme for the Central People's Broadcasting Network, which has a potential of one billion listeners.

Other awards included Best Local Station Of The Year, won by BRMB, and Smash Hits Best Local DJ, which was won by Capital's David Jensen.

HRH The Duchess of York presented John Whitney, former IBM director general and now chief executive of the Really Useful Group, with the Special Award For Services To Radio and Tony Blackburn with the Gold Award for Outstanding Contribution To Radio Over The Years.

KEY A=Radio 1 'A' list B=Radio 1 'B' list		RADIO 1		RADIO 2		REGIONAL		LISTENERS	
		WKS	PLAYS	WKS	PLAYS	WKS	PLAYS		
	122 That's When I Think Of You	WEA	14	13	—	—	27	20	43
	ARJUL PAULA Straight Up	Sirex	7	13	—	—	26	26	16
	RANGLES, THE Fraternal Plane	CBS	19	22	A	A	41	43	1
	12 5 —	—	—	—	—	—	—	—	—
	HEATLES, THE Get Back	Parlophone	12	14	A	A	22	19	8
	MASTHEADS with MERLIN What's In The House	Black Swan	4	—	—	—	—	—	—
	BELLA, The Good Good Beautiful	Chrysalis	4	—	—	—	—	—	—
	13 BLACK GORROWS, The Chosen One	Eric	8	5	—	—	18	5	—
	14 WIND MONKEYS This Is Your Life	BCA	14	22	B	A	16	31	39
	15 ION JONNIE Be The One	Vertigo	19	10	A	B	23	12	38
	16 MCNEILL, Eddie Gula	Gaffney	6	—	—	—	—	—	—
	17 JON JONNIE Be The One	Gaffney	6	—	—	—	—	—	—
	18 BROOKIN, BOBBY Don Be Cool	Island	7	—	—	—	—	—	—
	19 BUCKLE UP! ZIGGO Make A Change	Island	7	—	—	—	—	—	—
	20 CHELSEA LIFE	Island	15	9	B	A	14	11	77
	21 CHERRY, NENEH Much Loved	Circus	4	—	—	—	—	—	—
	22 COLO CUTI Zapata Hold On	Ahead Of Our Time	10	15	B	B	24	31	25
	23 COLA, NATALIE Kiss You Like Crazy	EMI Manhattan	11	8	—	—	42	29	24
	24 CURE, The Lubey	Parlophone	19	15	B	B	28	23	5
	25 DARK, The Resistance	BMG	5	1	—	—	9	—	—
	26 DELA SOLAR, Are You Ready?	Big Life	12	14	B	B	15	15	23
	27 DINO 247	4th & Broadway	—	—	—	—	11	13	—
	28 DURANDURAN Do You Believe In Shores?	EMI	7	—	—	—	26	31	31
	29 ESTUENNE, Sing Me Edelweiss	WEA	10	—	—	—	15	—	—
	30 STUDD, DION I've Been Here Before	Parlophone	7	7	—	—	29	21	49
	31 THORNTON, LISA Sing Me A Story	Atlantic	10	1	—	—	9	13	42
	32 EVERLY BROTHERS, The Don't Worry Baby	Mercury	—	—	—	—	16	15	—
	33 I OF US, The Only Way Back Home	CBS	—	—	—	—	6	10	—
	34 JANE YOUNG, CANNIBALS Good Thing	London	25	23	A	A	43	42	7
	35 FRANKLIN, ARTHURISTON JOHN Through The Storm	Atlantic	18	19	B	B	37	32	—
	36 GERMOND, MARK See Rob Lovelace	BCA	4	—	—	—	13	4	98
	37 GIBSON, STEBBIE Electric Youth	Atlantic	10	1	—	—	38	28	23
	38 HERNANDEZ, ALI Live	Eric	4	10	—	—	26	25	28
	39 HOUSE OF LOUD, The Newer	Fantasia	7	10	—	—	4	16	51
	40 HUE & CRY Violence	Circus	13	5	—	—	34	23	—
	41 INNER CITY Ain't Nobody Better	10	14	13	B	B	31	27	10
	42 INXS Infatuation	CBS	19	20	A	A	29	39	21
	43 JARVIS, ALI Do As You're Told	Atlantic	10	1	—	—	14	25	—
	44 JOHNSON, HOLLY American	MCA	22	22	A	A	41	43	4
	45 JONES, TOMI Move Closer	Jive	4	—	—	—	20	26	—
	46 KHAN, CHAKA I'm Every Woman	WEA	6	4	—	—	23	15	—
	47 KUMAR, KATY Boy From Parson	Atlantic	14	20	B	A	32	35	6
	48 LAVER, CINDI I Dreamed A Night	Eric	5	—	—	—	14	—	—
	49 LONGON, BOB'S Paradise	Mercury	11	—	—	—	29	25	—
	50 MACCOLL, KIRSTY First World	Virgin	15	12	B	B	29	28	43
	51 MACEY, PAUL My Brave Face	Parlophone	4	—	—	—	—	—	—
	52 MADONNA Like A Prayer	WEA	15	23	B	A	30	39	28
	53 MIDNIGHT OIL, Back In Back	Sirex	20	19	A	A	37	35	12
	54 MIKI & THE MICHIGANS Nobody Knows	WEA	10	10	B	B	28	26	83
	55 MINOGUE, KYLE Head On Your Knees	PWL	21	17	A	A	35	32	—
	56 MOJIBU, MURRAY Of The Devil	Chrysalis	4	—	—	—	—	—	—
	57 MORRISSEY, Another Day	HMV	5	—	—	—	19	—	—
	58 NASH, JOHNNY Can See Clearly Now	Mercury	4	—	—	—	13	18	59
	59 NEVILLE, BROTHERS A Change Is Gonna Come	Mercury	4	—	—	—	5	—	—
	60 NICKS, STEVE Ropes On Fire	EMI	11	10	—	—	31	18	—
	61 OUTFIELD, The Values Of Babylon	CBS	12	9	B	B	26	13	—
	62 PALMER, ROBERT Change His Ways	EMI	4	—	—	—	14	—	—
	63 PETTY, TOMI I Wanna Be Back	MCA	14	6	—	—	21	10	—
	64 P.I. Disappointed	Virgin	13	11	B	B	—	—	—
	65 POISON Your Woman Don't Dance	Capitol	10	8	—	—	26	—	26
	66 QUINN I Wanna Be A Star	EMI	17	—	—	—	24	—	—
	67 RAITT, BONNIE All Of Me	Capitol	7	6	—	—	21	18	—
	68 REID GOOD NEWS	Sirex	11	8	—	—	9	13	65
	69 RIDGWAY, STAN Calling Out Control	I.R.S.	10	—	—	—	—	—	—
	70 ROXETTE Love	EMI	13	11	B	B	31	26	40
	71 RUTHERFORD, PAUL I Want Your Love	4th & Broadway	7	5	—	—	—	—	—
	72 SENSATORS, The Was No More	Virgin	—	—	—	—	2	12	—
	73 OUTFIELD, The Values Of Babylon	Virgin	17	17	B	B	32	28	15
	74 SIMPLE MANDS, The Hand That Rocks The Cradle	Atlantic	19	24	A	A	41	32	16
	75 SIMPSON, PHOEBE If You Can Get Through	Elektra	6	—	—	—	10	—	—
	76 STERN, ROD My Heart Can't Tell Your Mind	Warners	17	10	A	B	34	34	76
	77 STEWART, GUY Sister You On My Mind	Phonogram	23	21	A	A	42	44	—
	78 TAYLOR, HELEN Turncoat Fall	Parlophone	—	—	—	—	15	15	—
	79 TEXAS The Hot Chick	Mercury	16	6	B	B	33	25	—
	80 TRANNSVISION VAMP Baby Don't Stop	MCA	20	20	A	A	33	33	—
	81 VAN DYKE, KING When Love Comes To Town	Island	22	26	A	A	41	32	16
	82 VANDROSS, LITTLE Comeback	Eric	5	4	—	—	30	28	53
	83 WATLEY, JODY Real Love	MCA	10	12	B	B	21	31	35
	84 WENDY, LARRY Lady	Virgin	—	—	—	—	16	12	67
	85 THE WILD WEDDING, Breakin' Up	EMI	4	—	—	—	16	9	74
	86 WIRE Eric Drumb Train	Virgin	4	—	—	—	—	—	—
	87 XTC King For A Day	Virgin	4	—	—	—	—	—	—
	88 YAZZ Where Has All The Love Gone	Big Life	21	17	A	A	33	27	89

## COMPACT



### DIGITAL AUDIO

- 1 BEAST, Holly Johnson MCA
- 2 I AM NOW FLAME, Simple Minds EMI
- 3 THE RAW AND THE UNCOOKED, FIC London
- 4 3 WHEN THE WORLD KNOWS YOUR NAME, Decca Blue CBS
- 5 2 ANYTHING YOU, A Little More Love Epic
- 6 4 BEYOND THE CLASSICS CBS
- 7 163 PRESIDENT, The Gangs RFA
- 8 7 ROCK, INXS Mercury/Phonogram
- 9 5 LISA A PRAYER, Madonna Sire
- 10 6 KID CLASSICS VOL ONE, SOUL 2 SOUL 10/Virgin

## B R I E F

● THE ACTIVITIES of the Radio Marketing Bureau are to be absorbed into the joint functions of the Association of Independent Radio Contractors (AIRC). The Association's chairman Brian West denied actually closing down the RMB and said: "It's business as usual".

● RHYTHM RADIO, "the Channel 4 for pirates" which is bidding for the Greater London FM licence, has announced that Stevie Wonder has agreed to be one of its trustees. Rhythm's Keith Horne says: "The last few times Stevie's visited the UK he's heard pirate stations and thought it was a good development." Other Rhythm

Radio trustees include Teddy Wardwick, former number two of Radio One, and journalist and former NME editor Neil Spencer. ● MKFM HAS won the new independent radio station franchise for Milton Keynes. Backed by neighbouring station Chilterns and the existing cable radio station CRMK, it plans to be on air by autumn. Soys station manager Paul Robinson: "We are delighted to be given the opportunity to broadcast to such a new and young area, 73 per cent of our potential audience are under 45 years old." Robinson, currently programme controller who also plans to broadcast live from a local night club,

A more detailed playlist breakdown, weekly schedule, is available from the Research Department. For details of the weekly service, call Lynne Foster on 01 387 6611 ext 224. Records are eligible for the gold & metal awards on the current Radio 1 playlist, but if had 4 or more plays on Radio 1 last week or more than Radio 1's Romeo computer or if a featured on 11 or more current UK radio playlists (A & B).





## Return of the invisible man

by Martin Aston

WELCOME BACK to the almost invisible man. Despite waiting until 1979 for his first national tour of the decade, Peter Hammill has certainly been here. After 10 albums as mentor of prog-rock heroes Van der Graaf Generator, in A Foreign Town it's his seventeenth solo recording.

"I'm often asked by people abroad why there isn't written about me over here," says Hammill, who modestly adds he is a "moderate cult" throughout Europe, which has seen the majority of Hammill's concerts. "I guess it's because I'm pretty boxless, and everything in the UK is categorised. I don't think I even fall into any category, even as the surviving mod British eccentric."

Which is exactly how Hammill is seen, as an intense and uncompromising writer and performer whose musical research, either on piano or submerged in samplers and sequencers as on the current album, often changes between each song, album and live line-up.

It's been a vastly different path from contemporary pop, and a friend—Peter Gabriel. "He's been working in a different area, with a clear development of style. I know it's a problem I set myself, but changing it how I like it."

After a decade of near self-sufficiency as a recording artist, Hammill's American deal with Enigma has carried over to Europe. But he's still happy to play the outsider. "There is such a drive now for massive success, that only big will do, but I've never gone along with that policy or philosophy. Maybe now there's an awareness that something's missing, and that it's in the music business's interest that there is more diversity. It's vitally important for there to be alternative voices."

"I don't think that greater success necessarily liberates either. The physical amount of music you can make becomes less when you're so successful because there's often a

two-and-a-half year cycle between albums, because there's the world tour to do, and so on. That's about 20 minutes of music a year, which I would find incredibly frustrating."

But the negative side of Hammill's invisibility has been, "that it's easier to convince people that there's an audience in Britain. In a way, this tour is an attempted proof."

Aside from recording, Hammill has been translating lyrics and ideas into manageable English for German singer/actor Herbert Gramerneyer's new EMI compilation album, while his long-awaited opera, Fall Of The House Of Usher, awaits staging and filming.

Hammill admits he stands, "somewhat left-field of what we call 'entertainment'". "I think a lot of my stuff has been accessible, but then I know a lot hasn't been, and to a degree it is demanding."



KAY MERGER: having a swell party

## Has set singer

by Ian Gittins

KAY MERGER was singer with Iron In The Soul, who produced a handful of silver singles before splitting up last year. Much underrated, their spinning, ethereal songs never really got much further than airings on the London pub circuit. Disillusionment led to the break.

"I was back recording with friends under the name of The Carringtons. The name is misleading, not only because it came from Dynasty but because this new venture is very much a solo project. "I prefer it like that. I've always found it hard getting on with others in a band, and often with people as a whole. I really prefer working on my own. That way, it's all down to me. I've never been a very good mixer, so working like this suits me." The first single, unleashed on Duxidex Records, was Swell Party, a shifting, layered procession of heavy chords and vocal wails. She denies it has any link to Frank Sinatra and Bing Crosby's sizzled camp anthem. "I don't even know that song very well!"

Instead, it's a tale of oddness, of altered states, seen through a glass darkly or maybe a tea-cup. "The song is a dream of set in the 1920's and '30's, when tea and

cocktail parties used to happen. But it's also got the kind of Alice In Wonderland feel, where everything is a bit weird. Nothing quite like a horror film scene. Just oddness. Then the surprise is that you wake up from the dream, and find you're still at the party."

The Carringtons have been compared already to Eurythmics by a music press led by Kay's vocals. Yet more telling clues are The Banishes or the Cure; the sort of post-punk bands who choose to create mystery, find some sense of majesty. Kay freely admits this:

"I don't think it actually is a Goth record, but I like a lot of those bands, and I can see the links there. And yeah, I love glamour and mystique, those sort of ideas. I always prefer things under the surface than out in the open."

## Up and down Ringsend Road

by Paul O'Mahony

THE LATEST move in the resurgent Irish music industry is the launch of The Ringsend Road Music Group, a multi-faceted enterprise run by Clive Hudson the ex-MD of WEA Ireland and his partner Andrew Boland, formerly of Lansdowne Studios in Dublin.

Housed in an 11,000 square feet converted snooker hall close to the centre of Dublin, TRMGC incorporates a record label, publishing and management companies, as well as a 48-track recording studio. Employing 11 people, it is an ambitious project and one that will be monitored closely by the industry in Ireland.

"We view the record label as a European business based in Dublin," states Hudson, "and while the majority of our acts will be Irish, and act whatever country they are from — can approach us."

Already the label has had one notable success; singer Dolores Keane whose debut album for Ringsend sold 15,000 copies in the three months previous to the 'official' launch of business. The first UK signing is likely to be songwriter/performer John B. Spencer. Currently the label is distributed in Ireland by EMI and in the UK by Spartan, and Hudson says: "We will probably license in the different European territories and are already making plans for Holland, Switzerland, France, and Scandinavia."

TRMGC is allowing up to 20 labels, although up to a single deal is planned. "We are aiming directly at the quality end of the market," adds Hudson. "Of the publishing arm, I feel that 'Ireland is a small market, so it can make it worthwhile to do both record label and publishing together.' He also indicates where the Irish publishing scene is not as healthy as it should be," he claims, "because I can't see anyone really selling outside the country. We can record an artist and take on active role in getting a song placed' abroad, and with major artists preferably."

"Just because we've got the record label doesn't mean that the management aspect of our business must go hand-in-hand with it," continues Hudson. "Sure, we manage Dolores Keane as well as recorder, but we'll help any young band with an inexperienced manager who comes to us for advice,

or we'll find a manager for a band or artist if they so wish. We'll even give the benefit of our experience in relation to deals they are being offered. That's the spirit of this company — we have both the technical and personal resources."



BOLAND AND Hudson: multi-faceted

## Taking Manhattan

by Robin Katz

"IT'S SO interesting that I ran into her," said the recently returned Phoebe Snow of the recently returned Carole King. "Last year we were both in Manhattan doing the same sort of things at the same time. We were both gettin' psyched for what seemed like the probability of making records again. We talked about it. I cried on her shoulder a little bit because I didn't know whether a deal was fairly imminent or not and she was very comforting."

"Meanwhile, at a place called the Acme Bar and Grill, they had a weekly blues jam going down in a funky 200-seat club. It became an addiction with me. And one night Carole came and with her daughter Sherry and we all got up and sang Chans. It was such a rush! I kept looking over at her and she was looking at me and I was like 'We're really doing it. This is great!' So if you ask me — New York, musically, is starting to set a shot of adrenalin again."

With Something Real, her debut album for Elektra and first release in eight years, Phoebe Snow's erratic career is also enjoying a new deserved shot of adrenalin. At her recent one off show at London's Show Theatre, Snow unleashed her trademark vocal and comic talents to triumph over jet lag, stage fright and an overbearing sound system.

History is another Snow asset and she takes full responsibility for personal problems which have submerged her career's progress. "I started the Rock Away album in 1981. I had an album ahead, which in hindsight I realise Atlantic were absolutely right to do," she says. "From there I took both tracks, basically rough mixes, and shipped them around, but couldn't get a deal. After that, every couple of years for the next few years I would take what I was doing and be a serious shot at getting a deal. I'd been with two major labels (CBS and Atlantic) and yet then in 'auspicious times' namely, I owed an album in each case. This really tarnished my name, marketability, and credibility. There were other reasons: I was not really firm-

ly established as a particular type of musician and I don't think anyone knew how to market me or what to do with me."

Snow survived by touring and singing singles. She also guested on releases by Bobby McFerrin, Joe Jackson and Dave Mason among others.

Her Elektra signing came via Charles Koppelman at SBK, whom she first met during her CBS days. "There is a bit of an stigma attached to doing a production deal especially for someone who is perceived as an established artist. A lot of people were whispering in my ear saying 'You don't need a middleman to get a direct signing'. After having a couple of meetings with Charles I realised he had a career game plan for me that I simply agreed with 100 per cent so I went with it."

## Junior hawk

by Karen Faux

"I LOVE to show off," says jazz pianist Harry Connick Jr. And this aspect of Connick is what really brings his performances alive and sets him apart from many of his more serious jazz contemporaries. "There is a CBS album, 20, successful in capturing his live sense of fun while also being a spirited affirmation of the timelessness of such songs as Stars Are On Alabama and Do You Know What It Means To Miss New Orleans?"

But how does Connick feel when such unashamed traditionalism leads to him being called an anachronism?

"I suppose I am an anachronism but I do what I do because I enjoy it," he says. "Jazz was the first music that I played and it has always been very fulfilling. This album represents a progression in that it has my singing on it and the next will probably comprise my own compositions."

Connick, who hails from New Orleans, with an accent to prove it, studied with Ellis Marsalis — father of Branford and Wynton — and cites the latter as an enduring influence. Since moving to New York he has concentrated on carving a live reputation and the new



HARRY CONNICK Jr.: jazz exhibitionist

## TOP-10 COMPILATIONS LPs

- 1 THE KENNY ROGERS STORY  
Kenny Rogers  
Liberty EM1929 (2)
- 2 THE COLLECTION  
Barbara Williams  
Collector's Club CC319 (184G)
- 3 ANNIVERSARY — 20 YEARS OF HITS  
Tommy Winford  
Capitol AS 450931 (2)
- 4 GRATEFUL HITS  
The Grateful Dead  
RCA RB8017 (84G)
- 5 20 GOLDEN GREATS  
The Beatles  
EMI DM4706 (2)
- 6 THE BEST OF DOLLY PARTON  
Dolly Parton  
RCA FPM307 (84G)
- 7 DOLLY PARTON'S GREATEST HITS  
Dolly Parton  
RCA RB4427 (84G)
- 8 THE COLLECTION  
Jim Reeves  
Collector's Club CC319 (184G)
- 9 THE BEST OF JIM REEVES  
Jim Reeves  
RCA RB8017 (84G)
- 10 THE BEST OF GLEN CAMPBELL  
Glen Campbell  
MCA 2362 (223) (2)



album, which follows his eponymous debut in 1987, reflects both instrumental and vocal confidence. Jazz is overdue for a new injection of freshness and Connick will be back in London at the end of May to prove he is the person who can provide it.

## Golden hearing

by Philip Watson  
ALTHOUGH BETTER known in America for his post-Police records and film scores, LA-based Andy Summers looks set to raise his profile this side of the water with his UK debut on Private Music, through BGM.

The Golden Wire is predominantly an instrumental album of shifting soundscapes somewhere between jazz, blues, rock and even Indian music. The emphasis is on space, texture and ambience giving the music a spiritual resonance reminiscent of the transcendental sounds of John McLaughlin's Mahavishnu Orchestra.

"The music is hard to pin down but I call it new fusion," says Summers. "Jazz was the first music I ever played and aspired to and there has always been an instrumental subtext to my music even before I got into rock." This record takes me back to my first love—like I've come full circle.

The Indian influence is nowhere more evident than on the one vocal track on the album, *Pya Tose*, which features the Anglo-Indian ghazal singer, Najma Akhtar. "It's an old Indian soundtrack I've had for years and it's one of my favourite tracks of all time," he enthuses. "I had this wild and improbable thought, 'God, I wonder if I could do this'—but the problem was finding a singer. Then I heard a tape of Najma and the answer was to my mind. She knew exactly how to sing it and I think it's stunning, very successful."

Summers says he is not interested in following the latest pop bands anymore or in being commercially oriented. "This music is very much a natural progression for me. I play better now than I did in the Police and this album is exactly what I should be doing."

## Wild in the Country

IN THE last year or two, we have seen a string of British bands intent on reworking the American disco boom of the Seventies. Like the Pasadenas, Reid and Habit, Wild Weekend are the latest in the lineage that can be loosely traced back to Simply Red.

Their set of the **Town & Country 2** was ingeniously curated so as to leave the soulfully punters hungry for a Polvianon sense of helping. Sensible approach, underselling yourself.

Few were left in doubt as to their ability to crank up a monstrously funky furor. The essential ingredients were there: turbulent bass lines and sumptuous jazz chords wafting through on keyboards.

But Wild Weekend have two things that make their boogie excursions extra-special. First is the guitar, much underated by their fellow soulsters, which is jacked high in the mix, allowing the meekly funk and happy breaks to splurge a lot over rhythm like the guitar in a lot of Seventies Motown recordings (Summers' *Breeze*, for example). Secondly, they augment the standard drumkit by employing an additional percussionist, who bathes the life out of syn-drums and other percussive instruments, creating a Latin-style meta-rhythm to the basic funk groove.

This is the sort of performance that makes you wonder why so many modern dance outfits eschew the traditional instrument in favour of machines in an assumption that something with a lot of knobs on it is automatically superior to a boring old guitar. Wild Weekend prove conclusively that there is no substitute for sheer manpower—and when it clicks into gear there is a far more infectious sense of achievement than if you had produced the same effect by flicking a switch.

DAVID GILES

## Big

MIGHTY MAMMOTH's road to glory looks as straight and as true as anybody has a right to wish for. However, those close to them must fear the detour up the dead end of misunderstanding.

The band's just-released album is winning them many friends from across a broad musical spectrum, but so far only hardened headbangers appear to be turning up to the gigs.

Because of the band members' metal pasts, the punters come along expecting an onslaught. What they get at **Manchester International** was a mixture of rock, metal, blues, ballads, humour, passion and professionalism.

Those who knew what to expect were delighted with what they were offered. Mammoth's first UK gigs have been a long time coming and for the cogniscent the experience was blissful: exquisite, thoughtful, carefully-crafted songs delivered with either deep feeling or unmitigated mayhem depending on the nature of the work.



MAMMOTH: Will they be as huge as their waitlists?

But, for those who have become the singer used to be with Samson and the bass player co-wrote all Gillan's best-loved works, there were moments of bewilderment. They loved the heavy stuff—they leapt about to Walsh, shook their heads to I Bet You Fitman and danced to None But The Brave (Tonight)—then they watched in mild astonishment as the band eased through Home Front. The Storm and lifted across the undulations of Can't Take The Hurt.

If the message can be delivered that Mammoth offer something for everybody, the band will be as huge as their waitlists. If that message is not apparent, Mammoth will be ghettoised as failed headbangers. For a band of this ability, that would be a crime.

JEFF CLARK-MEADS

## Miles away

ONSTAGE AT the **Apollo Theatre**, Manchester, Miles Davis put trumpet to lips and out came the sound: lost in a place where no-one goes, unique, magic.

It's a shame he has to play with mere mortals these days. The percussionist and bass player were very good, but the guitarist was uncool, and Miles seemed slightly disgusted. Miles was as cool as an ancient Egyptian jackal—Anubis, and he played sprightly, keeping his back to the audience most of the time.

At 62, he seems finally ready to acknowledge some of his past work, but by his standards this gig was nothing special and he seemed a little bored. Who can tell? After all, as one of the world's greatest artists it is his privilege to be moody and unpredictable. He didn't say a word, didn't take a bow. He did play a bit of trumpet for us though, and when he did no other thing else in the whole world mattered. You expect him to be polite as well? Tough. He's Miles Davis.

ADAM BLAKE



MILES DAVIS: moody

## Diesel go a long way

IT'S HARD to avoid automotive metaphors when referring to the bump and grind rock band that goes by the comic book name of **Johnny Diesel And The Injectors**.

"Turbo-driven rock" and "multi-carburetted saxophone" spring readily to mind—especially when the band's fanfare is the grizzling roar of some V8 roadster burning rubber on a sun-kissed asphalt strip. But it would be to resort to the obvious which, to be fair, is something of which the young Aussie firebrand and his cohorts can't be accused.



JOHNNY DIESEL: highly motor-vatted

Clean cut and clabbering his long-hung guitar in a manner similar to Keith Richards' rhythmic playing, 22-year-old JD is the writer of some fine rock tunes and the Bryan Adams/Jimmy Barnes mould.

From the chugging *Soul Revival* to the futuristic Don't Need Love, it soon became apparent to the polite **Town & Country Club** audience that perhaps the floor was better placed than the venue's bars to view the evening's support band to **Jeff Healey**.

A refreshingly sonorous saxophone provided a Springsteen-esque urgency to the songs and played an able foil to Diesel's thrash rasp. Diesel himself is sufficiently handsome to qualify for a *Smash Hits* cover and his music assuredly rocks to endorse the *Kerrang!* reading fraternity. If cross over is a guarantee of success then Johnny Diesel And The Injectors are, if you'll forgive me, on the fly-over to the chart freeway.

ANDREW MARTIN

## Diobi desert

THE ONLY surprising thing about the **Gipsy Kings'** recent elevation into the top 20 album chart was the amount of time it took to happen. This time last year, everyone from acid house DJs to Gloria Hunniford was spinning their Diabi Djaba and Bamboleo singles.

Two sell out concerts of **The Royal Albert Hall** confirmed the band's standing. The Gipsy Kings are finally a big time UK act and it can only be a matter of time before a top 10 single follows.

The curious nature of their appeal is fascinating to a regular London gig-goer. The audience at the Royal Albert Hall was ritzy by anyone's standards, with a care-free and bubbling blend of foreign au pairs, city dealers and London-clubbers in attendance.

For the band it must appear just another night. They have been a major force still going for some time but they still seem to come on stage between songs and not quite sure at how to respond to the hysteria that confronts them in the audience. Perhaps an even more complicated approach to music that holds the key to their success.

At the Royal Albert Hall they performed all the now-familiar material from the current LP. Their popular brand of flamenco is convincingly authentic and is delivered with a refreshingly unpatronising attitude. If all pop music is this good...

JULIAN HENRY

## Feline good

THE **FAMILY Cat** are the best independent band to have emerged this year. Taking the most credible and diverse of influences they force them to work together with a precision gained only from total a lack of reverence. They don't care for the past but know a good tune when they hum one, so we get sweet crooning, creative fuzztones and jagged jangling guitars struggling to wipe each other out all in perfect harmony.

Enjoyment is the only pose, with all of its stoked and the fact that the rhythm section consists of a foot four hulk and an ex-betting shop manager seems to make perfect sense.

English cynicism overcomes American vitriol drawing an every hip, art school-related pop moment with a big thick marker pen. Labelled 'nothing is sacred', Sandbag You or Fight They're dead and that sweet deep voice is bundled away by the urgent guitars (all three of 'em) in one long euphoric rush of blood.

The **Bad Girl** single Tom Verlaine has the chorus getting caught up with the verse, the audience busy calculating the singer's age and the Rough Trade scouts reaching for their cheque books.

You are what you encore, they say, and the complete mutilation of **Rather Jack**, even down to the deliberately useless vocal, had the guitarist on his knees. As a man rushed off in ambulances and the **Marquee** crowd in stitches. This is the sound of independent music finally losing its treasured dependency. And it's fun, forceful and full of potential. All a guess I'd say they are going to absolutely massive.

IAN WATSON

6 MAY 1989

## MUSIC WEEK

# W

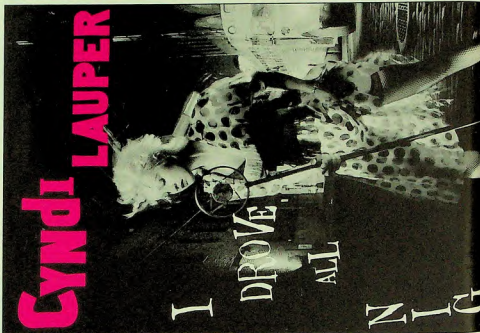
Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 500 record outlets, incorporating 7", 12", Cassettes & CD single sales.



<b>1</b>	<b>ETERNAL FLAME</b>	CRS/BANG&OLUFSEN
<b>2</b>	<b>HAND ON YOUR HEART</b>	Kylie Minogue PWL/PWL(1)13(F)
<b>3</b>	<b>IF YOU DON'T KNOW ME BY NOW</b>	Simply Red Island/IZ2(7)1(W)
<b>4</b>	<b>BABY I DON'T CARE</b>	Transvision Vamp MCA/WY(1)9(F)
<b>5</b>	<b>REQUIEM</b>	London Boys Teldec/WEA/73(4)7(1)(W)
<b>6</b>	<b>AMERICANOS</b>	Holly Johnson MCA/WAC(1)13(2)(F)
<b>7</b>	<b>MISS YOU LIKE CRAZY</b>	Natalie Cole EMI/USA/12(W)19(F)
<b>8</b>	<b>WHO'S IN THE HOUSE</b>	The Beatmasters with Merlin Bayton King/Mer/LEFT(1)11(BT)
<b>9</b>	<b>BEDS ARE BURNING</b>	Spinal Tap/CH(1)13(C)
<b>10</b>	<b>GOOD THING</b>	Fine Young Cannibals London/LON(1)28(F)
<b>11</b>	<b>LULLABY</b>	The Cure Fiction/Polydor/RC(5)19(F)
<b>12</b>	<b>INTERESTING DRUG</b>	Morrisey HMV/EMI/12(P)16(2)(E)
<b>13</b>	<b>AIN'T NOBODY BETTER</b>	Inner-City 16/Virgin/TW(1)25(E)
<b>14</b>	<b>ONE</b>	America Vertigo/Phonogram/METAL(1)12(F)
<b>15</b>	<b>I BEG YOUR PARDON</b>	Kon Kan Atlantic/A(1)19(1)(W)
<b>16</b>	<b>YOUR MAMA DON'T DANCE</b>	Poison Capital/12(C)13(2)(E)
<b>17</b>	<b>WHERE HAS ALL THE LOVE GONE</b>	Yazz Big Life/BB(1)10(BT)
<b>18</b>	<b>I'LL BE THERE FOR YOU</b>	Bon Jovi Vertigo/Phonogram/ON(1)12(F)
<b>19</b>	<b>GOT TO KEEP ON</b>	Coolest Crew Hit/London/FR(1)15(F)
<b>20</b>	<b>STRAIGHT UP</b>	Paul Abdul Swan/Virgin/SIN(1)11(E)
<b>21</b>	<b>ELECTRIC YOUTH</b>	Debbie Gibson Atlantic/A(1)19(1)(W)
<b>22</b>	<b>ME MYSELF AND I</b>	De La Soul Bizarre/Excess/BB(1)10(BT)



<b>41</b>	<b>HEAVEN HELP ME</b>	Deon Estus MCA/Polydor/MUK(1)2(F)
<b>42</b>	<b>VIOLENTLY EP</b>	Hue & Cry Virgin/Virgin/V(1)29(E)
<b>43</b>	<b>WORKIN' OVERTIME</b>	Dionne Ross Virgin/IZ(2)28(F)(E)
<b>44</b>	<b>THROUGH THE STORM</b>	Aretha Franklin & Elton John Atlantic/12(1)18(1)-4(1)18(1)(MG)
<b>45</b>	<b>HEYLOM HALIB (ACID ACID ACID)</b>	Music Man WMP/57094(1)2-AMPT/12004(F)
<b>46</b>	<b>MUSICAL FREEDOM (MOVING ON UP)</b>	Paul Simpson featuring Adele Calsbeare/Crysalis/CO(1)12(C)
<b>47</b>	<b>MY LOVE IS SO RAW</b>	Arlyson Williams featuring Nikki-D Def-Jam/4949(7)16(5)8(4)(C)
<b>48</b>	<b>DISAPPOINTED</b>	Public Image Limited Virgin/V(1)118(1)(F)
<b>49</b>	<b>MOVE CLOSER</b>	Tom Jones Jive/W(1)201(MG)
<b>50</b>	<b>PLEASE DON'T BE SCARED</b>	Berry Manlowe Atlantic/12(1)18(1)2-4(1)18(1)(MG)
<b>51</b>	<b>OF COURSE I'M LYING</b>	Yello Mercury/Phonogram/YELLO(1)12(F)
<b>52</b>	<b>DON'T BE CRUEL</b>	Bobby Brown MCA/MCA(1)13(1)(F)
<b>53</b>	<b>THAT'S WHEN I THINK OF YOU</b>	WEA/IZ(1)31(F)(W)
<b>54</b>	<b>I CAN SEE CLEARLY NOW (Remix)</b>	Johnny Nash Epic/INT(1)1(C)
<b>55</b>	<b>FREE WORLD</b>	Kirsty MacColl Virgin/GRAM(1)(E)
<b>56</b>	<b>MY HEART CAN'T TELL YOU NO</b>	Rod Stewart Warner Brothers/W(7)21(W)
<b>57</b>	<b>LET THERE BE ROCK</b>	Onslaught Hit/London/LON(1)22(F)
<b>58</b>	<b>ON THE INSIDE (Theme 'Prisoner Cell Block H')</b>	Lynne Hamilton A.I.A.(1)31(A)
<b>59</b>	<b>GOOD TIMES</b>	Reid Synco/S&P/EMI/12(5)27(E)
<b>60</b>	<b>THRILL HAS GONE</b>	Texas Mercury/Phonogram/TEX(1)21(F)
<b>61</b>	<b>MAKE MY BODY ROCK</b>	Jonando RCA/PI(1)27(1)(E, F, G)25(1)(MG)
<b>62</b>	<b>THE RAINDANCE</b>	Dora



# CYNDI LAUPER

I DROVE ALL NIGHT



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# PRESSING AND



# DUPLICATION

## Pressing needs

Vinyl may have one foot in the grave, but it's not dead yet; tape duplicating is growing out of its cottage industry roots; while CD and DAT look to be the boom formats of the future. Lloyd Bradley reports on the state of the UK's manufacturing business with a view to keeping it home-grown

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**PRESSING AND  
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**T**HE VINYL single and album is dead! Or so we have been told

during the past couple of years.

Indeed, BPI figures have been showing the sales of scratchable plastic, as compared with the hardier, glittering compact disc, to have been in a slump for about the same period. (There was a hiccup last year, as singles sales rose marginally and, coincidentally, a cloud formed over CD during the rash of "self destruct after 10 years" scare stories).

In 1988, PolyGram closed down its UK record pressing operation, a move that reduced domestic output of vinyl singles and albums by several million units per year.

Perhaps this was an over-reaction to the gloomy sales statistics, or maybe it was part of a scheme by parent company Philips to promote the CD if invented, but it left a gaping hole in a national manufacturing capacity that was already reduced by a number of independent operators going to the wall in the preceding months. As a result, orders from major labels have seen the smaller presses working at capacity and a huge amount of work having to go abroad. This is happening in the tape duplicating business too. Work is going to Europe — where

TO PAGE SIX ▶

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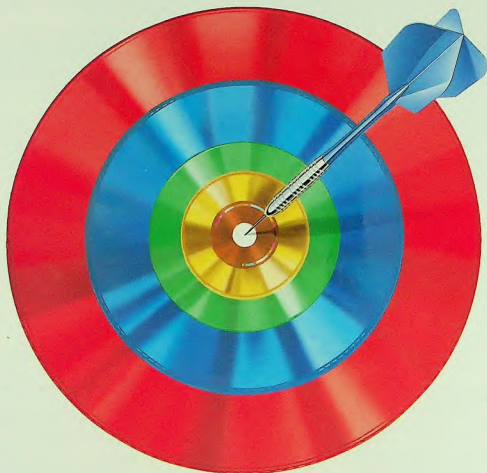
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<b>Ablex Audio Ltd</b> 14 Harcourt, Halesfield 14, Telford, Shropshire TF7 4OR Tel: (0952) 680131/01-677 6264 Fax: (0952) 583670/01-664 6212 Contact: Peter Banks (Telford), Dave Morris (London)	—	Cass	Cass=500k	Mastering from: Cassette, 1/4" tape, DAT, FI/1810 Cassette high speed loopen duplication; cassette obdody printing; cassette wound blank tape; shrink wrapping; film wrapping; less paper label printing; less card printing and blister packing can be arranged. Minimum order: cass=250. Turnaround time: cass=1-2 weeks
<b>Accurate Sound</b> Melton Road, Queenborough Industrial Estate, Queenborough, Leicestershire LE17 6PF Tel: (0533) 620264. Fax: (0533) 601108 Contact: William Komedera	Owned/ associated	Cass	Cass=50k	Mastering from: Cassette, 1/4" tape, DAT, FI Cassette high speed loopen duplication; cassette real time cassette duplication; cassette label printing; cassette obdody printing; cassette custom wound blank tape; film wrapping. Minimum order: cass=250. Turnaround time: cass=2-3 weeks
<b>Cavendish Cassettes</b> 5 Wigmore Street, London W1H 9LA Tel: 01-491 4117/0892 665298 (studio) Contact: Norman Austin	Owned	Cass	—	Mastering from: Cassette, 1/4" tape, DAT, FI/1810 High speed cassette duplication; cassette real time duplication; cassette paper label printing; cassette relay card printing; cassette custom wound blank tape; shrink wrapping. Minimum order: cass=none. Turnaround time: cass=1-7 days
<b>Channel 5 Audio</b> 14 Centre Way, London N9 0AH Tel: 01-803 9036 Contact: Mr Denis Holland	Owned/ Co-ordinator	Cass/Video	Cass=5k; Vid=1k	Mastering from: cassette, 1/4" tape, DAT, FI Cassette and video high speed loopen duplication; cass and vid real time duplication; cass and vid paper label printing; cass obdody printing; cass and vid relay card printing; cass custom wound blank tape; shrink wrapping. Minimum order: cass=10. Vid=20. Turnaround time: 24 hour both formats
<b>COPS</b> The Studio, Kent House Station Approach, Beckenham, Kent BR3 1JD Tel: 01-778 8556. Fax: 01-676 9718 Contact: Elie Dahd	Associated facility, Agent/co-ordinator	Vinyl/Cass	V: 7"=500k; 12"=150k; Cass=50k	Mastering from: cassette, 1/4" tape Vinyl: Disc cutting, plating, 2" and 12" pressing, picture discs; coloured discs; sleeve discs; label printing; sleeve printing. Tape: cass high speed loopen duplication; cass obdody printing; cass relay card printing; shrink wrapping. Minimum order: 7"=1,000; 12"=500; cass=250. Turnaround time: 7" and 12"=3-4 weeks; cass=20
<b>Cottage Recording</b> 2 Gainsborough Road, Mickfield, Cheshire SK11 8UE Tel: (0625) 20163. Fax: (0625) 20163 Contact: Mandie	Owned/ associated, Agent/co-ordinator	Vinyl/Cass/ DAT	Cass=3,600; DAT=300	Mastering from: Cassette, 1/4" tape, DAT, FI/1810 Vinyl: Disc cutting, plating, DMAM licence, Pressing 7", 10", 12" picture discs; coloured discs; sleeve discs; label printing. Tape: cass high speed loopen duplication; cass paper label printing; cass obdody printing; cass relay card printing; cass custom wound blank tape; blister packing; shrink wrapping. Film wrapping. Minimum order: 1" for both formats. Turnaround time: 48 hours for both formats
<b>Damont Audio Ltd</b> Byrn Road, Hayes, Middlesex UB8 1BY Tel: 01-873 5122. Fax: 01-561 9979 Contact: Malcolm Pearce	Owned/ associated	Vinyl/Cass	V: 7"=100k; 12"=150k Cass=130k	Mastering from: Cassette, 1/4" tape, DAT, FI/1810 Vinyl: Disc cutting, plating, DMAM licence, 7" and 12" pressing; coloured discs; label printing; sleeve printing. Tape: Cass high speed loopen duplication; cass paper label printing; cass obdody printing; cass relay card printing; cass custom wound blank tape; shrink wrapping. Minimum order: 7"=1,000; cass=1,000. Turnaround time: 7 days for all formats
<b>Electronic Magnetic Associates (ELMAG)</b> Unit B - Tanton Court, Pomers Wood, St Albans, Herts AL3 6PB Tel: (0727) 36464. Fax: (0727) 36800. Contact: Naoms Taylor	Owned/ associated	Video	—	Video real time duplication; vid paper label printing; vid custom wound blank tape; shrink wrapping. Minimum order: vid=50. Turnaround time: vid=3 days
<b>EMI Manufacturing Division</b> 1-3 Uxbridge Road, Hayes, Middlesex Tel: 01-561 8722 Contact: Mike Smith (disc) and Malcolm Goody (cass)	—	Vinyl/cass	V: 7"=600k; 12"=750k Cass=750k	Mastering from: Cassette, 1/4" tape, FI/1810 Vinyl: Disc cutting, plating, DMAM licence, 7" and 12" pressing. Tape: Cassette high speed loopen duplication; high speed in cass duplication; cass obdody printing; cass custom wound blank tape; shrink wrapping; film wrapping. Minimum order: 7" and 12"=3,000; cass=1,000. Turnaround time: 7"=3 days, 12" and cass=5 days
<b>Felldis Recordings</b> 15 Banklands, Worlington, Cumbria CA14 3EV Tel: (0920) 61556 Contact: Paul Adams, Linda Adams	Owned/ associated	Cass	Cass=750	Mastering from: Cassette, 1/4" tape, DAT Real time cassette duplication; cass paper label printing; cass relay card printing. Minimum order: 1". Turnaround time: Usually within 5 days
<b>Flexi Records Ltd</b> Unit One, Maritime Industrial Estate, London SE7 7AY Tel: 01-853 3000. Fax: 01-305 1191. Contact: Margaret Smith	—	Vinyl	—	Mastering from: Cassette, 1/4" tape Vinyl: Picture discs, flexi discs; sleeve printing. Minimum order: 3" flexi=1,000.
<b>Fraser Peacock Associates Ltd</b> 204 Darnford Road, Wimbledon, London SW19 Tel: 01-847 7651/01-846 4286. Fax: 01-847 8569/01-879 1800 Contact: Peter Meredith	Owned/ associated	Cass	Cass=150k	Mastering from: Cassette, 1/4" tape, DAT, FI/1810 Cassette high speed loopen duplication; high speed in cass duplication; cass real time duplication; cass paper label printing; cass obdody printing; cass relay card printing; cass custom wound blank tape; blister packing; shrink wrapping; film wrapping. Minimum order: cass=100. Turnaround time: cass=7-10 days
<b>Grampian Records Ltd</b> Unit 4A Industrial Estate, Wick Catliffe, Scovell Tel: (0955) 5030. Fax: (0955) 4418 Contact: John Hunter	—	Cass	Cass=500k	Mastering from: Cassette, 1/4" tape, DAT, FI/1810 Cassette high speed loopen duplication; cass paper label printing; cass obdody printing; cass custom wound blank tape; shrink wrapping; film wrapping. Minimum order: cass=250. Turnaround time: cass=very quick!
<b>GWBB Audiovision</b> 42 Lancaster Gate, London W2 3NA Tel: 01-723 5180. Fax: 01-224 8317. Contact: Michael Stout	Owned	Cass/DAT/ Video	Cass=40k; DAT=700; Vid=12k	Mastering from: Cassette, 1/4" tape, DAT, FI High speed cassette duplication; Cass, DAT and Vid real time duplication. Minimum order: 1" for all formats. Turnaround time: 1-2 days for all formats
<b>Harlequin Video</b> 10 Commercial Way, Abbey Road Industrial Park, London NW10 Tel: 01-965 9880. Fax: 01-965 9057 Contact: Sue Marsh, Mark Singh	—	Video	Vid= over 100k	Mastering from: 1", high band low band Video: Real time duplication. Minimum order: vide=none. Turnaround time: vid=varies with size of order
<b>ICC Studios</b> 4 Regency Messes, Silverdale Road, Eastbourne, East Sussex Tel: (0323) 643431. Fax: (0323) 649240 Contact: Calvin Carr	Owned/ associated	Cass	Cass=30k	Mastering from: Cassette, 1/4" tape, DAT, FI Cassette high speed loopen duplication; high speed in cass duplication; cass paper label printing; cass obdody printing; cass relay card printing; cass custom wound blank tape. Minimum order: cass=1000. Turnaround time: cass=10 days
<b>ITD Limited</b> Unit 21, Fawley Road, Aylesbury, Bucks HP19 3RY Tel: (0296) 27211. Fax: (0296) 392019 Contact: M A McLoughlin	—	Cass/Video	Cass=170k; Vid=5k	Mastering from: Cassette, 1/4" tape, DAT, FI/1810 Cassette high speed loopen duplication; real time duplication; cass paper label printing; cass obdody printing; cass relay card printing; cass custom wound blank tape; blister packing; shrink wrapping. Minimum order: cass=250. Turnaround time: 5-10 days both formats
<b>James Yorke Ltd</b> Group Head Office, Yorke House, Corpus Street, Cheltenham, Gloucestershire GL52 8QH Tel: (0242) 584 224 Contact: Stephen Yull	—	Cass	Cass=300k	Cass: high speed loopen duplication; high speed in cass duplication; real time duplication; cass paper label printing; cass obdody printing; cass relay card printing; cass custom wound blank tape; blister packing; shrink wrapping; film wrapping. Minimum order: cass=500. Turnaround time: cass=1-10 days
<b>Keynote Cassettes</b> Winganger Lane, Chert, Farnham, Surrey GU10 2UJ Tel: (0253) 125 4250 Contact: Tim Wheatley	Owned/ associated	Cass	Cass=5k	Mastering from: Cassette, 1/4" tape, DAT, FI/1810 Cassette real time duplication; cass paper label printing; cass relay card printing; cass custom wound blank tape. Minimum order: cass=10. Turnaround time: cass=1 week
<b>Leeholme Audio Cassettes</b> 340-348 Lea Bridge Road, Leyton, London E10 7LD Tel: 01-566 1125. Fax: 01-539 8834 Contact: John Bassett	Owned/ associated	Cass	Cass=50k	Mastering from: Cassette, 1/4" tape Cassette high speed loopen duplication; cass real time duplication; cass paper label printing; cass obdody printing; cass relay card printing; cass custom wound blank tape; blister packing; shrink wrapping. Minimum order: cass=500. Turnaround time: cass=2-3 weeks
<b>Lyntone Audio Ltd</b> 5-9 Westmore Street, London N19 4RU Tel: 01-263 1378. Fax: 01-263 0240. Contact: Esther/Helen	Owned/ associated	Vinyl	V: 7"=180k; 10"=10k; 12"=90k	Vinyl: Disc cutting (can be arranged); plating, 7", 10" and 12" pressing; coloured discs; flexi discs; label printing; sleeve printing. Minimum order: 7" and 10"=1,000; 12"=200. Minimum turnaround: 7" and 10"=1-10 days

Advise all amendments and corrections to: Karen Faux, Rudi Blackett, *Music Week*, Greater London House, Hampstead Road, London NW1.



# SESS AND TAPE DUPLICATORS

	PRESSER/DUPLICATOR	OWNED/ ASSOCIATED FACILITY OR AGENT/ CO-ORDINATOR	VINYL/ CASSETTE/ DAT/VIDEO	WEEKLY CAPACITY	FACILITIES
<b>Magnetic Image</b> PO Box 1806, London W10 6BN Tel: 01-960 73701/968 8946. Fax: 01-960 733701-968 8948 Contact: Robin Springle		—	Cass/DAT/ Video	—	Mastering from: Cassette, 1" tape, DAT, F1, VTR, 1" tape, CD, vinyl Cassette, DAT and video real time duplication, cass and video paper label printing, 1" vinyl card printing, film wrapping
<b>Making Records</b> 250 York Road, London SW11 21J Tel: 01-824 1861. Fax: 01-824 2147. Contact: Clive Robins		Agent/ co-ordinator	Vinyl/Cass/ DAT/Video	Cass = 250k; V: 7" = 500k; 10" = 200k; 12" = 400k; DAT = 100k; VID = 500k	Mastering from: Cassette, 1" tape, DAT, 1610 Vinyl: disc cutting, slating, 7", 10" and 12" pressing; picture discs; coloured discs; flexi discs; shaped discs; label printing; sleeve printing. <b>Tape:</b> cass and vid high speed duplication; DAT and vid real time duplication; cass and DAT paper label printing; cass, DAT and vid obdoo printing; cass, DAT and vid vinyl card printing; cass, DAT and vid custom wound blank tape; blister packing; shrink wrapping; film wrapping. <b>Minimum order:</b> 7", 10" and 12" = 500; cass = 500; DAT = 1, vid = 1. Turnaround time: 5-10 working days for all formats
<b>MSD Manufacturing Ltd</b> Park Royal, London NW10 7JL Tel: 01-865 9151. Fax: 01-865 3047 Contact: Eddie Wilcox		Owned/ associated	Cass	Cass = 200k	Mastering from: Cassette, 1" tape, DAT, F1 Cassette high speed loopen duplication; cass paper label printing; cass obdoo printing; blister packing; shrink wrapping; film wrapping. <b>Minimum order:</b> cass = 1000. Turnaround time: cass = 6 days
<b>Orlake Records</b> Slating Works, Slating Industrial Estate, Rainham Road South, Dagenham, Essex RM10 6HP Tel: 01-592 0242. Fax: 01-595 8182 Contact: Maggie Walker		Owned/ associated	Vinyl	V: 7" = 21k; 10" = 9k; 12" = 65k	Vinyl: Plating; 7", 10" and 12" pressing; picture discs; coloured discs; flexi discs; shaped discs. <b>Minimum order:</b> 500 for all formats. Turnaround time: 7-10 days for all formats
<b>Pressing Concern Ltd</b> 282 Browns Lane, Coventry CV5 9EE Tel: 02031 407067 Contact: John A Duffin		Agent/ co-ordinator	Vinyl/Cass/ DAT	—	Mastering from: 1" tape, DAT, F1/610 Vinyl: Disc cutting; slating; 7", 10" and 12" pressing; picture discs; coloured discs; flexi discs; shaped discs; label printing; sleeve printing. <b>Tape:</b> Cass and DAT high speed loopen duplication; cass and DAT high speed in cass duplication; cass and DAT real time duplication; cass and DAT paper label printing; cass and DAT obdoo printing; cass and DAT vinyl card printing; blister packing; shrink wrapping; film wrapping. <b>Minimum order:</b> 7", 12" = 200 and DAT = 500, 10" = 1000. Turnaround time: 7", 10", 12" = DAT = 3 weeks; cass = 2 weeks
<b>The Producers</b> Pacific House, Vale Road, London N4 10B Tel: 01-809 4445. Fax: 01-802 8940 Contact: Steve Atkey		Owned/ associated. Agent/ co-ordinator	Vinyl/Cass/ Video	Variable	Mastering from: Cassette, 1" tape, DAT, F1/610 Vinyl: Disc cutting; slating; DMM live taping; 7", 10" and 12" pressing; picture discs; coloured discs; flexi discs; shaped discs; label printing; sleeve printing. <b>Tape:</b> Cassette high speed loopen duplication; cass real time duplication; cass and video custom wound blank tape; shrink wrapping; film wrapping. <b>Minimum order:</b> 7" and 10" = 250, 10" = 1,000; cass = 500. Turnaround time: 3 weeks for all formats.
<b>VP Records Ltd</b> Wimboron, London SW19 Tel: 01-948 8686 & 5045. Fax: 01-944 1165 Contact: Bill Dedman & Ray Young		Owned	Vinyl	Vinyl: 12" = 90k	V: Plating; 12" pressing; coloured discs. <b>Minimum order:</b> 100
<b>Rainhill Tape Specialists Ltd</b> Miles Road, 355 Warrington Road, Rainhill, Prescot, Merseyside L35 8LD Tel: 051-430 9001. Fax: 051-430 7441 Contact: John Farrington, Janet Kilias		Owned	Cass/DAT	Cass = 85k; DAT = 150	Mastering from: Cassette, 1" tape, DAT, F1 Cassette and DAT high speed loopen duplication; cass and DAT high speed in cassette duplication; cass and DAT real time duplication; cass custom wound blank tape; shrink wrapping. <b>Minimum order:</b> cass = 250, DAT = 10. Turnaround time: cass = 8 days, DAT = 6 days
<b>Reflex Audio Systems Ltd</b> PO Box 10, St Neots PE18 4TF Tel: 0450 87229. Fax: 0450 87655 Contact: John Garrod		Owned	Cass	Cass = 20k	Cassette high speed loopen duplication; cass real time duplication; cass paper label printing; cass obdoo printing; cass and DAT vinyl card printing; cass custom wound blank tape; shrink wrapping. <b>Minimum order:</b> cass = 250. Turnaround time: cass = 7-10 days
<b>Sound Basement</b> 10 Anwell Street, London EC3R 1B Tel: 01-278 4916. Fax: 01-278 5186 Contact: Phil		Owned	Cass/DAT	Cass = 10k; DAT = 200	Mastering from: Cassette, 1" tape, F1/610 Cassette and DAT real time duplication; cass and DAT paper label printing; cass, vinyl cass and DAT obdoo printing; cass and DAT vinyl card printing; cass custom wound blank tape. <b>Minimum order:</b> 1 for both formats
<b>Spool Duplication</b> 1st Avenue, Deeside Industrial Park, Deeside, nr Chester, Chwyd CH5 2NU Tel: 02244 831602. Fax: 02244 814561 Contact: Roy Varley/Jeff Johnson		—	Cass/DAT	Cass = 50k; DAT = 2k	Mastering from: Cassette, 1" tape, DAT, F1/610 Cassette high speed loopen duplication; DAT real time duplication; cass and DAT paper label printing; cass and DAT obdoo printing; cass and DAT vinyl card printing; cass custom wound blank tape; shrink wrapping. <b>Minimum order:</b> cass = 200, DAT = 10. Turnaround time: very fast!
<b>Statetone Limited</b> East Road, Northamptonhamme NNN 1EE Tel: 09533 77442. Fax: 09533 600108. Contact: Andrew Lipinski		Owned/ associated	V: 7" = 10k; 12" = 20k	Vinyl: Plating; 7" and 12" pressing; label printing. <b>Minimum order:</b> 250 for both formats. Turnaround time: 3 weeks for both formats.	
<b>Strand Magnetics Ltd</b> 598th House, Unit 74, Condon Close, Woolbridge Industrial Park, Three Legged Cross, Wimborne, Dorset BH21 6SZ Tel: 02022 823421. Fax: 02022 826031 Contact: Brian R Atkinson		—	Video	VID = 200k	Mastering from: 1" PAL PCM 200 Video real time duplication; custom wound vid blank tape; shrink wrapping; film wrapping. <b>Minimum order:</b> to be negotiated. Turnaround time: to be negotiated
<b>The Tape Duplicating Company</b> 210 North Road, Kingston, London KT1 9SH Tel: 01-609 0087. Fax: 01-607 7143 Contact: Denis Ewing		Owned/ associated	Cass/DAT	Cass = 400k; DAT = 600	Mastering from: Cassette, 1" tape, DAT, F1 Cass high speed loopen duplication; high speed in cass duplication; cass and DAT real time duplication; cass obdoo printing; cass custom wound blank tape; film wrapping. <b>Minimum order:</b> cass = 500, DAT = 8. Turnaround time: cass = 5 days, DAT = 2-3 days
<b>The Tape Gallery</b> 28 Lexington Street, London W1 Tel: 01-439 3325. Fax: 01-734 9417 Contact: Carole Humphrey		Owned	Cass/DAT	Cass = 5k	Mastering from: Cassette, 1" tape, DAT, F1 Cass and DAT real time duplication; cass and DAT vinyl card printing. <b>Minimum order:</b> cass = 10. Turnaround time: depends!
<b>Technicolor Videocassette (UK) Ltd</b> Unit 8, Northfields Industrial Estate, Beresford Avenue, Wembley HA9 1NW. Tel: 01-900 1122. Fax: 01-903 0294 Contact: Richard Gray		Owned	Video	VID = 425k	Video real time duplication; vid paper label printing; vid obdoo printing; vid vinyl card printing; vid custom wound blank tape; shrink wrapping. <b>Minimum order:</b> 50 Turnaround time: approx 86 hours
<b>Trend Studios Ltd</b> 12 South Prince's Street, Dublin 2, Ireland Tel: 0001 713348. Fax: 0001 785047 Contact: John D'Avris		—	Cass/DAT	Cass = 50k; DAT = 500	Mastering from: Cassette, 1" tape, DAT, F1/610 Cassette high speed loopen duplication; high speed in cass duplication; cass obdoo printing; DAT real time duplication; cass and DAT paper label printing; cass obdoo printing; cass and DAT vinyl card printing; cass custom wound blank tape; blister packing; shrink wrapping; film wrapping. <b>Minimum order:</b> cass = 1x, DAT = 1. Turnaround time: cass = 14 days, DAT = same day
<b>Turido Enterprises</b> 4 Nurdec, Olmiston Crescent, Weston-super-Mare, Avon Tel: 01454 622213. Fax: 09334 624630 Contact: Mark Cardwell		Owned/ associated	Cass	Cass = 85k	Mastering from: Cassette, 1" tape, DAT Cassette high speed loopen duplication; high speed in cass duplication; cass paper label printing; cass obdoo printing; cass vinyl card printing; cass custom wound blank tape; blister packing; shrink wrapping. <b>Minimum order:</b> cass = 500. Turnaround time: cass = 7 days
<b>Video Duplication Co Ltd</b> Unit 8, Banbury Avenue, Slough Trading Estate, Slough, Berkshire Tel: 07531 25142. Fax: 07531 78421 Contact: Ashwin/Sanjay		Owned	Video	VID = 30k	Video high speed in cassette duplication; vid real time duplication; custom wound blank tape; blister packing; shrink wrapping; film wrapping. <b>Minimum order:</b> Vg1 = Turnaround time: Vid = varies
<b>Videoprint Ltd</b> 250 York Road, London SW11 3SJ Tel: 01-924 1333. Fax: 01-924 2148. Telex: 93S100 VIDPRT G. Contact: Simon Knight		—	Video	VID = 180k	Video high speed duplication; vid real time duplication; vid paper label printing; vid vinyl card printing; custom wound blank tape; shrink wrapping. <b>Minimum order:</b> 1. Turnaround time: varies
<b>Vinyl Cuts Records Ltd</b> Unit 002004 The Workshops, Burford Road, Stratford, London E16 2SP. Tel: 01-536 1214. Fax: 01-519 3112 Tel: 01-536 1214. Fax: 01-519 3112 Contact: Telephone Munchy		Owned	Vinyl	V: 7" = 10k; 12" = 20k	Mastering from: Cassette, 1" tape, DAT, F1 Vinyl: Plating; 7", 10" and 12" pressing; picture discs; coloured discs; shaped discs; shaped vinyl printing; sleeve printing. <b>Minimum order:</b> 500 for both formats. Turnaround time: 1 week for both formats
<b>Warren Recordings</b> 59 Herdase Avenue, London NW4 4LP Tel: 01-203 0306. Contact: Stanley Warren		—	Cass	Cass = 5k	Mastering from: Cassette, 1" tape High speed in cassette duplication; cass paper label printing; cass obdoo printing; cass vinyl card printing; cass custom wound blank tape

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DUPLICATION**

▶ FROM PAGE TWO

giant operations such as Sonopress in Germany have the capacity to turn round 90m cassettes per year — and UK duplicators are going under.

One UK company, COPS — a London-based, agency-style firm that will take care of pressing, CD manufacture, tape duplication and label and sleeve printing for independent record companies by sub-contracting the work then co-ordinating the results — sends a vast amount of its business to France. This is simply because, as company spokeswoman Bobbie Dahdi puts it: "You can't get that high quality at that low price anywhere in the UK."

It is a trend that started in the Seventies when several major record companies shifted their manufacturing operations to Europe, where lower labour costs and a seemingly swifter embrace of changing technology made it worthwhile.

Independent UK factories enjoying a brief resurgence at the beginning of this decade, when the mushrooming number of independent record labels kept them busy. But during the last few years, so many of these small outfits either grew big or vanished and the pressing plants and duplicators relying on their regular but small orders suffered accordingly.

It is believed unlikely that vinyl manufacturing will pick up again, since, again according to Dahdi: "Demand will always outstrip ca-

capacity until vinyl sales dwindle away completely, because manufacturers are not renewing plant as it wears out, or upgrading their factories, or taking on new staff any more.

"There will definitely be an increase in CD production in this country in the next few years but custom pressing will never pick up again."

Things look more optimistic for the tape duplicating industry though, or so Stephen Yull of James Yorke believes. James Yorke is the largest tape duplicating company in the UK, with a capacity of 1.5m units per year — the only company to manufacture its own tape, print its own inserts and make its own boxes.

Such horizontal expansion and increased turnover (the company supplements its music business work with literary audio cassettes for Hamlyn and Collins) is Yull, feels, the only way forward. (The company still thinks it is important not to forget the independent record companies though, and will remain geared up to handling small runs with equal ease and efficiency.)

"Tape duplicating has been a cottage industry in this country for so long, completely led by music business demand. It's never been entrepreneurial led — duplicators approaching the record companies with new ideas and offering them an improved service — so it's remained at the mercy of bigger operators from abroad which are thinking ahead," says Yull.



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**'It's vital to the whole music business that the independents don't keep getting shunted aside by the demands of the big labels, because without the indies, there'd be no majors!' Steve Athey, The Producers (left)**

"Also, a company like Sonopress is completely self-contained. Therefore, it can guarantee delivery because it won't be held up waiting for supplies of tape, printers of library case makers, and it can also gear up to the market's changing need and not be stuck with warehouses full of surplus materials.

"At the moment, it's only us that can operate like that and we're increasing our output — it was up 3m on last year and should be standing at around 20m units by

the end of 1990.

"There is a change coming into the industry now though," adds Yull. "There are something like 20 independent duplicators at the moment, and management changes are leading to a keener attitude that's seeing takeovers and mergers and a much harder sell approach. Probably in two or three years time there will only be about two or three big companies, producing about 25m cassettes a year each, but which are offering a good enough service to better the over-seas competition."

There is, however, a blip on this graph in the vinyl pressing sector. The Producers — another agency run on the same lines as COPS, but using UK manufacturers — is actually investing in a pressing plant with the contrasting belief that small is beautiful (and profitable).

The Producers' Steve Athey feels that there still money to be made out of the overflow of demand on UK pressing plants and plans to offer a service specifically geared up to the needs of smaller record companies.

"Of course we'll put out to tender for the majors, like all other small operations, but they'd have to make us an offer we literally can't refuse!" he says.

"It's vital to the whole music business that the independents don't keep getting shunted aside by the demands of the big labels, because without the indies, there'd be no majors!"

The soon-to-be-completed plant TO PAGE EIGHT ▶

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PRESSING AND



▶ FROM PAGE SEVEN



will run four presses at first but with a boiler capable of feeding eight, thus allowing for speedy expansion without too much reinvestment.

"We hope to open during the traditionally quiet period of June or July, and have all the bugs ironed out in time for the September/October rush, with a capacity of 20,000 units per shift per week," says Athey.

"Although the prices won't be much cheaper than getting stuff pressed abroad, the peace of mind advantages are considerable.

"Dealing with a company in Spain, France or Germany first of all has the language difficulties, then there's being able to get there in person to sort out any problems. Rather than have to make do with expensive international phone calls, it's easy to get down to the plant and find out what's going on

— there've been times when to speed things up I've actually packed and collected records myself in an afternoon! All this sort of thing will make a great deal of difference to a small record company, leaving them more time to do what they set out to do, which is find and sign new acts.

"Everybody's been going on about vinyl being finished for so long, but it's obvious it's not going to happen overnight — six years ago it was all, it's only got five years left, but it's still here," adds Athey. "It won't be around forever, but there's going to be a demand for another five years at the very least, probably more like 10. The pressing plant we're opening will have paid for itself a long time before then. And with more and more factories closing or running at reduced capacity during that time, it should turn a healthy profit!"

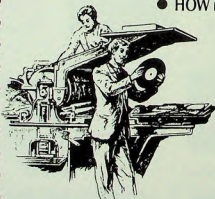
THE TAPE Duplication Company's Denis Ewing. The firm specialises in cassette and DAT

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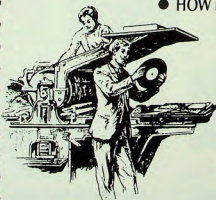
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# US TOP FORTIES

## SINGLES

★ ★ ★ ★ ★					
1	1	I LIKE A PRAYER, Madonna	Sire		
2	2	I'LL BE THERE FOR YOU, Toni-Loc	Mercury		
3	3	REAL FEEL, Judy Watley	MCA		
4	4	FUNKY OLD MEDINA, Tone-Loc	Delicious		
5	5	FOREVER YOUR GIRL, Paula Abdul	Virgin		
6	7	SECOND CHANCE, Thirty Eight Special	ABM		
7	9	AFTER ALL, Char & Peter Cetera	Geffen		
8	15	SOLDIER OF LOVE, Danny O'Connell	Capitol		
9	11	ROOM TO MOVE, Animotion	Polydor		
10	4	SHE DRIVES ME CRAZY, Fine Young Cannibals	I.R.S.		
11	5	HEAVEN HELP ME, Dion Evans	Mika		
12	13	THINKING YOU, Sp-9	Mercury		
13	17	CULT OF FEMININITY, Living Colour	Cultrix		
14	18	ROCK ON, Michael Damian	Epic		
15	16	IKO IKO (From Rain Man), The Bells Stars	Cypress		
16	14	SINCERELY YOURS, Sweet Sensation	Alto		
17	19	ELECTRIC YOUTH, Debbie Gibson	Affonic		
18	22	PATIENCE, Guns N' Roses	Geffen		
19	20	WIND BENEATH MY WINGS, Belte Midler	Affonic		
20	23	EVERY LITTLE STEP, Bobby Brown	Affonic		
21	6	THE LOOK, Roxette	MCA		
22	21	I'LL BELIEVE YOU, New Kids On The Block	EMI		
23	12	ROCKET, Def Leppard	Columbia		
24	26	EVERLASTING LOVE, Howard Jones	Mercury		
25	29	CLOSE MY EYES FOREVER, Lia Ford	Elektra		
26	27	SEVENTEEN, Winger	Affonic		
27	33	WHERE ARE YOU NOW?, Jimmy Horn with Synth	WTG		
28	25	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista		
29	31	A SHOULDER TO CRY ON, Tommy Page	Sire		
30	36	THROUGH THE STORM, Aretha Franklin	Arista		
31	24	ETERNAL FLAMES, Bangles	Columbia		
32	37	BUFFALO SANTITAS, The Outfield	Virgin		
33	37	VOICES OF BABYLON, The Outfield	Columbia		
34	-	CRY, Waterfront	Polydor		
35	21	STAND, E.M.M.	Warner Brothers		
36	39	I ONLY WANNA BE WITH YOU, Samantha Fox	Mercury		
37	35	I'VE HAD THE ONE, Stevie B	LMR		
38	30	YOUR MAMA DON'T DANCE, Poison	Enigma		
39	-	SATISFIED, Richard Marx	EMI		
40	-	DOWNTOWN, Oz 2 Many	A&M		

## ALBUMS

★ ★ ★ ★ ★					
1	1	I LIKE A PRAYER, Madonna	Sire		
2	2	LOC-ATED After... Tone-Loc	Delicious		
3	5	G N' R LIVES, Guns N' Roses	Geffen		
4	6	THE RAW & THE COOKED, Fine Young Cannibals	I.R.S.		
5	3	DON'T BE CRAZY, Bobby Brown	MCA		
6	7	VIVID, Living Colour	Epic		
7	8	HANGIN' TOUGH, New Kids On The Block	Columbia		
8	4	ELECTRIC YOUTH, Debbie Gibson	Affonic		
9	14	BEACHES, Original Soundtrack	Affonic		
10	11	FOREVER YOUR GIRL, Paula Abdul	Virgin		
11	9	MYSTERY GIRL, Roy Orbison	Virgin		
12	12	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista		
13	16	NEW JERSEY, Bon Jovi	Mercury		
14	10	TRAVELING WILBURYS, Traveling Wilburys	Wilbury		
15	15	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen		
16	15	EVERYTHING, The Bangles	Columbia		
17	20	LARGER THAN LIFE, Judy Watley	MCA		
18	18	SKID ROW, Skid Row	Affonic		
19	-	SONIC TEMPLE, The Cult	Sire		
20	19	HYSTERIA, Def Leppard	Mercury		
21	23	AND JUSTICE FOR ALL, Metallica	Vertigo		
22	17	LIVING YEAR, Mike & The Mechanics	Affonic		
23	24	SHOOTING RUBBERBANDS AT THE STARS, Eddie Brackel	Geffen		
24	21	GREEN, R.E.M.	Warner Brothers		
25	25	WATERMARK, Enya	Geffen		
26	26	MELISSA ETHERIDGE, Melissa Etheridge	Mercury		
27	22	OUT OF ORDER, Rod Stewart	Warner Bros.		
28	36	LOOK SHARP!, Roxette	EMI		
29	30	GUY, Guy	Uptown		
30	27	KARIN WHITE, Karin White	Warner Bros.		
31	31	RAIN MAN, Original Soundtrack	Capitol		
32	18	OPEN UP AND SAY... AH!!!, Poison	Enigma		
33	29	WINGER, Winger	Affonic		
34	32	GIVING YOU THE BEST THAT I GOT, Anita Baker	Elektra		
35	34	SPIKE, Eros Costello	Warner Bros.		
36	38	DIRTY OLD FISHY... Warrant	Columbia		
37	39	STRAIGHT OUTTA COMPTON, N.W.A.	Ruffless		
38	33	THE TRINITY SESSION, Cowboy Junkies	ICAA		
39	-	LET'S GET IT STARTED, M.C. Hammer	Capitol		
40	40	LIFE IS... TOO SHORT, Too Short	Jive		

Charts courtesy Billboard. May 6, 1989 • Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

# A&R LP REVIEWS

**SIMPLE MINDS: Street Fighting Years. Virgin. MINDSI.** Simple Minds return in a more reflective and composed mood following the overblown stomp of their last studio album. They still reach those passionate crescendos but this time it's far more creative with some fine orchestral backing. The title track and the crushing Kick In It are particularly notable. An impressive review. **NR**

**SALIF KEITA: Ko-Yan. Island MLP1002.** In the last two years, Keita has leapt from the specialist confines of world music to become an international artist in his own right, and this LP should further enhance his reputation as one of Africa's leading musicians. He combines traditional Malian rhythms and choruses with modern recording techniques and the result is the perfect crossover blend of Western and African styles. Lyrical themes cover racism, social injustice and humanitarianism. A major triumph. **DG**

**POP WILL EAT ITSELF: This Is The Day, This Is The Hour, This Is This. RCA PL 74106.** This churns and grinds and mangles, reeling 14 helpings of knee-jerk noises, pop-inducing gimmicks and schoolboy felicitous straight into the lap of the hapless listener. Despite flouting crap rap, sexism and behaving like six-year-old kid brothers with water pistols, the appeal of PWE is infatigably infectious. Watch this spread the disease. **SW**

**THE CURE: Disintegration. Fiction Records/Polydor. FIXX 14/839 353-4.** After a healthy foray into the world of pop, Robert Smith returns to his own darker underworld of cloying moods and depressed love songs. A nation of bedsteads may jump for joy but there's more to it than that. The music is often entrancing with delicate basslines driving it on. Stock well. **NR**

**GLENN BRANCA: Symphony No. 6 (Devil Chords At The Gates Of Heaven). Blast First BFFP 39.** A worthy UK release for Branca's wonderful symphony showcased at the Queen Elizabeth Hall early last year. A delightfully cocoonous 13 guitars, occasional bass and drums build through five movements from revelling repetitious rhythm to noisy noise to a SWANS' Sonic Youth at their most adventurous. The New York

guitar sound remains to the fore throughout, and unlike fellow experimentalists, Steve Reich and Philip Glass, there seems some point to the exercise. A classic, as symphonies go. **LF**

**BLUE MURDER: Blue Murder. Geffen WX245.** A power trio in the Cream mould led by former Thin Lizzy and Whitesnake guitarist John Sykes who, sadly, appear to have plighted more from the latter's frontman. Nonetheless it's a full-on stamp of a heavy rock album produced by Bob "The Cult" Rock. Cream it ain't top of the milk, maybe. **AM**

**JULIAN LENNON: Mr Jordan. Virgin J1L33.** In which the son of the late, great John matures perceptibly to produce an album of trenchant pop tunes. The gritty New You're In Heaven sounds like leggy Pop chick! out: Julian will, however, continue to draw comparisons with his father as long as he writes songs with titles such as Mother Mary. **AM**

**VARIOUS: Pride Of Independents — Indie Top 20 Vol. VI. Beechwood Music (through Carlet). T706.** Another highly commendable volume in this enterprising series which helps bring the finer indie sounds to a wider audience. Available in gatefold sleeve LP and CD, Beechwood has gone to town on this one and include cracking tracks ranging from jangly guitar to underground dance classics. A compilation video is also planned, so all in all it's a big thumbs up to Beechwood. **NR**

**THE STONE ROSES: Silverstone Records. GRE LP 502.** Miscellaneous Singles influences are explored and developed here to emerge, much later, as bitter-sweet serenades of length, depth and integrity. It may be stuck in the past, but this anonymous debut still has a full quota of quality and the Mancunians have a knack of putting charming jingles (Waterfall) next to raunchy psychedelic trip music (Don't Stop) in a way which leaves the listener desperate for what comes next. **SW**

**CHINA CRISIS: Diary Of A Hollow Horse. Virgin V2567.** Hollow Horse finds China Crisis in a distinctly relaxed and mellow mood. With Steely Dan's Walter Becker producing, the feel for rhythm and melody with soft jazz/pop overtones is reminiscent of The Kona Gang of the Big Dish at times. This CD-friently, breezy collection should do well on the back of a successful single. **NR**



**EDWARD THE SECOND AND THE RED HOT PINKS: Two Step To Heaven. Cooking Vinyl. COOK 019.** Distribution: Revolver/Carlet. Ed II carries on the adopted English music traditions of polka and reggae with the usual melodeon pump and bass thrub, but adding swinging brass and a deeply groovy production from the Mod Professor. With Cooking Vinyl's high profile and forthcoming package tour all concerned should definitely have themselves a left-field hit. **MA**

**VARIOUS ARTISTS: This Is War. Radical RAPT 1. VIRGO 03.** The Radical VIRGO 1. A patchy compilation of 10 Chicago rap acts, featuring both hip hop and hip house tracks with Kool Rock Steady as the only familiar name here. As for the rest, the backing tracks tend to be stronger and more original than the raps. The VIRGO LP is a much better proposition. Featuring new age house sounds, it is similar, and just like the, recent Amnesia LP from Mr. Fingers. **AB**

**STANO: Only. Mather/Island MMU1891.** Debut LP from this original Irish artist often makes for quite difficult going due to Stano's throaty, constricted and mainly spoken vocal style. The intriguing lyrics and quirky musical settings are reminiscent of the more offbeat moments of Janis Joplin and The Band, but tend to remain as interesting "pieces" rather than ultimately accessible songs. Demanding listening that, nonetheless, demands to be listened to. **GT**

**KREATOR: Extreme Aggression. Noise NUK 129.** Never a more appropriate title than that of this German thrasher's fourth album proper. Frontman Mille Petrozza leads the way in the constant torrent of aggression and fury and menacingly intense riffing, not to mention, I should add, for the faint-hearted. However, there's a sufficient heart to the moment to suggest that these extreme aggressions won't go unnoticed by a growing following. **KB**

**ORIGINAL SOUNDTRACK: The Accidental Tourist. Warner Brothers 925 846-1. ORIGINAL SOUNDTRACK: A Nightmare On Elm Street 4, Chrysalis CHR 01673.** Two soundtracks for two different movies, both of which seem destined for mass consumption. Tourist features William Hurt and a succinct but subdued John Williams score, filled with a sense of longing, without any distinct repetitive theme. By contrast, Elm Street rattles to the sound of ADR radio, with metal cut and commercially radio, with a rockabilly-themed rock vying for position. Included in the malaise is Blondie's Hip Her To Shreds, Vinnie Vincent, The Drivins and Go West. As an album it has no continuity, as background, it's an ideal candidate for a backdrop for mass slaughter. **DEM**

**ROUND TABLES** This week: Nick Robinson, David Giles, Selina Webb, Andrew Martin, Leo Folan, Martin Altman, Andrew Beavers, Gareth Thompson, Mark Blows and Dave E. Henderson

POP WILL Eat Itself... infatigably infectious



Reviewed by Jerry Smith

## TOP 40 SINGLES

1	BABY I DON'T CARE	MC/ATV 93
2	LULLABY	Fiction/FIC 229
3	INTERESTING DRUG	HMM/HOM 112
4	WISE UP SUCKER	ECA/PEA 713
5	FREE WORLD	Virgin/VMA 1
6	NEVER	Fennell/HCL 17
7	WHEELS OF WONDER	Island/ISL 64
8	SPICED	Virgin/VX 1178
9	THE BEATEN! GENERATION	Epic/EMU 13
10	FIREWOMAN	Regency/BMG/BCT 228
11	ETERNAL FLAME	CBS/BAN 55
12	SHE GIVES ME LOVE	Epic/OT 13
13	MOONETS GONE TO HEAVEN	AAA/ADM 15
14	INTERNATIONAL RESCUE	WEA/24 02
15	LIKE PRINCES DO	Ford/FOO 11
16	HAIRSTYLE OF THE DEVIL	Crescent/CRE 43
17	LET'S GO ROUND THERE	Epic/BLND 13
18	BILDLAND EP	Island/LAT 13
19	JOCELYN SQUARE	Fennell/HOM 17
20	EVERYTHING COUNTS (LIVE)	MCA/BMG/1 87 25
21	ROUND AND ROUND	Fennell/FAC 263
22	ANGEL VISIT	AAA/AM 11
23	ONLY THE MOMENT	Parlophone/PL 3
24	SWEET JANE	Cooking Vinyl/FIB 30
25	THE RATTLE	Capitol/C 352
26	VAGABONDS	EMI/HMA 8
27	MADE OF STONE	Shirley/SH 15
28	DANGERS	Parlophone/PL 5
29	WHO WANTS TO BE THE DISCO KING	Polygram/COM 1
30	TAKE ME	Fennell/ER 17
31	INFO FREAKO	Ford/FOO 18
32	CAN'T BE SURE	Regency/Trax/RT 18
33	TRAIN SURFING	CBS/MOO 11
34	CHEYENNE	Enigma/ENV 13
35	BIG SKY	Elektra/EM 2
36	FLESH	London/L 28
37	I'M AN ADULT NOW	Chrysalis/CH 37
38	WAITING FOR MARY	Fennell/UR 13
39	BABY HEART DIRT	Alphaville/ALP 13
40	THE GOLDEN CALF	Kichwa/KW 34

**HAPPY MONDAYS:** Lozitys/Mad Cyril Factory FAC 222(7). Mad Mondays return with a double "A-sided" single of two recorded tracks from their much praised second album, *Bummed*. The wonderful swinging nature of Lozitys features snippets of classic songs as well as the dulcet tones of Karl Denver, of Sixties hit Winoweh fame, brought out of retirement to grace this epic.

## STOCK IT

**SWANS:** Saved (MCA) (DMCA) (T) 1332). America's major label debut to make a dramatic change of direction, taking on elements of Gira and Jarboe's offshoot Skin in a move from hard and unwinding rhythms to an exquisitely textured, Bill Laswell produced, classic study of dynamic power.

**NENEH CHERRY:** Manchild (Circus/Virgin) YR/C/CD 30). Neneh Cherry's follow up to her recent number three hit with Buffalo Stance is, as simple but highly effective ballad, sure to give her another big hit. It's not as immediate but instead has a chorus with a hook that really bites deep after a few plays.

**TOM PETTY:** I Won't Back Down (MCA) (DMCA/IT/X) 1334). After his stint with The Traveling Wilburys, Tom Petty returns with his first solo work for sometime in this extremely catchy, chugging rocker. Produced by Jeff Lynne, it is sure to leave its mark in the build up to the release of his forthcoming LP, *Full Moon Fever*.

**CYNDI LAUPER:** I Drove All Night (Epic) CYN/OT/C 4). Another American with a good ear for a straight-forward pop epic is Cyndi Lauper. And here she drops the squeaky voice for an assured and dramatic display with a passionate ballad from her yet to be released *A Night to Remember* album. It seems destined to return her to the charts once more.

**EDIE BRICKELL & NEW BOHEMIANS:** Circle (Geffen/WBEA) GEF 51(T/CD). With the massive success of their debut album, *Shooting Rubberbands At The*



SWANS: SAVED — exquisitely textured

Stars, and a hit with the single. What I Am, Edie Brickell & New Bohemians are rapidly becoming widely known and this new single, despite its downbeat nature, should assist that process.

**TEXAS:** Thrill Has Gone (Mercury/Phonogram) TEK/CD 212). Following on a fine tradition of Westward looking, Scottish pop bands, Texas have already made their mark with the highly successful I Don't Want A Lover and this equally memorable slice of smooth rock/pop from their Southside LP, marked by another stunning vocal, is sure to bring more success.

**INSPIRAL CARPETS:** Joe (Cow MOO 3). Manchester's much tipped Inspiral Carpets, currently gracing the independent charts with their recently re-released Transfusing single, are about to turn yet more heads with an effervescent, pulsating four-track EP, and its swirling organ, block gutturing and relentless edge.

**THE WOLFGANG PRESS:** Raintime (A&D RAD 907/CD). To coincide with their current tour supporting label mates the Pixies, the Wolfgang Press issue a rather redundant single of re-worked and extended tracks from their *Bird Wood Cage* album. Still, they are excellent tracks and deserve to be discovered.

**THE 4 OF US:** Drag My Bad Name Down (CBS FOUR/T/CD/QT 2). A lip for the top on the first Music Week CD, this Irish band follow up their excellent debut single, I Just Can't Get Enough, with a competent but less than stunning track. No doubt only a hiccup in an otherwise promising career.

## STOCK IT

**HELEN TERRY:** Fortunate Fall (Parlophone/EMI) (12)R 6215). Former backing singer with Culture Club, Helen Terry returns with a belter of a song giving her a good chance to show off her powerful voice. With unforgettable chorus it should put her solo career on a firm footing.

**DIANA ROSS:** Workin' Overtime (EMI) (12/CD)EM 91). Diana Ross renews her relationship with producer Nile Rodgers for her latest album and this, the title track from it, is a slick and sprightly dance track that could well get her back into the charts.

## STOCK IT

**ALYSON WILLIAMS:** My Love Is So Raw (Def Jam/CBS 654898 7 (654898 6)). Plenty of plaudits have been winning Def Jam's way for their latest discovery in Alyson Williams and her Sleep Talk single. But it remains to be seen if this raunchy soul track from her debut *Raw LP* will cross over to give her widespread success.

**SALIF KEITA:** Primpin (Mango/Island) (12)MANG 103). Salif Keita, apparently known as the "golden voice of Africa", is one of the more recent world music discoveries for the West and this track from his latest album, *Ko-Yan*, with his distinctive vocals and its mix of African and electronic instrumentation, should spark yet more interest.

**BIG FUN:** Living For Your Love (JIVE JIVE(T) 200). Scotland's Big Fun seem to have everything going for them with an infectious dance track, backed by a memorable hook and produced and mixed by Marshall Jefferson. Add their good looks and it would seem that they can't fail, even if with this one — the next single is to be produced by Slack, Arken and Waterman.

**PLAYING AT TRAINS:** Walk On Water (Octopus OCT 5). Playing At Trains regale us with their second, and equally fine, single with the bright and chirpy *Walk On Water*. Built on a foot-tapping, upbeat rhythm and perky horns, its chorus is unforgettably insistent, forming a perfect example of exceptional, self-financed indie pop. Watch out, they could go for.



HELEN TERRY: powerful



NENEH CHERRY: bites

## TOP 20 ALBUMS

1	DOOLITTLE	EAD/CA 295
2	SONIC TEMPLE	Regency/REG 16
3	POP ART	MCA/MCA 741
4	THE WALLING STONES	ECA/PEA 713
5	THE INNOCENTS	MCA/STAN 553
6	GOOD DEEDS AND DIRTY BAGS	EMI/ET 208
7	TECHNIQUE	Fennell/FAC 275
8	101	MCA/STAN 553
9	BLACK SWAN	Island/ILP 275
10	STRANGE KIND OF LOVE	Fennell/PL 17
11	GREEN	Warner Bros/WB 34
12	SHOOTING RUBBERBANDS AT THE MOON	Geffen/WG 118
13	SHORT SHARP SHOCKED	Cooking Vinyl/CVK 17
14	THE TRINITY SESSION	Parlophone/PL 104
15	DRESS FOR EXCESS	Cooking Vinyl/CVK 18
16	SLURFER ROSE	A&D/CAD 83
17	THE MAN CLAPPING	Regency/Trax/RT 18
18	POP SAID	CBS/38 91
19	HOUSE OF LOVE	Crescent/CRE 34
20	THUNDER AND CONSOLATION	EMI/EM 353

Compiled by Music Week from Gallup Data



<b>15</b>	<b>PAST PRESENT</b> CD Glenwood	RCA R 74201
<b>16</b>	<b>SONIC TEMPLE</b> ● CD 11 C4H	Bigtop Records BGCAR 88
<b>17</b>	<b>GIpsy KINGS</b> CD 16 Gipsy Kings	Label: STAR 2155
<b>18</b>	<b>SOUTHSIDE</b> ● CD 18 Texas	Mercy Phonogram B312111
<b>19</b>	<b>DOUBTLE</b> CD 8 Flowers	440 CAD 965
<b>20</b>	<b>BAD *****</b> CD 21 Michael Jackson	EGE-60296-1
<b>21</b>	<b>SINGULAR ADVENTURES OF THE STYLE</b> ● CD 19 Syle Council	Poljor RCD11
<b>22</b>	<b>MYSTERY GIRL</b> ● CD 17 Roy Orbison	Virgin V 2376
<b>23</b>	<b>KYLIE *****</b> CD 23 Kylie Minogue	PHL 141 3
<b>24</b>	<b>BORN THIS WAY!</b> CD 24 Cookie Crew	London E2B1341
<b>25</b>	<b>THE INNOCENTS **</b> CD 20 Essence	New STUMM 55
<b>26</b>	<b>ANCIENT HEART</b> ● CD 23 Tomita Harmon	WEA WJ 210
<b>27</b>	<b>WHAT'S THAT NOISE</b> CD 20 Cochise	Award Of Our Time CCUT11
<b>28</b>	<b>RATTLE AND HUM ***</b> CD 28 U2	Island 127
<b>29</b>	<b>WANTED</b> ● CD 44 Teaze	Big LAR 14212/1
<b>30</b>	<b>ROACHFORD</b> ● CD 26 Roachford	CS 6648/01
<b>31</b>	<b>THE TRAVELING WILBURYS *</b> CD 30 The Traveling Wilburys	Wilbury/Mercury Inc. WJ 234
<b>32</b>	<b>3 FEET HIGH AND RISING</b> CD 23 Dixie 69 Soul	Big LAR 0150/1
<b>33</b>	<b>OPEN UP AND SAY ... AHH!</b> CD 20 Posidon	Capitol EST 20269
<b>34</b>	<b>MONEY FOR NOTHING *****</b> CD 40 Dire Straits	Vertigo/Phonogram VERN 14

<b>1</b>	<b>NOW 14!</b> ** CD Veronica	EMI NOW14
<b>2</b>	<b>DEEP HEAT - THE SECOND BURN</b> CD 3 Veronica	Label: STAR 2336
<b>3</b>	<b>DIRTY DANCING (OST) **</b> CD 4 Veronica	RCA B1 B648
<b>4</b>	<b>CHEEK TO CHEEK</b> ● CD 2 Veronica	CS1 M02D-6
<b>5</b>	<b>THE SINGER AND THE SONG</b> CD 5 Veronica	59ths 5MR 975
<b>6</b>	<b>BUSTER (OST) **</b> CD 7 Veronica	Virgin V 2544
<b>7</b>	<b>UNFORGETTABLE 2</b> ● CD 6 Veronica	EMI ENT 146
<b>8</b>	<b>THE PREMIERE COLLECTION ***</b> CD 8 Veronica	Rank! London/Poljor A/M/T/V 1
<b>9</b>	<b>DEEP HEAT</b> ● CD 9 Veronica	Label: STAR 2336
<b>10</b>	<b>THE BLUES BROTHERS (OST)</b> CD 11 Veronica	Atlantic 5 30715
<b>11</b>	<b>THE MARQUEE - 30 LEGENDARY YEARS</b> ● CD 10 Veronica	Poljor MCD 11
<b>12</b>	<b>THE GREATEST LOVE **</b> CD 16 Veronica	Label: STAR 2336
<b>13</b>	<b>AND ALL BECAUSE THE LADY LOVES</b> ... ● CD 14 Veronica	Down 100 6
<b>14</b>	<b>THE GREATEST LOVE 2</b> ● CD 12 Veronica	Label: STAR 2332
<b>15</b>	<b>COCKTAIL (OST) ●</b> CD 19 Veronica	EGE-HS 17154
<b>16</b>	<b>MORE DIRTY DANCING (OST) *</b> CD 18 Veronica	RCA B1 B655
<b>17</b>	<b>HIP HOUSE</b> CD 17 Veronica	59ths 5MR 974
<b>18</b>	<b>TOP GUN (OST) *</b> CD 20 Veronica	CS1 7026
<b>19</b>	<b>THE SONGS OF BOB DYLAN</b> CD 13 Veronica	3mer 5703 20
<b>20</b>	<b>THE CLASSIC EXPERIENCE</b> ● CD Veronica	EMI ENT 146

# TOP • 20 • COMPILATIONS

<b>54</b>	<b>Barbone/Dickson</b>	Label: STAR 2349
<b>55</b>	<b>G N' R LIES ...</b> ● CD 58 Guns 'N' Roses	Coffin WX 218
<b>56</b>	<b>GOOD DEEDS AND DIRTY RAGS</b> CD 41 Gladys/McKenzie	Capitol EST 2899
<b>57</b>	<b>GET EVEN *</b> CD 45 Brother Beyond	Poljor/FCS 3127
<b>58</b>	<b>INTROSPECTIVE **</b> CD 74 Fet Shop Boys	Poljor/FCS 3125
<b>59</b>	<b>NEW LIGHT THROUGH OLD WINDOWS **</b> CD 46 Chris Rea	WEA WX 208
<b>60</b>	<b>TECHNIQUE</b> ● CD 49 New Order	Factory FACT 215
<b>61</b>	<b>CONSCIENCE *</b> CD 50 Womack & Womack	4th & Broadway RB 519
<b>62</b>	<b>101</b> CD 55 Depeche Mode	Label: STUMM 101
<b>63</b>	<b>THE BIG AREA</b> CD 47 Thin Lizzy	London E2B 1221
<b>64</b>	<b>WHITNEY *****</b> CD 71 Whitney Houston	Arista 208 141
<b>65</b>	<b>SPIKE</b> ● CD 57 Erics Conflict	Warner Bros WY 238
<b>66</b>	<b>THE ULTIMATE COLLECTION **</b> CD 61 Byron Ferry/Keoxy Music	EG/Virgin EGY 2
<b>67</b>	<b>HEARSAY ***</b> CD 62 Alexander O'Neal	Tea 459786 1
<b>68</b>	<b>FOUNDATION</b> CD 60 Ten City	Arista WY 249
<b>69</b>	<b>RAW</b> CD 63 Alyson Williams	DJL JAW/CS 452921
<b>70</b>	<b>THE FIRST OF A MILLION KISSES *</b> CD 70 Fatigue/Amorcion	RCA R 71186
<b>71</b>	<b>FLYING COLOURS *</b> CD 71 Chris de Burgh	A&M A&M 3252
<b>72</b>	<b>EVENING FALLS</b> CD 72 Richard Honey & Friends	Label: STAR 2350
<b>73</b>	<b>SEE THE LIGHT</b> CD 68 Jeff Healey Band	Arista 20441
<b>74</b>	<b>NEW YORK</b> ● CD 64 Lou Reed	5th WEA WX 246
<b>75</b>	<b>THE CIRCUS *</b> CD 66 Essence	New STUMM 25

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# DISTRIBUTION TOP INDIE TOP 40 SINGLES

# A & P INDIES

# ASKING

1	2	WHO'S IN THE HOUSE	Black Youth	Rhythm King 42723 (1)	UK/PT
2	3	ME MYSELF AND I	Chis Red	Big Top 16427 (1)	UK/PT
3	4	WHERE HAS ALL THE LOVE GONE	Big Top 16427 (1)	UK/PT	UK/PT
4	5	PEOPLE HOLD ON	Black Youth	Rhythm King 42723 (1)	UK/PT
5	6	TOO MANY BROKEN HEARTS	Black Youth	Rhythm King 42723 (1)	UK/PT
6	4	I HAVEN'T STOPPED DANCING YET	Black Youth	Rhythm King 42723 (1)	UK/PT
7	8	COY AND PAIN	Black Youth	Rhythm King 42723 (1)	UK/PT
8	2	SLAM	Supernova SUPER (1)	UK/AT	UK/AT
9	7	WOODOO RAY (EP)	Black Youth	Rhythm King 42723 (1)	UK/PT
10	6	ON THE INSIDE	Black Youth	Rhythm King 42723 (1)	UK/PT
11	NEW	ROCKIN' ON THE GO GO SCENE	Black Youth	Rhythm King 42723 (1)	UK/PT
12	9	10 RATHER JACK	Black Youth	Rhythm King 42723 (1)	UK/PT
13	10	ROUND AND ROUND	Black Youth	Rhythm King 42723 (1)	UK/PT
14	11	THIS IS SKA	Black Youth	Rhythm King 42723 (1)	UK/PT
15	12	COCON	Black Youth	Rhythm King 42723 (1)	UK/PT
16	11	HEY MUSIC LOVER	Black Youth	Rhythm King 42723 (1)	UK/PT
17	13	15 MONKEYS GONE TO HEAVEN	Black Youth	Rhythm King 42723 (1)	UK/PT
18	14	SKY HIGH	Black Youth	Rhythm King 42723 (1)	UK/PT
19	39	HAIRSTYLE OF THE DEVIL	Black Youth	Rhythm King 42723 (1)	UK/PT
20	18	BIRDLAND E.P.	Black Youth	Rhythm King 42723 (1)	UK/PT
21	17	THE REAL LIFE	Black Youth	Rhythm King 42723 (1)	UK/PT
22	25	2 WHY DID I ALWAYS GET IT WRONG?	Black Youth	Rhythm King 42723 (1)	UK/PT
23	24	2 MY SHOES KEEP WALKING BACK...	Black Youth	Rhythm King 42723 (1)	UK/PT
24	19	EVERYTHING COUNTS (EP)	Black Youth	Rhythm King 42723 (1)	UK/PT
25	20	CRACKERS INTERNATIONAL LIVE	Black Youth	Rhythm King 42723 (1)	UK/PT
26	20	8 TO YOU GET FUNKY	Black Youth	Rhythm King 42723 (1)	UK/PT
27	26	15 ESPECIALLY FOR YOU	Black Youth	Rhythm King 42723 (1)	UK/PT
28	29	3 WHITE KNUCKLE	Black Youth	Rhythm King 42723 (1)	UK/PT
29	27	8 A LA VIE, A L'AMOUR	Black Youth	Rhythm King 42723 (1)	UK/PT
30	23	3 SWEET JANE	Black Youth	Rhythm King 42723 (1)	UK/PT
31	NEW	MADE OF STONE	Black Youth	Rhythm King 42723 (1)	UK/PT
32	13	5 FINE TIME	Black Youth	Rhythm King 42723 (1)	UK/PT
33	22	8 JUST A LITTLE MORE	Black Youth	Rhythm King 42723 (1)	UK/PT
34	32	7 REACHIN'	Black Youth	Rhythm King 42723 (1)	UK/PT
35	30	12 CAN'T BE SURE	Black Youth	Rhythm King 42723 (1)	UK/PT
36	34	4 TRAIN SURFING	Black Youth	Rhythm King 42723 (1)	UK/PT
37	31	7 BLACK IS BLACK	Black Youth	Rhythm King 42723 (1)	UK/PT
38	36	3 THE WALK	Black Youth	Rhythm King 42723 (1)	UK/PT
39	33	2 BARY HEART DIET	Black Youth	Rhythm King 42723 (1)	UK/PT
40	40	2 TOWN AND COUNTRY RUES	Black Youth	Rhythm King 42723 (1)	UK/PT

**by Dave Henderson**  
**WORKS OF STRANGE** things happening in the independent world this week. It's another splintering and signing period, probably signaled by the start of the new financial year or more than likely due to someone's bio-rhythms being in the right mood. Yesterday I saw one of **The Wood Children** on the tube and he revealed that they'd signed a deal with Demon to license their new EP which will be followed by an album for the label. That was on the way to Radio GLR, where I reviewed the latest dance singles in a kind of cut price Round Table situation. My accomplice was the effervescent Danger Girl who works for **Cold Cut** — which brings me neatly to Cold Cut's album, **Who's That Nois** which is really rather superb. The CD version, as its rich music types demand, has extra tracks and the cover, with a drawing by the similarly super duper Mark Beyer — a NY illustrator. See, and you through the **Musik Week** Tracking desk was just here to prop up the filing cabinet. Name dropping no problem. Oh yes, and by the way, the best single on the GLR Fantastic Round Table-like Singles Show was an independent one: **Richie Rich's** new single on Gee Street. Something About Go Go, is just brilliant and that's through the Cartel, would you believe?

OVER AT New Rose, there's three quite unique and quite different releases (all through Phenacore, unless I'm mistaken). **Blake Axlton** is a name to conjour with and he's worked with **Phil Spector** in the past. His first solo album is an interesting mix of styles and it's called **Cool On My Skin** and it's out on vinyl and CD. The **Plimosa's**, who spawned Peter Case who has a new album on Geffen this week — have their past plundered with a live album. **One Night In America**, on New Rose's Fun Club branch in vinyl. **R Steve Moore**, as ever it's full of hearty melodic fodder.

OF COURSE, there's the usual batch of small scale releases other some of them are more than worth your time. If only these smaller chops could offer some kind of promotion for their discs, then they might just get the credit they deserve. Those Disposable Things is one such record. On the Naked label through Fast Forward and the Cartel, it's an arresting piece that's already had its video banned. Recommendation enough, eh? which it's their second release and it comes in at a lengthy one minute and 50 seconds. It has some quirkiness too (always an important commodity when it comes to small single type things). **Larry Ann The Actors** are another case in point, their **Crashing The Gate** single on Plastic Head is a good song with a strong vocal, but it needs support. That's via Backs and the Cartel, while **The Driscoll's** Beatles-esque pop on their six-track album **Doctor**

Good and His Incredible Life Saving Soap or Tealime is crying out for a loudhailer to hail it.

**MCCARTHY** HAVE a new single on the Midnight label. In fact it's an EP called **McCarthy At War**, a four tracker with **Boy Meets Girl** So What as the lead track, removed from their album **Keep An Open Mind**. Or Else, it's through Rough Trade and the Cartel. The **One Little Indian** label, through Nine Mile and the Cartel has a new single from South London's **The Kitchens Of Distinction**. It's a four track 12-inch EP called **The Third Time We Opened The Capsule** and it'll be a nice trailer for their debut album, **Love Is Hell**, set for release at the end of May.

**RED HARVEST** release their first album, **Strange**, on the Aftermath label after several single releases and a live reputation developed through a few years of shows. Available through Backs and the Cartel, the album has production credits for both **The Shallows** and **The Farm** and also ex-Zodiacs' front person **Pete Shelley**. The Foresight pressing plant in Liverpool has set up its own label and their first release will be a single from **Angels In Apple** and their second 12-inch, **Drive Me To The Centre Of Maximum Pleasure**, on the Suspended Jig label through Backs and the Cartel.

THE WILDS of Tooting is where **The Pleasure Thieves** have formed in '87, they release their first single this week on the Minto label and it's called **Chasing The Runaway** (available from KIA, 40 Hindmars Road, London SE22). Bizarre independence continues with a new album on **Edward Barton's** Wooden label. Yes, the man who screamed **And My Mini on The Tube** is back, but this time he's assembled a bundle of tacky luminaries to cover his repertoire on an album called **Edward Not Edward**, available through Nine Mile and the Cartel. The legion of the damned who do participate include **The Inspiral Carpenters**, **Coughlin**, **Dub Sax**, half of **Stump**, **Louis Philippe**, **A Guy Called Gerald**, **SOB** Steve and more.

THE WOLFGANG Press, who are currently on tour with the Pixies, release a new 12-inch and CD single on 4AD. Titled **Runtime**, it includes three tracks on the 12-inch and four on the CD. Also from 4AD, there's a 12-inch from **Ultra Vivid Scene**, which features a remix of the album track **Meray Seal** plus a cover version of **Buffy St. Marie's** **Codine**. Both 4AD releases are available through Rough Trade and the Cartel. **The Bomb Party** return with a new album on the German Normal label, available in the UK through the Cartel, and that's called **Fish**. It's complete with a gatefold sleeve and a song called **Shakespeare**.

**MARY MY Hope** allegedly 'chill out' on Hendrix and Hieronimus Bosch'. The result of this American-based activity is a single, **It's About Time**, on the Silversun label through Jones. It will be followed by an album, **Museo**. Another American, **Nina Simone** will be touring the UK during May and she has a single, **It's Cold Here**, on the Silversun label through Jones. It will be followed by an album, **Nino's Back**, which is set for July release. Brits in the US recently included **Graham Parker** who recorded one of his solo live sets for release on Demon under the title **Live Alone In America**.

PACIFIC DISTRIBUTION are handing a new dance label called **Submission** and the first couple of releases are ready to roll this week. **Disconnection** brings you the sound of Manchester's dancefloor with several versions of **Love Rush** and **Cut The B** ring us **Crackdown**. Meanwhile, in Europe, **Rudolf Hocke** has been locked in a black room for a year and a half. On leaving the room, after reading numerous tomes of heavy literature and getting into hallucinations, he tried to commit suicide but then opted to record an album. **God Is Dead** Spelled Backwards is a mind numbing platter on Integrity through APT, hear it at your peril, Beryl!

THE SKA movement continues with Dutch band **Mr Review** releasing an album called **Walkin' Down Brentford Road** on Unisound, through Nine Mile and the Cartel. At Backs, the psychedelic garage spurge of Sweden's **The Creeps** is discovered again with their second album, **Now Dig This**, on Re-Elect The President. The **Warzone** label has a double featuring various luminaries called **Worzonead**, with tracks from **Boris Front**, **Outskirts Of Infinity**, **Brandies Five**, **Psycho's** album and more. **The Telescopes**, from sunny Burton-on-Trent, have their second vinyl package, a four track 12-inch on Cheese called **Seventh Disaster**. **Little Red Schoolhouse** return with an album called **Greeny on Public Domain** and American grunge specialists, **Scab Cadillac** release tagged **And Numbered on Rave**.



THE WOLFGANG Press: Runtime

# TOP 20 ALBUMS

1	NEW	DOOLITTLE	4AD CAP (1)	UK/PT
2	NEW	WHAT'S THAT NOISE?	A&D CAP (1)	UK/PT
3	1	3 FEET HIGH AND RISING	Ahead Of Our Time CD (1)	UK/PT
4	52	THE INNOCENTS	Meray STUM (1)	UK/PT
5	2	ORIGINAL SOUNDTRACK	Rhythm King 42723 (1)	UK/PT
6	3	12 TECHNIQUE	Factory 42923 (1)	UK/PT
7	8	4 KYLE	Meray STUM (1)	UK/PT
8	5	11 DUBNOISE	Meray STUM (1)	UK/PT
9	8	22 WANTED	Big Top 16427 (1)	UK/PT
10	8	16 THE CIRCUS	Meray STUM (1)	UK/PT
11	6	2 STOP THE WORLD	Supernova SUPER (1)	UK/AT
12	10	5 THE TRINITY SESSION	Cooking Vinyl CO (1)	UK/PT
13	15	72 WUNDERLAND	Cooking Vinyl CO (1)	UK/PT
14	3	4 SURFER ROSA	4AD CAP (1)	UK/PT
15	16	3 TEXAS CAMPFIRE TAPES	Cooking Vinyl CO (1)	UK/PT
16	NEW	16 RIDE	Cooking Vinyl CO (1)	UK/PT
17	NEW	17 THE RESOLUTE ONE	Cooking Vinyl CO (1)	UK/PT
18	12	5 ONE MAN CLAPPING	Shirley Bus 36 (1)	UK/PT
19	11	7 SUBSTANCE	One Man ONE (1)	UK/PT
20	NEW	16 HEADACHE RHETORIC	Factory 42923 (1)	UK/PT

Compiled by Music Week from Gallup Data



# Barry Manilow



## Songs To Make The Whole World Sing

*FACT* - After five years absence Barry Manilow returned to the top 40 with a new single taken from his forthcoming album.

*FACT* - Over the years Barry Manilow has sold in excess of fifty million albums.

*FACT* - Including 'Please Don't Be Scared', 'The One That Got Away' and 'Keep Each Other Warm', it's his strongest collection of songs EVER.

Statistics that will be enhanced with the release of BARRY MANILOW on Monday, May 8th.

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LP: 209 927

MC: 409 927

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16 TRACK

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DEACON BLUE CBS (Album) "When the World Knew your Name" No. 1 and  
Platinum April '89

HUE & CRY-CRICA (Album) "Revrite" No. 10 Feb '89 Goes Diamond  
THE SILENCERS/ICE A (Album) "Bliss for Buddha" January '89

THE HIGHLANDERS' VIRGIN (Album) "A Perfect Crime" May '88 Release  
SCOTTISH BALLET ORCHESTRA (Album) "Error Don" Scotland, May '88 Release

DEACON BLUE CBS 12" "Tropic Song the Blues" May '88 Release  
HUE & CRY-CRICA "Soldier & Abandoned" Goes Silver

SCOTTISH TELEVISION (TV Soundtrack) "Women & Lions" Series  
THE PAINTED WOODS (A Single) Summer '89 Release

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# Dis-verse releases

by Barry Lazell  
RHYMEN/REASON Records, based in north-west London, approaches its first anniversary in a few weeks time with the release of what could well be its best-seller to date in the form of the Jerk, a ska-styled revival of the oldie by Patato Five.

The label debuted last June with the London Rhythme Syndicate's *Hard To Be Core*, and quickly moved into the dance mainstream with a revival of the fatback band's *Do The Bus Stop* by N93, which received heavy TV exposure on Pete Waterman's *Hil Man And Her show*.

Recent releases have, says the label's Jonette Garthwaite, "continued Rhythme/Reason's commitment to British hip-hop — although all the acts concerned so far are North London-based, we have no prejudice against the rest of the country".

The two acts in question are 2 The Top, a black/white duo who debuted with *The Rhythm I Give 'Em* and scored healthy media coverage, and hardcore female rapper Private Slim, whose *Mo Rock And Freshki*, and the 8-side *In Full Gear* by female hip-hop producer Her EQ.

Another new phase in the company's activities came recently with its licensing deals — one each way. Heather Axtun's *Body Attitude* was licensed to Polydora's Urban label in February, and has subsequently made its mark on the dance charts. Since then, the label has brought in its first licensed track from overseas, in the somewhat unusual shape of *Guitarra by Raul*, previously only available as a track on a much-sought Spanish compilation LP. It is a strong dancefloor item which highlights a Spanish guitar.

The new release by Patato Five, due soon, will be supported by a UK and European tour by the band, and also a video. "We expect this to do very well in the light of the anticipated ska revival, and more importantly because the Patato Five are a hard-working unit who have been steadily increasing their fan base throughout Europe over the last two years," says Garthwaite.



FREDDY BASTONE: hip to stadium rock

## One on One

by Andy Beevers  
FREDDY BASTONE has achieved the impossible: he has got the UK's hippest clubbers to dance to the sound of stadium rockers.

Under the alias The Corporation Of One he has put together a track called *The Real Life* which craftily combines an electro beat with the tune from *Simple Minds'* *Theme From Great Cities* as well as samples from *Bohemian Rhapsody* by Queen.

DJs in the north of England picked up on the track when it was first released last year, and it eventually filtered into London clubs a few months ago.

New Desire Records has given the track a UK release and has lined up a Corporation Of One album.

When Bastone explains his background, it becomes clear how he came up with such an unexpected and original hybrid. He started off playing Aerosmith and Led Zeppelin covers in a high school rock band.

"Queen were my favourite band when I grew up and they still are," he explains. But living in the South Bronx meant he was exposed to other musical styles as well, and he started spinning disco records at local parties. It was not long before he was DJ-ing at Hurrahs in Manhattan where he played "alternative European stuff".

In the early Eighties he was behind the decks at the Dantereria which, along with the Paradise Garage, was one of the most influential New York clubs at that time. "I mixed up everything from classic disco through to rap, freestyle, and alternative tracks," he says, pointing out that "Themes From Great

Cities was a massive record at the Dantereria". He went on to DJ at other clubs, including The Palladium, The World and Mars and will soon be mixing at New York's latest club, Chaos.

Alongside all the DJ-ing he found time to do A&R work for Profile and Epic and also set up his own label, Metropolis. In addition, he began doing remixes for the Hot 97 radio station and subsequently for record companies.

His remix discography is extensive and eclectic, embracing tracks by The Temptations, Boy George, Duranduran, Jaiy Idol, Rod Stewart, Judas Priest, Samantha Fox, Full House and Jim Sili.

"I've learnt a lot from remixing, but now I'm being more selective in what I mix and I'm concentrating on writing and producing my own material," says Bastone.

His forthcoming Corporation Of One debut LP further reflects his broad musical tastes. Entitled *Black Like Me* (taken from a Sixties book by J Griffiths), it features rap, freestyle and garage sounds and has plenty of European influences. The opening track, *Vanessa Del Rio*, sounds like Kraftwerk's discovering sex, and has a bit of Tears For Fears thrown in for good measure.

Continuing the European theme is Bastone's updating of *Bedstiller* by Soft Cell. The LP's three rap tracks range from the good (*City Under Siege*) via the average (*Concrete Jungle*) to the poor (*Guns Of The Boogie Down*). The New Jersey influence is strongest on *Don't Give Up On A Dream* and is also felt on *So Where Are You?*

Describing the LP, Bastone says: "I wanted to create heavy sounds: this is to the Eighties what Pink Floyd were to the Seventies."

Come on Freddie — it is not that bad!

AS THE legendary Ben E. King might have asked, "What is soul?" It beats me! (that is a joke for regular readers!)

New imports were thin on the ground of press time last week but from previous weeks come — to clarify confusion — the Todd Terry co-produced (and self-sampling) hip house M.C. SERGIO In The Name Of Love (idlers WAR-039), shaping up as a hot one; strong if derivative lugubriously tinged soulful RUSSELL PATTERSON The Time Is Right (Jump Street JS-1 023), surprisingly not quite twingebeat; originally smoothly flowing but now much enriched ROBERTA CLARK Uh-Luh Ooh-Ooh Look Out (Herci C) Comel) Atlantic O-8453; very jerky impulse by Arthur Baker and much more exciting shuffly percussive 8-side added by Steve "Silk" Hurley; catchy derivative A Guy Called Gerald meets Domonitrix on an acid trip-like WOODOO DOLL women Beat Their Men (Breaking News Records BR8-200); Nile Rodgers produced ultra sultry jolting swingbeat DIANA ROSS Rotten Overtime (Motown MCT-6439), apparently due here imminently; quite slick R&B rapped jolgy jittery swingbeat LA & Babyface If It Ain't Your Love (Warner Bros/Upfront Records O-21158); excellently cleverly worked downtempo juvenile delinquency morality rap BLOK KICK Children's Story (Def Jam 44-68223); crawling mellow soul ballad MILES JAY Objective Island O-94569; well sung but unexceptional jolting soul EUGENE WILDE Can't Stop (This Feet) Megacolic Sound MCA-23939).

Import albums include the Teddy Riley & Gano Griffin produced (but not all swingbeat) DEJA Made To Be Together (Virgin 91060), due here on May 15 to 10 Records DIX 83), in which Curtis Jones is now together with Myshi Day following the departure of Shirlana Young from the duo who used to be Auru, midtempo and slow soul THE CONTROLLESSES Just In Time (Capitol C-9110); ex-Hyemuxx singer's solo debut (with several guest rappers) and many styles spanning JOYCE TENDRILLA I BEY Maximum Thrust (Motown MOT-8277). For the hottest UK single has to be the GJ Mad Ant & Dese Durrill of M.A.R.I.S. (remixed go

go-hip hop-swingbeat combining ALTON WILLIAMS featuring NICKI-B My Love So Row (Def Jam 654898 6), while others creating a specialist scene buzz include **The 45 King** The 902 Number Nine (Rogue record) **NOMAD** featuring **Daddy Harvey** the Raggamuffin Number (RUMAT 7); hi-hat hustled mumble mule group sung deets house **TOTAL SCIENCE** Just A Little Bit (Jump & Pumpin' 12 TOT 1); **Donnie Johnson** wailed classic **Louisa Endsle** style slow trapezoid street soul **FIFTH OF HEAVEN** just A Little More (MaxOut Records 12F0H 1); via PR), breathily tender slow swingbeat white-bred soul **DINO** 247 (Fourth & Broadway 12BR 9128); **Shady Lewis** sung (and initially Cockney) accented despite being billed as an "NYC" vocal? Richy produced Latin house freestyle **ARTHUR BAKER** and the backbeat introfied It's Your Time (Breakout LUS-54); thriller-esque waretwo clutched but then funky backed fierce Raggamuffin rap **SILVER BULLET** Bring Forward The Guillotine (Tom Tom TTT 108, via Savage Records). More pop-oriented news include the air creating **Phyllis Nelson** reviving slinky **TOM JONES** Where Closer Live JIVE 203), cheerfully cutting lightweight **BOHNNY SUMNER** (Don't Worry Girl Hat (WEA 127577)); **Freddy Bastone** created not surprisingly swingbeat/jittery rolling **THE JACKSONS** Arabian (Thal Compos 2 U) (Epic 654808 8); dull though possibly haunting sombre rapped and sung soul **MENEH CERRO** Marché (Barco Records YRT 30); remade **Brasica** medley album mediating **THE SMALLTOWN BOYS** Beatchi Mia (AJK Music ENC 6406, via Ktel); **Andre Yancow** produced the **Jody Watley** co-penned, but **Phil Harding** & **Ian Carnow** remixed, repetitive single breezily lunging **JERAMIE STEWART** It's Really Love! (10 Records TEN X 266); swingbeat/hip luddery jolting patterning **BERNARDINE** All My Love (Epic HRT 1); rather over-judgerily remixed repetitive jolting **THE VANDERBOSSES** Come Back (Epic LUTH 110), remixed **LA & Babyface** created **ANGELU** trotting **CHRIS ANDERSON** Knocked Out (Siren SRN1 92); dull jolting **Paulie Abdul**-style **CHERELLE** Affair (Tabz 654673 8); electronic/contending lightweight **Human League** remaking **MANDY** Don't You Want Me Baby (PWL Records PWL37).

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# TOP DANCE SINGLES

6 MAY 1989

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

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	3	WHO'S IN THE HOUSE	2	1	11
2	3	Beemasters with Merin	1	1	11
3	1	AIN'T NOBODY BETTER	1	1	11
4	1	Inner City	10	1	11
5	1	AMERICANOS	1	1	11
6	5	Holly Johnson	1	1	11
7	5	GO TO KEEP ON	1	1	11
8	5	Cookie Crew	1	1	11
9	5	KEEP ON MOVIN'	1	1	11
10	5	Soul II Soul/C. Wheeler	10	1	11
11	5	ME MYSELF AND I	1	1	11
12	5	De La Soul	1	1	11
13	5	REQUIEM	1	1	11
14	5	London Boys	1	1	11
15	3	MISS YOU LIKE CRAZY	1	1	11
16	3	Natale Cole	1	1	11
17	3	WHERE HAS ALL THE LOVE GONE	1	1	11
18	3	Yazz	1	1	11
19	3	ELECTRIC YOUTH	1	1	11
20	3	Debbi Gibson	1	1	11
21	11	HAND ON YOUR HEART	1	1	11
22	11	Kylie Minogue	1	1	11
23	11	REAL LOVE	1	1	11
24	11	Jody Watley	1	1	11
25	11	MUSICAL FREEDOM	1	1	11
26	11	Paul Simpson feat Abero	1	1	11
27	11	STRAIGHT UP	1	1	11
28	11	Paulo Abdul	1	1	11
29	11	MAKE MY BODY ROCK (FEEL IT)	1	1	11
30	11	Jamanda	1	1	11
31	11	I'M EVERY WOMAN (REMIX)	1	1	11
32	11	Chaka Khan	1	1	11
33	11	PEOPLE HOLD ON	1	1	11
34	11	Coldcut/Lisa Stansfield	1	1	11
35	11	VOODOO RAY (EP)	1	1	11
36	11	A Guy Called Gerald	1	1	11
37	11	I BEG YOUR PARDON	1	1	11
38	11	Kan Kan	1	1	11
39	11	THAT'S HOW I'M LIVING	1	1	11
40	11	Tan Scott	1	1	11

21	3	HEAVEN HELP ME	1	1	11
22	3	JOY AND PAIN	1	1	11
23	3	BRING ME EDELWEISS	1	1	11
24	3	SLAM	1	1	11
25	3	THIS IS YOUR LIFE	1	1	11
26	3	COME BACK	1	1	11
27	3	THIS TIME I KNOW IT'S FOR REAL	1	1	11
28	3	BEAUTY'S ONLY SKIN DEEP	1	1	11
29	3	DON'T BE CRUEL	1	1	11

30	4	ROCKIN' ON THE GO-GO SCENE	1	1	11
31	4	AFFAIR	1	1	11
32	4	HELYM HALIB (ACIDIC ACID)	1	1	11
33	4	DEVOTION	1	1	11
34	4	SLEEP TALK	1	1	11
35	4	ALL MY LOVE	1	1	11
36	4	PLANET E	1	1	11
37	4	GOOD TIMES	1	1	11
38	4	I HAVEN'T STOPPED DANCING YET	1	1	11
39	4	LOLLY LOLLY	1	1	11
40	4	CRUCIAL	1	1	11
41	4	ONE MAN	1	1	11
42	4	I'M THE ONE	1	1	11
43	4	ROCK TO THE BEAT	1	1	11
44	4	RING MY BELL	1	1	11
45	4	MY LOVE IS SO RAW	1	1	11
46	4	THIS IS SKA	1	1	11
47	4	THE KING IS HERE/THE 300 N.	1	1	11
48	4	GET HIP TO THIS!	1	1	11
49	4	SHELLEY	1	1	11
50	4	BUN AND CHEESE	1	1	11

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### REGGAE DISCO CHART

1	BUN AND CHEESE	Champion
2	TWO TIMING LOVE	Inner City
3	FATAL ATTRACTION	Tommy Boy
4	I WANNA BE LOVED BY YOU	Philly Love
5	MAKE UP YOUR MIND	Top Notch
6	TELL ME WHY	Unltd
7	WHAT ABOUT ME	Cherry Red
8	WE AIN'T GETTING ALONG	Indragone
9	SWEET AND NICE	Cherry Red
10	COME TO RULZ	St. Cecilia
11	WHY DO FOOLS FALL IN LOVE	Funkadelic
12	WHAT ABOUT ME	Cherry Red
13	WE AIN'T GETTING ALONG	Indragone
14	TELL ME WHY	Unltd
15	WHAT ABOUT ME	Cherry Red
16	LOOKING OVER	Inner City
17	LOOKING FOR LOVE	Inner City
18	YOU'LL NEVER GET TO HEAVEN	Inner City
19	WHO SHE LOVES	Inner City
20	FOLLOW ME	Inner City

## TOP 10 ALBUMS

1	3	CLUB CLASSICS VOL ONE	10	1	11
2	1	DON'T BE CRUEL	1	1	11
3	1	DEEP HEAT - THE SECOND BURN	1	1	11
4	1	3 FEET HIGH AND RISING	1	1	11
5	1	FOREVER YOUR GIRL	1	1	11
6	1	WHAT'S THAT NOISE?	1	1	11
7	1	RAW	1	1	11
8	1	BORN THIS WAY!	1	1	11
9	1	STOP THE WORLD	1	1	11
10	1	FOUNDATION	1	1	11

## TOP 10 BUBBLERS

1	24/7	WORKIN' OVERTIME	1	1	11
2	1	HARDCORE HIP HOUSE	1	1	11
3	1	DON'T SCANDALIZE MINE	1	1	11
4	1	BLACK STEEL IN THE HOUR OF	1	1	11
5	1	I WANT YOU/SHE SAY KUFF	1	1	11
6	1	THERE AIN'T ENOUGH LOVE	1	1	11
7	1	LET'S DANCE	1	1	11
8	1	TO THE MAX/IT'S MY TURN	1	1	11
9	1	REAL LOVE	1	1	11

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# 'We try to swing — the Bear necessities'



MILES DAVIS appears at this year's Birmingham International Jazz Festival, another Big Bear branch

## Champions of jazz, country and R&B, Big Bear Records is expanding. Adam Blake bears all

**J**IM SIMPSON'S Birmingham-based Big Bear Records is taking a big step forward. Having just signed a new national distribution deal with Conifer, Simpson is brimming with confidence and enthusiasm for the future.

Bigger pressings, more releases and comprehensive coverage in shops throughout the UK — it's all happening. In January and February sales were already three-and-a-half times what they were on average for last year, and, in addition, Big Bear has signed a deal with Carosello Records in Italy which will dramatically increase sales on the continent. Up to this

maybe that's why we're good at organising ourselves'.

Simpson was a trumpeter on the road for 12 years before he started Big Bear. He had a hit record on Parlophone with a band called The Locomotive but: "We couldn't find a good manager, so I left to manage the band. Not being on the road I had time on my hands so I opened a blues club in Birmingham and stole across a couple of Midlands blues bands — one of whom became Black Sabbath. We got them together, found them a drummer... Eventually Sabbath left me, we had an acrimonious court case which was settled in the early Seventies. We had the last payment in July 1988. Ah, there's no business in show business, I can tell you!"

The first Big Bear release was in November 1968 and was distributed by Island. Since then it has built up a catalogue of around 75-80 albums, mostly by US jazz, blues and R&B artists, many of which have yet to be re-released. Simpson records on the run, spending a lot of time in America tracking down old heroes, recording them and, if possible, bringing them back to Birmingham to gig and record in Britain. A tireless worker, he and his staff are fuelled entirely on enthusiasm for the music. "You wouldn't do this for a living," he says, "it's far better than work."

The British Jazz Awards, this year sponsored by Tennents, have had sour grapes reactionary accusations levelled at them, featuring as they do, such venerable luminaries as Humphrey Lyttelton. But Simpson is unmoved: "We have no pre-occupation with the new. Our pre-occupation is with the excellent. We're not trendy, we don't have categories such as *Wax's* Best Haricot or Best Shirt. I believe that jazz is an area where musicians continue to improve until their physique fails them."

Certainly the system by which musicians are nominated leaves no room for partiality, involving the country's finest jazz writers and critics as well as some 10,000 jazz fans, of whom just 7,500 are polled through the mailing list of the *Jazz Rag* Mag, one of the two magazines that the Big Bear organisation produces. Again, publishing magazines and a newspaper *The Ivy Bush Telegraph*, which Simpson claims is the smallest local

newspaper in the world — is something Simpson does merely because he likes it. *Jazz Rag Mag* is neither fashionable nor academic as it is written almost entirely by jazz musicians. Simpson sums up his editorial policy in four words: "we try to swing." The other magazine, *Brumbeat*, is nine years old and has a circulation of 40,000. It concentrates purely on the Midlands' rock and pop scene and is given away free of gigs and clubs.

Now that The British Jazz Awards are over, Big Bear is concentrating on its two festivals. The Birmingham International Jazz Festival is the biggest of its kind in Britain and is entirely Big Bear's brainchild. In 1988 there were 240 performances over 10 days and 70 per cent were free to the public. "This year we've got Miles Davis!"

## 'Most of use are failed musicians, maybe that's why we're good at organising ourselves'

says Simpson with barely contained excitement. And the country festival? "It's a Johnny-come-lately to country music," Simpson admits. "I was in Kansas City recording Claude Williams and there was a 24-hour country station — no

speech, just back to back great records. That started me off. This festival will fill a gap. A city this size could do with another good music festival." This championing of folk forms — jazz, country, blues, R&B — "well they're real aren't they? They're real people's music. They have a natural attraction."

Unsurprisingly perhaps, Simpson has some strong words on the current state of the music business. "Dreadful, I hate it. It's run by accountants and lawyers and they've gutted it. Used to be, people would follow a musical intuition and develop it and commit it to record and believe in it and promote it, nowadays it has to fit into an already existing successful category. It must be very hard for someone of, say, 25 with lots of good musical ideas that don't conform to what's being sold over the counter at Our Price to get the ear of a record executive who can do him some good."

"In our day we could. The door was always open and there were more people to talk to. The ground rules have changed so much, it's very sad. There's so little time now between releasing in mum's front room and having a record and video made. There's no apprenticeship left to be served. The best exercise for musicians is to practice like mad during the day and gig five nights a week and there's no substitute."

On a happier note, a Big Bear special project for this year is a showcase called *Lady Sings The Blues* which features Val Wiseman singing the songs of Billie Holiday. The songs are re-created from the original recordings and are presented more or less chronologically. The show was created especially for the Birmingham Jazz Festival but was so successful that it has now branched out to play dates nationwide and has picked up some national TV exposure in the process. "We've had tremendous critical reviews," Simpson beams, "there's no drama, no acting, just a little bit of scene-setting dialogue. We're collecting more dates and we're going to make an album of it." Simpson is looking for a sponsor for the show and I comment on Southern Comfort's sponsorship of a Big Bear album by a jazz group called *Groove Juice Special*. "There'll be lots more," says Simpson, "that's the way we're going. We've had Tennents sponsoring The Jazz Awards and they're going to sponsor some records as well. That Southern Comfort thing was through the brand. They knocked out some Southern Comfort executive at the Edinburgh Jazz Festival. It nice working with companies like that — they've got loads of money!"

Finally, is Big Bear simply a vehicle for realising a die-hard blues fan's (jazzers' personal fantasies)? Absolutely. No question whatsoever! Just goes to show what enthusiasm can achieve.



JIM SIMPSON: brimming with enthusiasm for the future



# LFP/Argo play for voices

**The two giants of spoken word have joined forces to dominate the market. Nicolas Soames reads between the lines**

**T**HE FACE of spoken word in the UK will take on a very different appearance in May following the surprise licensing deal between Music For Pleasure and Decca which unites the two leading forces in the market. Listen For Pleasure and Argo. Last year, as part of a move to rationalise its operation, PolyGram Classics began searching for a partner to look after and market the 200 titles regarded as the main jewels of the sizeable Argo spoken word catalogue.

It was felt that PolyGram, with its commitment to music, was not the best organisation to optimise sales in a changing spoken word market, especially one expanding rapidly into the much larger world of bookshops.

Nevertheless, it comes as something of a surprise for PolyGram to select its main rival. "We felt that LFP had a fantastic representation in the spoken word field and that by going with them we could maximise our income," says Gary Richards, general manager special projects, PolyGram.

This is borne out by LFP's current sales figures: some 15 per cent of sales are now made through bookshops, but over the next 12 months, this is expected to rise to 25 per cent.

The five-year licensing deal gives EMI the right to issue Argo back catalogue with the EMI logo on the packaging. However, all the Argo titles will retain the famous Argo ship logo and Argo name. One of the major changes is in the use of the MFP double cassette box rather than the longer packet used by Argo in the past.

LFP will issue 70 titles this year from the Argo catalogue with the first 30 releases coming in May. Thereafter, there will be a further 40 titles per year — plans have already been established until 1991 — until the main Argo catalogue is available. The selections have been

made in consultation with PolyGram which retains a measure of control on the packaging as well.

The 200 Argo titles joined with the 100 active LFP titles means that the combined force will be very much the dominant presence in spoken word. The market has expanded slowly over the past few years, but predictions see it as ripe for rapid growth. The recent entry into the market by Hamlyn and BBC, which have both made inroads into bookshops, has helped to open a wider awareness for the medium.

"We are looking to double our market share," says Roger Woodhead, divisional director, MFP, who is confident that the popular LFP range and the classic recordings of Argo will have an unbeatable appeal. "We will now be able to offer retailers an extremely strong list of spoken word from one supplier," he adds.

Both the LFP and Argo catalogues will be managed by Patricia Byrne, best known for her work looking after the classical labels CFP and EMI Eminence. She has prepared the first release and will oversee the operation, but she is now joined by Roger Goodbold, spoken word label manager.

"I have been aiming for a balanced first release between the Shakespeare, the poetry, the classic fiction and the children's titles so that there is something for everybody," says Byrne.

Among the first 30 titles are Waugh's *Brideshead Revisited* read by John Gielgud (ARGO 0001); four Sherlock Holmes stories read by Robert Hardy (ARGO 0004); the classic recording of Dylan Thomas' *Under Milk Wood* with Richard Burton (ARGO 0016) as well as a Richard Burton Anthology (ARGO 0046); and five Shakespeare plays, including *Much Ado About Nothing* (ARGO 0034) and *As You Like It* (ARGO 0028). Derek Jacobi's popular recording of *I Claudius* by



GEORGE MARTIN directs Anthony Hopkins in the first recording of *Under Milk Wood* for 34 years

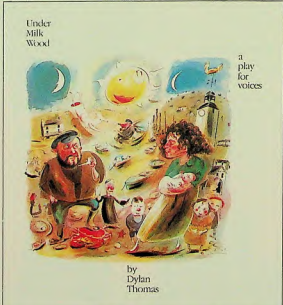
Robert Graves (ARGO 0022) is also in the first release.

These kind of classic titles complement those popular titles which head the LFP list — David Niven's *The Moon Is A Balloon*, the Herriot Books, *Wind In The Willows* and *Charlie And The Chocolate Factory*.

Although both Argo and MFP hope that there will be an ongoing programme of new releases for the Argo label, nothing is scheduled so

far. Clearly, both participants are willing to see that what happens over the next year or so.

But with growing awareness of spoken word in the bookshops, and its increasing in-car use, there is no reason, Byrne feels, why leading modern novels — such as the best of Iris Murdoch, the Booker prize-winners or the evocative writings of Laurens van der Post — should not come on-stream.



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**Adult spoken word was not an instant money-spinner — as some companies found to their cost. But after a period of trials and tribulations, Sue Sillitoe discovers a market that is leaner and fitter for its initial struggle**

# ADULT MARKET GROWS UP

**The market has become very competitive and a lot more effort is going into packaging in order to attract sales, / Walter Collins, Bond Street Music**

**A**FTER A couple of rough years which saw at least one company specialising in spoken word material go to the wall, the adult spoken word market now seems to have bottomed out, leaving it leaner but healthier for those companies still involved.

Part of the problem, according to Pickwick's Melvin Simpson, was the number of people in the record business who thought spoken word was going to be a money spinner and jumped on the bandwagon without proper research or thought.

"The industry really believed spoken word was going to be big," he says, "but we were all far too optimistic and as it turned out the market was just not as big as we had perceived it. While there is plenty of scope to do well in spoken word product, you do have to be very careful about what product you release. Not everything is going to be a success and apart from that spoken word is now competing with the likes of CD and video — all of which take up shelf space."

As one might expect, the type of spoken word product which sell particularly well are those used as learning aids. Spoken word lends itself to language courses and to exam revision courses — both of which have been out and out successes.

Pickwick's GCSE Passpack, compiled in conjunction with Longman and GCSE examiners, sold 1/2m units in one year. Five of the titles made W H Smith's best seller chart and, as a result of their success, Pickwick is anticipating sales of at least 300,000 this year.

Simpson says: "We took a decision to expand our spoken word range and have had very mixed results. The Passpacks have done well but we were less happy with our Mills & Boon titles. We sold 150,000 of those which, although not a bad result, wasn't really as much as we had hoped. Another product — a cooking series — did well in the right outlets which indicates that these products need specialist marketing. If you want to succeed with spoken word you have to be aware of all the pitfalls."

Walter Collins, of Bond Street Music, says his company's best seller is certainly language tapes. "We are a distribution company and our main area of business is in language tapes," he explains. "With 1992 just around the corner and more people needing to learn a foreign language we are expecting these tapes to sell particularly well. They already tend to have seasonal peaks, especially in the autumn when people start attending evening classes and buy these tapes as a back-up."

Bond Street Music also distributes books on tapes including product from Collins-Coedmon, Inc and Homlyn. Collins says: "The market has become very competitive and a lot more effort is going into packaging in order to attract sales. The type of outlets we supply to still include record shops and major multiples such as HMV and Virgin, but we are also finding more bookshops are setting up audio departments because these tapes complement their existing stock."

Roger Woodhead, of Music For Pleasure which has been dealing in spoken word product for over 13 years, agrees that the market is not the golden egg that a lot of

people thought it was. He says: "This is a very slow growing market and it is now having to compete with all sorts of other leisure activities. However, it is also a healthy market and we expect sales to grow, especially now that public awareness in the product is on the increase. When we started we had a lot of problems because the public thought our double cassette packs were actually eight-track cartridges. Then they thought they were expensive books. It is only recently, with the advent of car stereos and the Sony Walkman, that spoken word products have really come into their own."

Music For Pleasure covers every aspect of spoken word from children's material through to adult classics. It has two labels — Listen For Pleasure and the newly acquired Argo label which is currently being re-packaged for a May launch.

**W**oodhead expects the book trade to take an increasing interest in spoken word — particularly in the Argo range which includes many great literary classics. He says: "The book trade, like everyone else, is having to become more aggressive and to stock a wider range of product. In

the past book shops were reluctant to stock anything on which VAT was payable because they didn't have to pay VAT on books. Now that has changed so there is less excuse for not stocking spoken word material."

While Walkmans and car stereos have helped the spoken word market, the perception that books on record and tape are actually aimed at blind people has been a hindrance says Clive Stanhope of CSP — a relative newcomer to the field:

"We have just launched our first four cassettes and expect to do more," he says. "I think it is a market which will expand once we get away from this business of spoken word being for blind people and also from the snobbishness of the literary world which tends to frown on spoken word product."

"The truth is that a lot of people are very bad readers but still want access to good stories. Also reading is something you have to devote yourself to — with spoken word tapes you can get on with the housework or do the garden or whatever while still being entertained."

Sue Anstruther of BBC Enterprises agrees with Stanhope that



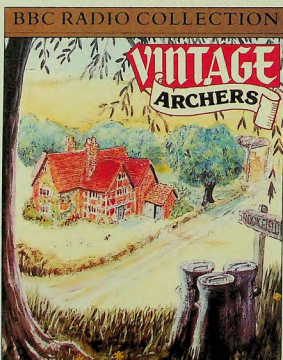
THE ARGO series includes many literary classics

there is plenty of room for the market to grow. She says: "We have been delighted with our success so far — in three months we hit our annual target which is fantastic. I think the success of spoken word has a lot to do with the availability of cassette players, plus the fact that there are so many titles on offer now — something for everyone really. I feel very bullish about the market. The sort of product that sells well suggests that people right across the age range are buying it so the potential for future sales is enormous and developing all the time."

**T**he BBC range draws on some wonderful archive radio programming such as Hitchhiker's Guide To The Galaxy, The Lord Of The Rings box set, a wide range of Shakespeare productions and popular radio comedy. Releases lined up for May include the cult radio programme Journey Into Space which is being reissued as a box set.

With competition for shelf space now increasingly fierce, the way in which spoken word product is packaged has taken on an added importance. Most companies try and use the same illustrations as the original book jacket although this is not always possible. Retailers tend to place spoken word product in with records and cassettes and would rather the packaging fitted existing racks. Most companies have now accepted that the public wants the product to look like music product rather than having it dressed up to resemble a book.

Roger Woodhead adds: "You want to make it look nice and also you want it to be collectable. But perhaps more importantly the packaging has to be easy to open because very often the public listens to cassette tapes when they are on the move."



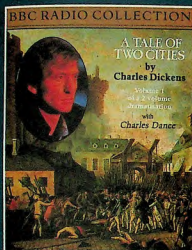
THE BBC'S range draws on some wonderful archive radio programming, such as the Archers and Hancock's Half Hour



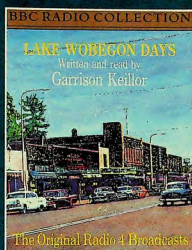


# BBC RADIO COLLECTION

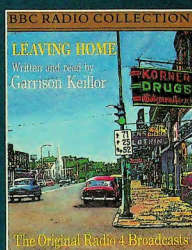
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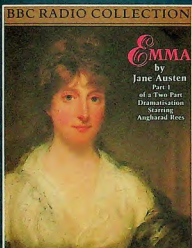
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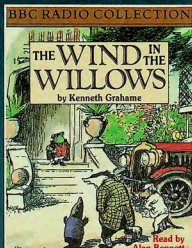
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# Big profits from tell stories

**Cheap and more accessible than video, sales of children's spoken word cassettes are booming. Sue Sillitoe discovers it's no fairy tale**

**N**O MATTER how much you love your kids there is bound to come a time when you would gladly kill for half an hour's peace and quiet without having to worry about what the little horrors are up to.

Given that most parents admit to these feelings, it's hardly surprising that of all spoken word material it is children's tapes which sell best — particularly the good, old-fashioned fairy stories that appeal to virtually all children of all age ranges.

As one might expect, the sale of children's spoken word tapes does go in seasonal peaks and troughs. The highest level of sales are achieved in the pre-Christmas period when a good many tapes are bought as gifts. The other peak periods are Easter and summer when fraught parents tend to buy

tapes as a means of entertaining the kids during the school holidays.

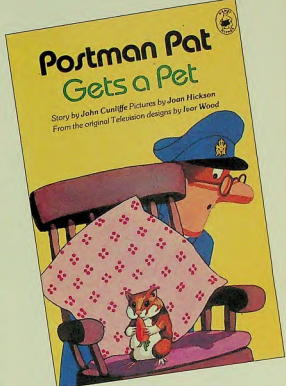
This sales pattern is very similar to that of children's sell through videos which are also popular with parents looking for ways to amuse the kids. But surprisingly the advent of sell through video has not seriously dented the children's spoken word market. Both products seem to have found their own niche, appealing to different sections of the children's entertainment market.

Barbara Bliss, of children's spoken word specialist Bartlett Bliss, feels that some children prefer listening to a cassette because it is more soothing. Bartlett Bliss specialises in classic children's stories such as the tales of Beatrix Potter and modern day classics such as Postman Pat. At present the company has 54 titles in its catalogue.


She says: "I think children's videos provide a different sort of stimulation and are suitable at a different time of day. Also, a lot of parents still feel guilty about showing the kids in front of a video for an hour, but don't have the same anxieties when it comes to buying a cassette to listen to. Another advantage of cassettes is that they are more accessible. Parents often buy them to keep the children amused on a long car journey or perhaps as a gentle way of entertaining them before bedtime or when they are ill."

Her views are backed by Melvin Simpson, of Pickwick, which carries both videos and spoken word cassettes for children. He says: "The book and cassette market did suffer when TV companies reacted against the character series such as He Man and Transformers and stopped showing them on children's television. However, the traditional children's stories continued to be successful on spoken word cassette, particularly the ones aimed at younger children such as Thomas the Tank Engine and the collection of fairy tales. Parents seem happier buying product like this because it is not fashion oriented."

One reason why spoken word tapes have continued to sell is their perceived value for money. At roughly £3 a cassette they fall within the budget of most parents — and what's more virtually every household has a cassette player whereas the number of households with video machines is still relatively small. Companies dealing with children's spoken word product have been quick to catch on to the benefits of attractive packaging. Some, such as Bartlett Bliss, have spent money on making their cassette boxes attractive so that they appeal to adult buyers, while others — for example Pickwick — have combined cassettes with books in order to appeal to both parents and children with pocket



PET SOUNDS: Postman Pat is one of Bartlett Bliss's 55 titles




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### Tellastory

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39, Warwick Gardens, London W14 8PH.  
Tel: 01-603 2451 and 01-385 3614.

**Trade distribution**  
Conifer Ltd, Horton Road, West Drayton, Middx UB7 8AL.  
Tel: 0895 447707  
H. R. Taylor Ltd, 139 Bromsgrove Street, Birmingham B5 6GR.  
Tel: 021-622 2377 9

money to spend.

Barbara Bliss says: "We spend a great deal of time and money on our sleeve designs, which possible using the illustrations that were used on the book jackets. Our products are not impulse purchases. They appeal to the mums rather than to the children so we don't go in for packaging gimmicks which are generally cheap and tatty."

**'Parents seem happier buying product like this because it is not fashion oriented'**

Roger Woodhead, of Music For Pleasure which also carries a range of children's spoken word product, agrees with Bliss. He says: "Packaging children's cassettes with, say, a book or a pencil or that sort of thing is very price and fashion sensitive. Ladybird, was the first to start it with a cassette and book as a reading aid. We tend to leave them to it. We take a lot of care with our packaging to make it look good but we don't go in for gimmicks because our children's products are more traditional."

However Pickwick has had considerable success with its combined book, cassette — and in some cases video — packages. Simpson

says: "The secret is to find bits and pieces which have a higher perceived value but are still relatively cheap to produce. For example, it can cost less to produce a 20 minute video than to buy in a range of pencils and games."

The importance of getting the packaging right has led Pickwick to re-think its Tellastory range of children's titles which are about to be re-launched. Although Simpson is not prepared to give away details of the new packaging prior to the re-launch, he adds: "The best way to package children's titles is on a colourful eye-catching card. You don't want to make them look much like books because they are generally displayed as part of the store's cassette range rather than in the book section. Occasionally we get requests from retailers asking us to explore different packaging ideas, but for the most part they seem very happy with the way our product looks."

In general, companies involved with children's spoken word product feel that the market is healthy and are looking forward to further growth as the public becomes more and more aware of the range of children's titles on offer. Experience has shown that most parents prefer to buy gentle, traditional material for their children and these types of titles dominate the shelves. Most companies expect this trend to continue and are looking very carefully at the sort of product they release, as well as considering the best way to package and promote it.



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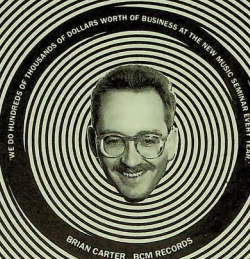
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**Ever get a feeling of déjà vu when looking down the list of new single releases each week? Ever think, 'I'm sure they brought that song out last year and it flopped? Ever wonder why they bother flopping the same record again if all the band's later records have disappeared down the same dark alley? David Giles has the answers**

# The re-release revolution

**C**AST YOUR mind back as far as February. There, nestling comfortably in the top five, was Sam Brown's *Stop*, a single doing the rounds for the second time.

Not far behind came Roachford's *Cuddly Toy*, a record that most people in the music business were already familiar with when it found its way into the shops again just after Christmas, and soon turned him from a promising live performer into a top ranking artist.

Both singles had been released a year earlier. Both had flopped. The respective record companies, A&M and CBS, tried out other singles in the meantime, even put out debut LPs, but in the end were forced to return to the old favourites for one final stab at breaking the ice.

Why is it that record companies return to flop singles and try to re-activate them? Surely, you say, if nobody liked the song the first time round how are you going to make them change their minds? Why not get the band into the studio and make them write some new material rather than go through the costly business of giving second — or even third — wind to a song that might be three years old?

There are four basic reasons why a single is re-released.

## Building a base market

"When you go with a new name, unless the band are known for gigging, there's very rarely any base market out there", explains Roachford's marketing manager, Mark Williams of CBS. While Roachford's first couple of singles were around he was building up a big live following which helped *Cuddly Toy* into the charts when it came out again.

"Probably the best example," says Mark, "is that of Deacon Blue. Dignity was their first single, back in March 1987, and that only got as far as number 125. We went with it again the following June and this time it was a top 30 record; again, the band had created a base market by constantly gigging and getting lots of press."

## Press/Radio/TV

A base market isn't only created by relentless gigging; radio plays and TV appearances all make a vital contribution. Product manager for Ellis Beaggs & Howard, whose Big Bubbles No Troubles single has recently been re-released by RCA, is Paul McGarvey. He says: "A lot of it has to do with the short lifespan of singles, only four or five weeks maximum from the day they're in the shops.

Re-releasing it can often give us the opportunity to do the groundwork for press, radio and TV... by then it's easier to make the music more accessible at radio stations, who might listen to the band as someone already established — because they've heard the name before."

"Groundwork" in the media is very difficult to co-ordinate over a short space of time when a new name is being plugged. TV stations might hold back, even when the single's getting a lot of radio airplay.

The press may not be interested at all. It often takes three or four releases to encourage automatic response from all three areas. Mark Williams again: "At the end of January, we worked on the debut single by the Four Of Us for approximately six weeks.

"We failed to break through. At media level it simply didn't catch people's imagination. I've absolutely no influence in my mind that it will be a smash if we come back to it in two or three singles' time." "If the media haven't shown attention first time round then you



SAM BROWN...there was no stopping her the second time around

come again with a ruddy great marketing campaign!"

Where both the factors — base market and media — combined to influence a re-release was with Prefab Sprout's *When Love Breaks Down*, which was put out three times. "It was one of those records that appealed to a market far

a hit elsewhere in the world — preferably in America. Mark Williams: "Sometimes you go with a record that you know is a hit, but because of the way it goes internationally it doesn't peak until after you've gone with it. You might have gone with that record when it had just entered the American top 75, four months later it could be No. 1. Over there and that gives you something to say at Radio One."

It was Sam Brown's success in Europe with *Stop* that prompted A&M to release the single again in Britain with resounding success, although it's rare for the media to take too much notice of a No. 1 hit in Albania when compared to something that's shooting up the Billboard Top 100.

## Blind Faith

"It's central to our philosophy that, if you believe a record's a hit, you stay with it until you make it a hit," explains Mark Williams. More than anything else the record company has to believe in the commercial potential of a single, and — but instead it's very often the best judge of all. The cynic might say that a record company is only sticking to a particular record because they have doubts about the rest of the artist's repertoire.

"That's a fair point," says Paul McGarvey, "but on a 10-song LP there's always going to be one song that's better than the others."

ONCE the single has been re-released, maybe re-released again, what if it still hasn't been a hit? None of the people I spoke to would actually admit to having any failures except, although Paul McGarvey did point out that even an apparently unsuccessful re-release can prove beneficial.

"The Silencers' Painted Moon didn't even get in the 200 first time round. Next time they had a minor hit — *Splash* — and there was a possibility to go with it a third time. But basically the band were writing a new LP at the time and felt that they ought to move on. In any case it did the job — they got lots of radio play out of it, press out of it, and it helped us to launch the LP."

Don't bands, you may wonder, ever tire of these processes, of having their "art" continually packaged and re-packaged? "Absolutely," says Mark Williams. "Obviously artists move forward in their careers. *Midnight Oil's Beds Are Burning* was probably made two or three years ago and they'll probably die, what the fuck are they doing over there, but that's irrelevant. We understand our market, and as long as

they're prepared to allow us to have a crack..."

If there have been a number of singles separating the first and second releases of particular records, this can often spark off a chain of re-issues. Back in 1987 Black had a hit with the re-release of *Sweetest Smile*. Then *Wonderful Life* was also re-released and that reached the Top 10 too.

And, if anyone should cast doubt on the implications this process has for the strength of a band's music, remember how *The Police* started their career with A&M's *Three Flaps* — So Lonely, Can't Stand Losing You and Roxanne — all of which required re-releases to get them in the top 40. Since then, of course, they've built up quite a handy little base market.



POLICE: THREE flops that became major hits

**'Sometimes you go with a record that you know is a hit, but because of the way it goes internationally it doesn't peak until after you've gone with it'**



PREFAB SPROUT...a triple stab at the charts

wider than the usual Prefab Sprout base," says Mark Williams, "your typical crossover record. One of the key things there was getting a Wogan third time round."

## International success

One of the best ways of persuading radio producers to playlist a record is if it has already been



# Dooley's

## DIARY

FOLLOWING CONFIRMATION that Peter Jamieson is formally relinquishing chairmanship of the BPI (see p1), who would beat against PolyGram chairman Maurice Oberstein taking the hot seat again? Without downgrading Obie's qualities in any way, it has to be said that there are few company heads ready, willing or proud to take on an increasingly demanding role which has proved to be a mixed blessing to recent incumbents ... Why might Jerry Moss (the "M" of A&M, if you need reminding) be in London with a lawyer in tow? Dooley fears the worst ... If Dooley reads his calendar right, the PRT catalogue will be in Castle Communications' hands by the end of May at the latest, and there's no doubt Terry Sand and Co are very well placed to exploit it to the full ... "Nobody was more surprised than me," says MCA's Tony Powell about the glowing reference to the UK company's sterling efforts in an ad from MCA main man Irving Azoff in last week's issue, but nobody except Dooley believes that TP didn't write the ad copy himself ... Media event of the week was undoubtedly PWL's party for Jason Donovan at the Roof Gardens in Kensington where it was announced that his album is shipping well in excess of platinum. The Neighbours star-turned-pop-idol seemed overwhelmed at the attention but hasn't let it go to his head ... EMI Music chief Jim Fifield certainly has his own way of doing things and this is now set to affect PR matters, with changes in the corporate press department imminent ...

THE BPI's Clive Fisher and MCPS's Bob Montgomery locked horns last week (not a pretty sight!) as talks got underway to set a new UK mechanical royalty rate to replace the venerable statutory 6 1/4 per cent abolished by the Copyright Act ... Breaking with tradition, the BPI's AGM on July 7 will have guest speakers. HMV's Stuart McAllister and Marianne Neville-Rolle from the Department of Trade and Industry will address the meeting on 1992 and all that ... Sara John — from solicitors Clifford Chance — joins the BPI as legal adviser on May 30, replacing Patrick Isherwood ... Could BBC Enterprises be welcoming back a prodigal son? ... Expect Steve Jenkins to switch from Impulse to live as the Zomba group looks to split responsibilities ... Terry Slater — p/raps better known as Terry The Pill to anyone who has wanted to flypost North of the Thames — had to put up with choruses of "When I'm 64" last week as he celebrated his birthday with many friends at the Town and Country Club ... Branching out, veteran-but-still-youthful music PR Jennie Halsall was busy last week generating coverage of the Mappo Mundi share sale ... Arrangements for UK trippers to the Tommy special in New York in aid of Music Therapy have been finalised: £975 will get you the round trip air flight, three nights hotel, a seat of the show and a contribution to the charity. Details from Stephanie Cliphsham on 01-459 4918.



WHY DID the dealer EROS the road ... ? The EROS roadshow at Harewood House in Leeds

... TO GET to the A-side: Dealers get hands-on experience of the EROS system



DEMON-STRATION: This window display at Tower Records, Piccadilly Circus, highlights the joint campaign by Demon Records and Tower to market the label's LPs and cassettes at £4.99 and compact discs at £9.99, for the next month



MAKING ITS Mark: Julia Fardham is presented with a gold disc from DJ Mark Goadler



DEALING WITH the Bee Gees: Major retailers in the UK meet up with the Bee Gees



NEW FRONTIERS: Kate Bush meets some of the artists at the Crossing The Border festival



ROCK 'N' roll cheques: This selection of music industry women raised £2,000 for the Terence Higgins Trust by going on a sponsored walk



ALL THAT Live: Romeo's Daughter make an appearance at the Live video showcase

HIP HIP: Hurrah! do their bit at HMV Oxford Circus



VERY ANDY: Radio One's Roger Lewis and Andy Kershaw show their appreciation after receiving an award at the Sony event



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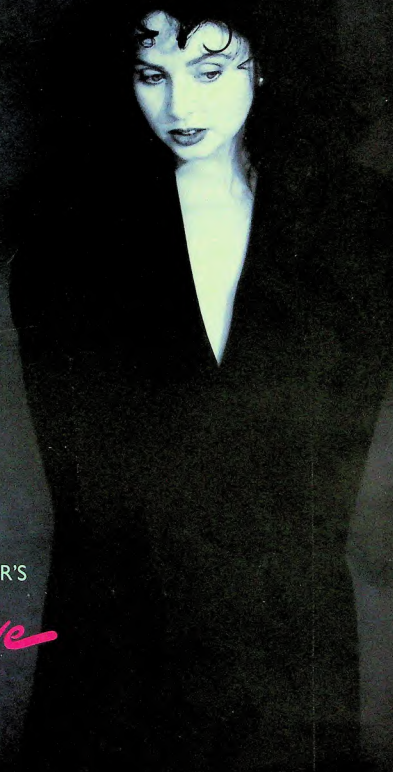
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