



music week

The Business Magazine for the Music Industry

4 MAY 1991 £2.25

Kimpton-Howe jumps ship

Rough Trade has dealt another severe blow with distribution MD George Kimpton-Howe tendering his resignation just as the group prepares to seal a series of deals to secure its future.

Kimpton-Howe, who was drafted in from Pinnacle last summer to bring some business expertise to the company, offered his resignation at a board meeting on Thursday.

The board is considering his request this week as it waits for legal clearance and the backing of the labels on the

sale of several of the group's assets.

David Murrell, of accountants KPMG Peat Marwick McLintock, confirmed Kimpton-Howe's decision as he revealed sketchy details of the imminent deals.

"They will put the group in a secure position," he says, paying tribute to the negotiating committee. "They have got us this far down the line. They have done a superb job."

A reorganisation of the distribution company — the one part of the group not up for

sale, he says — has also been ratified by the board and is to be put to the labels.

He denied the reorganisation was connected with Kimpton-Howe's resignation. New financial director John Best says he will be acting MD of the distribution company until a long-term solution can be found. It will be run by a committee of the company's department heads.

Best adds: "George has been very successful since his appointment and has brought in a considerable amount of busi-



Kimpton-Howe: blow

ness to Rough Trade Distribution. The parting is on the most amicable terms."

Kimpton-Howe was unavailable for comment at the

time MW went to press.

The news of Kimpton-Howe's departure came just days after it emerged that Big Life — one of the group's most staunch backers — had begun distributing most of its new releases through PolyGram after opting for dual distribution with the two companies.

The Old Gold reissues label has also pulled out of Rough Trade Distribution just over three months after joining the network from Pinnacle. It is now being jointly distributed by Terry Blood and Pinnacle.

Stars rally for Kurds

Live Aid promoter Harvey Goldsmith is masterminding a major concert for Kurdish relief to be organised in just 27 days.

Ten days after its conception Goldsmith was able to announce a line-up of 11 major stars as the whole industry rallied to support the £10m Simple Truth appeal.

A unique satellite link will beam performances from shows across the world into Wembley Stadium for the event on May 12.

A&M is set to release the single The Simple Truth, by Chris de Burgh, which provides the slogan for the campaign initiated by former Conservative Party deputy chairman Jeffrey Archer.

"It is typical of the generosity of the music business that when there is another world crisis they are the first to offer



Goldsmith: mastermind

their services," Archer says.

A simultaneous BBC TV and radio broadcast is already scheduled for the show that includes Wembley performances from de Burgh, MC Hammer, Sinead O'Connor and Snap with satellite feeds from Gloria Estefan, Peter Gabriel, New Kids On The Block, Paul Simon, Ryuichi Sakamoto, Rod Stewart and Sting.

The Government has already boosted the campaign

with a £10m donation and organisers are urging every member of the public to give £5. The money will be paid directly to the Red Cross.

Goldsmith says: "This will be the first time that satellite feeds will bring together not only the artists but other countries to one place."

Retailer HMV has also lent its support by stocking a special campaign T-shirt.

A&M managing director Howard Berman says he has been "delighted" by the support of suppliers and distributors in The Simple Truth single campaign.

● Goldsmith's Allied Entertainment is also staging a free concert by tenor Luciano Pavarotti in London's Hyde Park on July 30. BSKyB has British TV rights and the promoter expects an attendance of 250,000.

King gambles on music launch

Jonathan King is to launch a weekly music-based youth magazine amid the worst advertising slump for a decade.

But the ebullient former Sun columnist and Brits organiser claims "magnificent" support from the record industry means the first 10 issues are a virtual sell-out.

The weekly A3-format *Evolution* will feature a poster cover made of card. It will launch in the first week of June with a 100,000 print run.

King is funding the launch himself, with distribution through IPC. Editor is former *Record Mirror* editor Eleanor Levy.

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BPI extends chart hype probe

The BPI has extended its investigation into alleged chart hyping in order to gather more evidence.

The record companies' trade association delayed the sitting of a committee of enquiry which had been expected to reach a verdict for ratification at last week's BPI council meeting.

In the event, the committee has only interviewed one of the three record companies implicated in the investigation, Rhythm King. The two other companies, Virgin and London, are expected to be seen this week.

Gallup continues to investigate claims that a freelance buying team was paid to buy

copies of three singles — by S'Express, Lenny Kravitz and The High — in the north of England during the last chart week of March.

The aim of the investigation is twofold: to establish whether such a team was involved; and, if so, who was paying them. All three record companies deny involvement.

1990 was a phenomenal year for Michael Bolton. His last album "Soul Provider" achieved multi-platinum status worldwide - including over a million copies sold in the UK alone. Singles from the album included "How Am I Supposed To Live Without You", "Georgia", "When I'm Back On My Feet Again", "Soul Provider" and "How Can We Be Lovers".

Also, last year, Michael won a grammy for best pop performance for "How Am I Supposed To Live Without You", undertook a sell-out tour of the States with Kenny G and produced and wrote much of Cher's million selling album "Heart Of Stone".

Michael Bolton's new album, "Time, Love And Tenderness" confirms his reputation as an astounding singer and brilliant songwriter. The album's ten tracks include compositions by Michael, Diane Warren, Desmond Child and Bob Dylan.



MICHAEL

TIME, LOVE

COLUMBIA



L BOLTON

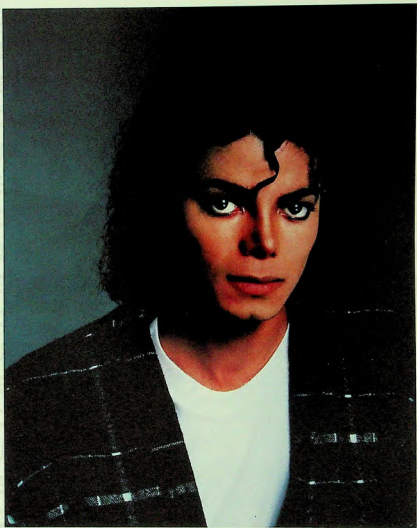
The album launch is backed by a massive marketing campaign including-

- Displays, racking and windows with all major retailers
- Extensive Point of Sale displays
- National radio ads - posters
- National press campaign

See Michael perform his new single "Love Is A Wonderful Thing" on National TV this week.

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& TENDERNESS



MCA Music Publishing is proud to be the
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Summers: investment

Big Life puts cash behind library music

Big Life is investing £100,000 in its own music library service of off-the-peg music for ads, TV shows and films.

The company hopes its five CD package will break the mould of library music by offering original sounds written by up-to-date artists, writers and musicians. There are already plans to include Big Life artists Yazz and Lisa Stansfield on later releases.

The company hopes to attract advertisers who currently rely on established tracks for ads.

"We are trying to educate these people on the vast majority of other good sounds around," says Big Life MD Jazz Summers. "People have been doing library music for years but they tend to be a bit out of date in sound."

The titles — Dance, Rhythms & Grooves, Folk & Roots Jazz and Ancient Voices — feature mostly Big Life writers and performers, as well as songwriter and producer Mike Trim.

Elton's poster comes unstuck

Elton John has been ordered to remove thousands of fly posters that he has admitted pasting around London as a prank.

The unflattering 5ft portrait of his pluggier Gary Farrow went up after the singer's 47th birthday party.

But an angry Westminster City Council has warned the star that he could face legal action if he does not take them down.

"He has had his joke. We hope he will remove them," says a council spokesman.

"There is a £1,000 maximum fine for fly posting and we would be justified in prosecuting him under the Highways Act."

Farrow, who manages TV presenters Jonathan Ross and Paula Yates, is pictured holding a brandy glass and leaning out at the camera with his tongue out.

He has worked with John for over 10 years and promoted the single Sacrifice/Healing Hands which gave John his first solo number one.

John Reid Enterprises,

John's management company, says the star initiated the stunt as a joke but added that an "unknown" company had carried it out. The cost is estimated at £3,000.

Farrow is delighted by the council's action as he believes the posters have been seen by most of his business contacts.

"I'm trying to run a serious business," says Farrow, who began working for John as a messenger.

"We are the best of friends still, but I back the council on this. Rip them down."

Heath: 'Why I had to sign the Epic deal'

Rhythm King says its new partnership with Epic was necessary to maintain the creativity within the dance label.

Managing director Martin Heath admits that until now Rhythm King staff have found it difficult to give maximum time and effort to all the acts signed.

"Indies find it very difficult to handle more than one big act at a time. With this deal, we can now concentrate on a number of pop acts," says Heath.

He describes the new venture as a "fairly standard" licensing deal in terms of its in-

ternational significance and one that will last for at least five years, with a number of options.

The company had been looking for such a deal for about 18 months. Initially, it was to be with WEA but the major pulled out on the day before signing the deal. Heath declines to elaborate on exactly why.

Heath believes majors should not be feared.

"Too many indies think the people at majors are aliens. Each person that works there has got there because they were very good at the job they

did before," he says.

The deal with Epic means Rhythm King will have the finance and support of the company when it needs to break certain acts, nationally or internationally.

Rhythm King's head of business affairs, Dan Thompson, says a decision on who will market each act will be made on merit.

"We will discuss it with our opposite numbers."

"There will be certain acts in it that is best that they are with Epic from day one, others will be more appropriate for us to look after," he says.

Hyping: it's just not worth trying

Ask anyone in the Gallup office why people still try to hype a record into the charts and you'll get a shrug and a bemused look.

No-one, in particular panel manager and security boss Rick Smith, can understand why anyone bothers trying to crack an unbeatable system.

With a BPI investigation underway into recent "unusual" sales patterns, Smith is keen to stress just how difficult it is to hype a record — and how easy it is to spot when someone does have a go.

Gallup's chart database alone should be enough to put anyone off. Every record retail outlet is listed along with its average turnover for the week.

With sales data coming in every day, the computer therefore plots daily sales patterns. With 1,200 stores on the chart panel and more on the check panel, Smith can rely on the data from 98 per cent of those listed coming through each week.

The information is regionalised — and then split into zones. These 100 zones are based around cities or slightly larger if they are in less built-up areas.

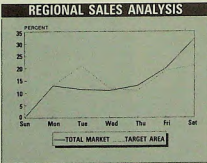
The zone data can then be broken down to: the day of sale; time (within 15 minutes); the shop name; telephone number; and town.

"But what many people don't realise — especially those who try to fiddle the chart — is that buying one single is not equate to one panel sale," says Smith.

Nevertheless, any slight deviation from a zone's sales pattern can be spotted daily on the Gallup computer.

At the slightest sign of a possible buying-in of a record, Smith will ring the relevant retailers — if they have not called him already — to find out if they have noticed any suspicious customers.

At the same time, he will contact the relevant record companies and ask them to in-



This graph demonstrates how an attempted buy-in within a zone (target area) might show up. Normally zone sales match almost exactly total market sales but here an unusually large amount has been detected on the Tuesday.

vestigate the situation from their end.

"You usually find that all the suspicious activity then stops," adds Smith.

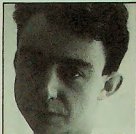
Gallup then checks the relevant sales with its check panel of 130 shops around the country. "We then discount a proportion of a record's sales if any of them are unrepresentative," he says.

"If we cannot distinguish between fault sales and valid sales for some reason then we

will take the record out of the chart, although that is something we are loathe to do."

That decision can only be made once Smith, or whoever is on duty on Sunday just before the chart is compiled, has discussed the matter with chart manager John Pinder or chart director Graham Dosssett.

Consistent and significant attempts to try and fiddle the chart are then referred to the BPI.



Jeffrey Archer and Harvey Goldsmith are an unlikely combination but their astonishing achievement in putting together their Kurdish benefit in just 27 days has highlighted once more the music industry's unique ability to respond to the world around it.

Whether it be the granddaddy of them all, Live Aid, Rock Aid Armenia, Red Hot And Blue, the Bradford and Hillsborough football disaster records or last year's Knebworth jamboree, the industry shows a sense of social responsibility unrivalled by most other industries.

Inevitably, the increasing number of charity events has raised fears that "charity fatigue" might set in.

Nevertheless, The Simple Truth appeal has provoked 11 world-class artists and countless thousands of individuals to donate their services, and was the most beleaguered Kurds.

If that's charity fatigue, let's have more of it.

Am I the only one to have OD'ed — if you will excuse the expression — on Jim Morrison? By the time Oliver Stone's film opened on Friday we had already waded through several forests worth of gushing newsprint devoted to the alcoholic "Lizard King".

Let's be honest: The Doors were a good pop group, but Morrison was pretty much a failure as a human being.

By all means revive the song, but was there really anything to be proud of?

The long-expected news that ex-New York Doll and confirmed junkie Johnny Thunder has finally died must be shattering for his long-suffering family.

The saddest thing of all is that there is no doubt some necrophiliac film company putting together a similarly laudatory treatment of his sordid life at this very moment.

Steve Redmond

C4 in Dome cash clash

The producers of new music show Friday At The Dome are furious that they won't get a penny when Channel Four offers the show up for sponsorship.

The show — which starts on Friday (May 3) — is being opened to bidders along with The Word and Opera Factory, but the income generated will all go to the station.

Executive producer of Friday At The Dome Andrew Holmes is angry that although he expects the eight-part series to be worth £120,000 in sponsorship on a regular audience of 1.5m, the production company Holmes Associates won't get a penny.

"It is a disincentive to co-op-

erate with sponsors," he says. "We wouldn't expect to receive all the sponsorship money, but it should be used to enhance the cost of the programme."

The decision to withhold any of the sponsorship money has also forced Holmes to cut the series from 12 shows to eight, he adds.

Holmes Associates is able to raise its own sponsorship money as it did for its last series of Rock Steady, he says, which included a tie-in deal with TSB for a chart used on the show.

Channel Four's sponsorship agency, Wood Sponsorship, is seeking deals under the guidelines included within the sta-



tion's code released in March by its director of advertising sales and marketing Stewart Butterfield.

The code means that the income from sponsorship is spread across the channel's whole programme budget, because there are some types of programme — for example, news and current affairs —

which cannot be sponsored.

Sponsorship is only expected to make up 2% of the channel's income, the rest coming from advertising revenue.

ITV will operate its sponsorship policy under slightly different guidelines issued by the ITC, says the chairman of ITV's sponsorship committee Malcolm Wall, although it too will allocate sponsorship income to the total programming budget.

The network has not included any music shows among its top 10 sponsorship list, although its only networked music programme, The Chart Show, is the subject of talks at the moment, says producer Keith McMillan.

Pickwick takes on Castle

Pickwick is making a radical move into the mid-price market in direct competition with rival Castle.

The back catalogue budget specialist is launching the Elite label with 12 rock/jazz releases on CD and cassette today (April 29).

Castle is already a strong player in the rock mid-price market, but Pickwick will now compete head-to-head with some of the same artists such as Fleetwood Mac.

Pickwick's international A&R manager John Howard says the company is offering something different and more exciting to consumers.

"The difference between us and Castle is that all our titles

last for at least an hour and include excellent new artwork," he says.

"Also, although we will be putting out compilations by artists that Castle has featured, our collections are unique in that they include different tracks in many cases."

Pickwick MD and chief executive Ivor Scholberg says the company has steered clear of the mid-price sector in the past.

"We suddenly thought that with the contacts that we have, particularly with the majors, we could put out some very good titles. We have other exciting ones in the pipeline," he says.

The latest releases include

Like It This Way by Fleetwood Mac and Blues N' More by Louis Armstrong. The CD carries a dealer price of £4.76 and the cassette £2.97.

There will be little press and promotion for the initial batch of releases while the company gauges trade reaction to the launch.

Castle's head of marketing and promotions Malcolm Packer does not see Elite as a threat. He says the Castle Classics mid-price releases are different in that they are original album reissues while its Collector series is purely double and not single albums.

"It is not something we will be losing sleep over," says Packer.

Club fails to back claims

A mystery club claiming it will revolutionise the music business now appears as little more than a management company specialising in hard rock.

The Backstage Club is continuing with an elusive ad campaign encouraging would-be members to dial 0888 numbers for information.

But it is unable yet to back up claims of giving privileged access to concerts and making major retailers such as HMV and Virgin a "thing of the past".

The Bristol-based company's media pack contains two sampler cassettes of an unnamed rock band the campaign is presumed to be promoting.

A further 0898 number provided in the cassettes offers such enticements as a trip to the US.

Stephen Kench, of advertising agency Grey which is acting for the club, says the promotion is an "innocent teaser campaign". But the use of high-rate 0898 calls suggests Backstage may even recoup the cost of its marketing.

Kench says: "Backstage Club is a management business in the process of signing acts. It already has some major and minor names."

Despite claims in recorded messages that it will attack the music industry for good, Kench says he is unable to explain its methods.

"The longer they keep the mystery going, the better the hype works for them," he adds.

At the Backstage Club office in Bristol, Robert Thorpe says the operation is just a fulfillment service for a US firm.

"We know about as much as you do," says Thorpe. "Everything is being run by the office in Los Angeles."

Venues' plan Marriott tribute

The London pub rock circuit is preparing to rally round in support of Steve Marriott's widow, Toni, after the former Small Faces frontman died last week.

She could be left penniless because Marriott is believed to have had no insurance before the fire at his Arkedden, Essex, home in which he died. The singer-songwriter's agent for seven years, Mick Eve, says: "He wasn't the type to take out life insurance."

Unlike some of his contemporaries, the 44-year-old Marriott was not a rich man.

"He has been robbed blind over the years," says Eve, and any royalties owing could be swallowed up by tax debts.

Eve says he has been inundated with calls from old colleagues offering their services, and several venues have suggested putting on benefit nights.

Marriott had just returned from the US where, after



Marriott: no insurance

agreeing to perform with Peter Frampton, he was once again approached to reform Humble Pie.

● An inquest was adjourned on Thursday at Saffron Walden Coroners' Court where cause of death was reported as carbon monoxide poisoning.

Label debuts with Pavarotti

A revival of vintage concert recordings by Luciano Pavarotti is to spearhead the launch of a new classical label, writes Nicolas Soames.

West Coast Productions also plans to reissue the catalogue of the now defunct AVM label, which ceased trading last year.

WCM founder Brian Adams says the move follows the rebirth of classical as a commercially accepted genre. "In one month with Nesselun Dorma Pavarotti did what could have taken 100 years," says Adams, a former manager of Rick Wakeman.

The Pavarotti recordings date from 1961 to 1965 when the tenor was still relatively unknown.

The 55 AVM titles will include mid-price and full-price releases.

Adams is also bidding for more classical product.

Pete Laurence, former managing director of Cooking Vinyl, is now working as a DJ and planning a new label.

MCA Music in Beatles songs deal

MCA Music has finally signed a long-term administration deal for world-wide handling of Michael Jackson's ATV catalogue which includes 250 Beatles songs.

The agreement comes after six months of speculation about the catalogue, believed to be worth \$1m a year in administration fees.

MCA Music Publishing president Leeds Levy says the company will be working closely with ATV Music president Dale Kawasima to maximise the catalogue's potential.

As well as about 250 Beatles songs, the ATV roster includes Fifties classics such as Tutti Frutti, numbers by the Pretenders, the Pointer Sisters, Aha and Bryan Loren, who wrote *The Bartman* and was top UK songwriter in the first quarter, according to latest market share figures (see p13).

EMI administered the catalogue until December 3 last year, but was unable to secure an extension to the agreement, the company's world-wide president Irwin Robinson said in January.

The catalogue was the subject of controversy when Jackson outbid Paul McCartney for ownership when it was put up for auction in 1984.

New boost to analogue tapes

A new high quality cassette promising digital sound quality on the existing format is set for a UK launch.

Digital Analog Audio Duplication adds to the confusion surrounding the introduction of DCC as it does not rely on new hardware.

WEA in the US is already marketing the system under the DIGalag trade name and BMG's American Sonopress plants have also installed their own equipment.

Now DAAD's developer, Concept Design, says it will

open a European factory shortly.

Backers of the system, which uses normal analogue cassette tape, say it will prolong the life of the format.

"Its beauty is that consumers can enjoy these enhancements today. They don't have to buy new equipment," says Jordan Rost, vice president of marketing for Warner Music Group.

The system's US launch comes after years of development. WEA is believed to have begun DIGalag manufacture

long before announcing the system to ensure it could meet demand.

The duplication process can also accommodate DCC and Concept Design president Robert Farrow says it may eventually be inherited by the newer format.

"DAAD does not represent a threat to DCC. It has been developed with DCC in mind and can be converted to DCC at some time in the near future," says Farrow.

WEA says it has no plans to launch the system in the UK.

Motown loses MD

Motown UK is without a managing director this week following the departure of Nicki Denaro.

Denaro left the company last week after eight-and-a-half years to become a partner at corporate PR and promotion company Music Enterprises.

Motown's UK licensee, BMG, is now looking for Denaro's successor.

Her music industry career began in 1977 as a display rep for Pye Records in the Midlands where she went on to regional radio and TV work.

In 1981, Denaro joined Sonet Records in London as its Radio One plugger. After a brief spell with plugger Oliver Smallman, she joined Motown in January 1983.



Denaro: returns to promotions

After becoming head of promotions and publicity, Denaro went on to head the label in 1988 when Roger Semon moved on to take up the post of BMG divisional director.

Denaro says she is leaving Motown — a move she has considered for some time — to be "more in control of my own destiny".

"But I am very sad to leave

Motown. I have been lucky to have spent eight-and-a-half years with a label whose history and music I have a genuine love for," she says.

Having worked with Music Enterprises boss Gary Gordon through Motown, Denaro has seen the promotions company grow.

"Gary needed someone else to help him out and I'm looking forward to getting stuck into the job," she says.

Ironically, Denaro says she is leaving Motown just as it is set to realise its true potential in the UK.

"There are several artists on the brink of breaking internationally and Jazzie B's Funki Dred project is also just starting," says Denaro.

Mystery group backs European label

Mystery investors are launching what is claimed to be the first truly European record company.

A number of un-named international banks and recording studio owners have grouped to set up a London base for the company, Recorded Entertainment Criteria, with other offices across Europe.

The idea for the company, which is also developing film, TV and radio production work, came from Italy — where the studios are based — and German label Sherman Records.

Managing director is Corrado Bacchelli, an Italian producer who has worked at EMI in London and was vice president of Warners in the

US during the Seventies.

As well as England and Italy, REC will have bases in Austria, Switzerland, Germany, France and Spain, each with their own recording studios and record labels.

In London, two labels are being set up. Outspace will concentrate on long-term projects, combining established

acts like Billy Preston, Leon Ware and Sister Sledge with contemporary producers such as Danny Rampling.

The office, in Dean Street, is run by Francesca Nesi who will also look after the dance-oriented Smash One label. The company is looking for a pan-European distribution deal with a major.

Jim Fifield, president and chief executive of EMI Music, has been appointed to the board of Thames Television. Thorn EMI this month boosted its stake in the company to 55.8% by acquiring BET's 28% share.

Former New York Dolls guitarist Johnny Thunders, was found dead aged 38 after a drug overdose in New Orleans on Tuesday.

Basca has sold the TV rights to the Ivor Novello Awards for the first time since the early Sixties. Dutch production company Chapter 10 BV and Song Seekers International have put together a deal believed to be worth a five-figure sum for world-wide TV rights.

MD of TCB Enterprises and chairman of 3-D Productions Bill Williams is suing A&M and the dance act Rodeo Jones for £20,000. He claims the band owes him the money for consultancy and studio time he supplied free before they were signed by A&M.

Terry Christian is among three new presenters recruited by MTV. The Word frontman has been signed along with Swedish starlet Rebecca de Ruvo and A&M's Dutch signing Simone Angel as part of a schedule shake-up at the channel.

The IFPI has produced a video focusing on world-wide piracy, which includes interviews with Phil Collins and Salfi Keita, and is available priced £20 from the organisation.

Start Records and its labels Start, Vanguard Classics, Vanguard, Chelsea and Parade, are switching distribution to parent company Pickwick.

The MusicZone chain of record retailers opens its fourth store in Bolton in June and is expanding its shop in Stockport.

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THE EAR

MW's Talent Tipsheet

LONDON

NEW WORLD SERVICE

NWS's heavy funk groove is topped with rock vocals which recall Happy Mondays, but some neat harmonies and fine lead guitar banish all doubts about originality.

Contact: Subtle Management
Tel: 0372 465610

CHICANE

Currently to be found slogging their way around London's small club circuit, this four-piece opt for a straight-forward rock delivery with an early Eighties feel. The moody delivery ensures they avoid pomp rock.

Contact: Mark Chadbourn
Tel: 071-627 8659/081-885 5367

TROWBRIDGE

CLARAFANDY

This self-styled "noisy little four-piece from the sticks" must be one of the country's best-kept secrets. They have played sporadically around the south west, but their three-track demo is so impressive

that they could swiftly become indie darlings.

Contact: Clarafandy
Tel: 0225 705471

BIRMINGHAM

WARLORD

Warlord are far removed from run-of-the-mill metal. For a trio, their sound is blisteringly heavy and Mark White's vocals are superbly nasty. Their demo is perhaps too offbeat for the average metal punter, but some clever marketing could see the birth of a cult.

Contact: David Verr
Tel: 0905 20882

DUBLIN

THE PALE

This four-piece have built a sizeable following on the local gig circuit, their skinhead image proving a curious molehill rather than prejudicial mountain. Their music is an amalgam of melodic pop tinged with an east European folk influence.

Contact: Bizarre Promotions
Tel: 010 353 1 742120

Mute nurtures Garden

The dance remix has become one of the most dependable, and well-worn, marketing tools of recent years.

But although it has pushed numerous artists such as The Soup Dragons and Primal Scream into the singles chart, it risks confusing potential album buyers.

The latest label to take a chance on a remix is Mute with its new signing Miranda Sex Garden. The trio's debut single, *Gush Forth My Tears*, features mixes by Danny Rampling, Thrash (The Orb) and Mute's in-house producer Paul Kendall.

But buyers drawn to the debut album, *Madra*, will find it full of the kind of a capella madrigals the group were singing when Mute artist Barry Adamson discovered them busking in west London's Portobello Road.

Adamson asked them to sing on his soundtrack for the thriller *Delusion*, attracting the attention of Mute MD Daniel Miller who signed the trio. Their first work under contract was for Mute's house act Fortran 5.

The dance renaissance angle will inevitably lead to com-



Miranda Sex Garden: dance renaissance angle

parisons with Enigma, but the label's head of promotion, Mick Paterson, sees more in common with A&R's successful *Mystere Des Voix Bulgares* project.

"It's not like Enigma because they never had a human face," says Paterson. "These are three people with a whole range of talents. We're not doing it as 'Mute Classical' or anything — they might come up with something completely different in the future."

The debut album, which is due out on May 27, was recorded in just two days at South-

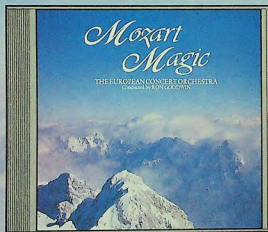
wark's Henry Wood Hall, under the guidance of classical producer Tony Faulkner. Work has begun on a follow-up, which will see the group play a range of instruments, from violin to bagpipes.

The big-name remix and Mute's A&R track record enabled the label to launch Miranda Sex Garden in *The Face*. It is counting on a positive reaction from those album buyers enticed by the club remix and style press coverage.

They will be surprised at what they hear.

Russell Brown

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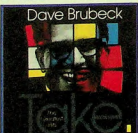
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Time to pull the

Pluggers may have swapped their gorilla suits and bridal gowns for the no-frills professionalism demanded by today's broadcasters, but some critics question their value to the record industry. With airplay and chart success no longer going hand-in-hand, some suggest machines may be a cheaper and more reliable option.

By Matthew Cole

When dustmen became known as disposal operatives, little changed about the business of emptying bins.

Pluggers may not be so lucky: progress threatens much more than restyling them as promotions executives.

In 1985, Oliver Smallman, one of the best-known characters in the business, dressed up as a hairy-chested bride to promote the re-release of Billy Idol's *White Wedding*. TV pluggers Richard Evans curled his lip and donned the *Idol* leathers.

They were confident that if their stunt got *Idol* on the Radio One playlist, his record would charge up the chart. Instead, *White Wedding* reached the Top 10 a couple of weeks later.

Six years on, the pluggers' job is not so simple.

The importance of the Radio One playlist is slowly being eroded by the growing network of ILR and specialist radio stations, while the dance boom has propelled records into the chart without the need for airplay.

There is a growing disparity between what sounds good on the radio and what sells the most records. Songs dominate the first quarter's playlist chart, while dance records take six of the Top 10 places in the same period's sales countdown.

A string of recent releases has demonstrated that chart success and airplay no longer necessarily go hand-in-hand.

George Michael's *Freedom* could climb no higher than 31 in the singles chart despite a week at the top of the playlist league.

Conversely, *Nomad's* (*I Wanna Give You*) *Devotion* needed no Radio One support to reach number two and *Xpansions' Move Your Body*, the seventeenth best-selling single of the first quarter, does not appear in the airplay Top 40 (see chart).

Of course, record companies still need an efficient channel of communication with broadcasters. But, in the age of computerised playlists, the idea of touring radio and TV stations in fancy dress seems an anachronistic way of achieving it.

If exchange of data is all that is now necessary, machines may be a cheaper and more reliable alternative. Robotic dustmen may only exist in science fiction, but modern data links are already being primed to become mechanical pluggers.

Policy chiefs at both Radio One and ITV's *Chart Show* are adamant that pluggers never influence their musical selections. To make doubly sure, the *Chart Show* refuses promotions departments any access other than via a fax machine. "They are effectively just a data source," says executive producer Keith MacMillan.

Radio One's new editor of mainstream programmes, Paul Robinson, says the replacement of pluggers by a microchip and modem "would certainly be worth investigating".

It is not only the media which have

reason to doubt the value of pluggers. The record industry's top priority is promotion, yet it has little evidence to suggest that the emphasis traditionally placed on plugging is still warranted.

Of an average 75 singles released each week, the BPI estimates that just seven get any significant airplay, while even the most heavily-aired pop promos are unlikely to get more than a handful of showings on terrestrial TV in any one week.

In the face of all this, pluggers could soon appear an over-priced luxury. "They are paid like footballers," admits Smallman.

First division pluggers charge more than £2,500 to push records into the chart via the Radio One and Capital Radio playlists. Even within the business there are claims that the service doesn't justify the fee.

"The record industry is being ripped off by pluggers," says Barbara Edwards of *Push 'N' Plug*, a Sheffield based promotion company. "There are companies around who take thousands for just putting records into an envelope and sending them out."

But Robert Lemon — who pushed both Kylie and Danni Minogue into the chart by what he terms "creative" plugging — says there will always be a place for pluggers who do their job properly.

"There are ways of making your record stand out if you are creative. We're here to create interest in a record and labels will always need that job doing," he says.

No-one can dispute the talent of pluggers able to turn one-offs like *Bombalurina* and *Tight Fit* into chart-toppers. But as the importance of ILR and specialist stations grows, clear-cut examples of the pluggers' craft will become increasingly rare.

Radio One is now just one element in an increasingly complicated promotional process and Tim Blackmore, chairman of the Radio Academy, is convinced that the days of one-stop plugging to Radio One or Capital are gone. "Pluggers will never have it so easy again," he says.

In the US, diversification of broadcasting is already well established. With its 9,400 stations, each catering for an audience smaller than *Capital's*, proliferation has kept pluggers in business.

Thousands of promotion staff work in the confines of a specialist music genre such as R&B or rap. It is a system which would sideline the national pluggers and Tim Blackmore sees a similar move in the UK as inevitable. "Plugging here cannot go on being so centralised," he says.

But comparisons with the system across the Atlantic are not entirely justified.

The future of plugging is assured in the US where the *Billboard* chart is based on airplay as well as sales.

Here, MRB's ILR Network Chart has adopted the system in what Richard Park calls "a more popular and representative format".



But throughout the UK industry, the system is feared as an open door to corruption that puts plugging above musical merit. The dust-jacket of *Hit Men*, a book about plugging in the US, shouts "payola, corruption, drugs, the Mafia".

Jazz Summers, managing director of *Big Life*, says: "A *Billboard*-style chart would make pluggers a lot more important but I don't know what it would do for their life expectancy."

The Network Chart includes airplay as a "minor index", says MRIB general manager Jon Maiz. But other market research experts argue that the logic of such a chart is flawed. "It is mixing apples with pears," says

Do plug on pluggers?



Adrian Wistreich, chief executive of CIN. "It cannot be done by scientific means."

A sales-only chart is central to the ethos of the UK music scene, and as long as it leads the industry, pluggers must face up to the reality that their role may be marginalised.

At least there is now the prospect of pinning down what their value actually is.

Imprecise audience surveys have always hampered any clear analysis of plugging. As long as labels cannot define the reach of any one programme, the real significance of airplay remains a mystery.

But new technology could soon

allow heads of promotion to see exactly how many record buyers — C2 housewives or AB professionals — plugging has reached via airplay.

CIN's Wistreich explains that DAT recordings of radio output coupled with electronic monitoring of listening could provide a demographic profile of the entire audience for one record in any week.

"The system would be able to say exactly what value pluggers are giving their clients," says Wistreich. Any doubts those clients have are probably rooted in the pluggers' reputation as a shark. "If I had a business card it certainly wouldn't say pluggers on it," says Smallman.

TOP 40 AIRPLAY HITS				
Artist/Title	Label	Highest airplay chart pos.	Highest first quarter sales chart pos.	First quarter sales chart pos.
1 OLETA ADAMS Get Here	Fontana	1	4	10
2 RICK ASTLEY Cry For Help	RCA	1	7	25
3 ROBERT PALMER Mercy Mercy Me	EMI	2	9	28
4 SEAL Crazy	ZTT	3	2	8
5 KLF 3am Eternal	KLF Com	15	1	2
6 ENIGMA Sadness Part 1	Virgin	3	1	7
7 SIMPSONS Do The Bartman	Geffen	10	1	1
8 KENNY THOMAS Outstanding	Cooltempo	2	12	27
9 BELINDA CARLISLE Summer Rain	Virgin	6	23	59
10 KYLIE MINOGUE What Do I Have To Do	PWL	5	6	16
11 WHITNEY HOUSTON All The Man That I Need	Arista	1	13	49
12 C&C MUSIC FACTORY Gonna Make You Sweat	Columbia	18	3	14
13 RALPH TRESVANT Sensitivity	MCA	3	18	41
14 CHRIS REA Auberger	East West	4	16	54
15 KIM APPLEBY G.L.A.D.	Parlophone	2	10	38
16 SOHO Hippychick	S&M	9	8	19
17 CHRIS ISAAK Blue Hotel	Reprise	7	17	50
18 SOURCE You Got The Love	Truelove	11	4	6
19 STEVIE B Because I Love You	Polydor	3	6	15
20 WILL TO POWER I'm Not In Love	Epic	5	29	83
21 GEORGE MICHAEL Heal The Pain	Epic	1	31	93
22 GLORIA ESTEFAN Coming Out Of The Dark	Epic	4	25	70
23 JIMMY BARNES & INXS Good Times	Atlantic	13	18	48
24 ROXETTE Joyride	EMI	4	4	22
25 RAILWAY CHILDREN Every Beat Of The Heart	Virgin	12	24	63
26 MADONNA Crazy For You (Remix)	Sire	4	2	11
27 PRAISE Only You	Epic	4	4	18
28 ALEXANDER O'NEAL All True Man	Tabu	6	18	71
29 BANANARAMA Preacher Man	London	3	20	65
30 OFF SHORE I Can't Take The Power	Columbia	19	7	30
31 JOHN TRAVOLTA & OLIVIA NEWTON-JOHN Grease	Polydor	10	3	29
32 EMF I Believe	Parlophone	12	6	24
33 BEE GEES Secret Love	Warner Bros	2	5	31
34 FARM All Together Now	Produce	14	6	32
35 LIVING COLOUR Love Reigns Its Ugly Head	Epic	7	12	26
36 FREE Alright Now	Island	9	8	21
37 NOMAD I Wanna Give You Devotion	Rumour	22	2	3
38 UB40 The Way You Do The Things You Do	DEP Int	4	49	139
39 JESUS JONES International Bright Young Thing	Food	15	7	42
40 STING All This Time	A&M	4	22	88

Compiled by ERA. Airplay rating based on ILR playlist only. 1 January to 31 March 1991. Chart data © CIN

Scams thrive in a system where reputation and contacts are paramount, but even the pluggers themselves admit that their clout is diminishing. "The days are gone when we used to be able to wander around the BBC," says Polydor's Jimmy Devlin, who once drew attention to a single by selotaping it under the toilet seats at Radio One.

Equally well remembered is Parlophone promoter Malcolm Hill swimming out to Kenny Everett's canal boat with a single between his teeth. "Everything is a lot more serious now," adds Devlin.

As the job gets tougher pluggers are being asked to adopt a quiet efficiency.

Keith MacMillan says the best way to plug a video is to put it in the post on time. No-frills professionalism is the new trend and there are clear signs that pluggers are thinking ahead and accepting changes in the media framework. Sharp End has launched an international service, while Fleming & Smallman is in talks with other pluggers in Europe to establish a co-operative network.

Smallman, returning to the subject of what to print on his business card, suggests "media consultant". It hardly marries with the image of grown men in bridal gowns, but that may not be something the record industry would mourn.

Fast forward for Sony, W

Sony Music's distribution arm, Sony Music Operations, can claim the laurels for the first quarter of 1991 with more than a fifth of the total video sell through market.

Its distribution deals with Walt Disney, its associated Touchstone label and CIC gave it five of the Top 10 titles for the first 13 weeks.

Disney topped the pile with The Rescuers while Touchstone's outstandingly successful Pretty Woman and limited-release but high-profile Lady And The Tramp continued to sell strongly.

CIC chipped in with the Leslie Nielsen feature, Naked Gun, and Callan Pinckney's Callanetics exercise programme.

Sony's share of video distribution is up nearly 30% on the same period last year, albeit 10% down on the previous quarter, but Video Collection has halved the gap between it and Sony since the final quarter of 1990.

Sony's success in the total video market is in marked contrast to its performance in music video where it has dropped from fifth to seventh and has a share of just 8.7%. PolyGram, up nearly 20% on a year ago,

continues to dominate this sector but again its share is down on the previous quarter.

Biggest changes in music video distribution are EMI's fall from second to fourth and BMG's leap from sixth to third against the last quarter of 1990.

In terms of music video companies, five can boast increases in market share comparing the latest quarter with the same period last year, with four in decline. But of those four suffering reverses, only one — the Video Collection — has cause for concern. While the others have seen their shares rise and fall over the past 12 months, Video Collection saw three successive falls and is now static, but 44.4% down on a year ago.

Overall, however, in both general and music video it is Warner Music which makes the biggest splash. Warner Music has more than doubled its share since last summer in the overall video distribution market from 4% to 10.7%. In music video it has increased its share by a factor of almost six over the same period. As a company Warner through its new Music Vision subsidiary has increased its share a huge 534% over the same period last year, though admittedly from a very low base of around 2%.

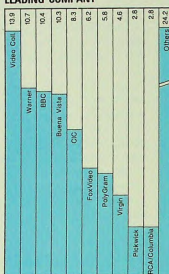
These huge increases result from the company's relatively late entry in the market, spearheaded by the phenomenal success of two Madonna titles.

Given Warner's huge roster of world-class artists none of its rivals can feel relaxed about its increasing success in exploiting its video potential.

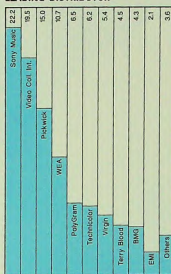
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VIDEO: QUARTERLY SNAPSHOT

LEADING COMPANY

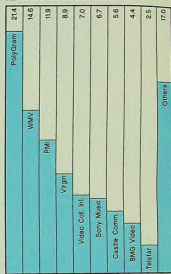


LEADING DISTRIBUTOR



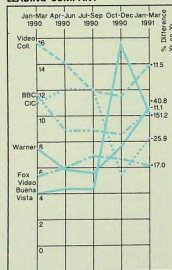
MUSIC VIDEO: QUARTERLY SNAPSHOT

LEADING COMPANY

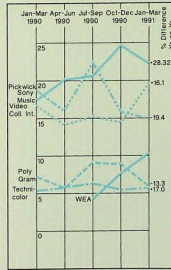


VIDEO: 12 MONTH TREND

LEADING COMPANY

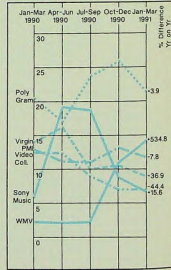


LEADING DISTRIBUTOR



MUSIC VIDEO 12 MONTH TREND

LEADING COMPANY



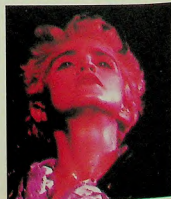
VIDEO CHART PERFORMANCE

TOP 10 VIDEOS

- The Rescuers, Walt Disney
- Pretty Woman, Touchstone
- Rosemary Colley's Whole Body Programme, BBC
- Lady And The Tramp, Touchstone
- The Naked Gun, CIC
- The Immaculate Collection, Madonna, WMV
- Callanetics, CIC
- In Concert, Joss Carreras/Placido Domingo/Luciano Pavarotti, PMV Channel 5
- Road House, Warner Home Video
- Justify My Love/MTV Vogue, Madonna, WMV

TOP 10 MUSIC VIDEOS

- The Immaculate Collection, Madonna, WMV
- In Concert, Joss Carreras/Placido Domingo/Luciano Pavarotti, PMV/Channel 5
- Justify My Love/MTV Vogue, Madonna, WMV
- Seriously Live In Berlin, Phil Collins, Virgin
- The Very Best Of Elton John, Elton John, PMV/Channel 5
- From A Distance (The Event), Cliff Richard, PMI
- The Anniversary Waltz, Status Quo, Castle Music
- Greatest Video Hits (1980-1990), INXS, PMV
- Live From Barcelona 1990, Tina Turner, PMV
- The Complete Pictures: The Very Best Of Deborah Harry and Blondie, Chrissalis

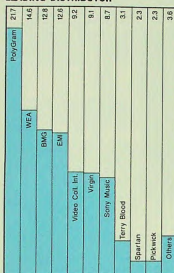


Madonna: top music video

Warner Chappell rides high

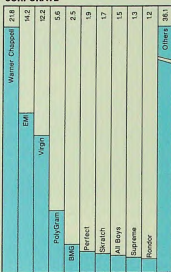
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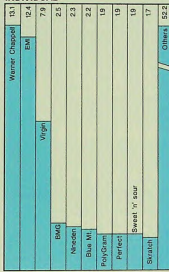


PUBLISHING: QUARTERLY SNAPSHOT

CORPORATE



INDIVIDUAL



The fragmentation of the publishing market compared with the record business is strikingly apparent from the latest market share figures.

In albums distribution the top five record companies accounted for a huge 87% of the markets in the first quarter of 1991. Compare that with the corporate figures for publishing: the top five there accounted for only 56% of the business.

It means there are a lot more publishers fighting for share. Nevertheless, market share reports in UK publishing are inevitably a tale of the two giants, Warner Chappell and EMI, and the dominance of the big two continued unabated in the first quarter of 1991.

In the corporate stakes, Warner Chappell continues to power ahead. A year ago EMI led the market, but by the second quarter Warners had taken the lead. Warners' share is now 42.5% up on the same period last year. EMI has slipped fairly consistently to the extent that it is now 20.6% down on 12 months ago.

Interestingly, both have suffered declines in terms of their own directly-held repertoire. In the individual companies' tables Warners is down nearly 1.0% on a year ago, while EMI is down more than 23%.

While the two giants combined accounted for around 30% of the individual companies' publishing market this time last year, their share is now down to 25%. This has come over a period during which they have pushed their joint share of the corporate publishing market from 33% to 36%.

But while EMI and Warners have continued their increasingly bitter rivalry Virgin continues to prove itself.

Over the past 12 months it has succeeded in more than doubling its share in the corporate publishing stakes from 5.7% to 12.2%, and its performance in the individual companies' tables was almost as good, up a huge 92.7% from 4.1% to 7.9%.

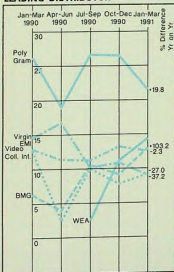
Elsewhere, the picture is not so clear. The fragmentation of the market means many companies' totals are too low to be measured. In the corporate tables, for instance, only two of the Top 10 companies show increases versus the same period in 1990, five show increases and three have generated insufficient data. Among the individual companies' Top 10, there are six companies with previous totals (asterisked) which were too low to have been registered a previous market survey.

That may be a chastening thought in the short term for the smaller companies, but in the longer term they can take heart that their potential is immeasurably greater than that of their smaller counterparts in the record business.

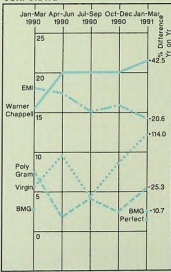
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12 MONTH TREND

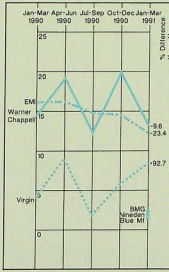
LEADING DISTRIBUTOR



CORPORATE



INDIVIDUAL



The Rescuers: top video

TOP 10 WRITERS

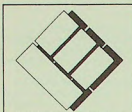
- 1 Loren
- 2 Cauty/Drummond/Lyte
- 3 Rochefort/McCutcheon/Freedom
- 4 The Clash
- 5 Griffiths/Hale/pace
- 6 Bellamy/Harris/Stephens/Principle
- 7 Curley/Gregorian/Fairstein
- 8 Morel/Vargas
- 9 Seal
- 10 Russell

Based on chart panel sales for the A and AA sides of the top 500 singles



The Clash: Top 10 writers

FOCUS



EDINBURGH EXHIBITION AND TRADE CENTRE

Venue: Edinburgh Exhibition & Trade Centre, Ingliston, Edinburgh EH28.

Capacity: 7,800 seated, 9,000 standing.

Last Five Acts: Billy Idol, Iron Maiden, Kenny Rogers, Phil Collins, and David Bowie.

Typical Concert: Large scale shows as part of world or European tours. More commonly used for non-music events. Stage, seating and lights must be bought in.

Manager's View: "On the Bowie tour it was the only venue that couldn't take the lights. It is very basic but that can work well, making the whole thing feel more real and less like a stadium show." Alan Edwards for David Bowie's management.

Promoter's View: "It is often available when the Scottish Exhibition Centre is not and is cheaper too. It is like doing an open air show with a roof on top. The management couldn't be more helpful - last time we had them carpet the whole place to improve acoustics, it worked incredibly well." Graham Pullen of Solo Promotions for Phil Collins and David Bowie.

Merchandising: Handled exclusively by outside company Concessions. PA: No in-house PA.

Exhibition and Trade Centre in 1990: Six music events between trade shows, go-kart racing and Royal Highland Show.

Average Ticket Price: £20.

The Marquee plays host to R1. By Nick Robinson

The house of fun

The Marquee club is proving that not only artists benefit from playing the venue.

Last week's series of five gigs at the London club which were broadcast live on Radio One, have achieved more than simply promoting six acts, kicking off with the return of The House Of Love.

Aside from the benefits that the artists, record companies and Radio One have gained from the event, The Marquee itself has also capitalised on the shows.

The idea for the series of gigs came from The Marquee's Fred Bestall. He first discussed the idea with Radio One just over a year ago.

Even before acts had been booked to appear, Bestall managed to secure broadcasting of the gigs with 17 European radio stations, ranging from France to Yugoslavia.

Bestall was naturally keen to promote the "legendary" Marquee and apart from broadcasting the gigs — live or recorded — each station was able to conduct interviews with the artists at the venue.

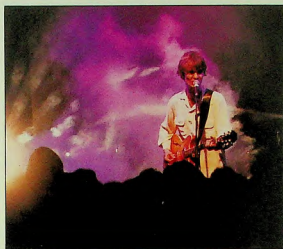
"We wanted to make the whole thing into more than just a couple of gigs. We wanted it to be an event and that is what we have done," says Bestall.

Once he had secured the interest of the radio stations Bestall then began looking for a sponsor.

"We approached a number of different companies and in the end we went for Joe Bloggs clothing. The deal was also an experiment for them as they have not done such a sponsorship before but we just seemed to go well together."

The whole week of gigs cost the Marquee between £8,000 and £10,000 to put on and Joe Bloggs paid a majority of that.

Joe Bloggs also sold merchandise on site which includ-



ed designer sweatshirts specifically created for the week of gigs and including the Joe Bloggs, Radio One and Marquee logos.

The partnership between Joe Bloggs and the Marquee has worked so well that both companies now plan to launch nationally a range of Marquee clothes, including leather jackets.

But the week of gigs has also been a catalyst for other developments at the Marquee. A new PA system was brought in permanently, but with the five

concerts in mind.

"It is a great system to use for live broadcasting and in general it is a vast improvement in sound for the club," says Bestall.

The week was also a first for the club in that some of the acts were playing the venue for the first time — some representing genres that would not normally find a home at The Marquee.

Gary Clail, Definition Of Sound and Soup Dragons in general are not regulars at the venue joining stalwarts The La's and Little Angels. "That was a major plus for us," says Bestall.

"It has helped us broaden our base a little but despite that we will remain a predominantly rock-based club."

Bestall and the rest of The Marquee crew have been overwhelmed by the response to the gigs — all of them sold out and all ran with few problems.

Now the club plans to link up with Radio One again in the first week of September for another week of gigs emphasising new acts.

BACKSTAGE

Booking manager: Richard Thomas

Promoter: Marquee

Stage manager: John Armitage

PA: Britannia Row

Lighting: Chameleon

Merchandising: Joe Bloggs

Venue: Marquee

Capacity: 850

Ticket price: £8

Potential gross: Five gigs —

£34,000

ROUND-UP

Manchester's International 1 venue is launching its own census to gauge reaction to the city's live scene. Attendees at concerts at the venue will be asked various questions ranging from the names of their favourite bands to where they first read about gigs at the International 1. The census will run from May 1 to June 3 and will be handed out at concerts including those by Electrice 101, Julian Cope, The Mighty Lemondrops and Jonathan Richman...

Regular Music: Promoting a major outdoor event at a new Scottish venue. Runrig will play at Balloch Country Park, Loch Lomond, on June 22. Capacity for the venue is 40,000 and the concert will coincide with the band's new album, *The Big Wheel*.

WOMAD Festival 91 is confirmed for the weekend of 19-21 July at the Rivermead Leisure Centre, Reading. More than 40 acts are confirmed including Cheb Khaled and Baaba Maal who will be making their only UK appearances this year.

WOMAD 91 will then be taking to the road and travelling to Spain, France, Canada, Japan, Germany and Finland...

Harvey Goldsmith is promoting two major tours during May and June. Harry Connick Jr is to play 11 dates over the two months including seven nights at the Royal Albert Hall. The tour commences on May 16 and finishes at the RAH on June 6. Meanwhile, **New Kids On The Block** return to the UK on May 14.

The tour features eight nights at the Wembley Arena and five nights at Birmingham's NEC... The Aberdeen Exhibition and Conference Centre is celebrating a season of sold-out gigs attracting a total of 93,000 people. Among the concerts were two nights of Rod Stewart.

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W

e are proud to announce our
nominees for this year's
Ivor Novello Awards:-

Best Song Musically and Lyrically

'We Let The Stars Go'

● PADDY McALOON

Best Selling A Side

'World In Motion'

● KEITH ALLEN

International Hit of the Year

'Close To You'

● MAXI PRIEST



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Acknowledging the industry's mainstays

The Ivors honour those who keep the ball rolling — the songwriters. Nigel Hunter reports on the awards that reflect the changing face of music

The Novello Awards have reflected the changing face of popular music during the last 36 years. The late Bruce Sievier, founder chairman of the Songwriters Guild of Great Britain (BASCA's direct ancestor) and initiator of the Awards, would certainly have noticed the difference. But the motive remains the same: expressing to the winners the recognition and admiration of their peers for their songwriting achievements.

"The Ivors are the only awards acknowledging that it

all begins with a song and paying tribute to those who write them," says Eileen Stow, BASCA general secretary. "And following some private sponsorship, the Ivors since 1947 have only been possible through the generous support of the PRS."

Ivor Novello was the matinee idol who combined the talents of actor, singer, playwright and director with that of songwriter. He first attracted attention with his *First World War hit* *Keep the Home Fires Burning*, and

before his death in 1951 aged 58, contributed a string of stage musical successes such as *Glamorous Night*, *The Dancing Years*, *Perchance To Dream* and *King's Rhapsody*.

Each year music publishers are invited to submit entries in the various categories monitored by BASCA council members. Initially all entries are considered by a panel of professional songwriters drawn from the BASCA membership. A short list of between 12 and 16 songs is decided for each category

except those determined from sales figures. These are Best Selling A Side, and International Hit Of The Year — monitored by MRIB — and most performed work, based on PRS logs.

A second panel of professional songwriters plus some music industry executives, radio producers and music journalists then judge the shortlisted songs, awarding marks out of 10 to each. This decides the winners in each category which are revealed at the lunch.

THE NOMINEES

BEST CONTEMPORARY SONG

Don't Worry
Written by: Kim Appleby, Craig Logan and George Deangels.
Published by: C/NK Publishing and Perfect Songs.

Nothing Ever Happens

Written by: Justin Currie.
Published by: PolyGram Music Publishing.

BEST THEME FROM A TV OR RADIO PRODUCTION

Tidy Endings
Written by: Stanley Myers.
Published by: Applied Music, administered by Bucks Music.

Victorian Kitchen

Written by: Paul Reade.

Unpublished.

The Green Man

Written by: Tim Souster.
Published by: Air Edel Associates.

BEST FILM THEME OR SONG

Arachnophobia

Written by: Trevor Jones.
Published by: Campbell Connolly & Co.

Lily Was Here

Written by: David A Stewart.
Published by: Eligible Music and BMG Music Publishing.

Witches

Written by: Stanley Myers.
Published by: Warner Chappell Music.

PRS MOST PERFORMED WORK

Blue Savannah
Written by: Andy Bell and Vince Clarke.

Published by: Andy Bell Music, Musical Moments and Sonet Publishing.

All I Wanna Do Is Make Love To You

Written by: Robert John 'Mutt' Lange.
Published by: Zomba Music Publishers.

Killer

Written by: Adam 'Adamski' Tinley and Seal-Henry Samuel.
Published by: MCA Music, Virgin Music (Publishers) and Beethoven St Music.

BEST THEME FROM A TV/RADIO COMMERCIAL

Citric Bite (Schweppes Tonic)
Written by: Don Gould and James Lowther.

Published by: Mingles Music.

Nick Of Time (Audi)

Written by: Tony and Gaynor Sadler.

Published by: Logorhythm Music and Virgin Music (Publishers).

Only You (Fiat Tempra)

Written by: Geoff MacCormack and Simon Goldenberg.
Published by: Virgin Music (Publishers).

BEST SELLING 'A' SIDE

World In Motion

Written by: Bernard Sumner, Stephen Morris, Gillian Gilbert, Keith Allen and Peter Hook.

Published by: EMI Music Publishing, Gainwest and Warner Chappell Music.

Killer

Written by: Adam 'Adamski' Tinley and Seal-Henry Samuel.
Published by: MCA Music, Virgin Music (Publishers) and Beethoven St Music.

Sacrifice/Healing Hands

Written by: Elton John and Bernie Taupin.
Published by: Big Pig Music.

INTERNATIONAL HITS OF THE YEAR

All Around The World
Written by: Lisa Stansfield, Ian Devaney and Andrew Morris.

Published by: BMG Music Publishing.

Close To You

Written by: Gary Benson, Winston Sela and Maxi Elliott.
Published by: WS Music, Warner Chappell Music, Forever Music, EG Music Group, Level Vibes and EMI Music Publishing.

I've Been Thinking About You

Written by: George Chandler, Jimmy Chambers, Jimmy Helms and Liam Henshall.
Published by: Warner Chappell Music.

Other Awards being presented will include:

Best Songwriters of the Year

Special Award for International Achievement

The Jimmy Kennedy Award

Outstanding Services to British Music

Outstanding Contribution to British Music.

There were only eight categories in the first Ivors, awarded for 1955 and presented in 1956. The most popular song was *Ev'rywhere* written by Tolchard Evans and Larry Kahn.

Dorothy Reynolds was honoured for her lyrics to the musical show *Salad Days* with a score by Julian Slade.

This took the title of most effective musical play.

Paul McCartney holds the record for the most Ivor Awards with a total of 18.

Stock, Aitken and Waterman are the only writers to be Songwriters of the Year for three years in succession — 1987, 1988 and 1989.



Unbelievable

Written by: James Atken, Ian Dench, Zachary Foley, Mark Deoedot and Deran Brownson.
Published by: Warner Chappell Music.

Killer

Written by: Adam 'Adamski' Tinley and Seal-Henry Samuel.
Published by: MCA Music, Virgin Music (Publishers) and Beethoven St Music.

BEST SONG MUSICALLY AND LYRICALLY

Sacrifice

Written by: Elton John and Bernie Taup Publishing by: Big Pig Music.

We Let The Stars Go

Written by: Paddy McAloon.
Published by: Kitchen Music and EMI Songs.



Paddy McAloon

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For more information, contact: James Fisher, U.K. Regional Director, ASCAP, Suite 10, 52 Haymarket, London SW1Y4RP 071 973 0069.

A S C A P
AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

The specialist's touch

Some of the top publishers from outside the pop sphere reveal the depth of their commitment to Martin Aston

PAUL BIRCH

MD, *Rocksong Music*

"It's getting harder to acquire copyright in the face of corporate publishers. There's a chequebook mentality toward the business these days. It's become far less creative in recent years, more so than in Europe, especially Germany, and America, where they still go and look for talent."

"What's unique about a heavy metal publisher is that we have the expertise to market and exploit the copyright, unlike general music publishers. They're the gurus who forgot what they learnt."

"Overseas publishers are frustrated by the lack of representation in the heavy metal market. We use whatever resources we have here, like opening up our promotion department for our labels and publishing company, which is totally at odds with the way the corporations work."

"The changes in copyright law suggest that music publishers are relying more and more on record companies to market product on their behalf. I don't think they get off their butts to promote records. When a corporate publisher publishes songs from our record label, they only ask for five to 10 copies. We go to radio and press."

"There are ways for heavy metal songwriters to collaborate and succeed but invariably that networking goes on between songwriters themselves rather than publishers."

"Another point is that the PRS only pays on radio airplay that they sample, although it has the mechanism to make payment on each song played. Heavy metal is played on specific programmes, so if it isn't monitored, less income is derived as a result. We've turned our attention more toward television because it is more receptive to the genre."

Rocksong Music is the publishing arm of *FM Revolver* and *Heavy Metal Records*.

TONY PETERS

MD, *Acuff-Rose-Opryland Music*

"Nearly every hit country single has been a one-off with no artist commitment. But when one comes along, like Patsy Cline's *Crazy*, it can happen in a big way with long-term album sales for that artist."

"The biggest disappointment with *Crazy* was Radio Two's response — plays in the past would have been in double figures, but its airplay policies seem to be geared toward the older listener."

"I'd like to see labels revert to



BILL ASHTON

MD, *Stanza Music*

"If you asked publishers what they did to exploit their jazz catalogue, they would say, 'not very much'. I doubt Courtney Pine's publisher offers round his songs to other musicians. In 1988, I published the *Best Of British, Volume One*, which was a collection of tunes by 150 writers, which fulfilled a need for both older and younger jazz musicians. Most musicians here buy in similar books from America."

"I believe in the old fashioned kind of publishing, in which a publisher should produce music that people can play, and not just a collection agency, which of course we do

as well. But composers should have their work made available."

"Publishing has changed its meaning — once it meant producing music, like a magazine, but publishers now, in the main, do not publish. The sums of money involved are comparatively small because jazz isn't as popular as country or pop — I don't think I could make a living from Stanza alone."

"The biggest single advance in the past year has been *Jazz FM* because jazz is now heard 24-hours-a-day, which can only be good for jazz composers."

"In jazz, the tendency is for more players to write their

own tunes nowadays. Because I am director of the NYJO, the new breed are my players, and they tend to offer their music to me."

"But the musicians who go for record deals usually sign with the label's publisher or affiliated company. We do not go out and take artists on and record them, simply because the market is so tiny, but we've published just about every jazz player and writer. The modern kind of publisher probably earns far more money for their artists than I do for mine."

Stanza Music are owners of the biggest catalogue of British jazz composers in the world.

a policy of releasing singles first to help establish the artist here, rather than the present policy of bringing the artist over first, because you can wait a long time — because of American commitments. It took George Strait more than 18 months

"But what incentives do record companies have to take a flyer? How can a publisher convince them to release it when they know airplay would be on specialist shows?"

"We have a creative team of writers in Nashville who are on top of what is happening there. There's a certain Nashville style that is hard to put across to writers here — even demos are often not up to their standard."

"The country gig artists who will possibly never get a major record deal are quite open to record new songs. We have a good turnover of covers in that respect, but these artists don't see much media light. The bigger names are more interested in recording a standard, but if it's a top draw

song, you can get it covered."

"We have to keep probing and doing our own research — you can not sit back and wish for things to happen, because they won't."

Acuff-Rose-Opryland Music is home to *Hank Williams* catalogues.

TONY FELL

MD, *Boosey & Hawkes Music*

"We tend not to have the same mammoth issues as the pop world because music tends to move slower, without the turnover of fads and modes."

"Clearly, one of the issues facing us is the question of falling arts subsidies. This year's Almeida festival has just been cancelled. It is the only London forum for the more unusual and adventurous contemporary music, and we have to be quite concerned about the deficits in the English National Opera and the Royal Opera House."

"Nevertheless, royalty income

has continued to grow. When you talk of established classics, our job is to get first recordings, which is the difficult part. But we enjoy good royalty income from our back catalogue, which includes Stravinsky, Bartok, Britten, Leonard Bernstein and Aaron Copeland."

"But the biggest growth area has been the CD, which has not only meant more units sold of any one title but also reissues, while there have been openings for new music in a way that was unthinkable 10 years ago."

"Minimalism appeals to a crossover audience and sells many thousands of albums and CDs. This has given us a broader-based audience."

"The presence of Nigel Kennedy is an entirely healthy development, too. It develops an interest in music people might have regarded as stuffy. I don't think any specific publisher has benefited from him but I hope he will record contemporary music in the future."

MAINSTREAM

Albums

First released last year, Italian superstars Zucchero's solo self-titled album is issued this week to capitalise on the success of Senza Una Donna (Without A Woman), his current Top 10 hit duet with Paul Young. The album originally included only Zucchero's solo recordings of his hit, although it will now apparently house the duet. On the evidence of this album, Zucchero is a substantial talent, whose gravelly blues-inflected voice and well-crafted songs are likely to make him a chart regular. Check out the wonderful World, where he is joined by Eric Clapton and Mama, a stunning seven-minute anthem, which includes a spine-tling and emotive

performance from an uncredited but exceedingly soulful sidkick.

Christy Moore is best-known as a folk singer, and that's a shame since his music is so surprising, so accessible and deserves wider currency. Moore's latest album, *Smoke & Strong Whiskey*, includes his highly amusing but incisive single, *Please To The Cabaret*. Shane McGowan of the Pogues co-wrote *Aisling*, while Moore also covers McGowan's *Fairytale Of New York*, and tips his hat respectfully at Ewan McColl with a haunting version of *Green Island*.

PICK OF THE WEEK

GILBERT O'SULLIVAN: *Nothing But The Best*. Castle Communications CTVLP 107. Thankfully lacking his recent comeback single, the ghastly dance drone *So*

What, this fine retrospective gathers together all but one of O'Sullivan's other hits. O'Sullivan wrote all his own material, and though some were embarrassingly twee, songs like *Nothing Rhymed* are classics. With a TV campaign ready to roll, this one is undoubtedly chartbound.

Singles

Songwriters Tom Kelly and Billy Steinberg have been responsible for many hits in the past few years. This week they deliver two hits — Unconditional Love for erstwhile Bangles leader Susanna Hoffs and I Touch Myself for the Divinyls. The Divinyls — a duo comprising Christina Amphlett and Mark McEntee — have been around for a decade, without a hit. I Touch Myself has already been a



World Party: perfect pop

number one single in their native Australia, and is now in the US Top 10. It won't do that well here, but its loose, post-punk execution and killer hook add up to a hit. Ditto the Hoffs single, which Kelly and Steinberg co-wrote with Cyndi Lauper.

In the world of remixers, David Morales is one of the current kings, and his work has benefited numerous artists. His latest lucky client, Clive Griffin, has a

new single out, *I'll Be Waiting* (a duet with uncredited but promising newcomer Sarah Brown), which has already been a club hit and should have no trouble making a fairly major dent in the pop chart. Naggingly redolent of the Human League's *Human in Parts*, it is taken from Griffin's upcoming album *Inside Out*.

PICK OF THE WEEK

WORLD PARTY: *Thank You World, Ensign* ENY 643. World Party chairman Karl Wallinger has frequently cited the Beatles as a major influence, but thank You World recalls the Beatles' cool, and Badfinger rather than the Fab Four. Perfect pop and, in a 6½ minute remix by Peter Lorimer, delightful dance. Deserves to be a massive hit. Stock up, it's bound to start moving again.

Alan Jones

CLASSICAL

British and American music are the central themes of the second release from Decca's Argo label launched with such success last year.

The choice is boldly idiosyncratic. For the first time in many years there is a complete recording of Samuel Taylor Coleridge's *Hiawatha* with the Welsh National Orchestra under Kenneth Alwyn (CD/MC 430 356). The American choral offering is also traditional but eminently popular. Songs from America's *Heartland* consists of arrangements of great songs — *When The Saints, Blowin' In The Wind, Shenandoah* and many others (CD/MC 430 834). There is also a volume of three string quartets from Michael Nyman, composer of the striking music to the Peter Greenaway films *The Cook, The Thief* etc). The works were written in 1985, 1988 and 1990, and reflect the Nyman post-systems style. They are the first concertos written for the Scandinavian virtuoso Hakan Hardenberger by Peter Maxwell Davies and Michael Blake Watkins; and Harrison Birtwistle's superb *Endless Parade* (CD 432 0762).

Two American Civil War programmes on BBC television have prompted Philips to make a special rush release from the Mercury label, *Living Presence Of The Civil War — Its Music And Its Sounds* (432 5912 2CDs).

PICK OF THE WEEK

Classic Experience III. 33 of the most popular classics. CD EMTVD 59. There are many popular classic compilations on the market, but with 1m sales so far, the *Classic Experience* series clearly has the lead. This latest addition is more of the same — a solid selection with good performances put together with attention to detail and very user-friendly notes. Watch out for chart entry.

Nicola Soares

DANCE

Out now and worth checking are *The Scientist* Spiral Symphony (Kickin' KICK 5, via SRD), dementedly twittering wriggly bopper; *Shut Up And Dance* Dance Before The Police Come (Shut Up And Dance SUAD 15, via P), frantic strange instrumental; *Frantic MC I'll Do 4 U* (MCA/MCST 1525), Cheryl Lynn rhythm based rap; *Clive Griffin's I'm Waiting* (Mercury STEP 612), Rick Astley-ish superb soaring lush popper; *WestBam Rock The House* (Swanyard SYDT 13, via TRC/BMG), industrial strength bleeping raver; *Cool 2 Kinds Groovy* (City Sounds PROCT 001, via TRC/BMG), Seventies samples woven cool jiggler; *Soul Out Shine On* (Columbia 656863 6), girl wailed powerful soul popper; *Sue Chaloner Answer My Prayer* (Pulse 8 12LOSE9, via TRC/BMG), chunkily cantering garage wailer; *Soul Family Sensation I Don't Even Know I Should Call You Baby!* (One Little Indian 477PI2, via P), Soul II Soul-ish gentle swayer; *M.C.J. featuring Tim Tam — (To Yourself) Be Free* (Sims Tam TTT 46), soulfully building canterer; *Be-*

fore Moses Dreams Can Come True (Profile PROFT 334, via P), girl cooed Italo type alick bouncer; *K.C. & The Sunshine Band That's The Way I Like It* (Music Factory Dance M12FAC2, via BMG), reissued/remixed 1975 pop classic; *K-Klass Rhythms Is A Mystery* (Creed CREED 117, via SRD), bubbly cantering Mancunian raver; *Hardlines Hypnosis* (Back Alley ALLEY 1, via 081-588 2125), tight jittery bleaps; *Urban Hype Sycopath* (Reachin' REMU 1202, via P), twittery house galloper; *Twin Hype Double Barrel EP* (Profile PROFT 408, via P), specialist rap four track.

PICK OF THE WEEK

T.99. Anathasia. *XL Recordings XLT-19* via W. Absolutely enormous frantic rave.

James Hamilton

INDIES

A celebration of alternative music is on its way courtesy of the Selwood family. *Stange Fruit* is Clive Selwood's set to release three double Radio One session compilations spanning three decades. Before *The Fall* (1967-1977) features *Queen and Free*, among others, *Winters Of Discontent* includes *The Strangers and The Skids* and *New Season* has *The Smiths and Lush* in its lineup. Release date? As soon as the Rough Trade situation is fully resolved.

Meanwhile, Selwood's son Chet releases *The Best Of Indie Top 20* on his Beechwood music label this week. The 22 tracks, culled from the last three years, include *Happy Mondays, New Order, The Pixies and The Charlatans*.

Providing strong new releases are mainstays *Sonic Youth* with their blistering six-track *Dirty Boots* EP on Geffen, and the Swans, back on their own Young God label with *White Light From The Mouth Of Infinity*.

Two fine guitar bands currently on the road and looking to break big soon are *Into Paradise* with the single *Angel*, on Ensign, and *Kingmaker* with the Water-grove EP on Scorch/Chrysalis.

Other releases to look out for are the debut *Springhouse* album on Caroline/AVL, *Mystery Slang's* cool debut *Venus Grove* on Virgin and the excellent new single *Until She Comes* by *The Psychedelic Furs* — newly signed to East West from CBS.

PICK OF THE WEEK

HIGH RISK GROUP: *Running Among The Sevens* (Blaster Records) — through *Revolver*, this Boston five-piece have produced a storming debut for the Bristol-based label. Not far removed from fellow Bostonians *The Pixies*, HRG burn up their three-minute pop songs with guitars, cellos and violins.

Nick Robinson

REISSUES

To celebrate that unique British compromise, the council tax, and to remind people to buy British and help our balance of payments, it's British week again in the reissues column. Top of the heap, and definite band seven householders, are *Black Sabbath*, whose early career is celebrated with the three-CD boxed set *The Ozzy Osbourne Years* (Essen-

tial ESBDC 142). In view of the success of *Castles In Metal Box* (TMBDC 47007), the Sabbath set is bound to do well.

The Beatles' cool market, we come to *Mark Wynter* whose hits — well, *Venus In Blue Jeans* and 22 more tracks — are collected on *Lookin' For Me* (Sequel NEXCD 162). Wynter is promoting the album, so expect better sales than his reputation allows. Definitely downmarket in band one are *Instrumental Diamonds Vol 1* (Sequel NEXCD 149) and *Vol 2* (NEXCD 150). British Sixties instrumentals for collectors only.

Finally, a pair of survivors. Dr Feelgood's back to basic riffs were always best heard live and *Stupidity +* (EMI CDP 795342) is just that, 24 tracks from 1976-1990. Similar is *The Slade Collection* 1961-87 (RCA ND 74926), not quite the bash, bash *Slade* of earlier times, but the sophisticated group that took control of their own destinies and surprised everyone. I bet they're all band seven householders now, and deserve to be.

Phil Hardy

PICK OF THE WEEK

THE SMALL FACES: *Green Circles* (Sequel NEXCD 163). Sequel's reissue of *Green Circles* is particularly poignant following the death last week of The Faces' Steve Marriott. A little known rarity, this album reflects the problems that change represented. Green Circles represents a group fleeing pop success and searching out the comforts of the studio. The result is pleasing, cockney imagery and charming silliness. In short, the essential step to Itchycoo Park and Ogden's Nut Gone Flake.

music week

datafile

The Information Source for the Music Industry

4 MAY 1991

CHART FOCUS

Despite the high debut of the KLF's Last Train To Trancentral, Cher's update of The Shoop Shoop Song (It's In His Kiss) is likely to stay at the summit for some time: its sales last week were more than double that of the outgoing number one by Chesney Hawkes. Though the single is not featured on Cher's album, Heart Of Stone, which was released nearly two years ago, the album re-enters the chart this week at number 72.

Currently in the American Top 10 with Touch Me (All Night Long), 21-year-old Cathy Dennis from Norwich looks set for similar success here. Touch Me vaults from number 159 to number 25 here this week. The song was originally recorded by American singer Ponda Rae in 1984, but failed to chart on either side of the Atlantic. Cathy's Touch Me is very similar to Ponda's though Cathy cops a



writing credit on her version, presumably for additional lyrics.

Another good week for veteran composer John Barry. Born in York, and domiciled in New York, Barry has written numerous hit singles over the years — for artists as diverse as Shirley Bassey, Duran Duran, A-Ha and Donna Summer — but perhaps his most famous composition, Born Free, was never a chart hit, even though it won an Oscar in 1966. Of the numerous recordings of the song, one of the least accomplished

that of Vic Reeves and the Roman Numerals, yet the Channel Four comedian's recording climbs to number six on the singles chart this week. Meanwhile, 58-year-old Barry's acclaimed soundtrack for the movie Dances With Wolves continues its album chart residency.

Which group from the North West with its own record label has recorded songs entitled All Together Now and Don't Let Me Down? Until recently, only the Beatles fitted the bill, but now the Farm do too. Neither their latest hit, the aforementioned Don't Let Me Down, or All Together Now has anything to do with the Fab Four's songs.

Another indie band with its own label, the Inspiral Carpets' latest Cow Records album release, The Beast Inside, debuts at number five. Their Life album reached number two last year.

Alan Jones

ANALYSIS

Record companies are finding that love conquers all when it comes to the compilations charts.

Analysis of album sales for the first quarter of 1991 shows love-themed titles took pole position in the compilations chart accounting for around 5% of all Top 500 sales; or around 700,000 units.

This is in marked contrast to the image of the compilations market, which tends to be dominated by the high profile current hits genre, such as the outstandingly successful Now series or EMI's harder-edged indie dance brand, Awesome.

While Awesome and Telstar's Righteous Brothers-inspired Unchained Melodies were the top individual titles for the quarter, the hits genre is beaten into third place by soundtracks.

The continuing success of the Lost Boys, Pretty Woman and Dirty Dancing soundtracks has proved the strength of multi-media

LOVE DOMINATES COMPILATIONS

Rnk	Genre	% Mkt Share
1	LOVE	4.95
2	SOUNDTRACKS	4.25
3	CURRENT HITS	4.21
4	OLDIES	3.08
5	DANCE	2.19
6	CLASSICAL	0.53
7	METAL	0.40
	OTHERS	1.36
	TOTAL VARIOUS	20.97

Compiled by ERA from Gallup data on first quarter Top 500 album sales

marketing, particularly when it is tied in with a sell through video release.

Compilations specialist Neil Palmer, creative director of Telstar, says the beauty of compilations is that they appeal to the non-traditional album buyer, the school child looking for a good value pocket-money buy or the 40-something in search of nostalgia.



"Compilations offer easy, quick access to music," he says. "They make people aware that they can get a lot of pleasure out of music."

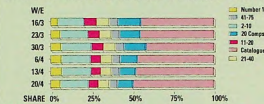
The success of dance compilations in recent years is now provoking record companies to seek out other genres to exploit. Graham Walker of music industry research specialist ERA says the relatively undeveloped AOR/soft metal area offers particular scope.

For the time being, however, prospective compilations moulis seem best advised to stick — in the words of the songs — to the power of love.

UPDATE

Index of unit sales, 100=weekly average in 1990	SALES		
	Last week	This week	% diff
Albums	68	68	—15%
Singles	84	87	+5%
Music Video	60	58	-4%

SHARE OF ALBUMS MARKET BY CHART POSITION



Four week rolling averages

EVERGREENS

1 LOOK SHARP! Roxette, EMI	59	6 VIVALDI FOUR SEASONS Nigel Kennedy/CO, EMI	82
2 THE BEST OF BOB STEWART Red Stewart, WEA	75	7 ONLY YESTERDAY Carpenters, A&M	57
3 THE ROAD TO HELL Chris Rea, East West	77	8 NEW LIGHT THROUGH OLD WINDOWS Chris Rea, East West	126
4 SOUL PROVIDER Michael Bolton, Columbia	60	9 THE BEST OF UB40 VOL 1	177
5 RUNAWAY HORSES Belinda Carlisle, Virgin	64	UB40, DEP International	275
		10 THE BEST OF EAGLES, Eagles, Asylum	275

Albums must have appeared in the Top 200 artist chart for 50 weeks or more. Brackets denote weeks in chart. Compiled by ERA from Gallup data. Based on Top 200 album charts 23 March to 29 April.

SPACE Angels



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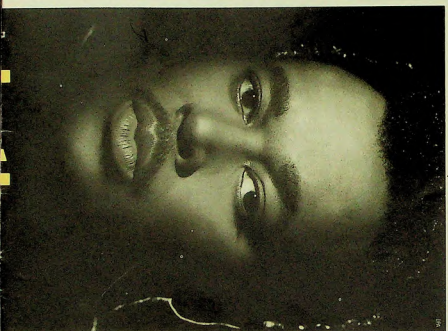
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TOP 75 SINGLES

THE OFFICIAL **music week** CHART1 THE SHOOP SHOOP SONG
(IT'S IN HIS KISS)Cher
Epic2 THE ONE AND ONLY ○
Christina Aguilera
Chryslis3 **NEW** LAST TRAIN TO TRANSCENTRAL
The KLF...
KLF Communications4 SIT DOWN
Fontaine
Fontaine5 SAILING ON THE SEVEN SEAS
OMD
Virgin6 BORN FREE
Vic Reeves/The Roman Numerals
Sensu7 SENZA UNA DONNA (WITHOUT A WOMAN)
Zucchero featuring Paul Young
London8 THE WHOLE OF THE MOON
The Waterboys
Ensign9 GET THE MESSAGE
Electronic
Factory10 RING RING RING (HA HA HEY)
De La Soul
Big Life11 THERE'S NO OTHER WAY
Blur
Food12 DEEP, DEEP TROUBLE
The Simpsons
Geffen13 RESCUE ME
Madonna
Sire14 QUADROPHONIA
Quatrophonia
A&S15 HUMAN NATURE
Gary Clail (Or-U Sound System)
Perfecto16 THE SIZE OF A COW
The Wonder Stuff
Polydor17 ANTHEM
N-Joi
Deconstruction18 LOVE & KISSES
Danni Minogue
MCA19 CHILDREN
EMF
Parlophone20 RHYTHM OF MY HEART
Rod Stewart
Warner Brothers21 **NEW** FUTURE LOVE (EP)
Seal
ZTT22 CAN YOU DIG IT?
The Mock Turtles
Sire

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36 **NEW** DON'T LET ME DOWN
The Farm
Polygram37 SECRET LOVE
Bee Gees
Warner Brothers38 ARE YOU READY
A&C
A&C39 WHERE LOVE LIVES (COME ON IN)
Alison Statton
Arista40 **NEW** GONNA CATCH YOU
Lionie Gordon
Supreme41 YOU'RE SO VAIN
Carly Simon
Elektra42 OOOPS
808 State featuring Björk
ZTT43 SIN-TILL I SCARY JIGGIN' WITH DOCTOR LOVE!
Sinéad O'Riordan
Sire44 **NEW** THE OTHER SIDE OF SUMMER
Euis Castillo
Warner Brothers45 I'VE GOT NEWS FOR YOU
Fergal Sharkey
Virgin46 MY HEAD'S IN MISSISSIPPI
ZZ Top
Virgin47 RING MY BELL
Morrie Love vs Adeva
Cooltempo48 **NEW** I SAY YEAH
Sash featuring Orlando Johnson
Epic49 WICKEDEST SOUND
Rebel MC (featuring Tenor Fly)
Dreize50 HYPERREAL
The Shimmies
One Little Indian51 POWER OF LOVE-LOVE POWER
Luther Vandross
Epic52 HERE WE GO
C & C Music Factory feat. Freedom Williams
Columbia53 GOOD BEAT
Deee-Lite
Elektra54 EAST EASY RIDER
Julian Cope
Island55 IT'S TOO LATE
Quartz introducing Dina Carroll
Mercury56 **NEW** FEEL LIKE CHANGE
Black
A&M57 **NEW** THE SOUL CAGES
Sling
A&M58 WHERE THE STREETS...?...SERIOUSLY?
Fat Shop Boys
Parlophone59 SENSITIZE
That Petrol Emotion
Virgin60 HERE I STAND
The Milltown Brothers
A&M61 **NEW** RHYTHM IS A MYSTERY
K-Klass
Cred62 SNAP MEGA MIX
Snap
Arista63 LET THERE BE LOVE
Arista

RECORD MIRROR

MAY 4 1991, FREE WITH MUSIC WEEK

U P D A T E

Chart news

BY ALAN JONES

SHARE AND CHER ALIKE

Cher makes her expected move to the top of the singles chart this week with 'It's In Her Kiss (The Shoop Shoop Song)'. In America, where Cher has generally been more successful, it was not one of her biggest hits, peaking at number 33 in January.

'It's In Her Kiss' was written by **Rudy Clark** in 1963, and was first recorded by **Merry Clayton** — later to find fame singing with the Rolling Stones on 'Gimme Shelter'. The first widely known recording, however, was by **Betty Everett**. Betty's recording was a hit in America in 1964, but didn't manage to penetrate the UK listings until four years later. It has also been an American hit for **Kate Taylor** (sister of folk

singer **James Taylor**) and a UK hit for **Linda Lewis**. **Ramona King** and **Helen Shapiro** also recorded the song, as did both the **Hollies** and the **Searchers** — with, of course, the title suitably amended to 'It's In Her Kiss'.

45-years-old on May 20, **Cher** is the oldest woman ever to top the UK singles chart, replacing **Diana Ross**, who was 41 when she reached number one with 'Chain Reaction' in 1986.

Peter Asher who produced Cher's recording was **James Taylor's** producer, when James produced sister **Kate's** 1977 recording of the song, and subsequently helmed **Linda Ronstadt's** recording of both 'It's In Her Kiss' and 'You're No Good', another song initially popularised by **Betty Everett**.

The **Cher** single is Peter's first ever number one hit as a producer here, exactly 27 years after he reached the summit as an artist, duetting with **Gordon (Waller)** on the Lennon/McCartney composition, the relatively obscure 'World Without Love'.

● If **Scritti Politti** and **Shabba Ranks'** reggae remake of the Beatles' 'She's A Woman' had accidentally been labelled as 'We Can Work It Out', you'd think they were pretty silly if they didn't notice the difference, wouldn't you?

But that's just what **Accords** and **Gee** did. Their recording of **Vangelis'** 'Chung Kuo (Revisited)' which dipped out of the Top 75 last week is, in fact, 'The Long March', another of the bearded Greek's compositions. The confusion arises because 'Chung Kuo' is the name of a rambling introductory piece that leads into 'The Long March' on Vangelis' 'China' album. 'The Long March' is best-known as the tune is used to advertise **Singapore Airlines**.



● Italian superstar **Zucchero** (Sugar in English) co-wrote 'Senza Una Donna', his current Top 10 hit, with UK writer **Frank Musker**. It's Zucchero's first hit, either as a writer or performer. Musker has sporadically been writing hits for a long time, his first Top 10 entries being 'Dancing With The Captain' and 'Grandma's Party', which he wrote for **Paul Nicholas** with **Dominic Bugati** as long ago as 1976. Zucchero is, of course, currently collaborating with **Paul Young**.



● CHER

singing with the Rolling Stones on 'Gimme Shelter'. The first widely known recording, however, was by Betty Everett. Betty's recording was a hit in America in 1964, but didn't manage to penetrate the UK listings until four years later. It has also been an American hit for Kate Taylor (sister of folk

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	Pathe PES 31030
	Touchstone VD 10272
WN	Virgin VVD 830
Hits	BMC Video 791 012
	CIC VHR 1335
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	Warner Home Video PES 31055
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- 16th Cambridge Corn Exchange
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- 19th London Hammersmith Odeon
- 20th London Hammersmith Odeon
- 21st Manchester Apollo
- 22nd Bradford Mastro
- 23rd Wolverhampton Civic Hall

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PLAY THE OR

Chart

n e w s

BY ALAN JONES

THE KING OF AMERICA

● Congratulations to **Rod Stewart**, who registers his 13th US Top 10 hit this week with 'Rhythm Of My Heart'. Rod has also had 20 Top 10 hits in Britain — but surprisingly few of his recordings have been Top 10 hits in both countries, the six that have made it on both sides of the Atlantic being 'Maggie May', 'Tonight's The Night', 'You're In My Heart', 'Da Ya Think I'm Sexy?' and 'Downtown Train' and 'Rhythm of My Heart'.

Phil Collins has also had 13 Top 10 hits in America. And the only British male solo stars to have more US Top 10 entries than Rod are his mates **Paul McCartney** (who wrote one of Rod's less successful US hits, 'Mine For Me', which peaked at number 91 in 1974) and **Elton John**.

- 1 ● Mike & The M
- 2 ● Gloria Estefan
- 3 ● The Waterboy
- 4 ● Chesney Hawke
- 5 ● Madonna RE51
- 6 ● Cher SHOOD'S
- 7 ● Zucchero & PE
- 8 ● Roachford (G)
- 9 ● Rod Stewart #
- 10 ● The Mock Tun
- 11 ● James ST DOW
- 12 ● OMD SAILING I
- 13 ● Bananarama L
- 14 ● Roxette JOYRI
- 15 ● Michael Bolton
- 16 ● The Clash ROC
- 17 ● The Wonderst
- 18 ● Danni Minog
- 19 ● Alison Limeric
- 20 ● Black Box STR
- 21 ● Bee Gees SEC
- 22 ● Pete Dinklage
- 23 ● Transvision V
- 24 ● Gary Clail On-
- 25 ● Luther Vandro
- 26 ● Feargal Shark
- 27 ● Seal Future Lov
- 28 ● Robert Palmer
- 29 ● The Simpsons
- 30 ● Quartz introd.
- 31 ● Simple Minds
- 32 ● Monie Love vs
- 33 ● Pet Shop Boys
- 34 ● C&C Music Fa
- 35 ● Frances Nero
- 36 ● Beverley Crav
- 37 ● Electronic GET
- 38 ● Cathy Dennis
- 39 ● De La Soul RIN
- 40 ● Steve Winwoc
- 41 ● Joe Jackson S
- 42 ● N-Joi ANTHEM
- 43 ● B.E.M. LOSING
- 44 ● Tracie Spencer
- 45 ● Belinda Carlisl
- 46 ● ZZ Top MY HEA
- 47 ● Sting THE SOUL
- 48 ● Serjita Politri/S
- 49 ● Rolling Stones
- 50 ● Deee-Lite GOO
- 51 ● Black FEEL LIKE
- 52 ● E.M.F. CHILDRE
- 53 ● Pasadena ANI
- 54 ● Amy Grant BAI
- 55 ● Pepsi & Shirlee
- 56 ● Oleta Adams R
- 57 ● Milltown Brot
- 58 ● The Railway Cl
- 59 ● Stevie B BECAL
- 60 ● Elvis Costello 1



● Although **Chesney Hawkes'** 'The One And Only' was the best-selling single overall last week, the only format in which it was best-seller was cassette single — and even there it only bettered **James'** 'Sit Down' by a minuscule margin. **Cher's** single was the top seven-inch seller, **De La Soul's** 'Ring Ring Ring' topped the 12-inch chart and **Electronic's** 'Get The Message' was the number one CD single.

'**Tesla's** introductory hit 'Signs', which debuted at number 70 last week, is yet another old song, though, it has to be admitted a very obscure one. 'Signs' was written in 1969 by Lee Emmerison, lead singer with Canadian group **Five Man Electrical Band**. The single released by Capitol, didn't arouse any interest until 1971, when the group, by now signed to the Lionel label, re-recorded it.



● 'Joyride', the latest album by **Roxette**, has got off to a solid start all over the world, nowhere more so than in the duo's native Sweden, where it has already topped 300,000 sales, and is expected to overhaul 'Look Sharp', which is the second biggest selling album ever in Sweden, with sales of over 530,000. The all-time champ? **Abba's** 'The Album', with sales to date in excess of 700,000 (UK equivalent: over five million). The best-selling album by a non-Swedish act is **Eurythmics'** 'Be Yourself Tonight', which topped 400,000.

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SETS

2 RM UPDATE

DARK HOURS

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MRS info on (0284) 762137
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ONE LITTLE INDIAN
RECORDS

DARK HOURS

dj directory

- 1 Mike & The M
- 2 Gloria Estefan
- 3 The Waterboy
- 4 Chesney Haw
- 5 Madonna RESC
- 6 Cher SHOOP Sp
- 7 Zucchero & P
- 8 Roachford GET
- 9 Rod Stewart
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- 39 De La Soul RIN
- 40 Steve Winwoc
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- 42 N-Joi ANTHEM
- 43 R.E.M. LOGIC
- 44 Tracie Spence
- 45 Belinda Carlis
- 46 ZZ Top MY HEA
- 47 SING THE SOUL
- 48 Scritti Politti/
- 49 Rolling Stones
- 50 Deee-Lite GOO
- 51 Black FEEL LIKE
- 52 E.M.F. CHLDRE
- 53 Pasadena ANI
- 54 Amy Grant BA
- 55 Peppi & Shirie
- 56 Oleta Adams R
- 57 Milltown Bro
- 58 The Railway Cl
- 59 Stevie B BECAL
- 60 Elvis Costello T

Streamline

When South London soul smoothies, Streamline, hitched up with GTI Records, the home of no-nonsense hardcore dance music, interesting things were bound to happen. The first result of the unlikely liaison is 'Tell Somebody', a single that takes street soul to its logical conclusion.

Featuring uplifting soulful vocals in a similar style to Phase II's 'Reaching', the tracks comes in three very tough mixes. There's a hard hitting busy garage mix, a spruce hip hop version, and a hardcore house mix that is every bit as wild as you would expect from the company that also brought you The Scientist and Zero Zero (via its Kickin' offshoot).

Streamline came together via a small ad hidden away amongst the car dealers, lonely hearts and plumbers in the classified pages of their local paper, *The South London Press*. Alex Brown was seeking a singer to do justice to the songs he had been writing. That person was Charles Temenu, a local boy with a penchant for Triumph Dolomite Sprints and the music of Marvin Gaye, Leroy Hudson and Curtis Mayfield.

While waiting for their musical career to take off, the duo are biding their time with Charles studying political science and Alex working as a computer programmer. Plus they have a very nice sideline in walking off with the prize money in Karaoke competitions, thanks to their stunning rendition of Bill Withers' 'Ain't No Sunshine'.

Andy Beevers

'Tell Somebody' is out on GTI Records today (April 29)



'Reggae Owes Me Money' is out on Shut Up And Dance, May 7

The Ragga Twins

Reggae has often set itself apart from other dance music. But while many others have borrowed its dropbeats and, more recently, its chat style, the reggae fraternity is notoriously narrow in its outlook and rarely returns the compliment. Flinty Badman and Demon Rocker, aka The Ragga Twins, are aiming to change that.

The Raggas have a long pedigree DJing with London sound systems like Unity, but became discontented with slack business and hitched up with Stoke Newington label Shut Up And Dance. The result is the 'Reggae Owes Me Money' album, a superstrength brew of grainy, harsh beats, SUAD's characteristically over electronic sounds and Flinty and Demon's stark MC chat.

A brace of highly-combustible singles, 'Hooligan 69' and 'Spiffhead', received massive pirate airplay and underground club support last year. The current release, 'Wipe The Needle', was tipped to be the first ragga record to break into the Top 40, but peaked at 71

Stu Lambert

Nightlife 10

TW LW

- 1 (1) GYPSY WOMAN (SHE'S HOMELESS) Crystal Waters A&M/Mercury 12" (ID 12)
- 2 (9) ARE YOU GONNA BE THERE Shay Jones (Big Time 12")
- 3 (7) NIGHT IN MOTION Kubic 22 (Go Bang 12")
- 4 (8) MONA LISA Full Shake Inc (Giant 12")
- 5 (6) I WANNA SEX U UP Color Me Badd (1st Choice 12")
- 6 (2) IF YOU WANT MY LOVE Dionne (Line Music 12")
- 7 (-) YOO TOO Nexy Lanton (Jackpot 12")
- 8 (-) SET ME FREE Triangle Feet Loleatta Holloway (White Label)
- 9 (-) FREE THE FEELING Perception (Creed)
- 10 (-) RHYTHM IS A MYSTERY K-Klass



A guide to the hottest new club sounds, as featured on Pete Tong's Radio One FM show, 'The Essential Selection', broadcast every Friday from 7.30 to 10pm. Compiled by sales returns from the following record stores:

Underground/Eastern Bloc (Manchester); City Sounds/Virgil Zone (London); 3 Beat (Liverpool); and 23rd Precinct (Glasgow).

OUT THIS WEEK — THE NEW YORK GARAGE ANTHEM

GARY VONQWEST — "VICTIM OF LOVE"

12" — DEB TX 3116

Also available:

MIRAGE — "Everybody Dance Now"
SKMX 22



RICO — "K-Jee"
DEB TX 3107

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4 RM UPDATE

DARK HOURS

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DARK HOURS

Tevin Campbell

Tevin Campbell's breaks have come early in life. Not only blessed with a mesmerisingly soulful voice, the 14-year-old has been fortunate enough to get his talents in front of the right people. A videotape starring him, recorded in a club in his native Dallas, ended up at Warner Brothers. "Then they let Quincy Jones see it," he explains cheerily aware of his good fortune. "And Quincy said, 'Hey, let's get this guy on my new album!'"

The album was Jones's Grammy-winning 'Back On The Block' and Campbell, then only 12, found himself singing alongside legends like Sarah Vaughan and Ray Charles. "It was very overwhelming but I had a great time," he says. "It was great working with Quincy, he was like a father, just regular, down-to-earth and you could say anything to him."

To continue the familial metaphor, Campbell then got a call from Prince, who he describes as being "just like a big brother." The result was a scene-stealing cameo in Prince's otherwise turgid 'Graffiti Bridge' and a single, 'Round And Round',

written by the Purple One. Having crashed the *Billboard* Top 10 with the track, Campbell (like Sinead O'Connor and her breakthrough 'Nothing Compares 2U' which was also penned by Prince) is having more success with the Minneapolis wunderkind's songs than Prince himself. "Yeah, lots of people have been saying that," he says rather coyly.

With a "jamming" solo album, produced by Jones and Al B Sure!, due in October and a possible leading role in an Oliver Stone film, Campbell's career shows no signs of slowing.

Refreshingly free of the twyness of some young performers, he's also beginning to shake off the protégé mantle. "Quincy and Prince led me in the right direction," he says, "now it's time to just take off."

David Davies

'Round And Round' is currently available

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Cool Cuts

- | | | |
|----------|--|--|
| 1 | GYPSY WOMAN Crystal Waters | A&M |
| 2 (NEW) | LAST TRAIN TO TRANSCENTRAL KLF | KLF Communications
A hard, fast and furious remake of a KLF classic, destined for the top |
| 3 | PEOPLE ARE STILL HAVING SEX LaTour | Polydor |
| 4 | REAL LOVE DrizaBone | White Label |
| 5 (NEW) | GENERATIONS OF LOVE Jesus Loves You | More Protein
Another classic revival from last year in excellent new mixes that should fare better now that Boy George has returned to the charts |
| 6 (NEW) | FUTURE LE FUNK TAKE ME D.O.P | White Label
DJs Kevin Hurry and Kevin Swaine combine to create this kickin' double header |
| 7 | ANASTHASIA (Bootleg Remix) T99 | White Label |
| 8 | WHAT IS DUB The Moody Boys | Love |
| 9 (NEW) | TIGHTEN UP YOUR THING Monetta Evans | Dance Pool
A striding Euro house offering with a vocal that will inevitably be compared to Alison Limerick |
| 10 | EVERYBODY Capella | ffrr |
| 11 | NIKE DOES IT BETTER Nikke | Love |
| 12 (NEW) | NOTHING CAN STOP US/SPEEDWELL St Etienne | Heavenly
A quirky and original download cut from the outfit that nearly scored with 'Only Love Can Break Your Heart' |
| 13 | SUBSTANCE Bocca Juniors | Boys Own |
| 14 | KINDA GROOVY Cool 2 | Citysounds |
| 15 (NEW) | VISCIOUS GAMES MTL Project | Italian Flying
A superb cover of a Yellow song as only the Italians know how, already a classic cut in certain nightspots |
| 16 | TONITE Those Guys | MCA |
| 17 (NEW) | I WANNA SEX U UP Color Me Badd | US Giant
The top tune from the 'New Jack City' soundtrack now toughened up for single release. Cool and sexy |
| 18 | ANSWER MY PRAYER Sus Chalonier | Pulse 8 |
| 19 (NEW) | YOUR LOVE IS CRAZY Alberino | Italian Energy
And here we go again. The Italians come up with another spritely cross-over cut. Fab. |
| 20 | ROLLERCOASTER (Remix) Anel | Echo Logic |



Thanks to City Sounds, & Proctor St, London; Flying, Kensington Market, Kensington High St, London; and Zoom, 188 Camden High St, London NW1.

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	Touchstone	D410272
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	Warner Home Video	PES 38050
	Warner Home Video	PES 12055
	Walt Disney	D26822

MUSIC POPULAR 12 CHOICE



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RM UPDATE 5

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Hot vinyl

BY JAMES HAMILTON

- 1 Mike & The M
- 2 Gloria Estefan
- 3 The Waterboy
- 4 Chesney Hawke
- 5 Madonna RES
- 6 Cher SHOOP 51
- 7 Zucchero & P
- 8 Roachford Ge
- 9 Rod Stewart r
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- 55 Pepsi & Shirlee
- 56 Oleta Adams F
- 57 Milltown Brot
- 58 The Railway C
- 59 Steve B Becal
- 60 Elvis COSTELLO

CATHY DENNIS
'Touch Me (All Night Long)
 (Polydor CATXK 3)
 The former 2 Mob singer's latest "Just Another Dream" session missed here but now she will surely be huge with this Shep Pettibone mixed US smash (previously sitting) Fonda Rae revival, promoted as a six mix import, although out now in just its 118rpm Club Mix, 117.8rpm T Mix and rhythmless tekkling Rhoadesapa.



SOLD OUT
'Shine On (Andalucian 12' Remix)
 (Columbia 659683 0)
 Selling initially on Italian import, this Mark Byrd remixed super Sarah Warwick walked rolling and tugging 0-101.50rpm jittery jogger builds studio from an innocent seeming electric piano doodled into to end up full of tensely pushing power, with a jazzy sax and piano vamped instrumental Andalucian. Santa Mix, much better than Soul 8's recent stuff.

SHUT UP AND DANCE
'Dance Before The Police Come (Remix)
 (Shut Up And Dance Records SLIAD 15, via Pinnacle)
 The revised title track from their old album, this distinctive scuffling scratched frantic sparse patterning and scurrying 131.80rpm strange instrumental - inevitably another downstate seller for the label - is flipped by the more routinely raring, "It's still my dad's best creation" sluttering and Bible quoring, 0-127.80rpm (GEMS) and judicious stop-start rapping 0-115.70rpm "Rest In Peace".

ZERO ZERO
'The Sanity Clause (Stoopid Mix)
 (Kickin'GT Records KICK 4, via South-east)
 Nothing new but hitting its market in the pocket, this "c'mon", repeating low frequency thrummed 0-122.40rpm droning insistent raver is flipped by an alternative 0-121.70rpm mix plus the more tettery centering 0-123.60rpm "Courtin' Madness".

THE HYPNOTIST
'Rainbows In The Sky'
 (Rising High Records HSN 1, via South-east)
 Far from original but with a vague, interesting, this frenzied thumping and leaping 123.60rpm breezy raver is flipped by the discolored nitroed buzzing and putting less urgent tettery 0-112.80rpm "Death By Doo".

KROMOZONE
'The Rush'
 (Gubtarun Back Records SUB BASE 001, via South-east)
 Intended for "sonic house", the sound of the suburbs, this new label from Remford's Boogie Time Records debuts with DK Krome and Mr. Tom's simple breezy little baeper, in cheerfully piping 127.80rpm Sub Bass and further centering 128.80rpm Dub Bass mixes.

FATHER M.C.
'I'll Do U (Extended Version)
 (MCA Records MCST 1525)
 Designed to be massive in the rap market at least, it roars elsewhere, this terrific jaunty jutting Cheryl Lynn "Go To Be Real" rhythm based 129.20rpm lurcher is rapped by the hot New Yorker through a repetitive "if you do it, it's a 4 U" female chorus (instrumental, 7" version and Accapella too).

COOL 2
'Kinda Groovy'
 (City Sounds PROCT 001, via

SOUL FAMILY SENSATION

'I Don't Even Know (If I Should Call You Baby) (The Marshall Jagger Remixes)
 (One Little Indian 47 TP 12, via Pinnacle)
 Another "one that got away" last summer, this Soul 8 Soul inspired the group also calls itself SFS) sultry girl gang sweetly rolling 99.80rpm sweeter looks like doing better this time around, in Marshall Jagger's new swing strings swamped gently meandering Dance and jogging instrumental Piano Mixes, plus a jagger Original (presumably the old Full Mix). Meanwhile, promoted as a last pressing not for release, the newer "Beet Auther" is a jumpy piano and organ littered rambling into throwaway instrumental in Flowered Up member Tim Doney's gimmicky sound effects punctuated 115.20rpm Guilty of Everything Mix and its original 0-114.80rpm Howl Mix.

Total(BMG)
 Introducing the famous London record shop's own label, this already familiar raggingly catchy "I think it's so groovy now, that people are trying to get it together" girl reworking, "Ain't No Stoppin' Us Now" type always and late 70s riffs weaving, jazz-funky keyboards vamped 114.80rpm cool title jigger adds some "get down, get down" in its 115.60pm Cool Breeze Version and spatter tagging 114.4-114.40rpm Dub, likely to be big.

NICOLETTE
'Waking Up'
 (Shut Up And Dance Records SLIAD 14, via Pinnacle)
 Sounding even odder than on her haunting "School Of The World/Single Minded People" double sided "sleepers", the apparently small voiced warbler is if anything like Blossom Dearie on this newly raftering and tapping 125.80rpm bubbly little jigger, flipped by the more little holiday-ish canily sang but frantic strange jerky spurring and lumbering 130.80rpm "Dove Song", setting last.

COLOR ME BADD
'I Wanna Sex You Up'
 (US Giant/repulse 0-40031)
 From the blasphemous lick "New Jack City", but far from the rap you might be expecting, this sweetly cooing young guys crooned gangster sinuous sayer sayer is in getting pinking 0-100.80pm Smoothed Out and Master Mixes, 0-100.70pm Freeze Mix, 0-100.90pm Smoothed Out Mix/Long Version and instrumental, due here in about three weeks.

STOCK AITKEN WATERMAN (featuring EINSTEIN)
'Roadblock (Loopline Like Remix)
 (AAM-PM AMY 779)
 The 1987 smash that started as a notorious scam is now promoted ahead of reissue in reissued 100.70rpm jiggly piano planked style with an added "now here we go, now here we go" funky mellow rap by MC Einstein, flipped by the Maceo & The Shellz-style 0-99.80pm Original Extended Mix that hoodwinked even the hip DJ!

K.C. AND THE SUNSHINE BAND
'That's The Way (I Like It)
 (Music Factory Dance 12 FAC 2, via BMG)

With the catchy "uh-huh uh-huh" chanting 1975 smash currently being used by the "TV Quick" commercials, this timely reissue contains Dave Roarty & Steve Moore's newly sug-

mented jiggly 110.80pm Re-Master Mix. Extended, more spacious 109.8-110.80pm Club Mix (both adding some Long Train Runner-ish guitar), and fluttery percussive 110.10pm Dub Style modern remixes plus the unrelated 114.2-114.80pm Original Mix. Somehow the printed label confuses these BPMs.

SALT-n-PEPA
'Do You Want Me'
 (Hfr FX 151)

The girls, Hurly Lu Bug and Alpha Omega conversationally chat, sing and chat through a catchily weaving energy little bounce in Ben Liebrand's 120.60pm Rems - Extended Version and more electronic plinky plinky chugging 119.90pm Peanuts Mix, plus its Funky Broadway-ish 121.40pm Original, with the wordily plating 101.80pm 1 Gotcha (Once Again) as well.

DIONNE
'If U Want My Love'
 (US First Choice FC 9912)
 Moving from Blight to Kool Kat's US label, the Kexim produced "Come Get My Love" sweet warbler returns with a simple smoothly scampering, fluttering and burring gallop in piano planked 121.1-124.1-123.90pm Big Club, 125.20pm 123.90pm Smooth Dub, urgent 125.125.20pm NYC, and short 128.80pm Radio Mix.

CIRCUIT
'Make This World'
 (Cooltunes COOLX 233)
 Something like the Spandau Ballet/A&C early '80s sound, this piano planked and strings sauced chunky lurching stroller is cheerfully scored by a hoarse gang through 0-117.10pm 50 Dener and starker 117.50pm Touchdown Mixes, promoted for ages so probably due out soon.

HIFIVE
'I Like The Way (The Kissing Game)
 (Jive JIVE 1 271)
 At last out here, the kids aimed New Edition-like Texan teen quartet's Teddy Riley produced US smash is an attractive harmonies wrapped re-massive soul riller with plausibly immature vocal and nice rhythmically doofing outro in its 104.10.80pm Full Length Version (103.60pm 7" Edit), coupled here by the previously UK released, routine "Just Can't Handle It".

GARY YONGWEAT
'Victim Of Love'
 (Debut DEBTX 3116, via Pinnacle)

T 99
'Anastasia'
 (XL Recordings XLT-19, via Warner Music)
 The biggest raw smash of the moment, this frantically churning gallop from the same Belgian source as Oudtophonia is here in its orchestra tuning up 125.60pm catchy descending synth chords intro (0-118.10pm Out Of History and tettery throbbing 127.90pm Dub Mixes, coupled with Nick Hakim & Richard Russell's UK only new Southip rapped and Sty wailed hip house style Valentine Boys Rap Mix, in 0-127.70pm Chapter One and fencer 127.70pm Chapter Two versions.

THE KLF
'Last Train To Trancentral'
 (KLF Communications KLF 008X)

Another remixed and reissued former KLF Mix that's destined now to be massive, this typically swayed and churning raver is a Krautwerk-type vocoder and "all abroad, woaah-uh" charms produced exciting 0-122.50-123.60pm Live From The Lost Continent and more sparsely centering literally, with whineless) 0-123.60pm The Iron Horse versions, followed already on promo by The Ultimate Mixes (KLF 008Y) with the Moody Boys' harmonics and "go to sleep" get purchased really empty centering 0-121.40pm 808 Bass Mix, choir washed even more ambiously patterning (0-121.20pm 122 Rocksteady Mix), and larger stereo train effects comprised MuD Varisped Version.

6 RM UPDATE

Compiled by ERA. Rating based on

WHC
 From F
 from N

DARK HOURS
 Hear tracks from the album on (0898) 100730
 (charged at 34p off peak and 45p pm at all other times)
 MRS info on (0234) 762137
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DARK HOURS

The gospel based baritone New York crooner's easily paced 121.2bpm pleasant breezy cool garage carterer is out here in its chimes tinkled Club Mix and more G2-tasty percussive Grooveremix, with just the Summer Breeze Mix of the moulfully moaned softly throbbing 0-118.8bpm 'Why'd U Do It?'

HARDCORE UPROAR
'High On Hope'
(Absolute Mayhem 12 HCORE 1, Via To-Tab/BMG)

With a long horror/ra-ff me dialogue into, this consequently quite short cliched Together-type jivky bounding (0-123.8bpm) bumpy raver briefly slows in 'French Kiss' style near the end, peppered by a reedy organ naggod, much faster, bleppier, longer 0-123.9bpm alternative instrumental version.

NEXY LANTON

'Yoo Too'
(Italian Line Music Line 2001)

Created in Milan by Gianni Vitale, this jazzily scaled attractive 120-9-0bpm light canterer in calm vibes accented Atmosphere and jumper piano and brass stabbed Club Mixes is attracting enough initial attention to end up quite big.

BEBA SHEEN

'I Need To Talk To You'
(Italian Line Music Line 2002)



Much more mundanely 'Italo', Maurizio Pavesi & Gianni Vitale's frenetic 122.6bpm galloper sets some plonking piano and a straggleately screeching gig on an almost old style SAW-like HI-NRG backing, in three mixes.

ELECTRONIC

'Get The Message (DNA Remixes)'
(Factory FAC 287R)

Out this week in these club mixes, whippersnapper Bernard New Order's Summer and jiggler Johnny (Smith) Marr's pop hit now gets the D.N.A. treatment with a rumbly rumbling drum chimeed and piano plinked 106.2bpm Groove Mix, losing the rumble to become a more lightly tapping episodic Sin Mix on the flip.

LINDY LAYTON

'Wait For Love'
(Arista 614 174)

Lindy sounds at times like Donny Osmond (once 'Puppy Love') as she squeakily croons a Barry Upton penned slinkily rumbly swayer that could have been quite menacing given a less painful vocal, in Coldcut's 0-93.7bpm Patient Mix and mellow piano led Instrumental or producer Norman Cook's milder 0-94.2bpm Extended Mix, with the readily cooed jiggly pleasant 91.8bpm 'Keep It Up' too.

EMF

'Children (Battle For The Minds Of North AmerIKKKA)'
(Parlophone 12R 6268)

Erupting from a long slow start, this hoarsely chanted (0-131.8bpm) raver scatters, snobs and scampers through aents, TV commentary and yowling guitars to an explosion finish.

Beats & Pieces

JOHN SAUNDERSON and **John Cecchini** have left the executive team at the **Disco Mix Club** to set up their own production and management company, **Premier Production Limited** (PPL), plus a record plugging clubradio/TV promotion service, and, slightly later in their projected two year plan, a £500,000 recording studio... New York's cult DJ/producer, the every busy **Lenny Dee** is currently in London doing some club gigs and studio work, with time for a few remixes too if you call Alex Kerr-Wilson at **Orinoco Mix** on 071-232 0008, but fast... **Spencer Baldwin** has moved up from Eternal to become club promotions manager for **East West**, assisted by **Jean Branch** (previously at Perfecto), and **Alan Kerr** (previously co-ordinator **Atlantic/Atco's** black product too)... **Collin Line**, previously club promotion manager at **Impulse** and label manager at **Warriors Dance** before a sojourn in the States, has joined **Ashford, Kent**, based record pluggers **The Solution** as promotions director... **Atlantic/Atco's** black product moved to 339 Seven Sisters Road,

London N15 6RD (phone 081-967 9008, fax 061-902 0300)... **Manchester's** **Headends club** reopens next Friday, May 10, for three nights a week all first with **DJs Dave Haslam** returning on Thursdays, **Mike Pickering** on Fridays and **Graeme Park** on Saturdays... **Jocelyn Brown** pushes on the next **Incognito** single, a revival of the much recorded **Ronnie Laws/Willie Bobo/Side Effect** '70s jazz-funk classic, 'Always There'... **Ladbroke Grove** rappers the **Cash Crew** are inviting all other London rap posers to join them at **Speakers' Corner** in Hyde Park every Sunday around 3pm, to spread a positive vibe, rapping **Acappella**... **Jazzy Jason** and the **Blasphemous Posse** including **DJ Hasty** and **DJ Kato** host an **Epitome Of Hope** rave on bank holiday Monday May 13 at **Hobson's Grays**, 4 Grays Inn Road. You can expect to find plenty of **RMMW** records there, Jason remarks that he still reads **RM**, reads every he knows in the business, reviews **RM**, and as many of them might want to go to the rave it might be worth the trip appear - very gratifying!... **AND THE BEAT GOES ON!**

Instrumental also has the more lurkily rumbered and scratched 118.8bpm 'Swing Blue, Sweet Black (Standing On The Corner Mix)'

EPMD featuring **L.L. COOL J**

'Rampage'
(US Def Jam recordings 44 73705)

On a rine tracker, their lurching 'Tramp' grooved staccato word splitter is in five 0-106.2bpm remixes plus its original 0-110.2bpm LP Version, with **EPMD's** worldly rolling 'I'm Mad' in 110bpm DJ Scratch Jazz Mix, 109bpm Red Man Mix and LP Version, the many obnoxious initially spiced backwards and/or bleaped.

SEAL

'Future Love Paradise (Remix)'
(ZTT ZANG 11TX, via Warner Music)
Like 'Crazy', not really a dancer, this **Nellee Hooper** so-called club remix of the **Future Love EP** track is out this week, a patterned and plinked surging moody 87.2bpm horse manderer (Beats and Acappella Mixes too).

LAQUAN

'Tear Your Soul Out'
(4th-B way 12 BRW 209)
Scratching and sampling before its 'tear it out' chant and melodically harmonized chorus kick in, this pleasant jiggly rolling 0-110bpm chanted rap in the **Jenifers' Native Son** Club Mix and

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RECORD MIRROR

- 1 Mike & The M
- 2 Gloria Estefan
- 3 The Waterboy
- 4 Chesney Haw
- 5 Madonna RE5
- 6 Cher SHOOP 5
- 7 Zucchero & P
- 8 Roachford GE
- 9 Rod Stewart
- 10 The Mock Tur
- 11 James SITDO
- 12 ON MO DAILING
- 13 Bananarama 1
- 14 Roxette JOYR
- 15 Michael Bolto
- 16 The Clash RO
- 17 The Wonders
- 18 Danni Minn
- 19 Alison Limer
- 20 Black Box STR
- 21 Bee Gees SEC
- 22 Pete Wylie (W
- 23 Transvision V
- 24 Gary Clail ON
- 25 The Vander
- 26 Feargal Shark
- 27 Seal Future L
- 28 Robert Palm
- 29 The Simpsons
- 30 Quartz Introd
- 31 Simple Minds
- 32 Monie Love vi
- 33 Pet Shop Boy
- 34 C&C Music Fa
- 35 Frances Nap
- 36 Beverly Crav
- 37 Electronic GEN
- 38 Cathy Dennis
- 39 De La Soul RH
- 40 Steve Winwo
- 41 Joe Jackson S
- 42 N-Joi ANTHEM
- 43 R.E.M. LOSING
- 44 Tracie Spence
- 45 Belinda Carlis
- 46 ZZ Top MY HE
- 47 Sting THE SOU
- 48 Scritti Politti/
- 49 Rolling Stone
- 50 Deee-Lite GOC
- 51 Black Feel Line
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- 53 Pasadena AN
- 54 Amy Grant BA
- 55 Peppi & Shirle
- 56 Oleta Adams 1
- 57 Milltown Brot
- 58 The Railway C
- 59 Stevie B BECAL
- 60 Elvis Costello

TW LW

- 1 **CRYSTAL WOMAN (LA DA DEE) (RED BONE CLUB MIX)** 1
Crystal Waters
- 2 **TOUCH ME (ALL NIGHT LONG)** 2
Cathy Dennis
- 3 **I'M ALRIGHT (EXTENDED MIX)** 3
Quintino 4
- 4 **DEEP IN MY HEART (EXTENDED MIX)** 4
Clubhouse
- 5 **ANTHEM (THE ORIGINAL MIX)** 5
N-Joi
- 6 **YOU'VE GROOVE** 6
James Brown
- 7 **WHERE LOVE LIVES** 7
Alison Limerick
- 8 **ALRIGHT (ORIGINAL MIX)** 8
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L'Am

Unless otherwise stated all records are UK-released 12-inches

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RECORDS DARK HOURS MUSIC WEEK 4 MAY 1991

TOP 30 MUSIC VIDEO

THE OFFICIAL music week CHART

Rank	Artist	Title	Category/Running time	Label	Cat no.	Rank	Artist	Title	Category/Running time	Label	Cat no.
1	NEW JAMES: Come Home Live	PolyGram Video	Live/1hr 12min	0830923	16	TINA TURNER: Live From Barcelona	PolyGram Video	CFM 2842			
2	EURYTHMICS: Greatest Hits	BMG Video	Compilation/1hr 35min	791 012	17	NEW RUSH: Chronicles	PolyGram Video	CFM 2784			
3	MADONNA: The Immaculate Collection	WVW	Compilation/95min	7599382143	18	DANIEL O'DONNELL: TV Favourites	Ritz	RITZ 0002			
4	PAVAROTTI/DOMINGO/CARRERAS	PolyGram	Live/1hr 20min	CFV 11122	19	INXS: Greatest Video Hits (80-'90)	PolyGram Video	CFM 2572			
5	DEBORAH HARRY/BLONDIE: Very Best	Chrysalis	Compilation/1hr 30min	CVHS 5040	20	LUCIANO PAVAROTTI	Music Club/Video Col	MC 2003			
6	NEW JOHN LENNON: A Tribute	Pickwick	Live/2hr 45min	PVL 2160	21	THE FARM: Groovy Times	PolyGram Video	0833063			
7	PHIL COLLINS: Seriously Live...	Virgin Vision	Live/1hr 15min	VVO 783	22	CLIFF RICHARD: From A Distance	PMI	MVB 99 1247 3			
8	CLIFF RICHARD: Rock In Australia	Music Club/PMI	Live/1hr 15min	MC 2056	23	NEW KIDS ON THE BLOCK: Step By Step	SMV	49869 2			
9	STATUS QUO: The Anniversary...	Castle Music Pic	Compilation/1hr 20min	CMP 6029	24	PINK FLOYD: The Wall	PolyGram Video	CFV 08762			
10	MADONNA: Justify My Love/MTV	Vogue	Video Single/12min	7599382253	25	DANIEL O'DONNELL: Thoughts Of Home	Telstar	TVS 1007			
11	DANIEL O'DONNELL: An Evening With	Ritz	Compilation/1hr 30min	RITZV 0008	26	THIN LIZZY: Dedication-Very Best...	PolyGram Video	CFM 2588			
12	GENESIS: A History	Virgin	Compilation/1hr 30min	VVO 778	27	THE DOORS: Dance On Fire	CIC	VHR 1182			
13	NEW CHRIS ISAAK: Wicked Game	WVW	Compilation/23min	7599382373	28	COUNTRY'S GREATEST HITS	Telstar	TVS 1020			
14	ELTON JOHN: The Very Best	PolyGram Video	Compilation/1hr 30min	CFM 2756	29	NEW SIXTIES SENSATIONS VOL 1 1960-65	Video Col	VC 4299			
15	GARY MOORE: An Evening Of The Blues	Virgin	Live/1hr 15min	VVO 872	30	SKID ROW: Oh Say Can You Scream	WVW	7567501793			

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TOP 15 VIDEO

Rank	Artist	Title	Category/Running time	Label	Cat no.
1	THE RESCUERS	Children's/1hr 14min	Walt Disney	D 246642	
2	ROSEMARY CONLEY'S WHOLE...	Special Interest/1hr	BBC	BBCV 4457	
3	ROADHOUSE	Action/1hr 48min	Warner Home Video	PES 9704	
4	NEW FIELD OF DREAMS	Drama/1hr 41min	Guild Home Video	GLD 50095	
5	THE ROCKY HORROR PICTURE SHOW	Musical/1hr 50min	Foxvideo	1424 50	
6	STAR TREK V: The Final Frontier	Sci-Fi/1hr 42min	CIC	VHR 2374	
7	NEW JAMES: Come Home Live	PolyGram Video	Musical/1hr 12min	0830923	
8	CYBORG	Sci-Fi/1hr 19min	Pathé	PES 31030	
9	PRETTY WOMAN	Comedy/1hr 55min	Touchstone	d410272	
10	THE 'Y' PLAN COUNTDOWN	Special Interest/1hr 30min	Virgin	VVO 830	
11	EURYTHMICS: Greatest Hits	BMG Video	Musical/1hr 35min	791 012	
12	CALLANETICS	Special Interest/1hr	CIC	VHR 1335	
13	HIGHLANDER	Sci-Fi/1hr 51min	Warner Home Video	PES 38050	
14	GRAFFITI BRIDGE	Musical/77hr 77min 77	Warner Home Video	PES 12055	
15	LADY AND THE TRAMP	Children's/1hr 13min	Walt Disney	D205822	

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28	WORD OF MOUTH	Virgin
29	GET READY!	Columbia
30	LONG TRAIN RUNNING	London
31	LOVE IS A WONDERFUL THING	Columbia
32	STRIKE IT UP	Deconstruction
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2	QUADRAPHONIA	22	THE SIZE OF A COW
3	RING RING RING (HA HA HEY)	23	CHILDREN
4	LET THE MESSAGE	24	FUTURE LOVE (EP)
5	THERE'S NO OTHER WAY	25	HER
6	ANTHEM	26	FAITH (IN THE POWER OF LOVE)
7	TOUCH ME (ALL NIGHT LONG)	27	DEEPER MY HEART
8	JUST A GROOVE	28	GOOD BEAT
9	BORN FREE	29	WAKING UP
10	RESCUE ME	30	DON'T LET ME DOWN
11	HUMAN NATURE	31	EVERBODY
12	HUMAN NATURE	32	STRIKE IT UP
13	SAV YEAH	33	CAN YOU DIG IT
14	FOOTSTEPS FOLLOWING ME	34	SWEET SENSATION
15	SONOMA CATCH YOU	35	SENSITIZE
16	JUST DOWN	36	ANOTHER SLEEPLESS NIGHT
17	RHYTHM IS A MYSTERY	37	HOUSE FLY
18	DOORS	38	HYPERREAL
19	WHERE LOVE LIVES (COME ON IN)	39	THE ONE AND ONLY
20	THE WHOLE OF THE MOON	40	THE SOUL GAGES

64	WEAR YOUR LOVE LIKE HEAVEN	Circs
65	ANOTHER SLEEPLESS NIGHT	Ariola
66	THIS HOUSE	Capitol
67	BABY'S COMING BACK	Chrysalis US
68	HER	MCA
69	SWEET SENSATION	ZTT
70	LOSING MY RELIGION	Warner Brothers
71	UNDERCOVER ANARCHIST	Parlophone
72	(I JUST WANNA) B WITH U	MCA
73	FAITH (IN THE POWER OF LOVE)	Palace 8
74	I'M ALRIGHT	Dead Dead Good
75	BREAK ON THROUGH	Elektra

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TOP 40 CLASSICAL ALBUMS

#	Title	Composer	Label
#	Artist	Details	Cassette/CD/LP (Distributor)
1	BRAMHS: VIOLIN CONCERTO	EMI	
2	BEETHOVEN: FOUR SEASONS	EMI	
3	VIVALDI: FOUR SEASONS	EMI	
4	ORCHESTRA	Decca	
5	ELGAR: CELLO CONCERTO/SEA PICTURES	HMV	
6	ELGAR: CELLO CONCERTO/ENIGMA VAR	HMV	
7	ESSENTIAL HIGHLIGHTS OF SWAN LAKE	HMV	
8	SIBELIUS: SYMPHONY NO. 5/VIOLIN CONCERTO	HMV	
9	PUCINI: MADAMA BUTTERFLY (HIGHLIGHTS)	Decca	
10	SIBELIUS: VIOLIN CONCERTO IN D MINOR	BMG	
11	ALBINONI: ADAGIO/PACHELBEL: CANON	Deutsche Grammophon	
12	HOLST: THE PLANETS	Deutsche Grammophon	
13	ESSENTIAL HIGHLIGHTS OF NUTCRACKER	Royal Opera House	
14	ELGAR: CELLO CONCERTO	Decca	
15	MUSIC FEATURED ON THE SOUTH BAY SHOW	Decca	
16	RACHMANINOV: PIANO CONCERTO NO. 2	Gemini	
17	BERNSTEIN IN BERLIN: BEETHOVEN...	Decca	
18	TCHAIKOVSKY: THE SLEEPING BEAUTY	Royal Opera House	
19	HOLST: THE PLANETS	Decca	
20	LLOYD WEBB: REQUIEM	HMV	
21	BEETHOVEN: SYMPHONY NO. 5	Deutsche Grammophon	
22	DRIF: CARMINA BURANA	EMI	
23	BEETHOVEN: MISSA SOLEMNIS IN D MAJOR	Deutsche Grammophon	
24	PUCINI: LA BOHEME	Decca	
25	TCHAIKOVSKY: 1812/HAMLET/ROMEO & JULIET	Coltus Classics	
26	VIVALDI: FOUR SEASONS	L'Oiseau Lyre	
27	ROSSINI: OVERTURES	Decca	
28	ROSSINI: OVERTURES	EMI	
29	PACHELBEL/ALBINONI/BACH/PURCELLI	Deutsche Grammophon	
30	MONTEVERDI: VESPRI DELLA BEATA	Deutsche Grammophon	
31	TCHAIKOVSKY: 1812 OVERTURE	Deutsche Grammophon	
32	FAURE: REQUIEM ORAB	Decca	
33	BIZET: CARMEN (HIGHLIGHTS)	Decca	
34	PROKOFYEV: PETER AND THE WOLF	Deutsche Grammophon	
35	MOZART: REQUIEM	Philips	
36	VAUGHAN WILLIAMS CONCERTO	Argo	
37	VIVALDI: FOUR SEASONS	Reference Recordings	
38	A VENETIAN CORONATION 1596	Virgin Classics	
39	FRENCH IMPRESSIONS	Virgin Classics	
40	DEBUSSY: PELLEAS ET MELISANDE	Decca	

DISIRIBUTION: INDIE SINGLES*

#	Title	Label
#	Artist	(Distributor)
1	GET THE MESSAGE	Factory FAC 28(17) (I)
2	RING RING RING (HA HA HEY)	Big Life BLR 4(17) (I)
3	FOOTSTEPS FOLLOWING ME	Debut DEBT(X) 3(19) (P)
4	HYPERREAL	One Little Indian 4(17) (I)
5	MICKED-UP SOUND	Deane WANT(O) 3(1)
6	WAKE SLY	Warp ZWAP 11 (WAP 11) (P)
7	OH YES	Sheer Joy SHEER 25(S) (APT)
8	TEMPERATURE	Stress SST(1) 4 (SP)
9	CHUNG KUO (REVISED)	Debut DEBT(X) 3(18) (P)
10	THE SANITY CLAUSE	Kelvin - KICK 4 (SRD)
11	PLAYING WITH KNIVES	Vinyl Solution STORM 2SR (STORM 2SR) (SRD)
12	CARAVAN	Cow DUNG 13(1) (I)
13	LOOSE FIT	Factory FAC 3(12) (F) (I)
14	I WANT TO KNOW	Big Life BLR 3(17) (I)
15	I WIFE THE NEEDLE	Shut Up And Dance SUAD(25) 1(21) (P)
16	WIPKA (WAKE YOU) DEVOTION	Proton PRUM(T) 2(2) (P)
17	FACES	Rough Trade - RT(12) 1(10) (I)
18	CHLORINE DREAM	4AD (BAD) 10(4) (I)
19	OVER RISING	The Charlatans Situation TWO ST 7(8) (I)
20	GIVE ME	O-Zone - DANCE 0(4)R (SRD)
21	RAINBOWS IN THE SKY	Rising High - RSN 1 (SRD)
22	SAME SONG	Big Life BLR 4(17) (I)
23	GET BETTER	PIAS BIAS 19(2) (BIAS 19) (I)
24	TAKE ME AWAY	Network NWK(T) 2(1) (I)
25	THE RUSH	Suburban Base - SUBBASE 0(1) (SRD)
26	TODAY FEVER (EP)	Creation - CRE 10(17) (I)
27	EVERY HEAVEN (EP)	Rough Trade - RT(12) 1(10) (I)
28	LEAD SEX 1991 (EP)	China WOK(T) 2(1) (I)
29	PEARL	Dedicated Stone 60(17) (I)
30	BACK BY DOPE DEMAND	Top Tase TRUF 6(1) (RUF 6) (I)
31	ESU/LAVES	Shut Up And Dance - SUAD 1(2) (P)
32	ANASTASIA	Who's That Beat? - (WHO'S 5) (APT)
33	3 A M, ETHERAL	KLF Communications KLF 29(10) (I)
34	EVERYBODY ALL OVER THE WORLD	Rumour RUM(T) 2(1) (I)
35	BILDFOLD (EP)	Anxious ANX(T) 2(1) (I)
36	RHYTHM OF TIME	R.R.E. - RPT(1) 1(1) (I) (APT)
37	SPICE	Vinyl Solution - V(SOL) 2(2) (SRD)
38	NASTY RHYTHM	Stress SST 5(1) (SP)
39	JACK	Hut - HUT(T) 3(1) (I)
40	ONE STEP AHEAD	Reacher/Music - REMU 12(1) (P)

DISTRIBUTION: INDIE ALBUMS*

#	Title	Label
#	Artist	(Distributor)
1	ORB'S ADVENTURES BEYOND...	BLVD (P) 3 (RT)
2	THE WHITE ROOM	KLF Communications AM(S) P(0)R (RT)
3	SPARTACUS	Produce MLXLP 1 (P)
4	THAT LOVING FEELING VOL IV	Dino DINTY 1 (P)
5	HARDCORE UPDRAH	Dino DINTY 2 (P)
6	PILLS 'N' THRILLS & BELLIES	Factory FACT 20(1) (P)
7	THE POSITIVE REACTION	Profile PFLER 40(1) (P)
8	PURE LOVERS VOL 4	Charm CLP 13(1) (S)
9	SOMETHING	Rough Trade RT 20(1) 17(0) (RT)
10	ARISE	Readsizer PO 83(2) (I)

COUNTRY ALBUMS

1	NECK AND NECK	CBS 48(1) 3(1) (I)
2	SHEDDING SKINS	MCA M(C)C 6(0)3 (F)
3	FROM THE HEART	Telstar STAC 23(2) (RM)
4	THE LAST WALZ	Ritz RT(2) 0(2) (P) (I)
5	I NEED YOU	Ritz RT(2) 0(2) (P) (I)
6	THOUGHTS OF HOME	Telstar STAC 23(2) (RM)
7	FAVOURITES	Ritz RT(2) 0(2) (P) (I)
8	DON'T FORGET TO REMEMBER	Ritz RT(2) 0(2) (P) (I)
9	NO FENCES	Capitol C(1) 2138 (I)
10	COPPERHEAD LIFE	MCA M(C)C 3(2) 5 (F)
11	THE MYSTERY OF ROAD	Mercury 84(0) 5 (F)
12	TWO SIDES OF DANIEL O'DONNELL	Ritz RT(2) 0(2) (P) (I)
13	LONG STAR STATE OF MIND	MCA M(C)C 3(1) 6 (I)
14	ONE FAIR SUMMER EVENING	MCA M(C)C 3(1) 6 (I)
15	STORMS	MCA M(C)C 6(0) 6 (F)
16	LYING TO THE MOON	RCA PC 9(5) 3 (RM)
17	FIT YOURSELF IN MY SHOES	RCA PC 9(5) 4 (RM)
18	UNTOLD STORIES	Mercury 84(0) 7 (F)
19	TRUE LOVE	RCA PC 9(5) 3 (RM)
20	ABSOLUTE TORCH AND TWANG	Sire WX 25(1) (W)

FOLK/ROOTS

1	THE RHYTHM OF THE SAINTS	Warner B Brothers WX 34(1) (W)
2	TRICK OR TREAT	Fontana 84(0) 5 (F)
3	WATERMARK	EMU WX 23(1) (W)
4	THE HEALER	Silversone ORE C 5(0) 1 (P)
5	ROOM TO ROOM	Warner Brothers WX 32(1) (W)
6	GRACELAND	Paul Simon WX 22(1) (W)
7	FISHERMAN'S CHLAMS	Empire ZCHN 3 (I)
8	HIDDEN CHARMS	EMU WX 23(1) (W)
9	ONE IN A LIFETIME: LIVE	Silversone ZCHR 1(0) 5 (I)
10	PASSPRESENT	RCA PC 74(2) 1(0) (RM)

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ANAGRAM RECORDS

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MUSIC WEEK 4 MAY 1991

TOP 60 DANCE SINGLES

4 MAY 1991

THE OFFICIAL music week CHART

This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	NEW	LAST TRAIN TO ...	The KLF	KLF Communications KLF 008X (RT)
2	1	RING RING RING (HA HA HEY)	De La Soul	Big Life BLR 42T (RT/F)
3	NEW	HER	Guy	MCA MCST 1528 (BMG)
4	2	WICKEDEST SOUND	Rebel MC feat Tenor Fly	Desire WANTX 40 (P)
5	4	QUADROPHONIA	Quadrophonia	ARS 6567686 (SM)
6	NEW	JUST A GROOVE	Nomad	RUMOUR RUMAT 33 (P)
7	NEW	TOUCH ME (ALL NIGHT LONG)	Cathy Dennis	Polydor CATX3 (F)
8	NEW	WAKING UP	Nicolette	Shut Up And Dance SUAD 14 (P)
9	NEW	KINDA GROOVY	Cool?2	City Sounds PROCT 001 (GY)
10	NEW	GONNA CATCH YOU	Lonnie Gordon	Supreme SUPET 185 (P)
11	3	FAITH (IN THE POWER OF LOVE)	Rozalla	Pulse 8 12LOSE 7 (BMG)
12	NEW	RHYTHM IS A MYSTERY	K-Klass	Creed CREED 11T (SRD)
13	12	ANOTHER SLEEPLESS NIGHT	Shawn Christopher	Arista 614186 (BMG)
14	14	GYPSY WOMAN	Crystal Waters	Mercury (USA) 8662091 (Import)
15	6	DEEP IN MY HEART	Dubhoney	London FX 157 (F)
16	10	FOOTSTEPS FOLLOWING ME	Francesca Neri	Debut DEBTX 3109 (P)
17	34	I WANNA SEX YOU UP	Color Me Badd	Giant (USA) 040031 (Import)
18	5	WHERE LOVE LIVES (COME ON IN)	Alison Limerick	Arista 614208 (BMG)
19	9	HOLD YOU TIGHT	Tara Kemp	Giant W 0020T (W)
20	NEW	I SAY YEAH	Secchi featuring Orlando Johnson	Epic 6568466 (SM)
21	12	EVERYBODY	Cappella	Hir FX 158 (F)
22	3	HOUSE FLY	Tricky Disco	Warp WAP 11 (P)
23	1	THE SANITY CLAUSE	Zero Zero	Kickin KICK 4 (SRD)
24	NEW	JUMP AROUND	London Posse	Mango MNG 774

This Week	Last Week	Title	Artist	Label (12") (Distributor)
25	25	I GOT YOU WHERE I WANT	Marva Hicks	Wing WINGX 11 (F)
26	NEW	BACK FOR MORE	Chaz Crew	Whisper To A Stream WT5T4
27	12	SWEET SENSATION	Shades Of Rhythm	ZTT ZANG 18T (W)
28	16	HUMAN NATURE	Gary Clail On-U Sound	Perfecto PT 44402 (BMG)
29	28	THIS HOUSE	Tracie Spencer	Capitol 12CL 612 (E)
30	28	PLAYING WITH KNIVES	Bizarre Inc	Vinyl Solution STORM 25 (SRD)
31	NEW	BACKLASH/REVELATION 928/LASHOUT	Ragga Twins	Champion Champ 12278
32	11	WIPE THE NEEDLE	Ragga Twins	Shut Up And Dance SUAD 12 (P)
33	42	TO NITE	Those Guys	MCA (USA) MCA 1254069 (Import)
34	18	THE RUSH	Kromazone	Suburban Base SUBBASE 001 (SRD)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
34	18	POWER OF LOVE-LOVE POWER	Luther Vandross	Epic 6568226 (SM)
36	NEW	MIDNIGHT LOVER	Azizi	Arista 614092 (BMG)
37	NEW	COME FLY WITH ME	DJ Pierre	Jive Jive 1269
38	31	GOOD BEAT	Dee-Lite	Elektra EKR 122T (W)
39	22	RESCUE ME	Madonna	Sire W 0024T (W)
40	26	GET THE MESSAGE	Electronic	Factory FAC287 (F)
41	36	TEMPERATURE RISING	PKA	Stress SST 4 (SP)
42	31	RAINBOWS IN THE SKY	Hypnotist	Rising High RSN 1 (SRD)
43	15	I'M ALRIGHT	Katherine E	Dead Dead Good GOOD 2T (W)
44	23	GIVE-ME	Greed	D-Zone DANCE 4R (SRD)
45	44	I WANT TO KNOW	A Man Called Adam	Big Life BLR 38T (RT/F)
46	61	OUT THERE	Friends Of Matthew	Pulse 8 12LOSE 8 (BMG)
47	23	RING MY BELL	Monie Love vs Adeva	Cooltempo COOLX 224 (E)
48	44	OOOPS	808 State featuring Bjork	ZTT ZANG 19T (W)
49	NEW	FUTURE LOVE (EP)	Seal	ZTT ZANG 11T (W)
50	29	HERE WE GO	C&C Music Factory	Columbia 6567556 (SM)
51	27	STRIKE IT UP	Black Box	Deconstruction PT 44460 (BMG)
52	24	UNDERCOVER ANARCHIST	Silver Bullet	Parlophone 12R 6284 (E)
53	34	MY WAY	Mimmo M&M	Whole WHOLE 81248 (Import)
54	34	ANOTHER LOVER	Passadara	Columbia 6568456 (SM)
55	NEW	HYPNOTONIC/YU-YU	Hypnotone	Creation CRE 080T (P)
56	NEW	DON'T LET ME DOWN	Farm	Produce MILK 104T
57	43	TAKE ME AWAY	True Faith With Final Cut	Network NWK20 (P)
58	NEW	LIKE THE WAY (KISSING GAME)	Hi-Fi	Jive (USA) 14241 JD (Import)
59	32	ALRIGHT	Urban Soul	Cooltempo COOLX 231 (E)
60	28	HYPERREAL	The Shamen	One Little Indian 48 PT12 (P)

TOP 10 DANCE ALBUMS

This Week	Last Week	Title	Artist	Label (Cassette) (Distributor)
1	1	NEW JACK CITY	Original Soundtrack	Giant 759924409/1759924409A (P)
2	NEW	BRING DOWN THE WALLS...	Silver Bullet	Parlophone PCS 7350/7CPCS 7350 (E)
3	2	BLUE LINES	Massive	Wild Bunch WBRLP 1WBRCM 1 (F)
4	5	MARVA HICKS	Marva Hicks	Polydor 8472091/8472094 (F)
5	NEW	THE EMOTIONAL HOLOGAN	Gary Clail On-U	Perfecto PL 74865/PK 74865 (BMG)
6	4	OMAR CHANDLER	Omarr Chandler	MCA (USA) MCA 10057J (Import)
7	NEW	LISTER LOVE	John Lucien	Mercury 848321J (Import)
8	3	THE ORB'S ADVENTURES BEYOND...	Orb	Big Life BLRDLP 5/BLRDMC 5 (RT/F)
9	6	POSITIVE REACTION	Caveman	Profile FRIL 406/FILECT 406 (P)
10	NEW	DIRTY BOOTS — PLUS 5 LIVE TRACKS	Sonic Youth	DGC21634

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REGGAE DISCO CHART

This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	(1)	LAMBADA	Wayne Wonder & Cuty Ranks	Penthose PH 87
2	(3)	I DON'T WANNA BE ...	Trevor Sparks/Frankie P	MMO 034
3	(8)	THE TIME IS SERIOUS	Tabeni/Shabba/Nayanan	Digital 8 D81 3
4	(2)	CAN'T WAIT	Sanchez/Blue Mountain	B&M 112
5	(9)	YOUR BODY'S ...	Shabba R Home/Toccop I	GREED 300
6	(5)	100% OF LOVE	Beres Hammond	Charm CRT 52
7	(7)	LENGTH AND STRENGTH	Super Berry	Charm CRT 49
8	(9)	COOL DOWN	Cuty Ranks	Charm CRT 50
9	(11)	THE GOING IS ...	Cuty Ranks, Coco T, Home T	GREED 295
10	(4)	MOVIE OVER INDIA	Apache Indian	City-city Service 000

REGGAE CHART

11	(6)	WE NO LOTION MAN	Capleton	Charm CRT 47
12	(15)	GAL GORDON	Bobo General	Music Street ASH 006
13	(12)	YOUNG LOVE	Fredro-Tabs	Progressive Sounds PSP 017
14	(20)	RESPLECT TO YOU	Beres Hammond	White Label PHRI 10
15	(16)	RUDE BOY	Siddons, Gregory Isaacs	Black Scorpio CBSR 32
16	(17)	POWER OF LOVE	Triller U	Charm CRT 54
17	(23)	STRONG LOVE	Vivian Jones	Virgo Smash VG 024
18	(24)	AFTER THE PARTY	Coco T&J & Judy Mowatt	GREED 299
19	(10)	LOVE ME HA FEGET	Cuty Ranks & Beres Hammond	Penthose PH84
20	(25)	THE TYPEWRITER	Lonnie Rankin	Shabby SRD 42

REGGAE ALBUM CHART

1	(1)	PURE LOVERS VOL. 3	Various	Charm CLP 103
2	(2)	SUNSPASH	Nineman	Pikolou P1CLP 14
3	(7)	RETREAT	Cuty Ranks	Radman Int/Radio 16
4	(3)	WAYNE WONDER & SANCHEZ PT2	Wayne Wonder	Penthose DGLP 21
5	(4)	TWO FRIENDS	Ting & Ting Various	Greenedevies GRE 155
6	(8)	VIGILANT SQUAD	Various	Techniques WRLP 27
7	(5)	GUILTY OF LOVING YOU	Cutty Ranks	Jimmys JIMP 005
8	(9)	HAPPY MEMORIES Vol. 2	Kearwin Harmonie	Discotec DTP 7
9	(12)	ONE STEP DUB	Augustine Pablo	Greenedevies GRE 157
10	(11)	COLLECTION	Barrington Levy	Time TORLP 06

FOCUS

TONIGHT
with
JONATHAN ROSS

Programme: Tonight With Jonathan Ross, a Channel X production for Channel Four. **Timing:** Monday, Wednesday, Friday, 6.30pm. **Length:** 30 minutes. **Audience:** Average 2m. **Age profile:** 16 to 24 year olds.

Sex profile: 50-50. **Key staff:** Producer — Kenton Allen. Music researcher — Steve Lewis.

Presenter: Jonathan Ross. **Music policy:** Spotlights up-and-coming talent alongside established artists, with an emphasis on solo singers.

Songs are always performed live with house band backing. *"If the single's dull the artist will be asked to perform an album track or cover. We're very flexible. We're looking for the stars of tomorrow."* Kenton Allen.

Typical artists: Morrissey, Gang Starr, Carlton, Bandiera, Chris Isaak. **Promotions view:** "Benefits come from sales and knock-on effect of other media watching. Timed well — media people catch it before leaving the office. Quality of sound is incredible and the house band is great. We broke Chris Isaak here." Billy MacLeod, head of promotion, London Records.

Advertising costs: £10,000 per 30-second slot (Channel Four ratecard); cost per thousand — £3.65 for 16 to 24 year old adults

Typical ads: PolyGram, EMI HMV, Carlsberg, Capital FM. **Buyer's view:** "Its profile is more album-orientated. It's vital for us for most record products, for example Eric Clapton and Jimmy Somerville." Paul van Barthold, director, The Media Business.

A classical crisis

Something serious is wrong with classical radio.

According to the judges of tonight's Sony Radio Awards, it has failed to deserve a Sony. The record industry believes it is failing to reflect the growth in classical record sales. And now it seems unlikely to deliver even an application for INR following the withdrawal of Classic FM.

The pop chart success of artists such as Luciano Pavarotti and Nigel Kennedy helped classical sales reach an all-time high in 1990, with trade deliveries almost doubling in just a year.

The genre now accounts for 11 per cent of album sales in the UK.

But radio doesn't appear to be keeping up. Jeremy Silver, the BPI's public relations director and one of the judges, says: "Rather than downgrade the award we decided to reserve it."

Of the 12 "unsatisfactory" entries for Best Classical Music Programme, only two were from Radio Three, very few came from ILR, and the rest were from either Radio Two or Four.

The two Radio Three entries did not include any of the network's new or revamped regular programmes, nor anything from last year's special seasons such as The Berlin Weekend or the Proms. The other entries consisted mainly of an avuncular presenter with a



Pavarotti: helped push classical sales to an all-time high in 1990

selection of popular classics.

The problem may be one of perspective. Judges are looking for unusual, original broadcasts and no-one, especially the radio critic, has ever told the world of classical music radio what to do.

On the rare occasions when Radio Three is mentioned in a review, it is most often when a concert is being reviewed — and as a concert, not a broadcast.

From the stations' point of view, it is a different problem. As with other specialist music shows, classical audiences appear too small to merit special advertising packages. Even so, John MacCalman, production controller at Radio Clyde, claims Clyde Classics has more listeners than the total audience for Radio Three in

Scotland.

Roger Lewis, director of the classical division of EMI Records, while paying tribute to Radio Three's "unique contribution in world broadcasting", believes there is "virgin territory" for the promotion of light classical music within established local radio formats.

"Perhaps the answer is a sponsor, prepared to put money behind packaging classical music into commercial radio," suggests Lewis. Listeners and record-buyers, who already buy mid-price classical CD compilations along with Madonna's Greatest Hits, are unlikely to find this an ideological problem. Indeed, they might well be wondering why it isn't being done already.

Ken Garner

EXPOSURE

MONDAY APRIL 29

Dance Energy Remix
featuring Definition Of Sound, Beloved and A Tribe Called Quest, BBC2, 7.10-7.40pm.

Wogan featuring Cathy Dennis, BBC1: 7.7-30pm.

Pavarotti — Thirty Year Career Celebration
Concert, Radio Two: 7.45pm.

TUESDAY APRIL 30

Jazz On A Summer's Night
featuring Alberta Hunter. New series, Channel Four: 12.30-1.40am.

WEDNESDAY MAY 1

Rapido — Bob Marley
Special, BBC2: 7.40-8.10pm.

THURSDAY MAY 2

Top Of The Pops, BBC1: 7.7-30pm.

FRIDAY MAY 3

Friday At The Dome
featuring Alexander O'Neal, Lush, David Byrne and Richard Thompson. New series, Channel Four: 11-12.15am.

The Hit Man And Her, ITV: 4.15-5.15am (regions vary).

SATURDAY MAY 4

The ITV Chart Show, 11.30am-12.30pm.

The Eurovision Song Contest, BBC1: 8-10.45pm.

In Concert featuring Chris Isaak, Radio One: 10pm.

COVERSTAR SURVEY

Vanilla Ice tops MW's latest coverstar survey after appearing on \$17,000 music and teen magazine covers in the four weeks to April 20. His covers included *Smash Hits* and *Number One*.

Runners-up were New Kids On The Block (788,000), while completing the top 10 were

The Farm (584,000), Chesney Hawkes (507,000), EMF (360,000), Bananarama (347,000), Roxette (263,000), the latest singing Neighbours star Mark Stevens (229,000), Transvision Vamp (219,000) and Ned's Atomic Dustbin (196,000).
Source: Media Shadowfax



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The fear of financial collapse looms large during a recession. But it is not only those going bust who suffer. Manufacturer COPS was one of the major creditors of Big Wave, the label which went into receivership in March. COPS managing director Elie Dancil says manufacturers should maintain close links to spread the word about unreliable debts and avoid the domino effect. None of us can afford to risk this happening again, he says.

Manufacturers master art of surviving a slump

New formats, new genres and fewer vinyl competitors have enabled pressers and duplicators to beat the first quarter blues, says Matthew Cole

The music and video industries have their own built-in recession — the first quarter of each year. This seasonal slump is now combining with its bigger brother to cast a shadow over the whole industry.

The prospect of mainstream hits, however, could act as a cushion to the recession's worst effects. With albums from U2 and Dire Straits due to join Simple Minds on the racks this year, smaller factories mopping up the overflow can share in the success of Island, Phonogram and Virgin.

This is just one of the buffers manufacturers have between themselves and current economic hardships.

The early closure of vinyl plants, video's continued retail growth and the rise of cassettes and CD singles have combined to soften the blow of the sales downturn.

EMI Music Services dominates audio manufacture in the UK. Hosted by the takeover of Chrysalis product manufacture and, more recently, Sony's closure of its pressing plant, its vinyl factory still presses 200,000 records a day.

But EMI has not avoided the round of redundancies affecting most manufacturers. Managing director Jim Lefwich reckons staffing levels have been cut by 30 per cent over the past year, and worse could follow. "We will start to feel the pinch more next year," he says.

Like EMI, small pressers have benefited from others pulling out of the format. "I have been here three years and I have never been so busy," says Tony Wicking, production director of Adrenalin Records where there have been no staff cuts for over a year.

With contracts including all KLF Communications vinyl, and dance singles such as Nomad's (I Want To Give You) Devotion for Rumour Records, Adrenalin is capitalising on the dance singles boom that is keeping vinyl alive.

EMI's Lefwich says: "The vinyl long player is on the way down but the solid base of 12-inch singles means we have not felt the pinch."

Alongside new formats, new genres are providing fresh business too. Sounds Good and ISIS Duplicating have both started producing spoken word,

promotional and corporate cassettes.

Sounds Good director Martin Maynard says: "There are all kinds of opportunities. We have just finished a run of 50,000 educational tapes on contraception."

But Maynard is less happy with the business lost in a price war he says duplicators cannot afford. "We have lost work to other duplicators who pitch in with silly prices," says Maynard. He estimates Sounds Good lost production of 500,000 units in the first quarter of 1991 through others undercutting its quotes.

Keith Lloyd, chairman of PAD — the Pressers and Duplicators group — says: "Clearly prices should not go on being slashed. We don't want to form a cartel but we will advise members that cutting prices can amount to shooting themselves in the foot."

Video duplication prices have also been falling, but fuelled by confidence rather than desperation. Fraser Peacock Associates estimates a 25 per cent rise in its business over the last year. Its £3m investment in new equipment in 1990 was linked

with cost cutting allowing its fees to fall by 30 per cent.

Sony's decision to convert its closed Aylesbury pressing plant to video duplication typifies manufacturers' confidence in the format.

Arguably the strongest area of growth is music video. Its sales are more evenly spread. So contracts are chased throughout the year keenly by duplicators as they look to fill the slack January to June period.

Rank is unrivalled in the non-music field but even this feature film giant is hunting a slice of the music video action.

"We would like more music clients because at the moment most of our business is compressed into the last quarter of the year. Music could fill that capacity in the spring," says Andrew Bourne, Rank's marketing director.

The industry's perennial slump has left manufacturers well versed in survival techniques. Now with the worst quarter over they should be well placed to capitalise on the better period ahead.

Is there life after vinyl?

Falling vinyl sales have forced manufacturers to expand into new markets

EMI Music Services calculates that it now handles 65 per cent of all the vinyl pressed in the UK and also has more than half the music cassette market. In the last 12 months it claims to have pressed 17 singles chart number ones and 25 at the top of the album table. In fact, there have been only six weeks out of the last 52 that it has not been pressing one or more number ones.



Jim Leftwich, managing director, EMI Music Services

"About two years ago the decision was reached to take on the PolyGram contract when it closed its vinyl manufacturing.

"There were some problems initially in absorbing this extra production but since then it has led to an extremely successful two years. We took on Chrysalis last year and BMG came to us with its singles contract. We also have Virgin and MCA. As a result we have had a tremendous

year which exceeded all our forecasts.

"Looking to the future, the vinyl situation is very difficult one to predict. The LP is rapidly declining. But there is certainly continuing demand for the vinyl single and the success of the 12-inch single offsets the demise of the album.

"Even in this quiet period, we are pressing about 200,000 vinyl discs a day and are operating three shifts."

**Chris Clark
managing director
Damot Audio**

"In a sense we have had to start again with our strategy and philosophy in cassette duplicating. There is a lot of capacity around but whereas we used to sell on the back of vinyl we have to market and sell cassette duplicating in its own right.

"There are a number of uncertainties in the business. For instance, we don't know yet when the seven-inch vinyl single is going to be replaced by the cassette. It's going to come but at the moment the vinyl single is buoyant. This may be a result of the recession, with people having less money in their pockets."

**Roger Twynham
Marketing manager PDO (UK)**

"At the moment instead of investing vast amounts of money in new kit, it is more a case of making ourselves more efficient in terms of cycle times, yield

improvements, manning levels and shift patterns to get the maximum out of the installed equipment.

"Our laser disc business is very buoyant. "In the UK it will be a long time before laser discs supersede video cassettes because of the high VHS penetration. But in France the film companies are very active and it is films rather than music which are driving the format. We are benefiting greatly from that."

**Glyn Ellis-Evans
sales manager, ISIS**

"Our work is probably 70 per cent music and 30 per cent spoken word and promotional. But such is a nature of the market that in a month's time this could alter. "Profit margins are very slim in manufacturing cassettes. It is a difficult decision on whether or not to go into a Dutch-auction this time of year, as the pricing goes down you have to know when to step aside and let somebody else make a loss."

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Nimbus Records

Tapping the overflow

Smaller manufacturers can compete if they meet the majors' need for speed

A&M Records buys vinyl through its distributor, PolyGram. Its CDs are manufactured by Nimbus and its audio cassettes by Ablex. "Although we are not one of the giants, our turnover with Nimbus and Ablex is quite high and in return they give us excellent service," says production manager Richard Boardman.

"Having just one manufacturer for each format pays dividends."

Inefficient distribution may hold up a record's chart run but problems with its manufacture can wreck it altogether. This need for speed, volume and reliability accounts for the dominance of a handful of factories over a plethora of competitors.

Yet despite the dominance of EMI in audio manufacture, Technicolor in music video, and Rank for non-music video the opportunities exist for smaller players to find a foothold.

EMI's dominance of vinyl manufacture comes at the dusk of the format's life. With the closure of Sony's pressing plant, it

inherited several major customers. This was boosted by the Chrysalis takeover and a singles-pressing deal with BMG.

CD's more even spread of manufacturers — with Nimbus leading FDO and COPS in the battle for supremacy — means lively competition for a stake in the younger format's market.

The top selling single of 1990, Unchained Melody, was a rush release from Polydor.

Manufacturers were urged to produce the highest volume in the shortest time. "It stretched us to the limit," says EMI Music Services MD Jim Leftwich. Convinced his plant could not

cope with the volume in the time, Leftwich sub-contracted work to COPS. "The pressure was on a whole variety of fronts," explains Leftwich. "The single was released at the height of the Christmas rush."

Another smaller presser to benefit from a rush to produce sufficient numbers of a top seller was Adrenalin Records for Warner's Madonna single Vogue. Though Warners usually manufactures all product at its Alsdorf plant in Germany, the release of Vogue came during disruption to ferry services and Adrenalin was called in to help cope. "Warner gave us the volume

they know we can cope with," says Adrenalin production manager Tony Wicking.

With caution and thrift at the top of the agenda labels will be keener than ever to squeeze manufacturers for better value. But the recession also ensures a freeze on expansion at even the biggest plants.

A combination of the two means the smaller pressers and duplicators will go on picking up overflow work on high volume chart product for some time. Making sure those contracts come their way will be the key to their survival.

THE HITMAKERS' MAKERS — MANUFACTURERS' TOP FIVE

SINGLES 1990					ALBUMS 1990				
TITLE	LABEL	CD	CASSETTE	VINYL	TITLE	LABEL	CD	CASSETTE	VINYL
Unchained Melody	Verve/Polydor	PDO	EMI	EMI/COPS	...But Seriously	Virgin	DADC	EMI	EMI
Nothing Compares 2 U	Ensign	EMI/Nimbus	Sony/EMI	Sony	Immaculate Collection	Sire	Nimbus Warner (Germany)	Warner (Germany) EMI/Tape Duplicating	Warner (Germany) EMI
Sacrifice	Rocket	PDO	EMI	EMI	In Concert	Decca	PDO	EMI	EMI
Ice Ice Baby	SBK	EMI/Nimbus	EMI	EMI	The Very Best Of Elton John	Rocket	Disronics, PDO, Nimbus	EMI	EMI
Killer	MCA	Nimbus	EMI	EMI	Soul Provider	Sony	DADC	Sony	Sony

source: Gallup

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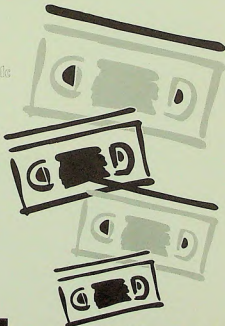
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Keeping the volumes tight

A flexible response is essential in the manufacturing business

As record companies attempt to hone their skills in production planning, manufacturers are having to become more flexible. In boom times, the inclination is to over-order, but today the process is a more cautious one. This puts the onus on the pressers and duplicators to provide a fast turn-round on re-orders and top-ups whenever demand exceeds initial expectations.

It seems, however, that manufacturers are meeting this challenge. This is easy during times of over-capacity. The test comes during the September-December pre-Christmas period, when record companies judge their suppliers by the service they provide.

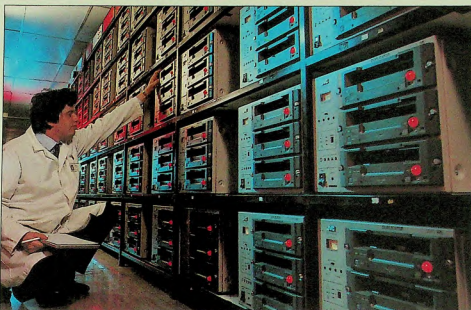
At Chrysalis Records the process is relatively straightforward, since the company has a close relationship with its 50 per cent owner EMI, which handles both distribution and manufacturing.

UK managing director Roy Eldridge says: "Our sales department will find out from retailers what their initial orders are going to be. Sales and marketing working out campaigns in conjunction with various retail chains."

The initial manufacturing order is based on an estimate of how these promotions will boost sales: "Then it is a constant monitoring of how sales are going," he says. This is hastened by the growth of computer-to-computer ordering employed by the large retailers.

"Obviously, if it is a brand new group there is a greater element of chance," Eldridge points out. "Your own faith in the record influences order volumes."

At East West Records and WEA, production is handled



Tape deck duplicators at work; format split is as difficult to calculate as volumes

centrally by Warner Music. Most of the manufacturing is done by German-based sister company Record Service, but singles in all formats are made in the UK.

Production is handled jointly by operations director Dennis Woods and commercial director Gwen Pearce. "Where it is an established artist, we look first at the sales figures for previous albums," Pearce explains.

"Next, when we know the volume of orders from major accounts, such as WH Smith and Entertainment UK, we know what their market share tends to be and this gives us further information on how many units to manufacture."

Then a decision has to be made

on the format split. This, too, depends on the artist and, particularly, the type of music. Metal still sells better on vinyl whereas adult-orientated music appeals more to the CD and cassette buyer.

Alison Peat, production controller at Charly Records, says about 90 per cent of the company's production is CD. But it still feels there will be the opportunity for vinyl production at a future date even though this market is currently flat.

In the selection of manufacturers, questions of price, quality and speed of turn-round are all important. "It is difficult to separate the priorities between them," Peat comments.

"Price is what you look at initially but turn-round is at least equally vital."

Knowledge of the process is a useful asset for a production controller, she says. "In theory it is not essential but in practice it is incredibly helpful. If you want a CD turned around in five days from a master through to finished product and you know what is involved, then you have more clout."

Steve Vickers, production manager at Associated Virgin Labels, agrees. His background is in manufacturing and he says: "You can't be fobbed off with excuses that you have probably used yourself in your time."

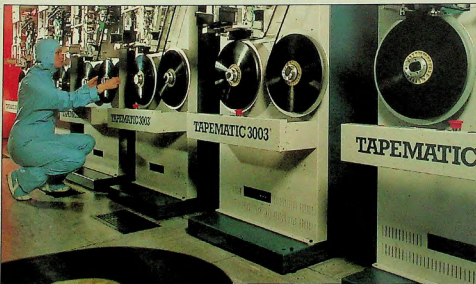
Virgin's production director Rick Carter negotiates contracts with suppliers for the group but its final volumes are decided at AVL with input from the parent company.

"These days particularly, you have to be careful with what you are spending," Vickers points out. "We don't want to be stuck with unsold records. So we play it fairly conservatively but are prepared to re-order as indicated by sales forecasts."

Similarly, Richard Boardman, print and production manager at A&M Records, says: "We like to keep the volumes tight, since we can normally get a 24-hour or 36-hour turn-round for top-ups. It makes more work for us perhaps but it gives us better stock control."

Production control is as scientific as possible, but perhaps Warner's Pearce sums it up when she admits: "To get the right answer you still need some luck and a following wind."

Mayking Records is the choice of Charly Records for CD manufacture. "We have been with them since we started in CDs getting on for 10 years ago," says production controller Alison Peat. "But we do shop around to make sure that Mayking remains competitive, getting alternative quotes both in the UK and abroad. Having the one supplier gains us priority in the peak period. We book well in advance but if necessary they will always squeeze in some extra production for us." Even though 90 per cent of the company's production is CD, Peat believes vinyl still has a future—and the right choice of presser is equally as important.



High speed cassette duplicating systems, ready to respond to a boost in demand

Getting to grips with the copyright jungle

LCM's caring approach has guaranteed publishers and composers greater power in the music world, and ensured their own continued success

Since its launch in 1976 Leosong has played a unique role in giving UK publishers and composers a lever in the international marketplace. Now operating as Leosong Copyright Management, its expertise in handling all aspects of copyright administration is leading the way forward to new endeavours.

Its core activities centre around ensuring that clients' copyrights are correctly registered with the performing and mechanical rights societies in all territories. As well as providing a quarterly account for all its clients, LCM can prepare statements for the clients' individual songwriters on a six monthly basis which are despatched to the clients to be passed on to the writers. It is also geared to pay the publisher and songwriter shares of the royalties separately if this method of accounting is preferred.

Because LCM is a member of copyright societies worldwide it eliminates the need for any other middle agency to be involved in the process of collecting royalties and distributing them. This speeds up payment significantly.

Agreements offered by LCM to clients are flexible and tailored to suit individual requirements. Leosong undertakes all aspects of music publishing administration, allowing its clients to concentrate on essential creative activities such as finding and developing new writers and artists. Another part of the LCM service is the preparation and drafting of songwriter contracts where required.

The strength and appeal of the LCM operation lies in the advantages it offers to small and medium-sized music publishers. These are by definition firms with modest resources which cannot afford to staff and maintain copyright and royalty departments of their own with the substantial financial outlay entailed by salaries, material and, in particular, the installation of necessary computer systems.

In return for a fixed commission or a percentage arrangement on monies it collects, LCM can help the smaller publisher expand without



Tim HOLLIER: expanding commercial potential

this outlay. The combined expertise and experience of the six full-time and three part-time LCM staff also

aids composers and publishers who raise queries about the amounts they are receiving. With its in-depth knowledge of copyright law and practice in the UK and overseas, LCM is expert at ensuring that clients receive their full dues.

As an example of the scope of LCM is service, LCM is preparing to introduce a system of putting its major clients on-line to enable them to check in their own offices on how their catalogues are progressing at any time they want.

The company is active in helping clients to place their repertoire for commercial usage, a creative function that chairman Tim HOLLIER is expanding through Leosong's wide range of business contacts.

A strict LCM principle is that total confidentiality is assured at all times for the business affairs of its clients.

Mike Collier, managing director, Lightman Music: "I've had associations with Leosong for years, and I currently have a collection deal with them for Lightman Music, which publishes the sports themes written by Richard Lightman. They do a good job on collecting and monitoring. Ray Ellis is one of the finest copyright administrators in the industry."

Fledgling blooms into a high-flying success

One man's fascination with copyright protection and royalty collection laid the base for Leosong's growth

LCM founder David Simmons recognised the need for a professional copyright management service while working as a chartered accountant.

"I was dealing with people such as David Essex, Fleetwood Mac and Elkie Brooks and I was coming up against things like mechanical rights which nobody seemed to know much about," he recalls.

Simmons met US attorney Walter Hofer in the US in 1975. Hofer had started his Copyright Services Bureau there and wanted to expand its activities internationally.

"I started Leosong the following year," Simmons says.

"I found copyright protection and royalty collection intriguing subjects. The only other major collecting organisation at the time was the MCPS, and in those days it was very much a paper-pushing operation which offered no personal attention to people."

Leosong "didn't collect a penny" until 18 months after its formation. During that time, Simmons met Ray Ellis while on business at the MCPS, and Ellis joined the fledgling LCM in 1977.

Leosong suffered a setback during 1981/82 when Copyright Services Bureau went bankrupt in the US and its founder Walter Hofer died in his office of a heart attack.

But Leosong emerged in good shape and forged a link with Terry Smith's Copyright Management, a modern computerised operation based in Nashville.

However, Simmons had to face up to the radical changes in the music publishing scene in the mid-Eighties.

"I saw the writing on the wall that, without access to serious capital, it was going to be very hard to compete. Whenever we had a successful client, there was always a conglomerate around with a big cheque book. And, of course, if a client becomes really successful, it's worth him setting up his own copyright arrangement." ▶

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▶ Simmons believes Leosong could have held on as a medium-scale enterprise.

But it is a time-consuming business, and he found it was hammering his ambitions in other areas.

"Then Tim Hollier and John Hall spotted Leosong as the engine to propel their Filmtrax operation and provide a foundation for its expansion. There was a suggestion that I should buy it back when Thorn EMI acquired Filmtrax, but I'm involved in different activities and interests now."

Simmons is currently channeling his energies into sourcing songwriters for musical film productions.

Tony Hall, managing director, The Tony Hall Group of companies: "We've been with Leosong for years, and they do a first-class job of copyright administration. Ray Ellis is worth every penny of the commission we pay for his knowledge and expertise and his MCPS and PRS connections."



Leosong founder, David Simmons

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The entrepreneur's role

Chairman, Tim Hollier explores new areas while consolidating assets

"We have recently taken over music administration for Primitime TV and TV-am, and we provide services ranging from collection and administration of copyrights and clearance of copyrights on their behalf."

Tim Hollier heads Leosong as chairman with a specific entrepreneurial role while leaving day-to-day matters in the hands of MD Ray Ellis.

Hollier sees his role as four-fold. "I go after new clients by proclaiming our ability to provide cost-effective administration and royalty

collection for companies who don't want to assign sub-publishing rights. Second, I exploit the catalogues we administer, and the work of individual composers.

"Third, I am acquiring and purchasing catalogues for Leosong's own publishing division which has a budget for the current year of \$10m. And frankly I'm pitching the LCM services to independent television production companies.

Hollier is aiming to build the company's film involvement. He finds that film producers fail to understand music's role in their work or the rights and responsibilities attached. LCM protects the interests of the film composers among its clients, and is keen to finance music for films in return for soundtrack and distribution rights.

Hollier also mentions the large library of classical music related to Leosong which is regularly used by advertising agencies. He sees the company as an attractive alternative to the major music publishing groups.



Tim Hollier sees LCM as an attractive alternative

Curriculum vitae

- 1967 BA degree in Fine Arts; plays the folk circuit as a singer/songwriter.
- 1968 Signed by United Artists Records; recorded four albums.
- 1972-75 Writes commercial advertising jingles and film music.
- 1976 Founds Songwriters Workshop, a publishing and record enterprise signing: Peter Sarstedt, Juice On The Loose and Edgar Broughton.
- 1983 Founds Filmtrax with John Hall.
- 1984 Attends Cannes Film Festival to launch service providing music for films and obtaining soundtrack rights.
- 1990 Becomes chairman of Leosong Copyright Management following acquisition of Filmtrax by Thorn EMI.

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Satisfying clients' needs

Managing director, Ray Ellis takes charge of all day-to-day operations

Ray Ellis oversees all areas of Leosong's activities and its overall

Curriculum vitae

- 1954 Joins the Mechanical Copyright Protection Society (MCPS) in the royalty distribution department.
- 1956 Promoted manager, royalty distribution.
- 1960 Promoted manager, documentation and repertoire.
- 1968 Promoted manager, commercial records department.
- 1970 Promoted deputy general manager.
- 1977 Leaves the MCPS to join Leosong Copyright Management as director of copyright and administration.
- 1987 On acquisition of LCM by Filmax, becomes director of copyright and administration at Filmax.
- 1990 Becomes managing director of LCM following a management buy-out.

daily functioning.

"Basically I make sure all our clients are happy all of the time," he says.

"I must ensure a totally efficient operation, including prompt statements of account, assisting our clients in any way they wish with advice and suggestions in any field of musical activity, and, of course, particularly where performing and mechanical fees are concerned," he says.

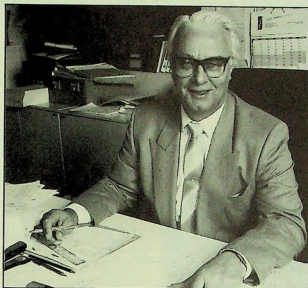
Ellis has unrivalled experience in the unglamorous but vital copyright and royalty collection and distribution areas of the music industry.

He is a member of the Music Publishers Committee of the Music Publishers Association.

Ellis notes that the MCPS is now collecting mechanical royalties for the publishing sector pending resolution of the dispute with the BPI due to be heard by the Copyright Tribunal in September.

He concedes that this might become a more widespread and permanent arrangement, but stresses the individual service provided by Leosong is unavailable elsewhere in the UK.

"Looking at publishing



Ray Ellis: unrivalled experience in an unglamorous field

generally, I feel the advances being paid are way out of line with reality," he comments.

"The bigger companies get bigger and the smaller ones get

squeezed. But there are opportunities for new writers and artists through the smaller record companies, and this is proved by the charts."

Steve Parson, film composer: "Leosong has made a huge difference to me by accurately tracing and monitoring the usage of my music throughout Europe and ensuring the proper performance money is collected."

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Queen of copyright

After 31 years, Margaret Brace is the leading light in royalty collection

Hal Shaper, managing director, The Sparta-Florida Music Group: "Margaret Brace is meticulous, with fine administrative skills and a great eye for detail. She has impeccable judgement and a phenomenal memory. I always thought she'd have the biggest independent copyright agency and I wasn't far wrong. Maggie's very firm in her opinions and she's usually right."

Margaret Brace claims credit for setting up the first UK independent copyright administration enterprise, and also most of the copyright on the phrase "Where there's a hit, there's a writ".

During her two years as royalty manager at Philips Records, Brace recognised small music publishing companies' need for efficient copyright and royalty management services. She took the plunge to provide

such a service against all odds. "At the time, everybody said it couldn't be done," explains Brace. "But I persevered, and I'm still doing it with most of my earliest clients still with me such as Hal Shaper, Bob Barratt and Dec

Clusky of the Bachelors." The Margaret Brace Copyright Bureau preceded Leosong in the field by six years, but its Irish founder with her irrepensible character is a realist, as befits an astute and vastly experienced practitioner of copyright administration.

"In 1983, apart from being 60, the VAT and PAYE paperwork was beginning to get me down. It made a lot of sense to go into Leosong, where I could carry on protecting and progressing the interests of my clients without being constantly bogged down with things like VAT."

Brace is still protecting and collecting for her clients' catalogue 31 years on. She says the basic problems have not changed much at all over two decades, and neither has her zest for solving them.

"There is one additional source of slight aggravation, however.

"After spending most of my working life based in the West End, I'm not ecstatically keen on travelling to Camden Town."

Keeping the machine rolling

From temporary secretary to technological trailblazer



Christine Ellis joined Leosong in 1985 as a temporary secretary, and is now the vital cog in the Leosong operating wheel.

A major part of her general management at LCM centres on the all-important computer system and equipment. These constitute the core ingredients in LCM's everyday operations, containing full details of all the clients' copyrights and accounting data.

She started on the technological trail on an IBM typesetter while working for a

printing company, and progressed to a CRTronic, being one of the first people in the UK to use it.

A year after she started temping at LCM, the computer department was reorganised and she was offered the chance of managing it.

It's been gremlin-free ever since, and is constantly updated and improved in collaboration with Bob Katovsky of Counterpoint, who wrote and developed LCM's computer programme.

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"In 1983, it made a lot of sense to go into Leosong where I could carry on protecting and progressing the interests of my clients without being constantly bogged down with things like VAT."

Brace: still protecting

Curriculum vitae

- 1960 Appointed royalty manager, Philips Records.
- 1962 Joins Ember Records as copyright manager.
- 1967 Joins Major Minor Records as copyright manager.
- 1970 Finds the Margaret Brace Copyright Bureau.
- 1983 Merges her Bureau with Leosong.

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Talent: UK's poor record

The market share statistics in last week's *Music Week* don't say much for British record companies' talent-spotting ability.

In your top album artists table, there was only one act — Chris Isaak — who hasn't been around for at least 10 years — and he's American.

As for the singles, if a kids' cartoon character like Bart Simpson is the best we can come up with, I think we'd better give up right now.

Jimmy Stephens
Market Bosworth
Leics

Time to eat your words

Loved your piece about Gloria Estefan regarding McDonalds (Dooley, *MW*, 20 April) — but this does not explain how she happened to be sitting at the next table to my party in Al Sultan in Shepherd's Market on her recent visit!

Modesty Blaise
(Address not supplied)

Indie 'crisis' prompts call for industry unity

The "crisis" in the music business reflects the recent catalogue of events affecting many of our livelihoods.

Does the BPI represent the majors and Umbrella the rest of the independents? Either presumption would be as questionable as the exact definition of an "indie".

All record labels need efficient distribution services and they should be able to make this crucial business decision on merit rather than on who is on the letterhead (which can currently determine their re-

spective chart eligibility).

Many aspects of the charts are under discussion including the accuracy and the relevance of the independent chart in the Nineties. People affected by the marketing power of the industry charts should be thinking up new ideas, discussing this matter frequently and lobbying constantly.

I urge "major" and "independent" decision makers, trade associations and all interested parties to utilise the forum of the Umbrella Music Seminar on June 22 and 23 to debate

this issue: indies versus majors; partners in crime, or healthy competition?

The public want selected back catalogue and deserve a continuous flow of product from new talent.

Let's work together to ensure that supply lines are not disrupted and outdated controllers do not outlive their usefulness.

David Loader
Quiet Records (and
Umbrella council member)
659A St James Road
London SE16

Bring back Dave Harmer

I really must write in support of Brian McLaughlin's letter concerning BMG sales director Dave Harmer (*Music Week*, April 20).

There are certainly not many people left in our industry of Harmer's great integrity and knowledge, and also having the time to help the small indie like myself as well as the HMVs of our industry.

I, too, hope it won't be long before we see Harmer back again.

Jean Matthews
Proprietor
Beat Box Records
164-165 Market Place
Gentlemen's Walk
Norwich

Keeping the customers satisfied

There is a malaise that seems to affect most of the music press called "youdontcountus".

In the past couple of years I wrote to *Record Mirror* twice advising that some weeks it was hard to obtain a copy locally.

The letters were not even acknowledged and the circula-

tion problems showed no improvement.

For the last year I have been attempting to get a written reply from *New Musical Express* on an item that I believe would have been a good commercial prospect for them — but although my registered letters contained stamped addressed

envelopes for a response, none was ever received.

Music papers that aim at record buyers rather than a trade readership should realise that feedback can be an important indicator of an ever-changing climate of trends and tastes, and is a dangerous thing to ignore.

In the current economic environment, it would pay editors to take a leaf out of Simon and Garfunkel's songbook and always try to keep the customer satisfied.

Jim Doyle
46 Highbury Grove
Portsmouth
PO6 2RS

Shake hands on deals in London, L.A., Tokyo — without leaving New York

Global networking isn't just a good idea in the music industry, it's a necessity.

And despite the convenience of modern telecommunications, there's nothing like having dinner with a new foreign contact or meeting a potential client over drinks. Unfortunately, independent entrepreneurs often can't afford the time and expense of extended international travel.

Why not meet at the New Music Seminar? New York offers central access from Europe, Asia, South America, and the entire US, including the West Coast.

NMS 12, which takes place July 13-17, will draw more than 8,500 delegates — at least 2,000 from more than 34 countries outside the United States.

The Seminar features the most extensive program of workshops, lectures, debates and panel discussions found anywhere, with a major focus on international issues. Registration includes access to New Music Nights, the world's largest international music showcase and talent exhibition, featuring artists from more than 15 different countries this year. Try getting all

that over the telephone.

There are loads of opportunities to network and make new contacts at the Seminar, including our popular "Face The Nation" informal breakfast get-togethers. You'd have to spend many months travelling thousands of miles throughout the world to meet all the people you'll find in five days at NMS 12 in New York.

For information about registration and marketing opportunities at the New Music Seminar, contact your international representative.

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Dun Laoghaire, Co Dublin, Ireland
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Fax: (353-1) 2856762

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THE LAST RECORD I BOUGHT

by
MARTIN HEATH



"I heard Hell With The Lid Off by MC 900 Ft Jesus on cassette and went out and bought it on CD. I had just got a CD player and I play it in the car."

"He is a rapper-DJ who has managed to mix rock music and intelligent rap. I like music that makes an effort to be more than its genre."

"A lot of rap has become very boring and clichéd. He is one of the few people I've come across who does intelligent rap. There is a track on the record, Truth Is Out Of Style, which is just genius."

"He is not that well known here, but he is a big name in the US."

Martin Heath is MD of Rhythm King Records.

Cure look just like heaven

Who would have believed that The Cure were so shy?

After fooling us that he was brave enough to jump off a cliff in a wardrobe, it now seems that Robert Smith is a shrinking violet who prefers to hide behind a wall of words.

The JEM Smoke Machine Company, which has just picked up a Queen's Award For Export Achievement, says the band is one of its most demanding customers.

"They have this thing about being totally obscured by smoke for the whole of their concerts. They must be frightened of their audience," says JEM sales director Jon Petts.

As smoke machines are not the most reliable of stage props, The Cure gigs have proved quite demanding for JEM, and a curse for the production crew.

"With a dirty great machine, a tank of fluid at minus 200 degrees Celsius and all the electronics as well, you are asking for trouble," adds Petts.

He says smoke machines, which are now available in giant 16-head programmable units and cost anything from £200 to £5,000, will always



The allure of touring Russia has diminished somewhat since Big Country's trip three years ago turned into a PR nightmare.

"But for an underground dance act like The Scientist (aka Phil Sebastiane) the novelty value alone still makes it worthwhile — especially if you've been invited there by top Soviet TV channel, Bravo."

After heading out at Christmas, The Scientist (aka Phil Sebastiane) is returning in June and plans his own live gigs.

Teenagers brought up on

the rock of The Beatles, Elton John and Elvis have been enjoying freedom of a disco kind since the barriers came down — freedom to party.

"There are still a lot of them into rock," says Phil, whose club hits The Bee and The Scientist have crossed the east-west divide.

"But most of the youngsters are getting into the house scene. It is really fresh out there so they are really going for it."

Hopefully he can take a

bit of the rave atmosphere with him when he goes on the road, he says. "We want to show them what it's all about."

It also came as something of a surprise to have people trying to pull the Levi's from your legs too. "They will literally have them off you in the street," says Phil nervously.

The Soviets may have McDonald's burgers — for their sins — but that famous brand of jeans is still as rare as a tab of E the other side of the iron curtain, it seems.

have niggling problems. But that hasn't stopped the likes of The Rolling Stones and Gloria Estefan coming to JEM for its services.

It all sounds fascinating but



The Cure: obscure as ever

when Petts uses the word "prop" to describe the new props he is developing, one can't help thinking of Spinal Tap ...

Stetsons off to Coppendale

For those who think country music is all cowboy boots, fringed shirts and phoney American draws, Neil Coppendale's personal dedication to the British version of Nashville is proving something of an eye-opener.

Coppendale gave up a career in sports broadcasting to devote himself to his interest in country music in Britain. He has run a club in un-Tennes-

see-like Brighton for 20 years.

It is not an easy life. British country acts rarely achieve recognition. None has a major recording contract, and mostly rely on clubs for both gigs and sales of cassettes.

All the same, when Radio Two asked its listeners what they wanted to hear, the cry went up, "Where's our country music?" Radio Two controller Frances Line was impressed enough to ask Coppendale to put together the first nationally broadcast programme dedicated to British country music, aired on Easter Sunday.

A flood of letters demanded more, and on May 27 Coppendale will present a second show of British and Irish country music.

"Radio exposure is critical," he says. "This could turn into something regular. Why not the British country music doesn't have to be stuck with its terrible image for ever."

Chip off the old blockbuster

The inspiration for the star-laden line-up appearing in aid of Kurdish refugees on May 12 came not from benefit organiser Jeffrey Archer but his son.

When the former Conservative Party deputy chairman, who seems to have no shortage of ideas for blockbuster events, needed the names of likely draws for the Wembley Arena event, he turned to 16-year-old William.

"He is much more in touch than I am," admits Archer. "He considers that I am an unconstituted plonker."

To prove the point, of the 16 acts suggested by William, no more than five rang any bells with Archer *per se* — "and they were all about as old as I am," he says.

Signing up acts for the five-hour benefit, via Live Aid pro-



Archer: 'plonker'

ducer Harvey Goldsmith, has been relatively straightforward, says Archer.

More daunting has been the task of clearing BBC TV schedules for live transmission, setting up nationwide bank accounts, and securing the backing of John Major, Neil Kinnock and Paddy Ashdown.

DIARY

Times Are Hard Department: One opportunistic distributor has been sending out copies of last week's Rhythm King story in *MV* and adding: "they've left, why don't you" ...

Meanwhile, Rhythm King's deal with Epic is playing havoc with RK's release schedule which now has to be tied-in with Epic's. The S'Express album Intercourse is now unlikely to be released until September ... Fellow distributor Pacific says its team has "secured significant investment and plans a major launch." No wonder Jazz Summers doesn't want to talk about Big Life's deal with PolyGram. A comment from the major was that Summers "wants to protect his bottom" against the uncertainty at Rough Trade ... Just as cryptic is Andy Muray's comment on his sudden departure from PolyGram — on which neither side wishes to elaborate — "it's 1991", he says. Muray is now working freelance from home on the premier for the film Robin Hood, in aid of The Rainbow Trust ... It sounds like pluggier Oliver Smallman will have to plug a few gigs in his office security showcase the week of Michael Patto promotional letter jackets worth £1,500 ...

Who is Henry Turtle? And why do so many people want to talk to him at the moment? The mystery BPI and CIN know: they are still in exploratory talks with three potential sponsors of the charts ... Or maybe Jon Webster and Martin Heath know: they formed an interesting huddle at a showcase for the Mystery Slang last Wednesday ... Chesney Hawkes may have scored an amazing success with The One And Only, but he's still got a lot to learn. Maybe that's why he was down in the crowd on the night of the Brits School on Friday ... Former RCA MD Lisa Anderson (currently in "conversations" with various people) says her enforced leisure has given her a new viewpoint: "It's no longer 'Are we on the Chart Show', but 'What lovely drying weather,'" she says ...

Tom Dockey

ABC

Average weekly circulation: January 1990 13,280

music week

Incorporating Record Mirror

© Spotlight Publications, 23-27 Tudor Street, London EC4A 0HR. Telephone: 071 263 1906. Fax: 071 683 5031

Editor: Steve Redmond. News editor: Nick Robinson. Features editor: Selina Webb. Reporter: Martin Taylor. Production editor: Duncan Hilliard. Senior sub-editor: Andrew Martin. Sub-editor: Fanni Robertson. Senior ad executive: Judith Rivers. Ad executives: Hugo Fleischmann; Steve Mitchell; Andy Walshworth. Ad production assistant: Kate MacKenzie. Secretary: Cindy Seabrook. Publisher: Peter Bruns. For Spotlight Publications: Group production editor: Group production editor: Group production editor: Karen Faux. Group ad production manager: Robert Clarke. Group circulation special: David Baines. Executive Publisher: Andrew Brown. Registered at the Post Office as a newspaper. Member of the Periodical Publishers Association. Printed by Penfold Press. UK subscriptions, including free music: *Music Week* Directory every January. £8 from Computer Postage, 130-132 Lavender Avenue, Mitcham, Surrey CR8 3PL. Tel: 01 648-4814. Fax: 01 648-4872. Email: E100151@compuserve.com. ISSN: 1149-5824/95. The American/India Package: £175/US \$260, 1,200-1,700 East/Japan/£190/US\$232

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