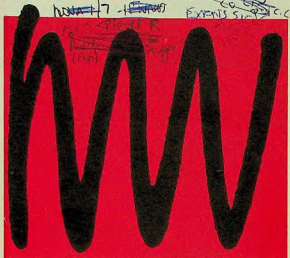


MUSIC WEEK



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CD makers unite: 'Crisis? What crisis?'

AT A time when the compact disc industry has been cut deep enough to bleed, CD manufacturers have a message for the rest of the world: Crisis? What crisis?

The industry, noted for its infighting and cut-throat competition, is united behind the cry that nobody should have any fears about the format. From Hanover to Hereford & Worcester, the manufacturers are hitting back for the first time of what they see as erroneous and largely fictitious press reports that discs could disintegrate within a working life.

To find the truth among the tangle of accusations, *MW* travelled to the birthplace of CD in Germany and to the centre of the current row, Nimbus on the Welsh border.

At Philips Du Pont Optical in Hanover, the world's first CD factory, development manager Wolfgang Immelman says: "In accelerated ageing tests, our discs are

lasting for the equivalent of between 50 and 70 years."

Adrian Farmer, a director of Nimbus, the UK's first and largest CD manufacturer, is adamant: "There is no problem. People are going to get every bit of use that they could ever want from their CDs."

Farmer is frustrated and dismayed at national newspaper treatment of what he says is his company's attempts to benefit the whole industry. He maintains that the story came about after *The Guardian* rang Nimbus following up an article in *New Scientist* which discussed possible alternatives to aluminium backing on CDs.

He says the tests being carried out by his company, investigations that are part of worldwide experimentation by manufacturers, show that discs will last for several de-

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THE NME's *Roy Carr*, *Phonogram MD Hen Van Der Ree* (second left) and *Wet Wet Wet* present *Either Rantzen*, on behalf of *Childline*, with £300,000.

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Latest CD manufacturing update centre
Tapping the dance beat *Wet Wet Wet* Special insert

RM sets up own-label titles

RECORD MERCHANTISERS is enhancing its role in the music market by originating own-label titles in the shops it services.

The company, which as part of its expansion will be changing its name, intends to operate about four label brands of back catalogue and new product.

Record Merchandisers' buying director Terry Blackman says the idea arose after the company

noticed a proliferation of similar product from various labels in its racks. "We realised that if we could get hold of the important titles by artists then we could release the definitive album instead of having about seven similar albums," he says.

Blackman says the company will also be taking advantage of the low-price compact disc market and

TO PAGE FOUR ▶

Virgin Group to go private?

RICHARD BRANSON has acknowledged disquiet in the City over his Virgin Group's falling share price and is preparing to turn it back into a private company.

Since the public flotation of Virgin 18 months ago, shares have fallen from 140p to between 85p and 95p and in May Branson suffered the set-back of a fall in profits for the half term by five per cent to £1.4m.

The City took a dim view of the company's predictions that profits for the full year would probably be no higher than last year and it seems that Branson's entrepreneurial style and ambitious outlook has not impressed the City.

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Creative talkshop for New Music Seminar

AS DELEGATES prepare to assemble in New York for the 9th New Music Seminar, creative aspects of the record industry will be their main talking point.

Keynote speakers for the seminar, which opens on July 16, are named as U2's manager Paul McGuinness and Brian Eno. It is expected that both will centre their speeches on the creative aspects of their work.

New topics include world music and contemporary instrumental music, while returning to the programme are the producers and A&R panels and discussions on thrash metal, soul and music journalism.

Among the 300 acts performing live as part of the New York Nights programme are Was (Not Was), Timbuk 3, Hazell Dean, Iggy Pop and Evelyn King.

If you are in New York at the New Music Seminar, look out for *Music Week*. We will be there in force checking out what's happening at the Marriott Marquis nerve centre and outside live around the Big Apple.



GOLD, BRASS, copper, platinum — it makes no difference to the sound, says PDO's development manager Wolfgang Immelman

BACKINGS FOR CDs other than the present aluminium are no advantage to either sound quality or durability, maintains Immelman.

PDO has experimented with alloys of brass and copper, platinum and the much-

discussed gold as backings for compact discs.

And Immelman asserts: "We are absolutely sure there is no difference in sound. That is not just by the human ear, our electronic testing devices say so as well."



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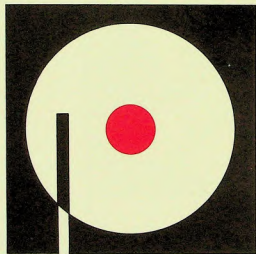
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Vigilance pays off as revenues increase at PRS and MCPS

TWO RIGHTS collection bodies are announcing substantial increases in revenue and payouts.

The Mechanical Copyright Protection Society says its 10,000 members can expect a £20m royalties handout and the Performing Rights Society has announced an increase in revenue for last year to £95.5m.

MCPS company secretary Keith Lowde says this year's distributed royalties will exceed last year's of £17,471,047. "We have done well all round and kept the

vigilance up," he says.

He claims the MCPS has increased its royalty distribution by 100 per cent over the last five years. "We have done this by checking that everyone who should pay does pay. Obviously, there are still some who don't but that number has been reduced."

"We are now respectably making sure the industry knows what its responsibilities are," says Lowde. The PRS distributed £74.5m in royalties to its members and affiliated societies following an 11.7

per cent increase in revenue.

Gross licensing income in Great Britain and Ireland rose by 12 per cent to £60.5m including an 8.6 per cent rise in royalties from radio and television to £35.9m and a 16 per cent increase in public performance licence revenue to £24.5m.

Overseas revenue increased by 12.5 per cent to £30.3m reflecting the success of British music around the world and the society's own administration costs remained stable at 18 per cent.



In-store ads support new Goldsmith LP

RCA IS launching a national in-store advertising and flyposting campaign to support the release of the new Glen Goldsmith album *What You See Is What You Get*.

Advertising will also be placed in the national and music press. Initial quantities of the album and cassette will include four extra tracks which will be on all copies of the compact disc.

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Editor: David Dalton News Editor: Jeff Clark-Meads Features Editor: Dave Langford
Royalties Editor: Nick Robinson A&R Review: Jeff Clark-Meads
David Dalton, Duncan Halliday, Karen Foss, Dave Long, Nick Robinson, Ken Smeiler, Selina Walsh Production Editor: Kay Snelson Chief Sub-Editor: Duncan Halliday
Special Projects Editor: Karen Foss
Contributors: James Hamilton and Barry Jazel (Dance & Disco), Jerry Smith (Single), Neelam Soanes (Classical), Steve Henderson (Through-the-Line), John Taylor, US Correspondent: by Midge-Ann Ear 18h Street, Brooklyn NY 11276, USA Tel: 718-669 9330, Research: Lynn Hoare
Imagery: Janet Fes, Carole Thompson, Joanne Emulsion, Advertisement Manager: Anita Gray
Senior Ad Executive: Paul Blackall Ad Executive: David Howell, Judith Evans, Classified Ad Sales: Group Production Manager: Clare Barrow Ad Production Manager: Alison Clarke
Commercial Manager: Kathy Lippard Publisher: Andrew Birch

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Pickwick set to broaden its horizons

THE ACQUISITION by Pearson of a 14.3 per cent shareholding in the Pickwick Group, creates an opportunity for Pickwick to extend its distribution of record and video products into many more non-traditional outlets.

Ivor Schlossberg, chief executive of Pickwick, says: "We do not regard this investment as affecting our independence in any way.

"We will continue to pursue all and any opportunities for the growth and development of the business both organically and by acquisition."

One of the most significant aspects of the deal is the closer links which will be established between Pickwick and Pearson's subsidiary Penguin books.

Penguin will shortly begin distribution for Pickwick through a number of test stores and it is anticipated that Penguin's enormous bookshop distribution network will become another major outlet for audio and video items.

"We look forward to the future for Pickwick with greater confidence than ever, particularly for taking advantage of the opportunities in electronic publishing," says Schlossberg.

Pickwick has already been granted audio and video rights owned by Ladybird, Longman and Penguin under the deal.

MUSICAL Chairs

LEAVING HIS post as senior promotions manager at EMI Monahan is Steve Payne who joined Polydor Records as head of promotions.

Alan Jones leaves A&M's promotions department to join Polydor as promotions manager. Steve Payne replaces Adrian Seear who takes up a new post as general manager of China Records. Roger Bateson has joined Nimbus Records as sales and marketing manager and Serena Woolf as the new international corporate and label PR manager.

The former director of news with Network Ten, John O'Loan has been appointed as head of news for the Sky News satellite to be launched on the Astra channel at the beginning of 1989. Chris Watts has left Rough Trade to join Noise as head of press and publicity. Eamonn Gaspar has been appointed group financial controller of Castle Communications.

Mark Richardson promotions manager of Mecca International Worldwide Talent, is on the move, he takes up a new position as marketing coordinator for Ten Records. Adrian Lap retires from his position as vice president personnel of PolyGram International. He will be succeeded by Tony Preedy who will relinquish his duties as director of personnel for PolyGram UK. Angus Margerison has been elevated to deputy managing director of Virgin Video.

BRIEFS

● POLYDOR RELEASE a new Sirois and The Banishes (top right) single *Peek A Boo* on July 18 to tie in with their Autumn tour. It is available in two seven-inch, 12-inch, cassette and CD formats.

● THE GO-BETWEENS (middle right) have a new single *Streets Of Your Town* released on Beggars Banquet on July 18 to coincide with their British dates.

● MEDIUM COOL is releasing the single *Shake* by The Cora Dollies to tie in with the band's UK tour.

● FIRE NEXT TIME have their next single *Ten Close* released by Polydor to coincide with UK concerts.

● EPIC RELEASES the soundtrack to the film *Permanent Record* on July 18. The release coincides with the UK tour of Joe Strummer who contributed half of the album tracks.

● BAMBAM AND The Colling (bottom right) support their British tour with the release on Great Records, through Pacific, of their single *Neck Tote*.

● ANXIOUS RECORDS is releasing the single *Love Attraction* by Toni Holliday to coincide with her British dates.

● NOVEMBER ONE have a new single *Get Closer* released by Epic to tie in with their UK club dates.



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Hurd's message of radio gloom

RADIO BROADCASTERS can expect to wait up to four years before the effects of the Government's new plans for their industry are heard on air.

The gloomy prediction was made after the Home Secretary, Douglas Hurd MP, addressed delegates at this year's Radio Festival and admitted that it was "extremely unlikely" that a radio bill would be included in the next session of Parliament.

The expected legislation, announced in a Green Paper in February 1987, includes the offer

of three new national networks, the expansion of local and community radio services and a "light touch" regulatory framework under the auspices of the new Radio Authority. The Radio Academy estimates that the lengthy legislative procedure will make it impossible for any of the new stations to go on air before 1992.

"We all want a more expanding, more diverse and less constrained radio world and I am as frustrated as you that we haven't got it yet," he admitted.

Although describing the interim

revival of the community radio experiment as "not tenable" within the existing legislative framework, Hurd was keen to dispel fears that radio had to sit "like a maulodon in an ice block" until the new legislation is passed.

RM label

► FROM PAGE ONE

believes other record companies will be supportive. "We are not going out there to compete but we do have 3% per cent of the TV market," he says. "If we work closely with the TV merchandising product, there may be product that we can handle that others might not otherwise have the confidence to push."

The move will put Record Merchandisers' own brand into more than 800 Woolworths stores and other retail outlets across the UK. Most of the titles will be back catalogue but Blackman says that one of the first releases will be new material from a top act.

The company also plans to expand further into the entertainment industry.

Over the past 10 years, Blackman claims, Record Merchandisers has increased its lines from 900 to 12,000 and other improvements include a £5m investment in computerised stock control and the total refurbishment of the company's warehouse in Hayes.

Virgin

► FROM PAGE ONE

Branson admits a clash of styles: "I do not believe that Virgin should alter its strategy in response to the share price performance but judging by today's valuation it would appear likely that the share price will continue to fall to reflect our view of the long term value of the business.

"In view of this, I am exploring the possibility of a management buy-out. Discussions are at an early stage and could take several weeks," he says.

Branson already owns 52.5 per cent of the share with 10 per cent in the hands of other directors. The public shareholding is 37 per cent and owners include Virgin artists Mike Oldfield and Phil Collins.

What crisis?

► FROM PAGE ONE

cedes in normal use. The Guardian's figure of eight to 10 years "has never been indicated", he declares. Nimbus, like other companies, tests discs from factories other than its own and Farmer maintains that even the poorest of these has an extended life.

"We have never said that even cheap discs are going to fail. We have never said that anybody who makes discs cheaper than us is producing rubbish because it's just not true," he adds.

Of the accusation that inks are corroding through protective lac-



FIRST CD ever made: still going strong, says Immelman

quer to attack the aluminium backing, he says: "In the early days there were problems with inks but they have been overcome. The ink problem went away two or three years ago."

Nimbus has been collating information on all aspects of production which it eventually hopes to publish for the benefit of other manufacturers and record companies.

In Hanover, where the compact disc was invented, Immelman points to LaserVision discs — the precursors of CD — that are more than 10 years old and says: "I personally guarantee that they have the same quality now as when they were new."

Immelman feels that in the long-term the quality and durability of CD will speak for itself and at present he believes a relaxed approach is called for.

He says that PDO eradicated its corrosive ink problems in 1977 and since that time has helped other manufacturers to overcome initial difficulties.

MW has a copy of a telex sent by PDO to Nimbus two years ago pointing out potential problems in this area. Nimbus says now that those warnings were acted on immediately and there has been no difficulty since.

Would BRIEFING

LOS ANGELES: As a result of the MCA takeover, it is possible that one-third to nearly all of Motown's staff will have their jobs terminated although some will immediately be re-hired following the official appointment of Jeryl Busby as Motown president. Meanwhile, Berry Gordy Jr has insisted that 20 per cent equity ownership of Motown should be made available to minorities. This news comes at the same time as Gordy Jr is being sued for \$170m by Eddie Holland of Holland-Dozier-Holland, for allegedly not paying royalties due for 1987.

BANGKOK: Major record companies here strongly deny the claim that parallel imports to Singapore at cheaper prices are being shipped out of the city. Record company chiefs in Singapore had protested that this was damaging their sales.

NEW YORK: Leading what is likely to be an industry-wide trend toward lower compact disc prices, CBS is converting its special discount programme on the format to the norm. Wholesale prices for most CDs will drop from \$10.29 to \$9.77 for front-line product and to \$6.86 for catalogue. However, some major new releases will continue to be sold at \$10.29.

LENINGRAD: A special concert by the Soviet Union traditional jazz band Leningrad Dixieland was held to celebrate the 100th birthday of Russian-born Irving Berlin.

OTTAWA: The Government has introduced amendments to the Broadcasting Act which include a review of the 1985 Sound Recording Development Program and guidelines for Canadian content on radio. The Bill is expected to be passed this year.

'It's a wrench to go' says Gallup's Rust

GALLUP CHARTS manager Godfrey Rust will leave the post in

Sound problems delay launch of Radio Radio

THE LAUNCH of Virgin's Radio Radio nighttime programming service has been delayed because of sound problems with the satellite.

The independent radio service, which was due to hit the airwaves on July 1, will not now have its full launch until July 18.

Although some stations that received the test transmissions claimed the sound was adequate Virgin decided that it was not good enough and chose to change the satellite technology.

"Although most of the stations are happy with the signal we still feel we can improve it. We will be broadcasting via landline for the initial period until the satellite system is 100 per cent," says Radio Radio managing director Rob Jones.

Meanwhile, Radio Nova International went on the air on July 1 beaming Radio Radio's test transmissions by one hour. BBC2 broadcast via NorthSound Radio in Aberdeen after failing to agree financial terms with Marcor Sound in Wrexham.

September after five years service. Rust's involvement with charts began 10 years ago with Record Business magazine and then as the BPI's consultant before joining Gallup in 1983.

But he now feels it is time to move on. "I have been thinking of this move for some time but the upheavals of the Sunday chart and the new chart contract put it out of the question until now. Gallup's chart department is now well established and I know I am leaving it in good hands.

"It has been a fascinating job and in many ways it is a wrench to leave but I have been involved with compiling pop charts for 10 years now and I think that's enough."

Rust says he cannot give details of his new post but says it will be within the music industry. No direct replacement has been appointed but Rust's responsibilities will be shared by Gallup deputy Graham Dossett and deputy charts manager John Pinder who is now promoted to chart department manager.

● RECORD SLEEVE and label printer Tinsley Robor is having 40 per cent of its shares placed on the full market at 52p each to raise about £5m.

Turnover for the year ending March 1988 was £32.6m and pre-tax profit was £1.8m.

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REP OF THE WEEK



GERRY MASSERELLA, BMG Scottish rep based in Edinburgh.

Massarella is the only remaining rep from the original RCA salesforce which was inaugurated in 1967/8. Consequently, he is now celebrating his 20th anniversary with the company.

He has won the BMG salesman of the year award a number of times and his winning qualities are described as; extensive dealer and area knowledge, superlative catalogue and an excellent ambassador for the company.

Massarella is a bachelor and a fully qualified football referee in his spare time.

Northern dealers bemoan lack of concerted CD singles promotion

DEALERS ACROSS the country are noticing a north/south divide in terms of support from sales reps promoting compact disc singles.

Some independent retailers in the north claim CD singles are being given limited, if any, promotion by sales reps and record companies in general.

But dealers in the south say they receive a good service and that

CD singles are selling well.

David Crosby, manager of Rox Records, in Wallasey, Merseyside, is disgusted at most record companies' attitude to the CD single. "They are just throwing it out into the market and treating it like a 12-inch single. It is a pointless waste," he says.

"They should promote them as a catalogue item just like the old EPs."

Crosby says he has little contact with singles reps. "I hardly ever see them. The first I hear about a lot of the CD singles is when Gallup rings me up to find out how many I have sold."

Nigel Daley, manager at CD specialists Music Room, in Huddersfield, says CD singles are not being given the right promotion, particularly in the north.

"Some record companies seem to treat them as collectors items—short term availability, limited numbers, and often no attempt at a value-for-money product," he says.

Patrice Mollinghoff, manager of Muscrafts, in Whitham, Essex, says the service and promotion for CD singles is much better in the south. "We get a regular call from the majors and some good deals too which means I can afford to sell them really cheap," he says.

"To be honest, I think CD singles sell themselves. They don't need any promotion. What I don't like is the fact that they are available to only a few selected dealers."

Hunter Smith, manager of Jumbo Records, in Leeds, is not so sure of a north/south divide. "I think all the strike forces carry CD singles and it is just a case of whether you have contact with them or not," he says.



HMV SHOPS has exclusively released a numbered limited edition boxed set which includes every track released by the Beatles in Britain on 16 compact discs. The front cover of the box features a specially designed hologram of Ringo's drum kit, and the set is packaged with a unique 64 page booklet which includes many previously unpublished photographs and text. Released in an edition of 10,000, it retails at £215.

Counter POINT

CAN DEALERS rely on the promise of TV advertising campaigns by record companies or will they be left with lots of unwanted stock? Andy Gray, of Andy's Records, based in Bury St Edmunds, looks for an answer.

Many record companies and their reps tell me they are going to run TV campaigns but often they realise it might not be worth it and forget it. I'm sure there are many dealers that get taken in by the rep's word and possibly end up with excess stock. These days, I only order once I know TV spots are definitely booked. Unfortunately, there seems to be little that can be done about this but maybe people in the record company marketing departments ought to be aware that most dealers are not stupid. Without a firm commitment to the area it means nothing. Sadly, we will always have this problem whereby if it is a marginal album, then they have to test the market somewhere. #

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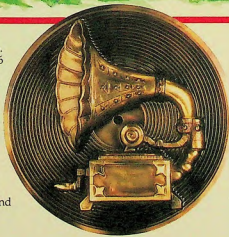
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MICHAEL JACKSON
with THE JACKSON 5
I Want You Back '88
FIVE STAR
Another Weekend
BROS
I Owe You Nothing
TIFFANY
I Saw Him Standing There
TAYLOR DAYNE
Tell It To My Heart
DESIRELESS
Voyage Voyage

Side 2

THE PASADENAS
Tribute (Right On)
MATT BIANCO
Don't Blame It On That Girl
TAJA SEVELLE
Love Is Contagious
PEBBLES
Girlfriend
ROSE ROYCE
Car Wash
WHITNEY HOUSTON
Love Will Save The Day
GLEN GOLDSMITH
What You See Is What You Get
LUTHER VANDROSS
I Gave It Up (When I Fell In Love)

Side 3

AZTEC CAMERA
Somewhere In My Heart
PREFAB SPROUT
The King Of Rock 'N' Roll
FAIRGROUND ATTRACTION
Perfect
FLEETWOOD MAC
Everywhere
CHER
I Found Someone
SADE
Paradise
TERENCE TRENT D'ARBY
Sign Your Name
ALEXANDER O'NEAL
The Lovers

Side 4

EURYTHMICS
You Have Placed A Chill In My Heart
ASWAD
Don't Turn Around
S-EXPRESS
Theme From S-Express
DEBBIE GIBSON
Shake Your Love
ERASURE
Chains Of Love
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Royalty accord could lead to swifter payments, claims Pool



INCOMING MD Steve Lindsay (left) with Go! Discs' boss Andy Macdonald

Go! Discs get Lindsay

INDIE LABEL Go! Discs, home of The Housemartins and Billy Bragg, has strengthened its publishing arm by appointing a new MD, Steve Lindsay. Formerly a professional manager at Chappell, Lindsay's career began as songwriter and bass-player with Seventies band Deaf School, with whom he's recently played reunion gigs. He wrote the 1979 hit for The Planets, Lines.

Lindsay says that "the Go! Discs label is already rooted in song-writing" and he is keen to broaden Go! Discs to include many writers not signed to the label. "I'd like modern equivalents to Lionel Bart", he says, "Writers who are a bit into themselves". Lindsay adds that he aims to make Go! Discs

Music into "the Wimbledon football club of publishing". (Note to non-British readers: the unfancied Wimbledon defeated the mighty Liverpool in the English soccer cup final this year).

● WORKS BY Tony Macaulay and Van Morrison are the latest addition to the PolyGram International Music Publishing catalogue.

● EMI MUSIC Publishing UK MD Frans de Wit has been made one of three regional directors of EMI Music Publishing Worldwide. De Wit will now be responsible for the company's activity in France, Italy, Spain, Portugal, South America and Mexico. He will continue to serve as head of the UK company.

by Dave Laing

THE ACCORD announced last week between Dutch and British music publishers could pave the way for a streamlined system of mechanical royalty payments to UK and US writers from record sales throughout Europe. That is the view of Tony Pool, chairman of the British Music Publishers Association who emphasises that in future supra-national deals between record companies and collecting societies may involve central licensing of repertoire but will reject central accounting; royalties will continue to be paid in the country of sale of records.

The accord between the MPA and STEMRA is the result of six months negotiations precipitated by STEMRA's agreement with PolyGram over international product (records sold outside the country of manufacture). The agreement covers all 12 European Community nations plus Scandinavia, Austria and Switzerland. STEMRA had already made a similar deal with CBS about which UK copyright owners were worried, says Pool, "but as most of CBS product was manufactured in the Netherlands, we could do little about it". According to Pool, the new deal will mean foreign royalties are

paid quicker to British and American writers and the commission fees will be smaller because of lower deductions by collecting societies. These will fall by up to half, Pool adds that "our US counterparts MMPA and Harry Fox have supported us while STEMRA are committed to renegotiate the CBS deal along the same lines as the PolyGram contract".

The fact that the MPA guidelines on central licensing have been approved by the Comité de Direction of BIEM, the Europe wide mechanical royalty negotiating body, makes it more likely that

Britain will become party to the contract between BIEM and IFPI (the record industry's international federation), after the abolition of the British statutory royalty in the Copyright Bill which is expected to become law later this year.

Bob Montgomery of the British mechanical rights body MCPS is already a member of the BIEM committee whose contract with IFPI sets the base rate for mechanicals throughout the continent and he points out that the recently-agreed British rate for compact disc royalties brings the UK into line with the rest of Europe.



WILL JENNINGS, co-writer of the current Steve Winwood album, Roll With It, receives his award for BMI Pop Writer of the Year. Pictured with Jennings (second from right) are Phil Graham and Frances Preston (BMI), Stuart Hornall (Rondor London), David Briggs (Willin David Music) and Lance Freed (Irving/Rondor Music).

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CLASSICAL

Chandos first with d

by Nicolas Soames

THE FIRST series of classical DAT cassettes to be produced in the UK by a professional duplication system came rolling off the machines in the Colchester factory of Chandos Records this week, following the delivery from Japan of Sony's DRD 100.

Up to now, DAT cassettes have been produced in Europe only by stringing together ordinary DAT machines.

Appropriately, among the first recordings was Holst's *The Planets*, in the recording by the SNO under Sir Alexander Gibson — the title which led Chandos and the world of the British classical independents into the brave new world of compact discs in 1983.

"We were in the forefront in 1978 when we were one of the first to buy the digital Sony system, and we were the first independent to go into CD," recalls Ralph Couzens, production manager of Chandos. "So although everyone has doubts about R-DAT, we are prepared to take the risk because we are accustomed to being in the lead."

Duplicating R-DAT is a time-consuming business. The Sony machine works on a one-to-one basis in real time — Chandos has bought 30 machines which are

connected like a daisy chain: high-speed duplication systems are not yet available.

Initially, 200 copies of 25 best-selling Chandos titles will be made — but the risk is already lessened, according to Couzens, since the first 5,000 have been pre-sold throughout the world, with Japan, West Germany and the US expressing interest.

Interest in the UK has been slower to materialise, but the tapes are expected to go on sale following an August launch with a dealer price of around £10.50 and a retail price of £20.

In addition to Holst's *The Planets*, there will be Tchaikovsky's *Mantfred Symphony*, part of the much-prospered series with the Oslo Philharmonic under Manno Jansons, and Hummel's *Piano Concerto* with Stephen Hough and the ECO under Bryden Thompson which won the Concerto section of the Gramophone Award.

Despite the slower response to the medium in the UK, Couzens is optimistic about the future of DAT.



HIROHITO KAWADA, audio composer, new DAT machines to Ralph Couzens.

"We have found that the sound is more equal to our mastertape than compact disc," remarks Couzens. And he is heartened by the prospective sales of the £745 Sony DAT player which is due to go on sale in the UK this month, halving the current cost of a player.

However, other British independents are holding back. Gef Luce-

Another string to Strad

STRADIVARI, the label from Michele International which aims at a £4.99 rrp is to double the size of its catalogue before the end of the year.

July sees a further seven titles released, while the period from August to November should result in some 34 titles. Among other expansion plans is a cassette range with a dealer price of £1.82 aiming at a £2.99 rrp, and even a DAT range (see story above).

The major part of the Stradivari recordings emanate from Yugoslavia, with Ljubljana Symphony

Orchestra conducted by Anton Nanut playing the major orchestra repertoire.

This can be seen by the coupling of Mendelssohn's Italian Symphony and the Calm Sea and Prosperous Voyage with Bizet's *C Major Symphony* on SCD 6025. They also feature on a recording devoted to The Art Of Dvorak Tomic, the pianist, (SCD 6033).

But the July release also contains a transcription for piano of music by Gershwin played by the American pianist Norman Krieger (SCD 8000); and Debussy's *Music For*



FRANZ WELSER-MOST (front left) signs to EMI. With him are his agent Andreas von Bennigsen (back left), Charles Rodier, manager — an agent and business affairs, ICD and Peter Alward (front), director of A&R, ICD

EMI signs up young blood

EMI INTERNATIONAL follows other major companies in signing up a conductor still in his twenties in the hope that he will prove a figure of the future.

The conductor is 28-year-old Austrian Franz Welser-Most, who has signed an exclusive contract which will include recordings with the London Philharmonic Orchestra of works such as Orff's *Carmina Burana* and Mendelssohn's Symphonies.

Welser-Most is currently chief conductor in Norrköping, Sweden

and Winterthur, Switzerland, although he has become — a regular guest with the LPO, having worked with them on a European tour in 1987, and has already recorded with them for EMI Emmentent (Mozart's *C Minor Mass* and Mahler's *Symphony No 4*). He made his Vienna State Opera debut in 1987, returning next season.

Welser-Most describes himself as "a young conductor with an old soul" as happy to conduct the orchestral showpieces as well as the bruckner symphonies.

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Division manager of Sony delivers the product manager for Chandos

na's Saydisc originally intended to go ahead with a few trial titles. "We have now decided to hold fire for the moment because our major market, Japan, cannot guarantee taking more than 30 copies per title, and the break-even point is somewhere between 250 and 500."

Saydisc was one of the first Brit-

ish independents to commit itself to compact disc, but Lucena remains cooler about the DAT medium. "I don't believe the sound quality is any better, and in a way I feel it's retrograde step because it involves tape-head wear and the possibility of screwing up tape in the machinery."

"But although I have my doubts, if it does become a major medium, then I feel we should be there."

Couzens remains more positive. Chandos expects, he says, to duplicate a second set of 5,000 copies within three months — presumably in time for the Christmas market — although he acknowledges it is early for any firm commitment.

● Other DAT material available in the UK includes the 16 titles from Robin Barnes of Touchstone distributed by APRS, and a small catalogue of second set of 5,000 copies within three months — presumably in time for the Christmas market — although he acknowledges it is early for any firm commitment.

● But Terry Denoff of Michele International which imports and markets the budget classical label Sivadivori is considering testing the market with some DAT releases.

B R I E F S

● THE SECOND release of EMI's Reference mid-price CD series (dealer price £4.85) is out this month with 15 titles, including some of the best historical figures.

The famous recording of Bach's Cello Suites played by Pablo Casals (CHS 7610272) is on a two-CD set, and Andrew Segovia, Recordings 1927-39 is currently on two CDs (CHS 7610472).

The Bach Violin Concerto recordings with Menuhin joined by his teacher, Itzhak Szymon (played on Radio 3 recently) is also in the release (CDH 7610182) with other selections including CDs devoted to Conso, Gigi, Björling and Dame Nellie Melba.

● CONIFER is spearheading a Scandinavian month in July with releases from Bis, Finlandia, Capriccio, Swedish Society, Norwegian Composers and Simax, and will be co-ordinating displays throughout the country.

Other releases include Tubin's Violin Concerto No 2 and Double Bass Concerto with the Gothenburg Symphony Orchestra conducted by Jari BIS (CD 337), Sibelius' Violin Concerto played by Miriam Fried and the Helsinki Philharmonic under Otto Kamu

(FACD 360). The release also contains Karelo Suite and Finlandia; and one of the leading Swedish opera of the 20th century, *Singsalle* by De Frueriet which sounds akin to Vaughan Williams and features Ann Sofie van Otter (Copac CAP 22023, two CDs, dealer price £12.16).

● THE MEMORABLE cycle of major works by Berlioz recorded by Sir Colin Davis in the Sixties and Seventies will be available in its entirety on CD from Philips after three further issues this month — with the exception of Davis' first recording of the *Symphonie Fantastique* with the LSO which is not due until September.

This month sees the opera *Benvenuto Cellini* with Nicola Gedda in the title role on three CDs (416 952-0) though originally it was on four LPs; the serene *lyric Cleopatra* (Janet Baker) with other works (416 9603); and Les Nuits d'été (unusually with four different singers) coupled with *Lelio* sung by Jose Carreras and Thomas Allen (416 9612).

It is understood a Berlioz sampler will also come in September, marking what is regarded even now as an exceptional series.

Soviet doyen leaves Legacy

THE DEATH early this year of the doyen of Soviet conductors, Yevgeny Mravinsky, who conducted the Leningrad Philharmonic Orchestra for an unbroken 50 years, has prompted Olympia to compile a five-volume overview of his work, *The Mravinsky Legacy*.

Mravinsky, who was born in 1906, was particularly known for his ability to rehearse with great meticulousness, yet make his concerts and recordings come alive with spontaneity.

The music varies from Bruckner's *Symphony No 9* (Volume 1, OCD 220) to Tchaikovsky's *Symphony No 5* (Volume 2, OCD 221).

The series, distributed by Conifer, has a dealer price of £6.06.

● DECCA's ORGANIST Peter Hurford has two new recordings out this month. *Romantic Organ Music Volume II* includes music by Liszt, Reger, Widor and Brahms (CD 421 296 and on tape/LP). The second collects the 17 Church Sonatas for organ and orchestra written by Mozart and is presented with the Amsterdam Mozart Players (CD 421 297, CD only).

varii bow

Oboe And Harp, by Bert Luccorelli and Susan Jollies (SCD 6034).

The July release is completed by two complete discs, *Discover the Classics* (SCD 6031, Volume 1, SCD 6032, Volume 2).

The new tape range, recorded on chrome, is the direct result of requests from dealers and consumers.

Michele International is moving to Unit E, The Accord Centre, Rebeck Road, Hainault, Essex. Fax: 01-500 1745, tel: 01-500 1819, from mid-July. The product is distributed by PRT.

Teldec unveils mid-price baroque series

TELDEC'S BAROQUE reissue label Reference — not to be confused with EMI's historical reissue series Reference — is to be reduced in price to a £4.86 dealer price designed to put it on the shop shelves for £7.99 this month.

Also, the first 10 titles are being issued on mid-price chrome cassettes, with a dealer price of £3.05 (£4.99 rrp).

The repertoire is drawn from the prestigious Das alte Werke early music series featuring artists such as Nikolaus Harnoncourt and the Concentus Musicus Wien — whose Bach recordings are highly regarded — and harpsichordist Gustav Leonhardt and the violinist Joop Schroder.

● Das alte Werke's full-price recording of Mozart's Four Concertos played by Hermann Baumann with the Concentus Musicus were judged the best version in a recent BBC's Building a Library broadcast, and a available from ASV/Pinnacle (8.41272).

Tower Records has been party to what promises to be an interesting experiment by Nimbus — the use of CD-ROM as an information system for customers. Nicolas Soames finds out how it went

ON THE very day the now famous *Guardian* story proclaimed the Nimbus sell-destruct story, baffled from the company itself crept into Tower Records in Piccadilly Circus to complete the first stage in what promised to be a very interesting marketing experiment — the use of CD-ROM in retailing.

For some weeks, the classical corner of Tower sported an Amstrad computer, but this was somewhat more sophisticated CD technology tucked unobtrusively away. And hundreds of customers had the opportunity to try out the first attempt of offering a direct access classical information service.

It is just may be the relating face of the future. The whole Nimbus catalogue, with full details of works, performers and playing times, plus critical reviews and even a short extract (30 seconds to 40 seconds) was put on to one CD-ROM.

With just a few keystrokes — menu-driven so that even those with no computer experience can work it — the customer can call up the details of an artist or recording

CD-ROM: retailing's face of the future?

of his/her choice and see what it is coupled with. With one more keystroke, it is possible to read the reviews — which contain some critical reviews as well as customer ones — and then hear a short extract through personal headphones.

While the music is playing, the CD-ROM flashes the computer-generated copy of the cover on to the screen.

Mike Zubrot, classical manager of Tower Records, has declared the experiment a great success, both in its popularity with customers and in its effect on Nimbus record sales.

The system is now being analysed by Nimbus — the computer recorded the details of its use, including what people were most interested in knowing. And it is likely that within a few weeks, a Mark 2 will be on the counter at Tower, but operated from a touch-sensitive keyboard. Because it was noticed that generally only the younger — and therefore computer literate — customers — felt confident in approaching the keyboard, even though access was very simple.

Zubrot is convinced that within a relatively short time, most major retailers will use a system like this as a matter of course. But it is also clear that with the cost of a £500 disc drive at around £500, and prices are dropping, it will be within the reach of many independent retailers.

Roger Bateson, sales and marketing manager of Nimbus, reports that many other retailers and record companies have expressed

an interest. The system, as he points out, can be used in so many ways.

One CD-ROM could contain a number of editions of the *Grophone* Catalogue — through which customers could browse using an easy search system. Or each of the major companies could put their catalogues on disc, with some musical extracts, so that the customer would just ask the shop assistant to insert the appropriate CD.

The CD-ROM has a truly vast capacity for storing information, and only starts to fill up when

music, which does eat away at its capacity reserves, is included.

Eventually, of course, the system would also be linked to details of the shop's stock so that it would be easy to check whether the disc required was available immediately or would need to be ordered.

"We deliberately didn't do a huge promotion, so that's not an excuse it is still early days," remarks Bateson. "But Mike Zubrot didn't really want us to take it away, so that is some indication of its success from the start."

A CUSTOMER uses the CD-ROM direct access information system put into Tower Records' classical department by Nimbus. The company found that younger (and therefore computer-literate) people were most confident in using the system



HBB maintains its 'professional' role

WHILE I am pleased that Music Week appreciates the value of DAT as a professional tape medium, I am somewhat alarmed that the piece on HBB's plans (MW, June 4) will give some people the wrong impression about our role as 'professional distributors' of consumer machines.

By stating that "Sony's distributor is turning its back on consumers, which it describes as amateur home tapers" you seem to infer that HBB has supplied DAT machines to the general public in the past. This is definitely not the case. It's impossible to "turn your back" unless you have "shown your front" first — yet HBB has never addressed the consumer market. My binding agreement with Sony UK is that HBB avoids relating to consumers. As I said to your reporter, as purely professional market suppliers, this is a guarantee with which it is easy for us to comply.

Your report also did not mention that our two "consumer" machines are but part of a full "DAT family" that includes fully-fledged "professional" recorders provided by Sony's professional products company, Sony Broadcast. The less expensive "consumer" machines are best used in a "satellite" role alongside bona fide professional

models, the latter acting as "central" devices in most studio and broadcast applications.

Additionally, I was quoted — correctly, (albeit rather embarrassing) — in an aside, as saying: "We want to steer clear of the rank amateur consumer who will fort around at home, taping compact discs with DAT". Yet your piece did not include my important previous assertion that this would only be the main consumer use for the format in the total absence of a large pre-recorded DAT catalogue.

The truth is, I remain convinced that DAT has a legitimate consumer use that is entirely complementary to that of CD, so long as record companies wish up to the profit opportunity that a premium quality, high margin tape format can bring to their marketplace. Furthermore, if high quality pre-recorded conventional cassettes were universally available, then the few people who already "home-tape" for reasons of quality, would have less cause to do so.

I would hate your readers to obtain the impression that I believe DAT will not be a tremendous success in the consumer market in the long term. It will.

Ian Jones, managing director, HBB Hire & Sales, Scrubs Lane, London NW10

Virgin/Ames: too successful to stay?

IN RESPONSE to some of the comments being made in the media regarding the unprofitable smaller Virgin shops, and this being the reason for their disposal to Our Price, I would like to clarify the overall position.

There is a part of Virgin Retail, namely the 45 Virgin/Ames stores run from Preston by Philip Ames and his management team, which are very profitable.

Since becoming part of the Virgin Group five years ago, the Virgin/Ames stores have continually out-performed its larger "sister" company which has been achieved by tighter management controls with buying and distribution from an efficient Preston warehouse. In fact, this year this integral part of Virgin Retail will turn in a

profit which represents an extremely respectable and adequate return on investment and turnover for record retailing and probably surpasses any of our competitors.

This surely shows that the management of these shops and the systems used will hardly be improved upon by the Our Price organisation.

It is because these shops are so successful that Philip Ames and his group of managers were able to arrange very quickly the backing for a management buy-out, that would have given a similar net result to the Virgin Group as the Our Price offer, yet kept the Virgin name on the High Street. It is no secret that in the towns where we are competing with our Our Price shop we have the upper hand. This

was also evident in the South (on Our Price stronghold) where we would have continued our expansion. It is precisely for these reasons that Smith is prepared to back Our Price to the tune of £23m to take out what is a very tough competitor.

It is sad that the very success of the 45 Virgin/Ames stores should now be the reason for their disposal and the cause of redundancies for the competent management team and warehouse staff.

I write this letter on behalf of all the Virgin/Ames personnel who are tired of being labelled "failures" when in fact they are the best in the business.

John Harrison, general manager, Ames Records & Tapes, Crook Street, Preston.

'We're not heretics' says 'golden oldie' radio

I AM amazed by the attitude of the British Record Producers Guild as reported in *Music Week* (June 18), who accuse the radio industry as heretic for playing mainstream pop music and oldies. There is one vital ingredient missing in their argument; and that is the audience. Radio provides what the listening public wants to hear — the day we do otherwise is the day we may as well pack

up and go home.

Siuiri Coleman remarked on the vibes of "copping out and laziness" directed towards stations who are splitting frequencies and directing one channel to classic hits. The reverse is in fact true; there is a huge, and as yet untapped market for this type of radio and the stations are only doing what they should be and providing the listener with what the listener wants.

Radio cannot, has not, and never will, make the listener like or love the music we play. The radio indus-

try knows this, and I think the British Record Producers Guild should wake up to reality too.

As for poor communication with record companies, I can only speak for my own station, Invicta Radio, and we have an excellent and close working relationship with all the record companies we deal with. They seem to have a better understanding of what the public want than the producers of the music they promote.

Terry Purvis, head of music, Invicta Sound, Canterbury, Kent.

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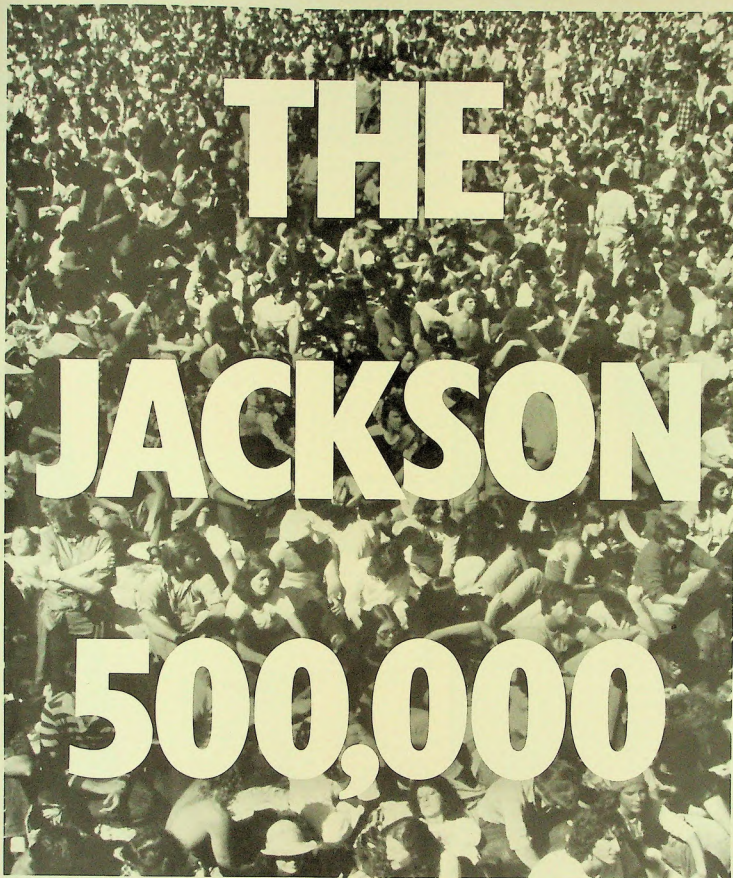
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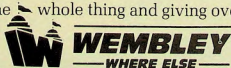
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... YE KE YE KE
MORY KANTE

Rham! — dance's new Merseybeat

by Barry Lazell

MOST OF the new dance labels which come under the spotlight on this page are based in the London area — unsurprising in many ways since most of the record industry itself is based in the capital. However, the wellspring of new talent flows just about everywhere in the country, so it is refreshing to note the launch of a new outlet which is not only provincially-based, but is also heavily involved already with dance acts on its doorstep which have so far been ignored by London companies big and small.

Rham! Records is based in New Brighton, Merseyside, the brainchild of entrepreneurial 17-year-old Barry L-Smith, and jointly run by him and Manchester club and radio DJ and general "man on the street" Anif Cousins, who has developed a nose for likely talent through promoting events around the North-West. Smith left school just a year ago, single-mindedly determined to launch a dance label, and talking through his ideas with Red Rhino, god the indie distributor's full backing and a deal for nationwide UK distribution via the Cartel.

In its own launch "manifesto", Rham! summarises the two main objectives of its operation. The first is to be an outlet for talent that would otherwise go unnoticed by the London-based industry. "Being a Northern label, Rham! will rely heavily on the strength of Northern dance music to build a strong network of songwriters, artists and producers." Secondly regarding its indie status: "Rham! will rely on the strength of independent promotion and distribution. Instead of being a remote, distant organisation, Rham! is determined to remain both relevant and pertinent to its artists and its consumers. Breaking down structures of tradi-

tional record company relationships is no easy feat, but the label is intent on pursuing artists' control, freedom of expression is essential."

No time has been wasted in developing to the practical release stage. "We were determined to make the first release a killer," says Smith. "So we put a lot of time and effort into getting it right." The label has set a buzz going around the Liverpool and Manchester areas with the signing of the Chapter production team, involving singer Viv Dixon, writer, multi-instrumentalist and studio engineer Colin Thorpe, and the ubiquitous Anif Cousins. The trio's own track (as Chapter & The Verse) All This And Heaven Too was the debut 12-inch release, late last month, and they have been heavily involved with the second, Grand Groove's Let's Dance (Grand Groove being another fresh local signing. Hip-Hop mixmaker Gary Morris).

The third release, coming during July, will be by stylish soul singer Gary Buchanan, formerly with Manchester rap team Double C2, and now another Rham! signing. The first LP will be by Chapter & The Verse, and the team are completing recordings for it right now.

As already noted, Rham! is distributed by Red Rhino and The Cartel. The label is based at Station House, Atherton Street, New Brighton, Merseyside L45 2NY, and can be contacted on (051) 639 3773.



GARY BUCHANAN: stylish soul from Rham!

Bluebird's OSCAR ceremony

BLUEBIRD RECORDS, the London-based dance/black music-specialist retail chain and record company, celebrates its 10th anniversary this summer, and plans a celebration with a slight difference. As joint MD Billy Russell says, "We considered this to be an appropriate time to say thank you to our customers and show our gratitude, by holding an event which will not only be a birthday celebration, but also a fund-raising occasion for the charity close to many of our customers' hearts: OSCAR — Cell Anaemia Research."

Bluebird has booked London's Hammersmith Palais for the event on the evening of September 11th, from 7pm until midnight (an extended licence will operate), and is hoping to prepare a star-studded fund-raising programme to fill the evening. Radio One DJs Andy Peebles and Jeff Young will be the hosts, and a list of personalities attending will be published nearer the time, but Billy Russell is keen at this stage to take suggestions or offers from throughout the industry re suitable stars and celebrities who would be keen to attend.

All the stars will be asked to bring along a personal item to be auctioned, and to set the ball rolling, World Snooker Champion (and soul/dance music aficionado) Steve Davis has already donated the waistcoat which he wore at the last Crucible world finals. Tickets for the event will be £15 each, and are available immediately from Bluebird at 376-378, Edgeware Road, London W2 1EB. Cheques in payment for tickets or donations should be made payable to Bluebird — OSCAR Appeal.

Further details of the Bluebird Anniversary Night and the OSCAR Appeal from Billy Russell on (01) 723 9090.

C O L U M N

STEVE WALSH, who died on July 3, was — in every sense — the most visible disco DJ of his generation. He weighed around 25 stone, and it was his size that put him at risk when, to repair a leg broken in a car crash while filming a video in Ibiza, he was operated on back home in Paddington. Apparently, large people's joints are liable to build up calcium deposits which, as in his case, can shatter during such an operation, a fragment blocking his bloodstream and causing heart failure.

A Henry The VIII like figure, Steve (who was only 29) commanded instant attention when on stage, not only because of his bulk but also because, even more important, he could be heard. Subtly was never exactly an ingredient of his stage presence, yet against what might be considered all the odds, and purely as the result of painstaking practice, he became one of the few disco DJs to make the successful transition to radio, modifying his stentorian stage manner into the more intimate "one to one" style, first at County Sound, briefly at Capital, before hosting his Sunday and Monday night soul shows on BBC Radio London and partnering Tony Blackburn for the widely successful Radio London Soul Night Out live broadcasts.

These latter were what really established his reputation as London's number one disco presenter — this word used instead of DJ, because, as his career developed, the amount of actual disc jockeying he did at live gigs was reduced to the minimum of what became almost a predictable handful of proven favourites. One of these, **Feedback** (I Found Love), he actively endorsed himself and took into the top 10 last autumn, launching a parallel career as singer. His singable "you will" catchphrase chant thus caught on nationally, and perhaps summed up his unpretentious live appeal. However obvious his stage performance, though, the proven favourites he played had long years included such acts as **Aswad** (who would have seemed far from obvious to the pop crowd, as he had always played primarily for the black market). It was through his radio shows that he introduced new music, concentrating instead of live gigs on giving the public what he knew they wanted.

It is a mark of the gap his untimely death now leaves that the organisers of a special tribute night, being planned for Hammersmith **Le Palais** to benefit his wife and three daughters, cannot think of any other current figurehead from the disco world who could hand such a

event as well as Steve would have done himself. He will indeed be missed. (The single for which he was making the ill fated video, his "you will" studied rendition of **Blackadd & Whitehead's** Ain't No Stoppin' Us Now will ironically still be issued by **All Records**, on August 18, while details of the **Steve Walsh Family Fund** are available on 011-607 8311.)

Briefly to detail some of the new releases (my supply of which was been disrupted by postal disputes), current import 12-inches include the **Cameo** - shiny **VERTICAL HOLD** Summerline (Criminal Records CR1 2028), nothing to do with **Caravan**, the violently funny (judgy) **KATHY MATHEM** Man Have

→ To be Taught (Baby AZP 07854), full of exciting samples, while his raps are **WANTROX** I'm His Pleas
→ (Capitol V-15386), for its King Of The Beats scratch mix, **MC EZ & TROUP** Just Bump (Meridian 8021), **SUPER LOVER ICE & CASANOVA** RUD GIRL I Got 'Em Locked (DNA International D.66752), **TALL, DARK AND HANDSOME** Call It What You Wanna Be (Boy Records BB-8-88), and another simple sizzling acid house compilation is the **Various Artists** Acid Trax Volume 2 (Trax TX5004).

A couple of big selling white labels of dubious legality are **TOMMY STEWART** Jump And Tell Me, a **Hamilton Bohannon** Seventies "rare groove", and **LONDON BEATS 2** (that's all the label says), a pretty slow rare groove megamix. UK commercial releases include **EVELYN 'CLAMPART' KING** Hold On To What You've Got (Meridian 12MF 49), her album's insistently building soulful center re-mixed by the **Civilies & Cole** into **BANG THE NORTH SOUTH CONNECTION** (Party Release Your Body (Warner Dance WAF 004, via EMI/Supertrax), an enthusiastically bounding house. **THE NORTH SOUTH CONNECTION**

→ **FEATURING LEGACY** Gotta Keep Dancing (GRC 12GERE 100), smooth acid disc borrowing from **Hamilton Bohannon**'s Let's Start The Dance and other Seventies classics. **JACK 'N' CHILL** Beatin' The Heat (10 Records TEN X-234), Arabic or Bangra flavoured apocryphally **SMITH & MIGHTY** Anytime (Blackmaster Records, BEATAC 12, via PR), the "hip hop reggae" **Dionne Warwick** adoption selling more widely now that it includes a new mole rap treatment by **FREDDIE JACKSON** Nice 'N' Slow (capitol 12CL 502), typical tender attractive soul singer.

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TOP Dance SINGLES

16 JULY 1988

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

THIS WEEK		LAST WEEK		ON THE CHART		
1	1	4	PUSH IT/TRAMP	Champion/Rfr/CHAMP 51/		
			Salt 'n' Pepo	F/R 2 (12) -CHAMP 1251/FFR 2 (1) (BMG/F)		
2	4	6	ROSES ARE RED	Maxi Band Featuring Mc Campbell Bros	MCA MCA(T) 1264 (F)	
3	2	7	TRIBUTE (RIGHT ON)	Foundations	CBS PASA(T) 1 (C)	
4	4	4	THE TWIST (YO, TWIST)	Fat Boys & Chubby Checker	Urban/Polydor/UR(X) 20 (F)	
5	3	3	FOLLOW THE LEADER	Eric & Rakim	MCA MCA(T) 1256 (F)	
6	11	6	WAP! BAM BOOGIE	Math Branca	WEA WY 188R (T)	
7	10	7	DON'T BELIEVE THE HYPE	Public Enemy	Def Jam/CBS 6528337 (12) -6528336 (C)	
8	NEW	8	DIRTY DIANA	Michael Jackson	Epic 6515467 (12) -6515468 (C)	
9	NEW	9	MONKEY	George Michael	Epic EMU(T) 76 (C)	
10	5	5	I OWE YOU NOTHING	Bros	CBS ATOM(T) 4 (C)	
11	16	3	HEAT IT UP	Wax Pops Girl Rappers	Jive JIVE(T) 174 (BMG)	
12	3	4	BREAKFAST IN BED	UB40 & C. Hynde	Dep International/Virgin DEP2912 (E)	
13	NEW	14	TURN IT UP	Ricke Rich	Club/Phonogram JAB(X)68 (F)	
14	7	7	WILD WORLD	Massi Priest	10/Virgin TEN(X) 221 (E)	
15	8	5	BOYS (SUMMERTIME LOVE)	Seabina	Ibiza/London BR(X) 1 (F)	
16	15	4	MAYBE (WE SHOULD CALL IT A DAY)	Hazel Dean	EMI (12) EM 62 (E)	
17	18	3	IN MY DREAMS	Will Downing	4th - 8'Way/Island (12) BRW 104 (F)	
18	37	2	SENIORITA	Dennis Brown	J&W JWI(T) 59 (J/S)	
19	19	3	CROSS MY HEART	Ernie Weaver	CBS 6515527 (12) -6515528 (C)	
20	14	3	EVERLASTING	Natalie Cole	Meridian/EMI (12) MT 46 (E)	

21	24	6	TOMORROW PEOPLE	Zany Marley & The Melody Makers	Virgin VS(T) 1049 (E)
22	NEW	12	NICE 'N' SLOW	Freddie Jackson	Capitol (12) CC254 (E)
23	NEW	16	BEATIN' THE HEAT	Jack 'N' Chill	10/Virgin TEN(X)232 (E)
24	NEW	17	FM TOO SCARED	Stevens Dante	Cooltempo/Chrysalis DANTE(X) 1 (C)
25	30	5	THE BEST OF MY LOVE	Dee-Less	Mercury DEE 3112 (F)
26	13	5	CAR WASH/IS IT LOVE YOU'RE AFTER	Rose Royce	MCA MCA(T) 1253 (F)
27	NEW	17	LET'S ALL GO BACK! DISCO NIGHTS	Jazz/Brothers Grimm	Ensign/Chrysalis ENT(X)616 (C)
28	22	2	WE'VE GOT THE JUICE	Derek B	Tuff Audio/Phonogram DRXB 212 (F)
29	2	4	TELEPHONE LOVE	J C Lodge	Greenleaves - (GRED 222) (BMG/J/S)

30	31	2	K.I.S.S.I.N.G.	Sinclair Coveney	Qwest/WEA/W 7928(T) (W)
31	NEW	12	NO MORE TEARS	Jack Graham	EMI (12) JAK112 (E)
32	NEW	13	MOVE ON UP	Curton/Chibae	7CUR101 (12) -72CUR101 (A)
33	NEW	14	YOU'K LOUVING DRIVES ME CRAZY	Delancey	Unique TUNZ21 (12) -UNQZ2 (S/P)
34	28	2	THERE'S NOTHING BETTER THAN LOVE	Luther Vandross/Gregory Hines	Epic LUTMI(T) 7 (C)
35	42	7	ARE YOU LONELY?	Ready Brown	Three Way - (WAY 103T) (CH)
36	21	11	MY ONE TEMPTATION	Delancey	Unique TUNZ21 (12) BRW 85 (F)
37	40	2	NOBODY (NOW LOVE ME)	Tongue In Cheek	Criminal BUS(T) 6 (E/J/S)
38	27	1	ANYONE...	Smith And Mighty/Jackson	Beatmaster BEAM 212 (12) (A)
39	32	2	IMMOURALS	Gregory Isaacs	Greenleaves - (GRED 221) (BMG/J/S)
40	20	3	GOOD LOVE	Mall's Margon	Capitol (12) CL483 (E)
41	43	4	CUDDLY TOY	Rozalla	CBS ROAT1 2 (C)
42	67	6	RIGHT BACK TO YOU/ONE KISS WILL...	Ten City	Atlantic A 9088(T) (W)
43	NEW	16	MUSICAL FREEDOM	Paul Simpson	Cooltempo/Chrysalis COOL(X)165 (C)
44	23	9	VOYAGE VOYAGE	Dressnass	CBS DESI(T) 2 (C)
45	38	2	ACID OVER	Tyrene	Hfr/London FFR(X) 6 (F)
46	43	7	MR BACHELOR	Loose Ends	Virgin VS(T) 1080 (E)
47	45	6	GO ON GIRL	Roxanne Shante	A&M USA(T) 533 (F)
48	NEW	16	SPECIAL	Patrick Rose	Seaview - (SV14) (J/S)
49	NEW	16	SAY YOU	John McCrean	Ariwa - (ARI76) (J/S/C)
50	31	2	JUST GOT PAID	Johnny Kemp	CBS 6514707 (12) -6514706 (E)

TOP 10 ALBUMS

1	5	THE COLLECTION	Barry White	Mercury BWT(V)1/BWTV(C) (F)
2	NEW	KYLIE - THE ALBUM	Kylie Minogue	PWL HF3/HFC3 (P)
3	9	MAXI	Massi Priest	10/Virgin DIX64/CDX164 (E)
4	3	REGGAE HITS VOL 4	Various	Jelstar/JELP1 0041/JELC1 004 (E/J/S)
5	1	NITE FLITE	Various	CBS MOOD4/MOODC4 (C)
6	NEW	BY ALL MEANS	By All Means	4th - 8'Way/Island BRP520/BRCA520 (F)
7	NEW	IT TAKES A NATION OF MILLIONS...	Public Enemy	DEF JAM/CBS USA (Import) BFW4403 (F)
8	3	THE REAL CHUCKEEBOO	Loose Ends	Virgin V2528/TCV2528 (E)
9	NEW	ACID TRAX VOL 2	Various	Serious DRUG2/VCUG2 (A)
10	NEW	IN FULL GEAR	Shezonic	A & M AMA9011/AMC901 (F)

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TOP 10 BUBBLERS

1	WOMAN OF MOODS	Trevor Dixon	Groove And A Quarter - (CRD004) (J/A)
2	THE EARTH IS MOVING	Overlord X	Mango Street/Island (12) IS372 (F)
3	SYMPTOMS OF TRUE LOVE	Travis Spencer	Capitol (12) CL490 (E)
4	DUCK DANCE	Red Dragon	Live And Love - (BLD78) (J/S/P)
5	HARD TO THE CORE	London Rhyth Syndicate	Abstract (12) LRS001 (F)
6	OCHTY KOCHTY (I.U. BABY YEAR YEAY)	Bobby Ford	Rhythm King/Mute - (BFORD1) (U/R/T)
7	GRAVITY	Brenda Russell	A&M USA(T) 630 (F)
8	LOVE IS THE GUN	Blue Mercedes	MCA BONA(T) 713 (F)
9	DIBI DIBI SINGLES	Tipsie Lee & Sages Robert	CSA - (12)CSA519 (A/J/S)
10	JOIN ME PLEASE/KING OF THE BEAT	Mantronix	Capitol USAGRC - (V13386) (Import)

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TOP 100 ALBUMS

16 JULY 1988

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

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2 **NEW** KYLIE — THE ALBUM ●

Par 1473

3 2 IDOL SONGS: 11 OF THE BEST ● CD

Cryslis B171

4 3 PUSH ★ CD

CS 606281

5 9 THE COLLECTION ○ CD

Merco/Phonogram BWT 1

6 5 TANGO IN THE NIGHT ★★★★★ CD

Waver Books WBS5

7 10 JACK MIX IN FULL EFFECT CD

Spar 548 554

8 7 DIRTY DANCING (OST) ★ CD

K&L B6468

9 6 POPPED IN SOULS OUT ★★★ CD

Phonogram/Phonogram JPMWL 1

10 4 ROLL WITH IT ○ CD

Virgin V232

11 **NEW** WIDE AWAKE IN DREAMLAND ● CD

Campfire CD 1128

12 15 TUNNEL OF LOVE ★ CD

CS 64075-1

13 11 HEAVEN ON EARTH ★ CD

Virgin V286

14 13 WHITNEY ★★★★★ CD

Atco 288 141

15 8 NITE FLUTE ★ CD

CS MOG24

16 12 STRONGER THAN PRIDE ● CD

Epic 644071

17 16 MORE DIRTY DANCING (OST) ● CD

K&L B6185

18 **NEW** REG STRIKES BACK ● CD

Rock/Phonogram E173

19 14 THE HITS OF HOUSE ARE HERE CD

K&L B6149

20 30 BAD ★★★★★ CD

Merco/Phonogram

59 33 TIGHTEN UP VOL 88 CD

CS 64119 1

60 70 THE JOSHUA TREE ★★★★★ CD

Island 1025

61 62 NOW! 11 ★★ CD

EMI/Virgin/Melodram NOW 11

62 64 JULIA FORDHAM CD

Croc/Virgin CRCA 4

63 58 AIN'T COMPLAINING ● CD

Virgin/Phonogram VEH 98

64 84 HYSTERIA ★ CD

Reliance Biff/Phon BTFD 1

65 50 STAY ON THESE ROADS ● CD

Waver Books WY 164

66 36 CONFESSIONS OF A POP GROUP ○ CD

Reliance TSCD 25

67 61 VIVA HATE ● CD

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75 80 NO JACKET REQUIRED ★★★★★ CD

Virgin V2345

76 74 BORN IN THE USA ★★ CD

CS 83284

77 59 OUT OF ORDER ○ CD

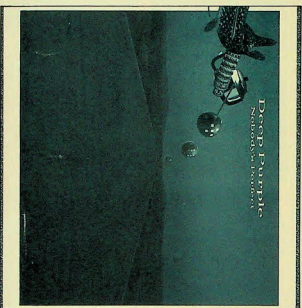
Waver Books WY 153C

78 76 TURN BACK THE CLOCK ★ CD

Johanna/Hitco/Lezzy

Epic 6208 1

Virgin V2425



Shack attack

by David Giles
TIME WILL probably turn Mick Head of Shack into one of Britain's most respected songwriters. The band's debut LP *Zick* reveals the natural control, pacing and sophistication of a genuinely talented writer. The current 45 *High Rise Low* has a shining example. Inspired by Head's "massive awareness of inner-city chaos", the song has the air of a Motown classic propelled by the strum of acoustic guitars. Anyone who remembers Mick as singer and songwriter with Pale Fountains will not be surprised by his ability to pen timeless tunes.

Liverpudlians Shack are signed to Ghetto, which has a distribution deal with the Epic label. The newly-formed company hopes to work on one band at a time, and its decision to release the first LP so early (simultaneously with the first single *Emergency* a few months ago) demonstrates its faith in the band as an "albums act".

"I couldn't really understand the logic behind it at first", admits Head. "We were really stuck at the time for the choice of the first single — there were three or four equally good tracks. But looking back now, the album gave us a lot of media coverage; it created something of a buzz."

"We're not desperate to have a hit single. We're all really into the album, and it's sometimes hard to get that across to people who think you're into concept albums and that."

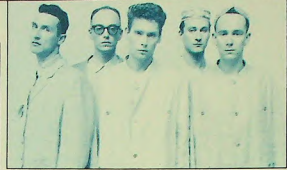
He adds that Shack aren't planning to "milk" the album in search of a chart-topper: "Most of *Zick* was written about two years ago. We've got plenty of new songs which we want people to hear."

Meet the Butchers

by Jerry Smith
AT FIRST they were the Mechanical Preachers. Former Gang Of Four frontman Jon King formed the band in 1986 after a long lay-off due to management problems. The group included bassist Paul Butler, did a five-week club tour of the US and made demos. But Butler spent a year touring with Iggy Pop before the duo were able to re-launch the band as King Butcher.

The result is a tough, hard working live band who can certainly deliver the goods and bear a certain resemblance to the old Gang Of Four, which King admits is inevitable: "I co-wrote all the songs in the Gang Of Four and it was mine and Andy [Gill's] group, so naturally there are going to be echoes of the Gang Of Four in my songs."

Where King Butcher differs is in



KING BUTCHER: fit as the proverbial dog?

the hard bating funk edge, as King explains: "I like excitement and energy, there has to be a tension and a restlessness about it. That is what's so bad about the charts at the moment, there's too much nice boy music."

A good example of this attitude is a poppy live number, *Spud-U-Like*, an amazing acid metal funk fusion that they insist the band never rehearses and one that changes at every performance. The song has enough infectious energy in it to set the audience off making frenzied 'Mash Potatoes' type dance movements, and it will be the group's first single.

King Butcher have a promo-slinging going round whose contrasting tracks, *Gravity* and *Heavens Above*, are a spluttering and highly infectious, spicy dance piece and a smooth, sinuous melodic ballad. With American interest high, a proper single *Spud-U-Like* in the pipeline and a live show that stands up like a diamond in the shop of mediocrity, the band ought to be disappointed with King Butcher.

One-take wonder

by Paul Sexton
HERE'S A statement that should fill the synthesised soul brigade with awe. It comes from Virgin's exciting new gospel singer Lavine Hudson, talking about her recent chart record: "I don't really like to rehearse gospel too much, because, you do, it's too tight. Intervention is a one-take vocal."

Three cheers for someone who can't keep it live. And another three for the fact that London-born Lavine is making headway by doing things her way. "Even when I used to approach record companies, they used to say 'you've got to make it pop.' But how would you know there isn't a market for gospel unless you try, and do it in the right way? That's why it's taken me so long, because I wouldn't compromise."

The thoroughly single-minded Lavine started out singing in her father's church, but laid most of her musical foundations by spending two years in America. "Everyone was shocked," she recalls. "I was working in Lloyds Bank. I used to tell my friends I wanted to be a singer. I'd say 'this is a song I've written', and they'd say 'yeah you, get on the till.' But I went to the secretary and said 'hens, type out my resignation', then I went to my parents and said, 'I'm going to stay with my cousins in America.'"

Their initial shock soon turned to approval: "her dad paid the air fare — and with the help of a place at Berklee School of Music,

loads of gospel experience and even some radio jingles for Pamper, Lavine became a new singer and a new person. "They were the best two years of my life, I loved it. They wouldn't give me a visa so I could stay, otherwise I'd still be there. I didn't realise the extent of my singing till I went to the States."

Intervention has already shown that there is a place for uncompromising gospel music in the singles chart, and Lavine's new single, *Flesh Of My Flesh*, deserves to repeat the process. A one-take wonder, not a one-hit wonder.



LAVINE HUDSON: gospel power.

Her latest long distance flame

by Selina Webb
STYLE AND international success are among the top priorities of unsigned, five-piece band Jeannie's Beau. With publicity shots taken by veteran pop photographer Harry Hammond, the chance to model Betty Jackson's new autumn range at their last gig at London's Hippodrome and an added visual dimension in the shape of media artist David Glass, the style has already been achieved.

Now the band, formed in Metz, north-east France, in 1981, are working on the more elusive of their aims. Jeannie's Beau came to the UK in 1984 after becoming disillusioned with the French music scene. "When we were in France we were doing well and we had some offers of deals but, as far as I know, there's no example of a band who has signed to a French label and then gone on to have an international career," says frontman Sam Spiegel, nephew of the film producer.

The original foursome released a single, *Hunting My House*, in March 1987 on Sandium. After promotion and distribution problems, the parties split. With the addition of English keyboard player Tim Warner, Jeannie's Beau are

now hoping to sign to a major. They say there is already strong interest in their intricate yet powerful pop which is driven forward into a dance beat by Jean-Pierre Serrier's pounding two-boss drum sound.

The chart success of Desireless' *Voyage Voyage*, sung entirely in French, and The Sugarcubes' successful London gigs performed in Icelandic would suggest that the UK record industry is becoming more receptive to European bands with lyrics sung in their native language. Although Jeannie's Beau now sing in English, will Spiegel revert to French?

"Some of our songs are partly in French but I think you have to be polite when you are foreign people living in another country," he says. "Anyway, it's easier to sing in English and I think it sounds better."



JEANNIE'S BEAU: French style

Anderson's long distance runaround

by Dave Laing
BEFORE HE formed Yes, Jon Anderson spent five years on the Lancashire circuit singing soul music with the Warriors. The repertoire included the Motown hits of Holland-Dozier-Holland. Two decades later, Anderson has collaborated with Lamont Dozier on songs for In The City of Angels, his fifth solo album and the first for CBS.

"When Lamont sings he sounds just like the Four Tops," says Anderson. "I went to his house and we wrote four songs in two hours. Two of them are on the album." They include the first single *Hold On to Love* whose witty video places Anderson in an unaccustomed nightclub setting and includes his daughter Deborah on drums.

As its title suggests, the record itself was made in Los Angeles during five weeks with Steve Levine producing. "The art of producing is costing, finding the right musician for the right song," Anderson comments. "And Steve is especially good at that."

The solo work is one of four aspects to Anderson's current activity, now guided again by Brian Lane, former manager of Yes. There will be a further recording project with the group starting later this year which Anderson

promises will be "a big jump into a more definitive Yes". Meanwhile, he is currently working in Greece with Vangelis on finalising a Jon and Vangelis album as the follow up to 1986's *Dream Music*.

Finally, the industrious Anderson has been channelling much of his energy in the last few years into preparing what is intended to be a series of TV/video programmes for children, in a similar mode to the currently successful Channel 4 *Storyline* shows.



JON ANDERSON: an LA angel

Hungry like the wolf

by Kirk Blows
THE HEAVY rock band Wolfbone are classic contenders for that love 'em or loathe 'em' category, something that could well be partly responsible for the Midlands' meteoric rise.

With their early Van Halen-esque sense of humour and an air of confidence that often borders on arrogance, Wolfbone were acclaimed for some excellent support slots on the club circuit, attracting enthusiastic attention from the rock press. This aroused the curiosity of Def Jam's Rick Rubin who got in touch with the band. Vocalist Blaze Bayley continues the story:

"We initially kept the whole thing quiet while we were getting to know each other, and obviously we wanted to know what Def Jam were all about. He told us a few home truths about the bigger labels, things we already knew from experience, and he obviously saw us as well. Providing it all works out the way we're expecting it to, all looks really positive."

Prior to beginning pre-production in New York during August (October is the tentative release date for the LP) the band are eager to maintain a live profile, having just played several dates with The Qureboys. But what of Wolfbone currently being hailed as new leaders of the British heavy metal scene?

"We could be at the front of the current HM scene, quite easily, but that's up to the journalists, isn't it? We're just a British band and we intend to stick to our roots," says Bayley.

Reviewed by Jerry Smith

MELISSA ETHERIDGE: Don't You Need Me (12) 376. Another strikingly superb blast of naked emotion from this exceptionally talented singer/songwriter. Her deft acoustic accompaniment supports her strong voice, and with just a touch of the attention Tracy Chapman is now receiving, she'll be up there too.

FAIRGROUND ATTRACTION: Find My Love (RCA PB 42079/PT 42080). The extent of their success with Perfect must have surprised even themselves, but now famous is this sprightly ballad, with a dreamy folk element, looks certain to return them to the top.

STOCK IT

A HOUSE: Call Me Blue (blanca negro NEG 35(T)). Spiky Irishmen deliver another tortured epic, full of slithering guitars and a brain-scraping, spine-shuddering vocal. And if that wasn't enough the accompanying gem, My Little Lighthouse, is an absolutely essential purchase.

THE POGUES: Fiesta (Pogue Mahone/SHI 7F 212). More jolly bar-room fun as the Pogues sing through a tale of raucous summer holidays, plucked from their highly acclaimed If I Should Fall From Grace With God LP.

NICK CAVE & THE BAD SEEDS: The Mercy Seat (Mute (12) MUTE 52). Worth a mentioning, although at some time, as the king of the harrowing, mutant blues is giving his all on this mesmerising track,



THE GROOVETRAIN: more stars from the constellation, featuring Gloria



THE POGUES: soon to be a hit on your favourite juke box

marked by the haunting strings and chorused chorus on a sinister, rumbly beat.

STOCK IT

THE GROOVETRAIN: Why Did You Do It? (Urban/Polydor URB(1) 21). Star-studded cast of producer Marty Ware, Glen Gregory, Nick Hayward and Steve White, headed out by novice singer Gloria, come up with what could be the inspired summer dance track with this version of the old Stretch hit.

LAVINE HUDSON: Flesh of My Flesh (Virgin V5(T) 1096). Already acclaimed, gospel singer Lavine Hudson issues this impressive, soulful track from her recently released debut album, Intervention, and with her dramatic performance it's sure to gain wide exposure.

MICHAEL JACKSON: Dirty Diva (Epic/CBS 651546 1651546 6). Make way for that classic media circus, and one that's sure to propel this, particularly by his standards, weak track from the Bad album chartswards.

THE STYLE COUNCIL: How She Threw It All Away (Polydor TSCX) 16. Oozing effortless style, the Style Council deliver a summer quarter with the smooth title track joined by their classic Long Hot Summer and two previously unreleased numbers.

STOCK IT

JANE WIEDLIN: Rush Hour (EMI/Manhattan (12)M1 36). Former Go-Go looks likely to knock spots of Belinda Carlisle with her superior brand of peppy pop, as superbly illustrated by this unforgettable, Stephen Hoguen-produced track from her upcoming solo LP, Fur.

k d lang: Sugar Moon (Sire/WEA W 7841(T)). One of the major finds of the Route 88 country tour issues her striking version of this old 1950s standard, from her much acclaimed Shadowland LP, which is sure to gain her many more new friends.

PASSION FODDER: Orwell Cooks (Beggars Banquet BEG 216(T)). Quirky little number that bawls along at a fair lick while dragging in a lonesome harmonica moon and a vocal that leans towards the hysterical in places. Certainly worth investigating.

JUNK: Junk Town Slam (Native JUNK 2). Junk change slam from high powered insistent tunes to a more atmospheric number that is no less effective with its echoing guitars and recited refrain.

STOCK IT

ROBERTO GALLIANO: Frederic Lies Still (Acid Jazz JAZ 1D). The label says it all as a talking rap is recited over the soulful Sixties jazz rhythm of Curtis Mayfield's 'Freddie's Dead' and as an infectious, if just a little, in-chiming, charmingly proving itself a winner.

KYLIE MINOGUE: Kylie. PWL HF3. The story so far: Kylie, played by Charlene Mitchell, is moonlighting as a pop singer, aided by three influential school-chums, played by Stock, Aitken and Waterman. Her fizzig is now festooned across five continents and her debut album is 'expected to sell'. Likewise her rehab of the Locomotion. Scott's done a runner. Sharon's well-chased off and Daphne's up the duff. Now read on...

STOCK IT

CROWDED HOUSE: Temple Of Low Men. Capitol EST 2064. Crowded House suffered a terrible injustice last year when the classic Don't Dream It's Over failed to ignite the charts. But Temple should put all that to rights once it's stocked with immediate, strong pop songs. Their gentle, persuasive melodies cry out for attention. A must. NR

CHICAGO: Reprise WX 174 925 714-1. Yes it's album number 19 from Robert Lamm and the gang, but it's really only an update of number one. The horns are there and the pale soul vocals, now less effective since Peter Cetero went solo. The group has had regular hits, though despite songs from Deane Warren and Albert Hammond, I can't spot another if you Love Me Now here. DL

LOOSE ENDS: The Reel Chuckeebo. Virgin V2528. The heat almost shimmers on this laid back, but danceable collection of material written by the band themselves. Highpoint is the Chuckeebo medley which waltz on with its sultry beats and Jane Eugene's soulful vocals. Smooth but not too smooth — this LP should consolidate their credibility. KF

ROBERT PALMER: Heavy Nova. EMI EMD 1007. Already selling well, Palmer's debut for EMI finds him on top form. The heavy metal/bossa nova concept works surprisingly well with sturdy drum patterns underpinning the distinctive vocals. Highlights include Simply Irresistible, the Gap Band's Early In The Morning and the cajun-fused Change His Ways on which Palmer debuts as a DJ. DL

GLEN GOLDSMITH: What You See Is What You Get. RCA PL71750. A classy, soulful set from Slough's finest. The balanced production forgoes the glossy touches of many Eighties soul albums and concentrates on squeezing the emotion from Glen's voice. It's also very much an up-tempo affair with less of the slushy ballads. SP NR

MU: End Of An Era. (RECK 7). **BLACK SUN ENSEMBLE:** Black Sun Ensemble. (RECK 6). **RUSTIC HINGE:** Replicas (RECK 3). Three wild and wonderful releases from admirable, London-based obscure acts. Rustic Hinge (matte respect the unexpected), distributed by PRT. MU, who featured former Beatnik recorder Jeff Cotton (aka Anthony Limy. Samons) on guitar, recorded their album on the mysterious island of Maui in 1973. The generous helping of 17 songs blends life in chiming, charming style. Just as spiritual are Arizona's



WEDDING PRESENT: audaciously revising the Tommy title

Black Sun Ensemble, fronted by extraordinary guitarist Jesus Aceto. This recent set highlights their Egyptian and Indian influences in a mesmerising series of instrumental. Rustic Hinge sound a ringer for Beatnik around the Trout Mask period, but were actually Arthur Brown's backing group. Record companies in 1970 rejected this as 'too weird, man.' They had a point. DC

RICK JAMES: Wonderful. Reprise WX156. James hyperfunk never parts the clouds like Prince, but the hip midet is clearly a big inspiration, right down to the costumes on the gatefold sleeve and 'I luv U 4 ever' spellings. Bright dance cuts are cut open by a few sparks and glances and, as ever, Rick gets close to his goal, clumsily and gloriously. Worth a listen. JG

STOCK IT

MIKE STERN: Time In Place. Atlantic Jazz 781 840-1. Stern's second major-label album continues the rhythm-liquorising but nonetheless listenable style of his debut, Upside, Downside. Joined by jazz heavyweights Michael Brecker, Peter Erskine and Don Gronick, this ex-Miles Davis side-man has been called as the guitarist to watch — so slick some copies in your jazz section. KS

STOCK IT

ANTHONY ADVERSE: The Red Shoes. el Records ACME 11. Distribution: Pinnacle. With its new-found maturity el continues to flourish with this typically moving selection of 10 Barbra-styled psychedelic-jazz-folk-strum. A regular lightweight cron but more big band than big hit that's just as delightful nonetheless. Miss Adverse's vocal style and some simple but melodic backing music makes for a cultured earful. DEH

THE WEDDING PRESENT: Tommy. Reception LEEDS 2. This is a rather motley compilation that seems to be aimed at the previously mentioned life in chiming, charming style. Just as spiritual are Arizona's

deduction to the band's gorgeous, colourful thrash but this contains fewer classics. Jingly and cheerful nonetheless. NR

STOCK IT

ROACHFORD: Roachford. CBS 460630. A confident debut from a talented young singer/keyboards player. The songs capture an exciting combination of rock and soul/funk with energetic vocals and infuriatingly catchy choruses. CBS has every right to be confident — this album should be a massive seller. NR

BRIAN SPENCE: Reputation. Polydor 5225. If this is what Reputation are built on then Brian Spence, a talented singer-songwriter from Edinburg, has certainly succeeded — with his second album, Reputation, the first single released, deserved to be a top 20 hit and all other tracks on the album are equally good. Clear vocals and great backing. AH

STOCK IT

MOMUS: Tender Pervert. Creation CRELP 036. His bitterness vignettes have never been so dry, nor cut so deep. Over a music which breathes camp and irony, Momus cuts the world to shreds, lancing lies and hypocrisy with the skill of Lennox Brice. His tender pervert is God, watching our foibles. Spite and wit seldom sound so sweet. A triumph. IG

MAHLATHINI: Mahlathini: Earthworks. EW6. Producer: West Nikosi. Recently touring here, Mahlathini leads the group with his groovy vocal backed by a female chorus, and superb folk of bass, sax and drums from the Makgona Tshole Band Great dance tracks like 'I Wanna Dance and Sengikalo Ngayabeka, and brilliant production by West Nikosi who also plays sax and penny whistle are bound to make it go a long way. OD

MANDOLLES: Dave Conway, Dio Diving, Karen Faye, Jimmie Dale Fennell, Amanda Hildmann, Dove Laing, Nick Robinson and Kay Sinclair.

MUSIC WEEK

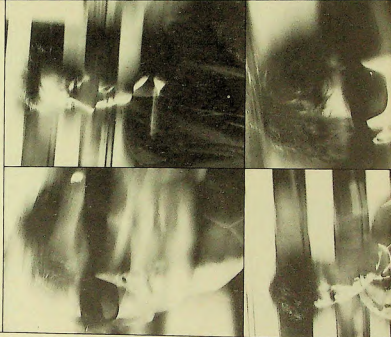


Compiled for Gallup for the BPI, Music Week and BBC, based on a sample of 500 record outlets, incorporating 7", 12" & Cassette sales.



- | | | |
|-------------|---|--------------|
| No 1 | NOTHING'S GONNA CHANGE MY LOVE FOR YOU
Glen Medeiros
London (LOXNY) 184 (F) | 7
3/27/88 |
| 2 | PUSH IT/TRAMP
Salt 'n' Pepa
Champion Champ (1255) (Mer) London (FER) 2 (J&M) (F) 3/27/88 | 7
3/27/88 |
| 3 | THE TWIST (YO, TWIST)
Fat Ray Chubby Checker
Tri-Fun Apple Urban/Poplar (J&M) (F) (F) | 7
3/27/88 |
| 4 | I LOVE YOU NOTHING
Bros.
CERASTOM (14 C) | |
| 5 | FAST CAR
Tracy Chapman
Elektra (EAS) 230 (W) | 7
3/27/88 |
| 6 | I DON'T WANT TO TALK ABOUT IT
Everything But The Girl
Banco 'N Negro/WEA NEG 340 (T) (W) | 7
3/27/88 |
| 7 | BREAKFAST IN BED
UB40 (with Christie Hendel)
DP International/Virgin (DP) 29 (12) (E) | 7
3/27/88 |
| 8 | BOYS (SUMMERTIME LOVE)
Sublime
Island (London) (BIZ) (1) (F) | 7
3/27/88 |
| 9 | ROSES ARE RED
Marc Band feat. The McCombrell Brothers
MCA/MCA (M) 124 (F) | 7
3/27/88 |
| 10 | IN THE AIR TONIGHT (88 Remix)
Phil Collins
Virgin (VST) 102 (E) | 7
3/27/88 |
| 11 | TRIBUTE (Right On)
The Passadenos
CBS/FASCATI (1 C) | 7
3/27/88 |
| 12 | WAP, BAM, BOOGIE/DON'T BLAME IT ON THAT GIRL
Mart Bianco
MCA (12) (R) (1) (W) | 7
3/27/88 |
| 13 | CROSS MY HEART
English Wonder
CBS 615827 (12-45) 522 (C) | 7
3/27/88 |
| 14 | DIRTY DIANA
Michael Jackson
Epic 451546 (E) (C) | 7
3/27/88 |
| 15 | I WANT YOUR LOVE
Transvision Vamp
MCA (TW) (1) (F) | 7
3/27/88 |
| 16 | TOUGHER THAN THE REST
Bruce Springsteen
CBS (RUC) (1) (1 C) | 7
3/27/88 |
| 17 | WILD WORLD
Mark Priest
10/Virgin (TRIN) 221 (E) | 7
3/27/88 |
| 18 | FOOLISH BEAT
Debbie Gibson
Atlantic A 9039 (1) (W) | 7
3/27/88 |
| 19 | MONKEY
George Michael
Epic (EMI) (1) (1 C) | 7
3/27/88 |
| 20 | LOVE BITES
De La Soul
Big Top/Island/Phonogram (LFD) 51 (E) | 7
3/27/88 |

the psychedelic furs



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

- | | | |
|-----------|---|--------------|
| 53 | ANYTHING FOR YOU
Gloria Estefan & Miami Sound Machine
Epic 451837 (12-45) 672 (E) (C) | 7
3/27/88 |
| 54 | DON'T CALL ME BABY
Voice Of The Beehive
Mer (London) (LOXNY) 115 (F) | 7
3/27/88 |
| 55 | ATMOSPHERE
Joy Division
Factory FAC 2137 (12-7) FAC 2138 (P) | 7
3/27/88 |
| 56 | NICE 'N' SLOW
Fraddie Jackson
Capitol (12) (C) 560 (E) | 7
3/27/88 |
| 57 | LET'S ALL GO BACK! DISCO NIGHTS
The Brothers Grimm
Easig/Chrysalis (EM) 616 (1 C) | 7
3/27/88 |
| 58 | WE'VE GOT THE JUICE
Derek B
Tuff Audio/Phonogram (DNR) 21 (1) (F) | 7
3/27/88 |
| 59 | EVERYDAY IS LIKE SUNDAY
Morrissey
His Master's Voice (EMI) (12) (POP) 184 (E) | 7
3/27/88 |
| 60 | NO MORE TEARS
Jaki Graham
EMI (12) (J&M) 12 (E) | 7
3/27/88 |
| 61 | PERFECT WORLD
Huey Lewis & The News
Chrysalis (HEU) 10 (1 C) | 7
3/27/88 |
| 62 | BIG BUBBLES, NO TROUBLES
Ellis, Beaggs & Howard
MCA (R) 6288 (12-7) (P) 4299 (1) (M) (C) | 7
3/27/88 |
| 63 | I KNOW YOU'RE OUT THERE SOMEWHERE
Polymer (POP) (P) 92 (1 F) | 7
3/27/88 |
| 64 | PARADISE (Remix)
Scade
Epic (SADE) 2 (1 C) | 7
3/27/88 |
| 65 | TIME HAS TAKEN ITS TOLL ON YOU
Crazyhead
Food/Foodgram (12) (FOOD) 12 (E) | 7
3/27/88 |
| 66 | DREAMING
OMD
Virgin (V) 98 (12) (E) | 7
3/27/88 |
| 67 | CHOCOLATE GIRL
Deacon Blue
CBS (DEACT) 6 (C) | 7
3/27/88 |
| 68 | I SAW HIM STANDING THERE
Tiffany
MCA (12) (T) 3 (F) | 7
3/27/88 |
| 69 | MY ONE TEMPTATION
Mica Paris
4th - 8 Weymouth Island (12) (R) (W) 65 (F) | 7
3/27/88 |
| 70 | CIRCLE IN THE SAND
Bellinda Carrille
Virgin (VST) 102 (1 E) | 7
3/27/88 |
| 71 | MANNISH BOY
Muddy Waters
Epic (MUD) 7 (1 C) | 7
3/27/88 |
| 72 | IT'S NATURE'S WAY (NO PROBLEM)
Dollar
London (LOXNY) 174 (E) | 7
3/27/88 |

MASTERFILE

the comprehensive guide
to the new releases



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DANCE SPECIAL

The UK's beat from the street
How House is breaking
— DJs who are mixing up a storm

TOP 75 SINGLES

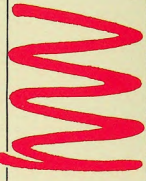
16 JULY 1988



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

- | | |
|-------------|---|
| No 1 | NOTHING'S GONNA CHANGE MY LOVE FOR YOU
Glenn Medeiros
London (GONR) 184 (P) |
| 2 | PUSH IT/TRAMP
Salt 'n' Pepa
Chrysalis, Champs 1295 (Mer/London FRN) 2 (BMG) (P) |
| 3 | THE TWIST (YO, TWIST)
Faiyaz Chubbey Chicken
Ten Ten Apple/Urban Parade UBRO 20 (P) |
| 4 | I LOVE YOU NOTHING
Bros
CBS (RDIMT) 4 (C) |
| 5 | FAST CAR
Tracy Chapman
Elektra (EKT 210) (W) |
| 6 | I DON'T WANT TO TALK ABOUT IT
Everything But The Girl
Blanco 7 (Nigma/WEA NEG 347) (W) |
| 7 | BREAKFAST IN BED
UB40 (with Christie Hynde)
DIP International/Virgin DEP 2912 |
| 8 | BOYS (SUMMERTIME LOVE)
Subs
Ibiza/London (IBZL) 1 |
| 9 | ROSES ARE RED
Mick Andir feat. The McCampbell Brothers
MCA (MCAIT) 1041 |
| 10 | IN THE AIR TONIGHT (88 Remix)
Phil Collins
Virgin (VST) 1612 |
| 11 | TRIBUTE (Right On)
The Persadinos
CBS (PAA71) (C) |
| 12 | WAP-BAM-BOOGIE/DON'T BLAME IT ON THAT GIRL
Meth Bianco
WEA (21 JBRN7) (W) |
| 13 | CROSS MY HEART
English Wonder
CBS (E1582) 712-4515924 (C) |
| 14 | DIRTY DIANA
Michael Jackson
Epic 451548 (C) |
| 15 | I WANT YOUR LOVE
Transvision Vamp
MCA (VMT17) 3 (P) |
| 16 | TOUGHER THAN THE REST
Bruce Springsteen
CBS (BRUCET) 3 (C) |
| 17 | WILD WORLD
Maxi Priest
10/10 (TEN) 221 (P) |
| 18 | FOOLISH BEAT
Debbie Gibson
Atlantic A 95971 (W) |
| 19 | MONKEY
George Michael
Epic (EMU71) 4 (C) |
| 20 | LOVE BITES
Dixie Leopard
Budgeton, Bilibud/Photogram (LPVX) 5 (P) |

MUSIC WEEK



the psychedelic furs



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

- | | |
|-----------|--|
| 53 | ANYTHING FOR YOU
Gloria Estefan & Miami Sound Machine
Epic 451937 712-451934 (C) |
| 54 | DON'T CALL ME BABY
Voice Of The Beehive
Meridian (ONR) 175 (P) |
| 55 | ATMOSPHERE
Joy Division
Factory FAC1317 112-FAC215 (P) |
| 56 | NICE 'N' SLOW
Freddie Jackson
Capitol (DCL) 593 (E) |
| 57 | LET'S ALL GO BACK! DISCO NIGHTS
Jazz & The Brothers Grimm
Epic/Capitol (BNTA) 834 (C) |
| 58 | WEVE GOT THE JUICE
Derek B
Tuff Audio/Photogram (DREX) 212 (P) |
| 59 | EVERYDAY IS LIKE SUNDAY |

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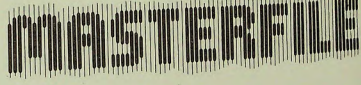
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16 JULY 1988

MUSIC WEEK



DANCE SPECIAL

The UK's beat from the street
How House is breaking
- DJs who are mixing up a storm

If you can't beat 'em sign 'em

UK dance artists are fighting back against US chart domination. For every Eric B, there's now a Derek B — and the UK artists are heading straight for the mainstream charts. Paul Sexton keeps his ear to the street

THE 12 months between mid-1987 and mid-1988 will go into the dance music annals as the time that the new British artists fought back. And the time that the kids who'd been buying the hits, and the jocks who'd been playing them, did something new: they started making hits of their own.

The result was that suddenly the American rap, House and soul icons weren't getting it all their own way anymore. For every Eric B from the States, up has popped a Derek B from London; for every Will Downing, up popped a Mica Paris. "Popped" is really the word, too: all these new British contenders have made straight for the business end of the UK mainstream chart, proving in the process that our record-buyers operate way ahead of the radio, TV and other media that were once thought to dictate fashions to them. The UK's young hitmakers (and that means the ones on vinyl and



Phonogram is now reaping the benefits of Derek B's (aka Boland) time as A&R man at Music Of Life Records

the ones going into the shops) have never been so close to the street.

That's how, towards the end of 1987, an anonymous amalgamation of two "rock" groups

could come together as M[A]R[R]IS, catch the beat of the minute, slice up some selected samples of other dance hits, and create the cut-and-scratch standard for the next six months or so with Pump Up The Volume.

Even the record's title line was cut straight from a rap by Eric B And Rakim, who were to gain more than adequate compensation by hitting the UK pop bestsellers on the crest of the wave created by M[A]R[R]IS and their label 4AD, the comparatively modest size of whose operation mattered not at all. Once the record had made its surprise top 40 showing in early September — a surprise only to those who'd thought national radio would always give them early warning on the potential hits — it ripped through the charts, moving 35-11-2 and spending two weeks at number one in early October.

Their achievements have been matched this year by another independent, Rhythm King, who in February jumped from nowhere to number five with Beat Dis, cut-and-pasted together by 19-year-old London club DJ Tim Simenon under the name Bomb The Bass, and then went one better in late April with Theme From S-Express, a record crafted in similar fashion by another London jock, Mark Moore, as S-Express.

The Rhythm King success story has amply demonstrated that the automatic hits — those that jump into the top 40 on advance buzz the first-week of release — are no longer the domain only of major labels

and big recording budgets. Ahead Of Our Time Records hit big with Doctorin' The House by Coldcut featuring Yazz And The Plastic Population, distributed by the Cartel and Rough Trade; similar independent distribution took the Timelords right to the top with Doctorin' The Tardis on the KLF Communications label.

'Anyone can have a go now. The trouble is, everyone's been copying Pump Up The Volume'

Mark Moore and Tim Simenon are only two of the club DJs who've been able to seize the moment with a combination of ear-to-the-ground knowledge of what's wanted in dance music, and inexpensive home recording equipment, which has revolutionised the way the hits are being made.

"Anyone can have a go now," says Moore, who's recently followed Theme From S-Express (recording budget: £250) with Superfly Guy. "The trouble is, everyone's been copying Pump Up The Volume. My new one is less of an out-and-out sampling record and more of a groove. I think people are going to end up writing their own stuff."

Certainly, the first round of samples now seem to have run their course, and were admir-

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ably satirised by another jock-turned-hitmaker, Les Adams, whose LA Mix project jumped the top 10 in June with Check This Out. Adams, who records all his own material in his own South London home studio, enlisted the help of *Music Week's* own James Hamilton to make fun of sampling clichés such as "This is a journey into sound" — and since then most of them seem to have gone away.

During 1987 some observers were predicting "rare groove" as the next major musical trend, and although revived Seventies rhythms cer-

tainly influenced hits such as S-Express, if's been House, hip-hop and rap that have remained out front. Rare groove has stayed on something of an industry-created back burner, even if labels such as Charly and Streetsounds have devoted compilation albums to the genre.

Streetsounds, for one, is more committed to the development of new British talent, and MD Morgan Khan has introduced an "open house" policy in which any young hopeful can bring in a demo tape to the Streetsounds/Westside offices and be given an instant assessment by Khan himself.

It may be some time before this talent search bears fruit in the charts, but Streetsounds and other independents such as Jam Today are doing important groundwork. Jam Today chief Andy Sojka has recently developed such home-grown artists as sax player Mike Stevens, who's now secured a major US deal; soul balladeer Keni Stevens (no re-



JAM TODAY'S home-grown artists Mike Stevens (left) and Marcia Johnson hope to become long-term stars, and DJ Simon Harris had major success with Bass (How Low Can You Go).



lation); a new female singer, Marcia Johnson, and a band formerly signed to Atlantic, Projection.

"We're working towards long-term acts, not necessarily with crossover potential," says Sojka. "Breaking British acts is a bit like pouring water uphill, but we're just building them, and the ones that make it, make it."

The key to chart success for many British labels has been to employ people who can get closer to the street than the corporate label ever can. It's

easy to knock the populist approach of producers Stock, Aitken and Waterman, but their move from the production board to recording artists last summer on the A&M/Breakout top 20 hit Roadblock was natural and effortless. 10 Records benefited from the experience of Jack 'n' Chill member Ed Stratton as a radio engineer when its house instrumental The Jack That House Built hit the top 10 earlier this year.

London Records' new frrr label, similarly, had major suc-

cess with club DJ and mixer Simon Harris' Bass (How Low Can You Go) and Phonogram is now reaping the benefits of Derek Boland's time as an A&R man at Music Of Life Records. As recording artist Derek B, and now with his own Tough Audio label, he's had two top 20 singles and a top 20 album and been heralded as Britain's most important rap artist to date.

The new record company motto in dance music, it seems, is if you can't beat 'em, record 'em.



MICA PARIS (left) is one of the UK artists to challenge the American dance icons

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Mixing up a storm

Scratch is back and bigger than ever. The much maligned DJ is now the pop star. Tim Jeffries mixes with the best and finds out why

S EVEN YEARS ago Sugarhill Records' whiz-kid scratch DJ Grandmaster Flash disappeared into a studio clutching an unlikely collection of records, including Queen's Another One Bites The Dust and Blondie's Rapture.

A few worn styli later, he emerged with a scratch mix that was to herald a new era in dance music: Grandmaster

Flash And The Adventures On The Wheels Of Steel pioneered the techniques of cutting and scratching records to make a new sound.

Today the techniques displayed in Adventures may seem primitive and rough around the edges, but it's a testament to the genius of Grandmaster Flash that it's taken years before anything remotely as good has been produced. In 1988 the DJ-mix is not only a common feature in nightclubs but a regular visitor to the national charts, elevating th previously much-maligned DJ to pop star status.

It's not been an overnight phenomenon, but a gradual progression. DJs have often advanced their talents to become producers, but last year saw a new development. DJs were using their street-sense to spice up existing records: UK mixing champion CJ Mackintosh and Dave Dorell turned an otherwise average instrumental baseline into the top dance track of 1987 — Pump Up The Volume, whilst two

underground DJs Jonathan Moore and Matt Black completely rebuilt Eric B's Paid In Full.

DJs were thrust into the limelight like never before. With the prices of sampling technology becoming cheaper and DJ mixing skills on an upward spiral, it was only a matter of time before more club culture was transferred on to vinyl. Beat Dis by Bomb The Bass was the first in the new genre in DJ-created records to make a significant impact — the product of London's Wag Club DJ Tim Simeon.

A clever combination of familiar breaks and beats held together by the popular guitar riff from the Theme From Shaft, Beat Dis stormed to the top of the charts. Mark Moore followed with Theme From S-Express, similarly using a recognisable 'hook', this time the bursts of brass from Rose Royce's Is It Love You're After. Simon Harris cleverly sampled the hip rap phrase of the moment from Public Enemy to create Bass — How Low Can You



LES ADAMS: writing for the dancefloor

Go, and Les Adams, who narrowly missed out on chart honours with his first creation, produced a collage of sampling in

Check This Out. National radio had always

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JOLLEY HARRIS JOLLEY

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been reluctant to give airtime to music that they believed belonged in the discos, but such was the force of this new tidal wave of dance tracks that they were forced to include the DJ-mix into their playlists, especially since many of the records burst straight into the top 40 on

the strength of club play alone. It opened up dance music to a whole new audience — those who didn't necessarily frequent nightclubs and wouldn't normally be exposed to this kind of music. Pump Up The Volume became as much a part of the pop scene as Bananarama and the Bee Gees.

Apart from the new sound

that was invading the charts, the media were faced with a new kind of personality. The DJ pop star was not the creation of record companies, and with the possible exception of the more flamboyant characters like Mark Moore, had a much less identifiable image than other musicians, many preferring to remain backroom boys, leading to the unfair criticism that they were characterless.

"I don't want to push myself as an artist," says Simon Harris. "It's just that I had been involved in this type of music for years, and suddenly all these DJs were making records, and I thought 'Wait a minute, I was doing this five years ago.'" It's this desire for a slice of the action that led to an explosion of DJ-created records: much like the disco boom of the late Seventies.

What distinguishes the DJ-mix from other styles of dance music is that the "song" is of secondary importance. "The difference with these types of records is that I start out by writing a strong groove first," says Les Adams. "Once I've got a good bassline and drum track then I think about the song or hook line — something that people can sing along to. Normally you'd start with the song first." Simon Harris echoes these sentiments: "I always gear the sound to the dancefloor, and using my experience as a DJ, try to imagine how it will

go down in a club. I also try to be as original as possible, using sounds and samples that haven't been used before. There's nothing worse than hearing Pump Up The Volume in every record."

The Coldcut duo Matt Black and Jonathan More pay even less attention to conventional practices. "Basically, our attitude in making music is to have a healthy disrespect for the rules," explains More. As a result Coldcut have always been at the frontier of experimental dance music. Their bold sampling of Ofra Haza's 'im Nin' alu in the Paid In Full remix has led to a rash of Eastern influences in dance music.

How long the DJ-mix will last is anyone's guess. Les Adams believes its demise is already on the cards. "There are so many people jumping on the bandwagon and I think everybody is beginning to get bored with this kind of sound. Even when I made Check This Out I tried to put humour in, and take the mickey out of some of the over-used samples. I think the trend will be back to writing songs, with sampling being used more musically and creatively."

Simon Harris is not so sure: "I remember when S-Express came out and everybody thought that it would be the last one, but it seems that whenever there isn't one of these records in the charts people ask 'Why not?' and another one comes out. It's like back in '79 when everyone said 'That's it, disco is dead.' It wasn't of course. Disco developed into something new, and I think the DJ-mix will as well."

What distinguishes the DJ-mix from other styles of dance music is that the 'song' is of secondary importance



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THE "ROCK IS RAP"

Selling the street beat through the TV screen

Street Sounds was first with LP dance compilations — now it's big business. Barry Lazell charts the rise and rise of a winning formula

DESPITE THE fact that dance music has been dominating the UK singles market in recent times, there is no doubt that many companies — majors, in particular — still regard the genre as a high-risk area when it comes to album marketing.

Traditionally, LPs by black dance acts have been hard to sell in consistent numbers, unless the act con-

cerned also happens to be a Michael Jackson, Lionel Richie or Whitney Houston, ie a superstar with universal appeal outside his or her dance market roots. Otherwise, it is necessary for the act to work itself into mainstream public awareness, via frequent hits and regular visits (as Cameo and Alexander O'Neal did in recent times, though in the former case after a decade of trying) in order to break the shackles of the 12-inch and sell albums in sizeable numbers.

An early solution to the dance LP marketing problem, though one that did nothing for artist development, was found with the advent of the hot dance compilation album. Though there had always been LP anthologies of dance hits as for any other genre, much of the credit for the modern dance compilation goes to the pioneering work done by Morgan Khan at StreetSounds early in 1983.

Khan, with earlier experience of dance marketing at Pye/PRT and Red Bus, simply pinpointed what motivated the average buyer dance music fan to purchase. He established that they were in-

terested in individual records rather than artists — hence the domination of the 12-inch and the miserable performance of the LP, since 90 per cent of buyers didn't even want to hear the rest of the album contents apart from the featured hit. The only way to sell a dance LP was to ensure everything on it would be tracks for which buyers would otherwise be looking on individual 12-inches; the convenience and sheer price economy would then be a winning factor.

The other important ingredient was the street credibility factor of up-to-the-minute-ness. While people might well buy an anthology of earlier hits, the way to tap an audience which would buy and then repeat-purchase was to ensure that his album series was perceived as actually being part of the forefront of the dance scene itself. By using tracks which were in the charts at time of release, or even still to enter the chart but creating a buzz in clubs and specialist sales on become as essential a hip purchase as any current 12-inch — and if that 12-inch were an import, the album would very likely be cheaper as well.

The formula, of course, worked: released at intervals of just weeks, the StreetSounds LPs all regularly slammed into the national chart in their weeks of release. The series acquired almost the status of an act in its own right, such was the constant repeat-purchase motivation. Almost as if to prove his point, Khan tried some artist anthologies too, and in some cases could hardly give them away — yet when he redirected the StreetSounds formula into emergent sub-genres of dance (notably hip-hop/electro) where the same value-for-money and street cred rules applied, the repeat hits piled up again.

Much of the dance industry, understandably, eventually took



ALEXANDER O'NEAL: fame through Nite Flight's ballad/romance collection

on Khan at his own game, sometimes with laughable out-of-touch ineptitude, but in the case of similarly-motivated independents with similar ears to the ground within the genre itself, with comparable success. Nobody had solved the problem of marketing albums by dance acts, but the market for dance albums, by simply coming to terms with the genre's own singles obsession, was now a proven one.

And so to the most recent development, one which would have been laughed out of court a few years ago: dance albums are now being marketed on TV. The high-utility route which was once the prerogative of packages of ex-Top 20 hits, or of major acts with the widest-possible audience appeal, has because of the penetration of dance into domination of late-Eighties pop, now become the logical next step up from Morgan Khan's concept of capturing and always re-capturing the sharp end of the market.

The TV marketing specialists have discovered dance with vengeance, and are not simply going for its biggest pop crossovers. Sub-genre compilations are very much the order of the day — releases which once would certainly have been confined to specialist marketing. K-tel currently has a House Anthology, The Hits Of House Are Here, in the chart alongside TSOOP, The Sound Of Philadelphia, which catches the current mood of nostalgia for an earlier club era, when Gamble & Huff's Philadelphia International label acts like Harold Melvin, The O'Jays and Billy Paul ruled the dancefloors.

Stylus too has delved into contemporary House, with its latest release, Jack Mix In Full Effect, following on gold-earning sales three months ago with Hip-Hop And Rapping In The House (which took several specialist bases, as the title suggests), and the really nostalgic Sixties Mix and Sixties Mix 2, which re-used old pop hits in a modern club idiom through skillful mixed and segued programming from the Disco Mix Club. The Nigel Wright's Mirage — Jack Mix '88 — will be Stylus' next venture in the field.

A remarkable feat in the crown has been CBS' Nite Flight, which to date is essentially a ballad/romance collection. Nevertheless, there was a time when the reper-

toire for this sort of release would have come from standard Radio 2 acts; but the artists on Nite Flight — the likes of Alexander O'Neal, Atlantic Starr, Luther Vandross and the SOS Band — are, by contrast, acts who have very much risen to fame through the dance field, and

The television marketing specialists have discovered dance with a vengeance, and are not simply going for its biggest pop crossovers, but for sub-genre compilations

who remain active within the genre.

Perhaps the final indicator that dance compilations have arrived in the mega-marketing stakes is that not only the big boys have used TV to sell their wares. Serious Records, an independent company founded by the entrepreneurial Mahesh Bhatji very much on the same philosophy pursued by Morgan Khan a few years earlier, and with impeccable ear-to-the-ground credibility in the specialist market, has also used TV slots for its compilations. Serious' mainstream dance Up-front series, and its Dance Mania and Best Of House series on the subsidiary Needle label, have carved the indie a considerable share of the compilation market. The label aims its LPs at the mainstream top 30, not at any specialist sales area, and in 1988 the market is indeed delivering. Its recent major release House Hits crashed the chart at 25 first week, and is still listed two months later, selling strongly, after a £200,000 national TV spend. In the days when you virtually had to give a dance album away with a 12-inch, they would scarcely have believed it.

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Putting the i-d in video

Video companies are finally getting in on the disco/hip hop boom. Selina Webb checks out a small but promising market

GIVE A record a boogie remix, beef up the beats per minute and you'll have a hit on your hands. Or so the current chart bias towards dance music would suggest. Now video companies are picking up on the potential of the booming dance market, with the first exclusively dance-oriented videos in the shops and the promise of more to come.

Wienener released two titles at Easter designed as "non-stop dance party" programmes. Girls, Girls, Girls and Jack The Video are, according to Wienener MD Ian Wiener, the first video compilation

tapes which aim to tap the rise and rise in popularity of dance music. Girls, Girls, Girls — as suggested by its title — features chart-topping singles from female artists such as Kylie Minogue and Bananarama. Jack The Video release is also hits-oriented, including 12 tracks by prominent House purveyors Bomb The Bass, Simon Harris, Raze and others.

"Some dance aficionados may turn their noses up at people like Kylie Minogue but you can still dance to their music," says Wiener. "We've gotten the releases to the dance market and spent a lot of time getting the edits right."

Wiener adds that preparation of the titles proved troublesome because of "high origination costs and the time you need to spend doing the edits."

"A lot of material is not immediately available because of rights troubles. We've managed to cut through that but there's still a fine line between profit and loss," he explains. The compilations are selling to dance enthusiasts but Wiener is unconvinced that people actually dance to them.

The difficulty is whether people watch videos while they are dancing. I have a feeling that they don't. I think people check them on before they go out to get into the

mood. I'd call them hairdrying videos."

Wiener estimates that the releases have sold around 7,500 units since their release, with both reaching slots near the top of the music video chart. The inclusion of newcomers Sall 'n' Pepa, Sabrina and S-Express, a gamble at the time of release, has also given the titles a new lease of life.

"There is definitely a market for dance video," he concludes. "It's



not a massive market like, say, Michael Jackson, but we as a small boutique label can top it successfully."

Channel 5 released its first dance video on June 17. Entitled Electro Rock, the 55-minute programme is a record of a recent hip-hop evening of London's Hippodrome nightclub. It is presented by DJ Mike Allen, features 15 top and hip-hop artists including Afrika Bambaataa and Dizzy Heights and, as an energetic mix of rap, back-stage banter and spirits of tireless hip-hop footwork, constitutes compulsive viewing for both armchair box fans and seasoned club-goers.

Peter Hunsley, sales and marketing director at Channel 5, says the release was prompted by what he saw as growing interest in hip-hop from both the media and consumers. Preferring to concentrate on a specific dance event such as the hip-hop night at the Hippodrome than preparing a straight compilation, he is confident that Electro Rock will prove successful.

"There is a requirement for people to be more informed of what is actually going on in disco and dance all over the place. I think video has moved on dramatically in terms of interest and general sales, particularly for this type of

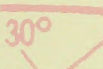


audience. We have already found some disco type videos being successful in the marketplace, such as our Run DMC release," he says.

Hunsley is also enthusiastic about the potential for reproduction of a dance video on the back of new single releases, and states cautiously that "videos in clubs" may have a future relevance on the market.

Both Wiener and Hunsley are remaining light-tipped about their future dance video releases, but they share enthusiasm for the market.

"We will only release another title when the material is good enough, we have to be very selective," says Hunsley. "That said, this is definitely an area which becomes more and more interesting."



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Solving the housing problem



TEN CITY: traditional Chicago House exponents

With a tasty injection of acid, House music is back with a bang. Where does it go from here? Andy Beevers ponders

House music has been extremely influential over the past few years, but its own success has been limited. You can count the number of genuine US House records which have reached the top 20 on one hand. But try counting the number of House-influenced hits and you will need both hands and most of your toes. For example, Bomb The Bass, S-Express, MARRIS, and Calcutt have all undoubtedly been influenced by the sounds of Chicago but none could, or would, claim to have made a

real House record.

Now the American artists are fighting back with increasingly inventive records. And this time around there is a three-pronged attack with the distinctive sounds of both Detroit and New York joining those of Chicago. Never has the House scene looked so exciting. Even the British House records are getting better: out go session men doing unoriginal pastiches of Chicago tracks and in come genuine House enthusiasts doing their own thing.

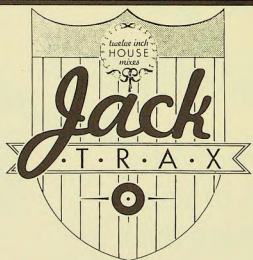
However, the factor which will really boost the success of House records is their new found popularity in the clubs. Although they have always had a keen following in the North of England, they have largely been ignored in London and the South where hip hop and rare grooves have predominated. But this year has seen an explosion of interest in the music in the capital, particularly in clubs such as Shoom, Spectrum, Future, Joy and The Trip.

Much of the new enthusiasm is for acid house — the sound of cheap synthesizers going haywire over uptempo rhythms and modulated bass lines. It is a stark distorted sound. Vocals are usually kept to a minimum — repeated shouts or snatches of phrases are particularly popular. On one level it is minimal and purely functional dance music. On another it is a weird and eerie sound which is

unlike anything that has gone before. But it is one that we will be hearing a lot of this summer. Even if the genuine acid house sounds from Chicago are too off-the-wall to crossover, acid remixes of other records will be this year's favourite marketing play.

Many of the Chicago artists see acid house as a return to the roots of their music. House began as a stark, minimal sound for the clubs and only later was it developed into a more mainstream deep House sound in order to get radio play. But acid house is not only a swing back to that original sparse sound, it is a stretching of its boundaries.

The leading creators of acid sounds include Adonis Mr Fingers, Tyree, Mr Lee, Phuture, Armando, Pierre and Bam Bam. Mr Fingers, aka Larry Heard, started the movement with his ground-breaking *Waxwing* Machine track back in late 1986. Last year Phuture released the slower, more trippy Acid Tracks and then things started snowballing. There have already been two pure acid house compilations released in the UK: Acid Trax on Serious records is simply a British release of a compilation released in Chicago by Trax records, while Jackmaster Acid Trax on Westside Records concentrates on the city's other leading label, DJ International. Both provide a good introduction to these new sounds and they should sell well as the acid



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KRAFTWERK: techno music's starting point

explosion continues in London and begins to be felt elsewhere.

Again UK acts are starting to follow the lead given by those in Chicago, and homegrown acid tracks are beginning to arrive thick and fast: The Acid Beats compilation of British recordings on Warner Records actually predates the two Acid Tax collections. One UK recording to watch out for is Acid Man by Jolly Roger. Recorded in Milton Keynes by DJ Eddie Richards, this is already doing well in the capital's clubs and is due for official release on 10 Records in mid-July. It could well be the first acid record to cross over into the mainstream chart. Another contender is Oochie Coochie by Baby Ford due out soon on Rhythm King.

Acid is not the only new trend in House music. In New York, artists such as Todd Terry are creating their own brand of the Chicago sound, adding NY-style sampling and rapping to House rhythms. As Chris May, who looks after special projects at Streetsounds and Westside explains: "New York House is more eclectic and, because it is not coming from the home of House music, it is less reverential." Tracks such as Can You Party by Royal House and A Day In The Life Of by Black Riot are filling the floors

at London clubs. Both singles were produced by Todd Terry and are released in this country on Champion Records, as well as being included in Westside's *Houstrax 2* compilation. The leading New York House labels are Idlers and Fourth Floor — Westside has recently signed a licensing deal with the latter.

The other US city which is pro-

ducing its own distinctive House sound is Detroit. A small nucleus of Major City artists, including Juan Atkins, Derrick May, Kevin Saunderson, Blake Baxter and Eddie Fowkes, are producing what they call techno music. This is a more industrial, computerised and high tech sound than that of Chicago. Whereas traditional House looks back to disco and soul records for its inspiration, techno looks across the Atlantic to groups such as

Kraftwerk, Yello, Telex and even the likes of Heaven 17 and Depeche Mode for its starting point. The work of Derrick May, using the name Model 500, is less stark than Chicago's acid sounds but shows the same uncompromising repetition and the two styles work well together in the clubs. There are also more traditional House tracks coming out of Detroit — one track

in particular, Big Fun by Inner City, is a strong contender as a summer dancefloor hit that should cross-over.

Given the increasing interest in House music, it is no surprise to find many of the UK's major record companies trying to get a slice of the action. London Records was the first label to release House records in the UK and is currently aiming for the single's chart with the remixes of Tyree's Acid Over and Back To The Beat by Detroit-based Reese And Santonio. In August the label will release *The House Sound Of London Vol 4*, a compilation which will be subtitled *The Jacking Zone* after Jazzy M's influential show on the LWR pirate radio station. Unlike the label's previous House collections, this one will feature UK recordings by the likes of Demob, J&M Connection and Bang The Party. The first single from the LP will be Rebels, Jamie Principle's follow up to Baby Wants To Ride.

Other majors getting involved include 10 Records which is putting out the first techno LP. Compiled by Neil Rushton of the Birmingham-based independent house label Koal Kat, the record features all of the important Detroit artists. WEA have signed Bam Bam and will soon be putting out an EP featuring *Twilight Zone* which is already creating a lot of interest on pre-release. WEA subsidiary, Atlantic, boasts Ten City on its roster. This Marshall Jefferson-led group prove that there is still plenty of life left in traditional House music and



TODD TERRY: creating his own brand of the Chicago sound, adding sampling and rapping to House rhythms

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► FROM PAGE 15

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Morgan Khan, the veteran of



OVERLORD X: getting fresh

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Of the small independent House labels, Indigo leads the way. Its Jack Trax compilations are always one step ahead — great techno and acid tracks were already being included by the time it reached volume 3 last year. Volume 5 of these neatly packaged double LPs is out now and will be shortly followed by an acid compilation. The label is planning four or five acid house singles for the summer, including an EP by Adonis. It is also reissuing Can You Feel It by Mr Fingers — an old track which has found a new popularity in the London clubs where it is overlaid with Martin Luther King speeches. Indigo is planning to do the same mix for the single and to donate the profits to the MLK Foundation. The label is also keen to nurture a few individual artists — it has already released the best single-artist House LP yet, Another Side by Fingers Inc. This will be followed by a Liz Torres album plus

possibly one from the Nightwriters.

Other independent labels involved in House music include Champion, currently releasing some of the best of New York House, and Kool Kat, who are still putting out their own records as well as doing A&R for major labels. Serious is releasing a second Acid Trax LP as well as Best Of House 5 and the first in a series called Best Of Trax. New to the scene is GRC records which has just released its first House compilation, House Music, and is planning an acid LP for mid-July. As well as licensing records from both UK and US labels, GRC is recording its own tracks — the label is primarily a production company working around a 24-track studio. Beechwood Music found that it was including so much House music on its Indie Top 20 LPs that it has split the latest volume into two parts, one concentrating on House, the other on pop and rock.

At the commercial end of the market K-tel is backing its Hits Of House double LP with a £300,000 advertising campaign. Weiserworld has issued House Hits and a companion video, Jack the Video, while Stylus has released Hip Hop and Rapping in the House as both an LP and video. All of these stretch the definition of House to include hip hop and hip-hop/House hybrids and can only muster a handful of real House tracks between them. Perhaps by the time they get around to compiling the follow ups there will have been a lot more genuine House hits for them to include.

Getting fresher

UK FRESH 88 — set to roll on August 6 at Wembley Stadium — will reflect the vibrance of the current UK hip hop scene with a line-up that includes a lot more British acts than the last Fresh event in '86.

Promoted by Streetsounds and Westside Records in association with concert promoter Phil McIntyre, the show will still present a mix of US and European acts — aiming to highlight new talent.

Some of the American acts won't have been seen outside of New York before and there will be a 30-minute throwdown rap and scratch contest between crews from Holland, Finland and Germany. In the MC role, leading London DJs including Richie Rich, Tim Westwood and Dave

Pearce will be representing the UK.

The mix of new and established artists so far includes Afrika Bambaataa, Just Ice, DJ Cash Money, Cold Crush Brothers, Levi 167, JVC FORCE, Frozen Explosion, Tall Dark & D, Money Earning Crew, 5 Star Moet, Overlord X, Jewel T, Stetsasonic, Jungle Brothers and True Mathematics.

UK House 88 — another all-day event organised by the Streetsounds, Westside and McIntyre team is now set for late September or early October at the NEC in Birmingham. The line-up will span House stars from Chicago, New York, Detroit and Miami while also presenting the best of British and European House.

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31	18	DON'T BELIEVE THE HYPE	Public Enemy	Dad-John (D) 026 02833 (1) 2-453833 (A) (C)
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FROM PAGE 15

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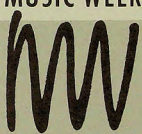
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Smokin' grass

The Route 88 campaign has seen the unimaginable occur — a young, record-buying UK audience finally responding to the excellence of the new country music escaping from the States. MW was there to thrill to the k d langs, the Lovetts, the Osmins and all the rest.

THE PRESTIGE event of the Route 88 campaign was a **Royal Albert Hall** gig starring **Randy Travis, Sweethearts Of The Rodeo** and **Kathy Mattea**, each accompanied by their regular American bands. The cavernous venue was virtually sold out, which says something for the effectiveness of the campaign, although perhaps the Sweethearts as yet aren't ready for the move from an intimate setting to an auditorium of this size.

Mattea found no such problems. Highlights of her act included her two biggest US country hits, **Love Al The Five & Dime** (written by Nanci Griffith) and the wonderful **Gone**, which Griffith has also recorded. Not that this was a Nanci-aping set — Mattea has a more spry ending song, as demonstrated on the **Grom Parsons-ish 18**

Wheels, her brave and successful accapella version of Odette's **Houl** That Timber, and the strident **Train Of Memories**. Another star, with distinct crossover potential is born, **Janis Gill** and **Kristina Arnold** appeared to a portion of the audience who saw them as pin-ups, but their version of **So Sad**, during which the backing quartet remained silent, seemed rather empty compared to the record. The best songs were the final two, **Blue To The Bone** and **Satisfy You**, but whereas was **One Time, One Night** (the title track of their new LP) or **I Feel Fine?** Reports suggest that they were rather better the night before at the **Meon Fiddler**, so no doubt they'll be back.

There was no mistaking the fact that **Randy Travis** had sold the most tickets for this gig, and his **UK debut**

was riotously received. As country music's biggest contemporary star, his show was seamless, the six-piece band sure-footed and his material generally tried and tested. He included such highlights as **I Told You So**, **No Place Like Home**, **1982**, **On The Other Hand** and a **Holdy** approved closing **Forever An Ever Amen**. There are also nods to his roots in a **Hank Williams** Senior medley, a melodic **Tumbling Tumbleweeds** and a couple of songs from his imminent third album, **Old 8 x 10**.

Mick Jagger and **Jerry Hall** were at the post-gig party, which gave some indication of the event's stature — it was nothing less than a triumph, and set the seal on a notable month during which country music made substantial advances in the perception of the British public, and is on the way to establishing itself as a mainstream form of popular music, of interest to young and old alike.

JOHN TOBLER

LYLE LOVETT has gigged here before with cellist **John Hogen**, and many many converts, as sales of his two MCA albums demonstrate. This time, he brought his **Large Band** (eight people including **three saxmen**) as well as **Hogen**, and brought down the house at the **Town And Country Club**. The demolition job was achieved with subtlety, rather than power, and the singer/songwriter persona of previous **UK gigs** replaced by a jazzy feel, although almost every song featured a different combination of musicians.

Highlights of the set proper were numerous — **God Will, If I Were The Man You Wanted**, **Cowboy Man** and especially the sublime **Closing Time**, but so enthusiastic was the crowded audience that even after seven extra songs in four encores the cries of "More!" continued. Highlights of this part of the show were a straightforward **Stand By Your Man** (a brilliant move) and a song from the next LP titled **I Married Her Just Because She Looked Like You**, but obvious

country hit. This was a night to remember for performers and audience alike.

JT

MICHAEL JOHNSON appearing at the **Show Theatre** with **K T Oslin** was folk/country, perhaps even more than **Lovett** or **Nanci Griffith**. A most engaging performer, he is clearly a master of the between-songs introduction, which many straighter country artists seem to find difficult — he gave us the benefit of his experience (never fry bacon if you're naked, only one person in the world suffers from hiccupps at any one time). His songs were also impressive, especially **The Moon Is Still Over Her Shoulder**, the truck-driving lament **Rollercoaster Run**, **Crying Shame** and his first US country hit, **Give Me Wings**.

By contrast, **K T Oslin** is a sophisticated singer/songwriter who has returned from an acting career with memorable songs like '80s

Ladies (the title track of her superb debut album) and **Younger Men**. Reportedly nervous before her UK debut, she nevertheless made converts of virtually the entire **Show Theatre** with a brief but well-planned set. Sharing with **Randy Travis** the rare distinction of having crossed over to the US pop charts after starring as a country act, **Oslin** will clearly play to much bigger UK audiences in the near future, even if her stage persona is currently slightly mis-directed towards a slightly folk mentality, which one finds after talking with her is an image which finds favour in the US, but is less convincing to the UK.

JT

CRAMPED AND sticky conditions at **Putney's Half Moon** in no way succeeded in dampening **lang** and the reclines' electrifying country set. Sporting new cropped haircut and cow girl dress with double-torn animal slacks over it, **k d** worked with an enthusiastic and combined humour, aggression and spine-tingling vocal ability.

The Eagles will that she injects

into the traditional country genre was offered with unerring control and in no way undermined her seriousness in tackling a ballad. She did a lot of leaping around and even fell flat on the ground at the end of **Johnny Get Angry**. Half way through the set there was that delightful feeling that anything could happen.

Her recent collaboration with country producer **Owen Bradley** seems to have enhanced her vocal technique and her rendition of the **Roy Orbison** song **Crying** hit the peaks and troughs just the way it should. **Three Cigarettes In An Ashtray** was done theatrically with the necessary props — and a cigarette donated by one particularly fervent member of the audience was demanded back afterwards. **Lang** sure has her fans and is bound to have collected a lot more after **Route 88**.

KAREN FALX

NEW GRASS REVIVAL have been operating out of Nashville since the early Seventies, playing together and as highly-prized session jockeys. And they have a new album, out on **Capitol**. However, this undeniably fine vinyl scarcely hints at the thrills presented to the discerning punter who sees them live.

At the **Half Moon** in **Putney** banjo player **Bela Fleck** showed mastery form, as indeed did all the band, who embrace country, rock, even jazz.

John Cowan has a weird, slide-chord bass attack and is also an awesome singer (his blues ballad **The Beatles' In Down** trounces **McCartney's** **Sam Bush** plays a frenetic fiddle and a mad-cap mandolin, and **Pat Flynn** has necks cranked to see how anyone can play guitar so damn fast).

Musicians in the audience were probably turning a deep shade of **Kermi**, but **New Grass Revival** were **finger-pickin' fantastics**. The new album is **Hold To A Dream** (**Capitol**).

DAVE CAVANAGH

FOLK & ROOTS ALBUMS

TITLE	Artist	Label/Catalogue No (Distributor)
1	TRACY CHAPMAN, Tracy Chapman	Elektra 05741 (N)
2	IRISH HEARTBEAT, Joe Macrae & The Chieftans	Mercury 9879 (N)
3	LIVE AND LET LIVE, Bobby King & Jerry Evans	Special Delivery SDP 1616 (SNAK)
4	AQABA, Jane Tabor	Topic 1275 419 (CONCORD/PAZ)
5	LITTLE BLUE FABRIKS, Nanci Griffith	MCA 901 3413 (I)
6	ALL FARKA TOURE, All Farka Toure	World Circuit WCS 007 (N)
7	DOWN IN THE GROOVE, Bob Dylan	CBS 46271 (I)
8	CHALK MARK IN A RAIN STORM, Jani Mallari	Geffen 9014 (N)
9	GET RHYTHM, J. Geider	Warner Bros 9022 (N)
10	NO. 2 PAFKIC STREET, Patrick Street	Cross London 56 1008 (N)
11	HOT COCKLES, Various Artists	Cooking Vinyl COOK 002 (SNAK)
12	SORO, Sali Kora	Stems Africa SENS 0275 (SNAK)
13	YEMENITE SONGS, Ota Hano	Globevision 084 06A (I)
14	NORTH AND SOUTH, Roger Rafferty	London 839 307 (I)
15	GREAT MOMENTS OF VINYL... a Various Artists	Special Delivery SDP 1007 (SNAK)
16	THE COLUMBIA RIVER COLLECTION, Various Artists	Topic 1274 (N) (CONCORD/PAZ)
17	LE MYSTERE DES VOIX BULGARES VOL. 2, Various Artists	MCA 042001 (N) (I)
18	IN MY TRIBE, 12,000 Ancestors	Elektra 0574 (N)
19	LIAM O'FELYN, Liam O'Flynn	MCA Ireland 0121 (N)
20	ATLANTIC BRIDGE, Dana Snelten	Cooking Vinyl COOK 009 (SNAK)
21	LONE STAR STATE OF MIND, Nanci Griffith	MCA 901 3384 (I)
22	PONTIAC, Lisa Lovatt	MCA 901 3384 (I)
23	LIVE AT CARNegie HALL, Sweet Honey In The Rock	Cooking Vinyl COOK 012 (SNAK)
24	THE HOT CAJUN RHYTHM... Alabail Doucet & Cajun Brew	Special Delivery SDP 1803 (SNAK)
25	PALM WINE GUITAR MUSIC, S E Rogo	Cooking Vinyl COOK 010 (SNAK)
26	THOKOZILE, Makalala & The Makalala Dancers	Earthworks/Argo 010 (I)
27	THE ROAD TO ROUNDHAY PIER, The Brighton Sails	Red Rhino 1787 (N) (I)
28	THE FOREST IS CRYING, Jani Bogaerts	Nonesuch 9018 120 (I)
29	THE MUSIC OF BULGARIA, Bulgaria	Nonesuch 9018 120 (I)
30	IF I SHOULD FALL FROM GRACE WITH GOD, The Progress	Progress Music 001 (I)

The best selling folk and roots music LPs for June 1988, compiled by FOLK ROOTS magazine (0252-724638) from a national survey of specialist and general record dealers



NEW KICKERS from **Route 88**: **Sweethearts Of The Rodeo** are represented by **Kristina Arnold** (first left) and **Janis Gill** (third left), with **Randy Travis** in the middle. **K T Oslin**, **Michael Johnson** and **k d lang** make up the rest of the ride, while **Lyle Lovett** hangs on for dear life (far right)

- 21** **INS** **THE BEAR CHOCKERWOOD** Various Artists
- 22** **18** **BRIDGE OF SPES** ★ ★ ★ ★ Svend Eriqg, SMIN 8
- 23** **INDIGO** WEA WM 181
- 24** **19** **LOVE** • Warner Brothers WM 138
- 25** **MAKI** 18/Various DIX 64
- 26** **22** **FAITH** ★ ★ Epic 46080 1
- 27** **17** **HEAVY NOVA** EMI EMO 107
- 28** **THE SHOUTING STAGE** • A&M MAM 5711
- 29** **27** **BROTHERS IN ARMS** ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ Mercury/Phonogram WHER 15
- 30** **24** **THE INNOCENTS** • MCA STUMM 55
- 31** **21** **PEOPLE** • London LONP 38
- 32** **28** **SAVAGE** ★ RCA R 71555
- 33** **20** **MOTOWN DANCE PARTY** • Motown 12 72780
- 34** **44** **VENICE IN PERIL** • Fader RON 1
- 35** **38** **BACK ON THE ROAD** Sphix SMM 854
- 36** **26** **LET IT BEE** London LONP 57
- 37** **42** **SIXTIES MIX 2** • Sphix SMM 855
- 38** **NOBODY'S PERFECT** • Polygram PDM 15
- 39** **34** **THE CHRISTIANS** ★ ★ Island 185787A
- 40** **31** **HEART** • Capitol EC282721
- 41** **32** **IRISH HEARTBREAK** Mercury/Phonogram WHER 124
- 42** **53** **LOVESEXY** • Polygram PDM 154

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- 43** **35** **PROVISION** Virgin V 2515
- 44** **39** **SUR LA MER** Polygram PDM 164
- 45** **43** **PET SHOP BOYS, ACTUALLY** ★ ★ ★ Polygram PDM 164
- 46** **40** **THE BEST OF OMD** ★ Virgin OMD 1
- 47** **47** **HEARSAY** ★ Tad 45954 1
- 48** **37** **EVERYTHING** • EMI EMC 238
- 49** **57** **INTRODUCING THE HARDLINE ...** ★ ★ ★ ★ CR 480 911 1
- 50** **49** **THE CREAM OF ERIC CLAPTON** ★ Polygram PDM 1
- 51** **54** **WILL DOWNING** 4x + 1 8/Wy/Island BRP 518
- 52** **93** **THE SINGING DETECTIVE** BEC BEN 408
- 53** **55** **FACE VALUE** ★ ★ ★ Virgin V 2185
- 54** **46** **THE FIRST OF A MILLION KISSES** • RCA R 71186
- 55** **41** **OUTRIDER** Golan WM 155
- 56** **45** **SCENES FROM THE SOUTHSIDE** RCA R 86486
- 57** **48** **RUMOURS** ★ ★ ★ ★ ★ Warner Brothers W 5544
- 58** **60** **OUT OF THE BLUE** • Atlantic WM 139

- 79** **56** **THE BEAR CHOCKERWOOD** Various Artists
- 80** **BY ALL MEANS** • 4x + 1 8/Wy/Island BRP 518
- 81** **81** **NOTHING LIKE THE SUN** ★ A&M MAM 442
- 82** **69** **BULLET FROM A GUN** T 4/Audio/Phonogram DMK 2 1
- 83** **77** **FROM LANGLEY PARK TO MEMPHIS** • Kiddermore/CBS MW 9
- 84** **72** **THE BEST OF UB40 VOL 1** ★ ★ Virgin UB 71
- 85** **65** **THE COLLECTION** Telstar STAR 220
- 86** **98** **TELL IT TO MY HEART** A&M 20898
- 87** **88** **THE CIRCUS** ★ MCA STUMM 55
- 88** **OFF THE WALL** • Epic 45084 1
- 89** **THRILLER** • Epic 45084 1
- 90** **HELLO I MUST BE GOING** Virgin OMD 2
- 91** **RAINTOWN** • CBS 4958F 1
- 92** **INVISIBLE TOUCH** • Virgin GDM 2
- 93** **99** **TOP GUN (OST)** ★ CBS 7928
- 94** **82** **WHITNEY HOUSTON** ★ ★ ★ A&M 20878
- 95** **75** **TSOP THE SOUND OF PHILADELPHIA** KTEL NET 64
- 96** **THE NEW PAPAOTTI COLLECTION LIVE!** Sphix SMM 857
- 97** **RED** London LONP 39
- 98** **WHENEVER YOU NEED SOMEBODY** ★ ★ ★ ★ RCA R 1259
- 99** **TIFFANY** • MCA MCA 315
- 100** **79** **RÉGAE HITS VOL. 4** Jibber 412 104

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EMI MCA WEA POLYGRAM VIRGIN TELSTAR KIDDERMORE CBS A&M BUCKLE UP MCA

CD: Released on Compact Disc
The British Record Industry Chart © Social Surveys (Global) Poll Ltd. 1987. Publication rights licensed exclusively to Music Week. Broadcasting rights to the BBC. All rights reserved.

Vanden Ende's Magnum opus

by Selina Webb
BIRMINGHAM ROCKERS Magnus have been captured live in concert for a new PolyGram Music Video release, *On The Wings Of Heaven Live*.

Directed by Tony Vanden Ende and shot on 16mm film utilising a seven camera unit, the digitally mastered long form is a slick and impressive record of the band's performance at London's Hammersmith Odeon on March 26.

Vanden Ende, whose background includes directing a similar form for The Mission and promos for Zodiac Mindwarp, Transvision Vamp and Love and Rockets, says he is pleased with this £80,000 film, but reveals that

shooting a live concert can prove both restricting and problematic.

"Live shows can be quite one-dimensional to shoot and with Magnus it was a bit suicidal having only one day to do it. You have to keep the pace going and to build to some sort of a climax like a show," he says.

Other filming problems were caused by the nature of the venue which restricted camera positions, made the use of overhead skycam angles impossible and hampered the production team's efforts to make the gig appear "larger than life". Magnus's tight schedule also made an extra mime to the live show for close-ups impossible

and inconvenient camera run-outs meant that song continuity sometimes had to be achieved by stealing clips from other numbers.

"Long forms are always underfunded," states Vanden Ende. "For every camera on the band you need one pointing at the audience because the show is really happening out there, that's my theory. You've got to give the audience coverage, either the night before or that night with extra cameras."

Vanden Ende got his audience shots the night before filming the Magnus show proper, but only offer an argument with Hammersmith security who were reluctant to let him "plant" three pretty girls in the front row for close-ups.

"Casting girls is the standard way it goes. I often wondered why on Bon Jovi clips and better long forms there were always these amazing girls in the front row. I couldn't understand why every I did something there were just these horrible little blokes down there!"

REVIEW

MAGNUM: On The Wings Of Heaven 'Live'. PolyGram Music Video 041 698 2. Running time: 90 minutes. Dealer Price: £10.42. (Retail £14.99).

Comment: The aura of majestic quality which is fast becoming a trademark in the Magnus camp envelops this 90-minute account of the group's second night performance at Hammersmith Odeon, back in March. As ever, vocalist Bob Calley seems to spend the entire evening waving to the audience but that idiosyncrasy aside, this is an entertaining and thoughtful live video that accurately captures the spirit of the occasion. With imaginative use of camera angles and lively production throughout, the band deliver their finest songs, not to mention all but one from the *On The Wings Of Heaven* opus, the pinnacle of their long career. **Sales Forecast:** A quality release that will instantly appeal to their many loyal fans. Might surprise with its longevity.

KIRK BLOWS

The Boy done great

TO BE Reborn by Boy George and Gerard de Thame's video of *Wonderful Life* by Black won the Golden Lions awards in the video section of the International Advertising Film Festival at Cannes last month.

The Boy George award is an extra triumph for director Jean-Baptiste Mondino who had already received a special prize from the MIDEAM video jury. The MIDEAM winner, Hourglass by Squeeze directed by Adrian Edmondson was awarded a Bronze Lion in Cannes.

The IAFF jury also rewarded Godley & Creme for their direction of George Harrison's *When We Was Fab* and French director Lydie Collier for Gush Patti's *Let Must Be The Queen*.

Both videos had previously won top prizes at IMMC in Montreux.



MAGNUM BELT it out live on video

MUSIC VIDEO

Description (tracks) / Timing/Dealer Price		
1	2 MICHAEL JACKSON: The Legend... Compilation (22 tracks)/35min/£6.95	Video Collection DMS 1000 WEA 9381413
2	3 MADONNA: Ciao Italia... Live (16 tracks)/1hr 40min/£6.80	Channel 5 CFV 05662
3	16 WET WET WET: The Video Singles Compilation (5 tracks)/25min/£6.95	Virgin VVO 340
4	10 EURYTHMICS: Savage Compilation (12 tracks)/45min/£6.95	PMI MVR 99 0075 3
5	417 HEART: If Looks Could Kill Compilation (7 tracks)/30min/£4.55	WEA PEV 61389
6	52 LED ZEPPELIN: The Song Remains The Same Live (9 tracks)/2hr/£6.95	Virgin VVC 335
7	1311 T'Pau: View From A Bridge Compilation (5 tracks)/20min/£5.56	Vestron MA 11000
8	97 MICHAEL JACKSON: Making Thriller Compilation (1hr)/£6.95	PMI MVS 99 0073 3
9	1514 WHITESNAKE: Trilogy Compilation (4 tracks)/20min/£4.55	FEV 61398 WHV PEL 34073
10	— PRINCE: Purple Rain Music Drama (The 47min)/£6.95	Stylus SV 0855
11	162 AC/DC: Let There Be Rock Live (13 tracks)/1hr 34min/£6.95	Chrysalis CVMS 5017
12	79 SIXTIES MIX II Compilation (25 tracks)/1hr/£6.95	Video Collection VC 4043
13	— BILLY IDOL: More Vital Idol Compilation (10 tracks)/45min/£6.95	Video Collection VC 4044
14	1213 DAVID BOWIE: Glass Spider Tour Live (45min)/£6.95	Gol Discs GDCD 101
15	86 DAVID BOWIE: Glass Spider 2 Live (10 tracks)/50min/£6.95	Virgin VVO 045
16	HOUSEMARTINS: Now That's... Compilation (8 tracks)/31min/£6.08	Channel 5 CFV 05972
17	— U2: Under A Blood Red Sky Live (12 tracks)/1hr 1min/£6.95	Channel 5 CFV 061 42
18	— STATUS QUO: Rocking Through... Compilation (26 tracks)/1hr 43min/£6.95	Channel 6 CVB 01 42
19	— DIRE STRAITS: Brothers In Arms Live (4 tracks)/15min/£6.95	CBS/Fox 5394 50
20	— ALEXANDER O'NEAL: Voice On The... Compilation (6 tracks)/30min/£6.95	

Compiled by Gallup for Music Week © 1988

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SINGLES

TRACKING

by Dave Henderson
I KNOW I've already told you about how good and great and grand the new set of releases on the lobby. Sarah label are but, the discs have finally materialised in a blaze of press thumbs up (just). The four spiralling summer classics include **The Springfields** living **Summer EP**, **Another Sunny Day** I'm In Love With A Girl Who Doesn't Know I Exist **The Golden Dawn's** My Secret World and **Sou Uchins** with Solace and Please Rain Fall. Through Revolver and the Cartel you now have no excuse for not grasping these to your hearing heart.

MORE PERFECT pop comes Gerards Cross's finest export, **The Hit Parade**. Also releasing a stream of tear-jerking pop couplets (well, seven-inch singles actually) on the JSB label, **Janies Henry** (of the parish) joins up with **Altered States** to produce an emotive collection of all and sundry. Titled, simply, With Love From... it's available through Red Rhino and the Cartel. Also through Red Rhino and the Cartel there's another haul of esoteric and tastefully distinct material from all over the shop. **Spacemen 3** release their performance album on both CD and LP on Glass, while **Altered States** have their debut album, **Is There Anyone Out There?** on Eddies. American outfit, **The Sneathes** follow up their excellent debut single with a whole album's worth of harmonic strummy stuff. Lights Out With The Sneathes is on Kaleidoscope.

Robert Lloyd, that ex-Nightingale, has already received some positive press on his new stuff and we can all hear why with the seven and 12-inch **Something Nice on In Tape**. The label also has a new 12-inch for the all-too-quiet-for-all-too-long **Stitched-Bad Foot Airman**, and that's titled **Costa Del Sol**. **The Sand Kings** switch into gear with the sound of gyrating Saxies on their Long Beach seven and 12, which is simply titled **Ran**. More 12-inch stuff comes from the dancefloor-frenzied **Screaming Trees**, who seem intent on burning up their Doncaster roots and heading for the NY rhythm-hungry streets. Their newie is lovingly called **Tangiers** with no cover references to

Kerouac, Burroughs or Orton.

The LONG delayed and much-touted **Joy Division** package, which features some of their best material, is released on July 11, hot(h)ish on the heels of their recent chart release **Atmosphere**. Former fans and new devotees will be clamouring for this latest Factory sample with the CD, cassette and DAT versions all containing extra tracks. It's available through Pinnacle. Also through Pinnacle, there's some new Strange Fruit and Night Tracks session releases. **Strange Fruit** offer **The Bonzo Dog Band's** 69 session and **The Nightingales** from 1980, while several of the already available sessions now appear in the CD format. Also see **Shiff Little Fingers** from 78, **Madness** from 79 and **Joy Division** from 79. The Night Tracks series continues with sessions from **The Men They Couldn't Hang** ('86) and **The Cardiacs** ('87).

AC TEMPLE re-emerge with a new LP, **Blowtorch**, on the Blast/First subsidiary label Further through **Mute** and the Cartel. In support of the platter they'll be playing selected dates through July. **Pop Will Eat Itself** give the world the benefit of their thoughts on the East/West power struggle following their trip to the USSR) on a new single, **Def Con One**, on Chapter 22 through the Cartel, while there's a loud growling noise coming from **Peaceville**, through Red Rhino and the Cartel, with **Toranga's** six track mini-LP **Bastard Ballads** (title of the week that one).

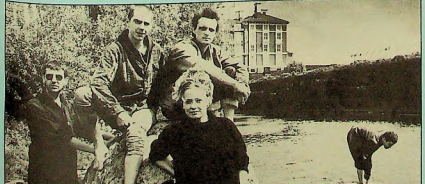
FRIENDS LEAP into the world, following their two singles, with a debut LP on Summerhouse (through Red Rhino and the Cartel) called **Nothing Matters**, while **Diskord Diskord** adopt the most bizarre image of recent times and cover **X Ray Spex's** album and CD **Fortune Of Fame** through **Spurthran**. **Nikki Sudden** and **Dave Kushworth** team up again on the new Glass album and CD **Fortune Of Fame** through Red Rhino and the Cartel, and **Locomotive Lighten** release **Centre Town Sunset** on KDY through Fast Forward and the Cartel, repeats with a glowing dedication to **John Peel** and **Janice Long** from a thousand bands".



FRIENDS. DEBUTING ON Summerhouse.

The WOMAD praignation gets ready for another exciting summer of events with a handful of new releases. **Remmy Ongala And Orchestre Super Multi-mila** have LP and cassette release **Killed Nalitia Awanza**. A broader, more spacious version of central African soukous with a hint of jazz and soul peeping through. **Shanti The Sounds Of Ambia** is an album and cassette compilation which features Zambian hit singles plus the self-titled UK debut from **Fatela** which was recorded at Peter Gabriel's studio. Fatela have also recently done music for the new Scorsese film and will be playing at the upcoming four WOMAD festivals. All WOMAD releases are available through Revolver and the Cartel as is **Lost It All** by **Adversity** on the cerebral-sounding **Mamie ears** label.

RED RHINO has yet more releases to spark the taste buds, kicking off with **Wiermarch's** self-titled album on **Scratch** (Heavy, heavy German metal). **Steven Brown's Music For Solo** on **Crepuscule** (collection of instrumental), **Chapter And Verse's** 12-inch single **All This And Heaven Too** on **Rhram** (commercial dance fodder from **Manché**), ex-**Buzzcock Steve Diggle's** new band **FOC** with a new EP **Colled Exes and Inspirational Carpets' Plane Crash EP** on seven and 12-inch from **Playtime**. Also available are four **Mim Mortens** CDs from **Crepuscule**, **Vergessen, Struggling For Pleasure, For Amusement Only** and **At Home — Not At Home**.



AC TEMPLE paddle about with a new LP, **Blowtorch**

1	1	THE FLAME, Cheap Trick	EPIC
2	2	MERCEDES BOY, Pebbles	MCA
3*	3	POUR SOME SUGAR ON ME, Def Leppard	Mercury
4*	4	NEW SENSATION, INXS	Affonic
5*	5	BEHOLD ON TO THE NIGHTS, Richard Marx	Manhattan
6	6	ROLL WITH IT, Steve Winwood	Virgin
7	7	NITE AND DAY, Al B. Sure	Warner Bros
8*	8	HANDS TO HEAVEN, Beehive	Virgin
9*	9	MAKE ME LOSE CONTROL, Eric Carmen	Arista
10	6	NOTHING BUT A GOOD TIME, Poison	Enigma
11*	15	RUSH HOUR, Jane Wardin	Manhattan
12	13	LOST IN YOU, Rod Stewart	Warner Brothers
13	7	FOOLISH BEAT, Debbie Gibson	Affonic
14	17	SIGN YOUR NAME, Tenebrae Feat D'Arby	Cal/CBS
15	5	DIRTY DIANA, Michael Jackson	RCA
16	9	THE VALLEY ROAD, Bruce Hornsby & The Range	EPIC
17*	21	PARENTS JUST DON'T... D.J. Jazzy Jeff & The Fresh Prince	Jive
18	22	PARADISE, Sade	Capitol
19*	24	1-2-3, Gloria Estefan & Miami Sound Machine	EPIC
20	11	MAKE IT REAL, The Jets	MCA
21*	27	I DON'T WANNA GO ON WITH YOU LIKE THAT, Elton John	MCA
22	25	JUST GOT PAID, Johnny Kemp	Cal/CBS
23*	31	I DON'T WANNA LIVE WITHOUT YOUR LOVE, Chicago	Blaney
24*	28	DO YOU LOVE ME, The Contours	Motown
25	29	THE COLOUR OF LOVE, Billy Ocean	Jive
26	18	I STILL BELIEVE, Brenda K. Starr	MCA
27	34	LOVE CHANGES (EVERYTHING), Clive Fisher	Capitol
28	33	I SHOULD BE SO LUCKY, Kylie Minogue	Geffen
29*	36	THE WIST, The Fat Boys	Tan Paron Apple
30	19	TOGETHER FOREVER, Rick Astley	RCA
31	23	BEDS ARE BURNING, Midnight DJ	Cal/CBS
32	20	YES WE'RE READY, Lita Ford	RCA
33*	38	RAG DOLL, Aretha Franklin	Geffen
34	26	TALL COOL ONE, Robert Plant	Esporasound
35*	40	LOVE WILL SAVE THE DAY, Whitney Houston	Arista
36*	—	MONKEY, George Michael	Cal/CBS
37*	—	FAST CAR, Tracy Chapman	Elektra
38	32	ONE MORE TRY, George Michael	Capitol
39	35	TROUBLE, No Peoples	Mercury
40*	—	SIMPLY IRRESISTIBLE, Robert Palmer	Manhattan/EMI

ALBUMS

1	1	OUBIZI, Van Halen	Warner Brothers
2	2	HISTERIA, Def Leppard	Mercury
3	3	FATH, George Michael	Cal/CBS
4	4	DIRTY DANCING, Original Soundtrack	RCA
5*	7	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
6	6	OPEN UP AND SAY... I'MHI POP!	Enigma
7	8	STRONGER THAN PRIDE, Sade	EPIC
8	5	SCENES FROM THE SOUTHSIDE, Bruce Hornsby & The Range	RCA
9*	9	TRACY CHAPMAN, Tracy Chapman	Elektra
10	10	MORE DIRTY DANCING, Original Soundtrack	RCA
11	12	LEFT LOOSE, Gloria Estefan/Miami Sound Machine	EPIC
12	11	INTRODUCING THE... Tenebrae Feat D'Arby	Cal/CBS
13	13	SAVAGE AMUSEMENT, Screentext	Mercury
14	13	NOW AND ZEN, Robert Plant	Esporasound
15*	38	ROLL WITH IT, Steve Winwood	Virgin
16	15	TOUGHER THAN LEATHER, Run-D.M.C.	Affonic
17	17	KICK, INXS	Profile
18*	19	LAP OF LUXURY, Cheap Trick	EPIC
19	18	PEBBLES, Pebbles	MCA
20	16	BAD, Michael Jackson	Jive
21	20	OUT OF THE BLUE, Debbie Gibson	Affonic
22*	22	HIS THE D.J., I'M THE RADIO, D.J. Jazzy Jeff	Jive
23	21	DIESEL AND DUST, Midnight Oil	Columbia
24*	24	IN EFFECT MODE, Al B. Sure!	Warner Brothers
25	26	CONSCIOUS PARTY, Ziggy Marley	Virgin
26*	27	RICHARD MARX, Richard Marx	Manhattan
27	25	WHENEVER YOU NEED SOMEBODY, Rick Astley	RCA
28*	39	REG STRIKES BACK, Elton John	MCA
29	33	LOVESEET, Prince	RCA
30*	—	OUTRIDER, Jimmy Page	Playboy
31	29	MAKE IT LAST FOREVER, Keith Sweat	Valentertainment
32*	33	OUT OF ORDER, Rod Stewart	Warner Brothers
33	28	EVEN WORSE, "Weird Al" Yankovic	Rock 'N' Roll
34	30	LITA, Lita Ford	RCA
35	32	PERMANENT VACATION, Aerosmith	Geffen
36	31	PRIDE, White Lion	Affonic
37	35	MAGIC, The Jets	MCA
38	36	SEVENTH SON OF A SEVENTH SON, Iron Maiden	Capitol
39	34	RAM IT DOWN, Judas Priest	Columbia
40*	40	SUR LA MER, The Moody Blues	Polydor

Charts courtesy Billboard, July 16, 1988 * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

TOP 100 ALBUMS

Table of 100 album releases with columns for rank, artist, album title, and record label. Includes entries like Tracy Chapman, Kylie Minogue, and The Police.

Table of 100 album releases with columns for rank, artist, album title, and record label. Includes entries like Bill Downing, Various Artists, and Face/Various.

BACK ON THE ROAD



ARTISTS 'A-Z

Index of artists from A to Z, listing their album titles and record labels.

Compiled by Geoff Baker for the NME Music Week & BBC 1. This is a sample of 500 mainstream record sales...

KEY TO CHART

Artist Profile: A number in the left margin indicates the number of times an artist has appeared in the chart...

IB: Indicates that the artist has been in the Top 100 in the week of the chart.

RI: Indicates that the artist has been in the Top 100 in the week of the chart.

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MORE HOT HITS OUT NOW

Table of new and upcoming album releases, including titles like 'The Best of UB40 Volume 1' and 'The Police'.

Riding the trade winds of change

Strong in the face of adversity — that's how many UK exporters currently view themselves, Karen Faux talks to some leaders in the field and discovers how they're coping with a variety of problems and how they recognise the importance of keeping all available channels open for the exploitation of UK talent

TRADE WINDS have recently been giving UK exporters a bumpy ride. The strength of the pound and increased American import restrictions have been two contributing factors but as long as UK product is strong in the world market, exporters remain resilient. Many report that they are now concentrating more on Europe and are looking to exploit the lucrative Far and Middle East territories.

The American clampdown of last year has now resulted in a stalemate situation whereby UK and European exporters have virtually halted product flow to the US. Mark Ballabon of Lasgo describes the action as like using a mallet to crack a nut.

"In the UK the joint BPI/MCPS scheme acts as a reasonable and practical way to allow non-parallel imports, but neither the Record Industry Association of America or the Harry Fox Agency saw a basis to administer the same scheme in America," says Ballabon. "The result is that US importers and retailers are very wary of importing any product because they are unsure whether or not

'Everyone knows that a UK import into America can create enough buzz on the record to get it licensed there, which is to everyone's benefit'

they are entitled to do so.

"Many write, for clarification, to the record companies who may have an option to release the item, and to the Harry Fox Agency which may represent the company which owns the publishing. In both cases replies often take too long if they come at all."

The bottom line is that new UK talent will not have a profile on American local radio, in the press or in clubs unless the RIAA and publishers clarify the situation or institute a similar scheme to the UK's. "It is most unfortunate that this has occurred because at the end of the day it is not just the new UK artists and bands who suffer, it is also the very music companies which try to restrict the imports who lose out," Ballabon asserts.

"Everyone knows that a UK import into America can create enough buzz on the record to get it licensed there, which is to everyone's benefit."

Ballabon points out that exactly the same thing happens with many American 12-inch imports into the UK, when they create a buzz in the clubs and press and eventually become hits when released. Non-parallel imports can therefore be viewed as a cheap and effective marketing tool.

See Sullivan at Windsong also believes that the squeeze action will ultimately have a negative effect on American record companies. "They don't understand what they've done," he says. "It is harder for them to license acts if they know nothing about them. In the past imports have been a way for Americans to test the market and they have provided a valuable A&R service."

The weakness of the dollar has been a factor in putting the US in a strong position as an exporter rather than an importer and has proved another thorn in the side of the UK exporter. But despite the competition, new export opera-



PETE KEELY (left) of World Service — pondering to UK taste for diverse ethnic strains such as music from the Sandinista Guerrillas, with Harry Russell who heads up Rough Trade Exports

tions such as Panther Music and European Distribution Services — which both specialise in overstocks and deletions — have been rising admirably to

the challenge.

Panther, which was launched in June 87 — exports worldwide and also imports product from Europe and the

US. Managing director Trevor Reidy says "Export is by far the biggest aspect of our business and is growing daily. In turn many of our overseas clients

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Panther now has three vans servicing the UK on a regular basis with two more to be added soon. Reidy reports that despite the fluctuations of the pound, the company has been able to maintain reasonably static price levels although as prices in Europe come down, it is slowly becoming more expensive.

Selling direct to the end user rather than via wholesalers is

'In the past imports have been a way for Americans to test the market and they have provided a valuable A&R service. They don't understand what they've done'

an extremely effective way to operate, according to European Music Distributors joint MD Colin Johnson. Still dealing with the same suppliers as he was under the auspices of his former company Heron Relay, Johnson believes in an intensive, professional approach that generates the same level of customer loyalty as a major record company.

"Co-director Robert Molenaar is based in Amsterdam and travels around Europe giving full personal presentations of product to buyers who span department stores, supermarkets, garages and duty free and tourist shops. EMD's computer and fax machine links ensure that no communication breakdowns occur," says Johnson, who took all former Heron Relay staff members with him to form the new outfit in association with Prism Leisure.

Using Prism's warehouse facilities for distribution, EMD has a cash and carry department, telesales facility and will be producing a monthly catalogue for UK deletions.

Building an identity for product overseas is how another new outfit, Dance A Disc, sees the way ahead. Associated with Serious Records, MD Vijay Bajaj says that the aim is to spread the message of UK dance music worldwide, utilis-

ing the contacts that have already been established by Serious.

"On the basis of research we have found companies in all territories who are compatible with our product. We have one loyal customer in each and all orders are fed out through him." Bajaj claims it is important for product to have maximum sales and promotional back up and has devised a market information sheet whereby essential facts can be gleaned about the overall dance music scene in any given territory — in terms of clubs, magazines and radio stations. Bajaj is keeping the prospect of a European open market firmly in mind as far as his current strategies are concerned. "1992 will be like the big bang," he says. "And it will be crucial for all small indies to have representation abroad."

PRT's export division is currently proving the importance of promoting product in the right direction. Having begun by servicing only PRT licensees it is now set to launch a new division at the beginning of August called Audio Visual International which will take in product from all major and independent labels.

"We have been able to build on our strength as an indie distributor and have capital-



MARK BALLABON of Lasgo describes the US clampdown as 'like using a mallet to crack a nut'

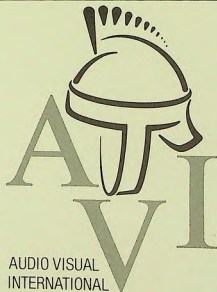


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ised on the great demand for independent UK product abroad. We appreciate that the dealer must have optimum time to sell product and we usually manage to sell product over the phone before the UK release date," says export manager Ronnie Anderson.

Anderson adds that the strength of the pound has had a limited effect on business as importers have been prepared to adjust their prices. They may lose out initially but at the end of the day they have to increase their prices to dealers.

As far as UK importers are

'1992 will be like the big bang and it will be crucial for all small indies to have representation abroad'

concerned, the strength of the pound puts them in a good bargaining position. Pinnacle Imports' steady growth since its launch last year is testimony to a fairly stable import climate. "When the pound is strong we have bargaining power," says Pinnacle Imports general manager Paul Falzon. "When it dips dramatically we take an average price based on the last three months."

Initially Pinnacle Imports concentrated on indie dance product but found that styles came and went so quickly that it was difficult to keep up with product demand. While still bringing in independent product, it is now more mainstream and there are plans to appoint specialist buyers for classical, rock and jazz. According to Falzon, timing is of crucial importance to the importer. "You have to strike while the iron's hot," he says. "As soon as product drops from the charts it's unlikely to shift."

Import bans from major labels occasionally cause the UK importer a headache. Falzon says "The majors sometimes feel that if a product is brought in two or three weeks before UK release it will be detrimental to sales. A recent example was the ban slapped

on Michael Jackson's Dirty Diana seven-inch which we were about to bring in. But if anything is shipped to us and then gets banned it's no real problem as we can return goods to people."

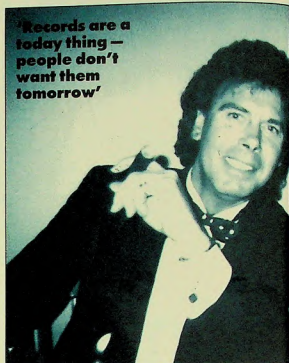
Like Pinnacle, Record Imports also prides itself on speed of turn-round and MD Ron Boulding claims that orders placed late in the afternoon can usually be delivered by the next morning. "Records are a today thing — people don't want them tomorrow," he asserts.

Boulding, who also owns half of Champion Records, has a network of contacts that he says enable him to pick up the hot product fast. "We get a lot of material direct from record companies in the UK as due to financial reasons a lot of small American labels don't like going through wholesalers. We are often able to release American indie product here before it comes out in the States. That gets a buzz going and often UK majors become interested in licensing product."

Other importers such as Greyhound, Shigaku and World Service have concentrated on demand for specialist product and the latter's Pete Keely pinpoints ethnic music as a burgeoning area. "Ethnic music via New Routes is going well — there's a lot of interest in it at the moment and it's cheap to bring in."

While the UK is becoming increasingly open minded and di-

'Records are a today thing — people don't want them tomorrow'



RON BOULDING: building up the import/export network

verse in its taste for global music, key UK exporters such as Laspco, Caroline and Windsong can quite rightly claim to have done an excellent job in promoting British

music overseas during the last 10 years. They are confident that they can overcome the current bugbears and will be around to fly the flag for many years to come.

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THE TEAM (From Left), COLIN JOHNSON, AMY GOGERLY, ROBERT MOLENAAR...
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The dawning of a new era

Nineteen ninety two beckons and the removal of Common Market trade barriers is nigh. How will this affect the Euro import/export trade? Nigel Hunter talks to some of Europe's top specialist companies and finds the future looks very bright indeed

THE PATTERN and nature of importing/exporting music on the mainland of Europe is much the same as in the UK. The specialist companies engaged in these activities are filling gaps in repertoire left by the current policy of most major record labels and providing a service that those labels no longer regard as feasible or viable where they themselves are concerned.

In effect, they are catering for record collectors and specialist tastes that no longer figure in the sales and promotion calculations of the majors which pin their plans on large volume pop/rock turnover and a fairly low amount of occasional specialist product such as country, jazz and folk.

Common difficulties and inhibitions around Europe's importers/exporters are fluctuating currency exchange rates outside the European Monetary System (EMS — the so-called stabilising "snake") and a degree of uncertainty about exactly what might happen in 1992 when the remain-

ing trade barriers within the Common Market are due to be removed and harmony and harmonisation should reign supreme. A universal phenomenon is the rapid progress of the compact disc.

Disky is the company identity chosen by Paul Smith three years ago when he founded the Dutch-based business. Born in the UK, Smith grew up in New Zealand (as his accent still betrays) and worked for EMI there and in the UK before moving to Holland in 1976. Disky's international sales and marketing operation covers what he terms a complete range from classical to jazz and disco.

"We handle a lot of Dutch language product and do some exporting to Germany, Scandinavia and the UK," Smith explains. "Basically, our importing is from the UK. The Dutch guilder doesn't fluctuate against the German mark within the EMS, but with the English pound being left to float outside, this does create problems. The pound is up at the moment, but when it's down some deal-

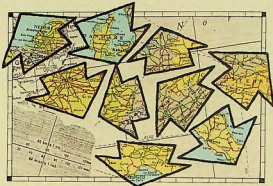
ers bypass us and go direct to UK sources. Still, where currency rates are concerned, it's swings and roundabouts."

Smith finds the compact disc is now "very influential" and signalling the demise of the black vinyl LP as a major format much more quickly than he originally expected.

"Business is in favour of CDs by a four-to-one ratio now. A considerable number of dealers here have made the deci-

sion to stop stocking black vinyl back catalogue. Nevertheless, black vinyl will be around for long time with specialist distributors handling it."

He anticipates that the 1992 advent of freer trading in the EC will have some influence on the business. "It will make a mockery of exclusive rights if people can sell in any country and invoice direct to shopkeepers. American companies still don't understand



THE CHANGING face of the import/export market

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how the EC works now. We're a small company, and we have to adapt to changing markets, but business has been very buoyant over the last three years."

Albersen & Co, based at The Hague in Holland, is unique among the cross-section of European companies consulted by *MW* in both longevity and the scope of its activities.

It was founded 60 years ago, and its main area of business remains printed music of all kinds, with a strong importing link with the UK's Music Sales. It also handles classical LPs, cassettes and CDs, and, on the musical instrument side, guitars and recorders. The company imports from Germany and Sweden as well as the UK.

"Business is up by eight per cent compared with last year," reports chief executive J B M Albersen. "There is particular interest in printed music and an record for modern composers such as Sir Michael Tippett and John Cage."

Albersen claims his company is selling the largest number of CDs in Holland, with the formal accounting for 70 per cent of its imported record trade.

Boudisque Records in Amsterdam is in more conventional and less esoteric territory,



PAUL SMITH, director of *Disky records*, sees a need for adapting to changing markets

and has been in business for 20 years. Managing director Ruud Jacobs utilises an eminently democratic method of deciding which imported product the company will accept.

"At least two people on the staff must like it before we agree to handle it," he reveals.

Boudisque imports 20 labels from all over the world, including Music For Nations, Enigma, Some Bizarre, Celluloid and

Rhythm King, which does particularly well in Holland. Jacobs, who is moderating the New Music Seminar panel on the Benelux market, describes the range as wide, including rap, hip-hop, House and African music.

"The currency exchange rates can cause problems at times," he admits, "but things generally balance out. Obviously, when the dollar is weak, it's a good time to import and when it's strong, it's a good time to export."

Boudisque is prepared to pay substantial advances to secure product in which it believes, and is decidedly international in outlook, planning to open offices in Hamburg and London. Nineteen ninety two holds no horrors for Jacobs and his colleagues. "We already regard western Europe as one territory in which to operate. Removal of trade barriers in 1992 can only make things better."

KB Music in Denmark is 10 years old this summer and does much of its importing business with UK labels like Demon, Ace, Red Lightnin' and See For Miles.

"We stock the whole catalogue of each label we handle," says general manager Klaus Sorensen. "That's the proper way to operate. Work

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ing a lot with English labels, we naturally make less profit when the pound goes up, but things are quite OK at present."

Sorensen finds increasing interest in Denmark for imported product not otherwise available, and is getting support from some local radio stations prepared to give airtime to it. However, the national radio network is dominant in that country and shows little interest in the more specialised type of repertoire.

"If the 15 per cent Danish tax on records goes in 1992, that will certainly be an advantage," he comments, "but I'm sure we will still have taxes

'We already regard western Europe as one territory in which to operate. Removal of trade barriers in 1992 can only make things better'

after 1992."

Another 10-year-old is International Records Distribution (IRD) in Milan, Italy. At least, it's been known by that name for that length of time, but has been in the business of importing and distributing for 18 years in all.

"We deal in quality music of many kinds," declares general manager Franco Ratti. "It covers jazz, blues, folk rock and country and our contacts are worldwide, with over 200 different labels including Demon, Topic, Celtic Music, Charly and Ace in the UK. On the matter of currency, the yen and the mark are always strong. At the moment we're doing well financially with US imports more than the UK ones."

JGS Distribution in Sweden is five years old, and imports across-the-board repertoire. Import manager Johan Gerreholt, one of a staff of just three, says the product it handles is both specialist and general in appeal.

"We concentrate on low-price repertoire and deletions," says Gerreholt. "CDs are growing in popularity, especially those at budget price, and will be bigger than vinyl within 18 months. There are currency problems with the pound and dollar and we try to buy in stock at favourable times. Sweden has a trade agreement with the Common Market, of which

it is not a member. That fact might cause difficulties for us in 1992."

In West Germany, Bellaphon import manager Rudolf Steubig is also finding the CD to be a growing factor in business turnover, accounting for about 40 per cent nowadays. Bellaphon has two distribution operations, one looking after national licensed product and the Bellaphon International Sound Service, which specialises in licensing, importing and exporting.

"We export to all European countries, plus Turkey, Israel, Japan and the Far East, the US and Canada, Australia and South Africa," Steubig discloses. "We import from the US, Japan, UK, Netherlands, Belgium, France and Italy, and jazz is the biggest part of this business, followed by blues, reggae, folk and classical, but not much pop or rock."

Bellaphon finds exports to the US to be slow, inhibited by that country's import restrictions and a weaker dollar. The Japanese yen is consistently high, making imports not a very good proposition from there, where Bellaphon does business with King Records. Steubig hopes that 1992 will at least bring a reduction in customs and excise paperwork.

Wolfgang Breur, president of the four-year-old Intercord Record Service in Stuttgart, believes 1992 will make things easier without increasing business. His company has fixed contracts with various US and UK firms for importing product, mainly from America and mostly pop, rock and jazz. CDs constitute 50 per cent of the business already, and are rising.

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Creative forces and...

Steeped in the indie spirit, but taking very different routes are Creation Records and Food Records. Ian Gittins discovers how Creation's Alan McGhee is keeping the fan ethic alive, while Sarah Davis reports on how Food is getting on within the EMI empire

THE REASON I started Creation, and why I still do it, was to put out timeless records which I think are classics. They don't necessarily have to sell mega-amounts. Basically the label is completely my own taste, very stylised, and the music and ideas are bigger than any of the bands. It's selfish, yeah, but it's a selfish label.

Alan McGhee is the volatile Scot who in 1984 left British Rail and took out a bank loan of £1,000 to realise an idea in his head and form Creation Records. Four years have seen it grow from a line hobby to a level where he now knows the label will turnover £7.5m in the course of 1988.

When he formed Creation, McGhee had four bands, including his own group Biff Bang Pow! (he's the singer). His roster now holds 15, all hand-picked acts, who through various distribution deals can reach America, Canada, most of Europe and Japan. He's also seen five bands take off and sign deals with majors in England, the most famous success being The Jesus And Mary Chain.

Yet mass success was not the aim. Creation was formed round a very singular vision, based on McGhee's own music tastes. The prototype label sound is of pained young men singing of lost love to yellow, circling guitars, a style with its roots in the '60s and start taking Creation's original cult mystique. Does he agree there's very much of a label style?

"Absolutely, and I'm pleased that I see Creation as a statement of sorts, which is hard to pin down, but is about great pop music which may not reach the charts but is still pop music. When we began, in 1984, independent music was people like Three Johns and Membranes, who don't make pop songs. So we started doing this. 'We're a indie caper' for the label came from a band called The Living Room, which he moved all

over London to put on gigs. At the end of the label's first year, he signed The Jesus And Mary Chain, who became music press idols. Their first single, *Liquidizer*, even sold 47,000 copies and made Creation known. The Mary Chain were signed by WEA and Creation was very hip.

As McGhee's bands come to dominate the indie chart and hover outside the top 40, other majors gathered. Yet he chose to stick with WEA when the time came to push second string bands like Primal Scream and The Weather Prophets up a notch. Between them, the two formed Elevation, a joint venture with Warners putting up advance cash and providing distribution.

"I went with Warners for personal reasons, mostly because I liked the approach of Rob Dickens, who was dealing with it. It didn't work out, but I don't think it was their fault or ours. They were just looking for the new Pretenders when we were looking for some interest. So The Weather Prophets album sold 37,000 copies worldwide and to us it was great, to Warners a failure. It's no big deal."

So both sides of their losses and split. Yet Creation continued to grow, spreading out to foreign clients by means of licensing deals with RCA in Japan, PolyGram in America, Relativity in America. The Jazz Butcher, a cult figure who McGhee welcomed into the fold, can expect to clear 60,000 sales of his LP after a States tour this week. The Weather Prophets will aim at a similar figure.

But the way has not always been smooth. With the inevitable critical backlash, McGhee has been accused in the music press of being only retrospective music, taking in only bands who look to the pure pop melodies of the Sixties. While most Creation bands are quick to deny there's a label sound, McGhee points only to sales figures, happy so many share his tastes. Yet how about his role in the music business? Does he feel out of place, an idealist among money men?

"Oh, totally, totally. But I don't think that matters, because we do compete in a business way. To turnover them as a company is a serious concern and I've got to take it seriously, but my main motivation isn't making money, it's still to put out records by groups that I like."

"Where I think we gain over majors is that they're just so slow-moving. To negotiate a contract with a big company now takes three months whereas we put a record out in a month. I suspect they might even be spent as a creative force, because it takes them until a label has got 2,000 people at a gig to see something happening, where we, or people like Rhythm King, can be in there at the first or second gig."

Can you take any leads from you?

"Absolutely, I think records cost too much, and I had the idea some weeks ago of doing a few singles for 99p each and a start campaign for £1.50. The three singles are out on August 8 and the album a week earlier. And they'll think 'What a good idea' and start following suit. I predict that in four weeks the majors will be putting

singles out for 99p."

McGhee's elite status continues to grow. Last year he signed one band, The House Of Love, from 2,000 demo tapes. For all the shared musical roots, the label varies now from the aloof, gentle pop of Jasmine Minks and The Razorcuts, or the alert rock noise of Primal Scream, to the Jacques Brel-style poet Marmus. The idea is growing by the day. Where can Creation go next?

"We need to get more international, keep expanding. I'm seriously thinking next year of opening up in America properly, moving to New York to start Creation USA and leaving Dick Green [his helper] to run the London end. But I'm not sure what we'll do yet."

As a loner making a success of his own stubborn music tastes, McGhee follows in the steps of Ivy, who set up the 4AD empire, and Factory boss Tony Wilson. Wilson is a figure for whom McGhee has large respect. "A brilliant man, an idealist. We copy him in many ways, like giving all our bands 50 per cent of the profits, and nobody else could have done what he has with New Order. They are the world's best band." But who's the biggest problem Creation cut its teeth on?

"Just learning really, really fast. I just learned I knew a lot about music and nothing about business. We're lucky we got a really brilliant lawyer early on, because I think without him we wouldn't be here. It cost me a lot of money, many times. It was a smart move."

Even McGhee's own band, the dogged Biff Bang Pow!, have moved from a nice side-interest to selling 14,500 LPs last time round.



ALAN MCGHEE: 'It's selfish, yeah, but it's a selfish label'

As Creation stands on the verge of larger things, one man's pipe dream has come well and truly afloat.

"Yeah, it's been great. The only bad thing now is meeting people,

day after day, who don't like music. I can't understand that. The reason I left British Rail five years ago was I didn't want to be a train driver. So what's the point of not doing what you want? Life's too short."

... Food for thought

GOOD ENOUGH to eat? EMI thought so when it signed a label deal with Food Records on the strength of Foods acts Crazyhead and Diesel Park West. But why did Food pick EMI when plenty of other companies wanted the bands?

Andy Ross, Food's A&R director, explains: "Many record companies offered us a lot of money to sign Crazyhead and Diesel Park West. But they didn't want what they regard as middle men meddling in their great scheme of things, what we regard as fulfilling our vision. We wanted to maintain the independence of the label." Food founder David Balle adds: "We didn't expect complete autonomy, but we did want to be left alone to do what we feel we do well — that is A&R."

Balle formed Zoo Records in 1978 with Bill Drummond. Zoo's releases included Teardrop Explodes and Echo & The Bunnymen. For a time he was the Teardrops' keyboard player while also managing Zoo Management and Zoo Music. After the Teardrops split up in 1983, he returned to full-time music as a solo artist. Like Strawberry Switchblade, he began the Food label in 1984 and

Andy Ross joined in 1985. The first release was Brilliant who later signed to WEA, next was The Woodentops who signed to Rough Trade. Zodiac Mindwarp released a single and mini-album on Food, then signed to Phonogram. Things snowballed with the discovery of Crazyhead, Diesel Park West and Voice Of The Beehive, who, like Zodiac Mindwarp, are managed by Balle though they are signed to London Records. But Voice Of The Beehive is the last band Food is going to let go. The deal with EMI provides the financial resources for Food to sign and develop bands.

Balle says, "EMI doesn't do many label deals. They're complex and each one is slightly different. You need a lot of trust on both sides. Other companies we talked to would ask us the next day if they could sign the bands direct as a label deal was too complex and too restrictive. But we were determined to stick with it and not do a Kitchenware or Some Bizarre. With EMI we have autonomy over recording, signing, video making etc. within a certain budget. Although should a recording, like Crazyhead's forthcoming album for instance, seem to warrant more money, EMI have believed in us and provided it."

Balle and Ross say EMI wanted them because of their experience and knowledge of new or unknown bands. They pointed out that when they signed Crazyhead "Rock was unhip, but we thought it was going to come back — and we were right. But while Crazyhead came up on a boom of bands from Leicester, we think there's more than that to them — they're not just a passing fashion."

This feeling is reflected at EMI. Managing director, Rupert Perry says: "We have great belief in the talents of David Balle and Andy Ross, and we are delighted and very excited by these first two acts and their initial releases on the Food label, through EMI."

Balle confirms that the company is strongly behind bands on Food and EMI marketing and promotions are pushing the recent releases of the Crazyhead and Diesel Park West albums and promotional singles just as strongly as Climie Fisher or the Pet Shop Boys.

Ross adds: "EMI have a genuine enthusiasm for the bands. Obviously they want to make a profit — so do we — but they're not out there to squeeze every penny out of the bands. They're genuinely interested."

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DIARY

MAYBE WE ought to have CD scores more often. According to Gallup chart department manager John Pinder, CD sales have gone up 11 per cent since the *Guardian* story... An indication of the rise in worldwide CD capacity: PDO's Hanover plant, which has worked 24-hours-a-day, seven-days-a-week, will now take runs of 500 discs, though they prefer much longer ones, of course... Meanwhile, as MW's intrepid news editor was travelling between Hanover and South Wales to get to the truth of CD's longevity, German manufacturer Pitz was unveiling a new lacquering process to further improve, it believes, the disc's resistance to deterioration... There will be some people in the music business saying "I told you so" to Richard Branson, if he does eventually take Virgin back into private ownership. It may be a sad reflection of the City's blinkered view of the music business but at the same time he can't expect to sell the City alright when telling them that this year's profits will be no more than last year's... Götz Kiso is leaving, as Warner Chappell re-assesses its European operation but the West German company will continue to be fully operational in both Munich and Hamburg, according to the company's Ed Heine... According to Bhaskar Menon, EMI's empire-building is set to continue with new ventures in Korea, Ivory Coast, Colombia and (eventually) Indonesia... Hip hop happening UK Fresh 88 is happening no longer... **1**

2 **COULD ROB** Dickens be making some transatlantic travel arrangements?... **3** **Mike Stewart** is still the hot tip to buy Island Music... **4** **Could the unthinkable really happen?** Phonographic Performance Ltd and ILL stations (never the best of friends) could just reach agreement on a new needletime arrangement this week... **5** **Not, you might think, a subject which might normally set the world alight, but expect some fireworks over proposals to merge the Mechanical Rights Society with the Mechanical Copyright Protection Society... And are all publishers happy with the Music Publishers Association's deal with Dutch rights organisation STEMRA (MW, July 9/2)... Which household name artist threw away his brand new passport because he hadn't approved the photo? And which equally strong-willed manager, when asked to provide a replacement told the star to take the old one out of the bin and iron it?... Hillel Slovak, guitarist for US band Red Hot Chili Peppers (famous for those socks), has died of a heroin overdose... Roger Watson says he was A&R director and not professional manager of Chrysalis as we described him in last week's issue... Watson could start a music industry Stowe old boy's club, for MW's dance columnist James Hamilton also wore the old school tie. He recalls: "I remember Roger, but I don't remember Richard Branson as I think he was a bit below us"... **6** **David Terrill, at HMV for 17 years, has been promoted to marketing director, taking over from Tony Hirsch who is now running the shop in Canada.****

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JIVE ALIVE: Graffiti artist Ace was commissioned by Jive Records to add a little colour to Zomba House in Willesden.



LISTEN with Pat. Chrysalis president Mike Bone, Mike Allen, international director, Chrysalis, manager Rick Newman, Chrysalis UK MD Roy Eldridge, Chrysalis International UK MD Doug D'Arcy and senior VP of Chrysalis International Jeff Aldridge join Pat Benatar to listen to her new album.



HALEN HIGH water: WEA's Paul Conroy travels all the way to Washington DC to present Van Halen with a gold disc for their new album.



WE'RE ONLY huggin': IBA chairman Paul Brown congratulates Yanka Rupkina on the release of her debut album.



TAKE ME I'm George: George Harrison meets Yanka Rupkina backstage after her performance in Balkano. The Music of Bulgaria, at the Royal Festival Hall.



HUGH ARE you? Hugh Cornwell puts it down in writing for one of his fans.



DISC COULD be your lucky day: Uncle Sam and DJ Robbie Vincent celebrate the success of Will Downing's debut album, on Independence Day.

Steve Walsh

TOP CLUB DJ and singer Steve Walsh died in a London hospital when his heart stopped after a successful operation to mend his leg on Sunday, July 3. He had been flown home from Ibiza after being involved in a car crash as a passenger. He was 29.

Walsh started as a DJ in the late Seventies after being expelled from school, writes Theo Doyle. His acute business sense combined with an extraordinary stage presence, vocal delivery and warmth of personality quickly resulted in him becoming one of the most successful club DJs in the country. He managed to make the transition from clubs to radio as well — a feat which many other club jocks have been unable to achieve. He broadcast on County Sound and Capital Radio before finishing up at BBC Radio London where his Soul Nights Out became hugely successful and he also broadcast a weekly studio programme. He was also making a name for himself as a TV personality with several successful appearances.

With his manager, Martyn Levett, he formed his own record company Fasci Control and had hits with Paul Hardcastle, but it was for his hit recording of Fabback's I

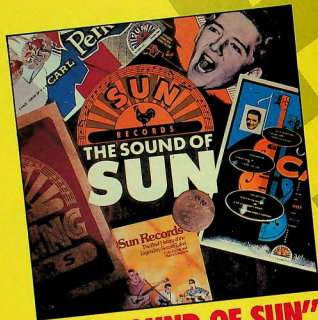
Found Love on A1 records that he was best known. The record became a top ten hit through massive club support and his catch phrase "You Wat? You Wat?" became nationally known and imitated. Walsh was very involved with charity work and was responsible for the Disco Aid record Give Give Give and ended up as chairman of the charity which is now known as Dance Aid. He led last year's campaign with the slogan "As long as there are people in need this should never be afraid to give".

His height and 25 stone frame made him an imposing figure and he liked to be flamboyant, driving a Rolls-Royce with a personalised number plate and wearing lots of gold. Although he had a few enemies (mostly through snobishness or envy) he was generally well respected throughout the business and revered by thousands of ordinary DJs throughout the country for whom he always had time.

Despite his fame he remained a man of the people with his feet on the ground. He leaves a wife, Sue, and three daughters (one only weeks old) for whom a trust fund has been established at Barclays Crouch End Branch, 46 The Broadway, London N8. (Sort code 20 24 27 Account number 81428578). The funeral took place on Friday, July 8, at West London Crematorium.

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