

MUSIC WEEK



£2.00 U.S.\$3.50

ISSN 0265-1548

The careers start here . . . on the brand new *Music Week* CD promo. These latest contenders are profiled on p22. Also, it's thanks again to the companies for providing individual tracks, to the music publishers for their co-operation and Mayking for its manufacturing. Why not play it now . . .



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MUSIC WEEK



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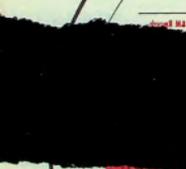
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TAMBOURINES



MUSIC WEEK



JULIAN CLARY was one of the crowd-pullers — along with Rowan Atkinson and Aswad — when *Our Price* opened its store in Woolwich. Clary is pictured with Handover (left) and *Our Price* chairman David Clapham.

Our Price unveils video store

OUR PRICE'S perennial problem of insufficient space to accommodate all releases and all formats may be eased with the introduction of its new, stand-alone video stores.

The first of the shops is now open in Woolwich with two more plan-

ned for other parts of London before Christmas. The chain intends to extend the concept to the rest of the country next year.

Our Price managing director Richard Handover says each of the stores will carry some 3,500 titles across the entire sell through range. "That's 50 per cent of the published list," he states.

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... and so does HMV

OUR PRICE is not alone in its initiatives on stand-alone video stores — HMV is planning to have one of its own open in Manchester before Christmas.

The shop will be fitted out to the same format as the chain's Video Zone in its Oxford Circus store in London.

● More details next week.

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BOB DYLAN



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ISSN 0265-1548

BPI tells publishers: 'why are we waiting?'

A PLEA is being made this week by record companies to music publishers: please tell us what you want.

In a renewed bid to bring talks on a new mechanical royalty rate to the table, BPI chairman Terry Ellis is making a public appeal for the Mechanical Copyright Protection Society to produce concrete proposals.

Record companies and music publishers have been obliged to negotiate new mechanical rates in the wake of the Copyright Act

which, as of August, abolished what had been statutory payments.

Says Ellis: "My members, the record companies, are keen to work out an official means of paying composers for the use of their songs.

"However, we're now getting towards the end of October, the statutory rate was abolished in August and we're still waiting for the MCPS to propose a scheme to us.

"I realise that such schemes are quite complicated and are not an overnight job, but here we are three months down the line and we're still waiting.

"We are not inactive, though. In the absence of proposals from the MCPS to consider, we are reviewing the possibilities ourselves."

Ellis attended an IFPI board meeting last week where he discussed with his counterparts from other European countries their relationships with composers and their various methods of royalty payment.

"I have enough time to spare to spend some finding out how other people deal with the situation we are now facing," he comments.

No comment was forthcoming from the MCPS as HMV went to press.

Lembke lends a hand

THE BPI has recruited expert help as it prepares to negotiate new mechanical rates.

Birgitte Lembke, formerly European executive vice president with SBK Songs International, has joined the BPI with the title of special adviser.

Says the BPI: "She brings a wealth of experience on mechanical royalty agreements throughout Europe, the operation of European collecting societies and the intricacies of the BIEM-IFPI agreement."

Live rates top of the bill with PRS

THE DISTRIBUTION of royalties from live performances was top of the agenda when around 500 members of the Performing Right Society gathered for the organisation's annual open evening on Thursday.

Members took the opportunity to ask questions about a variety of

PRS activities including its relationship with equivalent bodies overseas and its lobbying for stronger copyright laws in the Eastern bloc. The subject which attracted most questions, though, was the method used for distributing royalties from live shows.

● More details next week.

McLaughlin backs cassette single

THE INCREASING volume of music sold in the UK is due in no small part to the efforts of specialist retailers in the High Street, according to HMV managing director Brian McLaughlin.

In his keynote speech to the company's autumn conference, McLaughlin appealed for record companies to understand dealers' problems while also putting his weight behind the cassette single initiative.

He stated: "We believe that suppliers are unaware of the immense influence retailers have had in growing the size of this market.

"It has come from being a back street business to a High Street business, but inevitably it is still struggling to meet overheads which are just the same as for the fashion and jewellery stores which operate on much higher margins."

He added that compact disc prices would not come down in the stores until record companies reduced the dealer price, but said cassette singles were being "wholeheartedly supported" by HMV. As proof of that, he said the chain was investing in new racking to promote the format.

However, he warned the format

TO PAGE FOUR ►

BHASKAR MENON, chairman of EMI Music Worldwide, has been confirmed as president of the IFPI.

The move has been widely expected and Menon's appointment was confirmed by a unanimous vote of the organisation's board in Mexico City. Menon takes over from Nesuhi Ertegun, who died in August.

TOM PETTY

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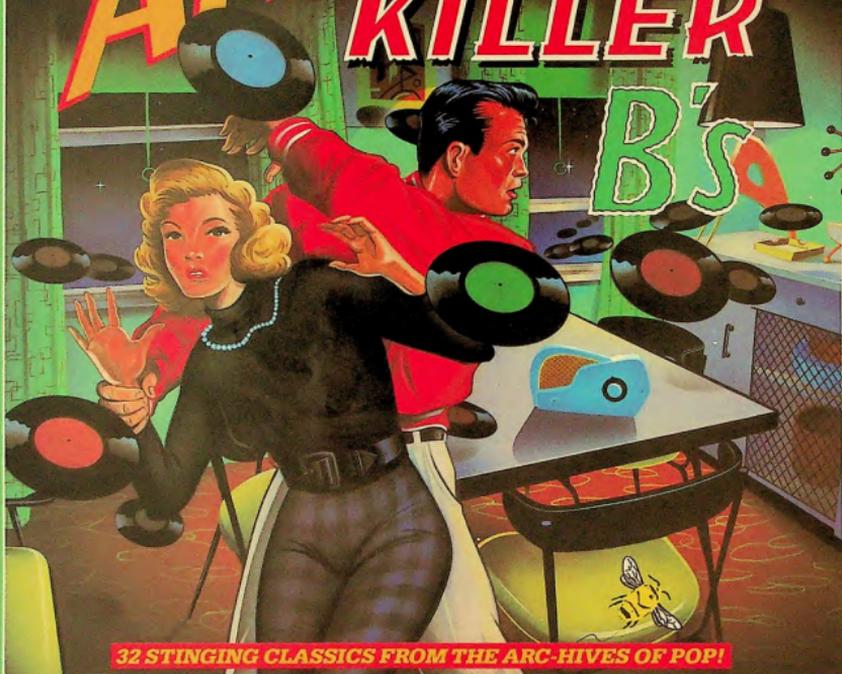
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LIONEL BART'S song *Happy Endings (Give Yourself A Pinch)* will be reviewed by EMI on November 6 to tie-in with the Abbey National TV ad campaign which features the song

MUSIC WEEK



A Spotlight Publishers Ltd publication, now appearing Record & Tape Review and Record Business.

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Classified: Judith Evans. Discs Ad Production Manager: Robert Cooke. Ad Production Assistant: John Paul. Commercial Manager: Kelly Lippard. Publisher: Andrew Black.

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Subscription/Directory enquiries: Campaign Publishing Ltd, 110-116 Lonsdale Avenue, Waltham, Surrey, GU24 0NF, Tel: Eileen Rowson or 01-640 8112 Fax: 01 640 8873. Please Make Music Week Directory free to subscribers contact in January 1989.

Polydor does its Level best

THE POLYDOR release of the Level 42 compilation *Level Best* on November 6, will be supported by a national TV advertising campaign which starts on the day of release. The campaign includes copy-ups with Tower Records in the LWT area, EG5 Records in the Yorkshire area, John Menzies in the STV, Grampan and Border areas and nationally with Woolworths from December 11. Radio promotion includes Capital Radio and there will be flyposting, instore displays and national and music press ads.

● EMI IS backing the release of the various artists compilation *The 80's — The Album Of The Decade* on November 6 with a national TV advertising campaign which breaks on the release date for two weeks. It is supported by national press ads and instore displays.

Artists on tour to promote releases include;

Former Motown artists under the banner *Legends Of Motown* — a four volume compact disc and cassette collection on Object Enterprises is out this week. Manilow — new single *The Uninvited Guest*, out November 27, on EMI.

The Colourblind James Experience — new album *Why Should I Stand Up* on Cooking Vinyl, out now. Misty In Roots — new single *The Mids Touch* and album *Forward* on Kaz Record, out now.

PolyGram shifts up a gear in response to dealer complaints

A SUNDAY night picking shift is being introduced by the UK's biggest distributor as it strives to keep pace with demand.

As follows, operations director at PolyGram Distribution, says he has not been happy with the quality of service in recent weeks, but intends to have the problems rectified before the pre-Christmas rush.

In the third quarter, PolyGram distributed almost one-in-four of all pieces of music product sold in the UK (MW, October 28) and Follows contends that, with Virgin switching to the company from EMI, this figure could rise to around 30 per cent by the end of the year.

He states: "Virtually every week we've got chunky releases; this week we've had Chris De Burgh, last week we've got Wet Wet Wet. But to get our kind of market share, it shows we're not just a hit company — we're a catalogue company. We've got 20,000 catalogue items here."

Not all of those items have left the premises smoothly, though, and a number of dealers have contacted MW to express their anger and

frustration at PolyGram's deliveries. Follows says he is aware of the problems, and comments: "I'm very disappointed with the quality of our service over the past two months. It's not been up to the standards we have set ourselves."

"I'm aware of how important PolyGram Distribution is to retail business. If a dealer doesn't get his order from us, it can be a third of his business."

There are various initiatives, though, which, he argues, will improve the situation. One is the new Sunday evening shift which is intended to clear all orders left over the weekend. "That shift is permanent — it's not just a stop-gap," he asserts.

In addition, more staff are to be used during the Monday and Tuesday peak period, and Follows also makes an argument for greater use of the Electronic Record Ordering System.

"EROS is taking 20 per cent of our orders every week and I strongly suggest that any dealer who can't get through should invest in EROS," says Follows.

He also asks for retailers' pa-



BRIAN FOLLOW'S, number one, but not in top gear.

rence in the problems that PolyGram has faced. "Dealers must try to understand. I'm going to have one million new order lines this year for the same amount of business. It's something we've got to learn to live with."

"I wouldn't say we're in top gear yet, but we've got the clutch depressed and we're about to change up from third."

Ellis calls for unity on cassette singles

THE CASSETTE single is receiving another official endorsement from the BPI, along with an appeal by chairman Terry Ellis for unity — and a little patience — from both record companies and retailers.

At its meeting last week, each record company represented on the BPI council expressed its enthusiasm for the format, and Ellis comments: "There now seems to be a unanimous support from record companies and retailers for the cassette single, which is how it should be."

"Clearly, it is a viable format and the public wants it. But, there has been a bit of chicken-and-egg on the part of both retailers and a record companies.

"The message we are sending to retailers is that we are committed to it. There are going to be a few hiccups but we say dealers should gear themselves up to selling the top 40 on cassette."

Ellis argues that if a few top 40 titles were not available in any one week that should not be a stumbling block to the promotion of the format or its ultimate success in the marketplace.

"I'm told that 33 out of 40 have been available in the last few months and the ones not out on cassette have been at the bottom end of the chart," he states. "We are taking a positive attitude and we are asking the retailers to take a positive attitude."

Directory

RECENT MOVES: Trax Music to 121-123 Camden High Street, London NW1 2JR (01-482 6383; fax 01-267 9279). The Catalogue to 141 Liverpool Road, London N1 1LA (01-700 1189; fax 01-700 1181). Siren Records to Top Floor, Kensal Dock, between 326 and 328 Kensal Road, London W10 5BZ (01-960 2224; fax 01-964 0687). Doug D'Arcy's temporary address is Third Floor, 24-25 New Bond Street, London W1 (01-493 3271).

● RACK-JOBBER Oasis Merchandising has signed a deal with Rank for the exclusive supply of music product to Rank's motorway service areas.

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THE FOUNDING principal has been appointed for the School for Performing Arts and Technology. She is Anne Rumney (pictured) who is currently head of Sydenham School, a comprehensive in south London. Rumney, 47, was selected from 80 candidates to head a school which is largely funded by the BPI and the UK record industry.

Our Price

► FROM PAGE ONE

Where one of the new stores is in close proximity to an existing Our Price, it is likely that all video product will be transferred to the stand-alone video shop. Handover says this should allow the chain's music range to be expanded by easing the pressure on space.

Asked why Our Price is setting up its video stores, Handover states: "We believe video is a huge market with a lot of potential for growth. It's in the order of £250m to £300m a year and Our Price wants to be part of that."

McLaughlin

► FROM PAGE ONE

would not succeed unless record companies increased public awareness of it, ensured availability of titles, gave retailers a "sensible" margin and resolved the packaging issue.

McLaughlin also took a sideways swipe at Our Price, which uses the slogan "Mad about music — see a specialist". He remarked: "We are specialists — not generalists unlike one of our competitors that brags about being a specialist yet clearly has, and always will be, a generalist."

● The BPI view on cassette singles — p3.

High Street action heats up as 4 spreads its wings

THE 4 music and video chain is increasing retail competition in the High Street by introducing its own stand-alone shops.

The first store, which opens in Blackburn this week, will be an addition to the chain's 23 Deben-

hams concessions and the first of the new stand-alone shops planned.

Philip Ames, who set up the 4 chain at the beginning of the year, has decided to return to Blackburn where one of his first Ames Rec-

ords shops was opened. Those stores were sold to Virgin Retail. Other stand-alone stores are now being planned for elsewhere in the country and Ames has also been looking at premises abroad.

● The Discovery chain is expanding into the North-west. Details p6.

Hartog: 'I will return'

FORMER OUR Price managing director Barry Hartog has spoken publicly for the first time since leaving the chain, and says he is hopeful of re-joining the record industry.

Hartog, who was dismissed with four other executives during August, is eager to correct the impression that he is banned from working with his former colleagues for 18 months. Under the terms of his agreement with Our Price parent company WH Smith (MW, October 28), he will be a free agent again from January 1.

That some restriction also applies to former operations director David Cain and ex-buying manager Frank Dorazio. However, Our Price founder Garry Nesbitt is prevented from working with the other four for two years and his

partner, Mike Isaacs, for 18 months.

The five men were dismissed by Smiths for conspiring to set up a rival to Our Price but Smiths dropped its legal action against them when they agreed not to carry on business together for stated periods.

Each, though, is free to work as an individual for any company, in or out of record retailing.

Hartog says of his situation: "I'm spending a lot of time looking at what's possible but I'm still under the restriction so I'm not allowed to plan with my colleagues until January."

While stating it is too early to say what next year might hold, Hartog expresses his enthusiasm to return to the music market.

Brits presenter required: must have experience

THE BPI is still in the hunt for a television professional to present next year's British Record Industry Awards.

Although Jonathan King has been appointed the organisation's producer, he will not be appearing on camera (MW, October 28).

The BPI says it does not yet know who will be handling the on-screen presentation, but emphasises that whoever is chosen will be a broadcasting professional, and will be accompanied on the night by a music industry celebrity.

PolyGram clarifies A&M's UK position

POLYGRAM SAYS its purchase of A&M is unlikely to have any immediate effect on the running of A&M's UK operation.

The company is making its position clear this week with comments intended to end any speculation that A&M is about to move to Hammersmith, lose its identity or undergo wholesale management changes.

A PolyGram spokesman states that, although the deal is concluded, the two companies do not become a single entity until January. "Until then, A&M remains a separate identity under the PolyGram umbrella," he comments.

Even after that point, he adds, A&M will make its own management decisions, although in consultation with PolyGram.



ENTERTAINMENT UK's first conference under its new management team saw 26 record and video companies present and produced high praise from new commercial director Chris Ash. "This is the best product for many, many years," he asserts. Ash is pictured at EUK's gala dinner with (right) PolyGram chairman Maurice Oberstein and A&M general manager Howard Beriman (left). The event was the first time Beriman and Oberstein had met since PolyGram's purchase of A&M.

World BRIEFING

NEW YORK: Hole Milgrim has been named president of Capitol Records, succeeding David Berman who resigned last month, and ending speculation that PolyGram's Dick Asher would make the move to Capitol. Milgrim was most recently with Elektra where he was instrumental in breaking such acts as Tracy Chapman, 10,000 Maniacs and The Cure.

WASHINGTON DC: The Recording Industry Association of America statistics for the first half of the year show unit sales in the US market up 4.45 per cent on the same period in 1988 with a 0.52 increase in dollar value at list price. More than 380m units valued at almost \$3bn were shipped, with cassette singles clearly taking hold as a format. Shipments rose five-fold over 1988.

OSLO: Norwegian record company Slagerfabrikken has been bought by Sonet Gramofon. Sonet Music Group chairman Dag Haegqvist says: "This acquisition will almost double the turnover of our Norwegian company."

NEW YORK: A panel of record company executives at the sixth Entertainments Mojo were agreed that a major opportunity for the music industry is the merger of audio and video into one software package. The panel, Capitol-EMI's John Smith, WEA International's Ramon Lopez and Ivor Schlosberg of Pickwick, contended that combined package will be at the forefront of technological developments.

NEW YORK: As expected, CBS Masterworks is being re-named Sony Classical under the leadership of Gunther Brest. The company has also announced its first frontline releases on digital audio tape, including titles from Vladimir Horowitz and Lorin Maazel.



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Up the junction: Discovery takes the North-west passage

WEST MIDLANDS-based Discovery Records is branching out into the North-west, tempted by lower rents, the availability of prime sites and the promise of good business.

Owner Bob Barnes says he hopes to have a store open in Stockport before Christmas to be followed next year by another in Macclesfield and — he hopes — two others elsewhere in the region before the end of 1990.

The new shops will operate under the name Music Junction, a company registered to Barnes' company for some time.

He says he is not using Discovery Records as the banner for the new venture because of possible confusion with other, unconnected stores called Discovery and because he feels the word "records" has been outmoded by the rise of cassette and compact disc. Plus, he comments: "I like the name Music Junction."

Barnes adds the main inspiration for the expansion has come from the availability of prime sites at affordable prices. He says all the sites he has secured or is negotiating are on High Streets.

"It's simply that sites are coming

'There's room for an independent store in the North-west because there isn't one at present'

on the market in the North whereas they aren't in the Midlands," he states. "I'm able to pick and choose for a change.

"Along with that goes the fact that rents in the North are lower than here — a lot lower."

Of the business prospects in and around Manchester, he says: "There's room for an independent chain in the North-west because there isn't one at present, apart from Phil Ames' 4 stores but they're all in Debenhams.

"One of the other things that gives us confidence is that the old directors of Our Price were getting finance to set up a nationwide chain, so there's obviously room for growth.

"Also, since Our Price took over

Virgin's shops, they haven't closed many. That means they must be happy with trade — and if you look at Stockport there are two

Our Prices very close together."

Music Junction is to be run by Steve Price who has worked with Barnes since 1982.



THIS IS the style compact disc-and-cassette chain Alto has brought to Heathrow Airport. Sited in Terminal 3, the outlet is Alto's eighth.

Cooking Vinyl forges closer links with indie stores

COOKING VINYL is joining forces with independent retailers for a series of joint promotions.

Participating stores will be designated Cooking Vinyl stockists and will appear in the label's advertising. For their part, the shops will carry a window sticker, display material and merchandise wallets.

Initially, the promotion will feature The Colorblind James Experience's new album, *Why Should I Stand Up?*, along with nine other recent Cooking Vinyl releases.

A spokeswoman for the label says: "The campaign has come about as a direct result of lots of telephone enquiries from customers who've been unable to find Cooking Vinyl releases which have had considerable exposure in the media.

"As a truly independent independent, Cooking Vinyl feels, now more than ever, it's important to forge close links with independent record shops."



Katrina & the waves

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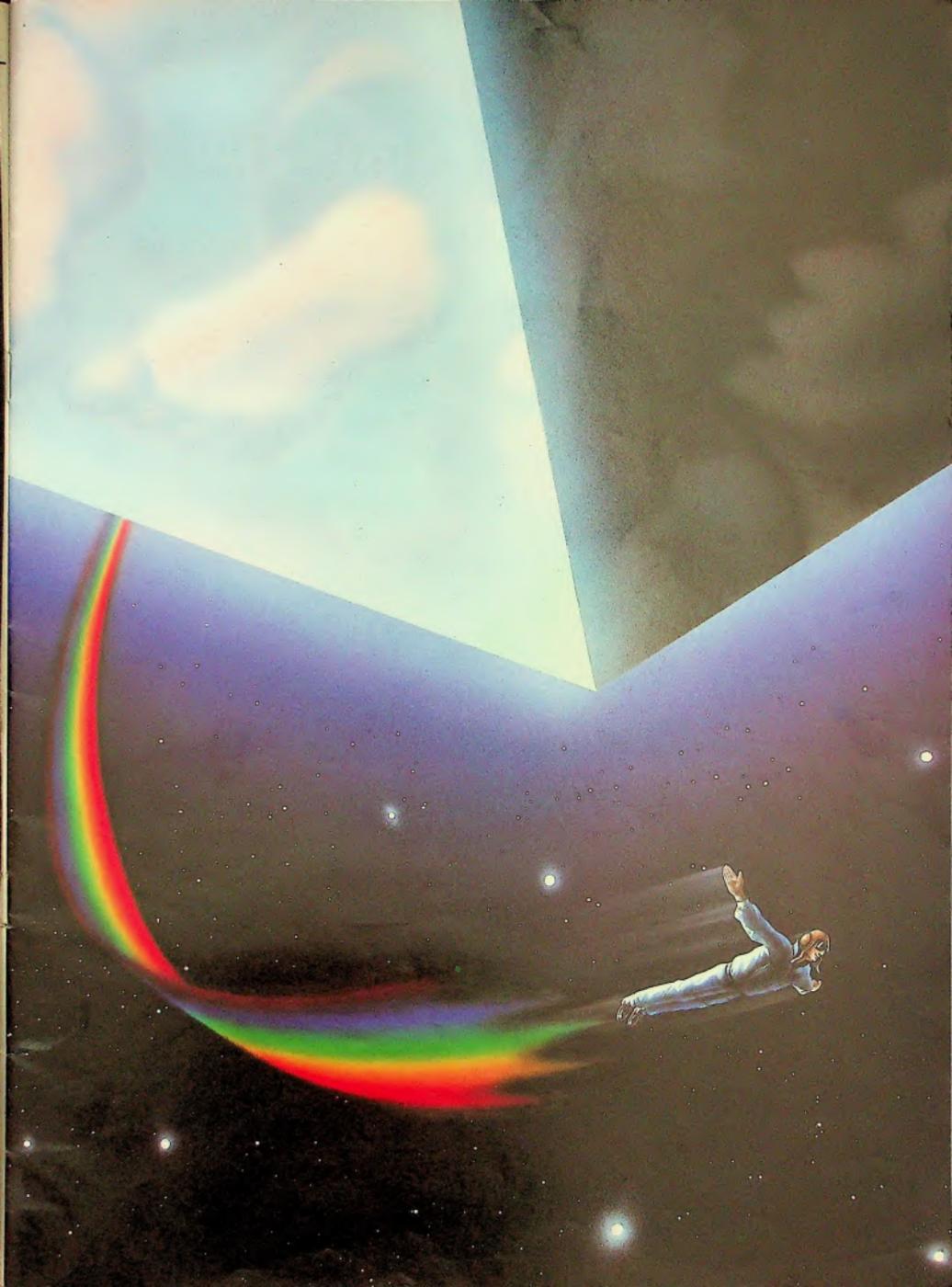
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4	HOLST THE PLANETS Simon Rattle/PO	Eminence EMX2106/TCMX2106 (E)
5	HANDEL WATER MUSIC Virtuosi Of England	CFP CFP40097/TCPP40092 (E)
6	ALBINONI/CORELLI/VIVALDI/PACHELBEL Various	D G Walker Classics 4131424 (F)
7	TCHAIKOVSKY 1812 OVERTURE Charles Mackerras/LPO	CFP CFP101/TCPP101 (E)
8	HOLST THE PLANETS James Loughran/HO	CFP CFP40243/TCPP40243 (E)
9	BEETHOVEN SYMPHONY NO. 9 Karl Bohm/WFO	Deutsche Grammophon 4278022/4278024 (F)
10	ALBINONI/PACHELBEL Herbert Von Karajan/BPO	D G Galleria 4190461/4190464 (F)
11	HOLST THE PLANETS Geoffrey Simon/LSO	Conifer DDD111/DDC111 (CON)
12	VIVALDI FOUR SEASONS Herbert Von Karajan/BPO	D G Galleria 4194881/4194884 (F)
13	DVORAK SYMPHONY 9 (NEW WORLD) Zdenek Macal/LPO	CFP CFP4382/TCPP4382 (E)
14	BEETHOVEN SYMPHONY NO. 9 Herbert Von Karajan/BPO	D G Galleria 4158321/4158324 (F)
15	VIVALDI FOUR SEASONS Jerzy Maksymiuk/PCO	Eminence EMX2009/TCMX2009 (E)
16	HOLST PLANETS/ELGAR ENIGMA VARIATIONS Various	D G Walker 4138524 (F)
17	WARSAW CONCERTO Kenneth Alwyn/BOSCO/Adni	CFP CFP4144931/CFP4144934 (E)
18	HANDEL MESSIAH HIGHLIGHTS Molcolm Sarjeant/RLO	CFP CFP40020/TCPP40020 (E)
19	PUCCHINI MADAMA BUTTERFLY Gabriele Santini/OsCar	CFP CFP4144463/CFP4144465 (E)
20	VIVALDI FOUR SEASONS Anders Orhwall/DDB	Conifer DDD109/DDC109 (CON)

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CLASSICAL

DG enters new deal with Abbado

by Nicolas Soames

THE SURPRISE appointment of Claudio Abbado as Karajan's successor as chief conductor of the Berlin Philharmonic Orchestra has prompted his recording company, Deutsche Grammophon, to enter into fresh negotiations for extra recording plans.

Last month, DG concluded an extensive contract covering recording plans between the BPO and the Yellow Label which included a series of recordings with Abbado, with whom the company already has an exclusive/first option contract.

Bill Holland, DG's UK label manager also reveals that the Italian-

born conductor, who first recorded for DG in 1967, is discussing opera projects to be made with the BPO. Abbado is maintaining his links with the Vienna State Opera which he has directed since 1986, but clearly feels that the BPO has an equally special contribution to make to the operatic record catalogue.

UK string quartets speak Maconchy's language

THROUGHOUT HER extensive compositional career, the English composer Elizabeth Maconchy has written string quartets, starting in 1933 and reaching No 13 in 1984.

In an enterprising project, Unicorn-Kanchana has recorded the whole series to be issued on three separate compact discs and tapes, played by three young British quartets.

"The quartets show the develop-

ment of Elizabeth Maconchy's musical language from music which is reminiscent of Vaughan Williams, to works which sound a little like Bartok, although she is always her own person," explains Siva Oke of Unicorn-Kanchana.

The first volume, played by the Hanson String Quartet, contains Quartets Nos 1-4 and is released on DKPCD/DKPC 9080 this month. Volume 2, Quartets Nos 5-8, played by the Bingham String Quartet is released in March 1990, and Volume 3 (Nos 9-13) played by the Mistry String Quartet will be released in autumn 1990.

All the works were recorded in the spring of this year with the same producer, Misha Donat. The project was carefully prepared, with the three quartets rehearsing at the home of the composer.

"We believe that this is one of the most important projects we have ever undertaken and believe that, as the series progresses, the quartets' quality and stature will become better known to a wider audience," says Nigel Brandt, director of Unicorn-Kanchana.

● A substantial new prize for British composers, the Britten Award offering £10,000 to the winning composition, is to be linked to a commercial recording by Virgin Classics.

The Award, launched by the Britten-Pears Foundation, is open to British composers born or resident in the UK for a work of any length and for any forces. The only stipulation is that it should have re-



MACONCHY: QUARTETS trace her musical development

ceived its first performance within the last 10 years.

Marion Thorpe, chairman of the Britten Award, says: "This Award, with its inbuilt recording project for making contemporary music more accessible to a wider audience, is very much in the spirit of the two great British musicians whose names the Foundation carries."

The jury will consist of Barrie Gurney, Wilfred Mellers, Arne Nordheim, Anisbert Reimann and Gunther Schuller, and will be triannual in principle — though its future will be confirmed after the first Award has been made.

Entries, from music publishers, professional music organisations, performers and conductors, must be made by January 31, and the winner will be announced in June 1990.

B R I E F S

● NOVELLO RECORDS has signed a new recording contract with the Berlin Symphony Orchestra and its new principal conductor, Alun Francis, initially for a period of three years.

The aim, according to Novello Records director Todd Landor, is to concentrate on the nineteenth-century Austro-Germanic tradition, from Mendelssohn and Schubert to Bruckner.

"It is the most competitive area of the repertoire," acknowledges Landor. "But I was excited by the prospect of almost unlimited rehearsal time which the Berlin Sym-

phony Orchestra offers and from which we could lay down carefully recorded performances.

"I feel that over a period of time, with the emphasis on high quality, a reputation can be built." Welsh-born Francis, 46, directed the Ulster Orchestra for 10 years, though he has since had associations with US and Dutch orchestras. He is also principal conductor of the Nordwestdeutsche Philharmonie, a post he retains until 1991.

He takes over the BSO in November, and will immediately begin recording for Novello.

Peter Donohoe
— NEW RELEASE —

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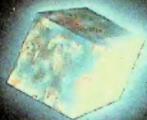
"an impressive account, at once heroic and tender" — *Financial Times*

"the saturated, post-Tristan harmonies of Berg's sonata and the rampant percussive pulses of Bartok's work are his meat and drink" — *Sunday Times*

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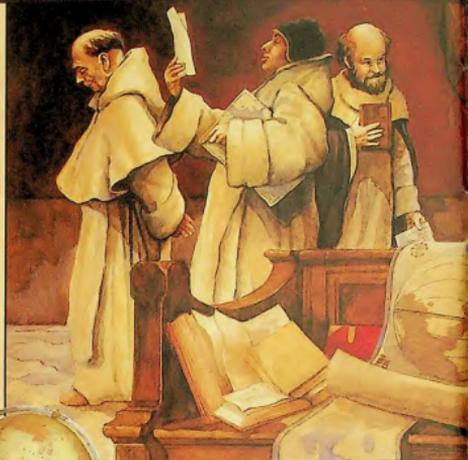
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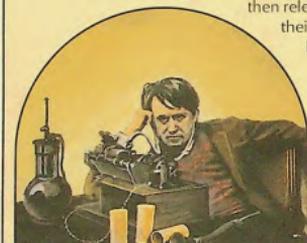
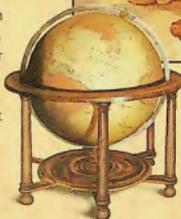
We set to work in 1971, when the Known World of recorded music contained only black vinyl, open reel tape, 8-track cartridge and the compact musicassette. Columbus voyaged paradoxically West towards the East, seeking the treasures of the Orient by a calmer route than the shipwrecking Cape of Storms.

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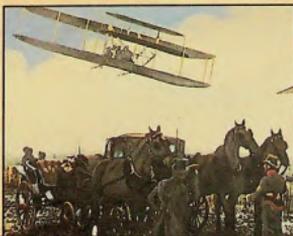
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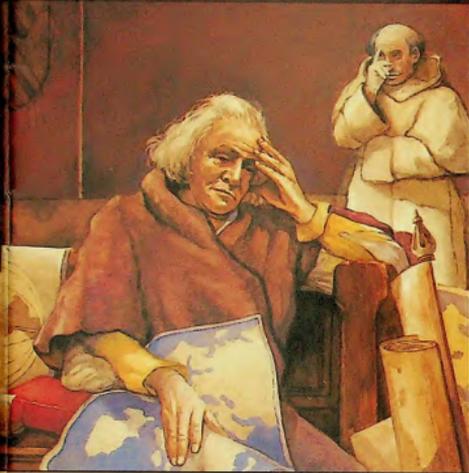
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On the Assembly line

by Selina Webb

NOT SINCE the Salutes have talent and idealism flowed so freely as within The Assembly, a new company formed by Jason Beck, Perry Joseph and Ziggy Golding of the Z model agency.

"We're like Andy Warhol's Factory, if you like, but with people with a lot of talent as opposed to a lot of drugs," explains Beck. "We want to find very creative people, people who want to change the system, people who understand, and nurture them under our roof."

Though Beck is cautious about accepting a moniker, The Assembly is best described as an independent promo production company which offers a bundle of other creative services.

"Our attitude is similar to a film producer's. We are very ideas-based, and once we've got the idea we try to find all the right people to execute it."

Though spawning the acclaimed Tanita Tikaram and Sisters Of Mercy promos, Beck's 18 month stint as WEA video commissioner ended acrimoniously earlier this year. "I suppose I was like a bull in a china shop at WEA," admits Beck. "But I left that building still bucking and kicking."

Perry Joseph, Beck's partner in his new venture, has previously worked for Medialab, the Video Label and Promo Palace, where Golding is head of a feast of creative talent including photographers, stylists and models at Z besides being a director of Gee Street Records.

Beck is disparaging about the bulk of traditionally-commissioned promos and sees The Assembly's independent approach as the way forward.

"I spent a lot of time at Warners trying to change the world when



BLUE COME under the Assembly scrutiny

in fact the solution is in finding a new way of working," he says. "At The Assembly we don't want promos to be our way of making a living. It's very idealistic. I know, but we want to really believe in everything we do, produce quality work and have the right sort of stance."

The Assembly forges working on a variety of projects including feature films and wants to find an innovative approach to the promo format. "In theory in four minutes of film you can do great things. Promos are there to service the song but they can be so much more than that. It's the challenge as making videos for people who wouldn't normally buy it — with my favourite bands I'll buy the music regardless of what the video's like," says Beck.

"At the moment bands and artists can only recoup their costs through album sales — we want

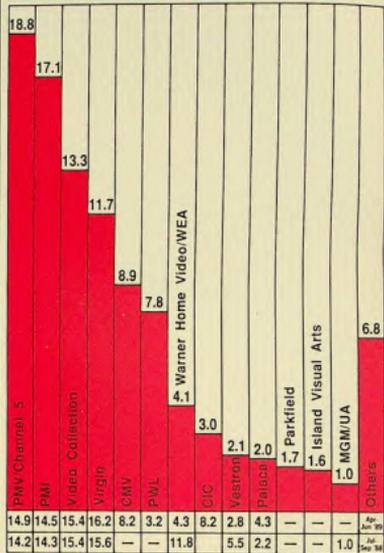
to show new formats where bands can recoup through visuals. Sell through and television are just two possibilities."

As demonstrated by its first promo for Angela McCluskey and Darrell Lockhart of Blue, The Assembly's pool of creative talent is indeed bounteous. Directed by Michele Hadzi with art direction by Barry Kamen and a Rock of Z agency models offering their services for free, the stylish chip was produced for just £5,000. Now the company is keen to prove what it can do with larger budgets.

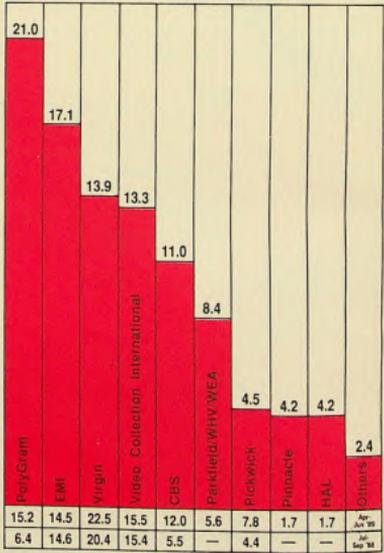
"It sounds paternal or pretentious, but I really care," states Beck, who's determined to prove that creative ideas can survive the corporate restraints of the record industry.

"So many people don't take themselves seriously but they take the industry really seriously. I'm the other way round — and I try to retain a sense of humour."

MUSIC VIDEO LEADING LABELS %



MUSIC VIDEO LEADING DISTRIBUTORS %



R E V I E W S

VARIOUS: Fusion — Rhythm King Compilation. Virgin Vision VVD 623. Dealer price: £6.95. Running time: 50 minutes approx.

Comment: The slap 'em together, hope they buy it approach to promo complications won't last much longer judging by Rhythm King's second contribution to the sell through market. Eleven tracks plus the 12-inch version of S-Express's latest are creatively sandwiched with nifty links, a "making of" microcosm and words from MD Martin Heath. Most of the promos come courtesy of Popata, RK's in-house production company, and superlative styling plus a quirky sense of humour make *Montra* and *Hey Man! Lover* their best offerings. Also providing relief from the traditional approach to dance videos are James Lebon's *Children Of The Revolution* for Bobby Ford and Pressure. Producer's much-aired *Hey DJ* for The Beatmasters while some lesser-known tracks are on hand from Ford, Merfin and Joy Strongman. Completing the breadth of material are a clip from the Bomb *The Boss/STX Parolla* video and the scratch-mixed *Undi* from The Dragon Incident, also featuring Bomb *The Boss*.

Sales forecast: Repeatability and a judicious mix of tracks makes this a sell through video worth knowing. Should appeal to teenage chat watchers and seasoned clubbers alike. **SW**

BRANFORD MARSALIS: Sleep. CMV 49021 2. Dealer Price £8.94. Running time 90 mins.

Comment: Sleep represents 90 minutes of swing jazz virtuoso saxophonist Branford Marsalis in action, cut in with backstage shots, other stars telling us how good Branford is (eg Sting, Herbie Hancock, Danny DeVito) and general documentary footage. Branford himself comes across as being good natured, modest and very talented (he also acts, having appeared in films such as *Throw Momma From The Train*). Musically his tunes explore all areas of jazz from classical to free form and Branford delights an adoring audience not only with his obvious playing ability but also with the sheer talent of his backing band — the Branford Marsalis Quartet. **Sales Forecast:** If jazz sells well in your store then stock up with this video. With five top selling LPs under his belt, Branford obviously looks forward to sales success. **FW**

POLYGRAM and PMV/Channel 5 had a cosy time at the top of their respective charts this quarter. Re-gaining its place at the top after a slump to third place PMV/Channel 5 increased its share by nearly four per cent thanks to successful titles from INXS, Transvision Vamp, Level 42, Tom Petty, Eurythmics, Def Leppard and Pink Floyd. PolyGram the distributor meanwhile shot up nearly six per cent, more than trebling the percentage it held the same time last year.

Conversely, it has been a disappointing three months for Virgin which, despite its Genesis, Erosure, New Order and Now Dance releases, slipped to third from first among labels and dropped more than eight per cent of its distributor's share.

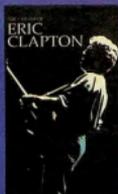
A newcomer to the labels' chart is Parkfield which has notched up 1.7 per cent of the market with its Max Bygraves Singalongawards title and another success story comes, courtesy of PVL which moves up three places following the release of Jason — The Videos. But the most significant change are among the leaders of the distributors' chart with Virgin and Video Collection slipping positions contended by the success of PolyGram and EMI.

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TOP 30 MUSIC VIDEOS

3 wks	2 wks	1 wk	This wk	(Description (Tracks) Timings/Dealer price)	
2	1	1	1	JASON DONOVAN: Jason The Videos Compilation (4 tracks)/19min/£6.25	PWL WHF 7
1	2	2	2	PINK FLOYD: The Wall Compilation (7 tracks)/35min/£6.95	PMV/Channel 5 CFV 08762
6	5	3	3	KYLIE MINOGUE: Kylie The Videos Compilation (5 tracks)/20min/£6.25	PWL VHF 3
-	-	12	4	QUEEN: We Will Rock You Live (21 tracks)/1hr 30min/£3.47	Music Club/Video Col MC 2032
-	28	5	5	BOB MARLEY & THE WAILERS: Legend Compilation (13 tracks)/37min/£3.47	Spectrum/Channel 5 SPC 00102
			NEW 6	THE DOORS: The Doors In Europe Compilation (1hr)/£6.95	Castle Hending CASH 5021
3	6	9	7	DEF LEPPARD: In The Round In Your.. Live (14 tracks)/1hr 30min/£9.04	PMV/Channel 5 CFV 08422
4	3	4	8	QUEEN: Rare Live Live (18 tracks)/1hr 30min/£6.95	PMI MVP 99 1189 3
9	9	11	9	U2: Rattle And Hum Live (21 tracks)/1hr 30min/£8.34	CIC VHR 2308
7	7	7	10	GLORIA ESTEFAN: Homecoming Concert Live (15 tracks)/1hr 20min/£8.34	CMV 49017 2
5	8	8	11	NEW ORDER: Substance 1989 Compilation (7 tracks)/40min/£6.95	Virgin VVD 827
20	14	16	12	CLIFF RICHARD & THE SHADOWS: Thank.. Live (53min)/£3.47	Music Club/Video Col MC 2012
			NEW 13	ROLLING STONE: 20 Years Of Rock Compilation (1hr 40min)/£6.95	Castle Hending CASH 5022
8	10	10	14	ERASURE: Innocents Live (4 tracks)/55min/£6.95	Virgin VVD 491
-	4	6	15	PAUL McCARTNEY: Put It There Compilation (23 tracks)/1hr 5min/£7.65	MPL MPL 4000

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22	21	-	16	CLIFF RICHARD: Private Collection Compilation (16 tracks)/54min/£6.50	PMI MVPCR 1
-	-	27	17	LIONEL RICHIE: The Outrageous Tour Live (8 tracks)/1hr/£3.47	Music Club/Video Col MC 2034
11	12	22	18	PINK FLOYD: Delicate... Live (16 tracks)/1hr 35min/£8.47	PMI MVN 99 1186 3
15	18	13	19	MICHAEL JACKSON: Making Thriller Compilation (1hr)/£6.95	Vestron MA 11000
10	23	29	20	MAX BYGRAVES: SingaLangaWarYears Compilation (30 tracks)/30min/£6.95	Parkfield MKM 0003
			NEW 21	STATUS QUO: Preserved Compilation (6 tracks)/30min/£3.47	Spectrum/Channel 5 SPC 00012
			NEW 22	DANIEL O'DONNELL: Thoughts Of Home Compilation (15 tracks)/56min/£6.95	Telstar TYE 1007
13	16	23	23	BROS: Push Over Compilation (6 tracks)/25min/£6.95	CMV 49830 2
-	13	18	24	ROY ORBISON AND THE CANDY MEN Live (9 tracks)/25min/£3.47	Music Club/Video Col MC 2000
28	25	-	25	PAVAROTTI Live (1hr 17min)/£3.47	Music Club/Video Col MC 2003
			NEW 26	MEAT LOAF: Hits Out Of Hell Compilation (9 tracks)/52min/£6.95	CMV 4987 2
17	15	30	27	BRUCE SPRINGSTEEN: Video Anthology Compilation (18 tracks)/1hr 30min/£9.04	PMI 49010 2
-	-	25	28	THE ISLAND STORY Compilation (13 tracks)/52min/£3.47	Spectrum/Channel 5 SPC 00082
25	-	24	29	TINA TURNER: Nice 'N' Rough Live (12 tracks)/35min/£4.99	Music Club/Video Col MC 2014
12	19	21	30	GLAM ROCK 2 Compilation (16 tracks)/55min/£6.95	Virgin VVD 596

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PUBLISHING



RICHARD MARX: helping out on both the EMI and Warner Chappell shares

Odds-on favourite romps home

by Dave Laing

THESE QUARTERLY statistics are based on only the A sides of the UK's 50 best-selling singles, but it's increasingly clear that in that market we've got a one-horse race (though some might say the reason is the horse has got more legs than anyone else).

The name of the beast, of course, is Warner Chappell and though its lead in the individual section was cut back from nearly 19 lengths (per cent) in April-June to nearly 11, that's a lot of ground to make up. At present the only company likely to narrow the gap further seems to be EMI Music Publishing, now with its own extra SBK legs securely fitted. The company's market share rose significantly, nearly doubling compared to the previous quarter. EMI and Warner Chappell shared the publishing on two of the quarter's most successful songs, 'Too Much (Bro)' and 'Right Here Waiting' (Richard Marx).

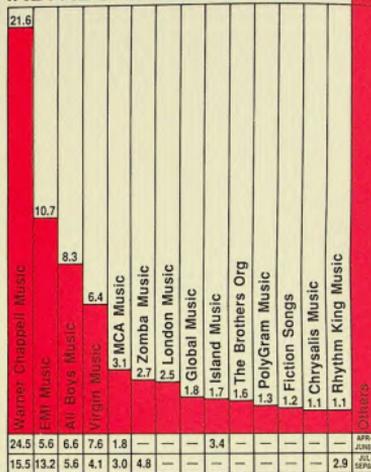
Just below the big two, All Boys Music maintained its consistency with the Stock-Aitken-Waterman hits 'You'll Never Stop Me Loving You' and 'Wouldn't Change A Thing'. Despite its success with Sydney Youngblood's 'If Only I Could', Virgin dropped one percentage point but two places, to fourth.

The corporate story is the same, with the same companies filling the top four slots. Moving up to fifth is PolyGram, thanks to the contribution of the fledgling London Music, whose French Kiss gave Lil Louis fourth place in the top writers listing.

MARKET SURVEY JULY-SEPT 1989

PUBLISHING

INDIVIDUAL %



PUBLISHING

CORPORATE %

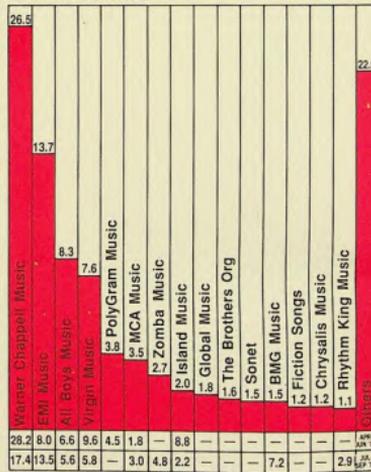


CHART PERFORMANCE

WRITERS

- | | |
|---------------------------------|-------------------------|
| 1 Stock Aitken Waterman | 6 Cooper/Child/McCurry |
| 2 Hartman/Limon/Davoli/Semplici | 7 Marx/Gaitsch |
| 3 Reid/Babyface/Simmons | 8 Jackson/Jackson/Krohn |
| 4 Louis | 9 Goss/Graham |
| 5 Maue | 10 Estefan |



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SO FAR IN 1989

MUSIC WEEK 3RD QUARTER SURVEY 1989*

Susan Carrington and Andrew Czeowski, the duo behind the rampant success of the Fridge nightclub can cast their memories much further back than the current club scene. Their's is a history that stretches back to the golden age of the punk revolution as Jane Hoadon discovers

The spirit of '76 comes out of cold storage at the Fridge

"It was just a time of bumping into people. Malcolm McLaren, Adam Ant, Vivienne... Everybody just seemed to be hanging around. Because I was a logical person, I began to keep tracks of Acme's books and started to get a bit of business sense together."

Then at one of the Sex Pistols' first concerts, "quite a sad little affair really", The Damned formed themselves and asked Czeowski to be their manager.

"Of course they were absolutely useless, but we got a slot at a punk rock festival in the South of France. Nick Lowe was playing. Dave Edmunds was playing and it was all a bit of a disaster. The Damned, while pretending to be different fell into the old rock 'n' roll thing of smashing up hotel rooms," Czeowski, disillusioned, quit.

Czeowski then went on to "bump into" Chelsea which consisted of Gene October on vocals and Billy Idol on bass. "They had no idea about anything, but I was a little more experienced by then so I got rid of Gene and asked Billy if he could sing. He was embarrassing but he did have that lip."

Attempting to find somewhere for the renamed Generation X to play, Czeowski came across Chaguramo, London's first legitimate gay club. They renamed Wednesday nights The Roxy and put an idol's band.

"We only intended to run the club twice", admits Czeowski, "We just wanted Generation X on the scene. But it went on growing. We put Siouxsie on, we put Adam Ant on, we put The Clash on. Then one day we turned up and someone else was running it. Some crooks had come out of prison, taken it over and we weren't allowed through the door. Bob Geldof was on that night. All the bands refused to play and it shut down after two weeks."

The Roxy lasted exactly 100 nights. For a while a picture book was available entitled 100 Nights At The Roxy and an EMI album of the same name comprises some of the live recordings of punk's heyday. Through Vinyl Solution's Stan Brennan, Carrington and Czeowski are currently hoping to release some as-yet-unheard tapes of the bands on record and CD.

Shortly after the demise of The Roxy, a club for rent advert appeared in the *Evening Standard*. Carrington and Czeowski checked it out and ended up arranging The Vortex at Wardour Street's Crookers Club.

"Our opening night was Siouxsie, Adam Ant and The Slits," explains Czeowski, "Everything was arranged but when we arrived at the door, two guys stopped us from going in and we realised that we'd been completely set up. The Vortex was run for three months by these people who later went on to attempt kidnapping Ronnie Biggs. It was awful."

"After that", says Carrington, "We said we'd never do this again unless we owned the club."

Fed up with crooks, criminals and collapsing clubs, they then rented out a Covent Garden office block to various music biz people. The current head of video at EMI, Chips Chipperfield set up band management on one floor while Steve Strange practised in the basement. Czeowski went on managing the beginnings of punk bands until they found the first

Fridge: The old Ram Jam site, two floors above the Kentucky Fried Chicken on Brixton Road.

EMI gave an advance for future recordings and a publishing deal. "Nothing came of this eventually," says Carrington, "but we hadn't opened and we had money."



FRIDGE OWNERS Andrew Czeowski and music producer Peter Fenton (picture: Lee...)

THINGS HAVE turned full circle for Susan Carrington and Andrew Czeowski. Having met as teenage mods at the Ram Jam club in 1966, they later went on to turn the same place into London's ultra-successful Fridge nightclub. But this was not before some infamous run-ins with the glitter side of punk.

"I was one of the few unemployed people in the Seventies," laughs Czeowski, "It wasn't easy to be unemployed around that time, but I still managed it." While Carrington was busying getting sacked from her cosmetics job being too "punk", Czeowski started hanging around the fashion centre of Portobello Road. He eventually landed the job of painting Acme Attractions which was run by one Don Letts.

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They then made the mistake of waiting too long. "We had a dream," Carrington waxes lyrical. "We had the perfect vision of the perfect club. Everything else was black at the time and we wanted it to be light and white and pretty. Although we got the lease in 1979, we were building for nearly two years. Everyone was promising us money. Allied Lyons even promised us some money. Then came the riots and ... no money."

They struggled on booking bands like Eurythmics, Blondie, Sade and King. "On opening night in December 1981, in spite of the riots and the worst snowstorm for 10 years, we still let 1,000 people in."

The Fridge built up steadily. It possessed the first video lounge in

the UK, had the first Video Scratch Shop with experimental work from Jeffrey Hinton and Derek Jarman, and was regularly booking Bronski Beat at the height of their popularity. "Then, just as it was all going well, the council decided that the premises would be better used as an adoption centre and pulled the plug on us."

At this time, just up the road, Brixton's old Ace Cinema, which was also an infamous irreputable roller disco was gutted in a fire.

"The people that ran the place just didn't know what they were doing," muses Czewowski. "They were totally out of tune with the business so we got into a deal there. It was a complete wreck of a place, but we didn't have any choice. We couldn't raise the money to buy a new club."

Carrington and Czewowski moved in in April 1985, "started the place up", managed to get money from the breweries to build bars and eventually got hold of a late night licence. They now have a full 20 year old lease and are negotiating to buy the freehold.

"From now on," smiles Carrington, "no-one can do anything about it because we've got the lease."

The Fridge is now 13,000 square feet of musical success. It holds 1,100 people but has a weekly throughput figure of between four and five thousand. All the more impressive considering it only opens regularly on three nights a week.

On Tuesdays, Jimmy Gay hosts one of the biggest mixed gay

nights in London. The Daisy Chain is DJ'd by Princess Julia and Mark Lawrence and flagged by camp visuals, stage acts and pantie dancers! Friday is Soul II Soul night when Jazzie B et al spin the discs causing a constant queue down Brixton Hill, and Saturday is Baghdad, their "theme" night with jugglers pantomime acts and a large dose of heavy dance music. It is also one night which frequently features a short 30-minute dose of live music.

On the first Wednesday of each month is Venus Rising, the largest women-only night in the whole of Europe. The DJs, sound engineers, bar staff, security and punters are exclusively female. While the other nights are free for incidental events, The Fridge still rakes in a healthy amount each.

However the schedule is constantly changing. Baghdad is now out and Boom has replaced it on a Saturday. Hosted by Jay Strongman, Vicki Edwards and Ian B, it will hopefully be an attractive "autumn-lock" dance night.

Currently in the debating tank is Orpheus, a Monday night, selling itself on the ephemeristic promise to "break down the barriers between live and recorded music"; a mid-month Venus Rising where women can bring a male guest and a possible live rock night on Wednesdays.

"One of these will very probably fail," admits Czewowski cheerfully, "But that's just the business we're in. If one out of three becomes a success, then we're doing well."

For two people who built up their livelihood with live music, it

seems a little strange that their energies now steer towards pre-recorded sounds.

"We're always open to new ideas, that's why we're considering this live rock night on Wednesdays. However we have tried here with live people and failed. All the energy these days is going into DJs, producers, records etc. It's still possible that I could be convinced otherwise, but there has been a remarkable shift of energy."

The Fridge is currently the largest privately owned nightclub in London. "The Town and Country Club is bigger, but for the sake of hair splitting, they are a venue and we are a club." Yet, the Fridge doesn't even have a bank account.

"They're no advantage at all", asserts Czewowski, "I read in the papers that society is going back to cash. That's no surprise to us, we've been doing it for years. We can't work with regular institutions, they don't understand us."

In spite of, or perhaps because of this non-conformity, The Fridge is about to expand further into the music business. It now has a publishing sector The Fridge Publishing Company and has recently set up a record label, The Fridge Recording Company.

The first release on the Fridge's label will be a compilation of live recordings from some recent Sunday night rap extravaganzas. "We still go to clubs, we still see bands, we are aware of what's going on. We still believe in young people and don't think of ourselves as being that different. We run the Fridge, not as a business but as somewhere we would want to go."



HAPPY CLUB people enjoy another great night at the Fridge! (picture: Andrew Czewowski)



id Susan Carrington book end in-house to Black Children)

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The week ending **11/06/89** Title **Label** (7) Number (Discs) **WW**

- 1 THAT'S WHAT I LIKE Music Factory/Dance WMOT 802 (BM) IG
 Live Bunny & The Mastermisters (Pickles/Henstock) Various
- 2 GIRL I'M GONNA MISS YOU Caliente/Casals/Couros 191 (C)
 Milli Vanilli (Frank Farian) George Music/EG Music
- 3 ALL AROUND THE WORLD Aista 112493 (12-PT) 428F3 (BM) LG
 Use Stansfield (Deveney/Morris) Block & Gilbert Music
- 4 STREET FIGHT Deiva WANTON 18 (PAC)
 Rebel MC/Double Trouble (Double Trouble & Rebel MC) Fiction Songs
- 5 ROOM IN YOUR HEART Chrysalis LIBR2 (C)
 Living In A Box (Chris Porter) Empire Music/Warner Chappell Music
- 6 LEAVE A LIGHT ON Virgin V5107 1216 (P)
 Belinda Carlisle (Rick Nowels) Future Furniture/Virgin Music
- 7 IF I COULD TURN BACK TIME Geffen GEF 5917 (M)
 Cher (Diane Warren/Guy Roche) EMI Music
- 8 WE DIDN'T START THE FIRE CBS JHS171 (C)
 Billy Joel (John Elbert) CBS Records
- 9 RIDE ON TIME * A&R Construction/ACA 88 4241 (12-PT) 4282 (BM) LG
 Black Box (George Moray) Warner Chappell Music
- 10 THE ROAD TO HELL WEA 72 4317 (M)
 Chris Rea (Chris Rea/Jon Kelly) Warner Chappell Music
- 11 PUMP UP THE JAM * Swanseed 37874 (4) (BM) G
 Technoratic feat. Fully (Soundtracks) Brothers/BMG/BMGAGAM
- 12 I FEEL THE EARTH MOVE CBS 655274 (12-PT) 4522A (4) (C)
 Marlene (Michael J. Smith) Screen Gems-EMI Music
- 13 I WANT THAT MAN Chrysalis CHS173 1248 (C)
 Deborah Harry (Tom Foley/Eric 'ET' Thorgeirn) Point Music
- 14 EYE KNOW Tommy Boy/Big Life BL 132 (UK) (4)
 De La Soul (Prince Paul) Island Music/MCA Music
- 15 IF ONLY I COULD Coca/Virgin TR17 34 (P)
 Virginia Tomlinhouse (Claus Zandl) Virgin Music
- 16 WISHING ON A STAR * Virgin V5107 1281 (P) (4)
 Fresh & Children Of The Ghetto/Lizz E (Smith/McVie) Warner C.
- 17 NEVER TOO LATE PNR PW17 (C) (4)
 Kylie Minogue (Stock/Aiken/Waterson) All Boys Music (C)
- 18 I THANK YOU Caliente/Phonogram COO100 192 (C)
 Adava (Smack Productions) MCA Music
- 19 NEVER TOO MUCH (Remix) 9P
 Luther Vandross (Luther Vandross) EMI Songs Epic LUT178 12 (C)
- 20 DON'T MAKE ME OVER Champion CHAM171 213 (BM) G
 Spyl James (Brother/Dolores Dremey) EMI Music
- 21 CMON AND GET MY LOVE * He/Atlantic F102 117 (P)
 D Mob introducing Chilly Dennis (Dancin' Danny D) EMI Music
- 22 ANOTHER DAY IN PARADISE Virgin V5107 1234 (P)
 Phil Collins (Phil Collins/Hugh Padgham) Phil Collins/Hill & Run
- 23 GRAND PIANO BCM BCM 3434 (P)
 (M. J. Lewis) Copyright Control
- 24 I CAN LEAN ON YOU Virgin V5107 1245 (P)
 Cliff Richard (Alan Tarney) Warner Chappell Music
- 25 SWEET SURRENDER Precision/Phonogram V1927 119 (C)
 Wet Wet Wet (Wet Wet Wet) Chrysalis Music/Precious Music
- 26 THE SUN RISING WEA 72 4147 (M)
 The Beloved (Mary Phillip) Virgin Music
- 27 SCANDAL Parlophone 1213 (G) 14 (4)
 Clavette (Clavette/David Richards) Queen Music/EMI Music
- 28 OH WELL Parlophone 1218 4334 (4)
 Oh Well (Azel Henninger/Westlake) Rachel Music (Leasing)
- 29 SWING THE MOOD * Music Factory/Dance WMOT 801 (BM) IG
 Live Bunny & The Mastermisters (Pickles/Henstock) Cop. Con.
- 30 NAME AND NUMBER Mercury/Phonogram CAT101 (P)
 Curiosity (Skinner) Curio Sounds/Chelsea/Warner Chappell (C)
- 31 BORN TO BELIEVE Cinquap Music/MCA TV175 (P)
 (Lorraine Young) (DeLano Bridgeman) Cinquap Music
- 32 THE BEST Capital 112CL 543 (P)
 Tina Turner (Dan Hartman/Tina Turner) Zomba Music (C)
- 33 DRAMA * Mure 1212UTE 89 (P) (4)
 Erasure (G. Jones/M. Saunders/Erasure) Sonet/Music Moments/Sire (P)
- 34 THE REAL WILD HOUSE BCM BCM 3222 (P)
 Raul Orlandine (Raul Orlandine) Copyright Control
- 35 YOU KEEP A LILE * Ge/Disc 00003 35 (P)
 The Bananai South (Mike Hedges) Ge/Disc Music (C)
- 36 STATE OF MIND EMI 112EM 199 (P)
 Fish (Jon Kelly) Fishy Music/Hill & Run
- 37 LOVE ON A MOUNTAIN TOP Fontana 121FAN 21 (P)
 Smiths (Phil Harding/Jon Carnow) PolyGram Music

Records to be featured on this week's Top Of The Pops
 Panel lists compiled on last week - 4475
 (WEEK 43)

TITLES A-Z (WRITERS)

A	1	4	10	16	22	28	34	40	46	52	58	64	70	76	82	88	94	100
ABBA	1	4	10	16	22	28	34	40	46	52	58	64	70	76	82	88	94	100
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TOP 75 ARTIST ALBUMS

MUSIC WEEK

4 NOVEMBER 1989

INCORPORATING LP CASSETTE & CD SALES

W

1	WILD ★ CD	Male STRUM/75
2	WELCOME TO THE BEAUTIFUL SOUTH CD	Cal BONES/AC/01/16
3	ENJOY YOURSELF ★★ CD	PMI/1/19
4	RUNAWAY HORSES ● CD	Virgin V/23/99
5	STORM FRONT CD	CBS 6656/81
6	THE SENSUAL WORLD ★ CD	EMI EMO 310
7	ALL OR NOTHING ○ CD	Columbia/Crydick CTD/11
8	GREATEST HITS CD	Int BOM/1
9	SPARK TO A FLAME - THE VERY BEST OF ★ CD	AAW/CMR/100
10	CROSSROADS ● CD	Echoe ERT/81
11	CUTS BOTH WAYS ★★ CD	Cap/46/161
12	NEITHER FISH NOR FLESH CD	CBS 6658/91
13	THE SINGLES ALBUM ○ CD	PolyGram/CRT/1

19 Gender Knight & The Pips
PolyGram/CRT/1

AS SEEN ON TV

40 OF THEIR MOST MEMORABLE SONGS

40 OF THEIR MOST MEMORABLE SONGS

THE MAGIC OF FOSTER & ALLEN

THEIR GREATEST HITS

AVAILABLE ON
SFR 989 DOUBLE ALBUM
CASSETTE

35	HOT IN THE SHADE CD	Fontana 6389/131
36	ANYTHING FOR YOU ★★★★★ CD	Cap/44/125-1
37	ASPECTS OF LOVE CD	Merly/Island/Polygram 84113/161
38	GATECRASHING ○ CD	Crydick CD/16/9
39	RHYTHM NATION 1814 ● CD	AAW/AMA/370
40	APPETITE FOR DESTRUCTION ★★ CD	Cedar/W/125
41	FREEDOM CD	Republic/WEA/W/257
42	THE RAW AND THE COOKED ★★ CD	London 8206/91
43	PORCELAIN ○ CD	Great/Virgin/CBCA/18
44	PUMP ● CD	Cedar/W/294
45	HOME LOVIN' MAN ○ CD	Tea/Island/RMT/72
46	REPEAT OFFENDER ● CD	EMI/USA/W/1042
47	HATS CD	Uni/Virgin/LKH/2
48	VELVETEN ★ CD	MCA/MC/C/6050
49	CLUB CLASSICS VOL ONE ★ CD	10/Virgin/004/21
50	THE MIRACLE ★ CD	Parade/Island/PCSD/187
51	THOUGHTS OF HOME CD	Island/SIR/420/27
52	MARTIKA CD	CBS 6433/51
53	DON'T BE CRUEL ★★ CD	MCA/MC/3425

49 Bobby Brown
MCA/MC/3425

David Golder, Dave Laing and Selina Webb tell you who's who on the MW special CD sampler



THE CHIMES

THE CHIMES: Heaven, CBS. Written by Locke/Peden/Henry. (CBS Music Publishing.) The influence of such luminaries as Barry White and Gwen Guthrie combine with hip-hop basslines and a gutsy soul vocal to provide The Chimes' contribution to the album's musical revolution. The band was conceived when James Locke and Mike Peden worked together as the rhythm section for former Parliament keyboardist Bernie Worrell. The occasion is recorded as their first taste of playing the music they were liking. As Locke puts it, "Being Scottish, we always ended up working with Scottish type bands." Auditions initially failed to find a vocalist until friends put them in touch with north London-based singer Pauline Henry. Surprising for a club act, The Chimes signed to CBS on the strength of their live performance as, rather than slicking to the studio, they worked together as a band with guitar, bass, drums and keyboards. Heaven and the debut single 1-2-3 — which boasted production by Soul II Soul's Jazzy B and Nellie Hooper — are testlers from the Chimes' forthcoming album. **SW**

HINTERLAND: Dark Hills. Written by Coghlan and G. Leonard. Island Music. (Island Records). Although its two core members hail from Dublin, Hinterland came into existence as the result of a chance meeting in Copenhagen. Both vocalist and lyricist Donal Coghlan and guitarist Gerry Leonard had played in various local bands in Dublin, but it was only when they both decided to move to Denmark in search of a more romantic way of life, quite independently of each other — in 1987 — that they first met. When Copenhagen lost its appeal, they returned to Ireland and began writing together. They released a Cactus World News Wayne Shelly to drum on their demos and Hinterland was born in early 1988. Island quickly whipped them up and Dark Hills, a haunting atmospheric track, heralds their debut album, Kissing The Roof Of Heaven, out early next year. **DG**

THE INNOCENCE MISSION: Wonder Of Birds. A&M Records. Written by Peris/A&M Records. (Copyright control.) Jon Mitchell depicted The Innocence Mission's Karen Peris as "the most interesting" of the new singer/songwriters while husband Larry Klein was producing the band's debut album.

Couched in delicate moody instrumentation and carried by Peris's ethereal vocal, the lyrics are largely what attracted Klein to the project. Indeed, the songs are far from ordinary pop fare. Come Around And See Me, say, is told from the perspective of a lonely old woman while I Remember Me is the lament of Anna Anderson, the woman who claimed to be Anastasia, the last Czarina. "We read a lot," Peris explains. "I have a lot of respect for people who can tell a story, and we always try to do that in a song." The Innocence Mission met seven years ago at the Lancaster Catholic High School in Pennsylvania. The album is completed by Don Peris on guitar, Mike Bits on bass and drummer Steve Brown. **SW**



THE INNOCENCE MISSION

16 TAMBOURINES: How Green Is Your Valley? Written by Steve Roberts. Arista. (BMG Music Publishing Ltd.) This band has evolved a great deal since its first gig supporting Echo & The Bunnymen in Liverpool in 1985. About the only element which remains unchanged is singer/songwriter Steve Roberts, who has spent most of the intervening time reshaping the band into the five-piece it is today. It was the arrival of bassist Tony Elliott, though, in late 1985 which really set the band on the musical path it has followed since, characterised, the band says, by a more aggressive stance and minimalist keyboards. Regular live work around Merseyside culminated in a deal with Arista late last year. Julian Green is our Valley?, a bombastic and rousing song which belies a long grounding in live work, is the title track of the band's recently released debut album. **DG**

KITCHENS OF DISTINCTION: Four Men. One Little Indian. Written by Kitchens Of Distinction. (Second Wind). The Kitchens' roots lie in the frozen food section of Salfrey in Streatham where Patrick (bass and vocals), Julian (guitar) and Dan (drums) met in 1987. The trio's debut single, named NME single of the week despite being entitled Last Gas Death Shuffle and, after joining The Kitchens on the One Little Indian (and second NME single of the week) was backed by Four Men, an absorbing record built on a shimmering, free-sliding guitar sound and a vocal which swells from a murmur to a heartfelt outburst. Epitaphine, the new Kitchens Of Distinction single, is out on November 6. **SW**



KITCHENS OF DISTINCTION

SKY ISLAND: The Dancer. Written by Shattock/Disley. (Unreleased). One of the best kept secrets on the London jazz and festival scene is the voice of Sky Shattock. With partner Terry Disley, Shattock has been gigging of such venues as Ronnie Scott's and Wavendon — gaining ecstatic reviews regularly for the last couple of years, initially as the Shattock-Disley band, now as Sky Island. Her voice has been compared to Sade's and the 20 or so songs composed with eminent session musician Disley range from the jazzy to the more pop-oriented. The Dancer is in the latter category and was recorded live. The duo has yet to sign a record deal but can be contacted on 01 226-5170. **DL**

Back tracking

Record Retailer, November 5, 1984
US label Dat, formerly released in the UK through Decca's London label, makes first appearance in its own right, distributed by Flye... A Baritz Turn helps out on a Mercury-backed recording session in which the group tops four songs in Italian... RR expands three paragraphs describing Ember's plans to issue a Roy Orbison single in a "contaminated designed" picture sleeve, consisting of "a folder of paper on which is printed the artist's portrait and details of the record... which is then wrapped around the disc"... EMI hosts London reception for Capitol's new star group, the Beach Boys.
Music Week, November 2, 1984
Chrystalis buys Air London for an estimated £1m with three of the four founders — George Martin, John Burgess and Peter Sullivan — retaining independence and executive positions. An Air Records label is planned... A Perthshire Peter Watkins is pictured as Central Midlands' new signee in MW advertorial celebrating first birthday of Magnet Records... Lord Denning describes as "manfully unfair" clauses in Clifford Davis's management contract with Fleetwood Mac, and allows WEA to issue the band's new album, Heroes Are Hard To Find... Radio Luxembourg celebrates 40th anniversary of English programming.

Music Week, November 3, 1984
CBS and WEA reach agreement to release TV-advertised hits compilation to rival EMI/Virgin's New series... Frankie Goes To Hollywood establish new UK sales record in the UK with 1,100,000 albums and cassettes of Welcome To The Pleasuredome ordered before release... MCA acquires what is said to be The Who's last album, recorded live in 1982.

Mark Lewisohn

PERFORMANCE

Jackson thrives

THOSE OF us who had already written this year off as having provided its list of "Best Of's," were forced into reconsideration after seeing **Joe Jackson** return to the country and stun a **Hammer-smith Odeon** audience with a show of dazzling professionalism. With a light 10-piece band adding flourish and fanfare to every item, the show unfolded into two-and-a-half hours of magic.

The first part of the set revolved around a selection of Jackson's songs from the past, with Different For Girls, Is The Really Going Out With Him and a particularly moving rendition of Hometown evicting prolonged cheers from the crowd. Then it was time to feature his highly acclaimed recent album Blaze Of Glory. Side one was played in its entirety, from the pertinent Tennessee World, through the sparkling current single Down To London, and the powerful ballad Sentimental Thing which was one of the many numbers to feature the striking vocals of Joy Askew.

After a brief interlude for an instrumental version of Breaking Us In Two, we were back to the second part of Blaze Of Glory, a tangential Nineteen Forever saw Jackson bounce on stage wearing a hilarious giraffe outfit and an enormous Teddy Boy wig.

The set closed to a standing ovation, but the band returned and blew into Steppin' Out, a storming version of I'm The Man and the Jumping Jack medley.

GARETH THOMPSON

Squeezing out sparks

SQUEEZE ARE very much the 15-year-olds blitzkrieg bopping throughout the Eighties. Difford and Tilbrook have maintained a consistently high standard of songwriting and their latest LP, Frank, compares favourably with anything they've done. Surprisingly little of their recent work was aimed at the **Town & Country Club**. The rapturous reception they got, and the accuracy of the lyrics mouthed along by the fans, suggested that this was very much a homecoming for the band, who've been keeping something of a low profile in Britain.

Except that in for Joak Holland, who clearly enjoyed being on the TV cameras, although he did get a couple of spotlights for the inevitable boogie-woogie numbers.

So the Squeeze show wasn't much of a spectacle. But nobody minded in the least; they came to hear a set bulging with delightful melodies and witty, perceptive lyrics.

She Doesn't Have To Shake, one of the songs from Frank, fitted the bill precisely. A sort of post-New Model Army record, it managed to combine a memorable tune with witty observations and one-

liners, and ended up conveying a glowing optimism. "It was Match Of The Day on the TV who's more! I felt asleep at half time, we had high light results! It was buses and hugs/AI the end of the day, she's the one that I love!" being a classic example.

Most of the set was reserved for old favourites, but there are many they could only do a handful. Hourglass, Up The Junction and Cool For Cats all went down especially well. Utterly, Squeeze's genius is their ability to namecheck places like Clapham and Wandsworth where the pop rubbernecks in-sist on Nashville and LA. For this, and many other reasons, they are one of the most important bands of the decade.

DAVID GILES

The Velvet underground

THE BLACK VELVET Band are more than just another Irish one. They may have massive musical success histories stretching out behind them, but they're not content to stray from the traditional path now and again. On record they're larger than life — the songs, although steeped in Irish imagery and spirit are definitely contemporary. There are some similarities to the Waterboys, both hands sharing the love of a story and its telling, but at other moments they might just as well be second rate Springsteens or U2's.

The point with the Black Velvet Band is that this is big, powerful music, which makes their low key performance at the **ICA** very hard to swallow. Where many people came expecting booming songs they were presented with subtle tunes, like the harmonies **Kieran Kennedy** is no longer the strong character that he is on vinyl, appearing more as a ragged, unshaven storyteller. **Maria Doyle's** vocals are sweeter, more ethereal and against all the odds the Black Velvets stray into Clannad's folk territory. This extra dimension gives them the ability to become a lot more of a rounded act and all worries you may have harboured about why their songs are dispelled by the way they're played on stage.

When **James Come**, the title track of the album, takes on a fuller body than the recorded version suggests and the whole feel is that of music written by a live band.

The Black Velvet Band definitely have their eye on transatlantic goals. And if they continue to repeat these kind of performances, they may well be the next big thing winging their way to stardom.

IAN WATSON

Blitzkrieg bopping

IT WAS a familiar sight. **The Romones** in full flight, enroute delivering the goodies with a flock of 15-year-olds blitzkrieg bopping below. They have managed to reach a young audience and retain the old faithful by sticking to a winning formula. One, two, three, four... bash out 90 seconds of pure pop, and who can complain.

Not the Dees-less and with Joey sporting a far sized beer gut

Streets anechoic

by Selina Webb

"LISTEN UP, this is not hip hop, this is jazz house," intones Curtis Ingram (aka TDP, Ingram Inc) on Ladies Lets Go, the first single out of his latest from Reachein Records. Thanks to a fierce rap, killer hook and irresistible chunter in the backbeat, the track seems on target for sizeable crossover success.

"It will be interesting to see if we can get it played on the new jazz radio edition," muses Dave Pearce who recently set up Reachein with partner Mike Morrison.

Both have lengthy track records within the UK dance industry, most recently working with Polydor's Urban label. Pearce is also involved with GLR and the BBC's Behind The Beat programme while Morrison has been a DJ, club promotions manager, re-mixer and label manager for Serious. Now the pair believes their experience and independent operation will give them the edge.

"With majors there are built-in delays," reckons Pearce. "Being small we are able to do things before they've gone cold. Also I think we have the edge when it comes to getting the street talent. I think they trust us more, we're more likely to be asked to do everyone's got each other's home phone number. With a major you've got to fit into the system or there's a problem."

Follow the release of Ladies Let's Go (TDP are 21-year-olds and Ingram and Michael King) and a single called Take Me Higher (The Dream) by the mysterious Pices which is a deep house with a variety of other influences, a compilation LP is expected from Reachein early next year.

Besides the TDP and Pices singles, it will include new tracks by Bone Shakers, Dex Manix, Ingram Inc and two last-minute US imports. All titles will be available via Spartan Records and club promotion will be handled by Tim Rudling.

So far, Reachein has album commitments with Ingram Inc and Pices, intended to bolster its commercial projects with some low-budget British rap records.

"We can do projects that we're really into and make enough money to support them," says Pearce. "They're not supposed to be top 40 records, but street records."

For the compilation, Pearce describes it as a sampler for Reachein's 1990 product.

"We wanted to build Curtis Ingram's profile over a couple of months before putting the album out, and also we need the hard cash a solid dance album will bring in."

World markets are vitally important to the Reachein Records operation, and Pearce believes countless opportunities may have been missed by companies too slow to license their product abroad.

"I think it's really important for labels to look at the whole market, particularly as America has taken such an interest in British dance."



JOE JACKSON: a bit of class

— they still managed to wow a packed **Town & Country Club**. The Ramones knew the value of their back catalogue, so it was no surprise that they interspersed tracks from the current LP with mega blasts from the past. It was a good idea to open with Teenage Lobotomy, it might as well have been culled from their vintage live collection, it's Alive, but it was just the thing to bring all the balding ex-punks back to their mispent youth. If at any stage things palled one just had to wait for that opening 'one, two, three, four' and be pretty sure of hearing a classic. The new bossat acquitted himself admirably, fitting in well with the play-it-simple-but-hard philosophy. It was a joy to see them still trooping and a surprising surprise to find they can still give that spine-tingling sensation. The Ramones may have grown old but the music remains the same — loud, brash and fun, fun, fun. **LEO FINLAY**

Back down Dury lane

SIMULTANEOUSLY A portrait of London life and the story of a tabloid journalist on the trail of a political scandal, **Apples** is a musical which promises much but satisfies only as a vehicle for **Ian Dury**'s ample witticisms and gruff vocal delivery.

Thankfully for the production, a packed **Royal Court Theatre** seemed prepared to ignore the meagre proportions of both plot and characterisation in favour of a good chuckle at the comedy and top-tap to the music.

Dury plays **Byline Browne**, a partly convincing tabloid journalist whose gutter activities are focused on exposing a dodgy Tory politician. **Frances Ruffelle** is **Dellah**, the Christine Keeler character who's pinched some incriminating porno documents from her former bedpartner. Discovering true love **Dellah** resolves to replace the documents in Sir Hugo's bedroom, getting her boyfriend thrown in the slammer in the process. Despite its shortcomings, the plot rattles along — the funniest parts

concerning frustrated civil servants and teenage bobbers. But, ultimately, **Apples** has nothing more remarkable to offer than the musical reappearance of a much-missed **Dury**.

The compositions of fellow former **Blockhead Mickey Gallagher** are infectious and strongly-structured, ranging from bopping rock and roll to soulful ballads with some welcome reminders of the halcyon days. But it was intensely irritating that the band behind the parapet drowned roughly a third of all the lyrics, despite the players' discreet use of microphones. No doubt this problem has been redressed on the album from the show, out next week on **WEA**.

SELINA WEBB

Brain storm

WITH US (post) hardcore enjoying somewhat of a boom period with the increasing popularity of acts like **Dinosaur Jr**, **Dax** **Damen** and **Mudhoney** it is surely only fitting that **London's Astoria** positively seethed in homage as seminal core outfit **Bad Brains** served their first British gig for two years.

Not that **Bad Brains** were ever as straightforward as their successors have proven to be. Not once have the New York foursome resorted to pure bluster or head-down thrash, trading instead on a fast 'n' ever-so-furious dub-indulgent mega-punch. Vocalist and the way, a blur of dreads, tats and physical dynamics, with a vocal stand that fits from passably soulful, **With The Quickness**, to a righteous snarl. The **Brains** have returned their reggae roots and it is this that makes them so versatile and volatile. As **HR** proudly puts it, **Bad Brains** "jam the disc through acid rock", snatching their crown from latterday pretenders like **Fishbone** and **24.7 Spyz**. Even if they're unlikely to break out of their cult 'core' love, the **Brains** live shows will continue to make the likes of **Vincent Colour** seem merely black and white in comparison. **TONY BEARD**



TIMES PRESENT: Wild Times, the debut from De-Lite featuring **Osca Child**

Wild Child

by David Davies

"THE ENGLISH movement is finally coming together," reckons **Ren Galston**, owner of **Black Market Records** and a DJ since he was 14. He believes the time is now right for his turn in the limelight.

"The credit has always been given to America, but it's our turn now," says **Osca Child** who added the straightahead soul voice to De-Lite's debut, **Wild Times**.

Child suggests that acid has been the catalyst for change. "It's opened music up to everyone here but in America music is much more segregated. **London** is now much more cosmopolitan."

De-Lite also includes former **Animal Noise!** **Paul Waller** and **Ollie Marland** who's toured with **Tina Turner**. But it was the main man, **Galston**, who found **Child** and invited her to sing.

"I came in and heard the original track one afternoon," she explains, "and I liked it and we just got on and recorded it the same day."

Whether **Child** continues to work with De-Lite depends, ironically, largely on the success of the **Derreck May** remix of **Wild Times**, the version currently stirring up attention in the clubs. It's ironic because **Child's** elegant vocal charms have been virtually removed in favour of a burbling acid beat. "I did feel snubbed originally," she admits, "but I do want the best for the group."

While De-Lite's first single has been a techno track, **Galston** is determined the next one will be very different. "It will shock people," he says. "We want to explore all sorts of ground."

Besides releasing his De-Lite tracks through **Galton**, **Child** has just signed a deal with **Big Life** to distribute the output of his own **Black Market** labels.

Tracks from **The Word**, **Boom Club** and **APB** are to follow soon. "The days of licensing are finishing," says **Galston**. "Most of the exciting stuff is coming out of England now."

Juan on one

by Andy Beevers

AFTER A busy schedule of remixing **Deltek's** **Juan Atkins** a more **Derreck May** have at last found time to return to their roots and work on some real techno tracks of their own.

Atkins does not regret the time spent doing the remixes: "It has helped to get my name around, but now that I have proven myself, I am going to be more selective — I will get to get more into co-production than just remixing."

Recording under the name **Model 500**, he was responsible for the first ever techno single, **No UFOs**. He has revived the name for his new single, **The Chase**, released by **Kook Kat** through **Big Life**. It is a great piece of uncompromising techno, which shows the Belgian new beat crowd the proper way to make electronic dance music.

The first single by his new project, **One On One**, is a more commercial side to **Atkins' work**. **You're My Type** features the vocals of **Rhona**, and is released by **DJ Records** next week.

Kevin **Saunders**' work with **Inner City**, although **Atkins** has stuck closer to the techno sound for the backing track. It should do well "in the clubs and should crossover."

Atkins is also responsible for the new remix of **Strings Of Rhythm** by **Rhythm Inc**, **Osca Child** and **Deltek**. **Wild Times** was first released in 1987, but it only received the recognition it deserves this year. It has become something of an anthem on the warehouse scene, so it is no surprise to find **Kool Kat** issuing a new remix.

"**Key** is not keen on the idea. "Doing a remix of **Strings Of Rhythm** is like trying to fix something that is not broken." **Quile**, but he has done well to come up with something which retains the ingredients of the original, yet is still different enough to succeed. **Sales** will be helped by the inclusion of **Nude Photo**, a much sought after early **Rhythm** LP.

Key has now expanded **Rhythm Inc** to a duo by recruiting fellow **Detroit** musician **Carl Craig**. They are currently working on an LP, **The Beginning**, which should be out before Christmas.

"Our aim is to go way beyond the beaten path," says **May**. Judging from his past recordings, he has never been anywhere near the beaten path and **De-Lite** should be as innovative and brilliant as they come.



JUAN ATKINS: tugging the Strings Of Life

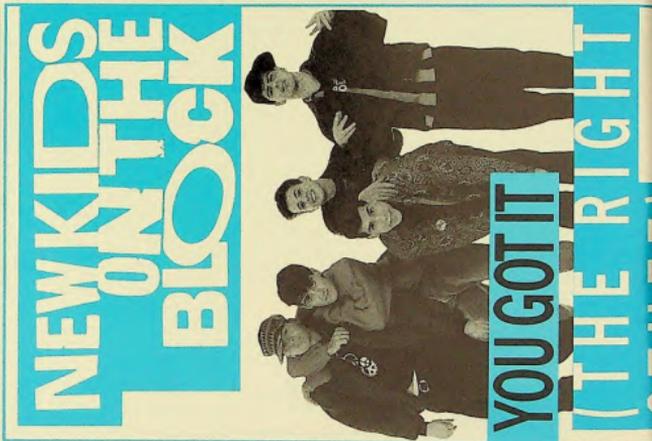


MUSIC WEEK

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1	THAT'S WHAT I LIKE Jive Bunny & The Mastersizers	POP MCA MPT 921 (BMG)
2	GIRL I'M GONNA MISS YOU Milli Vanilli	POP Columbia/Capitol COOL 191 (C)
3	ALL AROUND THE WORLD Lisa Stansfield	POP Arista 112693 (12-4) 2603 (BMG)
4	STREET TUFF Robb MC/Double Trouble	POP Decca WANT 18 (PAC)
5	ROOM IN YOUR HEART Living In A Box	POP Columbia (BMG) (C)
6	LEAVE A LIGHT ON Bellinda Confille	POP Virgin VST 1218 (P)
7	IF I COULD TURN BACK TIME Cher	POP Geffe GEP 9101 (W)
8	WE DIDN'T START THE FIRE Billy Joel	POP CBS JOL 11 (C)
9	RIDE ON TIME ★ Black Box	POP d/c Columbia/RCA RCA 6241 (12-PT) 43242 (BMG)
10	THE ROAD TO HELL China Boy	POP WEA TY 0111 (W)
11	PUMP UP THE JAM Technomatic feat. Felly	POP Swing S9911 (4) (BMG)
12	I FEEL THE EARTH MOVE Martiha	POP CBS 65294 (12-6) 52944 (C)
13	I WANT THAT MAN Deborah Harry	POP Columbia CHR 102 3369 (C)
14	EYE KNOW Da La Soul	POP Tommy Boy/Ras Da RBL 3301 (WRT)
15	IF ONLY I COULD Syrany Youngblood	POP Crest V311 (4) (P)
16	WISHING ON A STAR Fresh 4 (Children of The Ghetto) feat. Lizz E	POP 10 Virgin TBNW 262 (P)
17	NEVER TOO LATE Kylie Minogue	POP PWL PWL 9101 (4) (P)
18	I THANK YOU Adava	POP Columbia/Capitol COOL 192 (C)
19	NEVER TOO MUCH (Remix '89) Luther Vandross	POP A&R featuring PWL PWL 9101 (1) (C)
20	DON'T MAKE ME OVER Sybil	POP Columbia COLE 112 (12) (BMG)
21	C'MON AND GET MY LOVE D'Mob introducing Cathy Dennis	POP Meridian PWL 117 (P)
22	ANOTHER DAY IN PARADISE Phil Collins	POP A&R featuring PWL PWL 9101 1224 (P)

MUSIC WEEK



41	TELL ME WHEN THE FEVER ENDED Echobair '01	POP Mercury/Phonogram MERX 310 (P)
42	RHYTHM NATION Janet Jackson	POP Brookland/A&M USA 01 (42) (P)
43	CAN'T FORGET YOU Santia	POP Caypads CHR 102 3419 (C)
44	DON'T ASK ME WHY Enigmatic	POP RCA DA 17 (19) (BMG)
45	RESTLESS DAYS And Why Not?	POP Island 1795 048 (P)
46	YOU'VE GOT IT Simply Red	POP Epic 12 0421 (W)
47	THE TIME WARP (PWL Remix) Dominan	POP Jive JIVE 11 289 (BMG)
48	FOR SPACIOUS LIES Norman Cook featuring Lester	POP Go Beat GO 000 137 (P)
49	LAMBADA Koolha	POP CBS 65811 (12-6) 5811 (C)
50	DR. FEELGOOD Hollie Cate	POP Epic EPR 9711 (W)
51	A NEW SOUTH WALES/THE ROCK Alarm feat. Morrison Orpheus Male Voice Choir	POP I.R.S. IRK 01 (12) (P)
52	LET THE RHYTHM PUMP Doug Lazy	POP Atlantic A 18401 (W)
53	RIGHT HERE WAITING Richard Marx	POP EMI USA 112401 72 (P)
54	7 O'CLOCK The Quireboys	POP Parlophone P 4320 (P)
55	OYE MI CANTO (HEAR MY VOICE) Ella Escobedo	POP Epic 65587 (12-6) 5587 (C)
56	GIT ON UP Fats Eddie feat. Sundance	POP Dial CBS 65584 (12-6) 5584 (C)
57	NOT AT ALL Status Quo	POP Virgin/Phonogram QVO 34121 (P)
58	CHOCOLATE BOX Bross	POP CBS AT 0111 (C)
59	WANTED Rolo James	POP Epic EPR 9711 (1) (C)
60	LET THE DAY BEGIN The Call	POP MCA MCA 01 (12) 1362 (P)
61	LET ME LOVE YOU FOR TONIGHT Karyn	POP Shining Boy SBAK 01 (12) 1447 (P)
62	YOUR LOVE Frankie Knuckles	POP Frankie FRK 01 (12) 1357 (P)

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Start, Washbone Ash, it and Renaissance. A PR operation was also incorporated in the early Seventies and was regularly engaged by many of the leading record companies of the day.

The early commercial successes enabled the company to enter into a multitude of overseas licensing deals. These links have continued throughout the years and overseas revenues now account for the vast

share of the company's turnover. However, the company has not been content to rely merely on the popular music market for its profits. It has expanded into other areas. It is now very involved in licensing overseas video catalogues throughout the world. The tremendous potential of the video market is seen as providing one of the main bedrocks for the company's future growth.

Overall, the company is confident that despite the probable continued slump in consumer spending over the next year, the British market will remain pre-eminent throughout the world. The Henry Hadaway Organisation will continue to play its role in the international marketplace and will remain one of the most enduring independent companies.

Video plant
During the past six months, it has negotiated the acquisition of a major interest in a video duplication plant and during the next six months a completely new independent video distribution network will be established. These two operations will deal with all video catalogues, from music through films to educational and hobby videos.



20 vision

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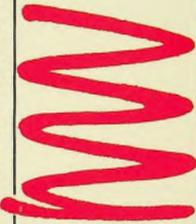
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2	GIRL I'M GONNA MISS YOU Melli Vanni	POP MCA WPT 102 (BMG)
3	ALL AROUND THE WORLD Lisa Stansfield	POP Columbia/Chryslers COOL 191 (C)
4	STREET TUFF Real MC/Double Trouble	POP Arista 12489 (12-42489) (BMG)
5	ROOM IN YOUR HEART Living In A Box	POP Chryslers LBB 7 (C)
6	LEAVE A LIGHT ON Belinda Carlisle	POP Virgin VST 1210 (F)
7	IF I COULD TURN BACK TIME Cher	POP Geffe GFE 57
8	WE DIDN'T START THE FIRE Billy Joel	POP CBS/JOBET CBS 450
9	RIDE ON TIME ★ Black Box	POP 46 Columbia/Parade/PCA PCA 4321 (12-PT 4321) (I)
10	THE ROAD TO HELM Chris Rea	POP WBA XL 4311
11	PUMP UP THE JAM Technomatic/Real Family	POP Swamp STRT 1 (I)
12	I FEEL THE EARTH MOVE Merika	POP CBS 65294/712-65294 (6) (C)
13	I WANT THAT MAN Deborah Harry	POP Chryslers 10812 (BM)
14	EYE KNOW Da La Soul	POP Tommy Boy/Big Life BLR 1207 (I)
15	IF ONLY I COULD Sydney Youngblood	POP Crown Vain 107 (I)
16	WISHING ON A STAR Fresh 4 (Children Of The Ghetto)	POP 101 Virgin TMO 28
17	NEVER TOO LATE Kylie Minogue	POP PWL PW 107 (4)
18	I THANK YOU Adeva	POP Columbia/Chryslers COOL 191 (C)
19	NEVER TOO MUCH (Remix '89) Luther Vandross	POP 101 A&M LUT 12 (I)
20	DON'T MAKE ME OVER Sylee	POP Columbia CHAM 121 (3) (BM)
21	C'MON AND GET MY LOVE Robb introducing Candy Demaris	POP 101 A&M LUT 12 (I)
22	ANOTHER DAY IN PARADISE Paul Collins	POP 101 A&M LUT 12 (I)

The British Record Industry Chart (BRI) Compiled by Gallup for BPI, Music Week and BBC. Trade publication rights licensed exclusively to Music Week, broadcasting rights to the BBC. All rights reserved.



41	TELL ME WHEN THE FEVER ENDED Electric Blue 101	POP Mercury/Phonogram MER 101 (F)
42	RHYTHM NATION Janet Jackson	POP Breakout/A&M USA 071 (B7) (F)
43	CAN'T FORGET YOU Sonica	POP Chryslers CR 0173 2419 (C)
44	DON'T ASK ME WHY Enyathines	POP ECA DAN 19 (BMG)
45	RESTLESS DAYS And Why Not?	POP Island 12135 (48) (F)
46	YOU'VE GOT IT Simply Red	POP Elektra TZ 4047 (W)
47	THE TIME WARP (PWL Remix)	

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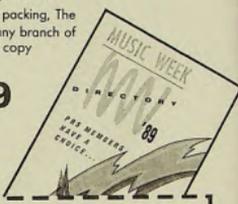
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AFTER HENRY (centre) came the rest of the team, now fully poised to meet the challenge of the next 20 years



Henry's 20+20 vision

From its unlikely origins in a Queensway cafe in 1969, the Henry Hadaway Organisation has grown into one of the UK's leading indies. As HHO celebrates its 20th anniversary Chris White sees what the score is for the future.

THE HENRY Hadaway Organisation is celebrating its twentieth anniversary, not with a blaze of historical memorabilia, but with its sights set firmly on the future.

In 1969, from the intimate surroundings of a Queensway cafe, the company has grown into one of the leading independent companies embracing all aspects of the music business. It is now fully poised to meet the challenge of the next 20 years.

The company initially started its operations as a management agency booking acts such as Mary Johnson, The Four Tops, Edwin Starr, Wishbone Ash, If and Renaissance. A PR operation was also incorporated in the early Seventies and was regularly engaged by many of the leading record companies of the day.

The mid to late Seventies saw the company become a fully-fledged record, studio and publishing company and by the early Eighties records were featuring regularly in the charts. By then the company had moved to the well-known location in Finchley Road, where a 24-track studio was installed. Many famous records were to come out of the studio for a number of record companies. Also during this period, many careers in the music business were launched.

However, the overriding theme of the company during the past 15 years has been the establishment of a vast chain of overseas links. The early commercial successes enabled the company to enter into a multitude of overseas licensing deals. These links have continued throughout the years and overseas revenues now account for the vast

share of the company's turnover.

However, the company has not been content to rely merely on the popular music market for its profits. It has expanded into other areas.

It is now very involved in licensing overseas video catalogues throughout the world. The tremendous potential of the video market is seen as providing one of the main bedrocks for the company's future growth.

Video plant

During the past six months, it has negotiated the acquisition of a major interest in a video duplication plant and during the next six months a completely new independent video distribution network will be established. These two operations will deal with all video catalogues, from music through films to educational and hobby videos.

Within the next 12 months, it is hoped that a pre-eminent position in the independent video distribution market will have been established.

But these developments do not mean that the organisation will not continue to look for new talent to launch in the popular music market. Currently, it has three releases scheduled prior to Christmas and will continue to acquire further material for next year.

Overall, the company is confident that despite the probable continued slump in consumer spending over the next year, the British market will remain pre-eminent throughout the world. The Henry Hadaway Organisation will continue to play its role in the international marketplace and will remain one of the most enduring independent companies.

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BILL KIMBER

- **HHO's foresight in developing strong overseas links has paid off as competition in the UK music market grows ever more fierce**

EVER SINCE the Henry Hadaway Organisation started in 1969, Henry Hadaway has always recognised the value of having good links with overseas companies.

Today those links are more important than ever, with income from overseas licensees accounting for more than 75 per cent of the company's turnover. That is the sort of figure that it wants to maintain in the future, so it can continue to build on its existing relationships.

● **Entertaining**

"The importance of overseas licenses for all types of product cannot be overstated," says Henry Hadaway. "That is why, during the past 20 years, I have spent considerable sums going to places like Midem and the New Music Seminar and entertaining both here and overseas. A new company hoping to set up in the same position could only achieve that after a long period of time."

Foreign ministry

With over 25 licensees throughout the world, the company can very quickly realise the full potential of any material that it acquires, not only to the benefit of HHO, but also the licensor — an important consideration when signing product since the licensor will feel considerably reassured that his product will reach a wide-ranging marketplace.

The concentration on developing overseas links has not been done to the detriment of continuing operations in the UK marketplace.

● **Limited rewards**

However, as the UK is probably the most influential single market in the world, it has become so competitive that the commercial rewards for success are very limited. Even a high chart position does not necessarily mean a positive financial return at the end of the day. However, that financial return becomes very impressive when the overseas revenues are added.

For the newer and smaller independent companies that financial reward for chart success may be difficult to achieve. It is quite likely that all their efforts will have been devoted to the product in the UK and no account will have been taken of any overseas licensing. Most

independents have a rush of blood to the head in an effort to license overseas once a year at Midem.

HHO is therefore happy to talk to other independents who might wish to discuss the question of licensing generally. If there is any point of mutual interest, HHO can undertake to act on behalf of that company in negotiating the best possible overseas licensing deals on an agency basis.

Many companies have already followed this route and have benefited from the association both in immediate terms and also in respect of subsequent and future product. This is an area of the business that HHO is keen to develop in the future, besides increasing its own overseas turnover.

HHO

- Henry Hadaway — Managing director
- Beverly King — General manager/international manager
- Ray Santilli — Marketing and label director
- John Morrison — Business affairs
- Sam Hadaway — Sales manager
- Ruci Ghandy — Accounts
- Ava Price-Watts — Promotions manager

● **ROLL OVER**

If you had a studio in Beethovens Street what would you call it? There is only one answer: Roll Over.

Owned by Patrick McMahon and Phillip Jacobs, Roll Over Studios has become an important addition to HHO. The studio has been operating for just a year and offers every modern recording facility. It comprises a Soundcraft 11, 4832 desk with a Tascam ATR 86 and is the recording home of various acts now signed to HHO.

Ray Santilli says, "It's great to have the time to develop artists without having to watch the studio clock, and we're happy with the production of Patrick and Phillip. They make a great team." HHO has always been a good grounding for producers, for example Steve Levine, Simon Humphrey and Steve Coe.

The first product to be released from the HHO/Roll Over association is a new dance version of 'Wild Thing' recorded by The Troggs.

'It's great to have the time to develop artists without having to watch the studio clock'

● **STREET WISE: Roll Over** is owned by Patrick McMahon (below left) and Phillip Jacobs



● **VIDEO COMMUNICATION CORPORATION**

Video sell-through has now become a part of the future growth strategy of HHO with the acquisition of a video duplication and distribution plant in Hertfordshire. Together with Ramesh Sippy and Bob Ramchand, Henry has launched VCC, which is set to become a major force in the world of video.

"I have watched the video market for some time, and now believe that I can make a significant contribution to the industry," says Henry. "We have the means to duplicate in bulk and are putting together a particularly strong sales force."

The company has already begun trading and the order-book is

now full until next January."

VCC
Ramesh Sippy — Video duplication & distribution director
Bob Ramchand — Video duplication & distribution general manager

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● **BEVERLEY KING**

General manager/international manager

Beverley started at the Henry Hadaway Organisation five years ago as a receptionist following five years spent travelling around the world. During that time she learnt French, Italian and German and these linguistic abilities were quickly noticed by Henry.

Beverley rapidly established a rapport with the company's many overseas licensees and quickly took responsibility for all aspects of the organisation's overseas administration.

Besides these duties, Beverley played an increasingly important role within the company's operations generally and Henry soon recognised that she was indeed a valuable asset within his organisation.

"Beverley's talents exceed much more than just administration," says Henry.

In 1986, when HHO took over the Commando operations, Beverley quickly got to grips with the management of one of the hard-hitting independent strike forces, and as a result Commando worked for many of the majors, including Virgin, PolyGram, Magnet, PR1 and others. They had many hits with the products that they promoted.

Beverley assumed the role of general manager in June last year and now has responsibility for the day-to-day running of the organisation.

●
●
BEVERLEY KING



● **SAM HADAWAY**

Sales manager, Satril Records

Coming from a background of telesales and marketing Sam Hadaway (Henry's brother) has an extensive knowledge of retail sales and has been sales manager of Satril Records since its inauguration.

"He's extremely good at selling," says Henry, "a definite bonus to our ranks, and with HHO now entering the video market, Sam's contribution will be invaluable."

The expansion of the sales team has led to computerisation, but Sam still places great emphasis on personal contact: "A hallmark of the HHO style," he says.

TO PAGE 51

Congratulations



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Kjaere HENRY!

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HENRY

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all the best

Malcolm Forrester

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Independence means...

● **Henry Hadaway, MD of HHO, offers some advice to other managers of independents on how to avoid the pitfalls of the cut-throat music business**

● **How do you get started in the music business?**
 If that is really what you want to do, there are a number of prerequisites that have to be observed. The music business is now so much more cut-throat than when I started.
 It is important to ensure you have proper funding to keep the company running during the initial months. Banks are the last place to go looking for money.
 You also have to be sure that you have suitable material which fits in with the traditional market formats. It is hard enough to break a conventional commercial record, let alone anything that is slightly off the wall.

● **How do you look for suitable material?**
 I never go to clubs or anything like that. Often, much of the easiest material to get hold of comes from overseas, where money has already been spent on promoting the product and there are a number of hooks to hang it on.
 Also, I would never trust my own personal judgement as to the commerciality of a track, always ask lots of other people for their advice.

● **How do you ensure that the acts you sign stay with you?**
 First, it is very important to ensure that the company and the artist sign a proper and legally binding contract. Any success, and the artist will be looking for the first loophole to go off and sign with a major.
 More important, however, is to maintain a good working relationship with artists and keep them advised of all the work you are doing on their behalf. It is a good idea to involve them in some of the decision-making processes.
 ● **How do you go about licensing your material overseas?**
 I have always regarded the overseas markets as the most valuable area of our own operations. During the past 20 years I have

HENRY HADAWAY



spent a fortune developing those contacts and it has been the main thrust of my own company.
 With the benefits of these contacts, I have been able to help many other similar companies license their material overseas. It is one thing that I am very keen to develop in the future, so I welcome any enquiries from other com-

RAY SANTILLI



FROM PAGE FOUR

● **RAY SANTILLI**
 Marketing and label director

Ray joined forces with HHO at the end of 1988. His background is one of artist management, production and marketing. He formed his own label MBS which handled among others the Disney Catalogue, quite a coup for a small company. "We totally repackaged the main titles and sold more records in our first month than Disney had in five years with a previous licensee."
 Ray's brief at HHO is quite wide-ranging — he is responsible for the various back-catalogue labels as well as new and contemporary

signings. He says: "We're always on the look-out for new talent, it's great to have the time to develop the artist in our studios."
 "Apart from signing new artists, we're also working with stars from the past. For example, we've re-recorded a new version of The Troggs' Wild Thing to tie in with the film Major League in which the song is featured, and we've brought Connie Francis into the studio to record a new single entitled Something Stupid. She's still in great voice. We're also working with Ray Caruso, the brilliant vocalist who represented England in last year's Eurovision."
 Santilli is also keen to see high standard catalogue exploitation: "It is sad to see the manner in which the low price CD market has been exploited by poor quality product. Some companies have not been very discerning in compiling compilations, nor has much thought been given to the cleaning up of masters. Here at HHO we try to come up with interesting compilations featuring original artists like Roy Orbison, Gladys Knight and Rod Stewart. If the recordings are particularly vintage, then we tidy them up without spoiling the feel of the period."
 So far HHO has released about 20 low-price CD and cassette titles with more to follow, and other companies such as Stylus and Prism have licensed product. The latter has taken various country titles which will be released on both audio and video.
 Ray Santilli says: "HHO has built up a great relationship with its overseas counterparts, there is now a network of European companies that, when working together, have the power of a major. As for 1992, it started a long time ago for HHO. I don't think there

is another company which enjoys the same relationship with overseas companies as us, the barriers were broken down a long time ago, and it is due to their respect for Henry and the work he has put in over the past 20 years."

● **RUCI GHANDY**
 Accounts manager

As any independent will tell you, a good accounts manager is essential for the smooth running of a company, and Henry boasts one of the best.
 "Ruci Ghandy has been with our company for 20 years and before that with my father's film distribution company for 10 years. To say it's like one of the family would be unfair, he is one of the family. It's reassuring to have him in charge of our financial affairs," says Henry.

● **JOHN MORISON**
 Business affairs

John has been with Henry for three years and works with him on a consultancy basis. "With a background in finance and legal affairs, he advises the HHO group in these areas."

He has been responsible for the development of a more integrated financial management system and keeps a very close control on the group's finances.

'It's sad to see the low price CD market exploited by poor quality product'

ies who are nervous or unsure about approaching overseas companies.

I have also made use of Mideam and the New Music Seminar. Not only do I use such events to make new contacts, but I also take great care to ensure that I meet all my existing licensees and find out how things are going in their markets.

How do you evaluate the usefulness of the various types of promotion?

Having been involved in the business of promotion right from the start, I have got a very good idea of what is worth spending money on, and what is not. Always be very wary of promotional people who tell you that your record is a dead cert number one, or that they can definitely get it played on Radio One. Nothing in this business is certain.

Agree the promotional budget well before and stick to it religiously. Only when you have good chart action can you then begin to revise those figures upwards.

How do you get on with other people in the industry?

I have great admiration for the hard workers within this industry. By and large, the music industry seems to have a very high percentage of really good people.

I do sometimes get a little upset when people who have had success get slotted by others who have not made quite the same mark. A prime case is Pete Waterman, who comes in for continual knocking but still makes the records that the kids

want to buy.

During all the time in the business, the only people who have upset me are the monied one-minute wonders who just come in for a quick buck but have no real loyalty to the business.

Are you keen to employ people in your business ventures?

Over the years there have been a number of people who have passed through my office who have gone on to great things with major record and publishing companies.

Although you may spend quite a lot of time imparting knowledge and experience to new people in your company, if you treat them fairly, that time can be regarded as a worthwhile long-term investment.

I have always been a people person, and I hope that my office will continue to be a training ground for future new talent in the industry.

Have you any other useful tips that new companies might find valuable?

Yes, I have a number of rules that I always abide by when making decisions.

Never get too involved in the personal affairs of artists. Show just the right amount of concern, but don't start getting involved in their day-to-day problems.

Always take great care of your employees and associates. They are your most valuable asset.

Don't try to take on too much

at one time. One successfully-managed project is worth 10 times two or three projects not properly managed.

Keep very careful control on cash flow and protect your financial resources with the utmost care.

Never listen to all the encouraging words offered by promotional people, they are only trying to get your business.

When recording material never leave the artist alone in the studio. Always monitor the situation and keep a very tight control of the hours booked and signed for.

If you really want to start in the music business, don't try to find a job in stockbroking, advertising or banking. They seem to earn much more money!

If you must come into the business be prepared to lose not only your shirt, but also your underwear.

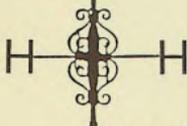
'It's important to sign a legally binding contract with the artist. Any success and the artist will be looking for the first loophole to go off with a major'

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ON



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Also, he has been responsible for controlling aspects of the group's contracts, both with artists and licensees/licensors.

John also provides similar services to a number of other independent companies and with his associates can provide a full management back-up service for such companies. This covers the full

JOHN MORISON



range of services, such as budgetary planning, contractual arrangements and full management forecasting.

Additionally, with his previous associations with venture capital organizations, John can provide very useful assistance for companies just starting up.

Any companies wishing to contact John can easily do so by getting in touch with the Henry Hadaway Organisation direct.

20th

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Congratulations, Henry, twenty years!

We never realised you were that old

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HENRY

congratulations
on your 20 years

Here's to 'Sholay'
and the next 20

from Dagda

MASTERFILE

the comprehensive guide to the new releases



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- ★ Singles chart - new entries for the year to date plus initial entry date, highest position, weeks on chart and producer, all fully cross referenced
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28	LET THE BOTTLES TALK	Doog Lutz
29	FEEL THE EARTH MOVE	Doog Lutz
30	WE DON'T START THE FIRE	Doog Lutz
31	WANT TO BE LOVED	Doog Lutz
32	STATE OF MIND	Doog Lutz
33	LET ME LOVE YOU	Doog Lutz
34	LET ME LOVE YOU TONIGHT	Doog Lutz
35	GET ON UP	Doog Lutz
36	THE MAN	Doog Lutz
37	THE MESSAGE IS LOVE	Doog Lutz
38	THE KING IS HERE	Doog Lutz
39	LAMBADA	Doog Lutz
40	DUMBA	Doog Lutz
41	WHIPPING ON A STAR	Doog Lutz
42	IF I'M GONNA MISS YOU	Doog Lutz
43	GRAND PIANO	Doog Lutz
44	DO NOT MAKE ME CRY	Doog Lutz
45	LET UP THE AM	Doog Lutz
46	NEVER TOO MUCH (Beats B)	Doog Lutz
47	I THANK YOU	Doog Lutz
48	IDE ON TIME	Doog Lutz
49	CROWN AND GET IT LOVE	Doog Lutz
50	IF ONLY I COULD	Doog Lutz
51	IF I COULD TURN BACK TIME	Doog Lutz
52	LET ME WHEN THE FEELS END	Doog Lutz
53	LEAVE A LIGHT ON	Doog Lutz

23	GRAND PIANO	Minomaster	ECM ECM 3407
24	LEAN ON YOU	Giff Richard	BMG BGM 105
25	SWEET SURRENDER	Wet Wet Wet	Preceder/Phonogram EWELE 912
26	THE SUN RISING	The Beloved	WEATZ 4141
27	SCANDAL	Queen	Parlophone 123QUEEN13
28	OH WELL	Oh Well	Parlophone 123H 328
29	SWING THE MOOD	Jive Bunny & The Mastersmex	Mersey Factory Dance MERT1 001 18
30	NAME AND NUMBER	Curtis	Mersey Phonogram CATV1
31	BORN TO BE SOLD	Transvision Vamp	MCA TWV11
32	THE BEST	Tina Turner	Capitol 123CL 54
33	DRAMA!	Erasure	Miles 123MITE 87
34	THE REAL WILD HOUSE	Raul Orellana	ECM ECM 3207
35	YOU KEEP IT ALL IN	The Beautiful South	Go! Discs G000013

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STUFF

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CBS BLOCK 2-12-C2-G2

23	GRAND PIANO Mizmaster	BMG BOM 34407 (P)
24	LEAN ON YOU Cliff Richard	EMI (12)EM 185 (E)
25	SWEET SURRENDER Wet Wet Wet	Freemusic/Photogram (P)WL 9120 (P)
26	THE SUN RISING The Beloved	WEA TZ 44401 (W)
27	SCANDAL Queen	Parlophone (12)QUBEVN 14 (E)
28	OH WELL Oh Well	Parlophone (12)R 6259 (E)
29	SWING THE MOOD ★ Jive Bunny & The Mastersingers	Music Factory Dance (M)FD 1100 (BMG)
30	NAME AND NUMBER Curiosity	Mercury/Photogram CATX 6 (P)
31	BORN TO BE SOLD Transmission Vamp	MCA TW 019 (P)
32	THE BEST Tina Turner	Capitol (12)CL 543 (E)
33	DRAMA! Erasure	Mus (12)MUTE 89 (1)KT
34	THE REAL WILD HOUSE Real Orellana	BMG BOM 33224 (P)
35	YOU KEEP IT ALL IN The Beautiful South	Go! Discs GOODX 15 (P)

63	IT'S ALL COMING BACK TO ME NOW Pandora's Box	Virgin (15)VT 1214 (P)
64	CHERISH Madonna	Sire W 28821 (W)
65	THE THEME Hynique 3	18V Virgin (15)VG 285 (P)
66	HYPNOTISED Cabaret Voltaire	Parlophone (12)R 6227 (E)
67	MANTRA FOR A STATE OF MIND S'Express	Byron Bay King/News (E)F 1570 (1)PT
68	LISTEN TO YOUR HEART Koreita	EMI (12)EM 180 (E)
69	THE KING IS HERE/THE 900 NUMBER 45 King	From CD# 8 (12) DOBF 6 (BMG)
70	SACRIFICE Elton John	Rockin'Photogram (E)E 2012 (P)
71	BED OF NAILS Alice Cooper	Eric (AL)CE 13 (E)
72	SECRET RENDEZVOUS Kerou White	Warner Brothers W 28501 (W)
73	TEST OF TIME Will Downing	4th & 5th/Flood (12)RWB 146 (P)
74	EVERY DAY (I LOVE YOU MORE) Jason Donovan	EMI (P)ML 113 (P)
75	THE FIRST MAN YOU REMEMBER Michael Ball & Diana Morrison	Really Useful/Polysel (E)R 09 (E)

T W E L V E • I N C H

1	ALL AROUND THE WORLD	16	THE REAL WILD HOUSE
2	STREET TUFF	17	OH WELL
3	THE MESSAGE IS LOVE	18	CH WELLS
4	TAKE CARE OF YOURSELF	19	WE DIDN'T START THE FIRE
5	DRIVE ON	20	STATE OF MIND
6	LEAN ON A MOUNTAIN TOP	21	YOUR LOVE
7	THE MESSAGE IS LOVE	22	LET ME LOVE YOU FOR TONIGHT
8	TAKE CARE OF YOURSELF	23	I WANT THAT MAN
9	DRIVE ON	24	THE THEME
10	LEAN ON A MOUNTAIN TOP	25	SCANDAL
11	THE MESSAGE IS LOVE	26	THE MESSAGE IS LOVE
12	TAKE CARE OF YOURSELF	27	TAKE CARE OF YOURSELF
13	DRIVE ON	28	THE LONG ISLANDER
14	LEAN ON A MOUNTAIN TOP	29	DRAMA!
15	THE MESSAGE IS LOVE	30	EVERY DAY

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US TOP FORTIES

SINGLES

1*	3 LISTEN TO YOUR HEART, Rooster
2	4 COVER GIRL, New Kids On The Block
3	1 MISS YOU MUCH, Janet Jackson
4	2 SOWING THE SEEDS OF LOVE, Team For Fears
5*	9 WHEN I SEE YOU SMILE, Bad English
6	5 LOVE IN AN ELEVATOR, Aerosmith
7	10 ROCK WITH CHA, Bobby Brown
8	6 DR FEELGOOD, Marley Cray
9*	16 IT'S JUST THE WAY THAT YOU..., Paula Abdul
10*	15 LOVE SHACK, The B-52's
11	8 BUST A MOVE, Young MC
12*	20 BLAME IT ON THE RAIN, Milli Vanilli
13*	14 DIDN'T I (BLOW YOUR MIND), New Kids On The Block
14	13 HEALING HANDS, Elton John
15*	17 THE BEST, Tina Turner
16*	22 ANGELIA, Richard Marx
17*	24 POISON, Alice Cooper
18	19 CALL IT LOVE, Patia
19	17 IT'S NO CRIME, Babyface
20*	25 BACK TO LIFE, Soul Soul
21*	28 WE DIDN'T START THE FIRE, Billy Joel
22	11 LOVE SONG, The Cure
23	12 WHEN I LOOKED AT HIM, Exposé
24*	29 GET ON YOUR FEET, Gloria Estefan
25*	30 SUNSHINE, Dina
26*	32 DON'T CLOSE YOUR EYES, JG
27*	35 DON'T KNOW MUCH, Linda Ronstadt
28*	31 DON'T SHUT ME OUT, Kevin Farge
29*	34 ME SO HIGHLY, The 2 Live Crew
30*	26 LEAVE A LIGHT ON, Rainald Castelle
31	21 GIRL I'M GONNA MISS YOU, Milli Vanilli
32*	39 LIVING IN SIN, Bon Jovi
33*	37 SUGAR DADDY, Thompson Twins
34	18 MIXED EMOTIONS, Rolling Stones
35*	11 WITH EVERY BEAT OF MY HEART, Taylor Dayne
36	26 HEAVEN, Warrant
37	27 IF I COULD TURN BACK TIME, Cher
38*	23 CHERISH, Madonna
39*	39 DON'T MAKE ME OVER, Sybil
40*	40 DON'T ASK ME WHY, Eurhythms

ALBUM OF THE WEEK

BILLY JOEL: Storm Front. CBS 4656581. He didn't start the fire, but in a year that has seen his seasonal comrades Dylan and Young return to their blazing best, Joel can also take a bow for keeping the American dream burning. A set of bright melodies and observant lyrics combine to create a reflective mood akin to Nylon Curtain-era Joel, but sufficient spirit shines through to pull the songs back from the edge of any unworthy nihilism. This is the work of a consummate Alex and Leningrad for confirmation of a master of art. **GT**

CHRIS REA: The Road To Hell. Magnet/Wave WX 317 246485-1. For a modest blue box it's been turning out quality stuff for years it must be most rewarding to find yourself up there with the major artists. Quietly he's built his career up to a very respectable level, with very little fuss and possibly too little recognition. Hell continues, this, with his latest offering, maybe a little derivative well to the fore and his singing better than ever. An honest, likeable LP and a sure big seller. **DH**

CARMEL: Set Me Free. London 288 148-1. While lesser larynxes triumph with callow self-centredness, our finest female singer, Carmel McCull, opts for a sweeping cosmopolitanism, showing off her burnt-glass tones to maximum advantage. It's not just Napoli or Le Sire Tombeuse. Amoureuse which suggests that Carmel could enrapture mainland Europe, but the enforced eclectic mixture of styles as settings for McCull's evocative central performances. **SL**

WORKSHY: The Golden Mile. Magnet/Wave 2462231(4/2). Beautifully breezy and understated, Workshy provide an ideal jazz/pop crossover led by the sublime lead vocals of Chrysta Jones. Brass and woodwind blow memories of Broadway into the grooves and provide a delicate backdrop to a fine set of songs. **GT**

THE CALL: Let The Day Begin. MCA MCG 6065. An enticing combination of jangly piano, strong guitar, confident melodies and challenging, intelligent lyrics, this is aimed at and guaranteed to please the AOR market. The single, Let The Day Begin, is reckoned to be the prime cut but there are a couple of warmer, mellower tracks — When and Some Of 'Story' which aren't far behind. **JG-M**

BELINDA CARLISLE: Runaway Horses. Virgin Records TCA 2599. Having hurdled her way to international stardom with Heaven Is A Place On Earth, Carlisle barely breaks into a canter with Runaway Horses. Tried and tried formulas combine to ensure this will be a winner. As well as lightweight pop, there is a flirtation with the Gloria Estefan latin groove on Lo Luno. Any other would be a back to this to make the upper reaches of the charts. **AM**

WET WET WET: Holding Back The River. The Prout Organisation 842011-1. Some straggled brass and string arrangements are annoyingly undermined by a set of

lyrics that are often quite absurdly meaningless. Musically it's all generally successful, in particular Blue For You and Break Away are quite striking, but in future they'll need material that's considerably more lively to do justice to Fellow's soulful voice and the band's imaginative composing. **GT**

THE BATTLEFIELD BAND: Home Ground. Temple Records TP034. Although they may draw heavily on traditional folk themes, The Battlefield Band's vibrant eclectic mix of diverse instrumentation and formal presentation always suggest for greater things. This splendid live LP provides a fine taste of their talents, and they are about to begin a major British tour. **GT**

JOHN CALE: Words For The Dying. London Records 09. Credit must go to Cale for his creative vigour in welding the words of poet Dylan Thomas to an energetic classical score performed in Moscow by the Gosteleradio Orchestra Of Symphonia And Popular Music. This forms the pivotal section, entitled the Falklands Suite — while much of the rest is underpinned with a haunting melancholia, characteristic of Cale's erstwhile collaborations with Nico. **KF**

THE WEDDING PRESENT: Bizarro. RCA PL 74302. The Weddoes have been around so long that it's important to remember that this is only their second studio album, and a worthy follow-up to the erratic George Best. The glorious Kansas steels the honours, but only just as Take Me with its 100 riffs a second and bizarre Quo guitar break makes the strings of your heart go zing. Geddy's bleating heart surfaces regularly but at least he knows how to write a good song. **LF**

JJ CALE: Travel-Lon. Silvertone Records OLP 507. Neil Young's Clapton nor Dire Straits but the best and original rooky troubadour. Britty and languid, the guitar is a wonderful creature in Cole's hands pecking and swooping across these 14 tracks, each a minor masterpiece. That it all sounds so effortless is its real strength. An excellent return. **DH**

STOCK IT

MEAT PUPPETS: Monsters. SST Records 552753. Distribution: Rough Trade. A welcome return to form for everybody's favourite laid-back rockers. In Touchdown King, a dreamy posion to an unidentified creature, they have their best song since the inspired Last on 1980's Meat Puppets II, and elsewhere everything reeks of quality. They always take their time getting an album together but this, their fifth in 10 years, really produces the goods... A classic of deft guitar work which should see them soon nestling near the top of the indie chart. **LF**

LUSH: Scar. A4D JAD 911. Distribution: Rough Trade/Carrel. Not quite the next Sundays sensation but near enough. The two-boy, two-girl Lush are an occurrence of many of the current indie shapes — mostly My Bloody Valentine but touches of Throwing Muses and Sonic Youth too — but the songs on this debut mini-LP are equally as inventive enough to guarantee their

individuality. They're determined to play all over the place too, so be prepared. **MA**

STOCK IT

MUDHONEY: Mudhoney. Glitterhouse Records. GR 0069. Distribution: SRD. Seattle's SubPop label has taken the indie world by storm with a plethora of mini releases by the likes of Tad, Nirvana and Swallow, but Mudhoney are the cream of the crop. This follows the mini-LP Superfuzz Bigmuff in combining the best of metal and Stoogeisms and churns out a noise that is all their own. **LF**

STOCK IT

EAT: Sall Me A.G. G. Fiction. FIX H16. Three strong EPs young, Eat's 'urban blues' style mashes up several known and proven ingredients — punk, funk, swamp, boom, psych but it comes out with something quite at odds with this year's working models; too frayed for hard rockers, too bluesy for indie circles. Eat may fall between a rock and a hard place but after a year of challenge and a raging brew in the process. **MA**

YNGWIE MALMSTEEN: Trial By Fire Live In Leningrad. Polydor 839 726-1. The obligatory commemorative live album, capturing the agonistic and erratic guitarism in dominant and typically arrogant. As rampant and flashy as Malmsteen fans call for, Trial By Fire is, however, a nice compromise between the regal, classically flavoured Blackmore-esque indulgences and the highly appealing commercial sheen of the Joe Lynn Turner/Triology material. Cavalier in every sense. **KB**

SANCHEZ: Number One. Magna/Island MLP1012. Sanchez D, the Bobby Brown of reggae, must be big news at the moment. He has a superb voice and this exhilaratingly commercial LP which is still bold and rooky should add respect to Sanchez's established credibility following. Reggae rockers take note; young people generally like dub and dancehall and a bit of oldtime religion with their pop music. One is the number — Sanchez comes to rule. **MA**

LOU GRAMM: Long Hard Look. Atlantic WX 228. No, not the laid-back, stoney, balladic indie of the blandsville that some may have expected from Foreigner's powerful vocalist. Assisted throughout by ex-J Geils man Peter Wolf, and with contributions from his girlfriend, Vivian Campbell, Pino Palladino and Robin Beck among others, Gramm hurls himself through a strong set of lively and sprightly songs that prove tough enough to win over the hard-core. **KB**

STORM BRINGERS: Martin Aston, Kirk Bawn, Jeff Clark, Mads, Karen Flaws, Leo Finn, Simon Holland, Nick Lambert, Andrew Martin, Gareth Thompson

ALBUMS

1	1 JANE JACKSON'S RHYTHM NATION 1814, Janet Jackson	A&M
2	2 GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Analo
3	8 DR FEELGOOD, Marley Cray	Columbia
4	4 STEEL WHEELS, Rolling Stones	Geffen
5	5 PUMP, Aerosmith	Virgin
6	5 FOREVER YOUR GIRL, Paula Abdul	Geffen
7	7 HANGIN' TOUGH, New Kids On The Block	Columbia
8*	8 THE SEEDS OF LOVE, Team For Fears	Fonitona
9	9 FULL MOON FEVER, Tom Petty	MCA
10*	15 CROSSROADS, Tracy Chapman	Elektra
11	10 SKID ROW, Sid Row	Atlantic
12	12 REPEAT OFFENDER, Richard Marx	EMI
13	19 STONE COLD RHYM: Young MC	Delicious
14	13 THE RAW & THE COOKED, Fine Young Cannibals	U.S.
15	11 HEART OF STONE, The Police	Geffen
16	18 COSMIC THING, The B-52's	Virgin
17	14 KEEP ON MOVIN', Soul 2 Soul	Reprise
18	22 MERRY MERRY CHRISTMAS, New Kids On The Block	Elektra
19	16 DISINTEGRATION, The Cure	Columbia
20	17 DIRTY ROTTEN FILTH..., Warrant	Elektra
21*	21 TRASH, Alice Cooper	Capitol
22	20 THE END OF THE INNOCENCE, Don Henley	Geffen
23	24 BRAVE AND CRAZY, Melissa Etheridge	MCA
24	23 DON'T BE CRUEL, Bobby Brown	MCA
25	26 SLEEPING WITH THE PAST, Elton John	MCA
26	25 CUTS BOTH WAYS, Gloria Estefan	Elektra
27	28 TENDER LOVER, Babyface	Solar
28*	39 CRY LIKE A RAINSTORM, Linda Ronstadt	Elektra
29	35 BAD ENGLISH, Bad English	Elektra
30	30 OH MERCY, Bob Dylan	Columbia
31*	31 FOREIGN AFFAIR, Tina Turner	Capitol
32*	34 A COLLECTION: GREATEST HITS, Barbara Streisand	Columbia
33	38 NO HOLDING BACK, Randy Travis	Warner Bros
34	27 TWICE SHY, Great White	Capitol
35	32 NEW KIDS ON THE BLOCK, New Kids On The Block	Capitol
36	29 LIVE THROUGH THIS, Pearl Jam	Capitol
37	34 NO ONE CAN DO IT BETTER, The D.O.C.	Real Gone
38*	35 AS NASTY AS THEY WANNA BE, The 2 Live Crew	Skywalker
39	36 IT'S A BIG DADDY THING, Big Daddy Can	Cold Chilli
40*	40 THE ICEBERG, Ice-T	Sire

Charts courtesy Billboard, 4 November, 1989 * Bullets are awarded to those countries demonstrating the greatest airplay and sales gain.

Reviewed by David Giles

SINGLE OF THE WEEK

TERRY BLAIR AND ANDUCHKA: Missing. (Chrysalis 12) **CHS 3381.** The warmest, cheeriest and most uplifting song of all year, ironically cushioning a good old lyric. Terry Blair's delectable voice adds a wry, sardonic touch over Neighbours-style piano, sweeping strings and even an accordion. Has a homely quality sorely lacking in 1989 with lyrics like "taking the kids out at weekends" and a wonderful melody. The number on slot is positively drooling in anticipation.

CABARET VOLTAIRE: Hypnotized. (Parlophone 12/T/CD) **86227.** It's strange that Cabaret Voltaire, whose mid-Eighties work has had such a strong influence on modern dance music, should reverse the situation and draw on house and garage music for inspiration. Ten City, Guy Called Gerald and others guesstuck on a highly commercial track.

STOCK IT

THE TRUDY: Destination Love. (Planet Miron 12) **TD 053.** Redolent of all things Sixties and so-fa, the band that claims to originate from the Planet Miron follow up their excellent debut with a song that had been culled from an early Bond movie, with singer Melissa in raunchy Shirley Bassey form and Victor Champion in the background offering kitsch harmonies. Tremendous fun.

PRINCE: The Arms of Orion. (WEA 12/T/CD) **W 2757 759 922 757-4.** Decidedly MOR ballad from the Batman LP which finds Prince duetting with Sheena Easton, the pair of them not sounding unlike Lionel Richie and Whitney Houston. Commercially viable, but once again "his highness" will get away with producing sub-standard fluff.

RUTH JOY: Soul Power. (MCA 12/CD/T) **RJ72.** Spacious and seductive record by the Sheffield singer who looks set to become a major star for the Nineties. This cruises along at a leisurely tempo, creating the perfect backdrop for her fragile but resonant vocal. Like Sade, meets Neneh Cherry, very plush.

INSPIRAL CARPETS: Move. (COW 12/CD) **DUNG 6.** Like the Trudy, the Inspirals are firmly

rooted in the Sixties, and this has a distinct Animals/Hollies feel about it. Less frenetic than their earlier records, and the swirling Hammond organ is less prominent, but still swept along on a wave of exhilaration and boasting some nice echoing choruses.

GERALD ALTON: Stay A Little While. (Matown 12/CD) **Z8 43085.** Alton has one of the great solo voices around at the moment, and this song certainly does him justice. Dreamy melodies, lush chords and delicious harmonies — an irresistible portion of smooth music.

TAYLOR DAYNE: With Every Beat Of My Heart. (Arista 12) **112 706.** Having made some of the best dance-pop singles of 1988, Dayne returns with a number which suggests that she is aiming at a Tina Turner-style profile. The song isn't immediate enough for massive success but its singer is evidently here to stay.

EURYTHMICS: Don't Ask Me Why. (RCA 12/CD) **PB 43129.** A distinct improvement on the rather historic blues of Revival, the more subdued song allows Lennox's voice room for more expressiveness, and Stewart re-strems himself admirably until an uncharacteristically twangy guitar break.

STOCK IT

SAM DEES: After All. (RCA 12/CD) **PB43139.** The best in a fine week for soul singles. Dees is a legendary songwriter whose clients have included the Temptations and Gladys Knight. There's a lot of Knight in it, actually, particularly the bitter, admonitory vocal which snarls "you'll never find another sucker like me". Splendid stuff.

THE WONDER STUFF: Golden Green. (For Out/Polydor 12/CD) **GONE 8.** The Shuffles reveal a folkier side to their breezy powerpop in this track taken from the recent LP. Martin Bell appears playing fiddle and banjo, creating a real capsule knees-up atmosphere. The clever and typically parochial lyrics rock it firmly in the West Midlands, however.

DAVID SYLVIAN: Pop Song. (Virgin 12/CD) **VST1211.** After the almost drearily ambient Flux And Mutability LP, Sylvian has returned to electronics and has come up with a bizarre but oddly accessible

pop single. Melodically it's superbly off-balance but there's a distinctive hook. Considering that the lyric deals with pop's "meaninglessness" or something, that's rather ironic, but Sylvian is a much-needed artist to have around.

NEW FAST AUTOMATIC DAYFODDLS: Music Is Shit EP. (Playtime 12) **AMUSE 6.** My, my, we are in a cosmic mood this week, what with Sylvian's single and now this wry "statement" from the Manchester indie scene. The first two tracks rock heavily under the influence of Joy Division, but the three-part title number contains some extremely good ideas. Will no doubt go down a storm with radio producers everywhere.

STOCK IT

THE POGGUNS: Waking For The Winter. (Midnight 12) **DMON 35.** Pulsating pop of its very best, racing along at top speed like a more sophisticated Darling Buds. The Pog Pogs hail from Brighton and we'll hear a great deal more from them if this is anything to go by.

STOCK IT

SWING OUT SISTER: Forever Blue. (Phonogram 12) **SWING 812.** Dazzling track from their colossal LP, worthy of attention if only to rekindle interest in the album to begin with. The arrangement is as original as it is, though perhaps a bit too dreamily slow for a big hit.

MILLTOWN BROTHERS: Which Way Should I Jump? (Big Round 12) **BIG 104.** The singer in this Lancashire band sounds disconcertingly like Bob Dylan, and the music has the same expansive aspirations as those of the Waterboys. But there's a strong enough melody to keep your attention, and the guitars bite hard enough to take them seriously. Watch out for further developments.

BOB DYLAN: Everything Is Broken. (CBS 12) **6553587.** Taken from the supposed "return to form" LP Oh Mercy, this track finds Dylan doing his best to sound contemporary. For this he has to thank Daniel Lanois for keeping things interesting with his busy, intelligent production. Don't expect it to roar up the top 40 though.

TOP 20 SINGLES

1	YOU KEEP IT ALL IN	Col Dono G2003 (P)
2	DRAMA!	New MUTEPS (R)
3	THE SUN IS RISING	WEA 1254 (M)
4	FOR SPACIOUS LIES	Go Discs G2003 (P)
5	SMILING THROUGH	Wounded (S) (P)
6	UP ESCALATOR	Fantasia MONEYS (P)
7	KENNEDY	RCA FAC131 (M)
8	THE FAB FOUR (EP)	EMI (M) (S)
9	AMERICA BLUE	London LON928 (P)
10	SMAGGEDON DAYS ARE HERE (AGAIN)	Epic (M) (S)
11	ROAD TO YOUR SOUL	Mercury 27410 (S)
12	SECRETS	RCA 98412 (S)
13	WAY OF THE WORLD	Mercury 8952 (P)
14	PERSONAL JESUS	Musy BONG117 (R)
15	BRING IT ON DOWN	Ford FOO02 (S)
16	WFL (WRITE FOR LUCK)	Factory FAC22 (P)
17	DON'T LET ME DOWN GENTLY	Polydor COM12 (P)
18	BEAUTIFUL SHAME	Blue Ocean AZ1012 (S)
19	TIMES UP	Virgin V1112 (S)
20	SHADES OF BLUE	Demon D106 (P)

CHART COMMENTARY

The Housemartins' battle is resolved as The Beautiful South fight off a late challenge from Norman Cook and emerge victorious as number one in the singles chart, displacing Erasure.

Love And Money continue to do all the right things with that rather attractive guitar-soul of their's and enter at number six. Michael Hutchence's latest single, Max G, has understandably failed to repeat INXS-like mega sales, but a respectable showing at 12 indicates the message is getting through. Meanwhile a couple of oldies and a relative newbie slip in: His Latest Flame burn bright in the new, Age Of Chance look promising at 19, and the great Edwin Collins reminds us of where all this started with 50 Shades Of Blue.

Erasure, having defied all reasonable prediction by beating Kate Bush into number one spot in the top 75 albums chart, repeat that here, with the oft-misunderstood All About Eve doing their best at number two. Clearly nobody's forgotten Jesse And Mary Chain at number four, even if their role as innovators is now over.

A remoluted Primitives keep things fairly Pure at number six as Tackhead represent things more clubby down at 14. And London Records, already drooping from the success of His Latest Flame, has to crack open another bottle for Faith No More, number 17 and looking solid.

TOP 20 ALBUMS

1	WILD!	Mega STUNNED (S) (P)
2	ERASURE AND OTHER STORIES	Mercury 82961 (S)
3	HUP	Polydor BA11871 (P)
4	AUTOMATIC	Musy's reggae 87926 (S)
5	HATS	Lon (L) (S) (P)
6	PURE	RCA P12432 (M) (S)
7	HERE TODAY, TOMORROW, NEXT WEEK	One Little India TPL1 (S) (M)
8	QUADRASTATE	Crest ST47096 (M)
9	LIQUIDIZER	Ford FOO02 (P)
10	CANDLELAND	WEA W933 (M)
11	ACADEMY	Warner/Opel 923881 (M)
12	SCAR	AND JAD11 (S) (P)
13	THE BIBLE	Evangel/Chrysalis CHN71 (P)
14	FRIENDLY AS A HANDGRENADE	World WR023 (S) (M)
15	VELVETEEN	MCA MC 04086 (P)
16	PARADISE CIRCUS	Fantasia EB861 (M)
17	THE REAL THING	London E281541 (P)
18	WAKING HOURS	ASAP A344 (S) (P)
19	DOOLITTLE	MAD CADAM3 (S) (P)
20	BUMMED	Factory FAC2726 (P)



THE TRUDY: comic capers from the Planet Miron.

TOP • 20 • COMPILATIONS

15	16	HEART OF STONE	CD	Gates, WY 212
16	15	A NEW FLAME	★★★★ CD	Ebene/WEA WA 212
17	14	ADEVA	CD	Columbia/Capitol/CIT 13
18	4	THE TIME	CD	CBS 4459718
19	17	WE TOO ARE ONE	★ CD	K&L/R 74251
20	11	THE TWELVE COMMANDMENTS OF DANCE	★ CD	Teldec/WEA WA 278
21	12	DEF DUMB & BLONDE	CD	Cyrillic/CIR 158
22	NEW	BIZZARO	CD	K&L/R 74202
23	10	THE SEEDS OF LOVE	★ CD	Father/Phonogram B87201
24	22	TEN GOOD REASONS	★★★★ CD	PMI/HIT
25	9	SCARLET & OTHER STORIES	CD	Mercury/Phonogram B28151
26	25	3 FEET HIGH AND RISING	★ CD	Big Lake/DLSP 1
27	23	FEELING FREE	CD	Cap/Father/CMLA 9
28	20	LIKE A PLAYER	★★ CD	Sim, WY 239
29	NEW	GETAHEAD	CD	Mercury/Phonogram 4450101
30	21	OH MERCY	CD	CBS 4450801
31	18	RESULTS	★ CD	Epic 4451111
32	24	WHEN THE WORLD KNOWS YOUR NAME	★ CD	CBS 4452111
33	40	THE MAGIC OF FOSTER & ALLEN	CD	Spine 5M8 999
34	27	HIP	CD	Father 8411871

★ ★ ★ TRIPLE PLATINUM (900,000 units) ★ ★ ★ DOUBLE PLATINUM (600,000 units) ★ PLATINUM (300,000 units)

NEW ENTRY

RE-ENTRY

1	5	SMASH HITS PARTY	89 CD	Dawn/Capitol ADB 8
2	2	THE RIGHT STUFF - REMIX	89 CD	Spine 5M8 999
3	1	DEEP HEAT 4 - PLAY WITH FIRE	CD	Teldec 5748 2388
4	4	MOTOWN HEARTBREAKERS	CD	Father 5748 2243
5	NEW	ROCK CITY	CD	Vintage RONY 1
6	3	IS THIS LOVE	CD	EMI EMU 47
7	7	CHEEK TO CHEEK	CD	CBS M000 6
8	6	RAP ATTACK	CD	K&L/R 1408
9	13	DIRTY DANCING (OST)	★★ CD	K&L/R 66488
10	10	LEGENDS AND HEROES	CD	Spine 5M8 987
11	9	ETERNAL LOVE	CD	K&L/R 1447
12	8	ITALIA - DANCE MUSIC FROM ITALY	CD	D&C/Compendium 7N289
13	12	NOW! 151	CD	EMI/Father/Phonogram NOW 15
14	NEW	UNFORGETTABLE 2	CD	EMI EMU 46
15	11	PRECIOUS METAL	CD	Spine 5M8 978
16	15	LOVE HOUSE	CD	K&L/R 1446
17	NEW	THE GREATEST LOVE	★★ CD	Teldec 5748 2215
18	16	NITE FLITE 2	★ CD	CBS M000 9
19	14	HEART AND SOUL	CD	Hearst 5 Soul/Phonogram H5071 1
20	NEW	THE GREATEST LOVE 2	★ CD	Teldec 5748 2220

55	43	STEEL WHEELS	CD	CBS 4459571
56	38	JARRE LIVE	CD	Father 8412581
57	45	NEW LIGHT THROUGH OLD WINDOWS	★★ CD	WEA WA 200
58	42	KARIN WHITE	★ CD	Warner Bros/War 92 225
59	36	AUTOMATIC	CD	Epic 7 Nones 87W 30
60	44	SLEEPING WITH THE PAST	★ CD	Roadstar/Phonogram B388591
61	52	RAW LIKE SUSHI	★ CD	Cap/Father/CMLA 8
62	56	CLASSIC BLUE	CD	Frank/MOEMI 1040
63	45	RETRO	CD	K&L/R W0089
64	69	BATMAN (OST)	★ CD	Warner Bros/War 92 231
65	NEW	TRIAL BY FIRE - LIVE IN LENINGRAD	CD	PolyGram B97251
66	NEW	SLAM	CD	Mercury B088431
67	59	GREATEST HITS	CD	Teldec/K&L/R 74880
68	33	PURE	CD	K&L/R 71252
69	NEW	MAX Q	CD	Mercury/Phonogram B28151
70	NEW	SILVER AND GOLD	CD	EMI EMI 3586
71	NEW	WATERMARK	★★ CD	WEA WA 179
72	48	ANOTHER PLACE AND TIME	★ CD	Warner Bros/War 92 219
73	64	RAW	CD	D&L/CBS 6422701
74	72	SINGALONGAMAYREARS	★ CD	Fredfish Music/MAG 5081
75	70	TRACY CHAPMAN	★★★★ CD	Epic 847144

CD Released on Compact Disc

The British Record Industry Chart, CD, Released on Compact Disc, and RSC. * Indicates professional opinion (based exclusively on sales). ** Indicates double-disc sets. The BBC All Stars represents

TOP Dance SINGLES

4 NOVEMBER 1989

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

THIS WEEK LAST WEEK ON CHART		NEW	
1	ALL AROUND THE WORLD	11	Line Shenfield
2	WISHING ON A STAR	10	Virgin TEN(X)287 (F)
3	DON'T MAKE ME OVER	10	Champion CHAMP1(2)213 (BMG)
4	STREET TUFF	9	Desire WANT(X)18 (PAC)
5	EYE KNOW	8	De La Soul Tommy Boy/Big Life BLR 131(T) (I)
6	NEVER TOO MUCH	7	Luther Vandross Epic LUTH11(1)2 (C)
7	I THANK YOU	6	3 Advice Coaltempo COOL(X)192 (F)
8	C'MON AND GET MY LOVE	5	D.M. Mob Intro Cathy Dennis NRI/London FRI 117 (C)
9	TELL ME WHEN THE FEVER ENDED	4	Mercury/Phonogram MER(X)310 (F)
10	THE SUN RISING	3	The Beloved WEA Y4 114(T) (W)
11	THAT'S WHAT I LIKE	2	4 Jive Bunny/Mastersam Music Factory MFD(T)202 (BMG)
12	GET UP ON UP	1	Fast Eddie/Sundance DJ Int./CBS 6553667-6553666 (C)
13	GIRL I'M GONNA MISS YOU	5	Milli Vanilli Coaltempo COOL(X)191 (C)
14	YOUR LOVE	4	Frankie Knuckles Trax/Radical - (TRAXT 3) (S)
15	GRAND PIANO	3	Mixmaster BCM BCM 344(X) (P)
16	PUMP UP THE JAM	2	6 Technoratic Feat Felty Swanyard SYR(T)4 (A) (BMG)
17	THE REAL WILD HOUSE	1	6 Real Oratorio BCM BCM 322(X) (P)
18	OH WELL	1	4 Oh Well Parlophone (1)2(R)6226 (E)
19	THE MESSAGE IS LOVE	1	3 Arthur Baker/Al Green Breakout/A&M USA(T) 668 (F)
20	RESCUE ME	1	2 Debbie Malone Krunch - (KRK 01) (PAC)

21	LET ME LOVE YOU FOR TONIGHT	17	3 Karyn White Sleeping Bay SBUK 4(T) (I) (R)T
22	IF ONLY I COULD	11	Sydney Youngblood Circa/Virgin YR(T) 34 (F)
23	VA BE CHUBBES	10	2 Chuck Rock/Howie Tee CHAMP 1(2)215 (BMG)
24	RIDE ON TIME	13	13 Black Box De/Construct PB4035(P)740356 (BMG)
25	TEST OF TIME	11	7 Roy Downing 4th '55B Way (1)2(R)BW146 (F)
26	THE KING IS HERE/100 NUMBER	24	2 45 King Dance Trax DRS 9 112-'RSD0BT 4 (C) (BMG)
27	LET THE RHYTHM PUMP	17	NEW Doug Lazy Atlantic AB784(T) (W)
28	MELTDOWN	6	4 Quarts ITM - (ITM 101) (GAM)
29	I FEEL THE EARTH MOVE	3	2 Marika CBS 6552947 (1)2-'R452946 (C)

30	DON'T TAKE IT PERSONAL	26	3 Jermaine Jackson Arista 112634 (1)2-'R6-612634 (BMG)
31	GOOD LOVIN'	27	3 Regina Belle CBS 6552307 (1)2-'R6-6552308 (C)
32	THE EYE OF THE WARRIOR	16	NEW Van Landran CBS - (6551264) (Imp)
33	THE THEME	11	3 Unique 3 10/Virgin TEN(X)285 (F)
34	I WANT THAT MAN	14	NEW Deborah Henry Chrysalis CHS(1)2(3)369 (C)
35	FOR SPACIOUS LIES	20	3 Norman Cook Feat. Lester Go Real GOD(X) 37 (F)
36	THE CHASE	16	NEW Model 500 Kool Kat/Big Life KOOL(T)500 (I)
37	SUENO LATINO	9	3 Sanyo Latino/C Dumas BCM BCM233(X) (P)
38	LIVE ON STAGE	16	NEW Roxanne Shante Breakout/A&M USA(T) 669 (F)
39	I CAN HANDLE IT	11	NEW Mister Mii/Skinny Scotty RCA PB43105 - (PT43106) (BMG)
40	LAMBADA	10	NEW Kicmas CBS 6550117 (1)2-'R6-6550118 (C)
41	NO DJ LIKE CHUCK	24	3 Chuck Chillout/Kool Chip Mercury/Phono. MER(X)301 (F)
42	A TRICK WITH NO NAME	4	NEW Forgemasters W.A.R.P. - (WAR1) (I)
43	CASANOVA (RAISING HELL REMIX)	36	4 Jazz & The Brothers Grimm/Prod House - (PNT 008R) (PAC)
44	KEEP ON REACHIN'	14	NEW Jilly Charles/J Brother Champion CHAMPX1(2)214 (BMG)
45	ALL I WANT FROM YOU	40	3 Temptations Motown Z843233 (ZT43234) (BMG)
46	THEME FROM S'EXPRESS	33	3 S'Express Rhythm King LEFT 21 (T) (I)
47	BUST A MOVE	29	2 Young M.C. Delicious BRW137 - (1)2(RX)137 (F)
48	BRING FORTH THE GUILLOTINE	14	NEW Silver Bullet Tom Tom 77(T)013 - (TT013) (P)
49	YOU'RE MY ONE AND ONLY/T.R.U.E.	4	4 Seduction Breakout/A&M USA(T)671 (F)
50	DEPTH CHARGE (HAI DO JIN)	1	NEW Depth Charge Vinyl Solution - (STORM 8) (P)

JET STAR RECORDS ADVERTISEMENT
01-961 5818

REGGAE CHART

REGGAE DISCO CHART

1	(6)	TAKE YOU TO THE DANCE	Anthony Malone/Daddy Lionel	SC13
2	(2)	LOVE IS THE POWER	Samchez	Parlophone PR 202
3	(6)	GUN IN A BAG	CHUGLY Life Lenny	Steady & Clean SW 52
4	(5)	NAIN SKIN FLIP	Tiger	Parlophone PR 202
5	(4)	OVER SIZE MAMMIE	Gingray Pack	Steady and Clean YPD 438
6	(8)	DON'T ASK MY NEIGHBOUR	Kull	ARMADA 91
7	(14)	DREAD A WHO SHE LOVE	Mark B and Ed	ARMADA 92
8	(1)	COME BACK TO ME	Anthony Malone and Tiger	Techniques WFL 47
9	(7)	EXTRA CLASSIC SUPER-ANTASTIC	Vain Jones	Living Sound BMG 257
10	(13)	LOVE ME BABY (C)	Lodge and Tiger	Greenstones GRB 262
11	(11)	HALF KID DRIVE	Boogie Roberts/Tippa Lee	Greenstones GRB 268
12	(15)	SUPERWOMAN	Flournois Edwards	Steady and Clean SC2 2
13	(20)	EMERGENCY Administration		Grease and a Quarter CRO 027
14	(16)	WHY FIGHT and Cabal Hiti		Offbeat Palace CHEAT 1 201
15	(12)	THERE SHE GOES AGAIN	Lenny Madly	Hula & Ruffy MF 101
16	(22)	WICKED IN BED	Shade Studios	Digid 800611
17	(19)	DREAMERS	Prince Collette	Hula and Ruffy MF 0011
18	(31)	PROPHET	Freddie McGeer	WMA Label SC 2
19	(25)	GIVE ME THAT TOUCH	Deborah Glasgow	Greenstones GRB 252
20	(21)	DON'T BE CRUEL	Thelma D.	Moving Lab MBL 25

TOP 10 ALBUMS

1	QUADRASTATE	Creed STATE 004 (I)
2	2 X 2/11 ALL OR NOTHING	2 Milli Vanilli Coaltempo CTLP13/2CTLP11 (C)
3	THE ICEBERG/FREEDOM OF SPEECH	3 Ice-T Siriv/Warner Bros WX 316 (C) (W)
4	ADEVA!	4 Adeva Coaltempo CTLP13/2CTLP13 (C)
5	DEEP HEAT - 4 PLAY WITH FIRE	2 Various Teltar STAR2388/STAC2388 (BMG)
6	3 FEET HIGH AND RISING	6 On La Soul Big Life DLSL51/DLSMC1 (I)
7	THE RIGHTY STUFF-REMIX 89	7 Various Stylus SMR990/SMC990 (STY)
8	IT'S A BIG DADDY THING	8 Big Daddy Kane Cold Chillin' WX305/WX305C (W)
9	STRAIGHT OUTTA COMPTON	9 N.W.A. Ruthless BRP1534/BRCA534 (F)
10	THE BIZ NEVER SLEEPS	10 Biz Markie Cold Chillin' 9260031/9260034 (W)

REGGAE ALBUM CHART

1	(1)	REGGAE IT'SS VOL 6	Various Artists	Jet Star JSP 1000
2	(2)	ON AND ON	Various Artists	Moving Lab MBL 007
3	(6)	RHYTHM DISTRESS	Various Artists	Greenstones GRB 137
4	(5)	LOVE AFFAIR	Various Artists	Techniques WFL 22
5	(5)	FOLLOW ME	Clémentine	New Moonset BMF 028
6	(4)	LOVE AFFAIR	Various Artists	Techniques GRB 124
7	(7)	COUD OUT	Flournois	Greenstones GRB 124
8	(10)	GOOD TO BE TRUE	Thelma D. USA	Dig BAPR 1642
9	(14)	PRINCE HERBIE'S SANCHEZ	Fuchs and Sanchez	Extremator EXT01
10	(15)	BLACK WITH SUGAR KAT	Various Artists	Arca ARB050

NEW RELEASES DISCO 45s

I'M GONNA MISS YOU	Various Artists	Fast Forward FSP 2
ROUGH RANKIN	TIGER Tiger	Parlophone PR 020
I NEED YOUR LOVING	Various Artists	Fast Forward FSP 026

NEW RELEASES - ALBUMS

IOU GUYANA	Greenstones GRB 124
CHEATING HEART	Tevin Campbell
AT LAST	Andra Williams
Angelique Revolution	ANGEL 1016
First Edition	FEP 1 4

TOP 10 BUBBLERS

1	RHYTHM NATION	Janet Jackson A&M USA(T)673 (F)
2	WELCOME/YO	2 Gino Latino Harbour Light - (HL 1006) (Imp)
3	DOUBLE STANDARD	3 Drea Lewis Mercury DEE(X)5 (F)
4	JUST AN ILLUSION	4 Imagination Honeybee/Stylus HONEY(T)10 (P)
5	GET BUSY	5 Mr Lee Jive (USA) - (12741JD) (Imp)
6	JOURNEY INTO DREAM	6 DTR Ntugrove - (NG029) (Imp)
7	JAFFCAKES	7 Ratpack Radical (R)PAC 1 (S)
8	JUST AS LONG AS I GOT YOU	8 101 Subway SPEED0037 - (SPEED003) (I)
9	STREETLIFE	9 Streetliffe Dance Music (7)STR2 (SP)
10	DROID	10 Hypnosis Debut - (DEBTX3083) (PAC)

ORGANISED RHYME

DUKE

LP - DUKE 1, CASSETTE - DUKE 10

THE LONG AWAITED ALBUM ON THE STREETS NOVEMBER 6TH

The Power Station goes for 'radio's old TV'

KEY A=Radio 1 'A' list
B=Radio 1 'B' list

ARTIST	TITLE	RADIO 1 WKS ACTUAL PLAYS '92 so far	RADIO 2 WKS PLAYS	REGIONAL WKS PLAYS (100+)	LAST WEEK'S CHART		
						A	B
ADEVA I Think You	Cochesque	21	19	A	33	30	17
ALARM THE A New South Wales	IRS	5	7	—	7	—	—
AND WHY NOT? Restless Days	Island	9	11	B	6	17	13
AVERAGE WHITE BAND Spirit Of Love	Polygram	4	—	—	10	—	—
BEYOND THE MESSAGE Is Love	Breakfast	17	18	A	3	29	40
BEYOND THE SUN KING	WEA	8	8	B	8	24	15
BROOKS, TIKIE Shame	Telstar	—	—	—	16	13	—
BROTHER BEYOND Drive On	Parlophone	12	12	—	28	21	—
CARLISLE, BELINDA Leave A Light On	Virgin	21	21	A	4	42	39
CHER I Got Fun Back Time	Geffen	18	8	B	8	39	35
COLLINS, Phil Another Day In Paradise	WEA	16	—	—	8	31	—
COOK, NORMAN Meet, UESTER For Spacious Lads	Gal	8	7	—	—	25	20
D4D Sheeping My Day Away	WEA	8	—	—	—	—	90
DAYNE, TAYLOR Walk Every Beat Of My Heart	Arista	—	—	—	13	—	—
DE LA SOUL, Eye Know	Big Life	17	18	A	4	26	16
DIAMOND, NEL This Time	CBS	—	—	—	12	—	—
D'ARCO, Oscar And Get On Love	Mer	9	5	8	—	22	13
DTLAM, BOB Everything's Broken	CBS	5	—	—	—	—	—
ELECTRICE 101 Tell Me When The	Mercury	10	4	—	13	—	42
ERASURE Demos	Mute	13	17	B	4	24	27
EURHYTHMICS, The Don't Ask Me Why	RCA	16	14	B	8	37	31
FINE YOUTH CANNIBALS It's Not The London	A&M	4	—	—	22	—	—
FISH Five Of A Kind	EMI	4	—	—	24	13	42
FURZESS Working On This	WEA	8	4	8	—	16	12
GAUN leads Ours	A&M	5	—	—	7	—	—
HENRY, DEROGAR Worst That Man	Atlantic	18	20	A	40	40	14
HENRY, DON New York Minute	Geffen	14	8	B	—	21	13
INTEREST FLAME America Boy	Island	—	—	—	17	9	85
IMAGINATION Just An Illusion	Slyde	4	—	—	—	—	—
JACKSON, JANET Rhythm Nation	Breakfast	16	A	—	15	—	—
JACKSON, JERMIAN Don't Take It Personal	Arista	—	—	—	19	17	69
JACKSON, JOE Down To Love	A&M	4	—	—	6	—	—
JESUS LOVES YOU After The Love	More Music	5	—	—	—	—	—
JOE BURNETT & MACKENZIE Tell What Life Means For You	Virgin	9	6	—	—	34	30
JOHN, Les My Don't Stop The Fun	CBS	22	21	A	—	—	—
JOHN, ELTON Soulmate	Rockin'	7	4	—	29	20	—
JOHNNIE O'Neil Gonzo Stand For This	PWL	10	10	B	6	12	12
KAVIAT, LENNY Let Love Live	Virgin America	8	6	—	—	—	—
LEVEL 5 Take Care Of Yourself	Polygram	6	7	—	29	16	31
LOVE'S SEEDS You	Geffen	—	—	—	11	—	—
LIVE, MIAN You Moved It This	Wester	4	—	—	—	—	—
LIVING COLOUR Glamour Boys	Capitol	—	—	—	18	15	86
LIVING IN A BOX Room In Your Heart	Chrysalis	20	15	A	40	43	7
LOVE AND MONEY By Evolution	Fonitona	12	9	B	10	11	79
MARTINA Hall The Earth Moves	CBS	15	12	B	8	39	35
MARY, RICHARD Angels	EMI USA	5	—	—	9	—	—
MEL WILLIAMS Get In Control Miss You	Cochesque	13	16	A	—	39	2
MINOGUE, KYLIE Never Too Late	PWL	5	—	—	36	—	—
MOORE, GARY Let Us Dream	Virgin	5	—	—	11	—	—
MORRISON, VAN Onionsfield	Mercury	7	8	—	9	7	—
ON WELL ON Well	Parlophone	17	18	A	8	24	28
ORIELANA, RAZI The Real Wild Horse	BON	4	4	—	18	15	29
POCCO Call Me Love	RCA	5	4	—	18	12	—
PRINCE&THE NEW POWER GENERATION The Arms Of Orion	Warner Bros	7	—	—	27	15	—
QUEEN Scandal	EMI	8	17	B	8	36	24
REX, CHRIS The Road To Hell (Part 2)	WEA	19	24	A	41	39	12
REX, MIC - DOUBLE TRUCKLE Street Full	Decca	21	21	A	20	15	3
RICH Lovin' On The Side	EMI	4	—	—	18	18	71
RICHARD, CLIFF LOVES YOU	EMI	18	18	A	35	38	21
RONSTADT, LINDA Don't Know Much	Elektra	16	10	A	—	—	—
ROSTRETTI Letme To Your Heart	EMI	4	—	—	29	31	62
SHOCKED, MICHELLE On The Greener Side	London	7	—	—	16	—	—
SHERRY Trust You Go	WEA	23	11	A	39	34	52
SONMARELLE, JIMMI Commitment To Love	Fonitona	4	—	—	17	—	—
STANFIELD, LISA All Around The World	Arca	25	20	A	37	28	13
STATUS QUO No Air At All	Vertigo	5	—	—	23	18	50
STREISAND, BARBRA We're Not Makin'	CBS	—	—	—	19	22	88
SWING OUT SISTER Forever Blue	Fonitona	—	—	—	26	12	—
STEVE DUNN Make Me A Star	Chrysalis	11	5	—	18	—	—
TEARS FOR FEARS Window In My Heart	Fonitona	3	—	—	14	—	—
TEARS, BLAIR & ANOUCHA Missing	Chrysalis	7	7	B	16	18	—
TRANSMISSION VAMP Runs To The Side	MCA	8	11	B	8	20	21
UB40 Honey G	DEF International	4	—	—	—	—	—
VANDROSS, LUTHER Never Too Late	Capitol	12	10	B	—	21	16
WATERBURY Miss You	Polygram	5	—	—	12	—	—
WEA Andromeda	RCA	5	11	—	12	13	75
WILLIAMS, GEOFFREY Blue	Arista	5	—	—	12	—	—
WUNDERFUSS, The Golden Green	Polygram	11	—	—	8	—	—
YOUNGLEGOD, SYDNEY It's Only A Goodnight	Circa	14	20	B	35	30	10

By Bob Tyler
BRITISH SATELLITE Broadcasting has appointed Palace Television, in a deal worth £30m over five years, to provide programming for its music channel The Power Station.
The new channel, which will open when the satellite company begins broadcasts next spring, will offer up to 18 hours a day of youth programming based on music videos. Joint managing director Nik Powell says the new channel will create another 40 jobs "as in radio, we will need writers and researchers in addition to our existing staff of 70".
Powell hopes that the radio style

of The Power Station will create a product of more than just videos. He plans to have features, interviews, quizzes and comedy. "We want to get audience involvement in a way similar to radio."
Palace Television is part of the Palace group founded by Powell and Stephen Woolley. It has produced several pop promos for bands including U2, Pat Sharp, Boys and Squeeze. Through its film division Palace Productions, the company has had many successful hit films.
In addition to the programming provided by Palace, The Power Sta-

THE POWER STATION
tion's managing director Bob Hunter announced that EurAm Network Ltd will provide the channel with rock and pop concerts. EurAm is a joint venture between Elephant House Productions and Radio Vision International. Hunter says that its task will be to provide special concerts and other events throughout the year. Neville Bolt of Elephant House adds "at least once a month we will be screening live concerts of some of the biggest names in the world". Many of these however will only be available to the viewer through a "pay-per-view" system adds Hunter. He sees the exclusive UK coverage as an advantage when negotiating TV rights "unlike other satellite channels we will only serve the home market". EurAm plans to model the concert side in a similar way to the States, where viewers pay as much as \$12 to watch a live concert.

WNK signs PPL contract

By Dave Laing
WNK, the North London black music station, has become the first incremental radio company to sign a contract with copyright body Phonographic Performance Ltd.
Joe Douglas, managing director of WNK, says that while with PPL were "a bit screwed, a bit tight" but that he agrees with the principle of "pay-for-play". WNK shares its "Hot 95" frequency with London Greek Radio, but Douglas says that of his 12 hours a day programming, some 80 per cent will be records. The station officially went on air yesterday (October 30).
PPL chairman John Brooks says that the deal proves that the view

that copyright licensing would act as a brake on the development of radio is now dispensed. "We are committed to helping the new breed of radio stations get started." He adds that further agreements between PPL and incrementals are on the verge of being concluded.
The incremental contracts offered by PPL contain many elements from the existing agreement with IRL stations but are also comparable to the terms of national stations like Nova and Sky Radio. They are designed to run in parallel with the current "temporary" arrangement between PPL and AIRC and will be replaced when PPL and AIRC come to a long-term agreement.

Celebrations at Cole Porter

by Stu Lambert
INITIAL FILM and Television has announced a significant project commemorating the 100th anniversary of the birth of Cole Porter. A 20-minute TV special is planned, with simultaneous worldwide transmission in autumn next year and a video and album will also be released.
Lou Reed, Neneh Cherry, David Byrne, Fine Young Cannibals, Aetex Camera and Les Negresses Vertes have already pledged their support for the project, and will be doing their own versions of classic Cole Porter numbers like I Got A Kick Out Of You and Begin The Beguine. The Thompson Twins have already recorded Who Wants To Be A Millionaire? Visuals for the tracks have also attracted exciting names, including David Byrne, Spike Lee, Penelope

Spheeris, Mondo and John Maybury. Production will start later this year with producers Leigh Blake and Debbie Mason and executive producer Scott Milliken and Hollywood Gerrie. Director of Initial, Gerrie comments: "This will be a major international production for next year."
International representation of the project will be handled by Granada International Television, Mark Young, director of Granada, says. "We are very pleased to bring the celebration of this great artist to the worldwide audience. It's especially exciting that so many terrific artists and directors are so enthusiastically involved."
All mechanical royalties for the project have been waived, and the proceeds will go to a special trust for AIDS research.



1	STROM THROU, Billy Joel	CBS
2	RUNAWAY HENNES, Belinda (Gulfside Vinyl)	—
3	BEWELL TO THE BEAUTIFUL SOUTH, Beautiful South	GOI
4	1 WILD, Emma	EMI
5	THE SENSUAL VISION, Kate Bush	EMI
6	SPARE TO A FLEM - THE VERY BEST, Chris De Burgh	ADM
7	HUTHER YOU'VE BEEN BLESS, Teresa T. Sperry	CBS
8	ALL OR NOTHING, Milli Vanilli	Cochesque
9	CRUSADERS, Tony Chenners	Elektra
10	FOREIGN AFFAIR, Tony Chenners	Capitol
11	16 GREAT HITS, Billy Ocean	Jive
12	5 CITY BOYS WAYS, Gloria Estefan	Capitol
13	THE SINGLES ALBUM, Gladys Knight & Pips	PolyGram/TV
14	7 THE SEEDS OF LOVE, Tears For Fears	Fonitona/Phonogram
15	11 WE TWO ARE ONE, Baywatch	RCA
16	18 HEART OF STONE, Char	Geffen
17	ROCK CITY, Yveline	Virgin/Phonogram
18	15 A NEW FLEM, Simply Red	Elektra
19	9 DEF DUB & BLONDE, Debralex	Mercury
20	9 ADAM, Adema	Cochesque

B R I E F S

● TOP TRADITIONAL musician and producer Dan Lunny is set to be musical director of a new television series on the history and influence of Irish music which will be aired early in 1992.
Enthralled Bringing It All Back Home, the album will include artists such as U2, The Chieftans, Clannad, and Floyda Harris, The Eury Brothers, Emuflow Flowers, Roy Gallagher, and many more, in addition to archive material.

● KNBC, the new incremental station for Kettering, Northants, is aiming for a December start for its AM waveband adies service. However, KNBC programme director Howard Ross says that he is experiencing some difficulties in obtaining old records. "Unlike existing stations which have a narrow format of adies, we will be playing the full range, from the Fifties to the Seventies," he says. Ross will be glad to hear from any companies wishing to clear old vinyl.

A more detailed playlist breakdown, tracking specific records, is available from the Research Department for details of this weekly service, call Lynn Facey on 01 583 9199 ext.382.
Records are eligible for the grid if they are on the current Radio 1 playlist, or if they are new plays on Radio 1. Last weeks are controlled by Radio 1's Runners committee and are featured on 11 or more current R1 playlists (A & B).

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Students taken for granted

by Ian Gittins

DOES ANYONE really care about student radio? Does it have a part to play as a promotional outlet for the record business? Major labels seem to think not. Yet all indications are that a huge chance for companies to air their new product to a receptive audience is being missed for the sake of a few free promo copies.

The National Association of Student Broadcasters (NASB) currently boasts 18 members. This translates into 18 radio stations serving an audience of young people very likely to be keen record-buyers. Yet evidence is that this sector is ignored by the giants of the industry. Very few companies think to include student radio on their mailing-list of new releases.

Gary Keown, director of NASB, explains: "It's very rare for student stations to get any help from the majors, with the exception of CBS. I suspect labels draw the line at student and hospital radio because they think it's not important enough. But the two are very different. Student radio is a good facility for up-and-coming bands and touring bands. It plays to a very definite socio-economic group, all between 18 and about 23, who

do go out and buy singles and albums, just as they go to the cinema and eat out. The companies forget — university social life is very music-based."

CBS receives good mentions from all student stations, as do independent promotions company Streets Ahead. Yet apart from these, and a few indie labels, it seems nobody sends records to college radio. And there's no shortage of horror stories. Dave Wallbanks, of Bradford University Radio Ramair, describes the problems of running a radio station without records, and the industry's lack of willingness to help.

"We get very few records from companies, which means we have to buy them on the £15 per week the student union gives us. Obviously, we can't get all we need with that. Last year we sent 40 letters to different labels, and only got seven replies. They don't want to know. Yet our audience potential is 1,800 people, and research shows 50 per cent listen more than four times a week."

The majors' reluctance to supply college radio with their product appears astonishing, considering the audience profile and the number of potential buyers a single copy of a record can reach. Dave

Ensell, of London's Imperial College Radio, develops this theme.

"Basically, we play records to the people most likely to buy them; the young twenties age group. And at lunchtime, we're piped into the canteens and eating places on campus, which means we're heard by 3,000 people. In the evenings, it's probably around 1,000. We get £30 from the student union towards costs, and also run outside discos to try and get funds to buy records. But we can't always do it. There's always money problems!"

Kyle Lindsay, station manager of University Radio Hull, has the same story of writing to all labels and getting response only from CBS and a few Indies such as Beggars Banquet. His station broadcasts to 2,000 students a day, yet he writes to the DJs bringing in their own collections to play on air. He has thoughts on why the college network gets such short shrift.

"I suspect they're hesitant to help because we're not networked stations. So they think 'Why bother?' We're lucky — we can sometimes strike deals with local shops and get records to do a review show. But I think companies should remember the student body is a major force in record-buying. They're people from 18 to 25 who

Midlands chart, CD charts and specialist charts. City indie show is followed at 10pm by Nick Meanwell, with Phil Upton recently taking on the overnight slot. Holders' "weird sense of humour" earns him a strong audience reaction and Riley's vote for most popular DJ.

AUDIENCE

BRMB's audience is predominantly 15-34 years old and mostly male — Riley attributes this to the comprehensive sports coverage and higher use of FM by men. The Central England Radio Group — BRMB, XTRA and Marcia Sound — publishes figures as a group, though Riley says that all the individual stations are expanding and healthy. The group figures include a five per cent increase in reach to 38 per cent, listening hours rising from 11.5 to 13.7 hours and a total listenership of 13m.

STU LAMBERT

Current Student Radio Stations

- RADIO AIRTHEY, CSA Offices, Stirling University, Stirling FK9 4LA.
- UR BALLRIGG, Fyde College, Lancaster University, Bailrigg, Lancaster LA1 4YS.
- UR HULL Teivo House, Hull University, Gottingham Road, Hull HU6 7RX.
- IMPERIAL COLLEGE RADIO, Southside, Princes Garden, London SW7 1LU.
- UR BRUNEL, Brunel University, Kingston Lane, Uxbridge, Middlesex UB8 3PH.
- UR EXETER, Devonshire House, Stocker Road, Exeter EX4 4PZ.
- UR NOTTINGHAM, Students Union, University Park, Nottingham NG7 2RD.
- UR YORK, Alcuin College, University Of York, Heslington, York YO1 5DD.
- RADIO RAMAIR, University of Bradford, Richmond Road, Bradford BD7 1DF.
- C-AIR SWANSEA, Mandela House, University College Swansea, Singleton Park, Swansea SA2 8PP.
- UR WARRICK, Student Union, Warwick University, Coventry, West Midlands CV4 7AL.
- UKC RADIO, Eliot College, The University, Canterbury, Kent CT2 7XZ.
- UR BATH, Student Union, Bath University, Claverton Down, Bath BA2 7AY.
- RADIO SURREY, Surrey University, Guildford, Surrey GU2 5XH.
- CAMPUS RADIO HATFIELD, Hatfield Polytechnic Student Union, Hatfield, Herts. AL10 9AB.
- LOUGHBOROUGH CAMPUS RADIO, c/o The Post Room, Loughborough University, Ashby Road, Loughborough, Leicestershire.
- UNIVERSITY RADIO ESSEX, Wivenhoe Park, Colchester, Essex CO4 3PQ.
- RADIO POLYVINTI, Room 40, Forster Building, Sunderland Polytechnic, Chester Road, Sunderland, Tyne and Wear.

For more information on the National Association of Student Broadcasters can be obtained from: Gary Keown, 35 Snowden Drive, West Haddon, London NW9 7RE.

buy singles, then buy the albums

What is most striking is the potential size of the market being missed by record companies neglecting the student sector. NASB helps stations by liaising between them, sorting out PPL and licensing, and trying to attract advertising. Yet they can only do so much.

Certainly, our college radio system compares feebly with the States, where all stations broadcast on FM and hold a pivotal place in the record industry. NASB's Gordon of Streets Ahead, contends: "Basically, the industry provides a pathetic service, with no consist-

ency. We try to show labels the potential in the student market, and we do get some support, but most of the companies just want everything hard and fast, and it's difficult to show them there can be an alternative way of going about things, yet as more small gigs are lost, the student circuit becomes even more important. It's vital for the industry students are kept well-informed."

It remains an anomaly that the music industry neglects student radio. The purchase of a new release, sent to colleges, could reach a possible 90,000 listeners. Not a figure to be ignored.

STATION PROFILE

BRMB FM

BIRMINGHAM IR station BRMB went FM-only in April; sister station XTRA-AM offers Gold programming on medium wave. Programme controller for both stations is Phil Riley, who feels "BRMB's only competition comes from Radio One."

PLAYLISTS

Sydney Youngblood, Wet Wet Wet and Billy Joel are among the artists on heavy rotation — 20 plays a week — at the moment; local boys The Wonder Stuff dropped to the B-list this week, where they join Cher, Milli Vanilli and fellow-Bummies And Why Not. Head of music Robin Vail stresses BRMB's attention to local sales — the station uses a locally-sourced analysis of the MRIB chart. Ulic time give local favour to the low-rotation list, with Tracy Chapman and Shakespeare's

Sister among the records which "sound good to us and we think are going to go up," says Vail. Riley plans to reduce playlist emphasis and programme more Seventies music; he feels the period that occurred Bowie, Queen and 10cc is wrongly neglected. John Slater's evening rock show heads the specialist programmes, featuring indie bands and local talent five nights a week, 7-10pm. On Fridays Beverley Napanz-Barrett plays reggae and Roy Rom presents a Bhanga programme. Vail delivers Saturday's rock show and on Sundays the dance scene is surveyed in Stepping Out.

PRESENTERS

Simon Davies and Deborah Kinch present BRMB's early show, followed by Ian Hardy, Graham Torrington and Phil Holden. Hardy then presents a chart show with the West

REVIEW

BIG WORLD: Zenith North/Picture Music International. Series Producers: Dale Onyia. Channel 4 October 17 1989, 11.15pm. **World Muzak?** The cafe's gone, replaced by a shop window full of glossy knock-knocks for the well-heeled. In the new series of Big World, world music has become fodder for repackaging into a bland, mass-appeal commodity.

Cino Turner hits out the same old AOB again. Dave Street puts on his record company boss hat but showcases the remarkably unadventurous signings to his Anxious label. Zimbabwean John Chikwanda offers more of that endless, identical Bhundu-by-the-yard. Betcha betcha music aficionados don't buy it, or

Jesus Jones' taken hip-hop noises welded on to third-rate thrash, or the nondescript Stereo MC's. It's all being done more vibrantly by others. The previous of next week's Pansian visit was the only moment of interest.

We know from his radio shows that Any Kershaw's not scared of the real thing, so it's not his fault, and it can't be Maxiella Frostrup's fault because she's pure PR — watching the two of them recede rapidly's presenters'weathergrip format — but someone, somewhere can't handle raw music, can't put a good, therefore peppy-thought together, can't transcend the limitations of the formula set long ago by the Whistle Test.

STU LAMBERT



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IT is just over a year since the official UK launch of CDV but the format is still very much in its infancy. However, PolyGram's commercial director Peter Rezon, one of the key people guiding the fortunes of CDV, is confident about the growth pattern and dismisses the misgivings of others. "Progress has been satisfactory—it has been a slow build. You can't expect the market to expand too rapidly, it's a question of building the consumer's confidence and getting them used to the product," he says.

PolyGram has a major marketing campaign lined up for CDV this autumn. The three-pronged promotion includes a special package between PolyGram and Philips, whereby the latter is spending £150,000 with the two hardware chains Laskys and Dixons promoting its CDV player. The former will promote the hardware as a stand-alone player and Dixons will promote it as part of a general hardware package.

On the software side, PolyGram is mounting a £400,000 advertising campaign which will run through November and December and include national press, leisure and hi-fi magazines, and colour supplements. There will also be co-operative advertising with



Chris White on PolyGram's bid to bolster the profile of the nascent CDV market

leading independent retailers, and full-colour catalogues for the consumers.

Rezon points out: "Overall, CDV in Japan is classified as a major success story, with some 1.6m players in the marketplace there and 7,500 titles of

laser disc and CDV product also available. In the US there are about 400,000 players.

Europe and the UK are a long way behind these markets but we will be seeing many developments during the next few months. Warners and CBS are

looking to produce discs in 1990. CBS Fox and RCA Columbia are also releasing big film titles for the CDV format in Europe with titles like The Blue Lagoon, Ghostbusters, Krull and Platoon, which can only help.

"What we need to get over to people is more information about CDV. Hopefully that will be achieved with our autumn promotion campaign which informs the potential consumer what CDV is all about and of the wide range of titles that is available," Rezon adds.

In the UK there are now about 200 pop and classical music CDV titles available, with a further 20 being released this autumn, and another batch of releases in January. Among the major rock names having CDV product released are Pink Floyd (with their film The Wall), Big Country, Prince, Elvis Costello, The Police, Sting, Level 42, Janet Jackson and Fine Young Cannibals.

"We are talking to quite a few film companies at the moment—including Vestron and Virgin Vision—and hopefully some major movie titles will become available during 1990," Rezon says.

Rezon also cites the arrival of a new CDV player in the first quarter of 1990 as another boost to the medium. "Additionally other record companies are showing interest in the CDV format, having held back until now. I'm not too disappointed at the apathy that those companies have shown so far,

exactly the same thing happened with the compact disc when that was first launched. It took at least 18 months before that was widely accepted."

Consumer profile, he reports, has followed very much what PolyGram expected—"They are people who are looking for a better CD player and of course your audiophile-enthusiasts. What has surprised us though is the interest coming from people who are into video as opposed to music. Quite a lot of consumers have been asking for specific interest titles, which proves that CDV isn't elitist. Currently there are between 8,000 and 10,000 CDV players in the marketplace, next year we expect to see that figure doubled at least, and so far we have about 125,000 CDV software pieces which isn't bad for a new format."

Rezon adds: "Those dealers who have been backing CDV have reported a lot of consumer interest. Those who aren't yet stocking it have to remember that unlike CD which was unique in that it was a brand new sound carrier, CDV is following on from the CD and video and growing at a much slower rate. It will be at least a couple of years before it becomes a mass market."

Geoff Kempin, managing director of PolyGram Music Video, predicts: "CDV is set for a very successful period. To date it has been a case of being visionary and having belief in the product that we have released. Certainly our research shows that everyone who has seen CDV in-store has been totally won over by the format."



CD VIDEO



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prince
lovesexy 1 & 2
080 6441



inx
in search of excellence
080 8501



les misérables
stage by stage
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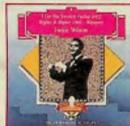
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WITH CD continuing to make its steady ascent in popularity it's not surprising that this autumn's marketing campaigns are featuring a CD push over the other two formats — albeit in quite a subtle form.

Virgin's general manager Mark Williams points out: "Just in terms of things like where you'd normally have put LP, cassette, CD at the bottom of an ad or a piece of point-of-sale — if you look now they tend to say 'CD, cassette, LP.' That's the order of priority. And if you're using a pack that in an ad, instead of a 12-inch square that people might perceive as an album, now there are a lot of black lines going down the left hand side, looking like CDs."

"This autumn is seeing a lot of little black lines down the left hand side of."

RCA: The Eurythmics album; the Primitives' *Pure*, a Five Star Greatest Hits album, and an album *Starship*.

Julian Wall: "I would think the Eurythmics is a very high CD seller, and *Starship* has the potential to be as well. Five Star not so much, although very heavy on cassette, and the Primitives I wouldn't think are particularly outstanding on CD — more vinyl and cassette.

Obviously we are cognisant of the opportunities of emphasizing CD, by putting extra tracks on it and making the packaging a little bit different."

Virgin: Two major albums with Belinda Carlisle's second album *Runaway Horses* and the new Jim Steinman project, *Pandora's Box*.

"Obviously we'll be re-promoting the Donny Wilson album, and the Kirsty MacColl album," says Mark Williams, "and we've also re-promoted Wendy & Lisa. Our big three releases are Roy Orbison's *Black And White Nights* album, and UB40's *Labour Of Love Part II* and the new *Bad Serious* ... album from Phil Collins, of which CD is expected to constitute a significant percentage of the sales."

EMI: CD is at the forefront of major campaigns for Cliff Richard's *Stronger* album, Duran/Duran's *Decade* featuring greatest hits and Climie Fishers' *Coming In For The Kill*.

Mike Andrews: "At EMI we've probably got one of the

most polarised mixes. At one end of the spectrum is Cliff Richard, who's still got a very high vinyl percentage and is relatively low on CD, right through to Pink Floyd, who are incredibly high on CD."

Chrysalis: Deborah Harry's *Def, Dumb & Blonde* is expected to have a strong CD and cassette bias, along with the Milli Vanilli album *2x2*, and a new (as yet untitle) offering from Billy Idol.

Phonogram: CD highlights are expected to be Tears For Fears' *Sowing The Seeds Of Love* and Wet Wet Wet's *Holding Back The River*.

Island: CD contenders include NWA's *Straight Outta Compton*, the new Melissa Etheridge album *Braze And Crazy*, the Claytown Troupe debut *Through The Veil*, Roger Christian's first album *Check Mate*, *Visions* Tale from Courtney Pine, Paul Rutherford's first album, *Oh World*, and *Come Together As One*, the second album from Will Downing.

Arista: Debut albums from Furniture and 16 Tambourines, an album of original material from Eartha Kitt, new albums from Jermaine Jackson and Dionne Warwick, a re-working of the Anderson Bruford Wakeman Howe album promotion to coincide with the band's UK tour in October, and the second album from Exposé, whose debut sold over two million in the US. There's also the film soundtrack to the movie *Roadhouse*, featuring Jeff Healey and Little Feat.

WEA: Eric Clapton's *Journeyman*, Tracy Chapman's *Crossroads* and Chris Rea's *The Road To Hell* are among its CD heavyweights. WEA has also launched a single big campaign, under the banner 40 Golden Greats, centred on 40 of its biggest mid-price CD sellers, which are all on limited edition gold CDs. 40 Golden Greats include the Eagles' *Hotel California* and *Desperado*,

Doors' LA Woman and *Morrison Hotel*, Led Zeppelin's first, third and fourth albums, *Van Morrison's Astral Weeks*, AC/DC's *Back In Black* and *Highway To Hell*, Neil Young's *Harvest* and *After The Goldrush*, Rod Stewart's *Atlantic Crossing*, Chicago 17, The Pretenders first album and the *Cars* first album.

Dino: The first four releases from the new label "similar to Telstar and K-tel," says Dino's Nick Moran: *Nick Moran's Atlantic Rock*, a double album by the Vienna Symphony Orchestra, *That Loving Feeling*, a package of Sixties ballads, *Diving For Pearls Vol 1* (the first of what is hoped to be a series), a compilation of Eighties indie label tracks including such bands as Stone Roses, the Sugarbuds, Everything But The Girl and Robert Wyatt, and *Clastic Rock*, 14 Eighties hits including Ultravox's *Vienna*, Yazoo's *Golden Brown*.

The Classic Rock album in particular, says Nick Moran, will be a big seller on CD, and

CD has taken over as the key format of this autumn's marketing drives. By Paul Henderson

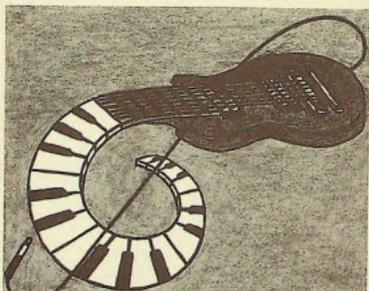
aided by a TV advertising campaign designed specifically to promote the CD over other formats, Dino is hoping for CDs to account for 30 to 40 per cent of the record's sales. "The Sixties one will also be a very big CD seller," says Moran. "And although we're not expecting the indie one to be big on CD, you never know!"

K-tel: Recent releases (from September), including the various artists albums *Love House*, *TU Notes* and *Eternal Love*, and *Satisfaction Guaranteed*, the best of Harold Melvin and The Blue Notes and Teddy Pendergrass, and both released in November, *Can U Feel It* — The Champion Legend, a double album featuring various artists from the Champion record label.

"There aren't any that we think are going to stand out more than the others as far as CD sales are concerned," comments Sharon Davis. "As a rule, it's the same across the whole range, which is about 60 per cent on cassette and the other 40 per cent split fairly equally between CD and vinyl."

A&M: *A Spark To A Flame* — The Very Best Of Chris De Burgh compilation, a dance album called *Seduction*, a Carpenters CD-only limited edition boxed set of all their albums, which includes a new album of previously unreleased Carpenters material that will also be available separately, albums from Roxanne Shante and LA Mix, and a heavy re-promotion of the recently released Janet Jackson album.

MCA: A boxed set of Buddy Holly albums, albums from The Coll, The Roaches, Bobby Brown, Adamski, Steve Jones, *Shy*, *Cactus World*, *News* and *VoIVod*, a Transvision Vamp picture-disc and a Bing Crosby CD-only album.



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CHRYSLIS: DEBORAH Harry



WEA: VAN Morrison



VIRGIN: WENDY & Lisa re-promotion



MCA: TRANSVISION Vamp picture-disc album



VFCD 7107 JOAN BAEZ – Noel



VMCD 7301 COUNTRY JOE & THE FISH – Electric Music For The Mind & Body



VMCD 7303 PAUL ROBESON – The Essential...



VMCD 7309 BUFFY SAINTE-MARIE – The Best Of... Vol. One



VFCD 7104 JOAN BAEZ – Old Dixie Down

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VFCD 7102 JOAN BAEZ – Volume Two
VFCD 7103 JOAN BAEZ – Baptism
VFCD 7105 JOAN BAEZ – Farewell Angelina
VFCD 7106 JOAN BAEZ – Ballad Book 1
VFCD 7108 JOAN BAEZ – Ballad Book 2
VMCD 7302 THE WEAVERS – At Carnegie Hall
VMCD 7304 JOHN HURT – The Best Of Mississippi
VMCD 7305 LARRY CORYELL – Spaces
VMCD 7306 COUNTRY JOE & THE FISH – Feel Like I'm Fixin' To Die

VMCD 7307 THE GLANCY BROS. – Greatest Hits
VMCD 7308 DOC WATSON – The Essential Vol. 1
VMCD 7310 SKIP JAMES – Today
VMCD 7311 JURIOR WELLS – It's My Life Baby
VNP 7317 VARIOUS ARTISTS – Great Folk-singers Of The 60's
VNP 7314 JOHN HAMMOND – The Best Of
VNP 7315 BUDDY GUY – Hold The Plane
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Waiting to see which way the DAT jumps

An agreement on standards has removed a major obstacle in DAT's path to acceptance. But, says Amon Cohen, there is still considerable opposition to overcome

LAST MONTH Virgin Records caused a furore when it sent Age Of Chance's latest single to radio stations and other influential people. It was presented in an unusual format, on Digital Audio Tape (DAT). "Within hours they were ringing me up, saying 'what the hell's this?'" says John Webster, Virgin's managing director. "That's why we sent it to them on DAT, so they wouldn't be able to play it."

Virgin's latest promotional wheeze is a sad indictment of the format, which has been heralded for so long that many must wonder whether it will ever arrive. Now it seems that DAT is finally on its way. However, the competition has already released product in the medium, more significant still is the agreement reached between Japanese hardware manufacturers and the major record companies over standards, in particular the inclusion of Solocopy, the copy-protecting device which allows a duplicate of a pre-recorded DAT to be made only once.

Even with this major obstacle removed DAT still has a high level of opposition to overcome before it becomes an established consumer format. Virgin's Webster, who says he has no intention of releasing any DATs commercially at present, points out that ordinary cassette players are universal. "Everyone owns a cassette. That wasn't the case with vinyl record players, which is why CD was able to take over from it. The average punter can't even tell the difference between DAT and ordinary tape sound quality, so he won't feel the necessity to change format."

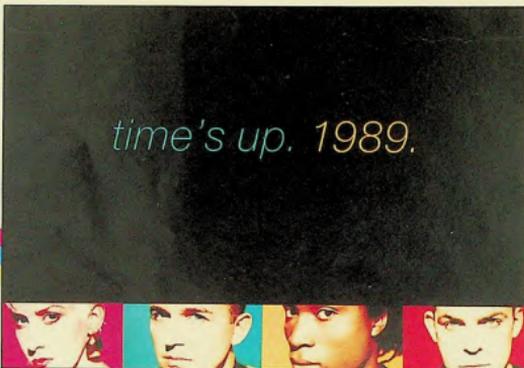
Realists are also wary of the medium because of its small size of a DAT, although useful for portability, makes it difficult to display effectively.

Other sections of the industry believe that DAT doesn't look as "sexy" as CD and that it will lose out when recordable CD (CD-R) reaches the market. CD is a familiar medium, DAT is not. Larry Rosen of GRP Records in New York gives DAT about a year to establish itself if it is not to be pushed out of the market by CD-R.

However, where DAT has already scored heavily, is as a professional format. "Most tapes we receive for editing are on DAT," says Richard Kershaw of HLL. "It is a worldwide standard; it's very simple and it's cheap, error-free and noiseless." John Fraser, UK sales manager for Sony, confirms that studio demand for DAT machines is very high. Many record



GOT IT taped: Classical labels know their customers are more able to afford DAT's higher prices



VIRGIN TERRITORY: Age Of Chance's new single on DAT caused a furore at radio stations

companies also use DAT for storing masters and for reference.

Professional enthusiasm for the format explains most of the releases made so far on DAT. "Musicians love it," says Tony Wilson of Factory Records. "We own four machines but they're never around because the groups have run out with them." Factory released the first commercial DAT in the UK, Durutti Column's *The Gular And Other Machines*, two years ago. Now all its new product is available on DAT.

No Warty-Russell of 4AD tells a similar story. "We released a Cocteau Twins project on DAT because the Cocteau's Robin Guthrie had a DAT machine. He wanted a finished sound as close as possible to the studio sound."

Perhaps the biggest commercial success so far has been Life's *Too Good by The Sugarcrubes*, an One Little Indian Records, which was released last autumn. Derek Birkett, head of One Little Indian, claims this massively popular indie album sold 3,000 copies worldwide on DAT. He comments: "The record was put out on DAT because the band and I thought it sounded brilliant."

But does the Indian chief have any reservations? "No, I think DAT is going to work. I don't care about people making copies [Life's *Too Good* isn't protected by Solocopy]. I don't think piracy will happen."

Tony Wilson at Factory echoes this sentiment. "We couldn't give a shit about copying," he says.

As with CD, classical record labels are also interested in DAT because they like the improved sound quality and they know their customers are more able to afford the higher prices. Capriccio has released albums in this format and so has Chandos, which now has 23 DAT titles on its list.

Richard Harrison of Chandos believes that DAT is "the format of the future". That is just as well because the label has shifted only a handful of units so far and the tapes were duplicated — as are all DATs at present — in real time. Add to that the cost of totally new artwork and it becomes an expensive experiment.

This is the biggest short-term problem. Those brave enough to put out titles on DAT aren't making any money, even though the software costs a fortune. Almost all pre-recorded DATs released to date retail for between £20 and £26. Watts-Russell speaks for many when he says: "I'm bugged if I'd prepay £25 for a pre-recorded product. He has no plans to follow up his first DAT venture."

The first breakthrough in this price stalemate is set to come from One Little Indian. Derek Birkett says he is shortly to release his entire back catalogue (nine LPs) on DAT, each for the same price as

a CD. The commercial wisdom of this strategy remains to be seen.

Of course a quick profit is not what the DAT pioneers have in mind. Chandos likes to keep at the forefront of software technology, as does New York's GRP, whose Rosen says: "We want to be on the leading edge. We were one of the first to use CD, now we want to be one of the first to use DAT." GRP has already released a dozen titles and will launch a further 25 by spring 1990.

Yet in spite of these brave efforts by the independents the big question inevitably remains, when will the majors move in? None of them claims to have any plans, but all eyes are on CBS. Through its connection with Sony, which has such a high stake in DAT, it is tipped to be the first to release a DAT catalogue.

It is strongly rumored that this could be as early as the first quarter of 1990, though this is emphatically denied from New York by Bob Altshuler, vice-president for press and public affairs.

Factory's Tony Wilson is confident something will happen soon. "Sony has been very patient so far. But I won't want a repeat of the video bottle, when it waited so long for Betamax to be accepted that eventually it was squeezed out by VHS. Sony hasn't acquired 20 percent of the world's software for nothing."



GIMME DAT sound: The Cocteau's

'Most tapes we receive for editing are on DAT. It's a worldwide standard, it's cheap, error-free and noiseless'

Richard Kershaw, HLL

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DISTRIBUTION TOP INDIE TOP 40 SINGLES

1	4	STREET TUFF	East West • Double Trouble	Decca WANT1018 (PAC)
2	3	EYE KNOW	De La Soul	Big Life BUR1307 (R) (S)
3	5	THE REAL WILD HOUSE	Real Gone	BMG BOM47722 (PAC)
4	2	DRAMATI	Drum	Mute 123067/1019 (R) (S)
5	4	LOVE ON A MOUNTAIN TOP	Love	Fontana 12344261 (PAC)
6	7	LET ME LOVE YOU FOR TONIGHT	Let Me Love You	Mercury 12344261 (PAC)
7	8	OUR LOVE	Frankie Knuckles	Whynot/Real (TRA872) (PAC)
8	6	MANTRA FOR A STATE OF MIND	Mantra	Blue Note 12373737 (R) (S)
9	27	RESCUE ME	Delibes/Moore	Konich BR00311 (PAC)
10	8	SUENO LATINO	Sueno Latino	ECM-83432336 (PAC)
11	9	AFRO DIZZY ACT	Cry Babies	Escape AWO1071 (P) (S)
12	11	PERSONAL JESUS	Depeche Mode	Mute 123067/1019 (R) (S)
13	15	MELTDOWN	Depeche Mode	ITM Music-01M101 (S) (M) (PAC)
14	13	HEY DJ I CAN'T DANCE TO ...	Remington & Lane Band	Bluebonnet King/Mute 12373737 (R) (S)
15	NEW	UPTOWN TOP RANKING	Uptown Top Ranking	Fontana 12344261 (PAC)
16	7	WFL (WROTE FOR LUCK)	Staying Motivated	Fontana 12344261 (PAC)
17	19	BRING FORTH THE GUILLOTINE	Sham-Belle	Tan-Tan 12373737 (R) (S)
18	12	EVERY DAY (I LOVE YOU MORE)	PWL	PWL PW1074 (P) (S)
19	23	JUST KEEP ROCKIN'	Devin	Decca WANT1018 (P) (S)
20	16	TONIGHT	Manhattan	Westside HMM101 (P) (S)
21	NEW	THE CHASE	Chase	Big Life/Burton 1307 (R) (S)
22	10	CASANOVA (RAISING HILL MIX)	Just & The Brothers Green	Production House N07088 (PAC)
23	NEW	A TRACK WITH NO NAME	W.A.P.P. (W.A.P.P.)	W.A.P.P. (W.A.P.P.)
24	27	LOVE IS LIFE	Coma Club	Dubist 126103207 (PAC)
25	17	4 THIS LOVE AFFAIR	Just	United 126103207 (PAC)
26	NEW	JUST AN ILLUSION	Manhattan	Henson HEN2211 (P) (S)
27	NEW	THEME FROM 'SEXPRESSIONS'	Manhattan	Henson HEN2211 (P) (S)
28	23	DREAMS	Manhattan	Henson HEN2211 (P) (S)
29	NEW	AWKWARD KID/CRADE	Manhattan	Henson HEN2211 (P) (S)
30	NEW	50 SHADES OF BLUE	Manhattan	Henson HEN2211 (P) (S)
31	NEW	AS LONG AS I GOT YOU	Manhattan	Henson HEN2211 (P) (S)
32	35	JAFFACAKES	Manhattan	Henson HEN2211 (P) (S)
33	NEW	DEPTH CHARGE (HAND DO JIN)	Manhattan	Henson HEN2211 (P) (S)
34	26	CLUBSCENE	Manhattan	Henson HEN2211 (P) (S)
35	29	DOOWATCHALIKE	Manhattan	Henson HEN2211 (P) (S)
36	NEW	GIVE ME A SIGN	Manhattan	Henson HEN2211 (P) (S)
37	32	BANGING INTO THE PRESENCE...	Manhattan	Henson HEN2211 (P) (S)
38	NEW	TOO MUCH KISSING	Manhattan	Henson HEN2211 (P) (S)
39	31	CROTCH DEEP TRASH	Manhattan	Henson HEN2211 (P) (S)
40	35	REGINA	Manhattan	Henson HEN2211 (P) (S)

TOP 20 ALBUMS

1	2	ENJOY YOURSELF	De La Soul	PWL HIF 2 (P) (S)
2	3	FEET HIGH AND RISING	De La Soul	Big Life DIS127 (R) (S)
3	4	TEN GOOD REASONS	Manhattan	PWL HIF 2 (P) (S)
4	2	HERE TODAY, TOMORROW, NEXT WEEK	The Signatures	One Little India T0P115 (R) (M)
5	NEW	GIRLS GIRLS GIRLS	Blue Central	One Little India T0P115 (R) (M)
6	5	QUADRASTATE	Blue Central	Decca 57A70866 (P) (S)
7	7	WAREHOUSE RAVES	Blue Central	Decca 57A70866 (P) (S)
8	6	STONE ROSES	Stone Roses	Reprise BUNL0101 (PAC)
9	8	THE INNOCENTS	The Innocents	Mercury CMR13022 (P) (S)
10	7	JUST SEVENTEEN - HEARTBEATS	Just Seventeen	Mute STU1066 55 (R) (P) (S)
11	10	THE CIRCUS	Just Seventeen	Fontana FARE1 (P) (S)
12	13	SCAR	Scar	Mute STU1066 55 (R) (P) (S)
13	15	KYLIE	Kylie Minogue	4AD JAD111 (R) (S)
14	11	ONLY ANOTHER EXCUSE	John Warner & Tony Esler	PWL HIF 2 (P) (S)
15	NEW	FRIENDLY AS A HAND GRENADE	Frankie Knuckles	BMG C84732 (P) (S)
16	14	ORIGINAL SOUNDTRACK	Original Soundtrack	World W08113 (R) (S)
17	16	POO-LITTLE	Blue Central	Bluebonnet King 12373737 (R) (S)
18	18	ANTWAYAYANNA	Antwayayanna	4AD CAD 905 (R) (S)
19	12	HANDLE WITH CARE	Manhattan	Bluebonnet King/Mute 12373737 (R) (S)
20	19	GIRLS GIRLS GIRLS VOL 2	Blue Central	Under One Flag F14035 (P) (S)

Compiled by Music Week from Gallup Data

INDIES

TRACKING HQ

by Dave Henderson
FROM RIGHT underneath your feet, well in Australia anyway, the new album from **Severed Heads** is ready to roll and it finally arrives in the UK via a deal with the Canadian Network label which has set up a European branch through the Belgian Play It Again Sam label, distributed in the UK by APT. What a long strange trip it's been, but Severed Heads' distinctive blend of electronic dance music with cheeky wit and charm thrown in for good measure is worth the wait. The album is called **Roland Fur Success** and it's available on album, cassette and CD. Also imminent but having travelled a little less far is the new single from the hotly-tipped **Inspired Carpets**. Above is on their own W-label, through the Cartel, and it's hotly tipped to be the one that sends their wavy quiffs and good looks into the top 40. Listen to it and you might just agree.

AT ACE, the reissue world continues to tick on with a meagre eight album box set of **Littie Richard** appearing on the Ace label itself. The Speciality Sessions is also available as a six CD box set. Ace also has **Jackie Wilson's** Greatest Hits (including gems from Reet Pattie through to Higher And Higher), **Screaming Lord Sutch** adds a healthy dose of Rock And Horror on an album of the same name and **Big Mama Thornton** exclaims 'You Ole Houn' Dog in best bluesy style. There's the Sixties pop of **The Everly Brothers** on the Warner Bros Years Volume Two and on the Westbound label there's **You Want It, You Got It from The Detroit Emeralds**, **Pleasure from The Ohio Players** and **Get Down from Joe Simon**.

WHO is **Oliver Magnum** and why is his self-titled album released on SPV through APT? Questions that few in the world can balance a guess at, but suffice to say it's a vinyl platter and it rubs plastic shoulder pads with another mysterious hint in **Blind Guardian's** **Battalions Of Fear**, also on SPV through APT. We have scant information, here at

Tracking HQ, about **The Varicose Veins**, other than the fact that their album **Beimat Everywhere** is released on Chrome and that some of the aforementioned Veins were once **Thanes**. A play on words, or Scottish wit? More is known of APT's distribution of the Licensed label and the latest from Licensed is a new album by bizarre Italian combo **Pankow** — who previously subsided into dance factors and associations with **Adrian Sherwood**. But is that enough of an outline?

STRANGE FRUIT has some intriguing plans for the Nineties. October, November and December of 1967 saw legend after legend riding their wares on the Top Gear programme and negotiations permitting, sessions from a whole host of icons and legends should be with us next year. The signs so far are pretty positive and, just from this first three month period, the likes of **Pink Floyd, Traffic, The Crazy World Of Arthur Brown, The Who, The Nice, Cream, The Kinks, Procol Harum, John Mayall, The Bee Gees, The Herd, The Pretty Things, Ten Years After, Soft Machine, Peter Green's Fleetwood Mac** and numerous other have been mooted.

ALL THAT Peely bye stuff will arrive through Pinnacle and, while we wait for contracts to be waived and cheque books to have the matts blown out of them, Pinnacle offer the usual barrage of thrills and chills. **Elvis Costello** turns up on **Demon** with **Girls, Girls, Girls**, a double that's also available in DAT form. **Sonic Boom** continue the interest in the Silvertone label with an album/cassette/CD called **Spectrum** and on **Demon's** Edsel subsidiary, there's **Tim Buckley's** **Serfants** and **Lock At The Foot**, while on **Demon's** wit, we find **Grady Graines** and **The Texas Upstarters' Full Gain**, **James Thunderbird Davis' Check Out Time** and **Burk Henocoe's Own And Own**.

STILL WITH Pinnacle, the Belgian

SSR label offers a compilation of its sampled dance sounds called simply **Sampler**. Er, **Sans Reproche**. There's German excitement with **Invisible Limits' Golden Dreams** on Fun Factory and **Pleasure** release a CD called **Yellowfield** on **Anxious Loudon Wainwright III** has his debut seven-inch on Silvertone which is really spelling it out as it's called **T.S.D.H.A.V.** **Karl Denver's** re-organised, rained and re-re'd **Wimoweh** is released on both seven and 12-inch on **Factory** and **The Saints** release **Prudigal Son** on seven and 12-inch on **Blue Beat** and on the horizon, the much-derided **Men They Couldn't Hang** have a new single, **Map Of Morocco**, scheduled for both seven and 12-inch release.

AT BACKS the dancing shoes are on again with **Ichiban's** numerous off-shoot labels offering more soul for your, er, soul. There's a new album/cassette/CD release from **Little Joe Blue** called **I'm Doing Alright** again on **Eviljim**. **Positive Two** featuring **Samuel Barber** Jr crop up with a 12-inch called **Diamonds**. **And Gold** on **Goldkey**, **Dr Ease** and **DJ Mix With The Esacorn** Pass try to Make U Dance on 12-inch on **Bullseye** and **The Three Grooves** appear on the Ichiban label itself with **Lock It Up** on both seven and 12-inch.

THE CURRENT collection of boiling hot fodder includes **Christian Death's** controversial live album **The Heretics** **Alive** on **Jungle** through the **Cartel**. **Van Magner's** noisy, El Sexo Surrealists on **Danceterio** through **Revolver** and the **Cartel**. **These Hypnotics'** new single, **Soul Trader**, on **Situation Two** and **Lush** on 4AD called **Scar** and **West German DJ West Bam's** **And Party** 12-inch on the **Who's That Beat** label. Also keep an eye open for **JJ Cale's** **Travellog** on **Silvertone** through **Pinnacle**, **Something Pretty Beautiful's** **Freefall** 12-inch on **Creation** through **Rough Trade** and the **Cartel** and **AR Kane's** double set, 1 on **Rough Trade** through the **Cartel**.



THE HYPNOTICS: boiling hot fodder on Situation Two

Is the bowler-hatted commuter plugged into Mozart on his Walkman, or does the motorist steaming up the M1 have Brahms on her Blaupunkt? More likely they are listening to a classic BBC radio comedy or, perhaps, a Mills and Boon novel. Robin Cobb has his ear to the ground of the booming adult spoken word market

Wordplay

massive growth in the past year largely to BBC Radio opening its archives to make the cream of its spoken programmes, both old and recent, available on tape. Classic comedies — such as the Goon Show and Hancock's Half Hour — have proved particularly good sellers.

"It is an expanding market," Rowland agrees. "In comedies, for instance, you used to find just three or four titles and now there is a whole range. There has been tremendous growth of interest — it has really taken off and the BBC has done most to drive it."

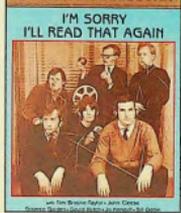
He compares "today's rate of growth with that of the CD market. Its attraction is while most products' sales increase at Christmas, spoken

of 'Allo 'Allo, and such classics as Round The Home 2 and 3 and The Navy List.

Anstruther says her confidence in the market is growing. It has been boosted by bookshops, traditionally wary of stocking cassettes, becoming important customers. The BBC range covers everything from Shakespeare to The Archers. But comedy is still the backbone of the collection.

"Sales are well over target," she comments. "We obviously believe that the period between now and Christmas is going to see very healthy sales. Nobody can beat us for what we have and I have all the skills of the BBC to draw upon. Nobody else starting from scratch has those advantages."

BBC RADIO COLLECTION



BBC RADIO COLLECTION



A BOOM is developing in the adult spoken word market. This is fed by the personal hi-fi — no longer the exclusive companion of the teens-and-twenties — plus the motorist varying the diet of music on long journeys by listening to stories, plays and comedies.

Little research has so far been carried out into who is buying the cassettes. Market sources talk of housewives listening to a good yarn while doing the ironing, or suburban man plugged into a crime thriller while mowing the lawn or of their opportunity to elderly people living alone. It is that City gent on the commuter train listening intently to his personal player learning a foreign language or is he nostalgically hearing Rowan Atkinson read Tom Brown's Schooldays?

The suppliers and retailers agree that the market generally skips a generation or two after children's hopes and picks up again at about the 25 to 30 year range, extending right up to the elderly and retired.

The range of retail outlets stocking adult spoken word cassettes is steadily widening. They can now be found in record shops, supermarkets and, increasingly, in specialist bookshops. Interestingly, even though the motorist market is faring the best, the obvious outlet, garage forecourt shops have generally been slow to embrace spoken word product. They were quick to identify their market for music cassettes.

At both a book and music retailer, WH Smith has long accommodated spoken word. But at first it faced the question of where to display the product — in the books section or the music department.

"We did a little consumer research and it does appear that people expected to find cassettes in the sounds department," says John Rowland, Smith's merchandise controller for sounds. The research also showed that the public was not impressed by cassette cases which masqueraded as book covers. Rowland attributes the market's

TWO TITLES from BBC Enterprises' Radio Collection series

word is a year-round seller. "There is quite a nice market in the summer months, for example, when people are taking car journeys.

Although it is sounds rather than the book side of Smith's which stocks the spoken cassettes, use is being made of the medium by Richard Mabb, the chain's book promotions manager. "We are doing an audio cassette sampler rather than a printed sampler for the promotion of a collection of crime novels called Autumn Crimes," he says. "I think this is the first time this has been done by a book retailer."

Free to book customers, the C60 cassette has Simon Cadell reading extracts from five novels after an introduction by BBC editor PD James. "We expect people will listen to this principally when they get in their car," says Mabb. "With 50 minutes playing time, it is an entertaining promotion."

With its near inexhaustible supply of material the only mystery about the entry of BBC Enterprises into the spoken word market just over a year ago is why it did not do so sooner. "Other people had tried before but the market wasn't ready," explains Sue Anstruther, series editor for the Radio Collection. "This time the market was ready."

The BBC entered the market last September, introducing 43 titles by the end of the year. By this Christmas, the total will have been boosted. Major November releases include Ten Years With Maggie, a compilation of sketches from Radio Four's Weekend team, *Wor Daries Of René Artois*

Formerly in BBC Radio's archives is a nice market in the department. Anstruther delights in delving into the procrustes and hunting down mislaid past classics. Old recordings — such as the wartime favourite, ITA — can go back for half a century or more and the quality has deteriorated, but these are brought back to acceptable standards through the technical skills of a BBC engineer.

Despite the BBC's large-scale entry into the market, the biggest catalogue is still EMF's Listen For Pleasure, with more than 100 titles, and the Argo catalogue inherited from Decca. With an rrp of £5.99, the Listen For Pleasure range consists of mainly of novels, while the Argo collection of some 60 titles at £6.99 rrp concentrates more on literary classics.

Recent releases from LFP include a new spy bestseller, *The Russian House*, read by its author John Le Carré, and Alan Plater's *The Beiderbecke Tapes*, by James Bolton. More nostalgia is *Bible Stories*, narrated by David Kossoff which he first read years ago on the radio and kept the rights.

"We tend to go for the modern novel to 'large extent'," says Roger Godbold, spoken word label manager, who has just issued the updated catalogue. Examples are *The Edge* by Dick Francis' read by Peter Marinker, and *Jessie Archer's A Twist In The Tale*, read by Martin Jarvis and Rosalind Ayres. But other recent issues include a selection of Somerset Maugham short stories and *The Railway Children*. John Galsworthy's *Forsyte Saga* has been issued in six parts, the first

three read by Sir Michael Hordern and the latter three by Martin Jarvis. In contrast, there will be *Our Story* by the Kray twins, which as a hardback sold 50,000 copies and has a 100,000 print run as a paperback.

The Argo catalogue, which goes back to the Fifties, includes the complete works of Shakespeare in play form. Best sellers still include Richard Burton reading Dylan Thomas's *Under Milk Wood*, Evelyn Waugh's *Brideshead Revisited* read by John Gielgud, and Winston Churchill's wartime speeches.

HMV, Virgin and Our Price all stock spoken word, with Our Price doing particularly well with the medium, according to Godbold. WH Smith has always been a major customer and now the other bookshop chains are taking an increasing interest. "A lot of people over 25 tend to buy the old favourites they knew at school as well as the modern works they see on television and current best-selling books," Godbold says, "it is very much an expanding market."

This is also the expectation of Cive Stanhope, managing director of CSA Records, a newcomer to the spoken word market. His company has four double cassettes out at the moment and is planning more. "We are specialising in short stories," says Stanhope. "We believe it is an area that hasn't been covered by others. Many people don't have the time to listen for three hours and prefer the short story."

He believes the market has started to mature. "A few years ago not so many people had car cassette players. And the Sony Walkmans are no longer just for the young teenagers listening to the latest Michael Jackson album."

The first CSA releases, introduced in September, were stories from Rudyard Kipling read by Martin Jarvis, and compilations under the titles *Classic Love Stories*, *Classic Ghost Stories* and *Classic Tales Of Mystery And The Supernatural*. "It is easy to put together a selection from a single author, but not so easy to compile a good selection of stories on a particular theme," Stanhope says. "We feel if we make the effort to put together something that is just right, the rewards will follow in the end. It is probably something that the major companies in this field won't bother to do."

Plans for next year include such further compilations as *Classic Animal Stories* and *Tales Of The Sea*, together with the introduction of a modern author.

According to Stanhope, the market has yet to peak. "There is still a prejudice against spoken word cassettes, that a book has to be read rather than listened to, and this has to be broken down."

At Fickwick, there are no immediate plans for new releases in the adult field. Its catalogue has been around for about a year. The company has focused on the Mills & Boon romantic novels, of which it has 20 titles, together with *Cook Along With Keith Floyd*, which comes with a recipe book.



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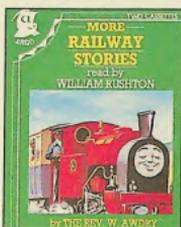
Bartlett Bliss Productions Ltd.
39 Warwick Gardens, London W14 8PH
Tel: 01-603 2451 and 01-385 3614

Trade distribution
Conifer Ltd, Horton Road, West Drayton, Middx UB7 8JL
Tel: 0895 447707
H. R. Taylor Ltd, 139 Bromsgrove Street, Birmingham B5 6RG.
Tel: 021.622 23779

Among the chocolates, plastic robots and cuddly dolls packed into children's Christmas stockings this year expect a spoken word cassette to tumble out at 5am. Rosie Horode surveys the autumn releases

THE PEAK pre-Christmas sales period is undoubtedly the time when the children's product sector of the spoken word market comes into its own — and is reflected by its releases from the major distributors. The past 12 months have seen major movements in the market as companies' fortunes change. MSD has become an even bigger player since book publisher Collins increased its stake in the company. All Collins' spoken word product is now distributed through MSD, including its long-established and respected Covenanter material, giving MSD a strong market share. At the other end of the spectrum, small children's specialist label Rainbow

Junior choice



EMI's ARGO series includes *More Railway Stories* read by Willie Rushton

has pulled out of the sector.

Ann Miles, joint managing director of MSD and one of the pioneers of the spoken word market, is delighted with the company's trading strength, claiming it has "had the market almost to ourselves recently". While others might quibble at that, there can be no doubt that, also in Miles's words, "the market has definitely expanded for us". Not only have the recent changes brought excellent new product to the stable, but

Collins' bookshop links have greatly expanded MSD's customer base. This autumn MSD has a strong package of releases, led by *The Real Ghostbusters*. The stories based on the blockbuster film's characters, are popular with youngsters both from screenings on children's television and the success of the various pieces of associated merchandise, especially the toys. And Miles is expecting great things of the audio versions of the stories. At the time of writing, the product was just being sold. The company already had orders for 80,000 units, with Miles confidently expecting to sell about 250,000 by Christmas. There are four *Real Ghostbusters* stories on release on the Tempo label — *The Revenge of Murray The Mantis*, *The Cabinet of Caliman*, *Drool The Dog Faced Goblin* and *Ghostbuster Of The Year* — each accompanied by a book and retailing at £2.99. Other MSD product already released for the lucrative Christmas market in the same format and at the same price include several younger children's favourites. There are two Paddington Bear stories, *Paddington's Birthday Party* and *Paddington On The River*, both narrated by Sir Michael Horden. Huxley Pig the lovable expert on biscuit theory, also stars in two stories,

Huxley Pig At The Circus and *Huxley Pig In The Haunted House*, with actor Martin Jarvis providing all the characters' voices. There are five stories featuring that gentle and charming representative of the Royal Mail, *Postman Pat*, all read by his TV voice, Ken Barrie. The stories are *Postman Pat Makes A Splash*, *Postman Pat's Day In Bed*, *Postman Pat And The Greenleale Ghost*, *Postman Pat And The Dinosaur Bone* and — to add a seasonal touch — *Postman Pat And The Christmas Puddings*. This autumn release package is rounded off with two Wimpole Village stories, *The Police Dog and Fire On The Farm*.

— These are obviously aimed at younger children, while new versions of some of our favourites at the Road Dahl stories are aimed at the slightly older. Miles says that both her company and its competitors find it difficult to discover material which will appeal to older children. Interest in stories tends to tail off, after the age of eight, and only the occasional story sells to those up to the age of 10 — some of the Dahl material, for example. And teenagers are an even more challenging market, but one which she admits MSD would still like to crack. Miles claims MSD has exciting plans for new releases, including the spoken word version of Shirley Hughes stories and new versions of the tales about Babar. But these will be for the New Year. This autumn MSD has been concentrating on new outlets, getting its product stocked in shops like the Early Learning Centres. The stores' reputation for quality is a key attraction to MSD. The product in ELC stores at present carries a bigger book than usual, another example of MSD's willingness to adapt its product to major retailers' specifications. Miles says the ELC deal signals another step in MSD's battle to expand the educational market for spoken word product.

Miles and MSD are optimistic about the future of spoken word product, which she sees as having regained its strength and is now set for even bigger and better things — from a market which she estimates is worth about £25m this year. Other companies also see a bright future, including a comparative newcomer. The BBC has been in the market now for just over a year, having launched its spoken word product under the title *The BBC Radio Collection* last autumn. During that time it has performed "better than even we would have hoped," says Sue Anstruther, marketing manager for the Radio Collection. "Sales are already over 500,000 units, and we hope to reach the million mark by Christmas." Those figures, she admits, exceed the company's initial targets — almost doubling them. Children's product has played a significant part in this success. Releases are currently limited as only a small number of children's productions are made for radio, and that is all in a repertoire the company has to draw on. But Anstruther hopes this will change with the advent of Radio Five which will include more children's

programming.

The BBC does have one major piece of children's product in its autumn schedule, a new version of that great classic, *J.M. Barrie's Peter Pan*. This marries a strong cast of respected actors and broadcasters, such as Alec McCowen, Robert Lang, Joanna David and Leonard Font, with the work of a top symphony orchestra, the BBC Concert Orchestra.

Despite the aforementioned demise of one small specialist children's label, Rainbow, some specialist companies are flourishing. One is Bartlett Bliss, which has a new range of children's product for the autumn under its Tallyho banner. For example, there are two cassettes suitable for younger children, featuring stories from Alison Uttley's *Lovely Lops*, the adventures of Little Rabbit and his friends. Each tape has four stories, which are read by Jill Shilling and retail at £3.99.

Bartlett Bliss has also attempted to gain the attention of older children with *The Life Of Our Lord*, a story Dickens wrote for his own children (not originally for publication) about the life of Christ. This is featured on a double cassette with an rrp of £6.99, and narrated by Stephen Thorne. And finally, there's *The Princess And The Goblin*, a fairy story for all ages, read by actress Caroline Bliss the daughter of Barbara Bliss, one half of the five lights of this specialist company.

Listen For Pleasure, part of the MFP group, is another company which has long been involved in the spoken word market. It has carved itself a considerable niche, and looks set to re-inforce its position this autumn with a batch of top quality releases. These largely feature well-known names reading classic stories. One of the label it has *Shadow The Sheepdog* (an Enid Blyton story) read by Christopher Timothy; Charles Kingsley's *Water Babies*, read by Sarah Greene; *Five Go To Treasure Island*, another Blyton story this time narrated by Jan Francis; *Bible Stories from David Kossoff*; and *The Railway Children*, read by Dinah Sheridan, all retail at £3.99.

On the company's Argo label there are more familiar names, with product ranging from Louisa M. Alcott's *Little Women*, read by Glenda Jackson, through to *Tom Sawyer*, narrated by King Crosby, and retailing at £6.99. Pickwick also has a long involvement in spoken word tapes. Its Tell-A-Tale label has been around since 1982 but has recently been re-launched with a new look and new titles, backed by major promotions which emphasise the added value. There's a new logo, redesigned backing cards, a crystal box and a free book and cassette storage bag in every pack. The release features 75 titles, growing to 100 by Christmas. There are various items to promote titles, like a free safety badge on the first 500,000 cassettes and merchandise offers on the packs. There will also be advertising to promote the range, a free sampler cassette offer in *Right Start* magazine, plus advertising and other promotions, including colourful new POS material. The product range includes such categories as well-loved tales, classic, early learning, sing-a-song, Beatrix Potter, Thomas The Tank Engine, Batman and many others, plus new Christmas product.

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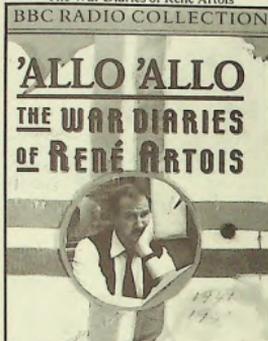
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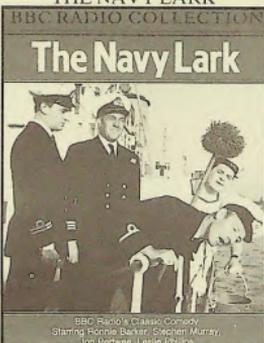
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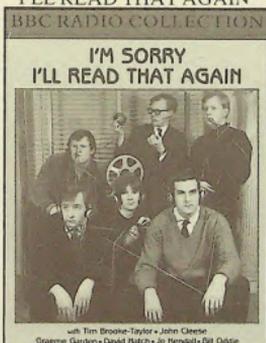
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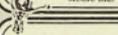
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by Dave Henderson

HAVE YOU ever wondered where pop stars go for their holidays? How the rigours of extended touring become manageable? And where does Richard Branson go at Christmas? Step forward All Star Travel, one of a select number of highly-specialised travel agents who cater to the music and film world's business and leisure travel needs.

Behind a normal travel shop facade in Finchley High Street, in true Man From UNCLE-style, there lurks another world altogether. Past the mountain of brochures, in a room bordered by computers, Doug Paul and John Middleton, with a team of travel specialists, juggle telephones and reservations sending the firm, pop and rock world safely on their way.

All Star's High Street shops, in Muswell Hill and Finchley, deal with everyday travellers, but in a self-contained office at the back of the Finchley branch name-dropping Shirley Bassey, Annie Lennox or Bob Geldof is par for the course. After 15 years experience in the travel business, Paul and Middleton launched All Star six years ago, a simple mail shot prior to the launch attracting the first music clients. One of the earliest inquisitive calls came from Virgin.

"Richard Branson's secretary rang me up and said 'If you're so bloody good get my boss and his family on a flight to Spain tomorrow'," recalls Paul. "To which she added, 'My travel agent and Iberia Airlines say it's all booked up.' So,

Going on a star trip

that was a challenge."

Through contracts of Iberia. Paul got the Bransons to Spain and a relationship with Virgin blossomed.

"We were already dealing with a fair number of promoters," adds Middleton, "and when we started All Star, we were arranging music tours abroad. We were able to develop existing relationships with airlines which let us get over any problems of change of destination, re-routing, wayward equipment or whatever might crop up while tours were in progress."

Fifteen years in the travel industry provided background experience and connections which enabled All Star to be launched with a high degree of confidence. But, if a band has a tour scheduled, do they just call All Star and then let them do the rest?

"We usually discuss a budget and schedule with label or management, then we have to work towards it," says Middleton. "That means choosing whether train or air trips between certain points are best and getting the best accommodation for the price. We always work to a tight budget."

The duo have had some challenging requests but handling any chore from locating lost property to beating a deadline so that the "show can go on" is all part of the game.

"One the last Eurythmics' world tour," recalls Middleton, "Annie

Lennox's PA called from Nice, where she was supposed to be on stage that night, but her stage clothes were in her flat in London. We had to get everything through customs and out there very quickly."

And you thought it was all sun tan oil and in-flight magazines. But it's that kind of personal service that's enhanced the All Star reputation. It may give Doug and John bags under their eyes but it's also given them a healthy portfolio of clients who constantly return.

"We've very rarely had to go out and tout for business," continues Paul, "our business has grown into a multi-million pound operation on the strength of clients recommending us. The most recent example is Shirley Bassey, whose management came to us to arrange her most recent US, South American and European tours."

And which other famous performers have graced the All Star books?

Paul: "Brenda And The Beachbolls"

Middleton: "Eurythmics, Erasure, Simple Minds, China Crisis, Tina Turner, Jose Feliciano, Elton John, Phil Collins, Debbie Gibson, Ringo Starr, Roger Daltry, The Hollies, Alexander O'Neil, the list is endless."

Paul: "And we do a lot of one-off bookings for different record companies. The most recent thing

we've picked up is Brian Eno's business and we've just had an enquiry from Paula Abdul's manager."

Does it carry more weight when hotels or airlines know that they're dealing with pop stars?

"Sometimes," admits Middleton, "but a lot of hotels won't take certain pop groups now. It's alright if it's someone respectable but if you get a new band, with a punkish sounding name, they're very wary and invariably won't touch them."

So, what's the most difficult holidaying project you've had to tackle?

Paul: "The most demanding thing we regularly deal with is the Branson annual ski-ing holiday. It usually takes a good takes a good six months to organise, so we usually take it in turn to do it. It's a family affair plus celebrities, like Bryan Ferry."

"One year, when they went at Christmas, we had a specific request for a Christmas tree of a certain height with wrapped presents around it to be there when they arrived. People want their own ski instructors, their own tennis coaches, people want particular rooms that they've had before."

Now with 21 years total experience in the travel industry behind them and an increasing amount of work in the music and film area, where they've just worked with Sex, Lies And Videotape director Steven Soderbergh, Paul and Mid-



WHERE DOES Annie Lennox spend her holidays?

leton see All Star's expansion in the market as inevitable, with personal service and attention remaining paramount. And next up?

"The Eurythmics' world tour, which is already under way. That finishes in London on Christmas Eve after visiting Canada, the US, Australia and Japan," says Paul.

And after the touring's over?

Paul: "At the end, or sometimes in the middle of a big tour if celebrities want to go somewhere to get away from it all to relax and unwind, then we have an extensive list of select, out of the way places, which we frequently recommend for such purposes."

Doubtlessly, we're not talking Blackpool hallucinations here. ● All Star Travel are on 01-446 6561/Fax: 01-446 9433.

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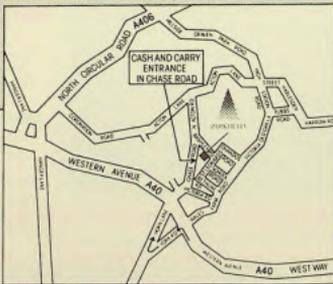
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WAVE'S

DIARY

WHEN NO individual music publisher stepped forward to snap up **Birgitto Lemcke** (see p1), perhaps publishers should have clubbed together just to keep her out of the BPI's hands. In the opposition camp as a special adviser on mechanical royalty agreements she will prove a formidable weapon in the BPI's arsenal as both sides battle over the future of payments to publishers and songwriters. "She has a terrific brain and if I'd had the right job available, I would have hired her," said one top publisher on hearing news of her appointment. Now, in siding with the BPI, she has probably scuppered her chances of a speedy re-entry into publishing... Another casualty of the EMI/SBK infusion, which saw the head count of the publishing operation reduced to 67.5, was international manager **Tim Davies** and although he has been keeping busy working for British Airways, he is keen to get from the airstream back into the mainstream and can be contacted on 0444 235953... It may have been a relatively quiet summer out there in the stores, but dealers are banking on a great run-in to Christmas with a generally better level of top product... The selfish summer certainly hasn't deterred investors in retail expansion. As the multiples look abroad as well as in the UK and small chains look to get bigger, we have heard word of two heavyweight representatives of a significant US chain in town to talk to record company chiefs. Dooley understands that the UK will be a likely first step into Europe...

A QUIP from a senior PolyGram exec (who likes his job and so remains anonymous) on why the A&M deal was so long in the making: "Herb Alpert wanted to renew his contract first because he thought he might be dropped from the label"... **Mute** says **Rod Buckle's** suggestion that it may re-join **Decca** is unfounded... PPL is keen to point out that the deal for IPI to clear world music rights on US-made TV programmes owes a lot to the efforts and administration of Ganton House staff... **Wembley's** box office took its one millionth call of the year in the middle of October... Reformed party animal **Allan McDougall** is setting up **BMJ's** regional presence, acting as a consultant based in the Manchester area... Get your fingers out! There are just three lanes left to sponsor in **Mega Bowl '89**, a ten pin bowling party to be held at the **Streatham** alley on November 6 in aid of the **Paul Jenkins Cancer Help Fund**. Contact **Sharon Addison** at **CWO Management** on 01-228 4000... Highlight of the **Entertainment UK** conference was perhaps the performance of **Pinnacle's Steve Mason**, **George Kimpton-Howe** and **Steve Dixon** dressed as crabs climbing across chairs in the theatre, throwing chocolate coins and hurling abuse. Did they appear to enjoy shouting "You pigs!" a little too much, though?... **WEA** may have come top in the third quarter company market share but **PolyGram's** copyright department says it beat **WEA's** on **Greater London Radio's Workout** competition 83 points to 54.

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NEXUS 21

(STILL)

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HAVING A Ball: Aspects Of Love star **Michael Ball** spends some time at **Harrods**.



NICK OF time: US dance artist **Nick Phillips** makes a flying visit to **HMV Oxford Street**.

Ewan MacColl

FOLK SINGER and playwright **Ewan MacColl** who was described as the guru of the folk song revival has died aged 74.

Born in **Salford** near **Manchester**, he was the son of **Scottish** parents — both of whom were singers. This helped nurture **MacColl's** interest in song at an early age but it was theatre that became his first love.

He began writing his own plays and in his youth performed with **Joan Littlewood** at theatre workshops in **Cumberland** villages. This was followed by a move to **Scotland** in the late Forties and appearances at the **Edinburgh Theatre** performing his own works.

In 1951, the **People's Festival** started in **Edinburgh** and **MacColl** became more involved in folk singing. Close friend **Dr Hamish Henderson**, at **Edinburgh's School of Scottish Studies**, says it was his wonderful voice and knowledge of the genre that made him so popular.

"He was one of the chief leaders and gurus of the folk song revival. He was gifted with a most magnificent voice which was one of his greatest assets," says **Henderson**.

MacColl later worked on **BBC** radio programmes with **Charles Parker**, performing folk ballads. He married **Peggy Seeger** who also became his long-standing singing partner. He continued to write songs until his death.

Henderson comments: "A whole generation of folk singers have imitated him. He was a very striking personality and he will be well remembered."

MacColl was the father of **Virgin** artist **Kirsty MacColl**.



HI JOE: Fans meet **Joe Strummer** at **Virgin Marble Arch** in **London**.



CAPO THAT: **Capo Records** and the **Rory Gallagher** catalogue are signed to **Musidisc**.



FLYING HIGH: **Flying Music** and **Roger Whittaker** celebrate the artist's sell-out **UK** tour.



SOUND RECORD: **SotoSound's** buying team celebrates the company's 10th anniversary.



JAZZI CLUB: **Jazzi P** signs to **Breakout/A&M**.



AT THE TOP: **Big Wave** and **Entertainment UK** staff celebrate sales of **Five Bunny's** first single.

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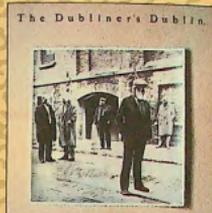
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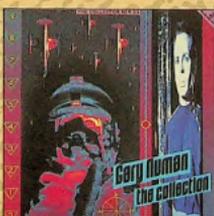
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