

# MUSIC WEEK



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## Albums muscle in on daytime radio

RADIO ONE is introducing an albums playlist this week in response to what it sees as a decline in the singles market and an increase in the popularity of LPs. The decision to feature more album tracks during daytime programmes is also a result of the success of the station's night-time schedules which heavily feature album tracks. Albums will also get greater

prominence when Radio One begins a multi-artist compilation albums chart during Simon Bates' show on Fridays. The new playlist was the brainchild of head of music Roger Lewis. "It is something that has been at the forefront of my thoughts for some time," he says. "When I took the job, I thought that we would have to look towards albums more in

programming. Network radio must be evolutionary rather than revolutionary and hopefully over the last few months this stronger influence of albums has steadily taken place," says Lewis. "The evidence from the record shops and from our own audience research says that albums are becoming increasingly important

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## Clash of titans looms as EMI signs up SBK

A BATTLE of the publishing giants is looming in the wake of Thorn EMI's much-predicted acquisition of SBK Songs. Top slot in the UK market has been dominated by what is now Warner Chappell for a decade but the 1/2m titles administered by

EMI/SBK means that a significant threat is coming. However, Warner Chappell dismisses the threat with "we are not worried." Thorn EMI has agreed terms to buy SBK Songs for £187m, and in a surprise move, EMI Music is to start a joint record label with for-

mer SBK shareholders Martin Bandier and Charles Koppelman. The SBK acquisition involves 250,000 songs and nearly doubles the size of EMI's current catalogue. According to Irwin Z Robinson, president of EMI Music Publishing, the purchase price is justified because SBK's MGM-UA film music and CBS rock material is a good fit with the existing EMI repertoire and because of the greater efficiency it allows. Of the existing 250 SBK staff in 16 countries he says that "there will be an amalgamation of the two companies after the deal is finalised in April" and while there will be some staff cuts, "we intend to keep the most talented people from SBK". Jim Fifeled, EMI Music Worldwide's president adds that the attitude will not be one of "to the victor the spoils".

Although details of the deal have to be filed with anti-trust authorities in some countries, Fifeled and Robinson are confident that there will be no problems, citing the



JOE SMITH: first overseas speaker

## 'Declining' singles get Xmas bonus

THE SINGLES market, said by large sections of the music industry to be in terminal decline, showed a 12 per cent increase in December compared with the same month in 1987. EMI's Mike Andrews, who handled the number one throughout the month — Cliff Richard's Mistletoe And Wine — believes this was due to a combination of the widespread

appeal of the product available and the acceptability of a single as a present. However, PWL which had number two success through Kylie Minogue and Jason Donovan, argues that the market will be buoyant as long as the customers are given what they want.

The 12 per cent increase is

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## Special guest for MW Awards

THIS YEAR'S Music Week Awards adds a new dimension to the event with a guest of honour speaker from overseas for the first time, Joe Smith — a former top level executive with WEA and now president and chief executive officer of Capital Industries—EMI Inc — is already a celebrated speaker at US music industry functions, noted for blending a biting wit with his lifelong enthusiasm for music. This will be his first UK speaking appearance. Not content with just working in the music business, he has also traced its development as an author via the recently published (in the US) book titled Off The

Record: An Oral History Of Popular Music. The chronicle contains interviews with more than 200 key influences in the shaping of modern music, including the likes of Paul McCartney, Mick Jagger, Bob Dylan, Ella Fitzgerald and Bono among performers, plus executives of the calibre of Ahmet Ertegun and Walter Yetnikoff. The incomparable Tony Blackburn is back as master of ceremonies for the awards luncheon which takes place at the Grosvenor House Hotel on Monday, February 27. Table reservations can be made by contacting Avril Peyton on 01-379 0506.

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# Debbie Gibson

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# 'crime declares piracy as 'crime against consumers'

TAPE PIRACY is as much a crime against the consumer as it is against record companies, a judge has declared.

The judge, sitting at Leicester Crown Court, was responding to an argument by a defence barrister that counterfeiters believe they are doing nothing wrong apart from defrauding the music industry.

The comment was made in sentencing David Thomas Hoskins, of Mapperton Park, Nottingham, on three counts of applying false trade descriptions. Hoskins pleaded

guilty to the charges and the judge gave him six months imprisonment on each, the terms to run concurrently, suspended for two years. He was also fined £5,000.

During the hearing, the court

was told that Hoskins was uncovered after a three-month operation by the BPI's anti-piracy unit discovered a fully-equipped private tape factory operating in farm buildings at Burton-on-the-Wolds, Leicestershire.



WARNER CHAPPELL managing director Robin Godfrey-Cass (extreme right) and professional co-ordinator Jane Nesbitt help Derek Green and David Hubbard celebrate their publishing deal.

## Isherwood departs — but BPI continues to lead from front

THE ROLE of the BPI has changed considerably over the last seven years yet in that time it has shown a united front that has ensured its success as a trade association.

The BPI's legal adviser Patrick Isherwood, who leaves the job in March, has been closely involved in the growth of the organisation and has witnessed its successes and disappointments.

Isherwood, a former disc jockey, says his role when he joined the BPI in 1981 was to concentrate on anti-piracy and copyright reform. "There was then an opportunity to develop the job and I think that has been done in two ways — in the way I have shaped it and in the way the BPI has grown," he says.

"As a result, the BPI is more commercial than it used to be and there is more contact with broadcasters and the BPI Awards have also become the very best commissioning."

Making the most of commercial opportunities has been the organ-

isation's main thrust, particularly through 1988. "The biggest change I have seen is really the record companies looking to maximise commercial opportunities and the council has been willing for the BPI to take the lead in these matters rather than the record companies," says Isherwood.

"This has been successful but over the last few years or so there has been a valuation of whether an organisation like this should become too commercially minded.

"You must look after the interests of your members and not get involved in things that might tread on the toes of its individual members. I think, by and large, that we have got the balance right."

There have been some disappointments though where even a strong membership has not been able to achieve its aims. "The thing that we have not achieved is to reform the home taping issue, which is something we were set up to do. It remains unsatisfactory."

Isherwood believes that home taping regulations may well come into force in Europe but not in the near future in the UK. "The BPI is now looking to the future and making sure that new technology is not introduced before something is resolved regarding copyright and home recording," he says.

Isherwood believes the BPI's biggest success has been its anti-piracy campaign. "The problem is here and it won't go away. All you can do is control it. The biggest change for us has been the move away from self-help to a situation

where we have the support from other enforcement agencies like the police.

"We still spend a lot of money investigating it but it means we get more help when we catch someone. This has made two differences. We can do things that we could not previously and the cost of doing it has decreased because we are not having to bring in so many civil actions."

One issue that the BPI has been unable to spend less time worrying about is the charts disregarding the recent compilations decision. "The system is so well established that chart hypocrisy which used to be an unwelcome occurrence from time to time is much less noticeable now because people know they cannot get away with it," says Isherwood.

"Seven years ago, the chart was a joke and now it is regarded as the most accurate and respected chart in the world," he says. He adds that because the chart costs about £50m a year to run, it is now looking for a sponsorship deal.

Isherwood is leaving the BPI in a career move and not because of any dissatisfaction with his current job. "Seven years is a long time and I have been offered an opportunity to develop my career in areas which I am interested in, particularly intellectual property and media work," he says.

He will join solicitors Frere Chomeley but hopes to remain in contact with the BPI and its members who he believes have achieved a remarkable unanimity and fellowship over the past seven years.

## Tough times ahead says leisure report

THE RECORD industry, currently enjoying its biggest boom for a decade, is going to face a tough time in the next couple of years.

That is the conclusion of a report by research company Leisure Consultants which suggests that consumer spending on home entertainment will be the first factor to suffer in the economic slowdown.

The company argues that high rates will mean that leisure markets will not regain momentum until the pre-election period of 1991/92.

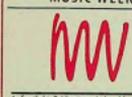
Leisure Consultants forecasts that the coming year will see slower growth and consolidation but prospects for the next five years are excellent for the leisure market. Leisure Forecasts 1989-1993 is available from Leisure Consultants, Lint Growth, Foxearth, Sudbury, Suffolk.

## Price hike at Situation Two

SITUATION TWO is raising its prices from this week. Twelve-inch singles increase from £1.99 to £2.15 while full-price cassettes and vinyl albums rise from £3.65 to £3.85. Seven-inch singles and compact discs are unaffected.

GERMAN INDEPENDENT labels Jaro and Fuego are opening a joint London office in Murray Street N10. Distribution for the labels will be through Finnico and they can be contacted on 01 284 0752.

## MUSIC WEEK



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Editor: David Duhon. Deputy Editor: Dawn Long. News Editor: Jeff Clark. Music Reviewers: John Nibbs, Nick Robinson. A&R Team: Jeff Clark, Michael David, Gabe Kaplan, John Hurrey, Karen Hawk, Dave Lewis, Nick Robinson, Katy Siviter. Assistant Production Editor: Roy Searis. Chief Sub Editor: Jonathan Holland. Special Reports Editor: Karen Fox. Contributing Editor: James Hamilton and Barry Leard (Disc & Record). Jerry Smith (Reading). Media Sources (Classical): Dave Henderson (Recording/Interview). John Toller (US Correspondent for Music). A&R Team: Edin Smetan, Rozalyn 98711726. USA Tel: 718-649 7330. Research: Lynne Feagans, Brent Van Cere, Thompson, Joanne Estabrook. Advertisement Manager: Andy Gray. Senior Ad Executive: Paul Blackall. Ad Executives: David Howell, Judith Brown, Claudia-Judith Brown. Ad Production Manager: Robert Clark. Circulation Manager: Kathy Leaper. Publisher: Andrew Ross.

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WEA's UK Division has appointed Ted O'Shea as international co-ordinator. O'Shea is leaving her position as director of Search to form Siller-O'Shea International with US-based Carole Siller...

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# Happy new year for EMI

EMI DISTRIBUTION, which early last year optimised to dealers for its poor Christmas performance, says it is "very happy" with the latest campaign and that the next one should be even better.

Richard Burkett, managing director of EMI operations in Europe, says the turnaround is the result of long and careful planning and the effects of a new management team at the company's manufacturing and distribution base in Hayes.

EMI is now the only major distributor to manufacture vinyl discs in the UK and during the summer accepted PolyGram's pressing requirements after that company closed its own factory.

Says Burkett: "Our planning started in August when we sat down and looked at the PolyGram, Virgin and EMI manufacturing load and decided that we couldn't make

it. That is when we sought co-operation from all our major labels on their major releases.

"Because of their co-operation and by using all four of our factories in Europe, we made sure we had everything there on time." He adds that the level of demand was the highest he has known in three years with EMI.

Burkett maintains that the warehouse was up to 95 per cent capacity throughout for orders on some days during December. He points out that the figure varies for different days of the week — it dropped to around 75 per cent during the Monday and Tuesday peaks — but he declares himself "very happy" with the performance.

He gives much of the credit for this to a new management structure at Hayes which includes new site manager Jim Lefthick who

joined from CBS. The management reshuffle was partially prompted by the retirement through ill health of former EMI manufacturing and distribution managing director Ted Harris in April.

Next December should be better than the one just gone, says Burkett, because of the increased experience of staff and large capital investment in a new computer and other equipment. "It's going to be a great December," he comments. "The key to good distribution is having our computer set up and what we hope will be faster and more efficient handling of customer orders during peak periods."

## Daytime LPs

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to our listeners while the seven-inch format is in decline," he says. The playlist will be constructed in exactly the same way as the present singles playlist and will comprise at least five albums. Tracks will also be selected for daytime rotation and at least one track featured on every show.

"Some record companies have already taken note of the importance of album tracks and have been providing us with choice tracks to play," says Lewis. He adds that the aim of the playlist is not to biotically promote albums for record companies. "My concern is that the service we provide to our listeners is imaginative and creative programming," he says.

Lewis also believes the move is not away from singles. "As far as we are concerned, singles and albums will be played side by side and not in place of each other."

Radio One's new multi-art compilation album chart will be broadcast from this Friday onwards. "When the decision was made to ban such albums from the chart we realised that a lot of record companies and retailers were upset about it," says Lewis.

"The reason we are featuring such a chart is because we are aware that those albums are very popular indeed but at the same time I must say I am pleased they have been separated from the main album chart."

## Titans

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British Monopolies and Mergers Commission report which gave last year's Warner Chappell merger a clean bill of health. MW's most recent market survey gave EMI and SBK a joint share of 20.9 per cent.

EMI says that the SBK acquisition will give it 12 per cent of the world publishing market, equal in size to Warner Chappell. But Robin Godfrey-Cass, head of Warner Chappell's UK division retorts: "I'm not worried at all. They're not going to threaten our market dominance." He adds that "they've got two big catalogues which they'll be trying to combine. We've been through all that turmoil."

Dennis Collopy of EG Music believes that the arrival of another publishing company is "a sad day for the industry" but could be good news for genuine independents. "Mergers of this size are equivalent to BMG and EMI's merging in the record industry," he says, "and many writers will be scared of the sheer magnitude of such companies. They'll prefer to work with smaller firms." Collopy adds that the Warner Chappell experience shows that there will be casualties from the EMI-SBK deal and that "many excellent people could be out of work."

Announcing the new joint venture label, to be called SBK Records, Fifield says that "we have a need for additional sources of repertoire and I'm getting the benefits of Marty bandier and Charles Koppelman's success and experience. They will sign, develop and promote the artists in North America and we will break them internationally."

Koppelman comments that the first two releases on SBK will include British group Boogie Box High and are scheduled for April.

CHRISTMAS SALES were as good as everybody said they were going to be — that's official.

Gallup figures released this week indicate that, in addition to a 12 per cent rise in the singles market, album sales rose by 20 per cent in December 1988 compared with the same month in 1987.

Retailers believe that the market was helped by six full days trading before Christmas Day, by music becoming a more popular Christmas gift and by new customers coming into the shops.

## World BRIEFING

NEW YORK: As a "springboard to get into music publishing in a major way," CBS Records has purchased the Nashville-based Tree International Publishing company. Buddy Kilen, former owner and president of Tree, has been named president of CBS-Tree and chairman of CBS's newly-formed publishing division. The deal, in excess of \$30m, covers a 35,000 song catalogue that includes works by Willie Nelson and Jim Reeves. CBS Records president Tommy Mottola is quoted as promising to quadruple the size of Tree. Meanwhile, Warner Chappell has purchased Brick Tree Music publishing company.

LOS ANGELES: A&M, Arista, CBS and MCA have filed civil and criminal charges against Jesus Delgado, a California man accused of counterfeiting. Police confiscated 53,000 alleged counterfeit tapes and 1,250 masters by such artists as Whitney Houston and Tiffany.

NEW YORK: Bertelsmann's Michael Dornemann says RCA Records earnings for the first half year since its takeover came to \$70m compared to \$60m for the previous full year. He also says he is tripling his outlay for classical music and doubling spending for artists and that Bertelsmann is looking to buy a US music publishing company.

WASHINGTON DC: RIAA members clinched 158 gold records, 89 platinum and 76 multi-platinum awards in 1988 for a total gain of 10.6 per cent over the 1987 gold, platinum and multi-platinum awards. The leading albums were RCA's Dirty Dancing soundtrack which was certified at 10m US sales for the year followed by Epic's Bad by Michael Jackson which hit 6m.



RICHARD BURKETT (second left) stands with the new management team at Hayes. In the centre is Jim Lefthick

## Singles

► FROM PAGE ONE

confirmed in figures supplied by Gallup this week, and Andrews comments: "For the first time in a few years, the single became a viable Christmas present."

He believes that the Government's squeezing of the amount of money available to consumers made the relatively small expenditure on a single acceptable. "Before the rise in interest rates, people did not buy singles because they thought they would look cheap," he says.

Asked about the prospects for the singles market, he declines to predict a consistent growth but feels there will be "a period of

stability".

PVL general manager David Howells, though, believes there is a simple formula for singles success: "Give the people what they want."

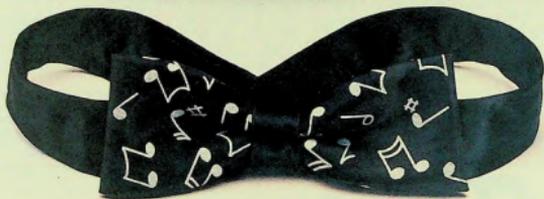
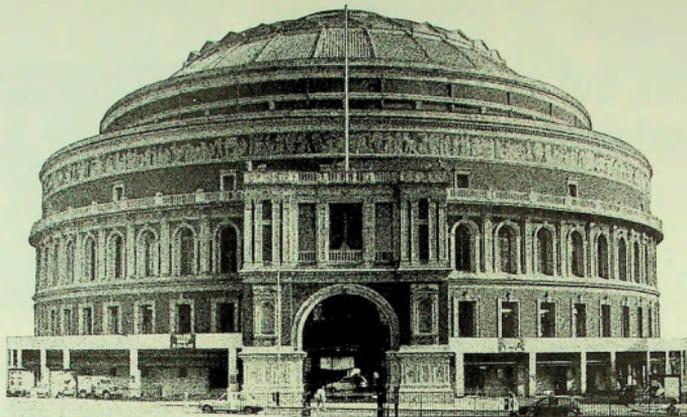
He continues: "Our whole argument is that the single is alive and well and you can sell it. But most people do not approach it with the right attitude. You have got to give the audience what they want."

● THE DECLINING singles market has prompted the BPI to introduce new, lower qualification points for silver, gold and platinum awards.

From this month, eligibility for a platinum disc drops from 1m units to 600,000, gold falls from 500,000 to 400,000 and silver from 250,000 to 200,000.

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## Few peaks, but no complaints as dealers celebrate a firm Xmas

**A**N ACROSS the board improvement in distribution services has helped indie dealers celebrate bumper sales of Christmas.

But unlike most previous years, the festive season proved to be a little unusual in its pattern of sales and never really peaked as expected, according to dealers across the UK. "Christmas sales certainly look a while to get going this year," says Richie Roberts, of Hot Wax Records and Videos in Edinburgh. "We thought the whole of the Christmas week would be mega but it didn't really start until the Wednesday. But although it came late it was very good."

Roberts says an increase in TV advertising has led to more varied titles selling well instead of just multi-artist compilations. "The Now and Hits albums didn't do as well as last year and in terms of formats, the compact discs are definitely catching up on the others."

"The Paul Simon CD for instance, has sold more than the album and tape because of the pricing whereas the compilations have not sold as many because the CD is a lot more expensive."

In terms of distribution, Roberts says most record companies gave excellent support. "The only prob-

lem we had was EMI which was a nightmare. They were okay for chart stuff but other things like Richard Thompson we just couldn't get hold of."

"Luckily, this year all the reps had car stock with them and whenever there were any problems, we could rely on them. It was a good back-up. In general, the companies were very good with distribution this Christmas," he says.

More good news from the Christmas sales period, says Roberts, was the decline in the number of record tokens sold. "This seems to be a good sign because maybe people are buying the albums instead," he says.

Elizabeth Cooper, at Demiks Records in London, agrees that Christmas '88 was a great success but sales never really peaked. "Normally, you expect sales to build up but there was no peak this year and I don't think we saw as many people in the shop as usual."

"We were busy this year but it was anything and everything rather than particular titles — except for singles which did nothing and never seem to see Christmas," says Cooper.

She agrees that distribution services improved in 1988 — with one exception. "I think the worse one

**'It was well up on last year — a bit like having a Saturday on every day'**

was PolyGram. They were terrible. They blamed the couriers for things being late but in one case it was because they had not dealt with an order until two days after it was made," she says.

"CBS were better and EMI were okay and overall we didn't have any great problems."

Dove Weight, at Cank Street Records in Leicester, says the shop also experienced a few problems with PolyGram distribution. "We found we could not get enough of the INXS album which seemed to go like wildfire over Christmas but generally the distribution service has been very good," he says.

He adds that despite having three HMV stores and other multiples in the same city, the shop managed to celebrate a highly successful Christmas. "I think we have competed



THE MESSAGE is clear from EMI staff to dealers during the Christmas sales period

pretty well. We don't do record tokens so I think when you consider that, our sales have been very good. By all accounts, things have been better than previous years."

Bob Mulley, at Kestrel Records in Abergavenny, says he had no problems with distribution whatsoever. "The record companies were very good indeed and I can't fault any of them," he says.

He adds that sales had doubled on the previous year. "It was well up on last year and it was busy for all of the Christmas week — a bit like having a Saturday on every day."

"I think the reason we have been so successful is that people in the provinces have smaller mortgages and can afford to spend more while in London sales have probably gone down to some extent."

## Never on a Sunday...?

PROPOSALS FOR seven-day trading are coming under fire from the National Chamber of Trade which believes deregulation of trading hours will lead to shop closures and staff exploitation.

● ANY DEALERS wishing to enter the 12th national shop window display competition should send a 10 inch by eight inch matt colour photograph of a recent display, by March 30, to AGB Exhibitions Ltd, Audit House, Field End Road, Eastcote, Middlesex HA4 9LT. For more details, phone 01-868 4499.

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- Top Mid Price/Budget Classical Album Award
- Top Crossover Classics Album Award
- Top Country Album Award
- Top Compilation Album Award
- Top Music Video Award
- Top Sell-through Video Award
- Top Publisher (Individual) Award
- Top Publisher (Corporate) Award
- \*Top Producer (Albums) Award
- \*Top Producer (Singles) Award
- \*Top UK Recording Studio Award
- The Strat Award for Exemplary Service to the Music Industry
- \*Awards in association with Studio

**ANNOUNCING  
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MUSIC WEEK  
AWARDS**



**1 · 9 · 8 · 8**



**AWARD CATEGORIES  
(REQUIRING  
NOMINATIONS)**

- Best Sleeve Design Award
- Best Music Week Advertisement Award
- Best Consumer Press Advertisement Award
- Best British Music Promo Video Award
- The Marketing Award for Records, Cassettes and CDs
- Pluggger of the Year Award
- Best Record Distributor Award
- The Leslie Perrin Award for PR

Closing date for all nominations Thursday 12th January 1989

Contact Avril Peyton for your Awards Brochure including nomination and table reservation forms on the Music Week Awards 'Hotline', 01-379 0506.

**TAKING PLACE AT  
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**MONDAY  
27 FEBRUARY 1989**



# MUSIC VIDEO

Rank	Artist	Description (Track) / Timing/Dealer Price	Label
1	KYLIE MINOQUE: Kylie The Videos	Video Single (5 tracks)/20min/£6.25	PWL WFF 3
2	BROS: The Big Push Tour	Live (10 tracks)/1hr/£6.95	CMV 49802
3	CLIFF RICHARD: Private Collection		PMI MPPC 1
4	PET SHOP BOYS: Showbusiness	Compilation (4 tracks)/30min/£5.21	PMI MPPS 2
5	GEORGE MICHAEL: Faith	Compilation (6 tracks)/40min/£6.95	CMV 49002
6	MICHAEL JACKSON: Legend ...	Video Collection (2 tracks)/25min/£6.95	MJ 1000
7	MICHAEL JACKSON: Making Thriller	Compilation (1 track)/1hr/£6.95	Vestron MA 11000
8	BANANARAMA: The Greatest Hits ...	Compilation (13 tracks)/45min/£6.95	Channel 5 CFV 07202
9	INXS: Kick The Video Flick	Compilation (6 tracks)/30min/£6.95	Channel 5 CFV 07452
10	TPAUL: Live At Hammersmith	Compilation (11 tracks)/55min/£6.95	Virgin VVO 357
11	NOW THAT'S...MUSIC VIDEO 13	Compilation (15 tracks)/1hr/£6.95	PMI/Virgin MNW013
12	MADONNA: Ciao Italia...	Live (11 tracks)/1hr/40min/£7.50	WEA 9381413
13	FLEETWOOD MAC: Tango In The Night	Live (12 tracks)/1hr/£6.95	WEA 9381493
14	DEF LEPPARD: Historia	PolyGram Music Video (18 tracks)/1hr 30min/£10.42	D41 684.2
15	WET WET WET: The Video Singles	Compilation (5 tracks)/25min/£6.95	Channel 5 CFV 05662
16	THE HIT FACTORY	Compilation (12 tracks)/45min/£6.95	PWL/Fantone YIF 4
17	DANIEL O'DONNELL: Live In Concert	Live (16 tracks)/1hr 6min/£6.49	Ritz RITZ 0001
18	DIRE STRAITS: Alchemy Live	Compilation (11 tracks)/1hr 30min/£6.95	Channel 5 CFV 00122
19	DIRTY DANCING: The Concert Tour	Live (12 tracks)/30min/£4.55	Vestron VA 11287
20	HEART: If Looks Could Kill	Compilation (7 tracks)/30min/£4.55	PMI MVR 99 0075 3

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## MUSIC WEEK

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# WIRELESS VIDEO

## Wired for sound and vision

By Paul O'Mahony

BILLY MAGRA has moved on from a recent six-month stint as features director for Initial Television's wired series for Channel 4 to join Windmill Lane Productions in Dublin on a one-year contract as in-house producer/director. The connection began last March when Magra was contracted by Windmill to direct the current Pogues set through video Live At The Town And Country, released through Virgin.

Beginning his career as producer/director with Ireland's national broadcasting station RTE, Magra's views on the differences between working for an independent production company and a national station give an insight into behind-the-scenes motivation.

"One of the things that struck me while working on Wired was that some people misunderstood that I was working for Channel 4, in fact I was working for a production company which was delivering a finished master tape to the station," he says. "Everyone who contributed to that tape was probably freelance — production staff, researchers, directors, presenters, camera crews — so I found out that there's a different attitude among those people in getting something done when the standard of their work dictates whether they're going to have a successful career. In contrast, if you're working for a national station, which I was then, then you can fall into a false sense of security where if a programme doesn't work you won't be fired, you'll continue making programmes."

Magra also has views on the

difference between independent production in the UK and Ireland as describing Ireland's situation as one of "rapid development" while he says the UK has a tradition of independent production, particularly since the start of Channel 4. "Independent production is beginning to happen now in Ireland and the level of output offers many advantages to further its development, as well as the top class facilities and personnel that are represented," he explains. "The more international clientele that come in,

the better a production company like Windmill can serve the market because only by getting the bigger projects with bigger budgets can resources be maximised."

As Magra joins Windmill Lane Productions the company has work in progress on a programme on the New York music scene, a live concert set through video of Hat House Flowers which was shot at Dublin's RDS before 25,000 people last Summer, and a behind-the-scenes look at local talent on the Irish rock scene Check It Out.



BILLY MAGRA: from Wired to Windmill

## Channel 5's tonsils, metal and Marc

THE TWINNED tonsils of Freddie Mercury and Montserrat Caballe are the main attractions of Channel 5's music video release for February 10, other featured artists including Marc Bolan, Zodiac Mindwarp, Big Country, Rush, Swedish guitar wizard Yngwie Malmsteen and a bevy of heavy metal heroes.

The video from Freddie Mercury and Spanish soprano Montserrat Caballe (running time 16 minutes, dealer price £5.56) features the hit single Barcelona, plus three tracks from their album including the forthcoming single How Can I Go On, due for release on January 23. Marc (running time 54 minutes, dealer price £6.95) combines all six of Marc Bolan's highly-rated TV shows for Granada, the last recorded just two days before his death in 1977. The collector's item features a total of 21 tracks including Ride A White Swan, Get It On and I Love To Boogie. Channel 5 boasts that the footage has not been broadcast or seen in any form for over 10 years.

Sleazeginder (running time 21 minutes, dealer price £5.56) is the evocative title of the debut video from Zodiac Mindwarp and The Love Reaction. The release includes their first top 20 hit Prime Mover, whose video was directed

by the Comic Strip's Adrian Edmondson.

Peace In Our Time (running time 60 minutes, dealer price £6.95) records Big Country's recent performance at the Palace Of Sports in Moscow and includes the hit Wanderland, King Of Emotion and In A Big Country plus the forthcoming single Peace In Our Time.

Rush have been one of the best-selling bands on the Channel 5 label. Now the company is releasing an up-to-date live video — A Show Of Hands (running time 90 minutes, dealer price £8.34).

Filmed over two nights at the NEC, Birmingham, the video is released to coincide with the new Phonogram live album of the same name, but also includes extra tracks not available on the CD.

Yngwie Malmsteen's debut album Riding Force earned critical acclaim in the US where he was voted Best Rock Guitarist in 1985 by readers of *Guitar Player* magazine. Riding Force Live (running time 85 minutes, dealer price £6.95) is his debut video, recorded that year in Japan with the original band line-up.

Scarborough's heavy rockers Little Angels are also making their video debut with a six-track release entitled Big Bad World (running time 30 minutes, dealer price

£5.56), due to be recorded live this month to coincide with the release of a four-track EP of the same name. Completing this bumper package from Channel 5 is Rock'n'Roll Meltdown, a compilation of the world's best heavy metal rock acts. The 12 bands featured are Yngwie Malmsteen, The Scorpions, Cinderella, Deep Purple, Kiss, Kingdom Come, Bon Jovi, Zodiac Mindwarp, LA Guns, Warlock, Whitesnake and Magnum. The compilation runs for 40 minutes and has a dealer price of £6.95.



MARC BOLAN: last TV shows out on video

# TOP 40 SINGLES

1	4	ESPECIALLY FOR YOU	Kyle Gass/Jane Wollman	PWL PW107 (2) (US)
2	2	CRACKERS INTERNATIONAL EP	Mute 12MUTE 93 (3) (US) SP	
3	9	SUDDENLY	Ford For Thought T081 (1) (US)	
4	4	FINE TIME	New Order FAC 2237 (1) (US) FAC 2232 (US)	
5	6	DOWNTOWN '88	Cherry 251 (1) (US)	
6	3	JOHN KETTLER IS A WEATHERMAN	Cherry 251 (1) (US)	
7	7	SAY A LITTLE PRAYER	Completely Different DMF (1) (US)	
8	6	STAKKER HUMANOID	Rhythm King DO0001 (1) (US)	
9	10	JACK TO THE SOUND OF THE...	Wendy Whelan W0421 (1) (US)	
10	14	CHIKKI CHIKKI AAH AAH	Supreme SUP021 (1) (US)	
11	11	STAND UP FOR YOUR LOVE RIGHTS	Rhythm King TB 0802 (1) (US)	
12	11	JE NE SAIS PAS POURQUOI	Big Life BIL 818 (1) (US)	
13	8	IT'S PARTY TIME AGAIN	PWL PW107 (2) (US)	
14	3	WALK ON	Cherry 251 (1) (US)	
15	14	A LITTLE RESPECT	Mute 12MUTE 85 (US) SP	
16	22	MY D.J. (PUMP IT UP SOME)	Grease GR 5810 (2) (US)	
17	35	BLUE MONDAY	Nonesuch FACTO 73 (1) (US) FACTO 73 (US)	
18	26	WEEKEND/JUST WANNA DANCE	Sleeping Bag SBK 101 (1) (US)	
19	23	I SHOULD BE SO LUCKY	3 Steps 12SAM 1116 (US) (US)	
20	25	COCOON	Mute 12MUTE 85 (US) SP	
21	16	WAITING IN VAIN	Columbia BABR10 (2) (US)	
22	19	THE ONLY WAY IS UP	Big Life BIL 818 (1) (US)	
23	15	BURN IT UP	Rhythm King LK772 (1) (US)	
24	2	THE LOCO-MOTION	PWL PW107 (2) (US)	
25	17	XMAS PARTY (FLACCEED MIX)	Pacific DENK 307 (US)	
26	20	55 PARARAZI	PWL PW107 (2) (US)	
27	17	NOTHING CAN DIVIDE US	PWL PW107 (2) (US)	
28	40	NIGHT TRACKS	Night Tracks 12NT 016 (US)	
29	32	CHARMS OF LOVE (Remix)	Mute 12MUTE 85 (US) SP	
30	NEW	EAST-WEST	Rhythm King LK772 (1) (US)	
31	NEW	REVOLUTION	Five BAE202 (US)	
32	NEW	ACID MANIA	Davies DWNT14 (US)	
33	21	WILL YOU LOVE ME TOMORROW	Cherry 251 (1) (US) CH 251 (US) (US)	
34	29	THE CITY OF SCREAMS	Mute MUTE 85 (US) SP	
35	NEW	BORN FREE	Rhythm King LK772 (1) (US)	
36	27	THE PEEI SESSIONS	Strange Fruit 12SFS 066 (US)	
37	11	THE PEEI SESSIONS	Strange Fruit 12SFS 066 (US)	
38	37	BEAK SUNS	Cherry 251 (1) (US) CH 251 (US) (US)	
39	28	NO. 6	Argonny 12ANNA 64 (US)	
40	30	AMERICA	Harvest H0571 (US) (US)	

# TOP 20 ALBUMS

1	1	THE INNOCENTS	Mute STUMMA 83 (US) SP
2	2	25 1/2	PWL PW107 (2) (US)
3	6	WANTED	Big Life BIL 818 (1) (US)
4	5	THE CIRCUS	Mute STUMMA 83 (US) SP
5	8	THE HIT FACTORY VOL 2	Freshness F061 (US) (US)
6	2	ACIDO AMIGO	Wendy Whelan W0421 (1) (US)
7	9	INTO THE DRAGON	Rhythm King DO0001 (1) (US)
8	7	WONDERLAND	Mute STUMMA 83 (US) SP
9	11	JACK TO THE SOUND	DJ Inc. DMFT 90 (US)
10	NEW	SUBSTANCE	Factory FACT09 (US)
11	15	IT TAKES TWO	Supreme SU 4 (US)
12	14	LOUDER THAN BOMBS	Rough Trade ROUGH24 (US)
13	2	ROCKY HORROR PICTURE SHOW	Ode ODE 0153 (US)
14	16	RANK	Rough Trade ROUGH128 (US)
15	18	HATFUL OF HOLLOW	Rough Trade ROUGH 24 (US)
16	3	THE GARAGE SOUND OF DEEPEST...	Republic UCLP015 (US)
17	20	TO THE BATHROOM, LET'S GO	Sleeping Bag SBK 101 (1) (US)
18	4	BUMMED	Factory FACT09 (US)
19	8	VEKA LYNN REMEMBERS	Harvest Nelson SV 1126 (US)
20	NEW	ISN'T ANYTHING	Capehorn C0816A (US)

by Dave Henderson  
**CHRISTMAS CHEER?** Happy new year releases? Well, it's still up in the air as to whether numerous albums will make it into '89 following the Red Rhino collapse. Even though rumours of a buyer for the company suggests that those releases from Medium Cool, the Rhino label itself, Glass and many more, are going to be released some six months later than scheduled, nothing concrete has yet been confirmed. Meanwhile, **The Wedding Present's** Ukrainian Peel Sessions 10-inch, cassette and CD package for Reception remains under wraps, stuck at the factory, and **Green On Red's** Here Come The Snakes LP has snook into the UK as an import on Rough Trade Deutschland (it was originally set for release on Red Rhino). Other labels' futures also remain uncertain, and that includes In Tape, whose **Frank Sidebottom, Robert Lloyd** and **Stich** releases are all stuck in limbo. Other new year rumours circulating include **The Sisters Of Mercy** rumour! This is another in the long line of potential buyers for Red Rhino, their association stemming from their earliest releases on Merciful Release through Red Rhino's distribution arm. Although this, along with talk of **Pinnacone** and **Play It Again**, Sam Lakeovers, remains unconfirmed, El Record locks set to leave **Cherry Red's** fatherly guidance and label boss **Mike Alway** is rumoured to have had deep discussions with **Alan McGee** from Creation. **Cherry Red** looks likely to insist on keeping hold of both **The King Of Luxembourg** and **Louis Phillips** if such a move does take place. Apart from all these rumours, there are, surprisingly, some records being released and distributed through this faltering early '89 period. Read on ...

**SHIMMY DISC EUROPE** continues its relationship with Fast Forward and the Cartel and has a new album and 12-inch from **Bongwater** to whet the appetite. The album is in fact a double called **Double Bummer**, while the 12-inch is **Breaking New**



PENTANGLE: eponymous stuff from Demon

Ground. Bongwater, of course, are another guise for Shimmy disc supreme, and ex-**Shockability, Gong** and **Buthole Suffer, Kramer, Fairport Convention** return, yet again, with a nationwide tour through January and February and a brand new album to question to boot. The record in question is called **Red And Gold** and it's on the Rough Trade distributed New Routes label.

ON THE ROUGH Trade label, two releases imminent for '89 are direct from Rough Trade US's catalogue, **Lucinda Williams'** self-titled album is full to the brim with sweet, soulful country ballads, and **Souled Americans** offer a kind of accessible hybrid of rock, country, folk and the like of their excellent Fe LP. **Both McGee** from Creation. **Cherry Red** looks likely to insist on keeping hold of both **The King Of Luxembourg** and **Louis Phillips** if such a move does take place. Apart from all these rumours, there are, surprisingly, some records being released and distributed through this faltering early '89 period. Read on ...

The Concrete label has volume three of its Funky Alternatives series, the **Strange Fruit** subsidiary Night Tracks has a four-track radio session from **Voice Of The Beehive** and the Demon label offers **Pentangle's** Pentangle and **The Young Tradition's** self-titled opus. The Razor label has an album, cassette and pic disc version of **The Long Tail Yaxams'** self-titled debut LP and the ElLabel has **Louis Phillips'** Ivory Tower album and **Bad Dream fancy Dress: LP** Choirboy Gos.

The BGP label comes out as the Beat Goes Poetry label and offers a truly brilliant insight into the beatnik world with **Kenneth Rexroth's** Poetry And Jazz At The Blackhawk. Deep, rooty jazz scuffles along in the background, while a middle-aged **Kenneth Rexroth** waxes lyrical in an attempt to increase the sales of striped-T-shirts and berets. At **Revolver**, **Paranoid Visions** have a 12-inch called **City Of Screams** on the FOAD label, the **Herdonic Bottoms** have a 12-inch called **Do It Any Way You Wanna** on **BAT's Essential Boyz** have their history re-examined with the LP **The Flick Was Boss** on **Five Hours Back** and **Rory McDowell**, from **Strawberry Switchblade**, returns as **Ornamental** on One Little Indian label, through Rough Trade and the Cartel, and her debut under this guise is the 12-inch and seven inch **Crysal Nights**.



STILL WAITING: Wedding Present await the Red Rhino collapse to resolve itself

# Token gestures?

**The record token has long been the alternative gift to the standard issue blue socks and white hankies, but who gets what from behind the scenes? Sarah Davies discovers**

JANUARY IS the month when millions of record tokens are handed over record shop counters. Now available in about 95 per cent of record retail outlets they can be exchanged for a wide variety of products: records, cassettes, CDs, videos, T-shirts, blank tapes, posters, computer software; in fact, anything the retailer stocks.

Sales have been increasing at between 18-20 per cent for a number of years with 60 per cent bought at Christmas. Originally tokens were called EMI Record Tokens, but this confused the public which thought the tokens could only be exchanged for EMI products, so the name was changed to Record Tokens, although the company remains an EMI subsidiary.

According to John Mew, general manager of Record Tokens, his product provides the retailer with added trade, not least because most consumers coming in to cash in their tokens spend more than the face value of the token. Record Tokens supplies all token stock to retailers free of charge and when it debits them for sales of tokens they retain 11 per cent of the value of the tokens sold. When the tokens are exchanged, Record Tokens credits retailers for the exchanges but keeps 14 per cent of the value of tokens exchanged. Thus via the system of sales and exchanges the retailer ends up paying Record Tokens three per cent of his turnover of tokens.

**'Most people's level between selling and exchanging is very close, although there is the odd incident of a retailer who exchanges and never sells'**

This percentage funds all token production and the accounting and marketing of the product. John Mew says: "Most people's level between selling and exchanging is very close, although there is the odd incident of a retailer who exchanges and never sells. If they sell more than they exchange it'll cost the retailer a little less than three per cent, but if they exchange more than they sell it'll actually cost a little more; but generally it works out about even."

The cards on which the tokens are mounted are not included in the sale and exchange process but are sold to the dealer at 8p each and sold at 16p recommended retail price, including VAT. There are 64 designs, including a Christmas range, which are updated regularly. The designs are chosen from a range of illustrations found to be popular with the market they're aimed at.

There is no time limit in which to exchange tokens, and hasn't been for about 10 years. Mew says he still occasionally receives tokens (from customers, not retailers) in pounds, shillings and pence which he reissues for new ones! He points out: "Once the consumer has got

the record token it's up to them to use it." And they generally do. He explains: "The consumer is very logic minded. There are about 150 different gift voucher token operations out in the High Street. Boots, W H Smiths, Woolworths, even some slightly obscure specialist ones like Flying Tokens, where you give someone tokens to have their first flying lessons."

Mew says that there is a small number of record shops which run their own record token scheme, but he explained that such a system would be limited to one or just a few shops, and it would only be practical to give tokens to those living within easy reach of the issuing shop. He points out that a major advantage of the tokens manufactured by Record Tokens is that they can be exchanged anywhere in the country, making them an ideal gift for distant relatives.

A couple of years ago EMI branched out into another area for marketing tokens — the sales promotion industry. A number of major manufacturers showed interest in putting record tokens on their products as a promotional device. The consumer collects the tokens from the product boxes to exchange at record retailers.

Mew offers a recent sponsorship deal with Nabisco as an example of how it works: "The sponsor wants to use the power of music to sell their product. Nabisco, for example, are putting the tokens on 6m boxes and spending £1/2m on TV advertising. Starting in January or February, Shredded Wheat and two other Nabisco cereals will carry record tokens on their boxes. Once the consumer has collected four of these, he or she can get £1 off a record. It doesn't cost us or the retailer a penny. The dealer gets full credit for the face value, and all we're doing is pushing consumers back into music, building traffic in record shops. We carried out similar programmes with Scott's blank tape, Wella Hair Care and forthcoming campaigns will be with Silhouette and Maxwell Blank Tape."

So consumers exchanging tokens will get something for free, but in the process they usually spend some of their own money at the same time to buy the goods they want. But people might think: Do they actually cash tokens in or do they get forgotten in a drawer somewhere?

Mew: "Our take-up of tokens is almost full. Nearly all tokens get used, if not right away, then at some time in the future. They're a popular present and invariably aimed at the younger market. The son or daughter who goes out shopping with Mother and sees something they want, or with Auntie who knows young Johnny likes music but not what he likes, so she buys him a record token."

And, as Mew says, the record token recipient at least gets to choose his or her present, much preferable to the unwearable socks, underwear or after shave that are all too often received with polite dismay at Christmas.

# US TOP FORTIES SINGLES

1	2	MY PREGOVIATIE, Bobby Brown	MCA
3	1	TWO HEARTS, Phil Collins	Affair
4	3	EVERY ROSE HAS ITS THORN, Poison	Enigma
5	6	DONT RUSH ME, Taylor Dayne	Ariola
6	5	ARMAGEDDON IT!, Def Leppard	Mercury
7	10	IN YOUR ROOM, Bangles	Cap/CBS
8	11	SMOOTH CRIMINAL, Michael Jackson	EPIC
9	12	REMEMBER HOLDING YOU, Boys Club	BMG
10	15	THE WAY YOU LOVE ME, Keanu White	Atlantic
11	7	WAITING FOR A STAR TO FALL, Boy Meets Girl	Warner Bros
12	16	WHEN I'M WITH YOU, Sheryl Crow	RCA
13	17	BORN TO BE MY BABY, Boyz II Men	Capitol
14	19	WHEN THE KENNEDY CRY, White Lion	Mercury
15	13	SILHOUETTE, Kenny G	Affair
16	4	GIVING YOU THE BEST THAT I GOT, Anita Baker	Ariola
17	18	ALL THIS TIME, Tiffany	MCA
18	8	LOOK AWAY, Chicago	Reprise
19	23	HOLDING ON, Steve Winwood	Virgin
20	22	LITTLE LIAR, Joan Jetts & The Blackhearts	Blackheart
21	28	STRAIGHT UP, Paula Abdul	Virgin
22	31	WILD THING, Tone Loc	Delicious
23	26	WANNABE HAVE SOME FUN!, Samantha Fox	Line
24	9	THE LOVER IN ME, Sheryl Crow	MCA
25	14	WELCOME TO THE JUNGLE, Guns N' Roses	Virgin
26	25	WILD WORLD, Maxi Priest	Mercury
27	20	WALK ON WATER, Eddie Money	Cap/CBS
28	34	WALKING AWAY, Information Society	Tommy Boy
29	21	BABY, I LOVE YOUR WAY/FREEDR... Will To Power	EPIC
30	40	SHE WANTS TO DANCE WITH ME, Rick Astley	RCA
31	38	KISS, The Art Of Noise	Chino
32	35	WHAT I AM, Edie Brickell & New Bohemians	Geffen
33	33	ANGEL OF HARM, U2	Island
34	24	HOW CAN I FALL?, Beatrice	ABM
35	32	MIL MY HEART, The Boys	Malown
36	29	THE PROMISE, When In Rome	Virgin
37	37	YOU GOT IT (THE RIGHT STUFF)!, New Kids On The Block	Cap/CBS
38	39	BACK ON HOLIDAY, Robbie Nevil	EMI
39	33	GHOST TOWN, Cheap Trick	EPIC
40	27	I DON'T WANT YOUR LOVE, Duran Duran	Capitol

# US TOP FORTIES ALBUMS

1	1	GIVING YOU THE BEST THAT I GOT, Anita Baker	Elektra
2	3	RATTLE AND HUM, U2	Island
3	2	COCKTAIL, Soundtrack	Elektra
4	4	NEW JERSEY, Bon Jovi	Mercury
5	7	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
6	8	DON'T BE CRUEL, Bobby Brown	Mercury
7	6	HYSTERIA, Def Leppard	MCA
8	5	TRAVELING WILBURYS, Traveling Wilburys	Wilbury
9	9	OPEN UP AND SAY... AH!!, Poison	Enigma
10	10	SILHOUETTE, Kenny G	Arista
11	12	DELICATE SOUND OF THUNDER, Pink Floyd	Columbia
12	13	G N' R LIES, Guns N' Roses	Geffen
13	11	TILLI LOVED YOU, Barbara Streisand	Columbia
14	14	GREATEST HITS, Journey	Warner Bros
15	15	GREEN, R.E.M.	Atlantic
16	16	SMOOTHIN' SUBBERBANS AT THE STARS, Eddie Bricken	Geffen
17	17	AMERICAN DREAM, Crosby, Stills, Nash & Young	Affair
18	17	FAITH, George Michael	Columbia
19	20	HOLD AN OLD FRIEND'S HAND, Tiffany	MCA
20	21	LONG COLD WINTER, Cinderella	Mercury
21	18	ANY LOVE, Luther Vandross	Epic
22	22	KICK, INXS	Affair
23	27	GREATEST HITS, Fleetwood Mac	Warner Bros
24	26	TRACY CHAPMAN, Tracy Chapman	Elektra
25	24	REACH FOR THE SKY, Ratt	Affair
26	25	DUBITZ, Van Halen	Warner Bros
27	23	SMASHES, THAMES & HITS, Ozzy	Mercury
28	29	ROLL WITH IT, Steve Winwood	Virgin
29	28	NO REST FOR THE WICKED, Ozzy Osbourne	CBS Associated
30	31	AND JUSTICE FOR ALL, Metallica	Elektra
31	30	TELL IT TO MY HEART, Taylor Dayne	Arista
32	33	WILD, WILD, WEST, The Escape Club	Affair
33	37	EVERYTHING, The Bangles	Columbia
34	32	DIRTY DANCING, Soundtrack	RCA
35	34	ALL THAT JAZZ, Breake	ABM
36	35	BIG THING, Duran Duran	Capitol
37	39	19, Chicago	Reprise
38	38	HEARTBREAK, New Edition	MCA
39	39	UP YOUR ALLEY, Joan Jetts & The Blackhearts	CBS Assoc.
40	40	WINGER, Winger	Affair

Charts courtesy Billboard, January 14, 1989 \* Bullets are awarded to those products demonstrating the greatest airplay and sales gain.



# Kissing to be clever

by David Giles

**SYNCOPE.** The dance label set up by EMI's Strategic Marketing Division, has made the best discovery on the British rap music front for quite some time by signing Mancunian duo Kiss AMC. Their first single for EMI, *Let Off*, is a frothy, high-spirited, chaotic joint which sees the two girls, Christine and Anne-Marie trace verses with three male rappers, known as the Ruthless Rap Assassins. The RRA are also signed to Syncope, and a single for them is due soon.

Although the two acts have signed separate deals, the girls still see themselves as part of a quintet. "Our tracks were more commercial so EMI went for us first, but we still see ourselves as five people," says Christine.

The release of *Let Off* has been accompanied by a blaze of publicity surrounding the girls' somewhat risqué photography, which has caught them in a number of un-compromising poses. "I wouldn't say we were raunchy," says Anne-Marie. "That's just what we're always kissing and hugging." But that's just the pictures. Then come the T-shirt and press ads, which feature the duo surrounded by all manner of call-girl numbers, soucy photos and messages! All good dirty fun, you may think, although Radio One wasn't too impressed when presented with the garments. "I bet they jotted down some of the numbers though," remarks Anne-Marie.

In addition to their fun image, Kiss AMC also have an open-minded approach to music in general. Indeed, they only "got into rap music" last year. They're as likely to be found down the front of a Sugarclub or Bodines gig as they are hanging out in house or hip-hop clubs. And when it comes to making music they certainly aren't restricted to the beatbox crowd, and quite fancy doing "something mad" with bits and the boys from Ireland one of these



KISS AMC. Christine and Anne-Marie get chummy

days. It's an attitude you're unlikely to find in London, and seems characteristic of the North's ability to assimilate new music into an overall perspective.

# Puss in boops

by Evelyn Court

**SWEETS FOR My Sweet** was originally recorded by The Drifters was one of the group's less remarkable efforts. As rendered by The Searchers it was even more successful, despite earning them a UK chart topper. In the mangled garage of Super Cat it has become something suddenly awesome.

A couple of years back Super Cat instigated a craze with his tune Boops — Jamaica slang for a sugar daddy — which thrust to the forefront of the reggae dancehall scene the self-styled "wild Apache" from Cockburn Pen, who had already been forging for himself a lively reputation with the then top Jamaican sound system Stereo Max.

The subject matter of Boops struck a chord which reverberated keenly in the wider Jamaican community, with its implicit reference to the high incidence of one-parent families and the social obligations of the island's young males. That the reggae fraternity comprises a sizeable proportion of the latter probably accounts for the outrage

which ensued, prompting "answer" discs from dozens of artists: Sugar Minott, Michael Prophet, Little John, King Kong, Anthony Red Rose, even venerable Bunny Walker. The legend "boops" was inscribed on every other T-shirt at

Carnival that same year. Was there even a black play called Boops which still does the occasional rounds.

Coincidentally, Super Cat was on his first visit to Britain in the company of Stereo Max sidekick Nicodemus when Boops broke and the record went on to achieve the rare distinction of being a simultaneous number one hit in both the Jamaican and UK reggae charts while its progenitor was playing barely advertised venues in London, Luton, Nottingham, Northampton and other reggae centres around the country.

Now three years later, Mr Cat is back in town along with his younger brother Junior Cat, just as Sweets For My Sweet is nestling in the higher regions of the national reggae chart. More coincidence? What is certain is that super Cat the wild Apache, or simply "Indian" as everyone calls him, has been generating enthusiastic response wherever he plays on his current visit.

The record in question is a brutal aural assault that bottens the listener into submissive dance. A neutral, disembodied voice informs us we are to embark on "a journey into sound", and Super Cat improvises freely on the familiar Sweets For My Sweet melody before suddenly switching into high speed gear on an instant that captures exactly the wild abandon of the live dancehall scene. "This is the Cat, the Don, me are the wild Apache," he exclaims, before launching into a self-aggrandising lyric chiefly concerned with the expansive capacity of his crowd pulling power.

And if you feel the tug, keep an eye on the black press for intermittent dates with the likes of Josey Wales and Lieutenant Stitchie in the coming weeks. Or at least check Sweets For My Sweet. It's very nearly as exciting as the live thing.

# THIS IS THE TIME

**THIS IS** the time of year when the **Disco Mix Club** presents the **1989 Technics DJ Mixing Championships**, the UK heats (you missed the first one in Glasgow last night) being every Mon/Wednesday during January. A must, and great meeting place, for everyone interested in the club scene, the rest of the heats are at Stockton On Tees **Free Mail** (January 10), Leeds' **The Warehouse** (11), Manchester's **Holdsound** (16), Liverpool's **The Scene** (17), Nottingham's **New York New York** (18), Swansea's **Martha's Vineyard** (23), Bristol's **Pavilion** (24), Southampton's **New York New York** (25), Ealing's **Broadway Boulevard** (30), Romford's **Hollywood** (31), and a locally organised Northern Ireland heat at Portrush's **Tracks** (February 1). Weather permitting, I hope to be one of the judges at all but the last of these — so do please come up and say hello, even if I do look large and unlikely — which means that the next few columns may not be quite so up to date as first things imply, my deadline being first thing Thursday which will leave no time to catch up.

Here, then, is the last import "update" for a while, and coincidentally the hottest new US album over the Christmas period was by last year's Technics DJ Mixing world champ, **Cash Money**, selling possibly more on reputation than actual content as **CASH MONEY & MARVELOUS** were **The Party Aff** (Sweeping Bag Records TUX 420) 6. It may be tracks crammed but it's by and large disappointingly down tempo and dull by current rap standards — the same as **Public Enemy**'s single is now out here, **The Holy Hand Rocker** (Sweeping Bag Records SBUX 57). Another big selling but disappointingly patchy album has been the deep house **JOE SMOOTH** (Promised Land DJ International Records DJ#1018), and 12-inch includes the simple but strong basic repetitive house four-track **EP SMOKIN' GANZ CRAZY** Claps (Hot Mix 5 Inc HMF-EP 11). **Buzz Break** 4 Love inspired an ironically punning **L.U.S.E. 2** Hot 2 Stop (Rimic Records RE 111); useful.

**Kraxe** covering girls sung with **Rollins**, and **Sex** (Versions too) **RUBIX** The Party (ays Records ZYX 6019, from Germany), jaunty wriggling **BE JEE Give It Here** (Delicious Vinyl DV1003), leading two other strong singles **rays**; divo wailed ramblyly ragged typical New York garage **PINKA RAY** Excuses (Tommy Boy TB 925); breathy

guy prodded sparse bass bounding garage **BRAYO** Can't Stop (Querk QK1 4); **Keith Coban** (revisited earlier routinely) collecting **LEATHER VANDROSS** She Won't Talk To Me (Epic 49 08 178); **Lenny Doo & Tommy Mads** created murky falling semi-instrumental "garage" **LURCHING** **YOU Wanna Rock** (Fourth Floor Records FR 109); **Black Heat** A Day In The Life chords rearranging **PRESTILE EXPRESS** Wanna Rock (Sunshine Music Ltd SML 2350), quite jauntily juddering routine **BAR-KAT'S** **Struck By You** (Mercury 782 103-1), with the go go hip hop "swing" beat for current soul **JBS Blow Your Head back** (particularly in its Break Beat Mix) **DANCE BROTHERS** Blow Some Shit (Boulevard Records BM 0064); disappointing retrogressively twitting **MARSHALL JEFFERSON** Presents **DANCING FLUTES** **The Do** (Underground LINT 2); **Somebody** moody but dull jittery joggling **THE GAP BAND** 'n Gonna Get You Sucks (Antic AD1 9777).

UK news, now. The fast rising **RePublic Records** label has helped get garage going here, but now has a serious rival as **Jack Trax** is launching a label actually called **Garage Trax**, clearly defining its output, which kicks off coitly with an earlier recording by the current club chart topper **Respect** revisited, the girl waltz party wriggling **ADENA** 'n Cut Of My Life (Garage Trax GTX 1), plus the **Bleas** created gurgling and wailing **MICHELLE AYRES** Another Lover (Garage Trax GTX 2). Meanwhile, the **PIRELLA** has resumed its original version of **FARGERS INC** Can You Feel It (Jack Trax JTX 20), an ethereal deep house classic now overubbed on the B-side (as became de rigueur at last summer's **Electronic** gigs) by **Dr Marvin Luther King, Jr.** 'I Have A Dream' type.

Other UK released house-spec tracks to look out for include the **Marshall Jefferson** produced eagerly awaited (though not necessarily as strong as their earlier club smash) **YEN CITY** **Trax's** **The Way Love Is** (Adonic AB963T), suitably striding in two very differently interpreted covers by **Steve 'Ski'** **Hurley** and **Timmy Regierford**; the **Adonic** produced girl naggled **forced** **powder** semi-cadid **CCDP** **Love Fever** (Live CDDP 11) which remixed and now refined **THE GARDEN OF EDEN** **The Garden Of Eden** (The Jazz Mix) (Passer Records PEV 2), via Sonet), originally promoted without female vocal bursts as **Serpent** in the Garden. More UK news next week.

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# TOP DANCE SINGLES

14 JANUARY 1983

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

THIS WEEK LAST WEEKS ON CHART		NEW	
1	5	GOOD LIFE	10/Virgin TENX1/249 (E)
2	7	BUFFALO STANCE	Circa/Virgin YR121 (E)
3	5	CRACKERS INTERNATIONAL	Erasmo Mate 12/MUTE 93 (UK/SP)
4	NEW	BORN THIS WAY	Cookie Crew FRFR/London FFRX119 (E)
5	6	LOCO IN ACAPULCO	Four Tops Arista 111850 12/-651916 (BMG)
6	NEW	SH DRIVES ME CRAZY	Fine Young Cannibals London LONX1199 (E)
7	NEW	YEAH! BUDDY	Eyrol House Champion CHAMP12191 (BMG)
8	7	RHYTHM IS GONNA GET YOU	Gloria Estefan/Wami... Epic 6545147 12/-6545146 (C)
9	18	WALK ON...	Smith & Mighty/Jackson Three Stripe -SAM 1114 (I)
10	NEW	BREAK 4 LOVE	Stars Champion CHAMP12167 (BMG)
11	19	CELEBRATION (S.A.W. REMIX)	Kool & The Gang Club JBARX178 (E)
12	5	DOWNTOWN '88	Petite Clark PRY PYS 19 12/-PYS 19 (A)
13	9	SAY A LITTLE PRAYER	Bomb The Brass & Maurice Rhythm King DOOD1213 (I)
14	4	FINE TIME	New Order Factory FAC237 12/-2233 (P)
15	NEW	CHIKKI CHIKKI AHH AHH	Baby Ford Rhythm King 77/BFORD 2 (I)
16	3	BABY DON'T FORGET MY NUMBER	Milli Vanilli Coaltemp/Chrysalis COOLX1178 (C)
17	11	TAKE ME TO YOUR HEART	Rick Astley RCA PB42573 12/-PT42574 (BMG)
18	11	SMOOTH CRIMINAL	Michael Jackson Epic 6530267 12/-6530268 (C)
19	13	MY PREROGATIVE	Bobbi Brown MCA MCA112199 (P)
20	24	DON'T SCANDALIZE MINE	Sugar Bear Champion CHAMP12179 (BMG)

21	17	I LIVE FOR YOUR LOVE	Wesley Pope Girl Rappers Manhattan/EMI 12/MT 57 (E)
22	NEW	EVERLASTING LOVE (P. HAMMOND...)	Sandra Siren SREN11805 (E)
23	30	NATHAN JONES	Bananarama London NANA 18 12/-NANX 18 (F)
24	28	REQUIEM	London Boys Talded/WEA YZ 245 (T) (W)
25	NEW	CUDLY TOY	Rooftopford CBS ROO114 (C)
26	16	STAKKER HUMANOID	Humanoid Westside WSR(T) 12 (A)
27	7	LEFT TO MY OWN DEVICES	Pat Shop Boys Parlophone 12/6198 (E)
28	NEW	THIS IS ACID (A NEW DANCE...)	Maurice A&M USAM1540 (F)
29	20	JACK TO THE SOUND OF THE...	Hikhouse Supreme SUPE(T) 137 (A)

30	17	SOULMATE	Wesley Pope Girl Rappers Jive JIVE(T)193 (C)
31	15	DON'T BELIEVE THE TYPE	Mista E Urban/Polydor URB0128 (F)
32	NEW	THANKS FOR MY CHILD	Cheryl Pappas Riley CBS 6531537 12/-6531536 (C)
33	25	WAITING IN VAIN	Crimal Busti(T) 14 (I)
34	21	A DAY IN THE LIFE/MARLOCK	Champion CHAMP12175 (BMG)
35	33	BLIND AND SHOUT	Salt-N-Pepa Hfr/London FFRX116 (F)
36	24	MY D.J. (PUMP IT UP SOME)	Rickie Rich Gae St GEE(T)1 (I)
37	NEW	IS IT MEANT TO BE THIS WAY	Masse Body Rock 11/28K2 (J5)
38	32	YAZZ UP FOR YOUR LOVE RIGHTS	Stand Up Big Life BLR5(T)1 (I)
39	NEW	THE SERPENT IN THE GARDEN	Garden Of Eden Pepper PEP(S)2 (Self)
40	NEW	OPEN YOUR EYES	Jive JIVE(T)192 (F)
41	NEW	JACK OF SPADES	Boogie Down Productions Jive JIVE(T)118 (BMG)
42	31	LIFE	Y&D -YD0132 (J5)
43	NEW	CHANGE (MAKES YOU WANT TO...)	Blow (Feat. Booy) 10/Virgin TENX1/245 (E)
44	NEW	GET ON THE DANCE FLOOR	Rob Base & DJ EZ-Rock Supreme SUPE(T) 139 (A)
45	19	CHRISTMAS SONG/THANK YOU...	Alexander O'Neal Tabo 6531827 12/-6531826 (C)
46	NEW	COCON (THEME FROM HITMAN...)	Timezorder Lotion LOO(Q)8 (A)
47	NEW	RESPECT	Adeva Coaltemp/Chrysalis COOLX1179 (C)
48	39	AIN'T NO SUNSHINE (...)	Bill Withers CBS 6531987 12/-6531986 (C)
49	18	CAN YOU PARTY	Royce Hice Champion CHAMP 12179 (BMG)
50	42	USELESS (I DON'T NEED YOU NOW)	Kym Mazelle Syncopate/EMI 12/SY18 (E)

LAST WEEK		ADVERTISED		REGGAE CHART	
1	(1)	TRULY BOWLED OVER	Araya AB182		
2	(2)	Highly & Cultural Mile	Y&D YD0132 (J5)		
3	(5)	MENTAL HOSPITAL	1st Wave		
4	(9)	OCH LA LA LA	Dance Vibe (2) 001		
5	(3)	MI LOVE MI GIRL BAD	1985		
6	(10)	RYAN IN THE MIRROR	MCA		
7	(11)	SUGAR LOVE	June Star 058 005		
8	(13)	THE POWER OF LOVE	Groove & Quarter CEO 005		
9	(12)	WIL GILBERT	London		
10	(26)	Only You (Daddy Baby)	TG Benbow TG 003		
11	(7)	ONLY YOU (BABY BABY)	Sir Coonance BD 88001		
12	(4)	BLACK PRIDE	Adams AB11		
13	(6)	COVER ME	Pinkie PCK 09		
14	(16)	DEEP IN MY HEART	Garnett DG1 40		
15	(8)	AM I LOSING YOU	Charm Rea CRT 22		
16	(24)	MOVE YOUR SEXY BODY	CRD 004		
17	(13)	OCH BABY BABY	London		
18	(15)	LITTLE WALTER	Mange 125 382		
19	(20)	BAD CHAKA	Fashion FAD 061		
20	(22)	MY ONLY DESIRE	Live & Love LL9 99		

## TOP 10 ALBUMS

1	5	REGGAE HITS VOLUME 5	Jehovah JELP1005/ELC1005 (J5/E)
2	5	HEARSAY/ALL MIXED UP	Alexander O'Neal Tabo/CBS 4509361/4509364 (C)
3	12	TO WHOM IT MAY CONCERN	Passadenas CBS 4628771/4628774 (C)
4	NEW	JACK TO THE SOUND	D.J. Let DIART1902/ZCAR1902 (A)
5	10	THE GREATEST HITS OF HOUSE	Various Stylus SMR 867/SMC 867 (STY)
6	2	WANTED	Big Life YAZZP11/YAZZMC1 (I)
7	7	A SALT WITH A DEADLY PEPA	Salt-N-Pepa Hfr/London FFR1P3/FFRM3 (F)
8	NEW	BAD	Michael Jackson Epic 4502901/4502904 (C)
9	NEW	SO GOOD	Mico Paris 4th & B-way BRP1255/BRCA525 (F)
10	18	ANY LOVE	Luther Vandross Epic 4629081/4629084 (C)

## TOP 10 BUBBLERS

1		WAIT	Born Howard/Kym Mazelle RCA PB42595 12/-PT42596 (BMG)
2		BORN FREE	Merlin Rhythm King LEFT 22(T) (I)
3		THE KING IS HERE/THE 900 NUM...	45 King Tuff City (TUF)28028 (Imp)
4		LONDON RHYME SYNDICATE	London Rhyme Syndicate Rhyme 'n' Reason 12/LRS002 (P)
5		DOOMSDAY OF RAP/HOLD NO...	Hijack Music Of Life -INOTE 21 (P)
6		VIBES	Debon Boyz Music Of Life -INOTE22 (P)
7		INTERVENTION	Lovene Hudson Vinyl VS(T)1067 (E)
8		STRUCTURE/TRUTH OF SELF...	Reese & Santonio Hfr/London FFRX115 (F)
9		SUGAR LOVE	Vivian Jones Groove & A Quarter -CR0005 (A)
10		DREAM 17	Aeselle De Con. PB42561 -PT42562 (BMG)

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# Barry Blue: escaping the glitter rock tag

by Dave Laing

**W**HATEVER ANYONE may recall of platform heels and dancing On A Saturday Night circa 1973, Barry Blue is adamant that he is first and foremost a songwriter, "a dying breed in Britain". In the past he's composed film and TV themes, had hits for Lynsey de Paul, Brotherhood Of Man and Toto Coleo and as diverse as Vera Lynn, Desmond Dekker and most recently Siedah Garrett (the title track of the Kiss Of Life album).

Currently he's working an material for the re-formed Boyce, Kool & The Gang and Quincy Jones, co-writing with Rod "Thriller" Temperton, formerly of Heatwave, the British soul band whose early hits were produced by Blue.

Barry Blue's six-year publishing contract with Virgin runs out this month and he intends to have his own company from now on: "I'll either run it myself or find a company that can get covers for my songs which I can still assist." The second string to Blue's bow has been production, a job he fell into in 1970 when during a session for Decca, "Dick Rowe fell ill and had to finish the record myself." More recently, Blue has had his



Barry Blue (right) with Bushbodies collaborator Chris Birkett

own studio Aasis, which he has now sold. "I got rid of it because I wasn't doing enough creatively. It got to be like managing a shop," he explains. "Also, I was writing on the wall two years ago. Now you can put a studio on a coffee table, middle range studios are liable to go to the wall unless they're affiliated to a record company, management or a production company."

Coincidentally, Blue has just launched his own label, Escape Records and its first act, the Bushbodies, is a duo comprising himself and Chris Birkett, who engineered the Heatwave hits. "It's my first record for 14 years," he confesses. "I was shy of singing again and having been a glitter rock singer was like a monkey on my back." But he took the plunge and the result is the single Afrodisiac which Barry Blue describes as "an attempt to make quality pop, like 10cc did."

Escape has also signed Andy Gillin, a young singer whom Blue

discovered in a Liverpool club and the label's A&R man, the improbably named Uno Who is looking for other artists. And, as if that wasn't enough, Barry Blue is working on an animated television series about the music business, "based on the real characters I've met in over 20 years in the business". A pilot should soon be in production.

Those 20-plus years began at 13 when Barry's school beat group won the Shubby Kaye Challenge on television and the teenage Barry Green (as he was then) played hooky to perform on the children's TV show *Life Off With Ayshea*.

Then it was to Spice, the pre-Union Heep group led by Mick Box before Barry Blue solo artist and Dancing On A Saturday Night. Though he's well past that phase of his career, Blue has a soft spot for the song, not least because it still brings in the performance royalties: "It's been played in every dance hall on Saturday night for the last 15 years!"

## Song For Europe: it's down to final eight

AFTER A series of elimination sessions organised by the Music Publishers' Association and the BBC, the final eight contestants for A Song For Europe 1989 have been chosen from the 165 songs entered. They are:

Back In The Groove (Dick James Music) by Bradley and Stewart James, sung by Gary Gibb; Can't Stop Loving You (Eaton Music) composed and sung by James Oliver; Heaven Help My Heart (Brampton Music) by Clark Sorely, sung by Linda Carroll; Just For The Good Times (Rebecca Music/Oceano Music) by Les Reed and David Reilly, sung by Danny Ellis;

Love Come Down (JSE Music) by J Ortiz and P Moore, sung by The Pearls; Shome Trinfied Music) by Peter Oxendale and Mowmena Haver, sung by Marwenna Haver; Why Do I Always Get It Wrong (Anxious Music Warner-Chappell Music) by John Beaby and Brian Hodgson, singer to be announced; and You Stepped Out Of My Dreams (Acuff-Rose-Opryland Music) by C W Jessop and Jason Hevenhand, sung by Julie C.

A Song For Europe will be broadcast on BBC 1 in March and the Eurovision Song Contest takes place in Luxembourg in April.

KEY: A=Radio 1 B=Radio 2 C=Radio 3	TITLE	ARTIST	L	T	RADIO 1			RADIO 2			RADIO 3			REGIONAL	OTHER STATIONS
					1	2	3	1	2	3	1	2	3		
	A 1	THE A ONE	Warner Brothers	16	15	A	A	C	33	13					
	ALMOND/TITNEY	Something's Gotta...	Parlophone	8	—	—	—	—	—	—	—	—	—	—	—
	ANDERSON, ANGRY	Suddenly	Foed For Thought	5	—	—	—	—	—	—	—	—	—	—	—
	ASTLEY, RICK	Take Me To Your Heart	RCA	8	13	C	A	25	14	—	—	—	—	—	—
	BANANARAMA	Notion Jones	London	16	15	C	A	25	23	—	—	—	—	—	—
	BLACK NEW	You're Gonna	A&M	8	—	—	—	—	—	—	—	—	—	—	—
	BOMB THE BASS	Say A Little Prayer	Rhythm King	6	9	C	A	16	29	—	—	—	—	—	—
	RON JONI	Born To Be My Baby	Vertigo	5	16	C	A	14	26	—	—	—	—	—	—
	ROY MEETS GIL	Waiting For A Star To Fall	RCA	9	7	C	B	31	28	—	—	—	—	—	—
	BROTHER BEYOND	Be My Twin	Parlophone	10	—	—	—	—	—	—	—	—	—	—	—
	BROWN, BOBBY	My Favourite	MCA	6	9	B	8	11	74	—	—	—	—	—	—
	CAROLLE	Belinda Love New Day	Virgin	4	—	—	—	—	—	—	—	—	—	—	—
	CHERRY	Everybody's Got A Home	Telco	9	7	B	—	—	—	—	—	—	—	—	—
	CHERRY, NEMER	Buffalo Stance	Cetra	15	13	A	A	22	6	—	—	—	—	—	—
	CHEQUO	Look Away (Remix)	Warner Bros	—	—	—	—	—	—	—	—	—	—	—	—
	CLARK, PETULA	Downtown '88	EMI	8	9	C	B	29	30	—	—	—	—	—	—
	CLUMIE FISHER	Love Like A River	PRT	15	9	A	B	30	20	—	—	—	—	—	—
	COLE, NATALIE	Love You Like A Man	Manhattan	8	20	B	8	10	24	—	—	—	—	—	—
	COLLIER, PAUL	Two Faces	Virgin	12	20	B	8	26	37	—	—	—	—	—	—
	COOBY, STELLS, NASH & YOUNG	American Dreamer	ARC	11	A	—	—	—	—	—	—	—	—	—	—
	DE BURGH, CHRIS	Teaser Tracks	A&M	10	—	—	—	—	—	—	—	—	—	—	—
	DURANDANO	And She Wants	Parlophone	11	—	—	—	—	—	—	—	—	—	—	—
	EARLE, STEVE	Johnny Come Lately	MCA	10	12	B	B	6	14	—	—	—	—	—	—
	ESRAHUE	Shops	Mercury	14	16	A	A	34	35	—	—	—	—	—	—
	ESTERLINE, GUY	When I Got Into A Groove	Capitol	10	11	A	B	34	26	—	—	—	—	—	—
	EVERYTHING BUT THE GIRL	Three Days	Jonico	4	—	—	—	—	—	—	—	—	—	—	—
	FINE YOUNG	Cannibals She Drives Me Crazy	London	13	12	A	B	28	29	—	—	—	—	—	—
	FLEETWOOD MAC	As Long As You Follow	Warner Bros	4	10	B	B	15	30	—	—	—	—	—	—
	FOUR TOPS	Look In Asepoco	Arista	13	15	A	A	35	34	7	—	—	—	—	—
	FRENET	Keeping The Dream Alive	CBS	6	23	C	A	33	26	—	—	—	—	—	—
	WINEY CITY	Good Life	Virgin	16	17	A	A	31	31	4	—	—	—	—	—
	INXS	New Year Tonight	Mercury	8	12	C	B	19	26	—	—	—	—	—	—
	JACKSON, MICHAEL	Smooth Criminal	Epico	14	15	A	A	30	35	12	—	—	—	—	—
	JOHNSON, HOLLY	Love Train	MCA	11	—	—	—	—	—	—	—	—	—	—	—
	KHAN, CHAKA	It's My Party	WEA	5	—	—	—	—	—	—	—	—	—	—	—
	LEMONX, ANNIE	Real Girl Like A Little	A&M	13	10	B	B	28	37	35	—	—	—	—	—
	LEVIN, LIZ	4	Polygram	16	—	—	—	—	—	—	—	—	—	—	—
	LONDONER	Like The Confused Train	Arctura	7	15	C	A	34	33	22	—	—	—	—	—
	LOVE & MONEY	Strongy Kind Of Love	Fonitona	9	—	—	—	—	—	—	—	—	—	—	—
	MURFEE, BOBBY	Their's About Your Body	EMI	—	—	—	—	—	—	—	—	—	—	—	—
	MIKE AND THE MECHANICS	Living Years	WEA	14	6	A	—	—	—	—	—	—	—	—	—
	MILL VANNILLI	Baby Don't Forget	Cheltenham	8	14	A	A	20	27	43	—	—	—	—	—
	MINGOZZI, DONOVAN	Especially For You	PWL	11	12	A	A	35	34	—	—	—	—	—	—
	MORRIS, CEE	Touch A Hand Made A Band	Brighton Beat	4	—	—	—	—	—	—	—	—	—	—	—
	NEW ORDER	Five Towns	Factory	8	17	B	A	22	25	—	—	—	—	—	—
	ON'AL, ALEXANDER	Thanks For A Good Year	Emico	—	—	—	—	—	—	—	—	—	—	—	—
	OSBORN, ROY	You Got It	Virgin	7	—	—	—	—	—	—	—	—	—	—	—
	PARRIS, MICHAEL	Will Downing	where is... 4th & 9 way	11	—	—	—	—	—	—	—	—	—	—	—
	PERFECT GAY	Perfect Gay	London	6	—	—	—	—	—	—	—	—	—	—	—
	PET SHOP	Boys on the March	Mercury	4	—	—	—	—	—	—	—	—	—	—	—
	ROACHFOLD	Caddy Lay	CBS	11	—	—	—	—	—	—	—	—	—	—	—
	SHOCKED, MICHELLE	I Love You Train	Cooking Vinyl	13	6	A	B	16	7	—	—	—	—	—	—
	STATUS QUO	Burning Bridges	Vertigo	13	16	B	A	31	32	8	—	—	—	—	—
	TIFFANY	Roads Romance	MCA	6	4	C	—	—	—	—	—	—	—	—	—
	TRIXXAR, TANTIA	Cathedral Song	WEA	5	—	—	—	—	—	—	—	—	—	—	—
	TRUFI	Road To Oz Dreams	Virgin	6	—	—	—	—	—	—	—	—	—	—	—
	TRIBE OF TOPPS	John Kenley is...	Completely Dumb	12	12	C	—	—	—	—	—	—	—	—	—
	U2	Angel of Harlem	Island	—	—	—	—	—	—	—	—	—	—	—	—
	VOICE OF THE BEHIVE	Alive In The Moon	London	—	—	—	—	—	—	—	—	—	—	—	—
	WATERGATE	Nature Of Love	Polygram	5	—	—	—	—	—	—	—	—	—	—	—
	WE FAZA	Girl Friends	Virgin	4	—	—	—	—	—	—	—	—	—	—	—
	WHEN IN ROME	The Sun Must Shine	Jive	4	5	C	A	16	12	—	—	—	—	—	—
	WILD, KIM	Four Letter Word	MCA	15	9	A	B	17	—	—	—	—	—	—	—
	WILL TO POWER	Baby Love Your Way	Epico	15	—	—	—	—	—	—	—	—	—	—	—
	WITNERS, BILL	Isn't No Sunshine	CRS	—	—	—	—	—	—	—	—	—	—	—	—
	YAKA YAKA	Like The World God	WEA	—	—	—	—	—	—	—	—	—	—	—	—
	YELO	Teat Up	Mercury	—	10	C	B	15	17	—	—	—	—	—	—

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynn Ford on 01 387 6611 ext 221.

Records are eligible for the grid if they are on the current Radio 1 playlist, or (b) had 11 or more current (LR) plays (A, B, S).

**COMPACT**  
*disc*  
**DIGITAL AUDIO**

- 1 GEMINI HTS, Rowland Ross Warner Brothers
- 2 WHAT FOR NOTHING, Don Small Virgin/Phonogram
- 3 MONTECARLO, Ewan VWA
- 4 PEVAY COLLECTION, Eric Richard EMI
- 5 THE MIMOCATS, Emma A&M
- 6 THE PINKIE COLLECTION, Vera Ready/Island
- 7 THE LEGENDARY RAY OBIDON, Ray Obidon Telco
- 8 THE ULTIMATE COLLECTION, Bryan Ferry EG/Virgin
- 9 BAO, Michael Jackson Epic
- 10 ROCK, INXS Mercury/Phonogram
- 11 THE GREATEST HITS COLLECTION, Various Arctura
- 12 NEW JAZZ THROUGH OUT, One Day W&A
- 13 RATTLE AND HUM, U2 Island
- 14 ANYTHING FOR U, G. Siedah/Marcel EMI
- 15 GEMINI HTS, Hanson Lange Virgin
- 16 TRAVELLING WILBERTS, Tomelny Wilberts Wilberts/Warner Bros
- 17 MISTIE, DJS, Various Virgin
- 18 INTERPRETIVE, Pat Sheeys Parlophone
- 19 THE GREATEST LOVE SONGS, Various Telco
- 20 CLASSIC LOVE SONGS, Various Telco
- 21 ANCHOR HEART, Brian Thomas V&A

Compiled by Gulp for the  
BBC Music Week and BBC 1 1988

# TOP 75 ARTIST ALBUMS

## MUSIC WEEK

14 JANUARY 1989

INCORPORATING LP CASSETTE & CD SALES

# W

<b>NO 1</b>	<b>THE INNOCENTS</b> ★ CD	Man: ST/UMM 55
10	Excuse	
<b>2</b>	<b>KYLE</b> ★★★★★ CD	FM: HF 3
	Kyle Minogue	
<b>3</b>	<b>THE LEGENDARY ROY ORBISON</b> ● CD	14:bu: S/M 23/0
20	Roy Orbison	
<b>4</b>	<b>GREATEST HITS</b> ★★ CD	Warrat: Bookers: W/ 22/1
	Fleewood Mac	
<b>5</b>	<b>THE GREATEST HITS COLLECTION</b> ★★ CD	London: BM&M 5
3	Bonnie Raitt	
<b>6</b>	<b>BAD</b> ★★★★★★ CD	Fpc: 45/296-1
9	Michael Jackson	
<b>7</b>	<b>PRIVATE COLLECTION</b> ★★★★★ CD	EMI: CRTV 20
6	Cliff Richard	
<b>8</b>	<b>WATERMARK</b> ★ CD	WEA: W/ 1/9
25	Eino	
<b>9</b>	<b>MONEY FOR NOTHING</b> ★★ CD	Vanglo: Phonogram: VEH 14
8	Dino Straits	
<b>10</b>	<b>KICK</b> ★★ CD	Mersey: Phonogram: M/EM 114
14	MNS	
<b>11</b>	<b>THE ULTIMATE COLLECTION</b> ★ CD	EG: Virgin: EGV 2
15	Bryan Ferry/Roxy Music	
<b>12</b>	<b>INTROSPECTIVE</b> ★★ CD	Polophon: 453/735
11	Pat Sharp Boys	

AS SEEN ON TV

50 TOP 75 ARTIST ALBUMS

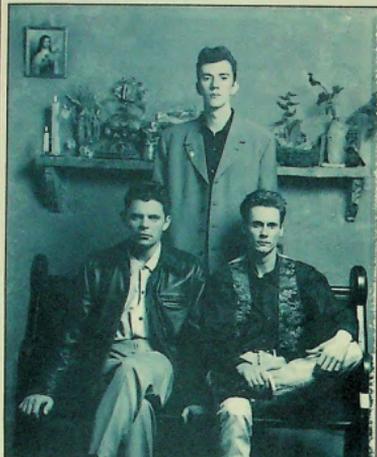
ALL ORIGINAL ARTISTS

*It ain't heavy...*

18 HITS FROM THE GIANTS OF ROCK

Available now on  
 25 SMC 862 CLEAR CASSETTE  
 CD SMD 862 COMPACT DISC

<b>35</b>	<b>SUNSHINE ON LEITH</b> ● CD	Orpax: C&M 148
61	The Proclaimers	
<b>36</b>	<b>WHITNEY</b> ★★★★★ CD	Atco: 208 141
51	Whitney Houston	
<b>37</b>	<b>DELICATE SOUND OF THUNDER</b> ● CD	EMI: ESO 2609
42	Pink Floyd	
<b>38</b>	<b>THE SINGLES COLLECTION</b> ● CD	D:Lu:Phonogram: GCTV 1
49	Kool And The Gang	
<b>39</b>	<b>CONSCIENCE</b> ★ CD	4th + Bony: Island: B&P 219
67	Womack & Womack	
<b>40</b>	<b>ANY LOVE</b> ● CD	Fpc: 46/296-1
57	Lufton: Landless	
<b>41</b>	<b>LIES ...</b> ○ CD	Geffin: W/ 218
52	Gun: 'N' Roses	
<b>42</b>	<b>TILL I LOVED YOU</b> ● CD	CS: 46/291/1
58	Bertrio Strissland	
<b>43</b>	<b>RAGE</b> ★ CD	Sire: V/erg: S/M/2/ 20
50	T'Pau	
<b>44</b>	<b>COPPERHEAD ROAD</b> CD	MCA: MCA 248
58	Steve Earle	
<b>45</b>	<b>FISHERMAN'S BLUES</b> ● CD	Empy: Orpax: OHR 5
53	The Waterboys	
<b>46</b>	<b>NEGOTIATIONS AND LOVE SONGS 1971-1986</b> ★ CD	Mersey: Bookers: W/ 222
53	Paul Simon	
<b>47</b>	<b>REVOLUTIONS</b> ● CD	Philar: KOH 15
54	Jean-Michel Jorje	
<b>48</b>	<b>TANGO IN THE NIGHT</b> ★★★★★ CD	Warrat: Bookers: W/ 55
56	Fleewood Mac	
<b>49</b>	<b>THE CIRCUS</b> ★ CD	Man: ST/UMM 35
62	Everest	
<b>50</b>	<b>ONCE MORE INTO THE BLEACH</b> CD	Chrysal: C&B
70	Debbie Harry/Blonde	
<b>51</b>	<b>APPETITE FOR DESTRUCTION</b> ● CD	Geffin: W/ 135
70	Quiet: 'N' Noise	
<b>52</b>	<b>RENAISSANCE</b> CD	Sire: S&M 846
73	Awald	
<b>53</b>	<b>LIVING YEARS</b> CD	WEA: W/ 201
88	Mike & The Mechanics	



LOVE AND MONEY: the Katz's whiskers

## Fun, love and money

by Nick Robinson

"IT WASN'T like seeing a picture of Bruce Willis and then rushing out and getting a haircut."

James Grant, the young singer/songwriter/guitarist behind Love and Money, is talking about his band's decision to use producer Gary Katz on their second Phonogram album *Strange Kind Of Love*, from which the new single of the same title is released.

He is at pains to stress that the choice was not made purely because of Katz's incredible success with messrs Becker and Fagen. "We did not want to sound like Steely Dan," he says. "We wanted more of a guitar sound but at the same time avoid the 'guitar hero' angle. I think we just about managed to do it."

Indeed, the band has come up with what will stand as one of the classiest pop/rock albums of the year with a remarkable maturity in the songwriting. "I think this time we wrote real songs — songs that you can play on an acoustic guitar," he adds.

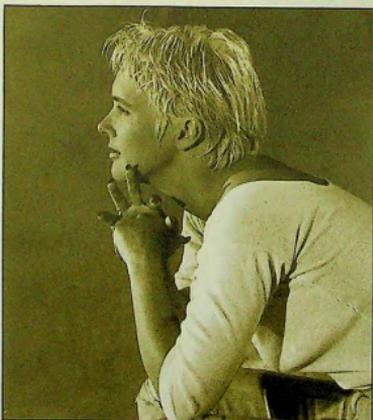
The group spent eight months in the studio to perfect the sound and a majority of the work was done at Chelsea Sound studios in New York. At times, it became quite a strain to keep the momentum going.

"It was a bit of trial and error. It was very cheap at Chelsea but it had nothing. Even the mixing desk broke down a couple of times," says the singer.

"Gary always wanted to ensure that we gave the best performance but some nights we didn't feel like putting in that performance. We got into big arguments.

"Then we started re-mixing in London and it seemed like we were changing everything we had done.

"But by pushing our efforts to the maximum in that way, we have done what we set out to do."



SYLVA GRIFFEN kept everyone wide awake over their glasses of wine at her December lunch-time showcase at Ronnie Scott's. Griffen — who used to be in *Kissing The Pink* — impressed with a likeable and forceful stage presence matched by equally forceful vocals. While doing justice to a classic song such as *Walk Away Renee*, the quality of the material to a classic song such as *Walk Away Renee*, the quality of the material she writes with partner Rod Bowkett proved to be high. This included the slow, dramatic *Heaven Is In Your Arms* and the feisty, upbeat *Backseat* which is all about women taking the frontseat — a sentiment undoubtedly close to Ms Griffen's heart. **KF**

## Scene stealer

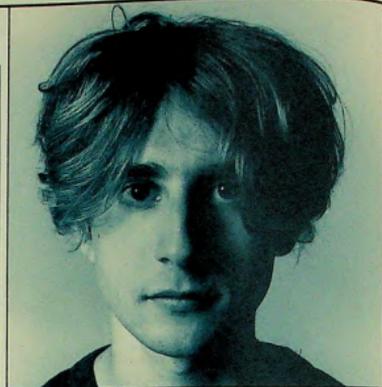
by Andy Beevers

THE DEBUT LP from Ultra Vivid Scene has been compared to The Jesus And Mary Chain, Television, The Byrds, Suicide, Primal Scream, The Only Ones and T. Rex. True, there are elements of all of these great groups contained within its 14 tracks, but there is also something extra. It is a feeling of space, a sense of purpose and a clarity which results from the record being entirely the work of one man.

Kurt Ralske used to play guitar with Crosby, a rather fine, but sadly overlooked outfit. Two years ago the group split up, leaving Ralske to work on some songs which he had been writing for himself. He takes up the story: "I had a pretty definite idea of how I wanted Ultra Vivid Scene to sound, but I did not have time to put together a band who thought the same way, especially as I had just moved back to New York after two years in London."

He ended up writing, performing, producing and engineering the LP entirely by himself, learning the production side as he went along. "Fortunately I could take my time because it was a fairly inexpensive studio", he explains. "It was time well spent. Ralske is pleased that although most of the songs were written in London, he has produced what he views as a New York album. "It's got a certain desperation," he explains.

Kurt's favourite records are the ones which stay at the same level. All intensity and do not climax and then die away. "For instance", he



ULTRA VIVID SCENE'S maiman, only-man Kurt Ralske

says, "with Suicide, Bo Diddley, The Stooges and the first Velvets LP, whole songs are one constant climax". He achieves a similar feel on the best tracks on his debut LP for 4AD: *Mercy Seat*, *Lynn-Marie #2*, *Bloodline* and the single, *She Screamed*, all show the same consistency.

Only now, after finishing the LP, has Ralske found time to put together a band. "The idea always was that Ultra Vivid Scene would be a real rock and roll group". He admits that "the LP is a bit clinical as a result of me working in my own world — I was very wary of getting all passionate in a ridiculous way and ending up like U2! With the full group things will become more extrovert and energetic". But will he be able to retain the space and clarity which make the LP stand out from the crowd? All will be revealed in February when the group play in London and release a new single.

## Style counsel

by Selina Webb

FASHION DESIGNER Michelle Clapton has shunned the lure of the Paris catwalks in favour of dressing artists and extras for record company videos and publicity shots.

Clapton, whose clothes have recently been on show at Discreetly Bizarre in London's New Cavendish Street, has already worked on pop videos for Spear Of Destiny, Chris Reo, Gail Ann Dorsey and Enya. The work can involve wrangles with surly pop stars unwilling to be "styled" and hours of lapel-adjusting during lengthy shoots, but Clapton says she enjoys tackling the unique challenges and opportunities offered by wardrobe, styling and costume design for record industry visuals.

"Every job is different," she says. "Sometimes I'm working for the record company, sometimes the video company and sometimes the band themselves — and it's different approach every time. You can't get bored."

Using a combination of hired or borrowed clothes and her own designs, Clapton often has the free-

dom to work with colours and styles which would look ridiculous on the street. At one extreme, she reveals that Enya's stunning white dress in the Orinoco Flow promo was little more than swaths of cloth designed to resemble "neither a ball gown or a night dress", and on her current project for Kim Wilde she says she is enjoying using "completely over the top" bright pink and gold fabrics.

"I think some people are a bit cynical about the word stylist but I don't think they are about costume and wardrobe. Whatever you call the job, it's essential. Even if the act themselves have their image right and don't need me, there are still the extras to work with."

**'I think some people are a bit cynical about the word stylist, but whatever you call the job, it's essential'**



MICHELLE CLAPTON: putting style into video

## Classics go reggae

by Ola Daring

THE REGGAE Philharmonic Orchestra did well in the charts with the old Cab Calloway song, *Minnie the Moocher*, but sales weren't the object of the exercise.

"The reason the record was put together was not essentially commercial," explains RPO's founder and lead vocalist, Mykayle Riley. "It was more an experiment with instruments and to use the collective experience of the different people involved in the band. The fact that the single is doing well now is beside the point."

The 14-piece all-black orchestra follows Riley's previous experiment with the reggae and strings band, *Bumble And The Bees*. It uses double bass, cello, flute, electric bass guitar and keyboards to produce a classical reggae music.

Better known for his work with the Birmingham based reggae group *Steel Pulse*, Riley's burning ambition to put together a classical reggae band was the reason he left the group. "I got bored when it became a typical reggae band," he says. "I'm a conceptualist and an experimentalist as far as the idea of music is concerned. As soon as a formula begins to stagnate, I get bored with it."

The band will continue to act as a workshop to give musicians the opportunity to develop.

## Pet sounds

by Paul O'Mahony

REX AND Dino were a model of consistency in 1988. Since their first gig in October '87 they have trekked around Ireland, released one demo tape, a fine single, and currently appear on indie Solid Records' new compilation cassette *Fifteen Solid* citizens via WEA (Ir). Throughout this time, the four-piece group have avoided media blitzes, preferring instead to genuinely earn coverage or, as in the case of the single, regular airplay on national and regional radio to build their ever-growing audience. Singer/guitarist, Dermot Lambert explains the philosophy:

"We decided from the word go that we would just concentrate on gigging whenever and wherever possible. In a year, we've done over a hundred gigs all over Ireland, which is fair going when you consider how limited this circuit is. We also played as part of the Irish Rock Week at London's Mean Fiddler last November."

Drummer Dave Thomas adds: "Live gigging really sharpens you up. No matter how good you think you're getting in rehearsal, it's only when you're playing in front of 300 people and the drum kit collapses or the monitors pack up that you really find out whether you can cut it or not."

The single, *Someone There To Love (Solid)*, attracted increasing numbers to their gigs, but, as Dermot explains, Rex And Dino (the name of the two pets in *The Flintstones*), have no plans to release another this side of February or March: "We like working with Solid Records, although it's an informal relationship with nothing signed because that suits both parties. They're an excellent company but their resources are limited so we'll see what happens."

## Computer logic

by Marlin Aston

"TOMORROW'S MUSIC, Today" is the slogan of Erdenkling, the first rock-metal music label which comes to Britain now after starting in Germany in 1982.

Distribution is by Harmonia Musica, who has been moving in more eclectic music such as jazz and World Music as well as maintaining its classical catalogue. Now its adding New Age in the shape of Erdenkling (the name means 'earth-sound').

Harmonia Musica's involvement may be connected with the fact that virtually all the artists on Erdenkling come from a background of rigorous classical or other musical training, although label owner Ulrich Rutzel feels the artists' ability to transcend such training makes them genuine innovators.

The first batch of Erdenkling releases are from ex-Tangerine Dreamer Johanne Schmoeiling, Matthias Thurlow and The Blue Chip Orchestra, aka Bognermayr and Zucherdorfer who recorded the computer-only album which shares the label's name. More releases are imminent.

## Deck the halls

THE METAMORPHOSIS II New Year's party at the *Brixton Academy* provided a neat résumé of 1988 and offered a glimpse of things to come in 1989.

On the decks some of London's leading DJs, such as Norman Jay and Nick Wilson, spun the best of 1988's house and garage sounds. The biggest crowd pleasers were *Raze's Break For Love*, *Kraze's The Party Fingers In Can You Feel It*, *The Nightwilder's Let The Music Use You* and *The Turntable Orchestra's You're Gonna Miss Me*. upstairs, *Goz* Mayall treated us to some great soul and rock steady, and *Manoless* spun some much dub plates which were much more weird than any of the acid tracks being played down below.

On stage were two of Chicago's leading deep house acts. First up were *Ten City*, who's *Right Back To You* has been a staple fixture on the nation's dancefloors since its release back in the spring of last year. The finer details of the group's *Marshall Jefferson*-produced backing tapes were lost in the muddy sound, but *Byron Stingily's* superb voice more than made up for it. *Alongside Right Back To You*, they performed their new single, *That's The Way Love Is*, and gave us a tantalising taste of their debut LP, *Foundation*, due out at the end of the month.

*Kym Mazelle* relies on the same infallible formula as *Ten City*: a superb voice coupled with *Marshall Jefferson*-produced backing tracks. Like *Byron Stingily*, she is an ebullient performer, giving her all in her rendition of her last single, *Useless*, and on other tracks including the standout *I'm A Lover*. Her gossamer-style vocal whorls and screams have to be heard to be believed.

The man of the year, *Todd Terry*, rounded the event off with a live megamix of many of his dancefloor hits of 1988 including *Can You Party*, *Bang Go*, *Weekend* and *Beats To The Streets*, mixed in with the records were some seemingly unreleased tapes of his inimitable dancefloor hybrids. Judging from these he will continue to dominate in 1989.

ANDY BEEVERS

## Iggy in the middle

BACK in his youth, *Iggy Pop* fashioned fine art from heavy metal and regularly survived his own demerol. Now, at the age of 36, kind of entertainer. At *The Town and Country Club* a packed and ecstatic audience watched him run through his programmed set and rock red solo, mostly a series of fourites punctuated by songs from the latest album *Instinct*.

In astonishingly good physical condition, he emulated a whirling dervish and generally sang only his finest lyrics. At the end encores of *I Wanna Be Your Dog* and *I Feel Alright* seemed to spark off some of the old mania. He stalked the stage, looking quite psychotic, and one suddenly got the impression that there was a very dangerous man. The house lights came up and the band played on. Eventually they left the stage but *Iggy* remained, swoying indecisively. Suddenly he leapt to the lip of the stage and leapt into the audience. The demon is still with him.

ADAM BLAKE



IGGY POP: the demon lives

## Lemmy tell yer

MOTORHEAD PRODUCE the kind of unbroken barrier of noise that makes *Pit Specter's* wall of sound look like half-a-dozen *Legs*.

Their attack is relentless, few people who saw their pre-Christmas shows at *Hammersmith Odeon* would dispute their claim to be the loudest band in the world, and you could also make a case for throwing in titles like the heaviest, the most aggressive and the most downright unpleasant.

Those kind of superlatives add up to gigs that are consummate entertainment. The pervading roar that the band now manipulates through two guitars is powerful enough to demolish any thoughts of standing at the back and not becoming involved.

Harsh lighting adds to *Motorhead's* cutting-edge-of-mu-



MOTORHEAD: loudest, bodiest, but indispensable

sic image; when the band rattle through the likes of *Killed By Death* and *Dr. Rock*, each *Leamy, Wurzel* and *Phil Campbell* are picked out in stark, uncompromising tones. When *Motorhead* put their strength into raising the mammoth musical monolith of *Orgasmatron*, the only illumination are three single, upstage beams played on edge of *Dr. Rock's* costumes.

*Hammersmith Odeon* was packed for the start of each of *Motorhead's* two gigs and was sitting and rowdy by the end. The band are never going to be fashionable or even generally accepted. But in metal circles, they are indispensable.

JEFF CLARK-MEADS

## Le bon et le mauvais

THE PULSATING *Princesse* heart on the stage background signalled the start of *Duran Duran's Wembley Arena* concert.

*Simon Le Bon* bounced on the stage. Dressed in an acid house waistcoat, poka dot shirt and bandana, he had obviously been informed about last summer's craze but in this Christmas concert, *Le Bon* dressed in a black see-through blouse, whilst *John Taylor* opted for a scarlet "Rio" suit number.

The latest album *Big Thing* saw *Le Bon* trading in the romantic pop style so apparent on albums such as *Seven And The Ragged Tiger* for simplistic raunchy lyrics. Between spouting songs such as *All She Wants Is* (easy to sing, just repeat the line 30 times), *Le Bon* used prose reminiscent of that used by *Bowie* in his *Glass Spider* tour.

Favourites such as *Girls On Film* and *Save A Prayer* were warmly welcomed by the audience but the limelight was often snatched from *Le Bon* by the two female backing singers who undressed each other behind a screen during an excellent version of *Skin Trade*.

The show was however too professional and devoid of emotion to be enjoyed. The silent laughs of *Le Bon's* sidekicks appeared false and *Nick Rhodes's* lessons in choreography to the backing girls during *There Something I Should Know?* seemed contrived.

Though slick, the show lacked excitement and energy. It was as if the band were plodding through track after track: the pressure for another string of hits is beginning to show.

ANITA STRYMCOWICZ

# TOP 75 SINGLES

14 JANUARY 1989



## MUSIC WEEK



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

<b>No 1</b>	<b>ESPECIALLY FOR YOU</b> Kylie Minogue & Jason Donovan	PWL PW(7) 24 (P)
<b>2</b>	<b>CRACKERS INTERNATIONAL EP</b> Erasure	Mer 12 (MUSIC) 8 (RT) 2 (P)
<b>3</b>	<b>BUFFALO STANCE</b> Neneh Cherry	Coca Virgin V(2) 21 (E)
<b>4</b>	<b>GOOD LIFE</b> Inner City	10/Virgin TM(2) 24 (E)
<b>5</b>	<b>SUDDENLY</b> Angry Anderson	Food For Thought TUM 112 (P)
<b>6</b>	<b>FOUR LETTER WORD</b> Kim Wilde	MCA M(2) 10 (P)
<b>7</b>	<b>LOCO IN ACAPULCO</b> The Four Tops	Atco 111830 (12-4) 19 (S) (MG)
<b>8</b>	<b>SHE DRIVES ME CRAZY</b> Five Young Gumbies	London LON(2) 19 (P)
<b>9</b>	<b>ALL SHE WANTS IS</b> DuranDuran	EMI 1200 (11 E)
<b>10</b>	<b>BABY I LOVE YOUR WAY/FREEBIRD (Medley)</b> Will To Power	Epic 653947 (12-4) 20 (S) (C)
<b>11</b>	<b>BURNING BRIDGES (ON &amp; OFF &amp; ON AGAIN)</b> Status Quo	Virgin/Phonogram V(2) 25 (12) (P)
<b>12</b>	<b>WAITING FOR A STAR TO FALL</b> Boy Meets Girl	ECA PR 4915 (12-2) 21 (P) 20 (MG)
<b>13</b>	<b>YOU ARE THE ONE</b> A-Ha	Warner Brothers W 24 (2) (W)
<b>14</b>	<b>KEEPING THE DREAM ALIVE</b> Freddie!	CBS 652987 (12-4) 20 (S) (C)
<b>15</b>	<b>TWO HEARTS</b> Phil Collins	Virgin V(2) 14 (E)
<b>16</b>	<b>RHYTHM IS GONNA GET YOU</b> Gloria Estefan/Miami Sound Machine	Epic 456147 (12-4) 21 (S) (C)
<b>17</b>	<b>THE LIVING YEARS</b> Mike & The Mechanics	WEA 12 (7) 21 (W)
<b>18</b>	<b>MISTLETOE &amp; WINE</b> Chiff Richard	EMI 1266 (7) 8 (E)
<b>19</b>	<b>SOMETHING'S GOTTEN HOLD OF MY HEART</b> Marc Almond feat. Gene Pitney	Parlophone 1278 620 (E)
<b>20</b>	<b>SMOOTH CRIMINAL</b> Michael Jackson	Epic 653267 (12-4) 20 (S) (C)
<b>21</b>	<b>CAT AMONG THE PIGEONS/SALENT NIGHT</b> The Waitresses	Capitol CAT 1 (C)

<b>53</b>	<b>STAND UP FOR YOUR LOVE RIGHTS</b> Tezz	Big Life BL(6) 5 (RT)
<b>54</b>	<b>TENDER HANDS</b> Chris de Burgh	AAM AM(7) 48 (P)
<b>55</b>	<b>STAKKER HUMANOID</b> Humanoid	Warwick W(2) 1 (A)
<b>56</b>	<b>CELEBRATION (S.A.W. Remix)</b> Kool & The Gang	Columbia Phonogram JAM(2) 9 (P)
<b>57</b>	<b>PUT A LITTLE LOVE IN YOUR HEART</b> Annie Lennox And A.J. Green	AAM AM(7) 48 (P)
<b>58</b>	<b>TRUE LOVE</b> Shakin' Stevens	Epic SHAK(7) 8 (C)
<b>59</b>	<b>HANDLE WITH CARE</b> Traveling Wilburys	Warner/Warner Brothers W 77(2) (W)
<b>60</b>	<b>SOJUMATE</b> Wee Papa Girl Rappers	Five (RT) 19 (MG)
<b>61</b>	<b>EVENING FALLS...</b> Enya	WEA 12 25(4) (W)
<b>62</b>	<b>MINNIE THE MOOCHER</b> Reggae Philharmonic Orchestra	Merge/Melod 12 (S) 23 (P)
<b>63</b>	<b>FISHERMAN'S BLUES</b> The Waterboys	Enigma ENY 42 (C)
<b>64</b>	<b>CHIKKI CHIKKI AHH AHH</b> Baby Ford	Capitol/Key/Mel 2 (FOOD) 2 (12-4) 20 (2) (RT)
<b>65</b>	<b>THERE SHE GOES</b> The Us 5	Get Discs GOUS 2 (2) (P)
<b>66</b>	<b>JE NE SAIS PAS POURQUOI</b> Kylie Minogue	PWL PW(7) 21 (P)
<b>67</b>	<b>TIED UP</b> 70 Yello	Mercury/Phonogram YELLO 2 (2) (P)
<b>68</b>	<b>ONE LOVE</b> Pat Benatar	Capitol PAT 1 (C)
<b>69</b>	<b>CATHEDRAL SONG</b> Tania Tileram	WEA 12 (7) 31 (W)
<b>70</b>	<b>REQUIEM</b> London Boys	WEA 12 34(2) (W)
<b>71</b>	<b>STRANGE KIND OF LOVE</b> Love And Money	Fontana/Phonogram MONEY 4 (P)
<b>72</b>	<b>HOW CAN I FALL?</b> Breathé	Mercury/Phonogram M(2) 27 (2) (P)

thanks for my child

THE NEW SINGLE FROM  
**CHERYL PEPSEE RILEY**



MISSING YOU

# MASTERFILE

the comprehensive guide  
to the new releases



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| U2 - Pride (In The Name Of Love)        | PINK FLOYD - Another Brick In The Wall |
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| GENESIS - Turn It On Again              | DEREK & THE DOMINOS - Layla            |
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# TOP 75 SINGLES

## MUSIC WEEK



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- |           |   |   |
|-----------|---|---|
| <b>1</b>  | <b>ESPECIALLY FOR YOU</b><br>Kylie Minogue & Jason Donovan                  | PAR (UK) (74) (P)                               |
| <b>2</b>  | <b>CRACKERS INTERNATIONAL EP</b><br>Erosure                                 | Mus (12) (MUTE 63) (JURY) (2P)                  |
| <b>3</b>  | <b>BUFFALO STANCE</b><br>Neneh Cherry                                       | Cera (Virgin) (R) (21) (E)                      |
| <b>4</b>  | <b>GOOD LIFE</b><br>Inner City  | 10 (Virgin) (T) (NO) (24) (E)                   |
| <b>5</b>  | <b>SUDDENLY</b><br>Angry Anderson   | Feat For Thought (UM) (13) (P)                  |
| <b>6</b>  | <b>FOUR LETTER WORD</b><br>Kim Wilde  | MCA (AMT) (10) (P)                              |
| <b>7</b>  | <b>LOCO IN ACAPULCO</b><br>The Four Tops                                    | Aclo (11) (80) (12) (41) (16) (BMG)             |
| <b>8</b>  | <b>SHE DRIVES ME CRAZY</b><br>Five Young Gents                              | London (LON) (1) (9) (E)                        |
| <b>9</b>  | <b>ALL SHE WANTS IS</b><br>Duran Duran                                      | EMI (13) (DD) (1) (E)                           |
| <b>10</b> | <b>BABY I LOVE YOUR WAY/FREEBIRD (Medley)</b><br>Will To Power              | Epic (6) (5) (94) (7) (12) (43) (94) (E) (C)    |
| <b>11</b> | <b>BURNING BRIDGES (ON &amp; OFF &amp; ON AGAIN)</b><br>Status Quo          | Virgin (P) (Photogram) (QUO) (25) (2) (P)       |
| <b>12</b> | <b>WAITING FOR A STAR TO FALL</b><br>Boy Meets Girl                         | RCA (P) (45) (19) (12) (7) (4) (20) (BMG)       |
| <b>13</b> | <b>YOU ARE THE ONE</b><br>A-Ha  | Wanna Be Broken (W) (5) (AMT) (W)               |
| <b>14</b> | <b>KEEPING THE DREAM ALIVE</b><br>Freddie                                   | Cap (6) (5) (98) (7) (12) (4) (2) (9) (E) (C)   |
| <b>15</b> | <b>TWO HEARTS</b><br>Phil Collins   | Virgin (V) (11) (E) (E)                         |
| <b>16</b> | <b>RHYTHM IS GONNA GET YOU</b><br>Glenn Medeiros/Miami Sound Machine        | Epic (6) (5) (14) (7) (12) (4) (5) (14) (E) (C) |
| <b>17</b> | <b>THE LIVING YEARS</b><br>Mike & The Mechanics                             | WEA (U) (7) (10) (W)                            |
| <b>18</b> | <b>MISTLETOE &amp; WINE</b><br>Cliff Richard                                | EMI (13) (E) (4) (7) (E)                        |
| <b>19</b> | <b>SOMETHING'S GOTTEN HOLD OF MY HEART</b><br>Marc Almond feat. Gene Pitney | Parlophone (12) (8) (10) (E)                    |
| <b>20</b> | <b>SMOOTH CRIMINAL</b><br>Michael Jackson                                   | Epic (6) (5) (92) (7) (12) (4) (2) (9) (E) (C)  |

- |           |   |                                  |
|-----------|---|----------------------------------|
| <b>53</b> | <b>STAND UP FOR YOUR LOVE RIGHTS</b><br>Yaz                         | Cap (14) (8) (5) (11) (JURY) (E) |
| <b>54</b> | <b>TENDER HANDS</b><br>Chris de Burgh                               | ARM (AMT) (64) (P)               |
| <b>55</b> | <b>STAKKER HUMANOID</b><br>Humanoid                                 | Wendle (W) (R) (7) (2) (A)       |
| <b>56</b> | <b>CELEBRATION (S.A.W. Remix)</b><br>Kool & The Gang                | Cap (Photogram) (AMT) (74) (P)   |
| <b>57</b> | <b>PUT A LITTLE LOVE IN YOUR HEART</b><br>Annie Lennox And Ai Green | ARM (AMT) (64) (P)               |
| <b>58</b> | <b>TRUE LOVE</b><br>C. J. Ray                                       | Cap (14) (8) (5) (11) (JURY) (E) |



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# The kindergarten of rock

**Now past its 30th birthday, London club The Marquee is a legend which refuses to die. Lloyd Bradley talks to the man who intends to build on its reputation in a wholly contemporary way**

**T**HE MARQUEE is "going to reassert itself as the club that is at the cutting edge of new music," says Marc Krasnow, vice president in charge of creative affairs at the Riva Music Group, the company that owns The Marquee club. "It's always been a place where new bands and talent were discovered and went on to do fabulous things, so we're looking to reinstate ourselves in that market."

American Krasnow is in the sort of mood where "positive" is apt to tip over into "aggressive" — as well he might be. The venue has just celebrated its 30th birthday, has moved to more high profile premises on London's Charing Cross Road, yet, in terms of status, is in serious danger of becoming nothing more than a misty-eyed memory of rock's Lost Highway. Since post-New Romantic pop went squeaky clean in the latter half of this decade, the club has become something of a backwater for the "grungier" end of the hard

rock spectrum. Although Krasnow and the current management are determined to boost The Marquee's current reputation, were it to be left with just its memories, they'd be as much as any self-respecting concert hall could wish for. To commemorate the club's 30th anniversary, Polydor will be releasing a compilation album on January 23. The Marquee — 30 Legendary Years is available as a double album in gatefold sleeve, on tape and CD. The compilation

## Radical change

will feature the classic hits of some of the many artists who have played at the club during its 30-year history, including The Who, Pink Floyd, David Bowie, T Rex, The Jam and UB40.

A celebrity launch party for the album will be held at The Marquee on January 23. All activities related to the club and album release are



AT THE MARQUEE

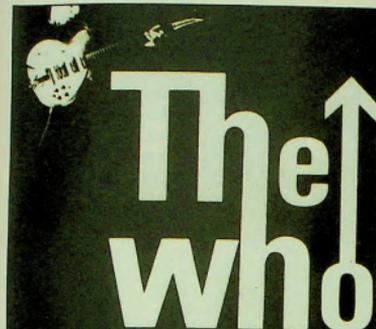
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handled by Carol Hayes & Associates.

Founded in 1958 by Harold and Barbara Pendleton as the home of their non-profit-making National Jazz Federation (a haven for modern jazz fans in a London dominated by Dixieland), it was originally

in the basement of the Academy cinema in Oxford Street. Six years later, it had moved — literally transported its fixtures and fittings — to 90 Wardour Street, but although the decor remained the same, the music had altered radically.

Since post-New Romantic pop went squeaky clean in the latter half of this decade, the club has become something of a backwater for the 'grungier' end of the hard rock spectrum

Jazzman Chris Barber, always a director and by now a co-owner, would make regular trips to the US (part of the Musicians Union exchange policy to ensure British members got as much work as visiting Americans), where he'd dis-

TO PAGE FOUR ▶

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ROLLING STONES: went on to make global statements

► FROM PAGE THREE covered R&B, or electric blues as it was then known. He introduced this new style to Alexis Korner, who would join his band to play a few R&B numbers a night at The Marquee. Korner and harmonica player Cyril Davies from Blues Incorporated were invited to become the house opening act for main jazz attractions. It soon became obvious that customers were paying more attention to the sup-

port act than the main bands and by billing itself as 'The Home Of The New Sound', The Marquee ousted such stalwarts as Dudley

**Rock style**

Moore, Johnny Dankworth and Humphrey Lyttelton to become the official birthplace of the British white blues boom. It was then it be-

**In the Sixties it was club policy that a support slot was open to almost any rock band who could play competently and knew enough songs for a half-hour set**

gan building a reputation as rock's official kindergarden on a par with Harlem's Apollo Theatre as soul's first staging post.

Regular performers in Korner's band at the first location included John Baldry, Mick Jagger, Brian Jones (who later played there as Brian Jones, Mick Jagger & The Rollin' Stones), Ginger Baker, Jack Bruce and Charlie Watts. Another often-featured act was The Hugg-Mann Blues Brothers, who later be-

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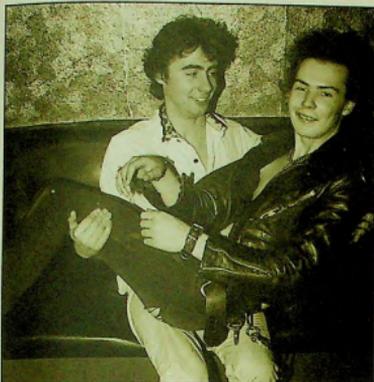
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SEX PISTOLS: alarmed the management

came Manfred Mann. Shortly after the move, Baldry became a band leader in his own right — first The Hoochie Coochie Men, then Steampacket — and among his band members he numbered Rod Stewart, Julie Driscoll, Brian Auger and Elton John (or Reg Dwight as he was then known).

As the Sixties progressed, the definitive rock style began to evolve out of British R&B and the amount of bands eager to get a start was increasing. Sunday afternoon residencies at The Marquee (every Sunday for a month) became a feature, often reserved for artists who were not guaranteed to pull a crowd, like David Bowie and Pink Floyd. But Tuesday night was "Star Night" — Jimi Hendrix, Cream, The Who, Led Zeppelin, Soft Machine, Traffic, Jethro Tull and Wishbone Ash were among the acts which appeared. At this time such faces as Brian May and Phil Collins could be spotted in the crowd, and in turn went on to form the next generation of bands who got a start at The Marquee.

It was club policy that a support slot was open to almost any rock band who could play competently and knew enough songs for a half-hour set. In spite of it being an unenviable financial arrangement — "£10 towards expenses and a couple of beers thrown in" — the place had become quite a hangout

for record company A&R men and music journalists. So as well as a sizeable crowd, guaranteed by the headliners, acts got the valuable chance to try to impress the music business direct. Naturally the bookers were inundated with tapes and telephone calls.

All went well until punk broke into the mainstream in 1977. The Police and an early incarnation of Adam & The Ants got on all right, but the first big punk act to play there, The Sex Pistols, alarmed The

**In July 1977 a series of four concerts by The Damned was curtailed half way through and punk groups were no longer booked**

Marquee's management with their untutored approach to making music and the energetic displays of dancing from their supporters.

In July that year a series of four

TO PAGE 5 ▶

# IDEAL GARB AND EQUIPMENT FOR A VISIT TO THE OLD MARQUEE IN WARDOUR STREET

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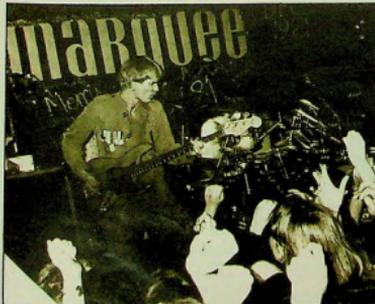
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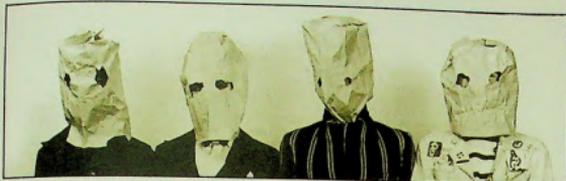
**HERES TO 30 MORE (COMFORTABLE) YEARS AT THE NEW MARQUEE ... CONGRATULATIONS!**

EMI



THE POLICE: punk arrivals accepted by the management





THE DAMNED, row over the backdrop. Below: Ginger Baker

that Krasnow believes the club must reassert itself. To allow it to fade away peacefully from public consciousness would be to cut off rock's life support system — a confused supply of hopeful new groups.



### 'Forefront'

Krasnow says: "The Marquee represents the heart and soul of rock 'n' roll, not just for the UK but for the whole world. The repercussions of what has begun here are felt throughout the world as bands such as The Rolling Stones, The Who and U2 go on to make global statements.

"I don't believe that if it weren't here what we do would just happen by itself; nowhere else has been prepared to nurture new talent in the way we give groups a start. We provide an intimate, caring atmosphere in a very supportive situation for a new band to



**'We're very rock 'n' roll orientated but we want to explore many kinds of music'**

play, it's not too big and it's not too small and it feels good to them — gives them confidence to go on and helps them get their stagecraft right. It's so important for rock music as a whole that we get back to the situation we had in the Sixties and Seventies where bands are looking to come to us."

How will the club set about doing this?

"We've got some very exciting things happening at the beginning of this year, we're starting a Band In Residency series — which is just re-establishing the Month Of Sundays programmes we used to run, that put bands like The Who on the road to great things with the base support they built up at the club by playing regularly.

"The Marquee does nothing that would detract from our booking credibility. In everything we do it's important that we maintain that credibility. We believe in establishing a lot of partnerships, we believe in actively going out into the

TO PAGE EIGHT ►

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**'What's rock 'n' roll? It's about a lot of different things to a lot of different people, and what we want to do is broaden the definition to take all of that in'**

► FROM PAGE SEVEN

music business community and talking to the record companies, talking to the managements and talking to the booking agents, asking "What's hot? What have you got?" "We believe in working as part of a team with other elements of the music business, everybody helping each other to bring the public the best music there is. But as the part of the team that is right in the frontline when dealing with the public, we expect everybody else to understand what we will and will not do."

Neither is Krasnow bothered that such a vast percentage of current music doesn't lend itself too well to live performance, or not in the traditional rock 'n' roll sense.

"It doesn't bother me at all. I think the whole London disco scene is extraordinarily exciting. I also believe that the dance scene has reached such a level that it's going to be forced to leave the discotheques and become a live movement. There'll be bands — they'll have guitars, they'll have basses, they'll have drums — that will be playing music that people want to dance to. Instead of staying so electronically orientated it'll become live orientated. It'll have a heart and soul to it, and then it'll need somewhere to perform."

"We're looking to broaden our base, we're very rock 'n' roll orientated but we want to explore many new kinds of music. London's a very exciting town right now. There's a lot of new things happening and we want to be at the forefront of that. We will be at the forefront of that."

### Frustrating

Surely after almost 30 years as a straight-ahead rock venue, it won't be easy to convince the club-going public that The Marquee now has more to offer? Or if that succeeds then isn't there a danger of alienating existing customers?

"We never want to get away from the Marquee being a rock 'n' roll club, so we'll always maintain a rock policy, but what is rock 'n' roll? ... It's a lot of different things to a lot of different people, and what we want to do is broaden the definition to take all of that in. Take some chances."

Sounds fine in theory, but surely any deviation from existing policy will be met with, at the very least, an initial scepticism?

"Then it's our responsibility to educate them by offering a quality product and value for money."

"Recently The Marquee has been coming to be noted for hard rock — slash metal. There's a lot of other forms of rock — of guitar orientated music — that are not hard rock or metal; for instance, there's folk rock coming through in a big way. At the moment people like Tracy Chapman or Suzanne Vega should feel at home at The Marquee, or there's the Dan Reed Network who recently played here and who incorporate a lot of soul influences. Jeff Healey is blues-based guitar rock ..."

Ah, Jeff Healey (who played to packed influences at The Marquee in early December), currently being hailed as the white blues guitarist, with the sort of enthusiasm that was reserved for Jeff Beck and Eric Clapton when they played regularly at The Marquee more than 20 years ago.

It would appear the club has taken 25 years to come full circle. Does this mean that keeping the legend going means exactly that — simply keeping it going?

"It's not just to keep it going. The Marquee has a heritage like no other club in London, and we have a responsibility to maintain it, but the whole point about the legend is that it's something to be built upon. If we can do that, which we will, I see no reason why The Marquee couldn't go on for another 30 years. There's no other place

in the world like it."

Might it not get a bit frustrating that with a capacity of only 850, The Marquee will always be a victim of its own confines; that it finds bands, puts them on when, in many cases no-one else will, provides a place for them to build up support and as soon as they do they become too big to play there. Then in many cases, they go on to fill football stadiums around the world.

"That's what it's all about in the happiest possible circumstances, we want to lose bands! We know we're doing a successful job if the bands we put on are growing and eventually go on to play the Hammersmith Odeons and Wembley Arenas. If we weren't so small as we are we wouldn't be able to put ourselves in the position where we could get involved with new bands. That's what The Marquee will always be about."

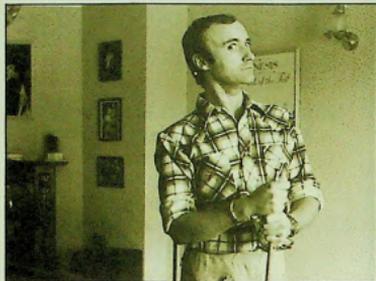
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PHIL COLLINS: spotted in the crowd

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50	LEFT TO MY OWN DEVICES	Pat Shop Boys	Parlophone (12) (A) (18) (E)
51	EVERLASTING LOVE (Pete Hammond Remix)	Sandra	Sire/Virgin (S) (M) (E) (E)
52	LONDON KID	Jean Michel Jarre	Dreyfus/Polydor PO 32 (12" P) (32) (P)

41	LOVE LIKE A RIVER	Climate Fisher	EMI (12) (M) (E)
23	TAKE ME TO YOUR HEART	Rick Astley	RCA RB 4523 (12" P) (425) (X) (BMG)
24	YOU GOT IT	Roy Orbison	Virgin VST (T) 116 (E)
25	DOWNTOWN '88	Petula Clark	RTT PCL 19 (12" P) (T) 19 (A)
26	9 A.M. (THE COMFORT ZONE)	Conradobical	Amoroso/PCL AN (T) 008 (18) (M)
27	RADIO ROMANCE	Tiffany	MCA (T) (E) (12) (P)
28	FINE TIME	New Order	Factory FAC 222 (12" FAC) (22) (P)
29	BORN THIS WAY (LET'S DANCE)	Eni/Lauder (FR) (1) (P)	Supreme SUPRETT 139 (A)
30	GET ON THE DANCE FLOOR	Rob Base & DJ EZ Rock	CS (M) (T) 2 (C)
31	CUDDLY TOY	Rocaford	CS (M) (T) 4 (C)
32	BABY DON'T FORGET MY NUMBER	Milli Vanilli	Cash/Capitol/Capitol/Capitol 178 (C)
33	HIT THE GROUND	The Darling Buds	CS (M) (T) 2 (C)

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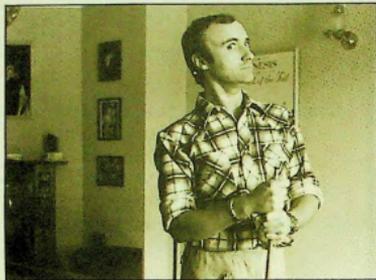
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► FROM PAGE SEVEN  
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PHIL COLLINS: spotted in the crowd

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22	37	LOVE LIKE A RIVER Climie Fisher EMI (12) DM 81 (B)
23	14	TAKE ME TO YOUR HEART Rick Astley RCA R 45213 (12) PT 4254 (BMG)
24	new	YOU GOT IT Roy Orbison Virgin VST(1) 1146 (B)
25	13	DOWNTOWN '88 Paula Abdul RPT FTS 19 (12) PT 19 (A)
26	22	9 A.M. (THE COMFORT ZONE) Anweni/RCA(LAN)(1) 088 (BMG)
27	20	RADIO ROMANCE Tiffany MCA (11) FT(1) 5 (F)
28	19	NEW ORDER Factory FAC 2231 (12) FAC 2231 (P)
29	41	BORN THIS WAY (LET'S DANCE) Cockles Crew Epic/London FRK(1) 19 (F)
30	new	GET ON THE DANCE FLOOR Rob Base & DJ EZ Rock Supreme SUP(1) 139 (A)
31	new	CUDDLY TOY Roachford CBS KON(1) 4 (C)
32	42	BABY DON'T FORGET MY NUMBER Miki Vanilli Columbia/CBS(C) COOL(1) 178 (C)
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37	24	SAV A LITTLE PRAYER Bombs Rhythm King (MCA) DDD(1) 213 (WRT)
38	new	WAIT Robert Howard & Kym Mazelle RCA R 42395 (12) PT 4295 (BMG)
39	48	9 A.M. BUDDY Royal House Champion CHAMP(12) 31 (BMG)
40	new	RESPECT Adena Columbia/CBS(C) COOL(1) 178 (C)
41	36	JOHN KETTLEY (IS A WEATHERMAN) A Tribe Of Thiefs Completely Different DART(1) (P)
42	23	NATHAN JONES Bananamoma London NANA 18 (12) NANA 18 (F)
43	18	FIRST TIME Robin Beck Mercury Phonogram MER(1) 270 (F)
44	new	LOVE TRAIN Holly Johnson MCA (MCA)(1) 138 (F)
45	33	BORN TO BE MY BABY Bon Jovi Verity Phonogram JOV 4121 (P)
46	30	JACK TO THE SOUND OF THE UNDERGROUND Hillhouse Supreme SUP(1) 137 (A)
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48	61	BREAK 4 LOVE Raze Champion CHAMP 1245 (BMG)
49	new	AFTER THE WAR Gary Moore Virgin CAR(1) 1 (B)
50	27	LEFT TO MY OWN DEVICES Pet Shop Boys Polygram 128 4198 (B)
51	51	EVERLASTING LOVE (Pete Hammond Remix) Sandra Sire/Virgin SINT(1) 85 (E)
52	52	LONDON KID Jean Michel Jarre Dryfish/Polydor PD 52 (12) PD 52 (P)

**74** 47 **KOKOMO**  
The Beach Boys  
Elektra EKR 85 (M)

**75** new **IF LOVE WAS A TRAIN**  
Michelle Shocked  
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6	NEW	LOVE LIKE A RIVER
7	NEW	YOU GOT IT
8	NEW	SMOOTH CRIMINAL
9	NEW	LOVE TRAIN
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STOCK IT

**VARIOS:** Human Music. **Homestead Records:** HMS 100-1. A vibrant and totally groovy collection of rare tracks from the US indie label that includes celebrated names like Big Dipper, The Pastels and The Chills as well as some fine studio and live hardcore and garage guitar bands. It's an impeccable set that looks likely to be the most impressive indie compilation this year. **NR**

**QUIET RIOT:** Quiet Riot, **Pasha PSH 462896-1.** The days of QRIOT being little more than HM Stone-sound-alikes are clearly over as this new line-up, featuring ex-Rough Cutt vocalist Paul Shortino, deliver a melodic and hence more commercial sound. Few might relate to this new direction with their previous product, but it remains a quality album with strong songs that still pack a punch. **KB**

**THE LORDS OF THE NEW CHURCH:** Scene Of The Crime. **Beat Nine PB 003.** Double live set that captures the Lords' performance in Zurich, 1985, and one that highlights the best of their repertoire. Their post studio albums have never reflected the band's energy on stage, with 83's 'Nothing Sacred' (their best) the perfect example. Scene Of The Crime succeeds in putting the likes of Dance With Me and Bod Timing in a more appropriate environment. **KB**

**FRANK WHITE:** Frank White. **Kingfisher 1988.** Distribution: PRT. While a celebrated singer/guitarist from the Field, this is an album 15 years ago (for Fantasy, the US label), but has remained (under-estimated) a Yorkshire secret display (as this may sound close to the Van Morrison school of soulful and tasteful ensemble music, with fellow Sheffield music Tommy Eyre leading the small band here. All originals bar a neat version of Randy Newman's sublime Louisiana 1923 make this a superior indie product teetering on the brink of a major deal. **JR**

**VARIOS:** Techno UK1. **Warrior Records.** Distribution: Pinnacle. **WRPLR 005.** Warrior has been at the forefront of UK house releases and here it presents some pretty spacy dance grooves that combine the freaky synths effect of acid with the ethereal dreaminess of techno house. The most evocative contributions come from Elektra with Year 2001 and Federal State's hit-worthy We Got Robots. **NR**

**HAWKWIND:** Travellers Aid. **Travelers Aid.** **SHARP 2045.** This double album only actually features two Hawkwind tracks along with 12 other bands and one of the most seriously unmentioned inclusion of The Sugarcoats' Tractor. Generally, the music covers a variety of styles often heard of free festivals and visitors to those events and sympathisers to the Travellers' cause will enjoy this set. **NR**

**BBC CONCERT ORCHESTRA:** The James Collection. **BBC R179.** This double album features 26 light classical items, some are no doubt often played on Derek Janssens's Radio Two breakfast show. For those who

only very occasionally like a smidgeon of familiar classical music to dilute their intake of pop/rock and so forth, this is probably perfect — I'm sure my mum would quite enjoy it. **JT**

**TAR BABIES:** No Contest. **SST Records SST 169.** Distribution: **Rough Trade.** Strong follow-up of last year's storming debut Fried Milk. New member Tony Jarvis brings an extra dimension to their sound with wild and wacky wind instrument playing. The result being an eclectic fusion of funk, jazz and punk. It's good danceable stuff, but with locally prominent lyrics. As is the current fashion with American indie bands they'll be hitting the UK soon and a few good live shows could clinch their place in the growing hardcore market. **LF**

**MARK WOOD:** La Mezcla. **MMC 1015.** An intriguing and occasionally superb set of compositions by the Sunning guitar Mark Wood. La Mezcla means 'The Mix' in Spanish, and the LP contains a host of different influences, the most prominent being jazz rock, although Fourplay is a piece for string quartet written in modern classical style, and Big-Squeeze has a strong African flavour, particularly in the melody. **DG**



STOCK IT

**VUJICISCS:** Vujiciscs. **Hannibal HNB1 310.** Distribution: **Rough Trade/Cartel.** Vujiciscs (pronounced 'Voo-chiee') are experienced practitioners of Serbian music from Southern Hungary, with an instrumental fluency and dexterity — to be envied plus striking female harmonies. It's getting harder to choose what World Music records to stock nowadays but Hannibal's are probably the safest bet of all. Another stunner. **MA**

**VARIOS ARTISTS:** Electronic Body Music. **Ediesta LP 71.** Distribution: **Red Rhino/Cartel.** The new independent wave of hardline electronic dance has been plugging away in Europe the last couple of years and now we in England can vouch for its class. This compilation features the excellent Front 242, Noun Judgement, a Grump, Skinny Puppy and new eastern European bands Borghesia. The groups' 11 tracks, 11 murderously beats and a special £3.50 retail price tag too. **MA**



STOCK IT

**PUSSY GALORE:** Sugsarsh Sharp. **Product Inc. MPKD 015.** Pussy Galore embark on, yet another phase of mind-torture. Here we have an A-side consisting of a drastic cover of Einstürzung Yu Gung and a B-side full of more typical grunge lunacy. Bob Ber's drumming keeps everything in line and recent London sets have captured this local appeal; they'll go far. **JT**

**JOE HIGGS:** Family. **Blue Mountain BMLP 21.** A major influence on the young Bob Marley, Joe Higgs is still spreading the word on America's West Coast. Family is a rare and welcome opportunity to sample Joe's searained voice, ac-

companied by fruity brass and crisp guitar. Upside Down and Africa are outstanding but it's all good, wholesome fare throughout. **AI**

**BLUE CHIP ORCHESTRA:** Blue Chip Orchestra. **Erdankling IRS 949.166.** **JOHANNES SCHWÖLLING:** **Wuivend RIT.** **ERDANKLING IRS 949.160.** **MATTHIAS THURLROW:** **Cornucopia.** **Erdankling IRS 949.162.** Distribution: **Hermania Mundi.** The world's first computer-only music label arrives in England. They won't escape the by now discouraging New Age label but these first three releases (cassette and CD only) are beautifully scored and recorded. Blue Chip are in a more classical and dramatic vein, ex-Tangerine Dreamer Schmoelling leans towards a more ambient feel while Thurlow is more reflective and cinematic. Definitely a progression from Wydhom Hill blandness. **MA**

**TACTICS:** Blue & White Future. **Whole.** **Red Flame RF 58.** Quirky guitar pop from Australia which sounds like Half Man Half Biscuit with rather more pleasant melodies and even more off-the-wall lyrics. In places they are quite amusing ('Football' cards instead of cards) but there's a suspicion of hippydomy in the packaging and some of their obscurer verbal outpourings. **DG**

**ISAAC HAYES:** Love Attack. **CBS 462515-1.** The Barry White of the dancefloor returns. Oodles of synthetic rhythms and some smart funk support. Hey-chiee calls — but that's only the first track and, sadly, after that it collapses into a sloppy dreg of smooch soul. The overblown sentimentalism is enough to make even the most moribund listener wince. **NR**



STOCK IT

**THE GREEN STRUNG QUARTET:** **Molly On The Shore.** **Hannibal HNB1 1333.** Richard Greene, for the uninitiated, is a maverick fiddle player who has worked in rock bluesgrass and jazz in the past. His nimble and imaginative work has made him a personal hero, and here with three like-minded friends on cello, viola, and another fiddle, he performs a superb collection, including Putting On The Ritz, Mingus's Goodbye Pork Pie Hat and Doors medley. An adventurous album for adventurous ears. **JT**

**VARIOS:** Manchester North Of England. **Bag Cassettes, BC 001.** Distribution: **(Revolver-/Cartel).** The reputation of Manchester for breeding talented bands is highlighted on this 14 track cassette compiled by *City Life* magazine. Many of the bands have already established themselves in some way but it's the new names that shine through, particularly Inspiral Carpets and Milltown Brothers, and there are few duffers. **NR**

**NEW YEAR'S HONOURS LIST:** **Martin Azis,** **Kirk Blows,** **Leo Sayer,** **Johnnie Mears,** **Johnnie Mears,** **Nick Robinson** and **John Tabler**

REISSUES

by Phil Hardy  
AS A reflection of the increasingly large part of the reissue market the compact disc format is claiming, this column is devoted wholly to CD reissues.

Top of the pile and one of the most welcome reissues of recent months is **The Eddie Cochran Box Set** (Liberty, ECI, EC1), released to commemorate his 50th anniversary the four CDs contain virtually everything Cochran recorded (the hits, *SummerTime Blues*, *Three Steps To Heaven*, obscure early recordings, recordings produced by Cochran and his own live recordings from the *Boy Meets Girl* television show in 1960) and comes complete with a detailed booklet and discography by Rab Finnis. A must for the collector, the only problem with the set is that the chronological order of the material is presented in means that the dross (and there is some among the 100 plus tracks) and simply ordinary records punctuate the hits. Maybe compilers of such sets should consider including on a separate disc a list of for those nights when joy and relaxation rather than scholarship is the name of the game?

Another album featuring extensive sleeve notes is the **Del Shannon Collection** (Line MMCD 9,00436) which is a best of for those nights when joy and relaxation rather than scholarship is the name of the game?

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major fault is that having gotten Kenny Vance to write an informative sleeve note, Line then set it so small it's all but unreadable, and to add insult to injury they've surrounded it with an ocean of white space.

On offer from Beggars Banquet are a clutch of CDs in its Lowdown mid-price series. All from the mid-Eighties, they include *The Waking Hour* by **Dali's Car** (BBL 52/CD), the minor Artificial Intelligence from **John Cale** (BBL 68/CD), *Friendly by The Bolshoi* (BBL 76/CD) and the appealing seven Dream Of Teenage Heaven from **Love And Rockets** (BBL 66/CD). Best of the bunch though was *The Idle Works*, *The Small Price Of A Bicycle* (BBL 61/CD) and the modern pop of **The Go-Betweens**. Liberty Belle and the Black Diamond Express (BBL 72/CD).

From Decca comes a mix of mid-price CDs, all with useful sleeve notes by John Tracey the series co-ordinator. Recent releases range from **Mantovani** to **Marianne Faithfull** via **Chas & Jack DePue**. The Faithful union, *Love In A Mist* (London 820 632-2) is a pleasant selection of her lesser (and later) hits, while from Mantovani there's *Golden Hits* (London 800 085-2), which really is that, all the biggies from one of Britain's biggest selling artists of any genre, and the lesser *Mantovani Favourites* (London 820 368-2). Even with running times of only some 35 minutes each — couldn't they have been combined? — both should sell well. For those who would like a little more bite to their music there's a fine set from **Champion Jack Dupree**, *From New Orleans To Chicago* (London 820 686-2) with John Mayall and Eric Clapton in support and another from **Otis Spann**, *and the Mike Vernon Produced Cracked Spinner Head* (Deram 810-171-02) which also features extra tracks from the original release.

Please send all pop, rock, soul and blues reissues for consideration to Phil Hardy, 73 Ridge Road, London N8.

Reviewed by Jerry Smith

**THE WATERBOYS:** Fisherman's Blues (Ensign/Chrysalis, EN1X 621). Mike Scott and his merry men unleash this rousing anthem of the same title. With their excellent album of the same title, with its duelling fiddles and mandolins, it should lead everyone frantically jiggling into the New Year.

**FINE YOUNG CANNIBALS:** She Drives Me Crazy (London LONX1199). After various extracurricular activities the Fine Young Cannibals return with a superbly effective track preceding their eagerly awaited second album, *The Raw And The Cooked*. Produced by David Z, this tantalizingly long key number soon becomes unforgettable.

## STOCK IT

**MARC ALMOND:** Something's Gotten Hold Of My Heart (Parlophone/EMI 12ZR 6201). Fantastic version of this top 10 hit for Gene Pitney in 1968 is lifted from Marc Almond's brilliant *The Stars We Are LP* and an appearance of Gene Pitney himself added as Special Guest Star. Can't fail to be absolutely massive!

**ROY ORBISON:** You Got It (Virgin VST 1166). The legend lives on with Virgin releasing this new single as planned, in keeping with the wife's wishes, and this song, written by Roy Orbison with Tom Petty and Jeff Lynne, is sure to put his inimitable voice back into the charts.

**ROACHFORD:** Cuddly Toy (CBS RCA11 4). Roachford comes up with another bright, vibrant dance track displaying all the right ingredients, that is a heavy beat and plenty of rock guitar amongst the synths, in its Michael H. Brauer production for a pop hit.



MARC ALMOND: finding himself with Gene Pitney!



KING SWAMP: London sass from Louisiana

## STOCK IT

**BLACK:** Now You're Gone (A&M AMY 491). One of the best albums of '88, Comedy, yields yet another excellent single in an atmospheric ballad superbly sung by Colin Vearncombe and Dave Dix's complementary production gives a track that should gain wide exposure.

**WILL TO POWER:** I Love Your Way/Free Bird (Epic 653094 6). Former US number one gets its British release and this smooth amalgamation of Peter Frampton's *Baby, I Love Your Way* and Lynyrd Skynyrd's epic *Free Bird* seems destined to elicit just as strong a reaction on this side of the Atlantic.

**LOVE AND MONEY:** Strange Kind Of Love (Fontana/Phonogram MONEY 6121). More classy stuff from Scotland's Love And Money, with the title track from their new album containing James Grant's honeyed vocals and deftly twanged guitar within a sophisticated sound and certainly deserves to bring them to wider attention.

## STOCK IT

**KING SWAMP:** Is This Love? (Virgin KSWG 112). Unleashed on an unsuspecting 1989 is a throbbing blast of molten rock from a band with London sass but forged in Louisiana! Their debut album is imminent and you're sure to be hearing a lot more from this bunch.

**NEW MODEL ARMY:** Stupid Questions (EMI 12NMA 7). New Model Army return with a vengeance after a 15 month absence with a catchy anthem from their forthcoming album, *Thunder*



NEW MODEL ARMY: back with a vengeance

And Consolation, produced by the venerable Tom Dowd and odds on to give them their highest chart position.

**HOLLY JOHNSON:** Love Train (MCA MCA(T) 1306). It's nearly two years since Frankie Goes To Hollywood split up and now Holly Johnson returns as a solo artist with a strikingly elegant dance track with his soaring vocals enclosed in a shimmering design sound that should ensure success.

## STOCK IT

**ROBERT HOWARD & KYM MAZELLE:** Wait (RCA PB 42595(P 42596)). The Blow Monkeys' Dr Robert teams up with house rock Kym Mazelle for this epic duet on a house rhythm with a strikingly pop potential. Expect a plethora of remixes to come, starting with Juan Atkins and a Kevin Saunderson, of Inner City Big Fun fame, due to follow. Surely it can't be anything less than massive!

**SUICIDE:** Rain Of Rain/Surrender (Chapter 22 12CHAP 36). Alan Vega and Martin Rev return the legendary act with a double A-side single of curiously contrasting nature, produced by long term fan Ric Ocasek of The Cars. Rain Of Rain is more like vintage, harrowing Suicide while Surrender is disturbingly tender with angelic harmonies. Whatever a release to please new and old fans alike.

**MARSHALL JEFFERSON PRESENTS TRUTH:** Open Your Eyes (Beat/London FFRX 118). Marshall Jefferson, the man behind deep house hits Ten City and Kym Mazelle plus Phuture's seminal Acid Tracks and many more, breaks cover with a loping dance track over which he pontificates on life, love and music in captivating style in its simple effectiveness.

**H G WELLS:** Walkin' (Voxette/Arista 111 778(611 778)). Appearing out of the blue, and totally off the wall, is this laid-back but engaging track with spacey speeded-up vocals in a production admirable in its simple effectiveness.

**CHEAP TRICK:** The Flame (Epic 651466 6). These old lads come up with a surprisingly good ballad, and one which was a number one hit in the States during the summer, so, with its sensitive vocals and eloquent picked guitar line, it should receive attention here.

# THE OTHER CHART

## TOP 40 SINGLES

1	CRACKERS INTERNATIONAL EP	Mute HUT89 87(94)
2	FINE TIME	Factory FAC272 29
3	SHE DRIVES ME CRAZY	London LON199 39
4	HIT THE GROUND	Melrose Eps BLO4001 43
5	TEAR ME UP TEAR ME UP TEAR ME UP	Page One POPS 72351 50
6	TIED UP	Melrose VELD 02 59
7	IF LOVE WAS A TRAIN	Cosmic Vinyl LON 072 68
8	THERE SHE GOES	Gold Discs GDA432 71
9	IN YOUR ROOM	MCB BANC04 74
10	SISTER MOON	MCA TV95 81
11	BLUE MONDAY 1988	Factory FAC272 89
12	WHY ARE YOU BEING SO REASONABLE NOW?	Resonance RES111 93
13	MAN IN THE MOON	London LON 299 97
14	THERE SHE GOES AGAIN	Sire SIR448 101
15	WHAT KIND OF FOOL	Epic EPO89 103
16	BURN	Virgin V 100 103
17	BIG NEW PRINZ	Resonance RES111 108
18	LOVE IS DEAD	Capitol C4153 111
19	NIGHT TRAVELS	Strange Fruit/SF 5955 116
20	303	Blaze BAZ29 119
21	DESTROY THE HEART	Creation CRE05 12(97)
22	A LITTLE RESPECT	Mute HUT89 87(94)
23	BITTER SWEET	Parlophone RCA114 131
24	OPEN YOUR ARMS	Capitol C4153 131
25	CULT OF PERSONALITY	Epic EPO89 131
26	SESSIONS	Strange Fruit SF5955 131
27	GIGANTIC RIVER EUPHRATES	4AD AD40005 13(97)
28	BLACK SUN	Chapter 22 12CHAP 37 13(96)
29	WROTE FOR LUCK	Factory FAC272 13(96)
30	TRANSCENDENTAL	Debris DEB1010 13(96)
31	FEEL SESSIONS	Strange Fruit SF5955 131
32	YOODOO RAY (EP)	Rhino RS 8884 13(96)
33	I WALK THE EARTH	London LON299 131
34	COLLUSION	Chapter 22 12CHAP 37 13(96)
35	THE MERCY SEAT	Melrose VELD 02 13(96)
36	FEEL ME WITH YOUR KISS	Cosmic Vinyl LON 072 131
37	BURN HO!	Virgin V 100 131
38	FEEL ME WITH YOUR KISS	Asylum 12AN445 131
39	WHAT'LL YOU DO 'TIL SUNDAY?	Creation CRE04 13(97)
40	THE GROOVE	Chapter 22 12CHAP 37 13(96)

## TOP 20 ALBUMS

1	THE INNOCENTS	Mute HUT89 87(94)
2	ALL ABOUT EVE	Melrose VELD 02 11(97)
3	POP ART	MCA MCA51 11(97)
4	GREEN	Warner Bros W9224 11(97)
5	SHOCK SHARP SHOCKED	Cosmic Vinyl CV1 11(97)
6	THE EIGHT LEGGED GROOVE MACHINE	Polygram GON14 11(97)
7	EVERYTHING	MCB 46799 11(97)
8	LOUDER THAN BOMBS	Resonance RES111 12(97)
9	RANK	Resonance RES111 12(97)
10	EPYTHONOUS	RES/MCA MCA1152 11(97)
11	HOUSE OF LOVE	Creation CRE13 13(94)
12	BUMMED	Factory FAC272 13(97)
13	BLUE BELL KNOLL	4AD CAD807 13(97)
14	ISN'T ANYTHING	Creation CRE13 13(94)
15	LIFE'S TOO GOOD	One Little India TPL2 13(96)
16	WORKER'S PLAYTIME	Gold Discs GDA432 13(97)
17	I AM KURIOUS ORANGE	Resonance RES111 13(97)
18	LOVELY	MCA PL71488 13(96)
19	DAYDREAM NATION	Melrose VELD 02 13(97)
20	IF YOU'RE THE RICKE YOU FAT	Virgin V 7243 13(97)



Classical

# Collins: making a play for the core Straits audience

by Nicolas Soames  
THE NEW classical record label Collins Classics is a serious venture with the purpose of establishing a major catalogue headed by international names and principal repertoire according to its label manager, Alan Booth.

From the launch on February 16 at the Barbican with eight titles, it will move into the market place with a regular monthly release from April aiming at a catalogue of about 50-60 titles by November.

The product will be mainly full price — though there may be some mid-price licensed material — and it will be released on all three formats. Distribution will initially be through MSD Holdings, the company which, as part of the Collins group, is bringing the publishers into the entertainment industry. With an initial investment of some £2/m reputed to set the recording programme going, a further six-figure sum will be used to promote the label nationwide in its first year, according to Tony Carne, general manager, marketing, MSD Holdings.

These are the main factors behind the Collins Classics launch. Most of the detailed information, including full accounts of the initial releases, is being kept under wraps for February. But Booth and Carne did disclose some of the first releases in order to give an idea of the character of the label.

The recording policy is based on the need to cover the major popular classical repertoire, but to balance it with slightly lesser-known works.

"We are going to drive along the main road, but on every road there is a verge on either side," remarks Carne.

Two of the leading conductors for the label will be Louis Fremaux and Sir Alexander Gibson, both of whom feature on the initial release. Fremaux is conducting the LSO in a Berlioz cycle, starting with the *Symphonie Fantastique*, while Gibson conducts Tchaikovsky's 1812 Overture and other popular works. However, Booth is keen to engage a young audience, and has signed the 33 year old Polish-born conductor Jacek Kasprzyk — who has received much acclaim for his recent work with Opera North and Scottish Opera — to Collins Classics. The first recording will be an album of Mussorgsky, including the original version of *Night On A Bare Mountain*, and ravel's orchestration of *Pictures At An Exhibition*. "He is like a young Bernstein," declares Booth.

Youth is a feature among the Collins instrumentalists too, with the Armenian pianist Seta Tanyel signed to take on the big Romantic concertos — "I role her a young Ashkenazy," says Booth who has included her first album, Brahms' Paganini Variations and Beethoven's *Eroica* Variations in his first releases.

The flautist Judith Hall also features in early Collins plans, playing



SETA TANYEL: kicking off the Collins launch

Mozart's Flute Quartets.

But Booth has also been looking further afield. He has signed the established Soviet pianist Nikolai Petrov for such repertoire as Tchaikovsky's *Piano Concerto No 1*; news of the most important soloist, however, he is keeping back for launch.

Most of the Collins recordings have been newly made. Booth declares a special interest in the recording process: Kasprzyk's Mussorgsky album, produced by Ted Fisk, was made in the Henry Wood Hall which has proved a problematical venue for some labels. Yet Booth maintains that his chief engineer, John Timperley who runs Angel Studios, has solved the difficulties.

But in addition to the new recordings, Collins Classics has acquired the rights to Wynn Morris's old Symphonica label, mainly reissues, but also recordings by his Mahler recordings. It also contains the recording of Chausson's *Poems Of Love And The Sea* and Debussy's *La Damoisele* made by Montserrat Caballe conducted by Morris. All the Symphonica titles to be reissued by Collins will be digitally remastered, but their prices may vary: the Caballe recording is to be full-price, though others may be mid-price.

Future plans for Collins Classics are ambitious. "We want to make it clear from the start that we are not dipping our toes in the water to see if we can sell a few albums this month," says Tony Carne.

"Collins Classics is a serious label with a serious long-term view, and it is designed to be a quality product in line with the name of Collins itself — which is why it will be heavily branded.

"We are aiming at the serious classical buyer, but we also feel that there is a wider classical market to be realised — the 30 year old man with two children who is fed up with listening to Dire Straits

for the 32nd time and doesn't listen to Bros."

1	VIVALDI FOUR SEASONS Virtuosi Of England	CFP40016/TCCFP40016 (E)	CFP
2	DUETS FROM FAMOUS OPERAS Varnus	CFP4144981/CFP4144984 (E)	CFP
3	HOLST PLANETS Simon Rattle/PO	EMX2105/TCCMX2104 (E)	Emimance
4	TCHAIKOVSKY 1812 OVERTURE Charles Mackerras/LPO	CFP101/TCCFP101 (E)	CFP
5	HOLST THE PLANETS Geoffrey Simon/LSO	DDD111/DDC111 (CON)	Conifer
6	TCHAIKOVSKY BALLETT SUITES Vladimir Petrovich/BSO	DDD147/DDC147 (CON)	Conifer
7	DYORAK SYMPHONY NO 9 London Symphony Orchestra	CFP4382/TCCFP4382 (E)	CFP
8	VIVALDI THE FOUR SEASONS Anders Ohrwall/DBE	DDD109/DDC109 (CON)	Conifer
9	100 GREATEST CLASSICS PART 1 VOL 1 Varnus	TRX101/TRXC101 (BMG)	Trax
10	BIZET/PUCCHINI/VERDI DUETS Mattioli/Milano/Albionese/Label	GL87799/GK87799 (BMG)	RCA Victor
11	BEEHOVEN PATHETIQUE SONATA Andrew Wilde	DDD146/DDC146 (CON)	Conifer
12	HANDEL MUSIC FOR THE ROYAL FIREWORKS Francesco Macci/MDSM	DDD134/DDC134 (CON)	Conifer
13	STRAUSS BLUE DANUBE/VOICES OF... Janos Ferencsik/HSC	DDD123/DDC123 (CON)	Conifer
14	VIVALDI FOUR SEASONS Herbert Van Karajan/BFO	419488/14194884 (E)	D G Galleria
15	VIVALDI THE FOUR SEASONS Maksymyuk/Polish Chamber Orchestra	EMX2009/TCEMX2009 (E)	Emimance
16	100 GREATEST CLASSICS PART 2 VOL 2 Varnus	TRX136/TRXC136 (BMG)	Trax
17	ELGAR CELLO CONCERTO Robert Cohen/LSO	CFP40342/TCCFP40342 (E)	CFP
18	ELGAR ENIGMA VARIATIONS London Philharmonic Orchestra	CFP40022/TCCFP40022 (E)	CFP
19	VIVALDI FIVE VIOLIN CONCERTOS Jaap Schroeder	DDD119/DDC119 (CON)	Conifer
20	BEEHOVEN/SCHUBERT/BACH Geoffrey Simon/ECCO	DDD112/DDC112 (CON)	Conifer

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In just five years London Records has grown into an operation 'too big to ignore' now holding down a position the envy of many, as Selina Webb discovers



SELINA WEBB AND TRACY BENNETT: keeping the 'indie' keel under the major umbrella

LONDON RECORDS is often dismissed as a trendy but financially inconsequential sidekick of the PolyGram empire: street cred and quick to sniff out new trends in dance music, but lacking a solid base of long-term album artists. Now five years old, the company is in a strong position to dispel the myths about its operation. As A&R director Tracy Bennett observes, London is fast becoming "too big to ignore".

Market survey figures for the third quarter of 1988 show London to be second-placed singles label and ahead of Island, Atlantic and MCA in the albums with a rising 1.7 per cent share of the market.

Though still licensing the old Decca catalogue, London was formed as a completely new operation in 1983 under managing director Roger Ames. "The idea was to build up a company that was part of a major label with the strength and international resources of a major, but with an independent attitude to the development of artists," explains marketing director Colin Bell.

Kicking off with just 10 staff, London tasted its first success with Bananarama, Mari Wilson, Blancmange and Richard Clayderman and, largely through Roger Ames' personal orientation towards black music, quickly built a reputation as a dance specialist. Now, with a long string of club hits behind it, London can boast that it was the first company to pick up on house music. Farley "Jackmaster" Funk, Steve "Silk" Hurley and the House Sounds Of... compilations are labelmates; the first acid house hit (D-Mob's We Call It Acid) and the first to exploit Barcelona with

their successful Balearic Beats album. "Dance is very important to us," explains Bell. "When we started out we were a very street-oriented label and we always tried to be one step ahead of the dance market."

While dance — undeniably singles dominated — remains the cornerstone of the company's achievements, Bell denies that London deserves its "singles-only" tag. "We started out trying to build our company in a declining record market, but the singles market was much more buoyant than it is now. Given our limited financial resources we had no choice but to get very good of singles very quickly — but now we are able to take a long term view," he explains.

A forward-thinking philosophy with new signings is now showing dividends on the sales sheets, with so-called singles acts like Bananarama, then Jerico and Joyce Simms converting convincingly to albums and a growing crop of long-term album successes such as Richard Clayderman's 2½m albums in five years and three consecutive platinum from Jimmy

Somerville.

Bell acknowledges that the success may seem limited when compared to the majors, but puts this down to the age of the company and absence of "free repertoire". "We don't have a US arm which is going to slip a Michael Jackson album on my desk," says Bell. "With one or two exceptions, everything that we release we have signed ourselves. The difference between us and, say, Phonogram or Polydor or any major label is that London Records is truly based in this office, we are completely independent artistically. Album sales have to be established over a long period. It's taken 10 years to get U2 to the stage they are now — if we had signed U2 we would only be half way there."

With artists on the roster ranging from Simon Harris to Martin Stevenson and Richard Clayderman it is conceivable that London's marketing team could be a confused bunch, but Bell describes the diversity as a positive factor which adds to the learning process and leads to cross fertilisation of ideas. Recently the

operation has had to be more carefully structured, however, with the addition of the fibr label, run by Pete Tong and a team of specialist dance enthusiasts, to look after all the dance repertoire.

In marketing terms, Bell believes London's strength lies in a deliberate policy for presenting artists in a fresh way. "We are creative about creating excitement," he says, pointing to the potentially risky appearance of The Hothouse Flowers on The Eurovision Song Contest and the recent £200,000 Bananarama campaign featuring a number of good sport MPs as particular triumphs.

"We try to find a different way of doing things where we can, we like to have fun with things and find rules to be broken," he says. "The aim of the Bananarama ad was to find a new approach. We wanted the release of the album to be an event and what better way to advertise an event than to get it on the Nine O'Clock News?"

Tracy Bennett describes the company as "very A&R based"

with 11 of the 30 staff working in his department. "This company can react faster than any other because there's no bureaucracy here. The music and groups are the important things, internal politics do not exist. We're quicker than a CBS or a Warner's. The A&R man here isn't someone who just sends the tape over to someone else — he has the freedom to influence every decision on how the band is developed."

In its first four years London broke Bronski Beat, The Fine Young Cannibals, The Communards and then Jerico with 1988's crop proving a "bumper bonanza" with the appearance of The Hothouse Flowers, Voice Of The Beehive and Salt'n'Peppa. There are now around 20 bands on the roster with the most recent — achieved by what Bennett describes as "an aggressive signing policy" — including the Cookie Crew, His Latest Flame and Bristol's Onyx — with the new venture into heavy rock music.

"The bands tend to do what they want," states Bennett. "Our success comes from the groups themselves — not the A&Ring."

With a tradition of keeping themselves to themselves in record industry circles, London has earned something of a reputation as an establishment image which Bell admits can be useful for attracting artists. "But for every artist it attracts there's one it wouldn't," he adds. Though Bell states that London does not deliberately cultivate a street cred image, it is augmented, probably unintentionally, by MD Roger Ames who shuns publicity and is described by his marketing director as "quite shy — he concentrates on selling the records".

Tracy Bennett is more expansive: "Roger is probably the best record man in the business in the world. He's there for advice. As an A&R man he's a genius, as a marketing man he's extremely talented and as a motivator for this company he is crucial."

When it comes to support, London also acknowledges the advantages of being under the PolyGram umbrella which she concedes gives the company some "real weight" in the marketplace. "We are very important to PolyGram internationally — we sell more singles than Polydor and Phonogram put together — so we get great distribution and international priority from them. It's a good situation to be in and we're left to get on with it — we've never had anyone in the PolyGram hierarchy telling us what to do," he says. Tracy Bennett describes the set-up as "the best of both worlds". "We can be creative and we can be small but we've got the biggest major record company in Europe at our fingertips when we need it."

Bennett and Bell are agreed that London's success is due largely to the light team which runs the company. Only one executive has left since 1983 and, as many of the key figures are first-timers in their respective departments, no-one has a preconceived idea of how to do the job. "We're a good team," states Bell. "There's a good respect here and we acknowledge that all the time we are learning."

Now London Records is looking forward to 1989 with a realisation that expansion is likely to bring some operational changes.

"We're too big now for anyone to ignore," says Bennett. "There's an independent feel to the company and we want to hold on to that style; we don't want to become another CBS. As we are growing all the time it will be interesting to see if we can maintain our 'hands on' style of operation."

# London's burning

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# MUSIC WEEK



SCENES FROM *A Woman Of Substance*

## Substantial stuff

ADRIAN MUNSEY has announced the relaunch of his Odyssey Video label with 14 sell through titles scheduled for release this year.

The first release on February 17 is the five hour film version of Barbara Taylor Bradford's best-selling novel *A Woman Of Substance* starring Jenny Seagrove, Miranda Richardson and Sir John Mills. The twin-cassette release has a dealer price of £15.95.

Other sell through releases will be "niche marketed", branded as True Stories, Odyssey Love Stories and Odyssey Classics.

Released throughout the year, the titles include human interest dramas such as Bill starring Mickey Rooney (dealer price £26.95).

Rooney also plans to move into music video with an INXS release planned for March.

## Sell through market hits £190m mark

THE Sell through market is now estimated to be turning over 24m units per annum — a retail value of £190m — according to Parkfield's Entertainment chief executive Paul Feldman.

Parkfield has recently agreed to market, for sell through, a major portion of RCA/Columbia Pictures Video UK's back catalogue and '88 and '89 calendar year releases. In what is described as one of the largest sell through deals ever organised for the UK market, Parkfield Entertainment will have access to most of RCA/Columbia's past and future backlists including "release titles *Pilaton, Hope & Glory* and *The Last Emperor*. (A 12-month window will operate between home video release and sell through release.)

Feldman comments: "We are gratified to have reached conclusion on this agreement, which involves massive investment by our company and commitment to RCA/Columbia Pictures product over a considerable period. The time is undoubtedly right to expand the already flourishing sell through video market through the expertise of UK independent dealer network."

Cees Zwaard, RCA/Columbia managing director, comments that his company will continue advertising and publicity support for the releases as part of the Parkfield deal, and will remain involved in the UK presentation and marketing of the product.

## Parkfield symbolism

PARKFIELD ENTERTAINMENT has launched the UK's first video industry symbol retailing group, to be presented and marketed as Hollywood Nites.

Designed to present consumers with an improved image of the video industry, Symbol group membership will be awarded to a maximum of 1,000 fully paid up members of the Video Trade Association. Those accepted are most likely to be independents operating from one or two outlets.

"It is our intention to impose a series of behavioural and trading standards on our group members which will ensure that in future our industry is presented to the consumer in a far better light than has ever been achieved previously. The launch of the Hollywood Nites chain will herald total respectability and consumer acceptance for the independent video industry," says Parkfield chief executive Paul Feldman.

## Lightning claims 'biggest, best' video catalogue

LIGHTNING DISTRIBUTION is claiming the biggest and best listing of video in the UK with their new Video Catalogue. Containing details of nearly 9,000 titles, both sell through and rental, the catalogue runs to 240 pages and is described as the clearest, most comprehensive guide to pre-recorded video currently available.

Lightning Director Brian Yershon says of the new publication: "We call this book simply *The Video Catalogue* because quite honestly, we don't believe it has any real competition as the trade's definitive listing. We've got a lot of experience in catalogue production and over the years we've watched this one grow from a small 50 page booklet to this year's monster."

Lightning dealers receive their first copy of the new catalogue free, with subsequent copies available at a cost price of £3.50 each.

## Book outlets eyed by Pickwick

PICKWICK is examining the potential for selling videos through the UK's 20,000 book outlets as part of its 1989 strategy to substantially broaden its distribution base.

The company has teamed up with Sphere Books, part of the Pearson Group, for a test campaign which started on November 1 and runs through until the end of this month. Sphere's sales force is offering book shops a selected range of 125 titles from Pickwick's catalogue and the company is negotiating a long term arrangement with Sphere once the results of the trial period have been processed.

Ten different special display racks are being produced for the outlets.

Pickwick Group Marketing Manager Melvin Simpson comments: "To maintain our current sales growth, we feel it is important to attract new groups of retailers into the sell through marketplace."

# Sell through to get representative body

A SEPARATE association representing sell through video companies is on the cards for 1989 — but affiliation with the rental-orientated British Videogram Association still has to be decided.

Steve Ayres, managing director of the Video Collection, has set the ball in motion by putting together a working party with the heads of five other sell through companies which will draw up the objectives of an association.

He says: "We are still at the very early stages but we would hope to have the objectives drawn up by next spring. These are likely to cover the image of sell through, the future of video publishing, retail outlets, negotiations with the MCPA and generally the development and protection of the sell through industry."

"In order to properly represent our interests, any new association must be focused on sell through. However, affiliation with the BVA has to be likely because so many sell through companies cross over

into rental."

Norman Abbott, head of the BVA, accepts the need for a sell through association but is keen to see it affiliated to the BVA. He says: "I have already spoken informally to a number of sell through companies about this idea, but before I went any further my BVA colleagues would need to be brought in. Speaking personally, I feel the BVA does need to be more involved with sell through as that side of the video industry has grown enormously over the last few years. I would like to see any sell through association affiliated to or running parallel to the BVA as there are going to be issues where it is in the interest of both camps to work together — lobbying the Government for example."

The general consensus amongst sell through companies is that there is a definite need for a formal association. Martin Haxby, head of PMI, resigned from the BVA because he felt the voting system was undemocratic. Instead, he has

been working with the BPI to set up a video arm representing music video companies. But he is in favour of a separate association for sell through. "I would be delighted if an association was set up — we certainly need one," he says.

His views are shared by Pickwick's Melvin Simpson who says: "Sell through is not at all like the rental market; we have different needs, different outlets and are really a different industry. What we need is an association which represents those needs, issuing proper charts and statistics, looking after our public relations and drawing up awards for sell through titles. The BVA claims it does represent sell through, but it patently doesn't because many companies involved in sell through are not even members of the BVA."

"There has to be a body representing sell through, whether it is affiliated to the BVA or not. My view is that we should all be talking in order to get the voting ground. There is no point falling out."

## British classics from Channel 5

A ROOM With A View and *Sid And Nancy* are being released onto the sell through market on February 10 by Channel 5.

Set just before the First World War, the modern classic *A Room With A View* (running time 113 minutes, dealer price £6.95) was nominated for an unprecedented eight Oscars and 14 BAFTA Awards following its release in 1986. It won three of the Oscars.

Best Adapted Screenplay, Best Costume Design and Best Production Designer — and five BAFTAs. With its cast including Daniel Day Lewis, Helena Bonham Carter and Judi Dench and lush settings in both Florence and the English countryside.

Room... promises to demand repeated viewings.

While the above might be said to sum up the Edwardian era, *Sid And Nancy* (running time 108 minutes, dealer price £6.95) is a monument and record of the 1920s.

Starring Gary Oldman as Sex Pistol Sid Vicious and Chloe Webb as Sid's American girlfriend Nancy Spungen, *Sid And Nancy* follows the punk pair on their downward spiral of drink, drugs and ultimately death.

*Sid And Nancy* was directed by Alex Cox, director of cult sensation *Rapido Man*, and its release on sell through coincides with the tenth anniversary of Sid's death.

## Shooting in the right direction

GMH ENTERTAINMENTS has released *Guys — The Gods Of War* under its *Visions Of War* banner.

Containing powerful original archive film, the documentary presentation details a unique compilation of artillery in action on the battlefields of World War I and II. The guns highlighted include the France's reputation; and Britain's 25 Pounder that helped Montgomery.

Curious *Guys Of War*, released on December 8, has a running time of 55 minutes and goes out to dealers at £8.95 plus VAT.

# Video BEST-SELLERS

Best-selling non-music video titles for the four weeks ending 26 November 1988  
Compiled by Gallup for Music Week © 1988.

1	<b>PINOCCHIO</b> (Walt Disney/Pickwick)	239
2	<b>THE TERMINATOR</b> (Orion)	VVD 420
3	<b>THE NEVERENDING STORY</b> (Warner Home Video/Hollywood Nites)	PES 61399
4	<b>THE SWORD IN THE STONE</b> (Walt Disney/Pickwick)	D202292
5	<b>WATCH WITH MOTHER</b> (BBC/Pickwick)	BBC V 4091
6	<b>THE JAZZ SINGER</b> (Warner Home Video/Hollywood Nites)	PES 38053
7	<b>SANTA CLAUS: THE MOVIE</b> (Warner Home Video/Hollywood Nites)	PES 38063
8	<b>THE GEORGE BEST STORY</b> (Video Collection)	VC 2040
9	<b>MONTY PYTHON'S LIFE OF BRIAN</b> (CBS/Fox)	2101 50
10	<b>GREMLINS</b> (Warner Home Video/Hollywood Nites)	PES 11388
11	<b>OFFICIAL HISTORY OF MANCHESTER UNITED FC</b> (BBC/Pickwick)	BBCV 4184
12	<b>OFFICIAL HISTORY OF CELTIC FC</b> (BBC/Pickwick)	BBCV 4185
13	<b>WINNIE THE POOH — HONEY POT ROBBERY</b> (Walt Disney/Pickwick)	D208092
14	<b>VITAL SPARK</b> (BBC/Pickwick)	BBCV 4167
15	<b>GHOSTBUSTERS</b> (RCA/Columbia/Pickwick)	CVT 20488

16	<b>YOUNG ONES: OIL BORING AND FLOOD</b> (BBC/Pickwick)	BBCV 4166
17	<b>HARRY ENFIELD LIVE IN CONCERT</b> (Virgin)	VVD 447
18	<b>BILLY &amp; ALBERT</b> (Virgin)	VVD 258
19	<b>BOBBY THOMPSON LITTLE WASTER</b> (Tyne Tees TV)	BOBBY 1
20	<b>THE JOLSON STORY</b> (RCA/Columbia/Pickwick)	CVT 11087
21	<b>JANE FONDA'S NEW WORKOUT</b> (Video Collection)	LR 2218
22	<b>MIKE TYSON PRESENTS: GREATEST KNOCKOUTS</b> (Screen Legends)	BF 12102
23	<b>THE SNOWMAN</b> (Palace)	PVC 3090
24	<b>KARATE KID</b> (RCA/Columbia/Pickwick)	CVT 20471
25	<b>CHILDREN'S TV FAVOURITES</b> (Tempo/MSD)	V 9047
26	<b>DUCKULA 2</b> (Thames Video Collection)	TV 8038
27	<b>POSTMAN PAT'S BIG VIDEO</b> (BBC/Pickwick)	BBCV 4168
28	<b>LEEDS UNITED — THE GLORY YEARS 1965-75</b> (BBC/Pickwick)	BBCV 4198
29	<b>THE PICK OF BILLY CONNOLLY</b> (Chrysalis)	CVHS 5019
30	<b>SPOT THE DOG</b> (Tempo/MSD)	V 9150



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# Softly selling the Nineties

**Sell through's big business — we all know that. But what's the next step in a business that's doubling its turnover every year? Sue Sillitoe reports**

THREE YEARS may not be very long in terms of the history of the video business, but for those involved with sell through video three years is all it has taken to establish a whole new industry — and a profitable one at that.

Since the birth of sell through, figures for the actual amount of tapes sold have been rough to say the least but most distributors seem to agree that the number of units sold have virtually doubled each year — and this year looks like showing another large increase. Conservative estimates for 1988 are in the region of 1.3-1.5m units shipped out — and it doesn't take much of a genius to work out that the business is now worth well over £100m retail.

But for how much longer can this boom last? Surely saturation point is going to be reached soon — nothing keeps growing at this pace for ever. With most major multiples such as W H Smith and Woolworths already stocking sell through, where are the distributors going to find new outlets for their titles? And come to think of it, where are they going to find these new titles when so much material has already been released?

Asking around it appears distributors are confident saturation point has not been reached yet. Most are taking a fairly aggressive stance and are expecting the number of units sold to rise by at least another 30 per cent next year. Effort is now being made to see what new outlets can be found for sell through and also to persuade those already stocking titles to take more.

Melvin Simpson, of Pickwick — which distributes roughly 30 per cent of all sell through product — says: "I suppose we will eventually reach saturation point, although that seems like a harsh word to use. Obviously the industry can't double in size every year, but I do think there is a lot of growth left in it yet. Look at our experience — in 1986 we did 1m units, in 1987 it was 2.2m and this year it looks like we will reach 5m units. In order to keep growing we will have to look for new outlets. Specialist entertainment stores may be one answer, with much larger areas devoted to sell through. Wool-

worths is already looking at this and I think we will see substantial growth in these areas. We are also looking at new areas such as book shops which are ideal for specialist videos and children's material."

But Simpson points out that displaying videos is a problem — by their very nature videos are bulky and take up a lot of shelf space. He says: "There are now so many titles on the market that some will never see a shelf. I think the industry is bound to come up with a system for displaying titles without their boxes, possibly using inlay cards which take up less space. We are also considering mail orders and are talking to the major catalogues to see if we can tailor packages of videos to suit their customers. That is likely to be a growth area for 1989."

CBS/Fox Video's managing director Steve Moore feels the industry is still on a steep learning curve which will continue next year.

"I believe we can achieve growth by being more aggressive, that doesn't just mean new outlets, but concentrating on the outlets we already have and doing advertising, in-store campaigns and distribution. Shelf space is a problem — everyone always wants more space for their product and competition across the board. We are looking in having a tremendous catalogue of films such as Star Wars and Crocodile Dundee and we will be tailoring our release packages to suit the seasons of the year."

Sell through is still very much a seasonal industry and trying to break away from that is one way of increasing sales. As Michael Gower, of the Channel 5, points out there is still plenty of potential to improve sales figures by increasing consumer awareness. "Figures show that 60 per cent of colour television households now have a video recorder, yet only five per cent buy software," he says. "What we need to do is get more people buying. It's not just a question of how many titles you have to do with increasing shelf space and improving consumer awareness."

His views are supported by Mike Bickley, of The Video Collection who says: "Expanding into new areas is now the only way to increase sales. We need to increase awareness through advertising and promotional campaigns run by both distributors and the major multiples. That is the main way of ensuring expansion and The Video Collection will be at the forefront of that."

Gower adds that the company is still looking to exploit new outlets and he feels special interest videos will play a major part in this. "As sell through is our only business we are keen to extend it and build long-term," he says. "We don't want to see a seasonal business so we are already tailoring our releases to suit the time of year, such as releasing sports tapes during the summer when they sell better. This next year releases will be much more orderly and we would like to see dealers being brave and stocking early for seasonal peaks like Christmas so that we can avoid duplication bottlenecks."

Although most distributors accept that video sales are always going to increase during the winter months, many are now trying hard to break that pattern. Guy Warren, of music video specialists PMI, says: "This year the summer months were very patchy, but better planning next year should ease that situation. We are lucky because we have a constant supply of good material from both EMI's catalogue and from discs we do with other companies. Certain music tapes will always sell well, no matter what time of year they are released, because the bands have a loyal following. Other tapes, such as greatest hits collections, are more suitable for the Christmas market because they make good presents."

Warren feels better distribution and more pre-planning have already helped PMI avoid problems at peak periods like Christmas. "This year we made sure our back catalogue duplicated well into the end of August because we didn't want to get caught out. As a result we have not been out of stock this Christmas. The industry is starting to become more professional and is gaining support from retailers. The multiples are prepared to give video more space because they know it does move off the shelves. The retailers are getting into the habit of collecting and the prices seem to be about right — I certainly don't think it would be sensible to try and increase prices at the moment."

One company which has been going all out to maintain the £9.99 price tag and break the seasonal cycle is CIG. Although the company released Back To The Future in July and achieved remarkable success, generally boosting the summer market. John Bickley, of CIG, wants to see that trend continuing, but he warns that the sell through business is going to have to look at the market very carefully next year and that some fine balancing will be required all round in order to satisfy consumer expectations without burning up all the available new product too quickly.

"Consumers have already accepted that sell through video titles are great value for money," he says. "With the wealth of product now available the public has realised that these videos are collectable, affordable and a marvelous source of entertainment. However, although people do want to collect — and you only have to look at the success of our Star Trek series, for example, to realise that — there is no doubt that sell through will become a hit business. People want to buy hit films. The danger now is that if the market goes too fast, features film production won't be able to keep up on both catalogue material, but we will be used up too quickly."

Bickley is also concerned that turning sell through into a hit business will have a disastrous effect on the catalogue material. "It has been off already crammed shelf space in order to leave more room for major new feature films. This could lead to product being consigned to a budget bin too soon.



**'I believe we can achieve growth by being more aggressive . . . concentrating on the outlets we already have and improving advertising'**  
**Steve Moore**

**'We have not forgotten that the bulk of our business is still with rental outlets and we want to make sure a healthy window is maintained'**  
**John Bickley**

"At CIG, we don't want to run too fast," he adds. "We have not forgotten that the bulk of our business is still with rental outlets and we want to make sure a healthy window is maintained so that our rental outlets remain competitive and happy. I can't look into a crystal ball and predict what will happen next year, but I do feel we must continue to look after both camps and not let one suffer at the hands of the other."

The threat of the budget bin is a worry that most companies share, and with shelf space getting tighter it is a threat that won't go away. Melvin Simpson says: "A budget video market would be a big mistake — it would simply devalue the entire sell through business. If we get to the point where overstocks are being sold very cheaply, distributors will find themselves under pressure to bring all product out at that price. Most people seem happy with the £9.99 price tag — it's a psychological barrier and consumers tend to feel it's fair."

One way of making sure product continues to sell is to look carefully at marketing, says Paul Holland of MSD. The company, which specialises in children's product, has started releasing activity packs combining a video with, say, a book. These have been a big hit with retailers, he adds. "Distributors will have to come up with new ideas to keep product selling. With children's product we are fortunate because every year there are about half a million new customers coming into the market. We are looking at expanding into new outlets such as Mothercare and Sainsbury and we are also investigating

mail order catalogues as an outlet for our product."

Unlike Simpson, Holland doesn't think lower prices for older titles is necessarily a bad thing so long as the public can be made aware that new titles must initially sell at a higher price. "Budget prices are bound to happen," he says. "Sell through will become more of a hit business and shelf life will decrease. Now when we go out to buy product we have to consider how many units we will sell in the first year because anything after that is a bonus."

His views are shared by Mike Gower who adds: "You can draw an analogy with the record industry where hit records and new releases sell at a higher price than perennial sellers. In order to generate sufficient volume to warrant the higher margin, next year we will be launching a range of budget films at £4.99. John Wayne, Fred and Ginger, that sort of thing — and we expect they will sell steadily in the same way that Jim Reeves, Max Bygraves and Cliff Richard records continue to sell."

So, crystal ball gazing apart, it would seem 1989 is going to be the year of the softly, softly iron fist in glove approach, a year of consolidation, increased professionalism and trading carefully so that the industry doesn't get the chance to run away with itself. As Paul Holland says: "There is a lot of learning to be done yet. We all call ourselves professionals but you have to remember we have come from nothing in this — just three years. There are no guidelines to go by so it's all a risk — you just have to keep taking them."

# NEW VIDEO RELEASES

## AMADEUS

Warner Home Video/Hollywood Nites VHS, PES 38548 (01/01/89) Cert: PG.

D.Price £6.95

## AMITYVILLE II: THE POSSESSION

Warner Home Video/Hollywood Nites VHS, PES 38137 (27/01/89) Cert: —.

D.Price £6.95

## BIG COUNTRY: PEACE IN OUR TIME

Channel 5 VHS, CFV 07762 (10/02/89) Cert: —. D.Price £6.95

## BOLAN, MARC: MARC

Channel 5 VHS, CFV 01992 (10/02/89) Cert: —. D.Price £6.95

## COBRA

Warner Home Video/Hollywood Nites VHS, PES 11594 (27/01/89) Cert: 18.

D.Price £6.95

## CREOLE, KID & THE COCONUTS: LIVE IN CONCERT

Island Visual Arts/PolyGram VHS, IVA 011 (06/02/89) Cert: E. D.Price

£6.95

## DEADLY FRIEND

Warner Home Video/Hollywood Nites VHS, PES 11601 (27/01/89) Cert: 18.

D.Price £6.95

## DOLLAR BRAND: A BROTHER WITH PERFECT TIMING

Island Visual Arts/PolyGram VHS, IVA 010 (06/02/89) Cert: E. D.Price

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## ELECTRA GLIDE IN BLUE

Warner Home Video/Hollywood Nites VHS, PES 99380 (27/01/89) Cert: 18.

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## GUITTER DOME, THE

Warner Home Video/Hollywood Nites VHS, PES 38133 (27/01/89) Cert: 18.

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## IT THE JURY

Warner Home Video/Hollywood Nites VHS, PES 61294 (27/01/89) Cert: 18.

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## IT LIVES AGAIN

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D.Price £6.95

## KIND HEARTS AND CORONETS

Warner Home Video/Hollywood Nites VHS, PES 38127 (27/01/89) Cert: —.

D.Price £6.95

## LADY KILLERS, THE

Warner Home Video/Hollywood Nites VHS, PES 38128 (27/01/89) Cert: —.

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## LAVERNE HILL MOB, THE

Warner Home Video/Hollywood Nites VHS, PES 38124 (27/01/89) Cert: —.

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## LETHAL WEAPON

Warner Home Video/Hollywood Nites VHS, PES 11709 (27/01/89) Cert: 18.

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## LITTLE ANGELS: BIG BAD WORLD

Channel 5 VHS, CFV 07852 (10/02/89) Cert: —. D.Price £5.56

D.Price £6.95

## MALMSTEEN, YNGWIE: RISING FORCE LIVE

Channel 5 VHS, CFV 03382 (10/02/89) Cert: —. D.Price £6.95

D.Price £6.95

## MAN IN THE WHITE SUIT, THE

Warner Home Video/Hollywood Nites VHS, PES 38125 (27/01/89) Cert: —.

D.Price £6.95

Music

Horror

Horror

Music

Music

Horror

Horror

Drama

Music

Horror

Horror

Horror

Music

Drama

Drama

Drama

Drama

Drama

Music

Music

Drama

Horror

Sci-Fi

Horror

Drama

Drama

Horror

Music

Music

Music

Music

Music

Drama

Drama

Drama

## MERCURY, FREDDIE & MONTSERAT CABALLE

Channel 5 VHS, CFV 00932 (10/02/89) Cert: —. D.Price £5.56

## MINDWARP, ZODIAC. SLEAZEGRINDER

Channel 5 VHS, CFV 02012 (10/02/89) Cert: —. D.Price £5.56

Music

Music

## PASSPORT TO PIMLICO

Warner Home Video/Hollywood Nites VHS, PES 38123 (27/01/89) Cert: —.

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## PLAGUE OF THE ZOMBIES

Warner Home Video/Hollywood Nites VHS, PES 38138 (27/01/89) Cert: —.

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Warner Home Video/Hollywood Nites VHS, PES 70016 (27/01/89) Cert: 15.

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Warner Home Video/Hollywood Nites VHS, PES 20020 (27/01/89) Cert: 15.

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Warner Home Video/Hollywood Nites VHS, PES 20022 (27/01/89) Cert: 15.

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Warner Home Video/Hollywood Nites VHS, PES 20025 (27/01/89) Cert: PG.

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## PRINCE OF THE CITY

Warner Home Video/Hollywood Nites VHS, PES 72021 (27/01/89) Cert: 15.

D.Price £6.95

## PROTECTOR, THE

Warner Home Video/Hollywood Nites VHS, PES 11538 (27/01/89) Cert: 18.

D.Price £6.95

## ROCK 'N' ROLL MELTDOWN

Channel 5 VHS, CFV 02002 (10/02/89) Cert: —. D.Price £6.95

## ROOM WITH A VIEW, A

Channel 5 VHS, CFV 02892 (10/02/89) Cert: PG. D.Price £6.95

## RUSH: A SHOW OF HANDS

Channel 5 VHS, CFV 07812 (10/02/89) Cert: —. D.Price £8.34

## SID AND NANCY

Channel 5 VHS, CFV 04022 (10/02/89) Cert: 18. D.Price £6.95

## STAR TREK: EPISODES 19 & 20

CIC/Pickwick VHS, VHR 2295 (16/01/89) Cert: PG. D.Price £6.95

## SWAMP THING

Warner Home Video/Hollywood Nites VHS, PES 99603 (27/01/89) Cert: 15.

D.Price £6.95

## TERMS OF ENDEARMENT

CIC/Pickwick VHS, VHR 2103 (06/01/89) Cert: 15. D.Price £6.95

## TITFIELD THUNDERBOLT, THE

Warner Home Video/Hollywood Nites VHS, PES 38126 (27/01/89) Cert: —.

D.Price £6.95

## U2: UNFORGETTABLE FIRE

Island Visual Arts/PolyGram VHS, IVA 021 (06/02/89) Cert: E. D.Price

£10.42

## WAITS, TOM: BIG TIME

Island Visual Arts/PolyGram VHS, IVA 015 (06/02/89) Cert: PG. D.Price

£10.42

## WHISKY GALORE

Warner Home Video/Hollywood Nites VHS, PES 38129 (27/01/89) Cert: —.

D.Price £6.95

## WITNESS

CIC/Pickwick VHS, VHR 2165 (16/01/89) Cert: 15. D.Price £6.95

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Music

Horror

Drama

Drama

Drama

Music

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# Is there something I should know...?

**Peter Rudge, past manager of such heavyweights as The Who and the Stones, now finds himself looking after Duranduran. How's he coping? Dave Laing finds out**

"IN MANY respects, they represented what I had always disliked" says Peter Rudge, former manager of The Who, the Stones, Lynryd Skynryd and Diana Ross. He is talking candidly about his latest band Duranduran, whom he's managed since last June.

"When I was approached to look after the group, I saw they had an image crisis. Their base had been the teenybopper audience — my daughter who's now 12 and likes U2 was one of their fans five years ago," says Rudge. "They were fashionable once, but not now. They knew the corner they were in and we still have frank discussions on a day-to-day basis."

For Rudge, whose managerial career stretches back to the early Seventies, this was the first band he'd handled who'd come up in the video age of the Eighties. "Bands of that era don't really understand the industry," he points out.

With an album costing £1m already recorded, Rudge's problem was to find a way to re-establish the group in the eyes of the album buying public. "I decided to try and apply the lessons I learned with bands who had an AOR and a touring base," he says. Rudge fervently believes in the philosophy



DURANDURAN: feeling the pinch of not being this week's fashion

that solid fans are those whose enthusiasm is based on seeing groups live — the classic formula for success of groups like the Stones and The Who.

"This band had never really toured Europe before their last album," he explains. "It's very expensive to tour but television appearances only sell singles, not albums." The result has been a world tour that wended through Europe in December, has now gone to America and has concerts in Japan and Australia to follow.

The new emphasis on Duranduran as a live band has been underlined by "small club" gigs with the band thinly disguised as the Crush Brothers. While some British reviewers were cool about the gigs, Rudge's strategy has succeeded in America where I Don't Want Your Love went top 10 and

the album Big Thing is also a hit. Although All She Wants is went straight into the British charts last week following Duranduran's British gigs, it had almost no radio support. Rudge, a Brit based in New York since 1974 but still a keen student of the UK scene, has some trenchant comments on the limitations of the British media. "Unlike America, here you are only as successful as your current single," he argues. "And if your single isn't your album played."

While Rudge praises Radio One as "a good CHR (Contemporary Hit Radio) station" he adds that "in America there are 70 CHR stations" — and therefore 69 more chances for a record to get on air and have a chance of building up to national success.

He's equally passionate that

managers should monitor in-store displays and promotion for their bands — it's too important to be left to the record company. To illustrate the point, Rudge tells the story of "A friend of Nick Rhodes' mother who went into HMV Birmingham to buy the LP. There was no display, only a pile of Duran stuff on the floor. When the record company's efforts are only as successful as the assistant manager of HMV, the manager needs to be involved."

Although he's been an American resident of 15 years, Peter Rudge doesn't share the corporate approach to management common across the Atlantic. "Many management companies have a roster like a record company," he says. "But I'm a very personal manager. To me it's a one-to-one relationship, like a marriage."

## MARKETPLACE

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## DIARY

THE SWIFTEST reaction to EMI's newest acquisition (p1) came from the staff of SBK's London office. On the morning of the takeover their windows were plastered with Under New Management stickers... Meanwhile, what of their old manager? The luckless Peter Reichardt left Warners for SBK following last year's big merger and now he finds the rug pulled from under him again... One of Jim Field's more forceful comments on the takeover was that it emphasised Thorn's commitment to the music business. "This will put to bed once and for all the idea that EMI is for sale" he said, perhaps a touch optimistically... City reaction to the £1.87m deal was mostly favourable though there were significant grumbles that Thorn is not charging depreciation on the SBK repertoire even though the copyrights will eventually run out or revert... It seems this won't be the last EMI buy this year. Irwin Robinson says that his shopping list includes at least one British publisher... And just as the SBK catalogue changes hands again, its former owner CBS Records has jumped aboard the publishing merry-go-round again by buying Tree Music, the top US country publisher, ending a history of nearly 40 years as an independently-owned company... After last year's award to George Martin, the pop world was ignored in the 1989 New Year's honours list though there were goings for classical figures Thomas Allen, Neil Black, James Durrant and Henry Mudd as well as folk musician Bob Carr... In spring, a young man's fancy turns to love. So should retailers give plenty of thought to EROS? Watch this space...

The UK's only vinyl-maker, Doellex, is putting up prices by five per cent, blaming world shortages of raw materials. Will this mean higher record prices in the shops?... Exactly how much of Christmas does David Geffen have? Over Christmas he increased his nominal holding to 8.4 per cent but one industry source suggests that in fact Geffen's grip on the butterfly is closer to 15 per cent... If you've been holding your breath waiting for the answers to our mystery pictures on p41 of the Christmas MW, exhale now. The former WEA executives from left to right were the ubiquitous Dave Dee, David Cliphsham, now MD of Our Price and Zomba's John Fruin who points out that the moustacheless photo was taken in 1970 during his reign as Polydor MD... If you thought Fluff Freeman was the oldest DJ in captivity, listen to Radio Luxembourg's 55th birthday show at 8pm next Tuesday (17). The live programme (broadcast from Audio International studio) will include the star's first ever disc-spinner, octogenarian Stephen Williams plus the return of Hightown Green with David Jacobs, Pete Murray, Noel Edmonds, old uncle Keith Fordyce and all... Time is running out to book your advertisement for the British Record Industry brochure. The copy deadline is January 18 and your contact at MW is Andy Gray... Awards fever is also taking a hold at the BPI, which is sending out voting papers this week.

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VOB'S FULL HOUSE: Bob England, bass of the crashed Towerbell group, sent this picture of his family with all his Christmas cards to the UK. The shot was taken in his restaurant, the Coconut Grove, Antigua, West Indies.



PUBLISH AND BE FAMED: ASCAP's Michael Donovan (right) presents Blue Mountain Music MD Richard Manners with awards marking With Or Without You, I Still Haven't Found What I'm Looking For and Where The Streets Have No Name as some of the most performed songs in the US.



ALL TOGETHER now: EMI executives line-up with The Quireboys.



PRIVATE INVESTIGATION: Cliff Richard celebrates 30 years at EMI and looks at the improvements in technology over the same period.



REA WE GO, Rea we go; Chris Rea and WEA executives toast the success of his latest album.



PARTY FOUR: Rick Astley is presented with gold discs for sales of his second album.

## Robin Britten

FORMER SIXTIES pop publicist and long-time manager of The Hollies, Robin Britten has died in hospital on the Isle of Wight after a lengthy illness.

A contemporary of old-school managers like Brian Epstein, Andrew Oldham and Kit Lambert, he went on to handle the fortunes of The Hollies for many years, and also looked after the group's guitarist Terry Sylvester as a solo artist. A memorial service will be held at noon on Saturday (14) in Britten's home village of Benbridge, IOW.

## Allan Watson

FORMER ARISTA international director Allan Watson has died of cancer.

Watson began his music industry career in the Seventies at Bell Records where he worked with artists like Gary Glitter and David Cassidy. He then became head of international at GTO before taking the post at Arista.

In 1981, he set up his own label in Australia before quitting the music business in 1984 to enter a hotel management and catering career.



HEALY GOES, Healy goes, Healy goes: Jeff Healy gets a send-off after his UK appearances with Arista staff.



ROLLING OUT the years: CBS staff receive long-service awards from managing director Paul Russel.



PATTER WITH Little Feat: WEA enjoy a drink and a chat with Little Feat after the band's London shows.



## PENS OUT NOW FOR THE '89 PENCILS.

Any of this year's work put you in next year's shake-and-take stakes?

Then get it in now while there's time.

The closing date for the 27th D&AD submissions is 31st January, 1989, and not a day later.

Categories include Pop Promo Videos, Record Sleeves and Compact Disc covers.

Gold and Silver Awards to be handed out at the Grosvenor House Hotel on April 12th, 1989. Call 01-839 2964 for entry forms.