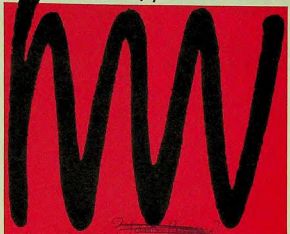


Many Stars
Not in the Ring / Can Future? / 70th Anniversary
White / 1st / 2nd / 3rd / 4th / 5th / 6th / 7th / 8th / 9th / 10th / 11th / 12th / 13th / 14th / 15th / 16th / 17th / 18th / 19th / 20th / 21st / 22nd / 23rd / 24th / 25th / 26th / 27th / 28th / 29th / 30th / 31st / 32nd / 33rd / 34th / 35th / 36th / 37th / 38th / 39th / 40th / 41st / 42nd / 43rd / 44th / 45th / 46th / 47th / 48th / 49th / 50th / 51st / 52nd / 53rd / 54th / 55th / 56th / 57th / 58th / 59th / 60th / 61st / 62nd / 63rd / 64th / 65th / 66th / 67th / 68th / 69th / 70th / 71st / 72nd / 73rd / 74th / 75th / 76th / 77th / 78th / 79th / 80th / 81st / 82nd / 83rd / 84th / 85th / 86th / 87th / 88th / 89th / 90th / 91st / 92nd / 93rd / 94th / 95th / 96th / 97th / 98th / 99th / 100th

MUSIC WEEK



£1.80 U.S.\$2.75 ISSN 0265-1548

DAT factory arrives in face of 'wet' protests

FULL-SCALE duplication of digital audio tape has come to the UK with the opening of a 20,000-unit-a-month factory based in Suffolk.

The company behind the project says there are 4,000 DAT players in London alone and claims that BPI protests about the threat posed by the format are "well".

The factory has been set up by Touchstone, a company which made its name as a specialist in blank video tape. Managing director Robin Barnes established the plant with assistance from Sony and using duplication equipment

that he bought in Japan.

Barnes comments: "We believe in the strength of this format and we are confident that both the music industry and the consumer will benefit from the quality available."

He adds that the factory, in the small town of Bungay, will produce orders of any size and that Touchstone intends to start its own DAT-only label.

Marketing consultant Peter Summerfield continues that orders have already been filled for Factory Records which has put product from New Order, The Durutti Column



JEAN MICHEL Jarre at London's Docklands — the venue for his massive \$5m concert

French polish for Docks

JEAN MICHEL Jarre's massive show in London's Docklands is giving the area a boost in its chal-

lenge to the Wembley complex to be the capital's premier large scale concert venue.

The \$5m concert will signal a new era for the Docklands as an entertainment centre and will be followed in February with the opening of the 12,500-capacity London Arena.

Arena sales manager Dianne Bates is confident that Docklands will become the leading venue. "It will be the largest indoor venue in the UK and it will provide an opportunity for people in the whole of the South East who perhaps find it difficult to get to Wembley to come to Docklands instead," she says.

"But I don't see it as being that much in competition with Wemb-

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ILR's radio gold rush

ILR STATIONS are going for gold in the rush for split frequency programming.

Stations eager to make use of AM as well as FM wavelengths are making the most of golden oldies and this week Capital Radio is launching Classic Capital 1548 with an "all gold" music policy.

Outside London, County Sound in Guildford has announced plans for a Gold AM channel which is due to start transmission in June.

Classic Capital 1548 is the new title of the station's revamped CFM service on Sundays which features oldies from 9am to 10pm and is aimed at the over-25 age group. "We decided to make it all oldies following the success of the 1967

day we had at the station. We thought we would see if the public would listen to that sort of thing regularly," says Capital's programme controller Richard Park.

"I don't think what we are doing is at the expense of new music. We still have our other services as well as Classic Capital 1548 and I think it is more a case of what the market place wants," he says.

County Sound managing director Mike Powell says a visit to the US convinced him that records of the past were the way forward in terms of split frequencies. "It gave us an opportunity to listen to US radio where many stations play old material," he says.

TO PAGE FOUR ▶

Copyright Bill enters Commons

THE COPYRIGHT Bill is set to make its entrance into the House of Commons on Thursday (28).

The formal introduction is unlikely to give any indication of amendments to the draft legislation. The majority of changes to the bill as it currently stands will begin when it reaches the com-

mittee stage, likely to be some time in the week beginning May 9.

The bill has already been debated by the House of Lords where a limited retail right for record companies was introduced.

● BPI optimism — page three.

DAVID SYLVIAN Orpheus

VS 1043

New single released 3rd May taken from his album 'Secrets of the Beehive'

V 2471

IN PRAISE OF SHAMANS

an 80 date World tour arrives in the U.K. 28th May
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Ever since Frank Farian and Giorgio Moroder spread disco rhythms outwards from Germany, the search has been on for a Euro-music to compete internationally with British and American repertoire. There are now 'pan-European' charts, magazines to inform the industry of playlists in Gothenburg and Seville and, over recent years, a steady stream of cross-border hits. Dave Laing reports.

Laying down tracks for trans-European success

ONE COMPANY which takes a strategic view of European markets is EMI. Its European office is based at Gloucester Place in London and run by Alexis Rotelli and Roel Kruize, an Italian and a Dutchman. Their role is to oversee the A&R operations of the 14 EMI companies in Europe (excluding the UK and Ireland) and to develop and encourage the growth of internationally-attractive repertoire.

Rotelli, the European director, sees a complex picture in which national boundaries are gradually dissolving. "With the growth in travel, for holidays especially, Europe is a much smaller place than even 10 years ago," he says. "The foreign holiday boom has helped, for instance, the acceptance of Italian artists in Germany. Another factor is the new media freedom in Europe with a lot more stations in Italy, Spain and France playing a greater range of music. There is also a commonality symbolised by such names as Nike and MacDonalds". A&R chief Kruize adds that the closest thing to a Euro-music at present is "dance

music, where there is a cross-cultural mingling".

However, the EMI game-plan is more subtle than the search for a single Euromusic. "Our mission is to nurse European artists," says Rotelli. "We have to filter them, to decide which are local, regional, pan-European or global."

Together, the 14 companies from Finland to Portugal have around 240 contracted artists. Of these some two-thirds are what Kruize calls "local local". Singing in the local language, they are not expected to appeal significantly outside their own country. The other 80 or so form the "priority artist roster" for Rotelli and Kruize. These are broken down into two further categories. There are national-language singers whose work might crossover to other countries. This happens most where common or similar languages exist, such as in Scandinavia or in the Germany-speaking belt of Austria-Switzerland-Germany. But there are also examples like Guesch Patti, the French singer currently a success in Germany — "It's the feel of the record, the words aren't so important," says Kruize — and the

Austrian band EAV. After only two years, their albums sold du'm units to German speakers, but the next stage says Kruize "is to see if we can go into Scandinavia or Benelux based on individual songs".

The second category involves artists who could benefit from singing in English. This remains a key factor for the breakthrough into the UK and US through Rotelli points out that "language is no longer the barrier it was 20 years ago". He adds that "there are dangers in singing in English". The biggest is the likelihood that the depth or intensity of a lyric or its delivery will be lost in translation.

One way round that problem is being tried with the first English album by Herbert Grönemeyer, one of Germany's leading writers and singers, to be released next month. Not only has he recorded in London but the lyrics have been re-cast by Peter Hammill who was given the concept of the German songs rather than attempting a literal translation.

CROSSING OVER in Europe: Herbert Grönemeyer (top right) and Guesch Patti



FOLLOWING THE SHOWING OF THE ONE HOUR TV SPECIAL ON BBC ON EASTER SUNDAY...

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SNARK Cassette: C1007 • SNARK CD: CD1007



Arista puts £1¼m behind Whitney LP

ARISTA is spending £1¼m on a TV campaign in support of Whitney to tie in with the singer's UK dates.

The promotion breaks in Central and Granada this week and will be seen additionally in London and Anglia from May 9. There will be a

● **CHARLY RECORDS** has signed a deal for exclusive UK representation of the Tomato label. It is Charly's first involvement with newly-recorded product.

national roll-out from May 16.

The campaign will also include full-page advertising in the national and music consumer press and in the *Birmingham Post And Mail* on April 29. Houston's first NEC date is on April 27.

TV campaign support for Foster & Allen

STYLUS is mounting a £1¼m TV campaign in support of Foster And Allen's Remember You're Mine.

The promotion breaks this week in Harlech and Yorkshire before rolling out nationally.

Dealer price at £4.51 (compact disc £6.95), the 16-track album includes *The Wild Rover*, *Silver Threads Among The Gold* and *My Lovely Rose Of Color*. The release coincides with the duo's UK tour.

● **STRANGE FRUIT** is mounting a catalogue advertising campaign in the music consumer press to coincide with the release of the Peel sessions from Nopalin Death and The Cure.

● **FANFARE HAS** launched a £45,000 national TV campaign on TV-am in support of Sinfall following the success of the fourth single from the album, *Cross My Broken Heart*.



£1½m TV push for Stylus Sixties LP

A £500,000 TV campaign for Sixties Mix 2 is being mounted by Stylus and breaks this week on Harlech and Yorkshire before rolling out nationally.

The 60-track double album, compiled by Tony Prince, contains all-top 10 tracks including 21 number ones. Featured artists include Small Faces, Dusty Springfield, The Animals, The Shadows, Buddy Holly and the Moody Blues. The album is dealer priced at £5.56 (compact disc £10.43).

Pickwick passes

PICKWICK IS running a renewed advertising campaign for its GCSE pass packs in the run-up to the summer's exams. The company is aiming part of its promotion at record dealers who, it contends, have its target audience as regular customers.

The packs, which contain a cassette and a booklet and deal with 10 separate subjects, are being advertised in the national newspapers as well as *Just 17*, *Smash Hits* and *No 1*.



EM1 is releasing a single from the Red Hot Chili Peppers to coincide with the band's UK dates during May.

Rental breakthrough predicted by BPI

A QUIET confidence that the Government is coming round to the music industry's way of thinking on record rental is being expressed by the BPI.

Director general John Deacon says that, in the wake of a meeting between Richard Branson and industry secretary Lord Young and statements made by minister John Butler, he believes that proposed time limits on the rental right will be dropped.

Deacon, who met with the senior civil servant involved, Peter Britton, for further talks, comments: "I think there is undoubtedly a change of thinking in government circles. It looks to me as if, in all probability, we will see new government proposals on record rental by the time that the Copyright Bill reaches the committee stage in the Commons." As things stand at present, the Copyright Bill proposes to outlaw any hiring of an album for the first year of its life. After that, rental operations will have to pay a

royalty, but record companies will have no control over the number of times each disc is hired out.

Deacon continues: "The Government has understood that the current proposals could well damage the viability of the music industry."

"We have consistently argued that there should be no confusion between regulating trading practices and intellectual property law. We have made it really clear that we should have the full 50-year protection period."

"I think the Government realises that we are quite genuine on that. It's not our intention to use any exclusive right to stop rental outright, but really we have to have that period of protection in order to negotiate with rental outlets."

Deacon feels it is too early to speculate how rental royalties would be collected, but he agrees with the Government view that simplicity should be the key to the process.

Get advice before signing, MU hears

PREVENTION IS better than cure in dealing with contractual problems and many difficulties would be avoided if young musicians took professional advice before negotiating deals rather than consulting accountants and lawyers when contracts have been signed. That view was expressed by accountant Leslie Kuelshammer of H W Fischer & Co to a music business seminar organised by the Musicians Union in London. Kuelshammer pointed out that once a label showed interest in a band, time pressures often precluded asking for advice, but he stressed that an early consultation need not be costly and that good constructive advice could save heavy expense in disentangling bad terms later on.

Among the topics discussed by Kuelshammer and leading industry lawyer Alex Grover were taxation,

the pros and cons of partnerships between band members, the manager's percentage and forms of contract with publishers, record companies and management. The seminar drew an audience of over 100 and MU music business adviser Mark Mellon said its success proved the need among young bands for basic information about the music industry. He added that the MU intended to hold further seminars later in the year.

Distribution switch

ABC RECORDS has switched distribution to Revolver/The Cartel after four years with Pinnacle. Nervous Records has joined the Magnum Music Group's new MMG Distribution operation.



A Spotlight Publications Ltd publication, once appearing Record & Tape Reader and Record Business.

Greater London House, 114/115/116 Road, London NW1 7JZ. Tel: 01-307 6411. Telex: 299485 MUSIC G.

Editor: David Dalton. News Editor: Jill Clark-Meads. Features Editor: David Long. A&T Team: Jill Clark-Meads, David Dalton, Duncan Holland, Karen Faux, Dave Long, Ray Sinclair. Production Editor: Roy Sinclair. Chief Sub Editor: Damon Holland. Special Projects Editor: Karen Faux. Contributors: James Hincham and Barry Laidl (Discs & Casses), Jerry South (Singles), Nicola Smeaton (Classical), David Henderson (Theatre/Television). Index: John Inghis. US Correspondent: Ian Hooper. 488 East 178th Street, Brooklyn NY 11234, USA. Tel: 718 469 9330. Research: Lynn Foley (manager), Janet Yea, Gareth Thompson. Advertisement Manager: Andy Croy. Ad Executives: Ruth Bleaker, David Howell, Judith Ewen, Claudi-Baker, Judith Brown. Group Ad Production Manager: Claire Barrow. Ad Production Manager: Robert Clark. Commercial Manager: Kathy Lippard. Publisher: Andrew Lewis.

MUSIC WEEK is sold on condition that the pages containing charts will not be displayed on such a way as to conceal any part of such pages and it may not be reprinted without the same condition being imposed on any subsequent purchaser. Printed for the publishers by Penfold Press Ltd. Cover Registered at the Post Office as a newspaper. Member of the Periodical Publishers Association and the Audit Bureau of Circulations. All material © copyright 1988. ABC News Ltd.

Subscription rates: UK £40. Elsewhere £58. Europe \$140. Middle East, North Africa \$185. US, S America, Canada, India, Pakistan \$215. Australia, Far East, Japan \$342.

Subscription/Directory enquiries: Mary Taylor, Royal Sovereign House, 40 Bedford Street, London SE18 6BQ. Tel: 01-854 7700.

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Co-operation marks BARD's first industry meetings

THE NEWLY-formed British Association of Record Dealers has held its first meetings with record companies, and the organisation says it is encouraged by the positive response.

A delegation from BARD visited BMG, PolyGram and EMI and further meetings are planned with CBS and WEA.

BARD secretary/treasurer Ray

Loren comments: "It was very constructive and conducted in a spirit of goodwill and co-operation."

"A number of very interesting topics for us to explore emerged from the meeting and these are being considered by both sides. With more meetings to have, we intend to collate the result and go back and discuss further with the manufacturers next month before

formulating policy."

BARD was additionally represented by chairman Steve Smith (Tower), Mike Sammers and Terry Blackman (Woolworths/Rewards Merchandisers), Johnny Fecings (Virgin), David Cliphamp and Garry Nesbitt (Our Price), Alasdair Ogilvie (Wind Up), Brian McLaughlin (HMV) and Clive Swan (Audio Merchandisers).

PMV launches in-house video production

POLYGRAM MUSIC Video is launching its own production unit which it believes could lead to a completely in-house system.

Commercial director Jim Greenhough is leading the production team which tackled its first project this month when Magnum were filmed at the Hammersmith Odeon. "I was of Picture Music International before with PMV managing director Geoff Kempin. When we came here last year one of the main things we were interested in was filming PolyGram's act," he says.

Greenhough says there is no strict schedule for the productions. "Whenever a band has the inclination then we will help." He adds that PMV is likely to work with bands from other record companies as well. "If the situation arises that the rights are available then we will be in there hoping to end up with them," he says.

The team will also be working with compact disc video and hopes to have a total in-house video system as soon as possible. "The thought is that there may be a commercial reason to bring production in-house," says Greenhough.

The Magnum video was made with the help of the Vivid production company and is likely to be released in the summer. A Style Council video has also been filmed but other projects are yet to be announced.



EMI STAFF are pictured in celebratory mood outside the company's offices in Manchester Square, London

EMI captures top slots despite Woolies dispute

AS THE EMI/Woolworths dispute moves into its fourth week, the record company is celebrating taking the top two slots in the singles, albums and music video charts.

Last week, EMI had Pet Shop Boys' Heart and Climie Fisher's Love Changes (Everything) at the top of the singles list, Iron Maiden's

Seventh Son Of A Seventh Son and Now 11 as leading albums and the company is claiming one and two videos with Whitesnake and Talking Heads' Story Telling Giant.

Woolworths has not been taking EMI product since the beginning of the month in a dispute over terms.

Thomas new RCA A&R boss

RICHARD THOMAS, managing director of CBS Songs, has been confirmed as the new director of A&R at RCA, taking up his appointment at the end of May.

Thomas has been with SBK and its predecessor, CBS Songs, for four years and he replaces Peter Robinson who is leaving RCA for Chrysalis.

French polish

▶ FROM PAGE ONE

ley, it could be that bands will play both venues," she adds. "I will mean an exciting time for concert-goers and I think Docklands is definitely the new London."

Wembley Arena manager David Griffiths says he is preparing to battle to keep the Arena's reputation as the premier large-scale London venue. "It would be quite wrong for us to sit back and rest on our laurels. We realise that there is competition and we are going to do something about it," he says.

He says the Wembley organisation is willing to pay to keep up with modern concert tastes and requirements. "We have spent £1m on the complex every month for the last 24 months. We stage more rock concerts in Wembley than at any other venue in the world. We have to maintain our standards."

Gold rush

▶ FROM PAGE ONE

County Sound will operate Gold Days initially from 6pm-9pm, seven days a week, provided agreement is reached with Phonographic Performance Limited over needletime.

Powell believes there is a mass audience for an oldies station. "In many ways, IRL has been Radio One and a Half for a long time and we are simply capitalising on that."

He says new music will benefit from County Sound and Capitol's initiative. "You will find that as a result of deregulation that many stations will major on new music. In many ways, it will be seen as the first time that IRL will broadcast rather than narrowcast," says Powell.

PPL executive chairman John Brooks was also optimistic about the plans. "If it means that they will play different kinds of music on other frequencies then that is great," he says. "I welcome diversity and if Douglas Hurdy's policy is right then the greater competition will result in wider choice."

Jaeger in at MCA

THE NEW senior vice-president at the MCA Music Entertainment Group is Art Jaeger, presently chief financial officer of the Island Entertainment Group, in New York. He will take on his new role in June.

World BRIEFING

LOS ANGELES: Tower Records has installed 10 music expert machines in its stores and may add more units to its 45 outlets in the chain this year. The \$10,000 machine allows consumers to listen to 35-second excerpts from 100 different albums via headphones accompanied by appropriate slides shown on a video monitor. The service is free. It costs record companies \$350 production fee per album for including product on the system. Interac charges an additional \$20 monthly to keep the title on. According to Interac president Allan Kinkus, the units monitor how often a selection is played as well as asking the consumer for a response. A second generation machine, adds Kinkus, will utilise video clips rather than slides and a separate video version of the machine is being developed.

PARIS: French record industry sales over the first two months of 1988 rose by nearly 30 per cent more than at the same period in 1987, according to figures from trade group SNEP. CD gross sales rose by 85 per cent to \$34,98m over the two months. Cassette sales also increased by 39.5 per cent to \$21.47m but albums dropped two per cent to \$15.41m as did singles which went down 5.7 per cent to \$18.09m. The market sales total for the industry was \$59.86m.

NEW YORK: Alvin Teller has resigned as president of Columbia Records. A successor is yet to be named but speculation centres on Tommy Mottola, manager of Hall and Oates, and Dave Glew, who recently left Atlantic Records. Teller is rumoured to be on his way either to MCA or a new label to be formed by Disney.

PARIS: The French record industry will be showcased at a nine-day exhibition titled Salon Du Disque et Paris des Expositions, on June 11-19.



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Jukebox worries as singles sales continue to decline

RECORD COMPANIES are being asked to spare a thought for the lucrative jukebox market as sales of singles continue in sharp decline.

Wholesalers and operators are worried that their businesses will be overlooked as sales drop and compact disc jukeboxes enter the market. They are reminding record companies that at present jukeboxes cater for a claimed 22 per cent of the seven-inch market.

Raymond Laren, managing director of Lightning Distribution which claims to cater for 20,000 jukeboxes, fears that a sudden switch over from seven-inch juke-

boxes to CD jukeboxes will hit wholesalers and operators.

"We have noticed that sales of singles are declining and that the prices are too high. The whole industry is interested in CD jukeboxes but the landlords are not going to change over their machines overnight. There is a significant price difference," he says. "The operators need to be reassured that during the transition period the seven-inch will still be around. I don't want CDs to swamp the sales of the singles."

He says the small number of CD jukeboxes that have already been

installed around the country are making more money than the traditional jukebox.

Brad Aspens, managing director of Solosound, which claims to service 24,000 jukeboxes, believes that CDs will eventually dominate the jukebox market. "In the space of five to 10 years CDs will completely rule over the seven-inch juke box," he says.

"Every time there has been a price rise in singles we have seen a reduction in the number of singles sold to jukeboxes. If there is another rise in the price it will kill off the seven-inch jukebox."

Chrysalis puts faith in new releases

AN INTENSIVE new release schedule is being planned by Chrysalis's music division following last week's interim statement which revealed a halving of profits (see *MW* April 23).

Profits for the six months ended December 31 last year were down from £3.82m in the same period in 1986, to £1.48m. Turnover also dropped from £44.9m to £36.7m.

Chairman Chris Wright says the reduction in profits was mainly due to a quiet product release schedule in the UK and a \$5m loss at the company's American label.

But he adds that new talent has been nurtured over the past year

and a number of new releases are expected over the next three months.

"Although we have had a very quiet period of releases in the first half of the year we are coming up to a hectic period of new product," he says. The schedule of releases over the next three months includes Huey Lewis and the News, Billy Idol, Pat Benatar, The Housemartins, Debbie Harry, World Party, The Waterboys and Midge Ure.

"I believe that we now have the right people, structure and strategies to get the best in sales and profit terms from these records," he adds.

Agent wins damages

AN AGENT for jazz musician Courtney Pine was awarded damages after he claimed a rival firm had persuaded the saxophonist to break his contract.

Andrew Grover, of Allied Agency Management told the High Court that he had a contract to act as exclusive agent for the artists. He alleged that the World Service Agency wrongly interfered with the contract.

WSA contested the claim which Grover's solicitor said had been settled at a hearing before deputy judge Groome Hamilton QC. WSA agreed to pay undisclosed damages.

Earlier in the case, the court heard that Pine and his manager Billy Banks must pay a damages bill of up to £25,000 after being adjudged to have broken the Allied Agency Management contract.

Loss turned to profit at Boosey & Hawkes

ANNUAL FIGURES for instrument manufacturer Boosey & Hawkes show a significant turnaround from last year's loss.

Profit in 1987, before tax, was £973,000 compared with a loss of £1,027,000 in 1986 and the company claims the recovery was largely due to comprehensive restructuring of its Edgware factory.

Other contributory factors included a new capital investment programme, a reversal in the firm's discouraging policy and the production of a new upgraded Boosey & Hawkes flute.

Diamond agrees to pay back £40,000 advance

A MANAGEMENT company has succeeded in a High Court action against Jim Diamond.

Della Tello's claim that Diamond had not repaid money the company had advanced him at an early stage of his career.

Announcing settlement of the claim, Delo's counsel, Mr Andre de Rosa, told Mr Justice Peter Pain that Diamond had agreed to pay £40,000 to the company. The judge approved the settlement but made no order as to costs.



MUSICAL Chairs

LONDON ARENA has appointed Dianne Bates (above left) as sales manager. She leaves the Brighton Centre... Sally Evans and Ashley Abram leave Virgin to set-up compilation and TV marketing advice company Box Music... WEA International's director of strategic marketing David Evans has moved on to become the company's director of marketing in Europe... Douglas Wilson leaves his position as financial controller at Marshall Cavendish to become group financial controller of the Really Useful Group and Martyn Hayes, formerly a director of The Production Office, is now the production manager of the Really Useful Group's subsidiary produc-



tion and design company Martyn Hayes Associates... the new press and public relations officer at Capital Radio is Norman Dival, the former press representative for the annual Capital Radio Music Festival... Anika Rabe has left Polygram Sweden after 11 years to become Head of Promotions at Polydor International... Timeless Records has a new general manager Rakha Desai who left Island Records after seven years... Kevin Eade (above right), previously head of RCA Music and professional manager at Virgin Music, has joined the newly-formed JSE music as general manager... Judi O'Brien has been appointed director of business affairs at Phonogram. She has been heading the department on an interim basis. The company has also appointed John Watson to the newly-created position of senior director of commercial and legal affairs. O'Brien and Watson are pictured with managing director Hein van der Ree (below).



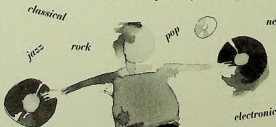
● RADIO LUXEMBOURG is mounting a cinema advertising campaign to showcase the station's output. A 40-second commercial will be shown at all UK Odeon cinemas from the end of April.

● BBC RADIO Scotland is launching a new, early evening show of contemporary music of all styles. Called Night Life, the programme is being targeted at an audience of 1/2m.

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"Tear Down These Walls"
LP (HIP 57) - Cassette (HIP C57)
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Includes the American No. 1 Hit Single
*"Get Outta My Dreams,
Get Into My Car"*



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"Suddenly"
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L.P., Cassette & C. D.
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"Love Zone"
Featuring the hit singles
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Tough Gets Going"*, *"Love Zone"*,
"There'll Be Sad Songs", *"Bittersweet"*
and *"Love Is Forever"*.
L.P., Cassette & C. D.
(HIP 35)

BILLY OCEAN TOUR DATES

- MAY 5 SHEFFIELD City Hall
- 6 MANCHESTER Apollo
- 8 EDINBURGH Playhouse
- 9 NEWCASTLE City Hall
- 10 NOTTINGHAM City Centre
- 12 LEICESTER De Montfort Hall
- 14 ST AUGUSTINE'S COB+WALL Coliseum
- 15 BIRMINGHAM Hippodrome
- 16 NEWPORT, WALES Centre
- 17 BRISTOL Centre
- 19 LONDON Hammersmith Odeon
- 20 LONDON Hammersmith Odeon
- 21 LONDON Hammersmith Odeon
- 22 LONDON Hammersmith Odeon
- 24 BRIDGATE Conference Centre
- 25 LIVERPOOL Empire
- 27 BRISTOL Colston Hall
- 28 BOURNEMOUTH International Centre

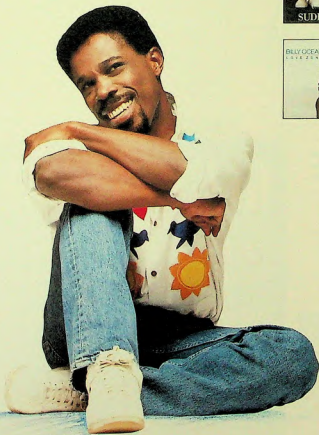
SOLO

BILLY OCEAN

88 UK TOUR

Crucible

That Friday Feeling



Taking the country Route 88

by John Tobler

NOW HEAR THIS! Following the announcement a few weeks ago of the 1988 country music campaign, the grandchild of '86's *Discover New Country* and the child of *New Country '87*, a bouncing blue and yellow infant named *Route 88* has emerged from its larva.

For the first time in this family saga, the Photogram branch of the country music family is taking an active part in the campaign, which will start work in earnest during the month of June.

The spearhead of the campaign will be a concert at the Royal Albert Hall starring Randy Travis (WEA), assisted by Sweethearts Of The Rideau (CBS) and Kathy Mattea (Mercury), all of whom will be making their UK debuts. The Sweethearts are also confirmed for a Mean Fiddler gig on June 18,

and Mathea for the same venue on June 20. Graham Brown (Capitol) is confirmed for June 10 at the Hall Moon, Putney, and for the Mean Fiddler on June 11. Other dates for some of these acts are under negotiation.

In addition, dealers who wish to stay ahead of the game should stock up with albums by Rosie Flores (WEA), who is likely to be touring during the first week of June, and RCA's much anticipated K1 Oslin is under negotiation for a visit during the middle of the month, while k.d. lang (sic, WEA), *New Grass Revival* (Capitol), Lyle Lovett and Steve Earle & The Dukes (both MCA, both known quantities), should all be playing in Britain during or shortly after the month of June. That's around a dozen and a half albums from six companies which will benefit from UK tour promotion in a period of a few weeks.

This remarkable co-operative venture between the six biggest

record companies in the world has been made possible by the CMA's UK office, agents/promoters Asgard, and last, but certainly not least, by Continental Airlines, which has agreed to sponsor the campaign.

Leaving aside the festivals arranged by Mervyn Conn and Jeffrey Kruger, this campaign will bring more notable country acts into Britain during a shorter period than has ever occurred before.

Time Out magazine has described the idea of *Route 88* as "promising the best tough acts from Nashville and beyond, and hopefully laying to rest the image of rednecks and rowdies", and now precise details are starting to emerge, it can be safely predicted that the vast majority of these acts, if not all of them, will shift units in greater numbers than before, perhaps especially on CD, as many of the albums in question are available in that format.

TOP 10 COMPILATIONS

- 1 THE KENNY ROGERS STORY
Kenny Rogers
Liberty EMTY22 (E)
- 2 BEST OF WILLE NELSON—ACROSS THE ...
Wille Nelson
Telstar STAR2317 (BMG)
- 3 DOLLY PARTON'S GREATEST HITS
Dolly Parton
RCA PL84421 (BMG)
- 4 DIAMOND SERIES
Dolly Parton
Diamond/RCA CD90188 (BMG)
- 5 THE VERY BEST OF DOLLY PARTON
Dolly Parton
RCA 81907 (BMG)
- 6 THE COLLECTION
CCSLP 143 (BMG)
Jan Ravens
Collector Series
- 7 ANNIVERSARY—20 YEARS OF HIT
Tommy Wymore
Epic 450921 (E)
- 8 DIAMOND SERIES
Jan Ravens
Diamond/RCA CD90118 (BMG)
- 9 20 GOLDEN GREATS
Clara Campbell
EMI EMTY22 (E)
- 10 THE COLLECTION
CCSLP 149 (BMG)
Bonnie Willie
Collector Series

RELEASES

RECENT RELEASES which are worthy of some attention, and for which there is insufficient space for full reviews, include *Love Someone Like Me* by Mary Duff (Ritz LP 0044, also on cassette). Duff lauded recently as a Daniel O'Donnell's opening act, a stint culminating at the Wembley festival.

Another Wembley success was Canadian Carroll Baker, whose *At Home In The Country* album has just been released by Tembo TMT 4333, also on cassette, while a third Wembley star, Britain's own guitar picker extraordinaire, Albert Lee, has his brilliant instrumental album, *Gagged But Not Bound*, released on MCA's Master Series. On the same label is *Changing Channels*, by dobro master Jerry Douglas, and these albums appear to have been specially imported into the UK by MCA.



CARROLL BAKER, a recent success at Wembley, has just released *At Home In The Country*

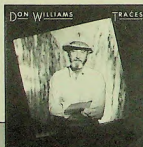
TOP • 20 • ALBUMS COUNTRY

30 April 1988

- | | | |
|----|--|---|
| 1 | LITTLE LOVE AFFAIRS
Nanci Griffith | MCA MCF3413 (F)
C. MCF3413/CD. DMCF 3413 |
| 2 | DON'T FORGET TO REMEMBER
Daniel O'Donnell | Ritz RITZLP0043 (SP)
C. RITZLCO043/CD. RITZCD105 |
| 3 | I NEEDED YOU
Daniel O'Donnell | Ritz RITZLP0038 (SP)
C. RITZLCO038/CD. RITZCD104 |
| 4 | 5 LONE STAR STATE OF MIND
Nanci Griffith | MCA MCF3364 (F)
C. MCF3364/CD. MCAD5927 |
| 5 | NEW TIRE D OF THE RUNNIN'
The O'Kanes | CBS 4608311 (C)
C. 4608311 |
| 6 | 9 TRIO
Dolly Parton/Linda Ronstadt/Emmylou Harris | Warner Brothers WX99 (W)
C. WX99C
CD. 925 491-2 |
| 7 | 6 PONTIAC
Lyle Lovett | MCA MCF3389 (F)
C. MCF3389/CD. DMCF3389 |
| 8 | 7 TWO SIDES OF DANIEL O'DONNELL
Daniel O'Donnell | Ritz RITZLP0031 (SP)
C. RITZLCO031 |
| 9 | RE KICKIN' WITH THE RHYTHM
The Judds | RCA PL87042 (BMG)
C. PK87042 |
| 10 | 10 THE LAST OF THE TRUE ...
Nanci Griffith | Rounder Europa REU1013 (P) |
| 11 | 12 TRACES
Dan Williams | Capitol EST2048 (E)
C. TCES21048 |
| 12 | 8 CHILL FACTOR
Merle Haggard | Epic 4607831 (C)
C. 4607834 |
| 13 | RE GIVE A LITTLE LOVE
The Judds | RCA PL90011 (BMG)
C. PK90011/CD. PD90011 |
| 14 | 15 LYLE LOVETT
Lyle Lovett | MCA MCF3361 (F)
C. MCF3361 |
| 15 | 18 GUITAR TOWN
Steve Earle | MCA MCF 3335 (F)
C. MCF3335/CD. DMCF 3335 |
| 16 | 16 EXIT O
Steve Earle & The Dukes | C. MCF3379/CD. DMCF 3379 |
| 17 | RE GAGGED BUT NOT BOUND
Albert Lee | MCA MCA42063 (F)
C. IMCA42063/CD. MCAD42063 |
| 18 | 11 ALWAYS AND FOREVER
Randy Travis | Warner Brothers WX107 (W)
C. WX107C |
| 19 | 13 ROSIE FLORES
Rosie Flores | Reprise 9256261 (W)
C. 9256264/CD. K925626-2 |
| 20 | 20 HILLBILLY DELUXE
Dwight Yoakam | Reprise WX1 06 (W)
C. WX106C/CD. 9255672 |

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U.K. APPEARANCES IN JUNE



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Traces

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TC-EST 2048
CDP 748 9432



T. GRAHAM BROWN

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EST 2037
TC-EST 2037
CDP 746 7732

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MCA RECORDS

Serious departure

by Barry Lazell
SERIOUS RECORDS, which is expected to move from its current Perivale location to new London premises within the next month, also announces staff changes within the company, plus several new talent signings.

Label manager Mike Morrison and press officer Damon Rochefort have both left Serious, and Morrison's departure means that he is no longer part of the Double Trouble mix team, which recently reworked Bom Bom's Give It To Me on Serious, among other items. The other half (and founder) of Double Trouble, Leigh Guest, has now signed exclusively to Serious as a mega-mixer in his own right, and is currently working on the forthcoming

albums Best Of House 2 Megamix and House Hits (the latter for Serious Needle label), both of which should hit the streets on April 25. Mahesh Bhoja has been extremely active on the UK A&R side of the company recently, and three new signings just announced are Claude Sabah, Ghelias and Darrell Rush, all of whom will be recording shortly. Bhoja comments that no less than seven more signings "are imminent" . . . I think we're going to prove just how wide the depth of talent is in the UK. "An artists' showcase is planned for the near future, and details of this will be announced shortly, along with the launch of a new underground dance label.

BBC 2's new dance music programme Behind The Beat will be running a special feature on Serious in one of its early editions, and will be screened at 7pm on May 9.



BRIEFS

● WITH DEREK B now signed to Phonogram via his own Tuff Audio label, his long-promised album *Bull From A Gun*, originally due for release on Music Of Life, will now be released through this new outlet on May 9. The LP will feature his erstwhile hits Get Down and Goodgroove, while a third taster, Bad Young Brother, has already been 12-inch'd by Tuff Audio as DRK 112. It plays at 33rpm, which should cause obstinate-minded DJs some problems, and has three lengthy versions of the track including remixes by Steve Etz and Billy Beat.

● THE BE-CAPPED due pictured above are Critical Mass, whose self-produced No Nonsense was indeed made with complete lack of nonsense in an eight-track studio in Birmingham, and is now released on 12-inch (in 'Gung Ho' Mix) on that city's Kool Kat label (KOOL T 12). Individually, Critical Mass are Martin Parry and Graeme Hamilton, and there in lies their existing pedigree: Hamilton also plays in drum band End Of Chat, and his trumpet is the one heard on the recent hit by those other moonlighters, Two Men, A Drum Machine And A . . . while Parry in his other incarnation is the drummer with Fine Young Connabls.



TAURUS BOYZ

Hotshoe show

COOLTEMPO RECORDS is to showcase three of its hot new dance acts in major club venues around the UK during the last week of April and early May, via the Fierce Tour. Headlining are Kid'N Play, currently charting for Cooltempo with Do This My Way. Cooltempo's dance-man-of-all-trades, Danny D (whose Double Trouble Remix with Housemaster Norman Cook is the one currently charting Kid'N Play's disc) is also an integral part, and producer of the Taurus Boyz, fronted by Kevin Henry, whose You Are The One is another Cooltempo mover.

The third featured act on the tour will be Julian Jonah, the newest name in the line-up. A 20-year-old South Londoner, Jonah's single Jealousy And Lies is firmly grounded in the burgeoning UK house scene and due for Cool-

C O L U M N

I THINK it's time a longer warning about an important new label that will return unless record companies are careful. The Gallup chart suddenly seems to be dominated by Hi-NRG, in one form or another, just dance tempo always having been appreciated more widely by the UK public at large, and probably understood better than most soulful tracks by the majority people. Link this with the inexpensive ease of producing the also prevalent utempo "house" music (especially "acid" house, which is issued off in minutes), and you can see why already the floodgates have opened to a deluge of "dico drops", mostly utempo and cheap in the old style, or else ripping off the **M.A.R.I.S.** formula. For goodness sake, exercise some restraint and quality control, or else you'll kill the goose that lays the golden eggs: some hope in an industry where greed, ignorance and lack of original inspiration too often go hand in hand! Hence, to touch of the **Box Elements** here, maybe, but as this column has been whingeing for weeks now, there is just too much dance music product to handle. The hottest import in a while is **TEN CITY RIGHT Back To You** (Atlantic O-86574), following up their Devalon dancefloor smash (which oddly didn't cross over here but was a long term "steep" 1), another **Marshall Jefferson** co-production.

Sylvester house bouncer with an excellent trumpet-led instrumental NY Mix and equally strong rationally patterned One Kas Will Muck! I better caution, Other imports include **ROYAL HOUSE Can You Party (Irides WAK-021)**, **Todd Terry** created exciting house amalgamation of elements from oldies like **Marshall Jefferson's** Move Your Body and **Original Concept's** Can You Feel It; **STESASONIC** Solly (Tommy Boy TB 911), **James Brown's** original type scratch 'n' rap inspired by **Sir Mix-a-Lot's** Ride Saly; **KICK**; **TURNBULATE ORCH** You're Gonna Meet Me (Music Village Records MV-0036), excellent hopefully not over subtle unharriedly bubbling "garage" groove with mournfully droning male vocal and a phantasmal from a Spanish lady; **THE WINGS** Give Me You (Crested CO-009 11), Detroit's gospel stars should generate more interest than usual here with this soulfully surging and soaring **Luther Vandross** in center; **THE BROTHERS JACKSON** Kick It To The Curb (A&M 51 181), Detroit's out of love, lyrical slatocato jitterer getting more attention for the flip's good fate tooled PO

Box 2000 jazz-funk instrumental. About an important new label that will return unless record companies are careful. The Gallup chart suddenly seems to be dominated by Hi-NRG, in one form or another, just dance tempo always having been appreciated more widely by the UK public at large, and probably understood better than most soulful tracks by the majority people. Link this with the inexpensive ease of producing the also prevalent utempo "house" music (especially "acid" house, which is issued off in minutes), and you can see why already the floodgates have opened to a deluge of "dico drops", mostly utempo and cheap in the old style, or else ripping off the **M.A.R.I.S.** formula. For goodness sake, exercise some restraint and quality control, or else you'll kill the goose that lays the golden eggs: some hope in an industry where greed, ignorance and lack of original inspiration too often go hand in hand! Hence, to touch of the **Box Elements** here, maybe, but as this column has been whingeing for weeks now, there is just too much dance music product to handle. The hottest import in a while is **TEN CITY RIGHT Back To You** (Atlantic O-86574), following up their Devalon dancefloor smash (which oddly didn't cross over here but was a long term "steep" 1), another **Marshall Jefferson** co-production.

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RADIO LONDON

A LIST		
JAMES BROWN: The Paidoff (New 8.1)	Urban	Phonogram
NATURAL COLE: Feel Goodies	Mercury	Mercury/EMI
WILL DOWNING: A Love Supreme	4th	8-Way/Island
MICHAEL JACKSON & THE JACKSON 5: I Wanna Be Like You	Mercury	Mercury
NARADA: Dream Emotions	Capitol	Capitol
PEBBLES: Confession	London	Mercury
JOYCE SIMS: Walk Away	MCA	MCA
JERMAINE STEWART: Get Lucky	Stax/Warner	Stax/Warner
LUTHER VANDROSS: I Wanna Get Ready (Part 1 & 2)	Capitol	Capitol

CLIMBERS		
LAVINE HUDSON: Intermission	Virgin	Virgin
GLENN JONES: Living in the Moment	Mercury	Mercury
MAGGIE DILL: Another Day (New 8.1)	Mercury	Mercury
MICA PARIS: My One Temptation	4th	8-Way/Island
PEBBLES: Intermission	London	Mercury
TEEDY PENDERGRASS: Jay	Asylum/Island	Asylum/Island
LOU RAWLS: When Love Takes Over The Door	Capitol & Hall	Capitol
ST PAUL: Love	MCA	MCA
KEITH SWEAT: Something Just Ain't Right	Ventura/Island	Island
JODY WATLEY: Heat Of Love	MCA/Island	MCA/Island

As featured on the **TONY BLACKBURN** Show, Radio London from 12 noon Monday-Friday (20M & 7M)

ROBBIE & DAVE REAR

HERE BE REAR

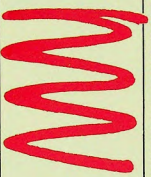
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TOP 100 ALBUMS

30 APRIL 1988

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK



No 1 **THE INNOCENTS** • CD
MCA STUMM 55

2 **NOW! 11** • CD
Various
EMI/Rega/Poligram NOW 11

3 **TANGO IN THE NIGHT** • CD
Fishwood/Moc
Mersey Records WVAS

4 **THE BEST OF OMD** • CD
OMD
Virgin OMD 1

5 **SEVENTH SON OF A SEVENTH SON** • CD
From Moidian
EMI LMD 106

6 **HIP HOP AND RAPPING IN THE HOUSE** • CD
Various
Sylva/MSB 822

7 **DIRTY DANCING (OST)** • CD
Original Soundtrack
KCA BL 9448

8 **PUSH** • CD
Bros
CBS 466271

9 **BARBED WIRE KISSES** • CD
Jesus and Mary Chain
Blanco T/Merz/WEA BN 15

10 **POPPED IN SOUL** OUT • CD
6
Wc/Wel/Wel
Piscis/Phonogram AMW 11

11 **PET SHOP BOYS, ACTUALLY** • CD
9
Pet Shop Boys
Poptone/KSD 184

12 **BRIDGE OF SPIES** • CD
10
T'Pau
Sire/Virgin SMI 178

13 **NITE FLITE** • CD
Various
CBS/MCA 4

14 **EVERYTHING** • CD
17
Celine Fisher
EMI DMC 2338

15 **INTRODUCING THE HARDLINE** ... • CD
11
Teresa Trent/D'Adda
CBS 65 9111

16 **FAITH** • CD
25
George Michael
Epic 460001 1

17 **THE CHRISTIANS** • CD
15
The Christians
Island LIPS 8976

18 **HEAVEN ON EARTH** • CD
13
Behrnde/Cordoba
Virgin V204

19 **WHITNEY** • CD
14
Whitney Houston
A&M 238 41

20 **WILL DOWNING** • CD
28
Will Downing
A&M 238 41

AS SEEN ON TV

FOSTER & ALLEN

Remember Steve Allen

FOSTER & ALLEN

Remember Steve Allen



59 **GLADSTONE, HUMOUR AND BLUE** • CD
46
Morris Stephenson/The Dainties
Kichwener/London WVR 9

60 **SAY IT AGAIN** • CD
83
Jemima Stewart
Sire/Virgin SMI 174

61 **CHILDREN** • CD
67
The Mission
Mersey/Phonogram MESH 2

62 **PHANTOM OF THE OPERA** • CD
64
Various
Polygram PDD 9

63 **BROTHERS IN ARMS** • CD
70
Dire Straits
Virgin/Phonogram VEBR 25

64 **THE ESSENTIAL KARLALAN** • CD
51
Herbert Von Karajan
Deutsche Grammophon HMK 71

65 **UPFRONT 10** • CD
58
Various
Sireon UPFR 10

66 **MAKE IT LAST FOREVER** • CD
54
Keith Sweat
Vendemicent/Decca WX 142

67 **THE CREAM OF ERIC CLAPTON** • CD
80
Eric Clapton/Cream
Polygram ECTV 1

68 **BAD ANIMALS** • CD
60
Hearn
Capitol ESTD 2022

69 **WAITING FOR BONAPARTE** • CD
41
The New Tynes/Colden's Hang
Mersey/WEA/MCA/DJ 5925

70 **RUMOURS** • CD
68
Fleetwood/Moc
Mersey Records R 5524

71 **CHALK MARK IN A BAIN STORM** • CD
61
Joni Mitchell
Capitol WX 141

72 **DISCO** • CD
62
Pet Shop Boys
Poptone/PIC 1001

73 **THE BEST OF UB40 VOL 1** • CD
81
UB40
Virgin UBTV 1

74 **SAVAGE** • CD
50
The Eurythmics
KCA/M 71555

75 **GREATEST LOVE SONGS** • CD
63
Fado/Domingo
CBS 64201

76 **OUT OF THE BLUE** • CD
57
Debbie Gibson
A&M WX 139

77 **DANCING WITH STRANGERS** • CD
72
Chris Ken
Mersey/WEA/MCA/DJ 5071

78 **GREATEST HITS** • CD
56
Idolpop/Bandwagons
Teldec 1748 236

Advance of The Fifth Column

by Selina Webb
BEING COMPARED by a reviewer to both James Brown and Dexys Midnight Runners is a source of considerable amusement to The Fifth Column.

At least it proves we're not easily categorised," laughs vocalist John Lake who, with songwriting partner Fred Hayes, forms the nucleus of the year-old band. Based in Kilburn, North London, The Fifth Column say they would accept comparisons with Talking Heads, describing their music as "mature pop". The music, with a strong funk backbeat, is based on a clean instrumental sound, constant experimentation and the occasional splash of brass.

As yet unsigned, Lake, Hayes and the team of musicians they bring in to support them live and in the studio earned some recognition under their former name, Emotional Spies. Steel Turn, a track encapsulating the pair's strong feelings about life in their stricken home town of Middlebrough is their first independent release as The Fifth Column.

"Being independent we had some problems getting the track out of the song is in fact three years old now. I must admit that it sounds pretty dated to us — we've written a lot of new material and progressed considerably since that," says Lake.

Dated or not, Lake says that Steel Turn found its way on to radio airwaves and sold out at London's Virgin Megastore, HMV and Our Price record outlets.

"There must be a fair number of people around who've either heard or bought the record and are wondering who we are. We've got loads of good tracks and we're looking forward to putting out some more product," says Lake.

Back to Square One

by Matthew Cole

BURY-BASED studios, Square One, is the home of a new label and publishing operation launched by owner Trevor Taylor. Square One records will feature local talent of all kinds, including MOR acts not usually associated with an independent label.

"Although we are an indie label we will listen to anything," says Taylor. "So long as there's talent there we'll get involved." Square One's first release is a duet by Paul Young, formerly of Sad Cafe and now with Mike And The Mechanics, and Claire Moore, currently starring in the Phantom Of The Opera in London's West End. The single, Got To Have You (In My Life), was first released last September but fell out of the indie charts after six weeks.

The re-release has been given more determined plugging by Square One in the belief that national radio play will make it a



chart success. "Paul recently had a top five hit in America with Mike And The Mechanics," says Taylor, "and Claire has the top female vocalist's job in the county of the moment. There is no doubt about their talent."

The label's second single of the six planned for this year comes from Northern Sky. I Wanna Be With You is another re-release which Taylor and PR assistant John Sire believe will benefit from a fresh promotion push. The Stoke duo's single was playlisted by Radio One last year but Taylor feels that other aspects of its promotion were inadequate.

Square One studio has been in operation since 1984 and credits include last year's number three album by Black, Wonderful Life. "There's not a great deal of fun in running a studio," says Taylor, whose new project includes a publishing company, Square One Music. Taylor comments: "We wanted to keep everything in-house as far as possible. Having publishing rights gives us more freedom and greater confidence in the product."

Taylor believes that in the North West he has a wealth of "world class talent" to draw upon and that by avoiding the "alternative" tag of indie music, Square One can promote that talent to its best advantage.

Where are they now?

by Nick Robinson

IN EARLY 1986 the only band that seemed to matter was Morrissey's favourite group. When the God-like one opened his mouth and uttered the word "James", a little-known Mancunian band suddenly became the word on everyone's lips.

So what happened? After a couple of reasonably successful singles and the excellent Slutter album, which turned out to be a commercial flop, James seemed to disappear. So was it all just hype?

"When Morrissey started talking about us we thought that most people would see the difference between us and The Smiths," says vocalist Tim Booth. "But I think it did work against us in many ways and in the end Morrissey deliberately stopped saying things about us."

The band's disillusionment with Factory Records increased with the poor sales of Slutter and they decided it was time to move on. "We did a gig for Whistle Test at the ICA and we brought along a For Sale sign which we put on stage," says Tim.

In October 1986, the band were left managerless. "We were stuck in no-man's land, just arguing with each other," he adds. But when Sire stepped in to save the band from going up altogether, they found themselves back in the studio trying to write an album as compe-

tent as Slutter but one that was likely to be more successful.

"There was a lot of pressure on us that had built up over the two years that we had waited to record the second album. And when we had recorded it, the release date was put back all the time. We felt so depressed," says bassist James Glennie.

But the success of the band's new single What For and the release of the album Strip Mine has put the band back in a buoyant mood. Tim smiles: "We have confidence in our inability."

Minor miracle

by Stan Britt

IT'S A minor miracle that Dave Grusin should even think of taking leave of absence from his duties at GRP Records to tour Europe with the GRP All-Stars.

With Larry Rosen, the 53-year-old Grusin founded the job-and-hobby-as-producer, session keyboardist and sometime arranger and composer. He also manages to fit in the occasional movie soundtrack or assignment for television.

Grusin describes the European tour as a combination of promotion and artistic endeavor by some of GRP's leading acts: "I've loved European audiences each time I've played here. I find the appreciation for jazz music — and for art in general — something which superseded the norm back home."

The GRP Show, featuring Diane Schur, Tom Scott, the Chick Corea Electric Band and Lee Ritenour, has previously been digitally recorded on stage in Tokyo and the results are available on both CD and vinyl.

GRP enjoys a high reputation for superior sound quality, and Grusin says: "We spend probably more time with sound than we do with the actual music." With the European tour of nine countries over, Grusin is back at his desk in New York to deal with the next moves in the controversial format to which the label is already publicly committed: "There have been pressures on us from various quarters, particularly a couple of majors. There's also been litigation recently, in which we were successful. But I know we'll win and so will DAT — we've already made some ground in the format. We're just waiting for the opportunity to make the proper start."

Thrash rash

THE HIGH-speed fury of thrash metal is big business in the US. Bands like Slayer, Anthrax and Megadeth churn sweetly bottled, into sweetly venenous and reop heat. Profits from their chart-topping record sales. Peter Chalkraft and Chris Farmer, the men behind independent thrash label Metalworks, are convinced that a similar UK thrash explosion is inevitable.

Signing young bands Virus, Deliverance and Deathwish, Chalkraft and Farmer officially launched Metalworks in June 1987 with the release of a limited edition compilation suitably titled Fast Forward To Hell.

"We decided that the Americans and the Germans had got too far ahead in the thrash thing and it was about time we started waving the British flag," says Chalkraft.

Working from a small office in West Wimbledon, Metalworks was soon welcomed into the US scene, with Steve Broderly from major sister-company Windong stepping in to take care of the transatlantic sales, but staunch indifference greeted the company at home.

"It's like when your first happened, people just didn't want to know. Thrash is going to be huge but no-one's getting excited about



OUTBREAK OF Virus

it," says Chalkraft. The eight-album Metalworks catalogue, recently boosted by new signings Lord Crucifier and Annihilated, is now distributed by Nine Mile/Caret in the UK. The records are selling "pretty well", but Chalkraft says the company, and particularly flagship band Virus, would benefit from the backing of a major label.

But first Metalworks will have to shake off the "poor relation" image Chalkraft says thrash has acquired in the UK. "Because the bands look revolting and ugly and not the sort of people you want in the building, majors won't even talk to them, but we don't care that because they're making great music," he says. **SW**



ANYONE NEED an Olympics theme this year? Dymond Music, a new partnership dedicated to improving the quality of original TV film and advertising music has one. The partners are Paul Edmund-Davies (pictured right), principal flautist with the London Symphony Orchestra and Nigel Frost (pictured left), author of the Frost On Sunday theme for ITV and founder of the London Rock Shop before he left to devote himself to studio technology. In contrast to what might be the trend to "boom-blast" sounds, Dymond offer an integration of electronics and traditional virtuoso solos. The Olympics theme is a case in point: "a 'hero' theme, fanfarish and grand, with sampling techniques used to create an image of the East," says Paul, "but totally different from Vangelis!" **DAVE LAING**

ERIC CLAPTON: Crossroads. Polydor **285 269.** The title refers not to an unannounced soap opera but to what must be Clapton's favorite song — this four album, two CD set, contains both his Cream and Derek & the Dominos versions. It contains 70 bonus tracks in celebration of the guitarists' 25 years in music. The selection is in strict chronological order, from the Yardbirds' ancient Boom Boom (1963) to a 1976 version of "I Can't Get No Love From No One" after Midnight, and is faultless. The remastered collection makes it possible to see both the continuity in Clapton's style — the agility and attack was already fully-formed a quarter of a century ago — and the changes, notably the growth of his singing and writing. No less than a quarter of the tracks are previously unreleased (many from the Derek & the Dominos era) and the whole thing is handsomely packaged with a detailed booklet and line drawing of Clapton by Ron Wood. A worthy tribute. **DL**

STOCK IT

THE MADNESS: The Madness. Virgin **V2507.** Back in the race, if you're back on the form, affixed with the definite article, *The Madness* continue their ride from Nutty to Eighties' concerned of Camden. They avoid the fate of comedienne playing a serious role and looking slightly pathetic, but still remain wistful rather than muscular. Loads of old mates in tow; the odd of older mates in tow; the odd of older mates in tow; they've created a sound not dissimilar to past days, but a trifle dulled and bit too left-write-songs for comfort. As pop stars they haven't quite got it made, but even as comedy artists, they're getting closer. Past reputation, as the name reflects, will ensure sales, but it'll take a tour at least to iron out a few creases in the band's direction. **DM**

LOUISE GOFFIN: This Is The Place. WEA **WX 136.** Producers: Tracy Swain & Steve Jolley (mostly). It isn't quite the same as being Ringo or John Bonham's kid, and Kim Wilde doesn't write as well as singing, so the daughter of Gerry Goffin and Carole King is setting her sights a greater task than basking in parental glory. Having tried with limited success in the past, Goffin file has put herself in the hands of a skilled modern production duo, who, to their credit, allow her special, if immature, songs and performances their head, and only make her a second hand Tiffany. This will not be to everyone's taste, but it is sufficiently gripping in a Leonard Cohenesque way to turn a few ears. Bridge Of Sighs is a success. So Many Summers. Gine is desperate, and Carnival is like a Nineties Shangri-La. The tunes are not yet in the class of *I Might As Well Rain Until September*, but it's worth hanging on to. **JT**

STOCK IT

TRACY CHAPMAN: Tracy Chapman & The KTAW. A fair bit of publicity has surrounded the debut album from this Boston singer-songwriter — in fact a quite exceptional amount for someone who has only played two short concerts

over here. However, all would seem to be fairly justified on the strength of the songs here that grapple with materialism, working class frustrations, inner city tension and the odd strong love song lest things get too heavy on the conscience. For it is the track that could do for Chapman what Marlene On The Wall did for Suzanne Vega in the singles chart, and the release of this song as a 45 would seem to be the best next move. Hopefully this LP signposts the start of a major career for Chapman — the signs are certainly very encouraging. **GT**

ZIGGY MARLEY AND THE MELODY MAKERS: Conscious Party. Virgin **V2506.** Not since the halcyon days of *The Sid Presley Experience* has such a nam de plume gagged so many posters. And, not since Julian Lennon's hesitant career began have so many ears been questioning the father/son thing. Ziggy says "Back if you hadn't missed, does sound like his old man — almost down to the arrangements on this debut LP — but, unlike the Lennon situation, it's unlikely that he'll take any of the initial flock that greeted his first vinyl. Conscious Party would have been a great Bob album, but as a Zig debut, it's a little second hand. Produced by Bob-o-pops, Chris Frantz and Tina Weymouth from Talking Heads, it's just too much of a carbon fingerprint for comfort, the real reason being something of an oddity. But it will sell on two counts: First, to a new generation of post-Bob teensters hearing that vocal twist for the first time and second, to a gaggle of yuppie rockists, whose pre-success youth was a hap-head blur of No Woman, No Cry vibes. **DM**

ACID TRAX: Various Artists. Serious Records. DRUG 1. Most enjoyable track by far on this sampler licensed from Chicago (where else?) is the opening cut *House This House* by Mr Lee, notable for I Can't Forget an A&M last year. Track two, Armando's *Downfall* reveals the downfall of the rest of the album — minimal, even microscopic, sequencer ideas and plodding drums. *Downfall* is a bad copy of Tyree's cult classic *Acid Over*, and much of the album suffers from debt to Tyree, but doesn't even pay the interest. Side two is completely occupied by this kind of one-idea stuff, all credited to Jack Frost and the Circle of the Sun crew. Most of American punk/noise band last time I heard of them. Pity they didn't bring their guitars and offerings along to this session. The rest of the Serious label's house compilations are advertised on the sleeve; each album features something tempting: Bob's Boss, MARRIS, Cooke Crew, Locking, *Lydia* falls well short. **SD**

LYDIA LUNCH: Honeycomb In Red. Widewatch **WSP 12.** Distribution: Rough Trade and Cartel. A marriage made under a rock... as the immaculate concubines team up to produce the notescape for the new, they never become more than a bad case of morning after hallucination. Lydia croons in usual hyperactive affect, and is accompanied ex-Birthday Party members Moore, plus Foetus in residence Jim Thirwell. The end result could have been a monotone

migraine, but instead there's some uplifting shading and an admirable amount of frantic self-expression submitted to vinyl — and that's the cause of art. A cut from the minute they entered the studio, and enough pro-life game to motivate the most troubleosome of moos. **DM**

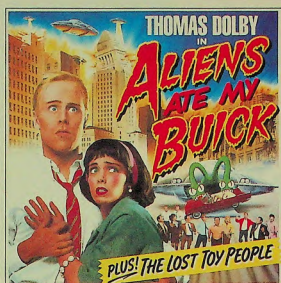
NEIL YOUNG & THE BLUE NOTES: This Note's For You. Reprise **925 7191-1.** A blues record no less. After a few fumbles through synth, metal-almost and a couple of stabs at the old style, Young breezes back with the boss boys which compliment his voice to a remarkable effect. Each song sounds like a thousand others, but you just can't pin them down in this rounded affair, hindered only by the odd clumsy lyric, especially when poking at obvious lies. Clearly this is not designed for a whole legion of new buyers gasping at an unknown talent, but it's a reward for the old ones for perseverance, and a very handsome one it is. **DM**

STOCK IT

THOMAS DOLBY: Aliens Ate My Buick. EMI-Manhattan **MTL 1020.** Recovering well from the shock that Space Cap didn't want to use his Dolby system, the man that the NME chooses to call a minor talent returns with a collection staggering in its readability, intriguing in its sources and ultimately satisfying in its execution. If we take the realistic premise that nothing can be that new in pop music, what's the best possible combination of known resources and this is what Dolby does better than most. He tugs and scratches at a trash culture, musically quoting anybody from Prince, Prefab Sprout, and Dolby himself and succeeds in a way that demands consistent attention. If this isn't a good LP, then I don't know what is. **DM**

MARK ISHAM: Castalia. Virgin **V 2513.** Producer: artist. Mark Isham played trumpet with Van Morrison for several years and appears on five of Van's albums. When you hear the muted trumpet on the opening track, *The Grand Parade*, it's impossible not to think of Mick Cam, Terry Bozzio (Missing Persons and Zappa) and Patrick O'Hearn (Martini Ranch) etc. This is obviously not New Age music, as may be suggested by some, simply because elements of repetition and foot-tapping rhythm are included. Tales From The Maiden evokes the Bengali market of the title, and *A Dream Of Three Acrobats* includes the curious sound of the Xianjiang tambourine. Altogether, this is expensive instrumental music, which largely keeps the interest, and is worth investigating. **JT**

THE CLAIM: Boomy Tella. Esoteric Communications **FACE3.** Distribution: Cartel. Previous records from this Kenish four-piece have gone largely unnoticed, but *Boomy Tella* demands attention. Although the group use the standard vocals/guitar/bass/drums format, their catchy pop songs sound unlike anything that has gone before. They are very English



TRACY CHAPMAN

in the same way that the Kinks and Small Faces were in 1966/7, but without actually sounding like either group. And just when you think you have got their sound worked out they will turn around and surprise you with, for example, the added trombone on *Beneath Reach* or the conversing guitars on *Down by the Chimney*. The most commercial songs, Mrs Shepherd and *Not So Simple Sharon Says*, will happily receive the night-time airplay they deserve. **AB**

ROKY ERICKSON: Openers. Five Hours Back TOCK 01. Distribution: Doug Mobley. Producer: Revolver/Cartel. This label specialises in bizarre Texons, and Erickson makes Tomes Van Zandt seem like Norman Tebbit. Seven solo guitar tracks, one of which, *Warning*, was released in a different form on *Demon's Gremlins Have Pictures LP*, plus four of Roky's best known songs like *Two Headed Dog* and *Bermuda* on which he's backed by the Exploives. The solo tracks are strictly in the Wild Man Fischer class, while the band stuff shows off that manic voice to greater effect, although they're from '79, and the solos are from '85. A true eccentric and a deserved cult figure, Erickson is also represented by the 13th Floor

Elevators reissues on Charly's Decal label, and a limited edition EP of him telling stories is available from Five Hours Back. Treat people who claim to like this with care. **JT**

LOOSE TUBES: Open Letter. Editions EG EGED 55. Producer: Tio Macero. Not only is *Open Letter* an all-round improvement on *Tubes' last LP* but it is, without question, the band's best yet. The guiding hand of veteran US producer Macero (ex-Miles, of course) seems to have given the lads the kind of direction that might well have been missing at times on the last album — without, let it be said, ever imposing any misguided restrictions on the members' natural collective-individual spontaneity. No change, mercifully, insofar as *Tubes' variety* in repertoire is concerned. With the band's recent SRC season at Ronnie Scott's as an added incentive to sales, and with Virgin's marketing expertise adding further clout, this should be selling in impressive quantities, right now and for months to come. **SB**

TURNING THE tables this week: Andy Beaver, Stan Brin, Sarah Davies, Dave Henderson, Duncan Holland, Dave Laine, Gareth Thompson and John Tabler.

TOP 75 SINGLES

MUSIC WEEK



"HOT JOG, JUMPING FROG!!!"

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

No 1	THEME FROM S-EXPRESS S-Express	Top 75 Parade	By Your Side (4-11) Miles Left (7-11) (P)
2	HEART Pet Shop Boys	Top 75 Parade	Porcupine (12K 417) (E)
3	MARY'S PRAYER Danny Wilson	Top 75 Parade	Virgin VS 03423 (E)
4	WHO'S LEAVING WHO Hazel Dean	Top 75 Parade	EMI 125EM 45 (E)
5	I WANT YOU BACK Barrabera	Top 75 Parade	London NAMA 19 (12-MANI 16) (F)
6	PINK CADILLAC Narbelle Cole	Top 75 Parade	Mushroom EMI 120MT 25 (E)
7	LOVE CHANGES (EVERYTHING) Clime Fricker	Top 75 Parade	EMI 125EM 47 (E)
8	ONE MORE TRY George Michael	Top 75 Parade	Epic-EMI 0715 (E)
9	I WANT YOU BACK '88 Michael Jackson with Jackson 5	Top 75 Parade	A&M 2E 0313 (12-ZT 11514) (BMG)
10	EVERYWHERE Firewood Rock	Top 75 Parade	Warner Brothers W9 8142 (11) (W)
11	GIRLFRIEND Pabbles	Top 75 Parade	MCA MCACT3 1223 (F)
12	PERFECT Fairground Attraction	Top 75 Parade	RCA PR 4185 (12-PT 4184) (BMG)
13	GET LUCKY Jamaal Stewart	Top 75 Parade	Sire/Virgin 8NK101 (E) (E)
14	THE PAYBACK MIX PART ONE James Brown	Top 75 Parade	Urban Polydor UMBX1 (12) (E) 7-12 5/27/78
15	LET'S ALL CHANT Mick And Pat	Top 75 Parade	PWL PW101 (10) (P)
16	A LOVE SUPREME Will Downing	Top 75 Parade	48 + 8 Way/Island (12388W 4) (E)
17	SHE'S LIKE THE WIND Patrick Swayze feat. Wendy Fraser	Top 75 Parade	RCA RB 4956 (12-PT 4956) (BMG)
18	JUST A MIRAGE Jill Jenson (featuring Adelle Berné)	Top 75 Parade	Orpheus JEM 3 (E)
19	PROVE YOUR LOVE Taylor Dayne	Top 75 Parade	A&M 2E 0313 (12-ZT 11514) (BMG)
20	DROP THE BOY Brook	Top 75 Parade	Arista 10830 (12-49930) (BMG)
21	COULD'VE BEEN	Top 75 Parade	CAPTATION 3 (E)



Records to be featured on this week's Top of the Pops

53	STAY ON THESE ROADS A-Ha	Top 75 Parade	Warner Brothers W 7520 (11) (W)
54	TEMPTATION Wet Wet Wet	Top 75 Parade	Process Phonogram PRHE 712 (F)
55	WHAT A WONDERFUL WORLD Lena Horne	Top 75 Parade	ALM AMV01 05 (F) Sire/Virgin EMI 12157 10 (E)
56	BUST THIS HOUSE DOWN (John Shuff's Radio Mix) Penthouse 4	Top 75 Parade	Mushroom EMI 121MT 28 (E)
57	ARHEAD Thomas Dolby	Top 75 Parade	WEATZ 190 (11) (W)
58	IM NIN'ALU OJRA HAZA	Top 75 Parade	EMI 125EM 49 (E)
59	CAN I PLAY WITH MADNESS Iron Maiden	Top 75 Parade	Polydor-COLEN 9 (F) Atlantic A 8088 (11) (W)
60	FROM THE HIP EP Lloyd Cole And The Commotions	Top 75 Parade	Virgin VS101 184 (E)
61	THAT'S THE WAY I WANNA ROCK N ROLL A/C/DC	Top 75 Parade	Flower Power M4517 (11) (BMG)
62	LUCY Habit	Top 75 Parade	fin London FRKX 12 (F)
63	ALL THIS LOVE THAT I'M GIVING Glen McCline	Top 75 Parade	Capitol GEP 35 (11) (W)
64	PUSH IT/1 AM DOWN Salt 'n' Pepa	Top 75 Parade	RCA RB 4951 (12-PT 4952) (BMG)
65	WE ALL SLEEP ALONE (Remix) Cher	Top 75 Parade	Neal/Hefi
66	BATMAN THEME Neal/Hefi	Top 75 Parade	The Icicle Works
67	LITTLE GIRL LOST The Icicle Works	Top 75 Parade	Virgin VS101 184 (E)
68	WHERE DO BROKEN HEARTS GO Whitney Houston	Top 75 Parade	Atlantic A 9141 (11) (W)
69	CHANGES Alan Price	Top 75 Parade	EMI 125EM 54 (E)
70	JOHNNY B. GOODE Judas Priest	Top 75 Parade	Long/RCA PR 4178 (12-PT 4178) (BMG)
71	I CAN'T WAIT ANYMORE Sonon	Top 75 Parade	Virgin VS101 184 (E)
72	CRASH The Primitives	Top 75 Parade	5000 2302 (11) (P)
73	AIN'T COMPLAINING Lynyrd Skynyrd	Top 75 Parade	5000 2302 (11) (P)
74	NEVER/THOSE DREAMS The Pretenders	Top 75 Parade	5000 2302 (11) (P)

IF IT'S OUT IT'S IN!

MASTERFILE

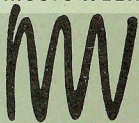
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THE FIRST NAME IN INDEPENDENTS

Spartan celebrates 10 years of proving the pessimists wrong



SURROUNDED BY some of the rewards of 10 years' success — Spartan sales and marketing director Dave Thomas (left) and managing director Tom McDonnell

Spartan Records celebrates 10 years as the UK's leading independent sales and distribution company, confounding observers who thought setting up at a time of industry recession tantamount to financial suicide.

THOSE 10 years have seen Spartan Records build up a considerable reputation as a distribution company, handling a wide array of labels, artists and music, ranging from Daniel Miller's Mute Records (with current album and single success by Erasure) through to Ritz Records with its roster of artists including Foster & Allen, The Fureys and Daniel O'Donnell. In between are a large number of labels covering just about every aspect of popular music.

Spartan Records was the first truly independent UK distributor, and is unique today in that it is still the same company as it was in 1978 — no change of ownership,

and in fact the same management team headed by managing director Tom McDonnell and sales and marketing director David Thomas. It is an achievement without parallel in the record industry.

In fact, as Tom McDonnell recalls: "Some people thought that we were quite mad at the time, setting up a new sales and distribution company at a time when most of the majors were shedding staff right left and centre. The recession was beginning to bite, and yet here was this company called Spartan Records announcing plans to take on independent distribution. There are always those people who think that if something is new then it can't possibly work, but what encour-

TOM & DAVE

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aged us was the very positive reaction Spartan had from the retail trade — and that mattered much more than what the pessimists were predicting."

McDonnell and Thomas were no newcomers to the music business though. The former had helped set up Record Merchandisers back in 1966 and remained with the company until 1977. Dave Thomas came from a background in retailing before working for Transatlantic Records, and then in 1969 joined Record Merchandisers, where he worked closely with McDonnell. The two left RM in late 1977 to launch Spartan Records.

"I think that Spartan came along just at the right time," says Dove. "There wasn't really an independent sales and distribution service available at that time. Either you went through a major record company's distribution network or you used one of the wholesale or one-stop operations. There was no central body working independently that could say to someone wanting to release a record, 'Look, we'll take your record and do the job for you, you don't have to go toting it around, we'll provide the service, including pressing the record and distributing it to the retail shops.'"

He adds: "We had been talking to several labels before we set up Spartan but in truth we never actually approached them, they came to see us. There was a crying need for a distribution service that would cover the whole of the country, and Spartan was set up with the aim of covering the big



THELMA TODMAN, Spartan's receptionist — the friendly face who greets visitors to the company's Wembley offices and distribution warehouse in the marketplace. It was the first time such a service had been provided, and a lot of people were interested in what we were doing — if I'd been on the outside and running my own label, I would have been interested."

Tom also points out: "It was the time of a new revolution in popular music, punk was happening and many people were wanting to do their own thing, they didn't want to be tied to a major and in many cases the major companies weren't interested in what they were doing anyway. They knew that with a company like Spartan there were no politics, and no strings attached, we would handle virtually any type of product."

In fact Spartan Records soon found itself handling plenty of hit records by the likes of Toyah on Safari, Adam & The Ants, The Sp-

ecials, Stiff Little Fingers and UB40, initially on the Graduate label and then on the band's own DEP Records label set-up.

"We started with just one distributed label, Ian McNay's Cherry Red Records, and things developed quite rapidly after that," Dove recalls. "The first single distributed by Spartan was by an outfit called The Tights and it sold around 3,000 copies. Not all that long after we had the Fiddler's Dram single Daytrip To Bangor on Dingles which did more than 600,000 units and we were selling 30,000 copies a day at its peak."

He adds: "We had Cherry Red for quite a few years and it developed into a very substantial label. Mute Records was another label that came to us quite early on for distribution, and of course there was a lot of singles and album

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success with Depeche Mode and then Yazoo. We had hits within the first 12 months of Spartan's existence which was considered quite unusual for a company that was independent and covering all aspects of sales and distribution."

Even the record industry establishment was keeping a cynical eye on events in London Road, Wembley. "There was a certain amount of scepticism about Spartan from certain quarters of the industry,"



'Flexibility is the key to our longevity, and the fact that our clients don't have to go through about 15 different people before they get to speak to Dave and myself' — Tom McDonnell

Dave Thomas says, "Most of the record industry in 1978 was getting rid of sales forces, closing depots down, and getting rid of staff all over, and here we were saying, 'Right, we're starting a new sales and distribution operation,' at a time of total recession. I think that it's fair to say that we had accounts set up with all the major retailers almost from the outset."

"In fact a lot of dealers were pleased to see a company like Spartan arrive on the scene. Many of them were being inundated by indie labels who were asking them to stock their product, but unless you were an accredited distributor it was difficult to get this kind of product into the shops. I think that the trade was quite delighted that a company had come along with a national distribution network to handle independent product."

Tom McDonnell adds: "Spartan was different, and special from any company around — we had freedom and a total lack of politics. As far as we were concerned, we treated distributed labels in the same way as we would have if they had been our very own. A lot of the early labels have stayed with us over the years and I like to think that is because we have a long-term relationship which isn't just based on the figures on the bottom line. People matter, and their music. There have been labels where that kind of special personal relationship hasn't been there, and they've since moved on to other distributors, but generally we've succeeded in having a good rapport with most of the companies

who have been distributed by Spartan."

There were set-backs for Spartan distribution. "We were devastated when we lost UB40 and DEP from the start and it takes some time to get over losing a label of that calibre and size. The break-up of Yazoo was another big blow."

"It could have been the end of an era for Spartan but we overcame the problems, and one of the ways we succeeded in doing that was by re-gearing ourselves from being a distribution company handling hit bands to pushing catalogues on a much broader long-term basis, including the MOR area."

Spartan Records started with a salesforce of just one who delivered records in a red Corralino. The number quickly grew to six though and at one stage there were 14 on the road; in 1988 there are 15 in the sales team, who concentrate on covering the country on a weekly basis. "There have been a lot of changes in the marketplace during the last 10 years including the fact that sadly there are now a lot less independent and specialist retail outlets than there were in 1978," McDonnell acknowledges.

Does Spartan Records have a formula for its success? "We try to operate within a family-type atmosphere," McDonnell says. "There's a lot of loyalty within the Spartan team. It's not unusual to find someone working in the warehouse or offices at 9 o'clock in the evening. Loyalty isn't isn't such a

great asset because you can have people who are very loyal but totally useless, but here at Spartan we have good, loyal hard-working people. We have a total workforce of around 100, including the manufacturing plant in Caerphilly, South Wales. We do lose some staff like any other company does, but they do usually go on to even better things which is a tribute to Spartan, and there are some employees who have been with us for just about the last 10 years."

McDonnell also points out that there is a great streak of democracy running through the Spartan operation. "A lot of companies keep the management side very separate from other departments but we believe that everyone within the company has a point to make, and it is a question of everybody working together. There is always an open door between Dave and myself and everybody else in the company. Obviously we have regular meetings with our distributed labels but it isn't just the sales force who are kept up to date with new product, it is just as important that, say, the girl who does the computer invoicing knows what is going on."

"Success comes from close co-operation between the labels and the distributing company — together we ensure that the retailer gets the best possible service. Spartan doesn't sign that many labels, and when we do we take it very seriously. As far as we're concerned, we've made a commitment to help break that client's product, so it's important that everyone



'We're always actively looking for labels that we can distribute, companies with the right catalogue or the right calibre of act that we know we can work closely with, and we'll continue to help build those labels that we already distribute' — Dave Thomas

within the Spartan company knows what is happening.

"We're not really that much into titles here. For example there is no distinct demarcation between Dave and myself, although he is more on the sales and A&R side while I concentrate on the business

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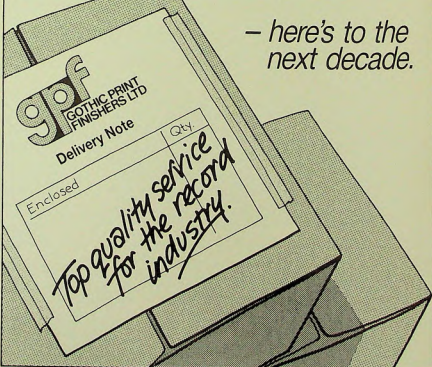
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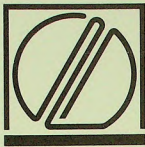
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SHAN VADHER, head of the computer department has been at Spartan since the very beginning; Pat McDannell, general manager of production and distribution

organisation. We do cross over and so does everybody else at Spartan. We discuss things with other people just as you would do in a family. Any 16-year-old kid who had just joined the company could walk through our doors and tell us what he thought about some aspects of the company or what we were working on. The more you can talk openly about a situation the more flexibility you can have. With an indie operation, you know that the buck stops at you." The result is that everyone 'mucks in' with work if the occasion calls for it.

For the future, Spartan aims to further improve its service to both its clients, the labels and the retailers. "We'll improve in any way that we possibly can," Dave Thomas says. "Of course we're always actively looking for labels that we can distribute, companies with the right catalogue or the right calibre of act that we know we can work closely with, and we'll continue to help build those labels that we already distribute."

"We have to continue building the company because of the obvious changes that have taken place in the industry over the last 10 years, and the development of CD and other format will obviously have an important influence over the next decade, although we have no plans to get involved on the CD manufacturing side. We did think about it a few years back, and there was the necessary financial backing, but it seemed to us that there were already too many companies wanting to get involved

in that side of the business and the fact that there is now so much spare CD manufacturing capacity around would seem to indicate that it was a good financial decision not to get involved ourselves," he adds.

"Over the last 10 years Spartan Records has changed course significantly but we haven't changed in terms of the service that we provide to labels. Spartan is providing as good a service as anyone else in the distribution side of the music business, and better than most. We're capable of getting product into the shops so fast that sometimes they think that it has arrived before the actual order! It is very important to provide a fast service because the sales of singles in particular nowadays aren't as high as they were 10 years ago so you have to be fast and efficient to give a record its best chance of getting into the chart. We will maintain that service, and improve upon it."

Dave is confident that there will soon be a new influence in pop music that will once again stimulate the whole recorded music market, just as punk and new wave did in the Seventies. "Something is about to happen and if you look back over the last decade it has been the indie labels that have been predominantly the source of new exciting talent. Most of the successes that the major record companies have signed has been through cheque book-waving tactics, the acts themselves have usually come from an indie label background because the indie scene has been that much closer to the

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street and what is happening musically.

"When this new influence arrives — and hopefully Spartan will help it arrive — we will be providing the back in the late Seventies, with acts like Toyah, Wayne County, Depeche Mode, Yazoo, Fad Gadget, UB40, Hazel O'Connor and others."

Record companies like Ritz, Play, President, The Winter Group, Flicknife and Dingles remain an important part of the Spartan philosophy. McDonnell says: "We have always believed that being an independent company doesn't mean just distributing a certain category of music, so artists like Brendan Shine, Daniel O'Donnell and Foster & Allen are very important because they sell a lot of records, even though they don't chart overnight. Ann Breen has a single called Pal Of My Cradle Days on the Homespun label and that has probably sold more copies than many chart singles, simply because it has kept on selling over a very long period of time. It hasn't been out of the top 200 for something like two or three years, and a record like that is very important, just as artists like Brendan Shine are — he can easily sell 60,000 albums before it even shows up in the chart."

"One of our biggest records was Fiddler's Dram's Daytrip to Bangor on the tiny Dingles label. I remember Dave and myself going to hear them play at the English Folk Song and Dance Society, and they began the number. We pricked up

our ears and thought, 'Hmm, there's potential there for a cross-over hit', and gave both the group and the label advice. After about six different mixes they came back to us with the finished record, and of course it became a huge cross-over hit. That's another part of our policy, to help the labels we distribute and give them the best advice possible. In the past we have taken chances with labels who at the time didn't even have a lot to offer but went on to become very successful."

"Irish MOR music is an important part of Spartan and certainly accounts for a sizeable amount of our business — pushing hit records is one thing, and pushing catalogue is another thing all together, and you certainly can't neglect the latter. Some people seem to think though that Spartan specialises in Irish music which is totally wrong — artists like Daniel O'Donnell with three albums in *Music Week's* country chart are not so much traditional Irish music as MOR cross-over."

Tom McDonnell emphasises the wide range of labels distributed through Spartan. "We've had Mute from the start, and Daniel Miller's company has been an amazingly successful venture. I read something in one of the daily newspapers recently about Erasme and the fact that they record for the tiny indie label Mute — well if Mute is tiny, then I'd like to see how tiny some of the really small labels are! I think our success with Mute is due to the close working relationship that has grown be-

tween us and the label, a relationship that has held up over a long period of time.

"Ritz and Play are labels equally as important to us and they've been with us almost from the start too — in fact our relationship with them is as good today, if not even better than when we first started working together. Frenchy Glodier's Flicknife Records labels comes up with some interesting product, and we've had quite a lot of success with the Hawkwind catalogue, then there is the Ron Winter Group which has a whole range of mid-price and budget LP, cassette and CD labels including Premiere, and which covers a vast array of back-catalogue names like Neil Sedaka, Elvis Presley, Bob Marley, George Benson, Jim Reeves and many, many more. Plaza Records, run by Roberto Danova, is a small label that consistently comes up with good MOR product that gets consistent Radio Two airplay, and I know that we'll crack that one before very long."

"At Spartan we have very successful high volume labels through to the small ones who have still to get the big break, but they are all good to work with — there's something in every one of them that makes them worthwhile. We're getting good things from Bluebird Records which is one of the newer labels that Spartan has signed, and then there is Record Shack which we are aiming to re-build and re-establish in the dance music market, who have a steady strong punk and ska catalogue and Link Records."

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McDonnell adds: "As a company we like to work with record labels that have the potential to develop. The first thing that we look for in a label is the people, and that has never changed since day one. Obviously it's a fact of life that you can't work successfully with everyone and, as in many marriages, the relationship between distributor and label can break down, but generally we tend to have had good working partnerships with the labels we have distributed.

"The second thing that we look for is obviously the product that they have got, but in some cases the labels may have only one single in which case it's the ideas that they have that we look at. Quite often it is the enthusiasm that we sign because the potential is there and it can be built into something quite substantial.

"Spartan distributes some labels who still haven't had a big hit but we firmly believe that they can still make the big break through like Roberto's Pizza label. I can imagine working with him for another 10 years because he works hard and is very enthusiastic. There's a satisfaction working with those kind of labels even if it isn't shown on the bottom line at the end of the day."

Another label acquired by Spartan is Danson Records which specialises in ballroom dancing music. "That is another very underestimated market and apart from UK sales we also do well on export."

Spartan also has its own record manufacturing and tape duplication plant in Coerphilly, which is capable of producing 10,000 cassettes a day, 30,000 singles and 15,000 albums.



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the plant in the 1980 from ISS. Right from the earliest days manufacturing had been an important part of our expansion plans, and the plant certainly represented a substantial investment, but it completed the package of services that we could offer our customers. We felt at that time that if the hits were coming hard and fast, and we were not in a position of control with stock situations, then records could suffer in the charts. We needed the plant to guarantee a supply of hit singles and albums.

"Apart from normal LP and tape production, the factory also specialises in shaped discs, coloured vinyl and picture discs for which there is still a very good market, and while obviously the manufacturing plant is there for all our distributed labels we also do custom pressing."

So 10 years on, Spartan is still very much a viable force in the UK

record industry, confounding those doom merchants who periodically predict its imminent demise. "Do you know that every time some other distribution company has gone down in recent years, there has always been a rumour sweeping the industry within days saying that Spartan was about to be next!" says Dave Thomas. "We've proved them wrong though and there is no other distribution company in the UK that can claim to have the same management team, let alone the same ownership right from the beginning.

Tom McDonnell adds: "Flexibility is the key to our longevity and the fact that our clients don't have to go through 15 different people before they get to speak to Dave or myself. Our attitude hasn't changed since day one but at the end of the day Spartan can only be as successful as its labels, and if those labels aren't successful then it is going to make our lives difficult. That's why our main priority is always to help labels have the success that they are looking for."

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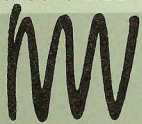
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T R A C K I N G

by Dave Henderson

THE BUTHOLE SURFERS continue to amaze and astound all comers with their second album for Blast First, the lovingly dubbed *Halfway To Steven*, through Rough Trade and the Cartel. Meanwhile, fellow Americans, Chicago-based **Meat Puppets** follow up their critically acclaimed *Throb* LP with the Caroline album *Jettison*. Designed for the maximum cutting edge of thrashing metal splurge, it's available in the UK through Rough Trade and should satisfy the new generation of Post AC/DC rebels. More relaxed and refined is the new EP from **Ark Arke**. In their role as half of MIA/RIS there should be some interest in their new EP, *Up Home*, on the Rough Trade label itself, and it will be followed by the group's debut LP for the label.

LOOP FOLLOW their much successful releases for the Head label with a seven and 12-inch single, *Collusion*, on Chapter 22 through Nine Mile and the Cartel. Chapter 22 has also grabbed **Yeah God** from the group's own label Drunken Choirboy, and the first fruits of this new release comes in the shape of a 12-inch single called *So Far Down* (through Nine Mile and the Cartel). More rock 'n' roll? Well, there's **The Primewives** who follow their previous Live A Little album with a new single for New Rose (through Pinnacle) called *Ferlie Mind*. And, yet further from the vital throes of normal life, the **Mute Drivers** have a second release primed and ready to go. It's a six track mini album titled 20,000 Millionaires and it's on their own irradiated label through Cartel.

THE NEUROTICS burst back onto the chunky guitar scene with a new 12-inch, *Never Thought*, and album, *Is Your Bathroom Breeding Boisheviks*, both on Jungle through the Cartel. Expect the usual political rhetoric on tour to follow. Also through Jungle is **Webcore's** *Webcore Webcore*, a special mid-price release from the boys who brought rock noise from Cornwall. More revised genres and stylists include **Cassandra Complex**, who've inked a deal with Belgian label Pinnacle and the San Francisco Rhinoceros and the Cartel). With minimal press information so far, the Complex announce that the LP's called *Theomonia* and it features "music for the whole body ..."

AT FACTORY, there's sketchy details about new **Kaitlin** produced in LP, cassette and CD format, while the **Quincy Jones** remix of **New Order's** *Blue Monday* is also scheduled for CD and CDV release, both on the Rough Trade label, as is **The Angelic Upstarts'** *Booleggs And Ranties* album on Razor. **Vince Taylor's** *Ill Be Here* Hero album, **The Slickee Boys'** *Photobomb* and **Psyche's** electronic dance opus *Mystery Hotel* (all on New Rose). Also through Pinnacle is **Strange Fruit's** new Peel Sessions, includ-



THE NEUROTICS' Steve Drewett brings more chunky guitar and Yeah God (left) get So Far Down

ing **The Cure** and **Napalm Death**, while Night Tracks give the world Janice Long sessions from **The Flaminets**, and **Gaye Bykers On Acid**.

OK SOS, guess what RKL stands for. Yes, you've guessed it: **Ricki On LSD**. What else? And a new San Franciscan combo have a new album on the Alchemy label, lovingly titled *Rock 'n' Roll Nightmare*, available through Southern Record Distribution. It also comes complete with a zany comic book. **The Rhythm Sifiers** carry the message of singalong-a-leads further afield by pulling the American Boys track from their *Road To Roundabout Pier LP* and releasing it on Red Rhino through the Cartel, while **Shakti** shook up the Euro-electronic dancefloor with a new 12-inch, *Forbidden Dreams: The Awakening on Subway* through Red Rhino. Acted as the "no hit wonders", **The Membranes** get copies of their **Steve Albini**-Produced LP, *Kiss Ass Goodhood*, into the shops. It's on Glass through Rough Trade and the Cartel. Also through the gates of RT comes **Lydia Lunch's** long awaited *Honeycomb* in Red album on Widowspeak — which sees her collaborating with ex-members of **The Birthday Party**, **Thurston Moore** from **Sonic Youth** and **Jim Thirwell** among others.

JESUS COULDN'T DRUM finally have their cry classic (P) Ruffing Orange Peel. **Fez** through Lemon Pie released on Lost Moment through Backs and the Cartel (complete with covers of **Captain Scarlett** and **Fireball XL5**). **The Chrysantheums** release a spoof of the *Strange Fruit* Peel Sessions series on their own Egg Plant label as a precursor to their second album *Little Flecks Of Foam Around Barking*. **Jack my tongue** suit and let's go ... as **Thou** offer us *Dr Uoyed* on *Tube Entertainment*, a 12-inch single of note and leathertex to extrude through fast Forward and the Cartel, and blow me down if **Six Billion Monkeys** don't just rock out on the 12-inch swinging *Beats To The Beat* on Moogingwho through the Cartel.

TECHNOLOGY BITES rather into the Ariles of A4D as it continues to release its back catalogue in CD format and the newest include *In The Flat Field* from **Bauhaus** which boasts an oddi-



tional eight tracks (including a previously unreleased snippet), **The Birthday Party's** *Prayers On Fire* and **Jurkarty** both with out-takes and extra thrives, a compilation of **Gilbert and Lewis** material entitled *8 Time* and a coupling of **Colin Newman's** Provisionally Entitled *The Singing Fish and Not To* albums — the first 3,000 of which come with an additional five-track CD single. All this through the Cartel.

THE JAMES TAYLOR QUARTET have their complete works pressed into CD form on *The First 64 Minutes* on Re-Elect. **The President** through Backs and the Cartel (that includes the man's *Money Spender* and *Mission Impossible (P)*), while the label also has its only compilation titled *For Your Ears Only* featuring contributions from **Makin' Time**, **The Crowdaddy's**, **The Doggerman**, **The Creeps**, **Wild Billy Childish**, **The Ambassadors** and a whole team of others. **Long Tall Shorty** continue the finger-clicking boho style of the label with the long lost *Seventies Boy LP* and **Fast Eddie** completes the Re-Elect line up with a live album taken from last year called *Pockehull Of Blues*.

MEANWHILE, in New York, **The Toasters** release a new mini album, *Recreminations* produced by **Joe Jackson**, on the Unicorn label through Nine Mile and the Cartel, and **Muslim-gauze** get multi-cultural on their new album, *The Rape Of Palestine*, on Limited Editions through Red Rhino and the Cartel. Furthermore, **Ti Gods** release on EP called *Cosmetics* on Razor through Pinnacle.

PERFORMANCE

Frank's wild years

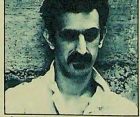
SOME PERFORMERS find a stick with it. Not **Frank Zappa** who has never pandered to the popular merely to sell records.

At **Wembley** he marshalled his 11-piece band — often conducting them with baton — brilliantly, stepping in himself for a vital guitar solo or to contribute some acid vocals. He has rarely sold large quantities of albums but has certainly released large quantities and the performance meandered through many of them without seeming like a self-indulgent parade of fan favourites. It was a rounded performance — often jazzy, sometimes funny — which showed none of the joins in moving swiftly through material from *Joe's Garage*, *Sheik's Yerkout*, *Hot Rats*, *Tinsel Town Rebellion*, *Waka Jowaka* (most effectively), *Zoot Allures* and even right back to his first significant release more than 20 years ago, *Frank's*.

There were even two versions of most people's favourite *Peaches In Regalia* — one at a waltz pace. His sense of humour invades everything and he couldn't resist a verse of *The Teddy Bears' Picnic* at the end of a fantastic encore version of *Stairway To Heaven* featuring *Lee Willis* and *Bobby Martin* on vocals. A possible dance band version of *Ravel's Bolero* and *The Beatles' I Am The Walrus* also made it into the encore sequence.

In *Zappa, Music For Nations* has got itself a rock legend with an ardent following, though mass record sales may be, as always, difficult. New releases *Guitar and You Can't Do That On Stage Anymore Vol 1* will put that to the test.

DAVID DALTON



FRANK ZAPPA: the mother of invention

Perfect crime

THE ROYAL ALBERT HALL might not sound like the perfect place for the *Crime Of The Century* but **Supertramp** carried it off deftly. The durable rockers played most of

their classic album, made few references to this latest LP and through a greatest hits show with perhaps rather too much eye. The extensive coverage of *Crime* including *Rudy and Aylin* was welcomed by the packed hall but were more recent hits like *Breakfast In America* and *The Logical Song*. But somehow it all seemed rather a formality for the band, they played well but failed to add their life extra.

The only attempt to vary things, musically, was a standard rendition of *Hocuspocus Man* which seemed out of place amid the quirky twists of the *Supertramp* classic. Basically, the show was competent, but sadly predictable.

NICK ROBINSON

Commotion devotion

LLOYD COLE headlining at **Wembley's** cavernous Arena! Not an easy notion to grasp, but one which worked when 9,000 adoring fans shuffled into line for the occasion. Quivering with an emotion resembling hysteria, they screamed, stamped and willed on cue to a succession of mellow meanders and limp-wristed guitar swells.

It seems *Lloyd Cole* and his *Commotions* are big stars these days, earning unqualified devotion from girle fans and middle-aged couples. The glossier frenzy, *Jennifer She Said* was the only highlight of an otherwise unremarkable set which emphasised beaming things up at the expense of the subtle crescendos and waxy bits which distinguish the band's vinyl outputs.

Already hampered by the venue's dubious acoustics, more than a few boisterous fans wanted hideously gashed by a relentless clanking garish.

Judged only by the reaction he commands, *Lloyd Cole* probably has good reason to be smug but, dedicating songs to the adulterers and guest ticket holders in the audience, his dry arrogance always precludes any thought of real enjoyment.

SELINA WEBB

Danse macabre

IF YOU'VE been thinking live gigs have seemed a bit mundane and some recently, then **Nitzer Ebb** could be the band for you.

The Electric Ballroom was enhanced by the magical, eerie quality of oriental percussion ensemble, the *Kodo Drummers*, when *Nitzer Ebb* came on stage the morbid *Kodo* image was enhanced by their naked torsos and white trousers. The lifting from percussion to vocals by two band members, one who lunges and flails at his instruments, and their oriental percussion, who stood stock-still mechanically beating his percussion. Yet *Nitzer Ebb* command you to dance. Last year's single *Let Your Body Loose* (*Mute*) got every one grooving. The contrast between the starkness of the band and their compelling rhythm and the seething, sweetly audience was intriguing. Their music is hard and intimidating, but just a sequence and drums on top. If you're a classic DAF you'll love *Nitzer Ebb*.

SARAH DAVIS

SINGLES A & R

Reviewed by Jerry Smith

THE OTHER CHART

TOP 40 SINGLES

1	EVERY ANGEL	Eden Phoenix/EVEN 7 (E)
2	BEYOND THE PALE	Eden Phoenix
3	TELL THAT GIRL TO SHUT UP	Mercury/Phonogram/ATM 10 (E)
4	ALWAYS SOMETHING THERE TO REMIND ME	Def Disc/DG 0272 (E)
5	SIDWALKING	Musica y Negro/WEA NEG 032 (W)
6	BLISS	One Little Indian/7719 (I) (W)
7	DON'T LOOK ANY FURTHER	Kilcher/Phonogram 5823 (E)
8	THE COLOURS	Magnet 5814 (W)
9	CRASH	Lazy/CA 794131 (S) (W)
10	IS THIS THE LIFE?	Melba ALPH 008 (E)
11	SHIP OF FOOLS	Mute MUTETA 3 (E) (W) (E)
12	WHAT FOR	Musica y Negro/WEA NEG 031 (W)
13	IN THE MEANTIME	Virgin VS1070 (E)
14	PLANET GIRL	Mercury/Phonogram Z203 (E)
15	WHAT'S THE MATTER HERE?	Elektra/WEA EK 047 (W)
16	SUDEHEAD	His Master's Voice/EMI POP 118 (E)
17	STAY WITH ME NOW	Polydor FN 72 (E)
18	THERE'S NO DECEIVING YOU	Cap Disc/GLOBE 01 (E)
19	YOUNG MANHOOD	Sire/WEA W 9732 (W)
20	I WALK THE EARTH	London LON 149 (E)
21	SHAME ON YOU	Motive MVD 010 (W)
22	I CAN SPEAK AMERICAN	WEA YZ 176 (W)
23	THE MAJESTIC HEAD	Raw TV/WEA R 745 (W)
24	SHIMMER	Subway SUBWAY 17 (E) (W)
25	ONE LOVE NATION	KLF Communications D2002 (E) (W)
26	PIECE OF YOU	Virgin MEO 1 (E)
27	BURN THE BASTARDS	KLF Communications 18J002 (E) (W)
28	EVERGREEN	Abstract ABS 050 (E) (W)
29	CRUISIN' FOR A BRUISIN'	Bluebonnet/MCA 18773 (E) (W)
30	NO NEW TALE	Reggae Beat/WEA REG 029 (W)
31	NOTHING WRONG	Sire/WEA ST 5758 (E) (W)
32	PEEL SESSIONS	Strange Fruit SFPS 045 (E) (W)
33	BATMAN THEME	Anonymous 13ANAA 01 (E)
34	GOODBYE GOODBYE	Household HOLLID 1 (E) (W)
35	EMERGENCY	Shink Chunks/CS 0710 (E) (W)
36	STOP KICKIN' MY HEART AROUND	Blue Caplan AS 218 (E) (W)
37	TEENAGE	McQueen MCE 011 (E) (W)
38	BODY AND SOUL	Mercury Release/WEA M829 (E) (W)
39	NOBODY'S TWISTING YOUR ARM	Reggae BECO 09 (E) (W)
40	PEEL SESSIONS	Strange Fruit SFPS 045 (E) (W)

STOCK IT

A R KANE: Up Home! EP Rough Trade (RT 201). The striking A R Kane boys are back with their first release since their involvement with MIARRIS and this four-track EP features yet more evocative and awe-inspiring stuff with the audaciously commercial Baby Milk Souter the one to receive most attention.

ZIP: Your Love (Immaculate) (12) (IMMAC 5). This new Manchester trio arrive with surprisingly little fuss considering it's the new vehicle for the talents of Pete Shelley. This bubbling pop tune is sure to benefit from their extensive tour supporting Erasure. One to keep your eye on.

KILLING JOKE: America (EG/Virgin EGO(X) 40). Killing Joke's first single for 18 months is an explosively powerful anthem in keeping with Jaz Cole's latest manifesto and should have no problem in picking them straight back into the charts.

STOCK IT

BOSS: No More Heroes (EG/Virgin EGO(X) 39). Available on EG is this radical re-working of an old Stranglers hit turning it into a meanly dance track with a strong Ramo Rushent production that should see the cycling Boss boys flitting with the charts.

STOCK IT

PRIMITIVES: Out Of Reach (Lazy/RCA PB 42011E/PT 42012). Another scintillating slice of guitar pop topped with Tracey Tracey's intoxicating vocal style and sure to follow Crash all the way to the top.

RUMBLEFISH: Medicine (Summerhouse SUMS 5). Only their second single, but already Rumblefish are proving themselves to be expert purveyors of short, sharp and perfectly-formed pop, distinguished by its catchy melodies and arousing arrangements.

THE WOOD CHILDREN: Happens Everyday (Cat And Mouse ABB 057). Highgate's hotly tipped Wood Children make an assured debut with this accomplished three-track single which really serves as a teaser for more promising things to come.

THE SNEETCHES: Only For A Moment (Kaleidoscope Sound KS 106). A rare delight as this San Francisco indie deliver a superb debut single bearing all the hallmarks of classic West Coast pop with harmoniously constructed grooves. A band to watch out for, and on a British indie too!

THE WILD SWANS: Young Manhood (Sire/WEA W 7973(T)). After many years Liverpool's Wild Swans return with this punchy Paul Hardman produced track previewing their forthcoming debut album, Bringing Home The Ashes.



All I Wanted

They could have been contenders, but this effort isn't entirely convincing.

IN TUA NUA: All I Wanted (Virgin VS(1) 1072). This acclaimed, seven-piece Dublin band return with a modified line-up and another striking tune whose rousing chorus should give exposure for their forthcoming album.

MICA PARIS: My One Temptation (4th & Broadway/Island 12) (BRW 85). Island is certainly pushing out the boat for this new signing and with this stylish slice of smooth soul and her impressive voice, it looks like they'll be rewarded too.



KILLING JOKE: poking fun at the Americans?

THULE: Dr Lloyd (Thule Entertainment) (WEA YZ 173(T)). Even more left field but highly interesting is this debut four-track 12-inch from Thule, who show a fine grasp of dynamics with an abrasive edge that is sure to get them noticed.

BOSE: Lay Down On Me (WEA YZ 183(T)). It is not so surprising that this elegant ballad is so exotic when considering that Miguel Bose's parents were a famous bull-fighter and an Italian film star, but Tony Mansfield's production is so lush it kills the song.

STOCK IT

WELL WELL WELL: Back To You (Arista 109 806 (609 806)). Not to be confused with Wet Wet Wet, these WWW's deliver a competent brand of solid rock-pop that is ripe for mass radio exposure with strong hooks.

THE FOUNTAINHEAD: Someone Like You (China/Polydor CHIN(A)X 2). Dublin band The Fountainhead provide a preview for their forthcoming, second album with this, their first single in a year, but despite Paul Hardman's crisp production, it leaves little impression.

THE PRIMEVALS: Fertile Mind (New Rose NEW 105). This striking slice of punchy rock looks sure to strike a chord in indieland with rogue slide guitar and uncluttered delivery working to good effect.

TOP 20 ALBUMS

1	LOVELY	RCA 7128 (E) (W) (S) (W)
2	WAITING FOR BONAPARTE	Magnet MAG 0503 (E) (W)
3	VIVA HATE	His Master's Voice/EMI C 03392 (E)
4	GLADSTONE HUMOUR AND BLUE	Kilcher/Phonogram 5823 (E)
5	ALL ABOUT EVE	Eden Phoenix/Phonogram M810 118 (E)
6	THE CIRCUS	Mute STUMAS 03 (E) (W)
7	THE WILDEN	Mercury/Phonogram M810 (E)
8	IF I SHOULD FALL FROM GRACE WITH GOD	Reggae Melbora/SIR 9071 (E)
9	THE FLOODLAND	Mercury Release/WEA M844 (E) (W)
10	SUBSTANCE	Fantasy FAC 008 (E)
11	GEORGE BEST	Reception RE051 (E) (W)
12	TATTOO BEAT MESSIAH	Mercury/Phonogram Z203 (E) (W)
13	THE PRENZ EXPERIMENT	Reggae Beat/WEA REG 041 (E) (W)
14	SURFER ROSA	4AD CAD 002 (E) (W)
15	39 MINUTES	Virgin VZ 005 (E)
16	HOUSE TORNADO	4AD CAD 002 (E) (W)
17	GREEN LIGHTS	Empire E8273 (E)
18	LET'S PLAY DOMINATION	Product For The People
19	ROAD TO ROUNDHAY PIER	Def Disc/DG 0272 (E)
20	LOVE HYSTERIA	Reggae Beat/WEA REG 041 (E) (W)

18 **TURN BACK THE CLOCK** ★ CD
Viper V203

21 **LIVE IN EUROPE** ● CD
Cephalo (E10)

22 **FROM LANGLEY PARK TO MEMPHIS** ● CD
Kodamaru/CBS FMV 9

23 **REMEMBER YOU'RE MINE** CD
Slyce/SAR 833

24 **TIFFANY** ● CD
MCA/MC 3415

25 **HEARSAY** ★ CD
Tides 459 19A.1

26 **GIVE ME THE REASON** ★★ CD
Epic 49314.1

27 **NAKED** ● CD
EMI BMD 1055

28 **BAD** ★★★★★ CD
Epic 49206.1

29 **CHER** ● CD
Geffen WA 112

30 **LOVELY** ● CD
RCA N 21488

31 **WHENEVER YOU NEED SOMEBODY** ★★ CD
RCA R 7129

32 **WHO'S BETTER, WHO'S BEST** ● CD
Polygram NY 11

33 **TELL IT TO MY HEART** CD
Arista 208 888

34 **DISTANT THUNDER** ● CD
Mercury/Phonogram MEB1119

35 **WOW!** ● CD
London FAMA 4

36 **HYSTERIA** ★ CD
Budgie/Kit/Flores HFD 21

37 **KICK** ● CD
Mercury/Phonogram MEB1114

38 **RAINTOWN** ● CD
CBS 65954.1

39 **NOTHING LIKE THE SUN** ★ CD
A&M A&M 442

40 **THE STORY OF THE CLASH** ● CD
CBS 66214.1

41 **FRANK PATRITUM** ★★ **DOUBLE PATRITUM** ★★ **PATRITUM** ★
1982 (2000 series) 1982 (2000 series) 1982 (2000 series)

42 **STARBUCK** ★★ **STARBUCK** ★★ **STARBUCK** ★★
1982 (2000 series) 1982 (2000 series) 1982 (2000 series)

43 **NEW ENTRY** **NEW ENTRY** **NEW ENTRY**

44 **NEW ENTRY** **NEW ENTRY** **NEW ENTRY**

45 **NEW ENTRY** **NEW ENTRY** **NEW ENTRY**

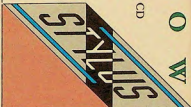
46 **NEW ENTRY** **NEW ENTRY** **NEW ENTRY**

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44 **TEAR DOWN THESE WALLS** ● CD
Jive HR 57

45 **HEART** ● CD
Capitol/EAS/HR 21

46 **VIVA HATE** ● CD
HS Music/Viva, CD 3702

47 **THE GREATEST LOVE** ● CD
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48 **WINGS OF HEAVEN** ● CD
Polygram/POD 5221

49 **THE CIRCUS** ★ CD
MCA/STW 35

50 **LOVE** CD
Waver Records WR 128

51 **UNFORGETTABLE** CD
EMI BMT 44

52 **HORIZONS** ● CD
K-Tel NE 1360

53 **THE JOSHUA TREE** ★★★★★ CD
Herald UK

54 **THE CHART SHOW ROCK THE NATION** ● CD
Dove/Chelsea AD02

55 **SINITTAI** ● CD
Feline B0191

56 **THIS NOTES FOR YOU** CD
WEA WH 48

57 **COME INTO MY LIFE** ● CD
Epic/London CDV 47

58 **BLOW UP YOUR VIDEO** ● CD
Arista WH 14

79 **HITS RENIVAL 2: REPLAY** CD
K-Tel NE 1405

80 **BUSY BODY** CD
Epic 64613.1

81 **IF I SHOULD FALL FROM GRACE** ... ● CD
Polygram/Music For Nelson 2494.6

82 **GUITAR** CD
Epic 65042.1

83 **HITS OUT OF HELL** CD
A&M A&M 5178

84 **GET HERE** CD
Epic/FAC 200

85 **SUBSTANCE** CD
MCA/STW 35

86 **WONDERLAND** CD
Epic/FAC 200

87 **IDLEWILD** ● CD
Bino 7 Napier/WEA BYN 14

87 **BEST OF HOUSE VOL. 4** CD
Sirene BHM 4

88 **WHAT UP DOG?** CD
Fonogram/Phonogram 512.4

89 **THE SINGLES** ★★ CD
Real/WEA WR 125

90 **GRACELAND** ★★★★★ CD
Waver Records WRS2

91 **WHITESNAKE 1987** ★ CD
EMI EMC 2328

92 **MEET DANNY WILSON** CD
Virgin V4119

93 **CMON EVERYBODY** CD
Laney/EMI ICR 1

94 **A PORTRAIT OF ELIA FITZGERALD** CD
Slyce/SAR 837

95 **MANSTREAM** CD
Polygram CD 2

96 **STREET LIFE - 20 GREAT HITS** CD
Epic/Virgin 6971

97 **PLEASE** ★ CD
Polygram 851

98 **NOW AND ZEN** ● CD
Epic/Virgin/WEA WR 148

99 **NEW AND ZEN** ● CD
Epic/Virgin/WEA WR 148

100 **NEW AND ZEN** ● CD
Epic/Virgin/WEA WR 148

CD Released on Compact Disc
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1	THEME FROM S-EXPRESS S-Express	Rhythm King/Mute LEFT11 (T) (U/R)
2	LET'S ALL CHANT Pat & Mick	PWL PWL(T)10 (P)
3	DEUS The Supercats	One Little Indian 7710 (12) - 12710 (U/NM)
4	I SHOULD BE SO LUCKY Kylie Minogue	PWL PWL(F)8 (P)
5	PUMP UP THE BITTER Star Turn on 45 Pints	Pacific DRINK 1 (P)
6	IS THIS THE LIFE The Corvids	Alphabet ALPH008 (T P)
7	SHIP OF FOOLS Erasme	Mute (12) MUTE74 (U/R) (SP)
8	DOCTORIN' THE HOUSE Cold Cut feat. Yazze & Plastic People	Ahead Of Our Time CCU2 (U) (R)
9	BEAT DIS Bomb The Bass	Mister-on/Rhythm King/Mute D00D (12) (U) (R)
10	ANYONE Smith & Mighty	Three Stripe SAM111 (U/R)
11	GIVE IT TO ME Ben Bam	Serious 70US10 (12) - 0US10 (A)
12	CAT HOUSE Danielle Dax	Awsome AOR12 (T) (U/R)
13	BOYS AND GIRLS Mandy	PWL PWL(T)11 (P)
14	GOODGROOVE Derek B	Music Of Life 7NOTE12 (12) - NOTE12 (U)
15	STRONG ISLAND JVC FORCE	B Boy/Westside/Hardcore HAKT11 (A)
16	ROKDA HOUSE The Beatmasters featuring The Cookie Crew	Rhythm King/Mute LEFT11 (T) (U/R)

17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	
ANIMAL (F... LIKE A BEAST) W.A.S.P.	NODDY'S TWISTING YOUR ARM Wedding Present	DJ MEGATRACK/WESTSIDE JACKS Jockmaster Block	PUMP UP THE VOLUME/AMINATA (...) 4AD (B) AD 707 (U/R)	COLD SWEAT The Supercats	THE CIRCUS (REMIX) Erasme	ANGEL IN BLUE General Lafayette	SHAME ON YOU The Scoring Birds	THE MAJESTIC HEAD Soap Dragons	SHIMMER The Flatmates	THE PEEL SESSIONS New Order	TRUE FAITH New Order	SHAKE! Gene & Jim	GOTTA GET DOWN (CRAZY CUTS MIX) Husodactros	ONE LOVE NATION KLF	THE PEEL SESSIONS Joy Division	TOUCHED BY THE HAND OF GOD New Order	TEMPLES OF LOVE Sister Of Mercy	
Music For Nations 12(UK) 109 (P)	Reception REC09(12) (U/R)	Westside DJINT12 (A)		One Little Indian 12(7)79 (U/NM)	Mute (11) MUTE6(T) (U/R) (SP)	Plaza PZAD01 (T) (SP)	Native Records 12(BUD)1 (U/R)	Raw TV Products RTV12(15) (U/R)	Subway Organisation SUBWAY17 (T) (U/R)	Strange Fruit --- (SPS CD001) (P)	Factory FAC 183/7 (12) - FAC 183 (P)	Rough Trade RTT1216 (U/R)	Big One --- (VW) BGN 8 (U/R)	Big Communications D2002 (U/R)	Strange Fruit SPFS CD13 (P)	Factory FAC1937 (P)	Marcel Release MR027 (U/R)	

35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
JACK IT UP The Image	SLUT Fresh Valcano	FASCINATED Company 8	KIDNEY BINGOS Wire	BURN THE BASTARDS KLF	THE PEEI SESSIONS Ultravox	NORTHSIDE Deon Boy	THE THUNDERBIRDS EP MCB & The Beatstreet	HOUSE OF JACK T. Jam	EVERGREEN In A Circle	FREE M.C. Duke	BEHIND THE WHEEL (REMIX) Dispatch Mode	PACK UP YOUR THINGS T.C. Curtis	NOTHING WRONG Red Layly Yellow Layly	BLUE MONDAY New Order	IN MIN' ALU Olra Alza
Bolys--- (BOLTS1412) (P)	Some Bizarre SLUT001 (U/R)	Bluebird BR1(T)48 (SP)	Mute (12) MUTE67 (U/R) (SP)	KLF Communications KLF0207 (U/R)	Strange Fruit SPFS 042 (P)	Music Of Life --- (NOTE 13) (P)	DT--- (MAC1) (U)	Hot Malt 12(TC)12 (P)	Abstract 12(AB)5050 (P)	Music Of Life NOTE 15 (P)	Mute (12) BONO51 (U/R) (SP)	Hot Malt 7C15 (12) - 12(TC)15 (P)	Situation Two S150 (T) (U/R) (P)	Factory FAC23 (P)	Big Beat NS1122 (P)

Strange Fruit THE PEEI SESSIONS

TOP 20

Position	Title	Cat. No.
1	THE CURE	SPFS050
2	ULTRAVOX	047
3	NEW ORDER I (CD)	001
4	EXTREME NOISE TERROR	048
5	JOY DIVISION I (CD)	013
6	STOUXIE & THE BANSHIES (CD)	012
7	NAPALM DEATH	049
8	SYD BARRETT	043
9	THE DAMNED I (CD)	002
10	JOY DIVISION II	033
11	THE WEDDING PRESENT	009
12	BUZZCOCKS	044
13	NEW ORDER II	039
14	WIRE	041
15	STIFF LITTLE FINGERS	004
16	THE SPECIALS	018
17	ELECTRO HIPPIES	042
18	BILLY BRAGG	027
19	CUD	045
20	SCREAMING BLUE MESSIAHS	003

NEW CD RELEASES MAY 12th:

SPFSCD043 SYD BARRETT
SPFSCD050 THE CURE

TOP 25 ALBUMS

1	UPFRONT 10 Various	Serious UPFT10 (A)
2	THE CIRCUS Erasme	Mute STUMM 35 (U/R) (SP)
3	BEST OF HOUSE VOLUME 4 Various	Serious BEH04 (A)
4	SUBSTANCE New Order	Factory FACT 200 (P)
5	STREETSONDS HIP HOP 20 Various	Streetsounds ELCS20 (A)
6	LES MISERABLES Original London Cast	First Night ENCORE1 (P)
7	GEORGE BEST Wedding Present	Reception LEEDS05 (U)
8	BEST OF HOUSE MEGAMIX Various	Serious BOIT1 (A)
9	SURFER ROSA Faies	4AD CAD803 (U/R)
10	HATFUL OF HOLLOW The Smiths	Rough Trade ROUGH76 (U/R)
11	STRANGERS HERE WE COME The Smiths	Rough Trade ROUGH106 (U/R)
12	DIMENSION TRAXX Voiced	Noise N0161 (U/R)
13	WONDERLAND SOME RARE GROOVES VOLUME 2	Mute STUMM25 (U/R) (SP)
14	HOUSE TORNADO Throwing Muses	4AD CAD802 (U/R)
15	THE MAN - BEST OF ELVIS COSTELLO Elvis Costello	Demon HEN52 (P)
17	IN ROCK Kate of Anouche	Fine FIRE12 (P)
18	GREEN THOUGHTS The Smithereens	Enigma 83751 (P)
19	STREETSONDS 88-1 Various	Streetsounds STSND881 (A)
20	LET'S PLAY DOMINATION World Domination Enterprises	Product Inc Mute 23P0018 (U/R)
21	ROAD TO ROUNDHAY PIER Rhythm Sisters	Red Rhino RED187 (U/R)
22	WOODEN FOOT COPS ON THE HIGHWAY The Woodpeckers	Rough Trade ROUGH127 (U/R)
23	AGENTS OF CHAOS Dave Brock/Agents Of Chaos	Flicknife SHARP042 (SP)
24	ANTHEMS VOL 5 Various	Streetsounds MUSIC13 (A)
25	G.B. BOYZ Three Wise Men	Rhythm King/Mute LEFT11 (U/R)

JET STAR

ADVERTISEMENT
01-961 5818

REGGAE DISCO CHART

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
WINGS OF LOVE Frankie Porto	COME TO ME Frankie Porto	DON'T TURN AROUND Awood	HOLDING ON Sandra Cross	EVERYWHERE Anissa Galbraith	SHE'S MINE Barrington Levy	DEBI BEE GIRL Mama Sin, Charmaine	GIRLFRIEND Deena Strasser	BIG IN BED Judy Holiday	TELL ME THAT YOU LOVE ME Frankie Porto	I'M IN LOVE Lenny Gibson	WE'VE ONLY JUST BEGUN Frankie Porto	SLOW DOWN Frankie Porto	JUST WANT TO LOVE YOU Lenny Gibson	FOR THE LOVE OF U Lenny Gibson
Blue Beat/MBD 113 (P)	Cerman Records/DCG 31 (P)	Mango/125 341 (P)	Alvina Records/AB 75 (P)	Cerman Records/DCG 27 (P)	Time/AT 022 (P)	Time/AT 002 (P)	Dennis Star/DS 1 (P)	Edgemoor/101912 (P)	Cerman Records/DCG 32 (P)	Fashion Records/FA 083 (P)	Cherry 12 (P)	Rhythm King/RT 254 (P)	Alvina Records/AB 72 (P)	Living Room/UK 054 (P)

REGGAE ALBUM CHART

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
DISTANT THUNDER Awood	FOUR SEASONS LOVER Lenny Gibson	KEEP ON COMING THROUGH Various	BIG BAD SAX Dawn Fraser	INSEPARABLE Dennis Brown	WATCHMAN OF THE G.I. LOVES Bobo Reggae	FEELINGS OF LOVE Michael Gordon	GIVE ME THAT FEELING Frankie Porto	GIVE ME POWER Lee Perry & Friends	WARNING Frankie Porto	TO THE TOP Awood	LARIBBI VOL 2 Various	COLOURS OF LOVE Blackstones	COME ALONG Gregory Isaacs	ARISE Hugh Marshall
Mango/SP 895 (P)	Super Power/SP 6 (P)	Triumph TRS 255 (P)	Super Power/SP 5 (P)	J&W Records/WSP 7 (P)	Bobo Reggae/SP 000069 (P)	Fine Style/ADLP 006 (P)	Moodies/MR 1004 (P)	Triumph TRS 154 (P)	Bobo Records/RS 2027 (P)	Silver Star/SP 12 (P)	Dennis Star/SP 007 (P)	Body Music/SCM 01 (P)	Love And Learning/LAF 27 (P)	Alvina/ATP 1007 (P)

NEW RELEASE DISCOS

WHEN WILL I SEE YOU Junior Viles	THE BODY Sister Charmaine	YU BRETH A BADDA MI Johnny P	SEE YOU ALONG THE WAY Bill Clarke
Technique/WRT 31 (P)	Technique/WRT 30 (P)	Technique/WRT 29 (P)	NR Records/WRT 1 Good (P)

NEW RELEASE ALBUMS

KINDA CLOUDBY Keith Hudson/Francis	STUDIO MR HOBNSMAN Various	CASANOVA Frankie Porto	TRUE Frankie Porto	BAD BOY Country Melody	NA LEP JAMAICA Soul Wides
Triumph TRS 258 (P)	Triumph TRS 257 (P)	Love And Learning/LAF 23 (P)	Scorpio/SBP 8801 (P)	Technique/WRT 14 (P)	Mango/SP 894 (P)

A word from our sponsor . . .

Rock sponsorship — once it meant nothing; now it means a £73m industry in the US and the UK's catching up at £15m. Nick Gibson takes a ride through the advantages and pitfalls and finds the conclusion that if they did Woodstock now, it would wear the badge of a corporate sponsor

ROCK AND pop sponsorship is one of the fastest growing areas of the UK music industry, and no major tour or outdoor event is complete without it. Although sponsorship of classic music has been around since the early Seventies it wasn't until 1981 — after Levis' association with London's ill-fated Rainbow Theatre — that British rock sponsorship took off with the Rolling Stones/Jovan partnership.

Since then a string of megastar product associations — Pepsi's £50m Michael Jackson/Tina Turner campaign, plus the £1.3m shoring-up of David Bowie's Glass Spider tour and the £1/2m ITT/Chris De Burgh tie-up — have all helped make rock sponsorship a headline grabbing phenomenon.

A £73m industry in America, Britain has spent £15m on rock sponsorship to date, with estimates

putting current growth at a healthy 75 per cent a year.

Yet, lucrative as it appears, many of Britain's image-conscious groups and managers spurn sponsorship, fearing their names will become too closely linked with household products and fearing a loss of hard-earned 'credibility' should they be seen on stage beneath a sweet wrapper.

So what is this new cash-laden pariah? And more importantly, how do you go about getting it?

Rock sponsorship companies such as Music Link, Marketing Through Music, Harpbeat, Break Marketing, plus a number of individual brokers operate in the same way as traditional advertising or marketing houses. Having sold the idea of music/product association to a manufacturer, they then attempt to match up the "image" of a product with the image and market of a well-known or fast-rising group.

And the nature of the beast calls for a scientific approach. Music Link now conducts bi-monthly research among its key seven-29 age group in order to gauge the current popularity of, and attitude to, leading groups and products. One recent survey showed, surprisingly, that chart-topper Madonna's biggest fans are 11-14 year old boys making her unsuitable for most major sponsorship.

Says Music Link MD Martin Griffin, the former Hawkwind drummer who put together the £100,000 Five Star/Crunche package, "Until recently, sponsorship has taken place almost as an after-thought by managers and promoters. One of the problems being lead-up times. Advertisers plan their campaigns and budgets sometimes years in advance, whereas rock tours are put together in a couple of months. As a result, a lot of sponsorships have been thrown together at the last minute. One of the reasons sponsorship has not happened sooner in Britain is because the record industry has been unable to supply detailed informa-

tion about who, how and why people buy records and attend concerts. It is only now that labels can present this kind of information to advertisers in a form they can understand."

Some of these labels include EMI, Virgin and Magnet, whose promotion departments now talk sponsorship with new bands even before the ink's dry on their record contracts.

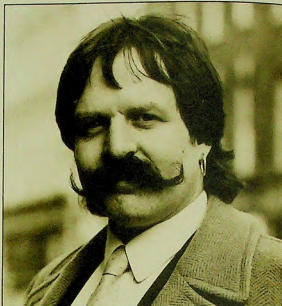
"Psycho/demographic studies may take the glamour out of rock and roll, but they help put cash into artists' pockets," says Griffin.

And not just artists pockets. More than 225 tonnes of Crunchier bars were sold during the Five Star tour, and some sharp manoeuvring by Harpbeat, Britain's best known music sponsors, saw over £350,000 worth of Harp logo sold during Queen's last two Wembley Stadium concerts.

For the company, who paid just £100,000 to reach over 300,000 people by sponsoring the four date UK leg of Queen's Magic Tour, it was a shrewd investment as a 30-second TV advert can now cost £130,000 with no guarantee of a targeted audience.

Harpbeat — part of the giant Keith Prowse Agency — is unlike other companies representing just one client and aims to create an "umbrella" of sponsorship containing many and varied top name associations.

Since sponsoring its first ICA Rock Week concerts two years ago, Harpbeat has been linked with acts such as Huey Lewis, Marillion, Ultravox, The Mission and Bon Jovi, and by 'buying up' promoters such as Mel Bush and Morris Jones, now his rights to big outdoor events such as Castle Donington and Knebworth — of which another is planned this summer. It now plans to fly the Harp rock logo above more than 60 rock and pop concerts this year, aided by a £1/2m budget. The biggest single project is a £100,000 sponsorship of the Status Quo tour in June.



MARTIN GRIFFIN: "It would be foolish for an advertiser to try to dilute the music's strength"

"Although advertisers choose music sponsorship as perhaps the most effective method of reaching young consumers, the number of people attending most UK tours is relatively small so companies are forced to employ extra, below-the-line promotional tools to back up a sponsored tour or event," says Harpbeat's Ray Pocock. "As well as having company banners on the stage and around the venue, the logo is seen on all the press, TV and radio advertisements, tickets, posters and programmes. We will also run competitions in the national and regional press and radio to give away tickets to the event with a bonus of meeting the group or artists backstage. And as we represent a major brewer, we hold Harpbeat competitions and rock nights in pubs and clubs around the country, all of which is added promotion for the artist and of course helps raise the profile of the product."

But with all this profile-raising — as opposed to the traditional hell-raising — going on during rock and pop tours, isn't there a danger of artists' performances, as well as their image, being watered-down by such intensive product association? Witness the £2.5m Sharp/Bucks fizz campaign complete with the group performing inside a mock-up of a Sharp cassette player, a move from which the group has never recovered.

"Advertisers put money behind a group or artist because of their power, influence and ability to get a statement across to the young," says Griffin. "It would be foolish for an advertiser to try to dilute the music's strength as it would defeat their object. If advertisers abuse this new promotion opportunity, they know full well that they will lose the audience's goodwill."

Indeed, goodwill turned sour during a Schlitz beer-sponsored Who tour of America when fans,

sick of the non-stop beer plugs during the concerts, destroyed the giant screens carrying the adverts by hurling cans of the product back at them.

"In order to be effective, sponsorship has to run in harmony with the existing advertising and marketing surrounding the product and artist. Otherwise the consumers miss the point and the image of the artist will suffer," points out Pocock.

With many of the leading sponsorship companies now pitching for the high profile, mega-star tours and concerts, how does it all work for the new smaller bands? Companies admit they are forced into A&R decisions.

"When we are approached by a record company, agent or promoter, looking for sponsorship we have to look very seriously at what the label can do to support the tour, what level the band are at, if there is an album with a single to support it and whether there's an area open for us to get involved in lying in our promotion with the promotion of the artist's product," says Pocock.

Such promotion can mean a free colour poster of an artist — branded with a product logo — given away with albums or a limited edition picture disc, as in Music Link's Five Star/Crunche deal. "Sponsorship can make possible all kinds of little 'extras' which, for a newly-breaking band, a label might not be able to afford," says Martin Griffin.

The amount of money a group or artist can expect depends on their stature, the level of sponsor profile and the length of time the group is prepared to commit themselves.

The big money is in straight Michael Jackson-style endorsement deals, where a group is prepared to align themselves fully with a product. Examples are Five Star



RICHARD PRICE (left) and Ray Pocock of Harpbeat: "We've tried to avoid the hard-sell" says Pocock

and King — who were more than happy to undertake in-store promotions for sponsors Boots.

Harpbeat reckons to spend between £1,500 and £15,000 on individual concerts and tours this year, leaving the big money for larger, outdoor events which can set it back over £100,000 each.

On a smaller scale, National Westminster Bank — whose six-figure fee for a recent Genesis tour was donated to charity by the band — now has its logo on concerts at the University of London Union who received £2,000 to offset the cost of its inaugural ball this year.

And for a small fee, Harpbeat managed to get its logo on the sleeve of a recent Buddy Curless and the Grasshoppers album. The same company are now negotiating with tobacco giant Philip Morris Inc. to launch a new Marlboro record label, and plans are also underway for manufacturers to sponsor some of Britain's largest record companies in releasing a string of compilation albums featuring new bands.

But it's not just rock and pop logos and albums that are attracting sponsorship. Piccadilly Radio's American Countdown chart show has been sponsored to the tune of £100,000 by Pepsi. And last year Seven Up pumped a similar figure into a 15-week series of one-hour live concerts featuring top artists — a series taken up by up to 40 stations nationwide. And David Jensen's Network Chart Show is richer by £400,000 thanks to a tie-up with Nestlé/Neosca.

With expanding frequencies and even deregulation in the air, other radio sponsorship schemes are on the drawing board. London based MCM, a new radio network company is currently negotiating a £175,000 sponsorship fee for a series of one hour rock concerts to be aired by all IR stations. The artists will include Simple Minds, The Pretenders and Eurythmics and the series is set to be aired starting in May. Harpbeat, meanwhile, is seeking a radio production company to put together a sponsored weekly rock/pop magazine show for networking around the IR stations.

While sponsorship obviously appeals to many artists, labels and promoters (seeking to off-set the cost of backstage hospitality tents) reservations over the practice remain.

'Advertisers put money behind a group or artist because of their power, influence and ability to get a statement across to the young'

Mike Smith of DP Management, a music industry lawyer who negotiated the ground-breaking Seventies Pete Murphy/Mo'Nique tie-up, says artists should be aware of what they are letting themselves in for when considering both sponsorship and straight endorsement deals.

"Sponsorship is usually a one-off arrangement covering a specific tour or concert, whereas endorsement is a fixed-term contract which could last up to three years or more," says Smith. "As advertisers are, in effect, buying the use of an artist's name, image and success, people would be wise to control the extent of any product association by strict vetting of a sponsor's alignment with the artist; does the sponsor have video or TV rights; the use of a group's logo on an individual's likeness; and if so, for how long?"

"Some companies still use photos and likenesses long after any agreement has run its course which can lead to all kinds of problems in the marketplace, and sometimes necessitates court action to stop it."

"I think an artist's fears about being too closely associated with a product/sponsor are often well-founded and what to start with may seem like a good way of earning extra cash for doing very little, can sometimes backfire. At the end of the day an advertiser can always find another artist but it's difficult for an artist to find another successful image or regain credibility if it doesn't all work out."

With advertisers keen to generate brand loyalty at an early stage by targeting young fans through rock and pop sponsorship, what becomes of brand loyalty to the artists themselves if the same fans see their heroes plugging a different range of products on each side of the record or album poster?

Harpbeat recognises this problem but claims to have got around it. Says Ray Pocock: "It's one of the main reasons — we've called ourselves Harpbeat and not Harp Lager. We've tried to avoid the hard-sell approach which contains the very real risk of alienating both the audience and the artist. No one in our music programme is actually endorsing a product and we are very careful to say that when drawing up contracts with artists."

However, not all rock sponsorship has worked. Some companies have retired financially injured from the liaison.

Dire Straits's six-figure tie-up with Phillips Compact Disc players went unnoticed by fans, while the group were going down in history as the biggest CD act to date. Levi's — an early rock sponsor — announced a first-ever UK trading loss shortly after pumping money into Royce Music and Ultravox tours, while a Police tour left Guinness stung after research showed none of the fans knew who the sponsors were. Elton John's £250,000 Cadbury's tie up was pulled from Britain's TV screens following a Sun newspaper probe, while Gary Holton's untimely death while a TV advertising campaign was in progress sent Tennent's lager sales plummeting.

Says Griffin: "Advertisers are as sensitive over an artist's image as artists are about a product. But what we don't need right now is a high-profile failure — it could kill music sponsorship forever."

But despite such setbacks, more and more manufacturers now want

'Psycho/demographic studies may take the glamour out of rock and roll, but they help put cash into artists' pockets'



to get involved in the medium with advertisers looking increasingly towards blanket sponsorship of an artist's album release, video and tour dates, with accompanying simulcast TV and radio exposure. Music Link's list of clients seeking artists and events for sponsorship include Malibu, Cinzono and Schwesges, while the firm has just sealed a deal with Cadbury worth over £100,000 for the Billy Ocean tour which starts in May.

Janet Bravery-Bowen, of Break Marketing, has claimed success with the UK Tina Turner/Pepsi tie-up, and the It Bites/Brishal Rock Tour, and is now working alongside top promoter Harry Goldsmith seeking sponsors for a series of college tours with newcomers The Cross.

"Surprisingly, it is not always the most successful groups that attract sponsorship. A lot of advertisers prefer artists or groups who may only have a couple of hits, or who are maybe just breaking," says Bravery-Bowen. "The problem with the bigger bands is they often overshadow the product."

Break Marketing is also seeking a band for a national rock/fashion show tour, due to take place later this year. "We have the sponsors and some of Britain's top fashion designers, but we have yet to find the right band," says Bravery-Bowen, who advises managers to keep financial demands reasonable and provide plenty of warning when considering sponsorship.

Adds Martin Griffin sternly, "If we are not careful, the artist's own sensitivity combined with the idealistic money some people are now looking for, will negotiate any gains that have been made in music sponsorship in the last two years. Bands and managers in particular, must remember that sponsorship fees are drawn from advertising budgets, which if not spent on music, will be spent elsewhere to someone else's profit." (— So keep it sensible guys.)

Whether the medium really takes off in Britain depends entirely on whether the music business actually wants it. Twenty years ago the answer might have been 'no', but given that Eighties success is often gauged by the size of an artist's promotional budget or choice of video location, the "money for nothing" aspect of sponsorship has not gone unnoticed by today's stars.

And of the future? Says Joy Coleman, of top US sponsor agency Rockbill, "If Woodstock were held today, it would have a corporate sponsor."

SPONSOR STARS: (from top) Tina Turner and David Bowie, both embraced by the advertiser, Michael Jackson, a Pepsi success. Queen pulled the pints for Harp Lager, Five Star — having helped sell 225 tonnes of Crunchie Bars, then did charity gigs with Ultrabrite... and then the losers: Bucks Fizz, a group who never really recovered from some misplaced sponsorship.

Spencer sets the price for videos

VIDEOS for Tracy Chapman and The Railway Children are among the first projects of Expensive Pictures, a film production company launched in February.

Set up by Paul Spencer, a former Midnight Films producer, the company is working on promos, music longforms, documentaries and features with a "selective policy" of considering only projects suitable for individual directors' talents.

Matt Mahurin, Kevin Kerslake and Mary Lambert, who has

directed videos for Madonna, Janet Jackson and Eurythmics, are among the American directors represented by Expensive for work in England and Europe.

Kerslake is currently working on a promo clip for Virgin Records of the Railway Children's single.

Elektra Records has employed Mahurin's talents for Tracy Chapman's Fast Car promo, shot uncharacteristically in colour by the award-winning photographer in New York.



OLIVER SMALLMAN (left), of Features International, congratulates in-house director Brad Langford on winning an award from Atsumi Video International of Japan. In the last year Langford has directed four videos which have resulted in top 75 hits for The Proclaimers, The Men They Couldn't Hang, Broken English and Dollar. He is currently working on a promo for a new female artist singing I Will Survive in the village of Corleone, Sicily.

REVIEW

Country nitty-gritty merry-making

VARIOUS ARTISTS: Jamboree In The Hills. Harding HEN 2080 F. Dealer price: £10.43. Running time: 87 minutes.

Comment: Shot in 1986 at the 10th Jamboree In The Hills at St Clairsville, Ohio, before a crowd of 65,000, the video features items by a dozen mostly well known performers, including George Jones, the Judds, the Nitty Gritty Dirt Band and Ray Stevens. It will have a certain appeal on both musical and non-musical levels. Apart from the performers a lot of loonies flinging themselves down a mud slide and a curious pair of elderly bald mutants are memorable. While country music is definitely the common factor here, it's hard to imagine anyone enjoying all the acts involved, and no-one gets more than two songs, which will probably limit this programme's appeal.

Sales forecast: At £15 retail, this seems rather expensive compared to most of the sell through material available, and seems unlikely to have more than specialist appeal to country fans and even less to New Country followers. **JT**

MUSIC VIDEO

Rank	Artist	Description (tracks)	Format	Release Date	Label	Price
1	2 WHITESNAKE: Trilogy	Completion (4 tracks)/20min/£6.99	Video	MVS 99 00733	FMI	
2	TALKING HEADS: Story Telling Giants	Completion (10 tracks)/24min/£9.99	Video	MVP 99 11623	FMI	
3	WET WET WET: The Video Singles	Completion (5 tracks)/25min/£9.99	Video	Channel 5 CFV 05662	Channel 5	
4	HEART: If Looks Could Kill	Completion (7 tracks)/30min/£6.99	Video	MVR 99 00753	FMI	
5	NOW THAT'S WHAT I CALL... II	Completion (14 tracks)/58min/£11.99	Video	PMI/INFORM MW NCMV 1	PMI/INFORM	
6	TINA TURNER: Rio '88	Live (13 tracks)/1hr 15min/£14.99	Video	041 661 2	PolyGram Music Video	
7	THE WHO: Who's Better Who's Best	Completion (17 tracks)/1hr/£9.99	Video	Channel 5 CFV 05662	Channel 5	
8	OMD: The Best Of OMD	Completion (17 tracks)/57min/£9.99	Video	Virgin VMD 247	Virgin	
9	ALEXANDER O'NEAL: Voice On The Radio	Completion (6 tracks)/25min/£9.99	Video	CBS/Fox 539F 450	CBS/Fox	
10	BILLY OCEAN: Tear Down These Hits	Completion (12 tracks)/23min/£9.99	Video	Virgin VMD 213	Virgin	
11	BILLY IDOL: More Vidal Idol	Completion (10 tracks)/45min/£9.99	Video	Chrysalis CVHS 2017	Chrysalis	
12	TERENCE TRENT D'ARBY: Introducing The...	Live (13 tracks)/60min/£9.99	Video	CBS/Fox 5476 50	CBS/Fox	
13	CLIFF RICHARD: Always Guaranteed	Completion (4 tracks)/6min/£9.99	Video	MVS 99 00743	FMI	
14	IRON MAIDEN: 12 Wasted Years	Completion/1hr 30min/£11.99	Video	MVN 99 11527	PMI	
15	U2: Under A Blood Red Sky	Live (12 tracks)/1hr 1min/£9.99	Video	Virgin VMD 045	Virgin	
16	DIRE STRAITS: Alchemy Live	Live (10 tracks)/1hr 20min/£9.99	Video	Channel 5 CFV 00122	Channel 5	
17	UB40: Best Of UB40	Completion/1hr/£9.99	Video	Virgin VMD 246	Virgin	
18	MICHAEL JACKSON: Making Thriller	Completion/1hr/£9.99	Video	Vestron MA 11000	Vestron	
19	PET SHOP BOYS: Television	Completion (4 tracks)/20min/£6.99	Video	MVS 99 00572	FMI	
20	MADONNA: The Virgin Tour	Live (10 tracks)/50min/£19.95	Video	WEA Music K281053	WEA Music	

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APPOINTMENTS

Production Scheduler

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BOB HERMON: Why not campaign for the closure of all the tiresome radio stations outside of London?

There is life north of Watford

I READ with interest in *Music Week* (April 16) the comments attributed to RCA's Gareth Harris regarding the demise of The Roxy, and find the logic of his argument makes for compelling reading.

Finally, as he points out, why go through all the costs and hassle of doing TV shows at far flung outposts such as Newcastle, Manchester or Birmingham, when one can easily hire a couple of limos and cruise round to TV Centres? After all, artists and record companies don't really want all the extra expense these shows give them and it means lining extra work for his promotions department.

Secondly, why not campaign for the closure of all the tiresome radio stations outside of London who irritatingly continue playing so many records that the national networks don't? I mean, it is so annoying that the public in, for example, a major city like Glasgow, have a different "taste" in Music to the public in London, let alone Manchester or Birmingham or Liverpool...

Also, his visionary thinking could be applied to the retail sector — it's so costly to distribute records to places like Glasgow, Liverpool or West Bromwich (even though a certain record company has its distribution centre there). Everyone could surely buy from HMV or Virgin Megastore in Oxford Street by mail order instead.

Concert tours of the UK? Easy — three dates should cover it — *Mean Fiddler*, *The Marquee* and *Hammersmith Odeon*.

And Gareth, don't listen to anyone who tries to tell you the Earth's not flat.

BOB HERMON, CBS Records, regional promotions department, Birmingham (Ordnance Survey Map Reference number to follow).

Gray's 'foolish' delusions

WHEN READING your recent front page report on Andy Gray's opinions about radio, I had to twice check the date at the top of the page. I could not believe that the date was not April 1st, for what other reason than as an April Fool could *Music Week* be giving such prominence to a man whose idea of a serious and worthwhile criticism is that "radio stations have an obsession with broadcasting".

This is rather like accusing record companies of having an obsession with records — true, of course, but hardly worth pointing out. Gray also appears to suffer from the delusion that the function of radio is to sell records. Perhaps you could tell him that it is the record companies that actually have this function. They are, however, extremely lucky that the existence of radio stations creates an incidental demand for their product, so that much of their promotion work is

done for them and indeed paid for as well. No other industry can claim to be so fortunate. If radio stations play a lot of oldies, then they presumably feel that this is what their audiences wish to hear — if this is an "obsession", then even more so is the broadcasting of chart material, which still takes the lions' share of the available time.

I notice that Gray did not actually get round to delivering his peculiar attack anywhere other than on your front page. I too, am a record retailer, and I will not be delivering an argument anywhere either. Perhaps therefore you could find room on a future front page for this letter. Feel free to come and take my photograph.

NICK HAMLYN, Pied Piper Records, Wellingborough Road, Northampton.

Dealers always foot the bill

FURTHER TO the discussions in *Music Week* on declining sales of single records, I am one of those dealers who stock only top 40 singles and 12-inchers.

The smaller dealer cannot afford to stock more than this — perhaps we would if the major record companies adopted a reasonable sale or return facility?

What happens when singles remain unsold? Who is left with them? Dealers always foot the bill.

MIKE EVANS, proprietor, Millvans Records, Whitlesey, Peterborough.

Deluge of accolades

WE HAVE BEEN an independent music dealer in Great Yarmouth since 1864 when we just sold music and pianos.

Two years ago, we suffered the humiliation of a cash squeeze that was not of our making. We have now just about righted the situation but in a way in which we owe a great deal to EMI Records.

When the squeeze really came on EMI, Warner and PRT began legal proceedings. We paid them off, along with CBS, RCA and PolyGram.

We have now regained supplies from all but PolyGram and the fact that stands out most in our minds is the attitude of EMI. They obviously were paid by us and we approached them to seek supplies to start again. The credit controller said: "We are in the music business to sell records not to close shops down."

To us here, we trust them when they say that EMI is the greatest music company in the world. They are. We know it! **BOB CHAPMAN, director, Walsey and Walsey, King Street, Great Yarmouth, Norfolk.**

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Doyle's

DIARY

EXPECT THE future BPI chairmanship to be resolved this week ... EMI's enterprising self-promotion (featured on p4) to celebrate its chart-topping achievements without the assistance of Woolies took place as the multiple's **Terry Blackman** entered Manchester Square to attend the British Association of Record Dealers meeting there ... Also, nice to see that Today front-paged an "exclusive" on the EMI-Woolies trading dispute last Friday eleven days after **MV first broke the news** ... Heads almost rolled when the printers of EMI's in-house magazine *Off The Record* managed to get the famous dog and trumpet logo back to front ... **Magnel** vendor **Michael Levy** is in new offices at Wimpole Mews, W1, from this week and can be contacted on 01-487 5394. Once installed he will concentrate on his next business ventures ... **Dooley** can't resist this brief preview of **MI's Irving Berlin** 100th birthday tribute next week. **Hilde Schneider**, who runs the Irving Berlin Corporation, was asked whether some of his songs not hitherto used could be made available for today's artists, but declined regretfully, saying "Mr Berlin is keeping them for a future project". She said this a month before the composer's centenary ... The **Winwood brothers** (that's **Steve** and the only slightly less famous **Muff** of CBS) are set to play together for the first time since the **Spencer Davis** days when they feature at a New Orleans festival ... **Anita** is chuffed that **Whitney Houston's** new US number one single is her seventh in a row, adipsing the previous record held jointly by the **Bee Gees** and **The Beatles** ...

THOSE BEHIND the new DAT factory in the UK (see p1) say orders are coming from "mainly small independent labels who specialise in classical and jazz recordings. The same people who were of the forefront of CD" ... Putting two fingers to the **Eurovision Song Contest**, **Sky Channel** is broadcasting its own **Alternative European Song Contest** live to 19 countries on April 29, featuring pop videos and using a live telephone link to record viewers' votes ... **MTV Europe** will feature as the "opening act" on tour with **Sling** as they show an hour of programming across three giant screens in each auditorium. Also, expect the satellite channel to shift the emphasis slightly away from total music as it starts to cover films and other lifestyle elements ... On **LA Mix's** new release **Check This Out** via **Breakout/A&M** there is a "Sweaty Cuban Mix" which credits "heckling" by **Jammy Hammy**. A tall story — particularly when it is revealed that the "heckler" in question is **AWM's** own voice of authoritative comment on dance releases, **James Hamilton**. Less sweet than the average Cuban, perhaps, but he knows a lot more adjectives ... Following its recent rock-'n'-roll memorabilia sale which netted £180,000, **Sothby's** plans a September sale of **Elton John's** jewellery ... Expect **BBC Enterprises** to become even more enterprising as it sets up a new **Radio Marketing** division to exploit all the untapped commercial opportunities which have slipped in the past.



BECAUSE THE night: Will Downing opens dance specialist shop Red Records in Beak Street, London.



SUMMIT MEETING: Pinnacle and BBC Records raise a glass after the completion of their distribution deal.



WIZARD OF AUS: George Michael gets Australia's The Crystal Globe Award accompanied by CBS's Walter Yetnikoff and Bob Summer.



RAIN STARTS play: The music industry was well represented at the launch of the Rainforest Cricket Cup charity competition.



WRITER'S ELBA: The Men They Couldn't Hang sign copies of *Waiting For Bonaparte* at HMV Oxford Circus.

COMMENT

The meetings between the British Association of Record Dealers and record companies represent the first meaningful collective discussions in years and the retailers at the head of the initiative deserve credit for that (see p4).

As the original **Bard** might have said (Shakespeare, that is): CD, or not CD — that is the price-cutting question. Whether 'tis nobler in the mind to suffer the slings and arrows of outraged customers (as they shall out more than 10 quid), Or to be up in arms against CD troubles and by opposing, end them ...

I could go on (Shakespeare did), but I'm sure you get the picture.

The appropriate level for "full-price" CD product is just one important topic on the agenda. Sole or return formats, singles pricing and formats, co-operative promotion — all these and more have been tabled for discussion as **BARD** does the rounds of the majors.

It's a cruel coincidence that one of the first meetings was with **EMI** at a time when they are in dispute with **Woolies/Record Merchandisers** and, even if the subject was diplomatically avoided, it would have given the discussions added piquancy. However, **Rupert Perry** and most, if not all, other record company chiefs are in favour of developing a **NARM-style** organisation which tackles the issues of the day in a positive all-industry way and concentrates on selling music.

The upshot of all this is that some entrenched stances taken by both sides on particular issues are likely to emerge in the short term. But this will at least get differences out into the open and, hopefully, resolved before individual squabbles build up and break out into open warfare.

David Dalton



METAL MANIA: TPau and Siren with the cluster of metal discs for *Bridge Of Spies* and its singles.



AFFECTIONS OF Transfer: Manhattan Transfer get friendly with **WEA** and **Capital Radio's** **Graham Dene**.



GOLDEN MOMENT: **Old Gold** completes the deal for exclusive UK representation of the **Vanguard** label.

THE UK ENTRY FOR THE EUROVISION SONG CONTEST 1988

SCOTT FITZGERALD

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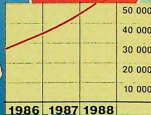
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COMPACT
discs
SUPPLEMENT

Police head A&M
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COMPACT HITS is the generic title for a range of new four-track CD releases from A&M.

More likely to qualify as CD singles than as albums, the discs nevertheless come in an album-style case with a comprehensive insert.

Each one contains of least two hit singles, and in some cases a track which has not previously been available on CD.

Artists in the initial batch are The Police (including Roxanne, and The Bed's Too Big Without You), Styx (Babe, Best Of Times etc.), Joan Armatrading (including Flight Of The Wild Geese which has not been on CD before), The Carpenters (Close To You, We've Only Just Begun), Hazel O'Connor (Eighth Day, Will You etc.), The Alarm, Atlantic Starr, Quincy Jones (Ai No Corrido etc.), Iggy Pop and Herb Alpert.

Chris Poole, A&M's director of publicity, says that the series serves two purposes — to replace favourite singles, which have been tracked to death, and to put some tracks on to CD which have not previously been available in that format.

The process of delving into A&M's back catalogue is expected to take some time, but it's likely that new batches of Compact Hits re-releases will appear every couple of months.

The packing of the discs is designed to be as attractive as possible with the original logos from album artwork used as the basis for a new design.

Retail price is £4.99.



A&M's PRODUCT manager Lucie Avery and southern area strike force manager John Duhigg with the Compact Hits in-store display

Conifer grows
budget offshoot

THE MASSIVE success of the Compact Selection line on Conifer's budget TQ label has led the company to announce 15 new releases — and Conifer's John Wood promises more to come.

The range initially comprised 50 titles of £3.99 retail available through Boots for a three-month period. These titles are now nationally available and another 15 are being delivered, initially only to Boots for a similar period.

'We've sold 250,000 discs so far via Audio Merchandisers. The first batch comprised 25 classical and 25 popular titles, with some jazz from Benny Goodman, Fats Waller and Harry James, nostalgia from Fred Astaire, Paul Robeson, Maurice Chevalier and The Mills

Brothers, and a very wide selection of other styles.'

Initial classical releases include well-known works from Tchaikovsky, Mussorgsky, Vivaldi and Carl Orff, as well as choral pieces such as Pie Jesu, organ music from Phil Kellall (Moonlight Hawaii), Dixieland, Western themes, Welsh choir and a Scottish pipe band.

'The Compact Selection was the first range available at that price and we were determined to provide very high-quality artwork, as much information as possible on the inserts, and good running time — around 60 minutes in most cases. So now we've re-pressed almost all the titles and are going into a third pressing on some,' adds Wood.

INSIDE

Retail — the options for boosting sales
Spectrum — how does it manage those impossibly low prices? 2 4



Classical — how to pick and choose among the increasing volume of material to fill your precious space 6

Sun shines
for Charly

CHARLY RECORDS is continuing with its project to transfer all the Sun label singles to CD, with the fourth, fifth and sixth releases (black music, country music and rock'n'roll originals) now available.

With the cinematic appearance of Chuck Berry's autobiography and film in mind, Charly has also re-released the double-album Berry retrospective on a single CD (CDCHES51 003).

Also available on Charly are new CDs from Townes van Zandt (his second album for the label, Della Mama Blues), from Albert King and another volume in its history of the horn — The Tenor Sax.

The classical discs were apparently 'surprisingly successful' and are followed up in the latest batch of releases by new Beethoven Piano Concertos, Bach's Toccata & Fugue In D Minor and other organ works, Handel's Water Music and Music For The Royal Fireworks on one disc, a selection of Haydn symphonies and Brahms piano concertos. There's also a compilation of favourite Overtures, plus follow-up Benny Goodman, Fats Waller and Phil Kellall discs.

Other titles include James Bond themes and a compilation of classical music from TV commercials. The CDs are currently manufactured by Distronics.

Eurythmics canned by RCA

5,000 COPIES of the new Eurythmics CD single I Need A Man have been issued in a special limited edition in an embossed circular metal can. The four-track single includes the title track plus a live version of Missionary Man, a studio version of I Need You, and a 'macho mix' of I Need A Man.

The live track was recorded in Australia by Conny Platt, who has since sadly died, apparently of a

heart attack. All four tracks were produced by Dave Stewart and each copy of the limited edition single is numbered.

Also out on RCA is a four-track CD single featuring Perfect by new signings Fairground Attraction, recently signed at London's Duke Of York's Theatre supporting ACT. Singer Eddi Reader has previously worked with Eurythmics as well as with Alison Moyet and The Water-

boys, while other members of the band hail from London and Bristol.

'An album for May release has been recorded at Chipping Norton studios produced by the band and Kevin Maloney, and their unusual sound based on a jazz drum kit, acoustic guitar and bass "guitar" along with Eddi Reader's versatile voice is bound to gain them attention. The band will be on tour with Deacon Blue.

SPONG RETAIL SYSTEMS



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At Spong Retail Systems, our success is measured by your success. That's why we design and build point-of-sale displays that increase the visibility and impact of your merchandise for maximum selling power. This may be a unique system to suit your individual needs or one from our wide range of standard displays which are available ex-stock.

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THE EMPHASIS on shopping as a leisure activity has coincided conveniently with the emergence of compact disc as far as many retailers are concerned. The necessity of stocking a third format has precipitated the move towards upmarket, stylish shopping environments that keep customers browsing for as long as possible.

There has been a welcome return to traditional types of service such as the facility to listen before buying and a higher profile for helpful, trained staff. Retailers now stress that the shopping systems themselves and how they get with the feel of the interior are of prime importance.

Lift UK is one equipment display company which has succeeded in exploiting the upmarket nature of CD in the look of the systems it manufactures, based on the structured aluminium rail. Its extensive range of racks is geared to flexibility and allows retailers to overcome the problem of fluctuating demand between albums and CD. It has also recently pioneered a design service which involves the use of a computer to provide customised plans for individual retailers.

"We have looked into the psychology behind purchasing and firmly believe simplicity of browsing is the platform to more dealer sales," says managing director Robert Walker. "We also appreciate that as CD becomes more popular and demand fluctuates both seasonally and due to spates of new releases, the dealer needs a versatile system to help him cope effectively with the peaks and

▶ Putting CDs on the rack ◀

Karen Faux looks at the options for sales-boosting CD display

troughs."

An example of that flexibility comes in the shape of Lift's LP well, which accommodates 300 LPs and clips on to two of its standard CD display modules and can be removed when necessary. This gives the retailer an opportunity to invest in CD without sacrificing vinyl sales. Lift has succeeded in getting the mix right for a brand-new CD and audio cassette shop in Bourne-mouth called Tracks. Co-partner Nigel Brewer says: "We wanted to create a lovely environment for people. Through our experience in book retailing we realised that diffused, soft spotlighting had a dramatic impact on sales, as did warmth, soft carpeting and plants — it all helps to increase the customer dwell time. Our book experience also revealed that it is important not to lose eye contact at any point."

Design is the driving force for Spong Retail Systems which currently services Virgin. Our Price



SPONG CD racks for Lightning emphasise attractive design

and Andy's Records among others. Formed from the merger between Murrells and Norank, the new operator is aggressively gearing up to provide a complete service while in a broader context is evaluating how the decline of vinyl is affecting record retail systems.

New managing director Keith Banks says: "Design is our prime consideration. We are setting up a creative studio which will report to the sales and marketing departments and to a large extent be divorced from production. The idea behind this is that the designer won't initially be restrained by in-built production parameters."

"Having come up with something appealing, the designer takes it to the production engineers to

get them working and thinking in terms of design. This is a reversal of the traditional process where product has been made by engineers rather than designers.

"The overriding aim is to enhance the image of any given store. Having discussed materials and size we put together a prototype which is given to the customer for him to try out in store. From there we make the necessary modifications before going to the finished product. We can work in plastic, metal and wood or combine all three if required."

Virgin is one of Spong's customers which feels it has succeeded in getting the maximum return per square foot of its Megastore from the way it is fitted out. Virgin's Ross

Miller says: "We have worked with Spong (formerly Norank) for a number of years and have developed a system that suits us during that time. We have a good relationship with them and they are very efficient on prototyping and flexibility. We set a lot of importance on gauging store level impact of the prototype."

"CDs do represent a bit of a problem because of their dimensions — and both cassettes and CDs are difficult to present on a visual level. We overcome the obvious disadvantages by displaying as much of the product as possible. And there's a growing need to display them more densely."

Ateka Tape Racks hasn't gone overboard on colour and says there comes a point when the racks can detract from the product itself. "Most people still tend to go for white and white," says Ateka's Reg Tarrant.

"There is a very strong emphasis on security at the moment and one of our latest developments is a grill system which accommodates a security box made by Plescon that wraps around the CD box. We have four prototypes in the factory now."

"We're also in the process of producing a new shelving system, which is a gridded rack that can be clipped on to any modular system and holds 91 CDs per grid."

Covent Garden Records, which stocks CD software and hardware, uses Ateka racks as it feels they are competitively priced and effective in packing as much product as possible into the available space.



FREAK OUT

CD ZAP 1

HOT RATS

CD ZAP 2

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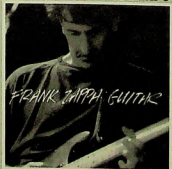
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- TO 107 Mozart: Piano Concertos Nos. 23 & 27
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- TO 109 Berlioz: Symphonie Fantastique
- TO 110 Handel: 'Messiah' - highlights
- TO 112 Dvorak and Tchaikovsky: Serenades for Strings
- TO 113 Mozart: Clarinet Concerto, 3 Flute Concertos
- TO 114 Rimsky-Korsakov: Scheherazade
- TO 115 Pachelbel Canon
- TO 116 Vivaldi: The Four Seasons
- TO 117 Musorgsky: Pictures at an Exhibition, Night on a Bare Mountain

- TO 118 J. Strauss: Tales from the Vienna Woods
- TO 122 Richard Tauber - Vienna, City of my Dreams
- TO 123 Tchaikovsky: Romeo & Juliet, Piano Concerto No. 1
- TO 124 Orff: Carmina Burana
- TO 125 Beethoven: Symphonies No. 2 & No. 5 ('Fate')
- TO 126 Dvorak: New World Symphony/Smetana: The Bartered Bride Overture
- TO 129 J.S. Bach: Brandenburg Concertos Nos. 3, 4, 6 & 6
- TO 130 Golden Treasury of Immortal Singers
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- TO 132 Makin' Whoopee - Favourites Of Stage & Screen
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John Tobler on MSD's Spectrum label, which supplies CDs at seemingly impossibly low prices

PARK ROYAL-based Multiple Sound Distributors, notable in the past for the launch of the Warwick record label, is among those spearheading the release of CDs at seemingly impossibly low prices.

MSD has been in operation since 1972, and parent company MSD Holdings now has five divisions — Immediate Sound, a cassette duplication company, MSD Distribution, an audio-video concern, Tempo Talking Stories, a book and cassette label aimed at the children's market, MSD Video, which is jointly owned by MSD Holdings and by Harvey Goldsmith's Allied Entertainment Group, and the most recent addition to the group, the Spectrum compact disc label.

Spectrum appeared on the front page of *MW* in the context of Woolworths stocking 150 CD titles retailing at £2.99 or £3.99. But Ted Fisk, general manager of MSD's Music Division, suggests that there is a significant difference between the Spectrum repertoire of £2.99 and other labels which sell at £3.99, and notes that as far as

Spectrum analysis

he knows, the only £2.99 CDs stocked by Woolworths are those released by Spectrum. As a result, Fisk feels that MSD's pioneering move has been greatly undervalued, and is anxious that the record should be set straight.

Spectrum's initial release last February comprised 50 titles, and was previewed in the last *MW* CD Product Special. At that time, no actual discs were available, but now, with total sales quickly approaching half a million units, it can be revealed that while some of the repertoire is almost inevitably not "original versions by original artists", a reasonable proportion of the first release is likely to be of interest to collectors as well as to passing trade.

Although elderly rockers may object to the categorisation of such heroes as Ricky Nelson and Fats Domino as easy listening (a description applied by Spectrum to the majority of the discs in the launch package), Nelson's All My Best Recordings includes the vast majority of his most successful songs, and was recorded not long before his untimely death, while Domino's Greatest Hits disc bears witness to the fact that Fats has hardly changed the way he performs classics like Blue Monday and Blueberry Hill in 30 years.

The inevitable downside is that a

various artists compilation titled Good Time Rock 'n' Roll includes a number of frankly wonderful remakes by groups with obviously original line ups of mega-hits of the past.

Fisk notes that while a proportion of the repertoire was already owned by MSD and had been released either on its Warwick or Reflection labels (but at a substantially higher retail price) some material has not been previously released in Britain, like Live At The Opry, a 20-track disc by the late Jim Reeves — which has particularly upset aficionados of country music, who suggest that to sell such an historic item at £2.99 is devaluing it.

Frank Brunger, general manager of MSD Video, who also operates as marketing consultant to Spectrum, is quick to defend his colleague, saying: "Up to now the CD market has been held back by the price of software, which has resulted in the sales of hardware being limited, and we see our introduction of £2.99 CDs as opening up a vast new market for software and hardware manufacturers alike."

"Already, hardware manufacturers are delighted with our range, and that will be to the benefit of the industry as a whole."

According to Fisk, the price MSD

has to pay for manufacture of CDs (for which it uses Discronics) is less than half what it was two years ago.

This is due, of course, to the changing market forces: whereas demand greatly exceeded supply for CD software, the continuing expansion of CD output has meant that software manufacturers have been forced into highly competitive price reductions.

"We saw other labels releasing CDs at £3.99, but we knew we could do it more cheaply," adds Fisk. "We don't like our repertoire to be referred to as 'budget' product, by the way. We prefer to call it 'affordable' product — the word 'budget' has connotations of cheapness and inferiority, and I fear in any way."

Since the Spectrum range is sufficiently low-priced, it would seem that it might make an excellent premium offer for petrol companies, for example, but Brunger is adamant that at this point, he is not interested in such schemes. "The Spectrum range has brought us closer to the traditional record retail trade, as well as to the High Street multiples. It has opened up new areas for us, and given us a bigger market penetration overall. We provide a free counter display stand capable of holding 51 discs,



JIM REEVES — Live At The Opry

plus a poster, and we also supply hanging wallets which make good use of display space."

Clearly, margins have been cut to the bone with a dealer price of £2.08, and profits can only be made by sales in large quantities. Fisk makes the point that MSD anticipates competition in the future, but was the first company to launch £2.99 CDs.

"In the Warwick days, we were among the first to advertise albums on TV, following K-tel and Arcade. But this time we're actually the very first, and that's a great advantage. I don't think any of the majors will allow their product to retail at £2.99 on CD yet — I'd love to charge more for our product, but if we don't sell it... we need to attract customers on a price basis, which we're already proving we can do."

The next Spectrum release will be in June, when a further 20 titles will become available, and the catalogue will include 100 titles by the end of the label's first year in operation, including material by Engelbert Humperdinck and Anita Dobson.

A FISTFUL OF CD'S



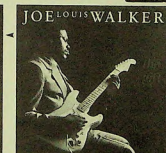
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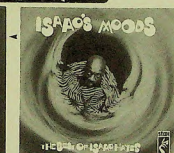
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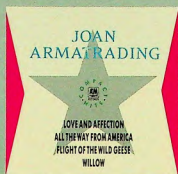
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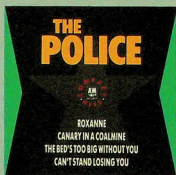
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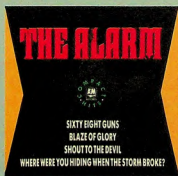
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The number of classical CD releases coming on to the market each month means that dealers with limited space and budget for classical product need to pick and choose. *MW's* classical editor Nicolas Soames looks at some of the main campaigns and releases over the next couple of months

ONE THING is certain: none of the majors have another Herbert von Karajan birthday hidden away somewhere to spring upon the dealers for another epic group on back catalogue. And yet business as usual will mean a breathtaking range of product, from old to new, obscure to mainstream, and from fun to serious music.

Having made so much of the running in the Karajan campaign, Deutsche Grammophon and EMI return to the fray with more large release programmes.

The main CD releases are 15 further additions to the historical mid-price CD series. References, originally launched in February this year.

The term "historical" covers a wide range — often it is just a disguise for old recordings — but references does contain some interesting word and instrumental re-

cordings which will appeal to collectors.

There are opera arias by the Italian tenor Beniamino Gigli, the Swedish tenor Jussi Björling, and the Austrian Dame Nellie Melba as well as the most famous tenor of them all, Enrico Caruso. These recordings date from the early years of the century to the post-war period.

Pablo Casals plays Bach's Cello Suites, and there is a collection of Segovia recordings from 1927-39. More recent instrumental recordings include Chopin by Alfred Cortot and Schubert by Claudio Arrau.

And just to prove that Karajan is by no means exhausted yet, there is the maestro's recording of Beethoven's Symphony No 9 with a remarkable cast including Schwartzkopf, Patzak and Hutter. But May also sees the 20th anniversary of The King's Singers, whose tour of the country is sup-

ported by three new recordings, Madrigals, My Spirit Sang All Day (English songs) and The Beatles Connection, including Penny Lane, Help and Girl — which will no doubt prove the top seller.

Incidentally, just to show how much life there is in old product, EMI receives exceptional response to its Callas recordings. From a total of 32 releases, 90,000 units have been sold, which includes led over 67,000 multi-CD opera packs and well over 20,000 recitals.

Deutsche Grammophon is also throwing its back catalogue during May and June. There is a new mid-price series 20th Century Classics (CD only) aimed at the specialist market with such works as Honneger's Symphonies Nos 2 and 3, with Karajan and the BPO. Quartets by Lutoslawski, Penderecki, Cage and others played by the Le Salle Quartet, as well as Messiaen's Quartet For The End Of Time, Adorno, Bartok, Berg, Schoenberg, Webern. Well, and even Stravinsky are among the other composers in the series.

The mid-price Chamber Music CD range has proved even more successful than DG anticipated — the Amadeus Quartet's recordings of Mozart's works in a six-CD set were sold out within weeks and had to be quickly repressed. So DG is to be better prepared for the

seven-CD set of Beethoven's Quartets played by the Amadeus coming in May, along with Bach's Sonatas and Partitas played by Nathan Milstein.

In June there will be a further 10 releases on the company's main mid-price CD range, including Sibelius' Violin Concerto, and other orchestral works conducted by Karajan; Bruckner's Symphony No 7 and Bizet.

But both June and July will be overtures to the next big anniversary, the 70th birthday of Leonard Bernstein, which will come to a climax in August with the front cover of the *Gramophone*. The early summer sees a new recording of Puccini's *La Boheme*, with Angelina Reaux and Jerry Hadley, Mahler's Symphonies Nos 4 and 5 plus other re-issues.

Decca's May programme is led by an opera release, Donizetti's *Anna Bolena* with Joan Sutherland, Samuel Ramey and Bonyngne conducting the Welsh National Opera on a three-CD set, as well as Puccini's *Tosca* with Pavarotti and Freni and Hansel and Gretel from Soler.

But broadest sales will come from the first appearance on CD of Decca's Cinema Gato series. Initially, there will be five titles including *The Epic, Star Wars, Great Love Stories* and James Bond 007,

which will come in at mid-price with good display back-up. It has already drawn a lively response on tape.

A further 10 *Ovation* titles — Decca's main mid-price classical series — are expected in July, with more also from the mid-price chamber music series.

Over at Philips, the story is on new product. Though Bernard Haitink has left the Concertgebouw, the orchestra's casleary celebration reaches something of a peak with the release on six CDs for the price of five of Beethoven's Nine Symphonies.

Nos 5 and 7 were released late last year to great acclaim, but all are now being packaged though they will be released individually later in the year. Haitink has already recorded the works, in the Seventies with the LPO.

Philips also is proud of its new live recital disc featuring Jessye Norman and Geoffrey Parsons performing songs and Lieder from Handel to Wolf and spirituals. It comes at the same time as an unexpected CD single — of Norman singing five spirituals on a CD with a dealer price of £2.49 which translates to around £4 on the shop shelf.

The early summer will see more Silver Line, Philips' classical mid-price series, though in one block of

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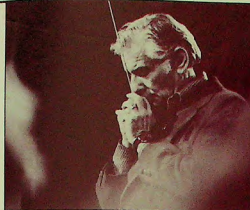
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LEONARD BERNSTEIN (above): 70th birthday celebrations start in June, while Finnish Esa-Pekka Salonen is CBS's artist of the month for May

10 followed by two blocks of five. CBS also concentrates on new product for the next few months — as well as a few commercial re-packaging ideas. In May, the Finnish conductor Esa-Pekka Salonen, still in his 20s, is the artist of the month, and there will be national display activity for his latest recording, Nielsen's Symphony No 5 with the Swedish Radio Symphony Orchestra. The campaign will also draw in back catalogue including the Symphonies Nos 1 and 4 by Nielsen and Sibelius' Symphony No 5.

The French flautist Jean Pierre Rampal tours the UK in May and there is a new recording of Kuhlén's Flute Quintet with the Juliard Quartet. And in June, there is the third issue of Maestro, CBS' main classical mid-price CD series.

But best sales will probably come from the 100th birthday album of Irving Berlin. Streisand, Mathis, Williams, Bennett and many others feature on the mid-price CD called Irving Berlin — 100 Years of Genius, coming on May 11.

The independent distributors are also active. Target expects strong interest in the latest authentic release from The Hanover Band on Nimbus — the first authentic recording of Beethoven's Missa Solemnis on a single CD with the Oslo Philharmonic Choir and Carolyn Workinson, mezzo and Andrew Murgalroyd, tenor, conducted by Roy Goodman; it runs for 71.47 minutes, and will be the first Missa Solemnis on one disc.

Capriccio also has a prestigious project — Kurt Weill's Mahagonny

with Anjo Silja conducted by Jan Latham-Koenig on a two-CD set containing a total of 141 minutes. Other Weill programmes coming from Capriccio including The Lindberg Flight and the Ballad of Magina Carla, and Brecht songs sung by Giuseppina May with other works, including The Lindberg Flight.

May sees a promotion by Canifer for the leading Swedish label Bis, with, by all accounts, a remarkable recording of Stravinsky's Rite of Spring coupled with the Symphony Of Fancies performed by the Swedish Radio Symphony Orchestra and Choir under Sixten Ehrling.

It comes with the news that all Bis recordings will now be sold at the reduced dealer price of £6.08 — which will bring the shop price down to £9.99, a reduction of almost £3 to the consumer.

Having seen the result of the £9.99 price for a label like Olympia, we believe that Bis will benefit enormously for it will encourage buyers to try out new repertoire — although by no means all the Bis



JUST TO prove that Karajan is by no means exhausted, References releases his recording of Beethoven's Symphony No 9

recordings are of little-known music, says David Barnard, classical marketing manager of Canifer.

Among the other new Bis titles for the month is a small collection of four CDs performed by mainly British early music specialists covering Danish Court Music from the court of King Christian IV.

The Hilliard sing church and town music, Jakob Lindberg and others perform instrumental ensemble music, Rogers Covey-Crump and others perform songs and harpsichord music, and the Consort of Musicke with Emma Kirkby sing madrigals.

The month sees more material from Olympia, the Discotek-

label which draws on the Soviet Union's massive Melodiya catalogue.

Appropriately, with the May Summit approaching, the main release is On Guard For Peace, a work by Prokofiev coupled with Bolleale, about a boy who remained alone, played by the USSR Ministry Of Culture Orchestra conducted by Rhodesvensky.

The American label New World has an unusual item, Samuel Barber's opera Anthony And Cleopatra that opened the Metropolitan Opera House, New York, as well as Bolleale's Symphony No 4 played by the St Louis Symphony Orchestra under Louis Slatkin.

June will highlight Scandinavian music, in accordance with a special feature being run by the Gramophone.

With special marketing brief from Teldec, Novels and RPO Records, ASV is producing a fair number of releases on a regular basis, and while May is fairly quiet, June will be very busy.

On its own label, the first of the new London Mozart Players recordings under the baton of Jane Glover is released — Mozart's Symphonies Nos 34, 35 and 39 on a 74-minute CD. A good deal of publicity around this release is anticipated.

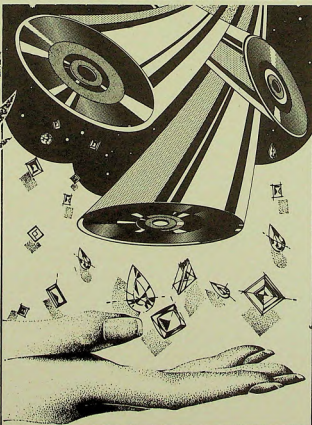
And there will be some 20 other titles, covering artists such as Heinz Holliger, Yehudi Menuhin, Shmura, Leo Fontenay and Harmoncourt; and a series of four CDs devoted to piano rolls of Debussy playing Debussy and Mahler playing Mahler.

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