

MUSIC WEEK



£1.90 U.S.\$3.50

ISSN 0265-1548

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Peak No

+ Words in last check

NO

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ENT KBC + Peak No's

P.19

Q

Who's had more hit singles than any other living performer?

Name the artist who has released over 50 albums, the last of which was his biggest ever in the UK?

Whose 49 date UK tour sold out in 48 hours?

Is there an artist who has remained consistently in the charts throughout their entire career?

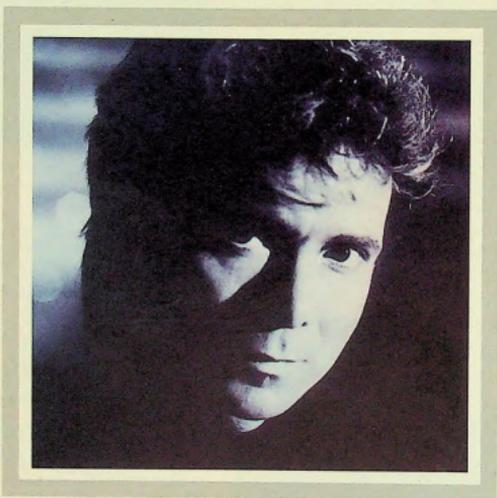
Whose recording success has spanned 30 years - the last of which are contained in a brand new album?

A

One man



Cliff Richard



PRIVATE COLLECTION

His Personal Best 1979-1988

SOME PEOPLE ■ WIRED FOR SOUND ■ ALL I ASK OF YOU ■ CARRIE
REMEMBER ME ■ TRUE LOVE WAYS ■ DREAMIN' ■ GREEN LIGHT ■ SHE MEANS NOTHING TO ME
HEART USER ■ A LITTLE IN LOVE ■ DADDY'S HOME ■ WE DON'T TALK ANY MORE
NEVER SAY DIE ■ THE ONLY WAY OUT ■ SUDDENLY ■ SLOW RIVERS ■ PLEASE DON'T FALL IN LOVE
LITTLE TOWN ■ MY PRETTY ONE ■ OCEAN DEEP
SHE'S SO BEAUTIFUL ■ TWO HEARTS ■ MISTLETOE AND WINE

CRTV 30 ■ TC CRTV 30 ■ CD CRTV 30 ■ MVP CR1

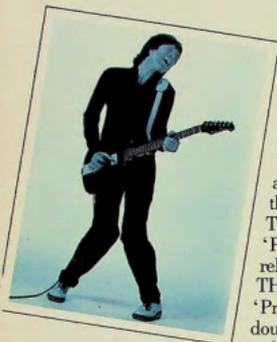
EMI

■ Cliff R

PRIVATE C

1979

Double album, Dou
Special Compact Disc
Release 7 Nov



30 YEARS

1988 sees the 30th anniversary of Cliff Richard in the music business. To celebrate, Cliff Richard's 'Private Collection' will be released on November 7th 1988.

THE ALBUM

'Private Collection' is a 24 track double album, long-playing cassette and special compact disc and

video selections containing all his hits since 1979.

It includes such great tracks as 'We Don't Talk Anymore', 'Carrie', 'Some People', 'True Love Ways', 'Wired For Sound' and 'My Pretty One' - 17 Top 20 hits, 12 of which were Top 10 and 6 of which were Top 5.

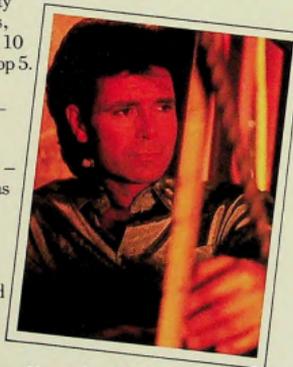
THE SINGLE

Plus: A previously unreleased track - 'Mistletoe and Wine' - a wonderful Christmas song to be released November 21st.

TELEVISION

TV already confirmed to tie in with both releases are as follows:

1. Wogan - Wednesday, November 16th.



Sunday, November 27th, performing 'Mistletoe and Wine'.

- A Cliff Richard Special -
2. Royal Command Performance - Saturday, November 26th, Cliff will be performing 'Some People' and 'Mistletoe and Wine'.
 3. 'The Palladium',

THE CAMPAIGN

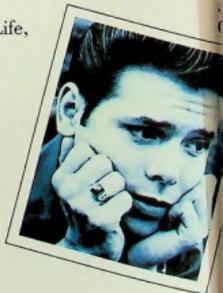
National Press Advertising. Adshels from November 14th. Large West End street poster sites from December - 1. Opposite McDonalds, Marble Arch, (near Virgin Records), 2. Opposite Old Cavendish Street, Oxford Street, (near HMV).

TV - Following extensive market research there will be major television support with a spend of over £300,000.

A high proportion of ITV Coffee/Daytime airtime will be booked to reach the primary target audience of women aged 25-54 years.

The campaign will be launched in Coronation Street, Wednesday 9th November in Central, Granada, Yorkshire (through to 25th November) and in London and Anglia (through to 16th November) based on results of the 'Always Guaranteed' campaign (using 10 and 30 second spots).

Other ITV programmes being booked include Miss World, Family Fortunes, Emmerdale Farm, This Is Your Life,



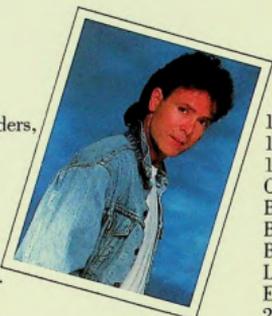
Richard

COLLECTION

1988

double play cassette,
c and Video selections
November 1988

Strike It Lucky, Lucky Ladders,
This Morning, Sons &
Daughters, Young Doctors
and A Country Practice.
From December 5th for
one week there will also
be a national Woolworth
Christmas Co-op campaign.



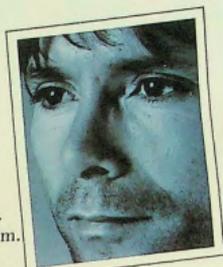
DISPLAY
High quality posters, centre pieces
and header boards will be
supplied for instore display.

THE TOUR
To accompany this release
Cliff Richard has recently
embarked on a 49-date
30th anniversary UK
Tour, which sold out
within 48 hours of going
on sale. It started on
25th September in Dublin – (it
was on the 5th October in 1958
that he played his very first live date) and ends in
London with a charity night, at the Hammersmith
Odeon, on the 13th of December.



NOVEMBER
2nd Wednesday, Newport Centre. 3rd Thursday,
Newport Centre. 4th Friday, Newport Centre.
5th Saturday, Newport Centre. 9th Wednesday,
Cornwall Coliseum. 10th Thursday, Cornwall Coliseum.

11th Friday, Cornwall Coliseum.
12th Saturday, Cornwall Coliseum.
16th Wednesday, Bournemouth
Conference Centre. 17th Thursday,
Bournemouth Conference Centre. 18th Friday,
Bournemouth Conference Centre. 19th Saturday,
Bournemouth Conference Centre. 23rd Wednesday,
Liverpool Empire. 24th Thursday, Liverpool
Empire. 25th Friday, Liverpool Empire.
26th Saturday, Liverpool Empire. 30th Wednesday,
Brighton Centre.



DECEMBER
1st Thursday, Brighton Centre. 2nd Friday, Brighton
Centre. 3rd Saturday, Brighton Centre.
7th Wednesday, NEC. 8th Thursday, NEC.
9th Friday, NEC. 10th Saturday, NEC.
13th Tuesday, Hammersmith Odeon
(Charity Night).

CRTV 30
TCCR TV 30
CDCR TV 30
MVPCR 1

EMI



MUSIC WEEK



£1.90 U.S.\$3.50

ISSN 0265-1548

WEA aids ZTT rebirth

WEA HAS forged a joint venture with Trevor Horn and Jill Sinclair to breathe new life into ZTT Records with a worldwide deal.

Billed as "a brand new company", the principals involved are nevertheless the same as before and WEA chairman Rob Dickins comments: "Jill and Trevor wanted to take the spirit of the old ZTT into the new venture and so retain the name."

For WEA, the deal provides access to the production and A&R expertise of Horn whose track record encompasses Buggles, Dollar, ABC, Yes, Malcolm McLaren, Frankie Goes To Hollywood and most recently Pet Shop Boys and Simple Minds. "For WEA organic growth is not enough," says Dickins. "Through deals like this and the Magnet acquisition we can grow the UK repertoire faster than we could grow it simply within the company."

For ZTT, the deal provides the support structure of a major company, easing the pressure on the company's limited resources, and Sinclair says: "It gives us the leeway to be close to a project, but also to be involved in other things, safe in the knowledge that our acts will be in safe hands."

"We've done this deal because Trevor wants very much to commit himself to ZTT."

Compilations out!

THE ROW which has threatened to split the record industry appears to have been brought to a workable compromise, but there is still the possibility of some companies leaving the BPI in protest.

The organization's council has agreed that multi-artist compilations of previously released material should be excluded from the albums chart and printed in a separate listing on the same page of *Music Week*. However, talks with MW over the proposal have barely started and no agreement has been reached.

On a split vote, the BPI council decided that compilations should be excluded after January 1 and incorporated in their own chart. The council was shown the German music industry chart where compilations are given a one-to-10 listing which also indicates what position they would have occupied in the main albums chart.

The council's decision makes two concessions compared with initial proposals: the deadline is extended from December 1 so that Christmas charts are unaffected, and the concept of the two listings being adjacent is incorporated.

BPI chairman Peter Jamieson, who had earlier appealed for harmony on the matter, says of the discussion: "I wanted to make sure

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Jamieson first ex-pat BPI head?

PETER JAMIESON'S two-year tenure as chairman of the BPI is not due to be completed until the summer of 1990, 12 months after his scheduled departure from the UK.

He says: "I can see no problems in continuing to exercise my duties and responsibilities to the record industry for the foreseeable future. Next year I will take a view and will only address that when I cease

to be able to carry out those responsibilities."

Jamieson's situation is unprecedented; he is the first incumbent chairman with plans to leave the country.

The BPI's articles of incorporation make no stipulation, though, that the chairman should be resident in the UK or even employed by a record company.

RCA's Preston takes BMG helm

RCA MANAGING director John Preston has been confirmed as the next chairman of BMG, taking over from Peter Jamieson who is set to become head of the company's operations in the Far East.

Preston takes up the post on January 1 and will be co-chairman until Jamieson leaves the UK during the summer.

The new role will bring Preston into direct involvement with Arista for the first time and will give him his first responsibility for distribution.

He says that his newly-acquired influence at Arista will not mean wholesale changes at the com-

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PolyGram, CBS share honours

POLYGRAM AND CBS have swept the board in the third quarter market share survey, between them taking every top honour for companies and labels.

PolyGram was top albums and singles company and leading albums and singles distributor while CBS took top slot in the categories for albums and singles labels.

In the distribution sector, top albums independent was Finncade which, bolstered by Kyle Minogue's debut LP, improved its market share by three per cent over the previous quarter to finish with five per cent of all albums sold. Top indie singles distributor was the Cartel. At the top of both categories, PolyGram held comfortable leads over EMI.

However, PolyGram's success as an albums and singles company came without pre-eminence from any of its constituent labels. Only London, as second place singles marque, was in the top 10 of either labels listing.

● Full details — p.46.



COMPILATION ALBUMS: out of the chart from January

that there was full and free debate that examined in detail the issues and the consequences, and that happened. There was a significant majority in favour of the change that we decided to make."

Main opponents of the move

have been the companies involved with the New series and the TV merchandisers. Telstar chairman Sean O'Brien says he is "considering the position" over continued

TO PAGE FOUR ▶

S I SPUTNIK
OR
SITWATERMAN?

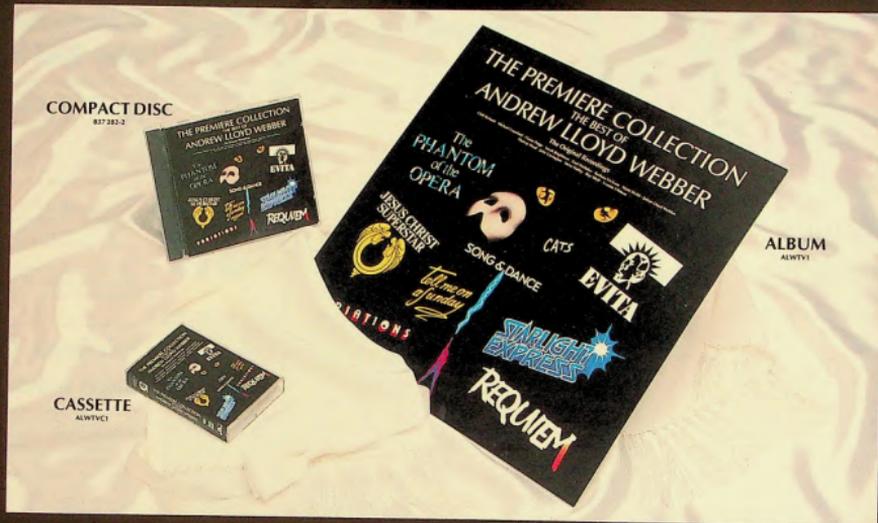
POLYDOR AND REALLY USEFUL ARE PROUD TO ANNOUNCE THE RELEASE OF

THE PREMIERE COLLECTION

THE BEST OF

ANDREW LLOYD WEBBER

RELEASE DATE : 31st OCTOBER 1988



COMPACT DISC

837282-2

CASSETTE

ALWTVCI

ALBUM

ALWTVI

A UNIQUE COLLECTION FEATURING THE ORIGINAL HITS
FROM ANDREW LLOYD WEBBER'S MUSICAL MASTERPIECES - INCLUDING ...
PHANTOM OF THE OPERA, CATS, EVITA, JESUS CHRIST SUPERSTAR
AND STARLIGHT EXPRESS.

THE PREMIERE MARKETING CAMPAIGN INCLUDES:

- NATIONAL TV ADVERTISING COMMENCING FROM WEEK OF RELEASE
- RADIO ADVERTISING
- NATIONAL PRESS ADVERTISING
- MAJOR INSTORE AND WINDOW DISPLAY CAMPAIGN WITH CD, CENTREPIECES, TITLEBOARDS, POSTERS AND SLEEVES
- FULL BROADCAST AND PRESS COVERAGE

Side One

- 1) PHANTOM OF THE OPERA
Steve Harley & Sarah Brightman
- 2) TAKE THAT LOOK OFF
YOUR FACE
Martti Webb
- 3) ALL I ASK OF YOU
Cliff Richard
& Sarah Brightman

- 4) DON'T CRY FOR ME
ARGENTINA
Julie Covington
- 5) MAGICAL
MR MISTOFFEELES
Paul Nicholas
- 6) VARIATIONS 1-4
Julian Lloyd Webber
- 7) SUPERSTAR
Murray Head

Side Two

- 1) MEMORY
Elaine Paige
- 2) STARLIGHT EXPRESS
Ray Shell
- 3) TELL ME ON A SUNDAY
Martti Webb
- 4) THE MUSIC OF THE NIGHT
Michael Crawford

- 5) ANOTHER SUITCASE
IN ANOTHER HALL
Barbara Dickson
- 6) I DON'T KNOW HOW
TO LOVE HIM
Yvonne Elliman
- 7) PIE JESU'
Sarah Brightman
& Paul Miles Kingston

REALLY
USEFUL
RECORDS

ORDER FROM POLYGRAM RECORD OPERATIONS 01-590-6044

Polydor

£1.9m spend backs Telstar LP drive

TELSTAR is spending a total of £1.9m on seven November album releases.

Love Songs by Michael Jackson and Diana Ross is supported by TV advertising from November 14 as part of a £300,000 campaign. The dance compilation *Hyperactive* is backed by a £250,000 TV campaign starting on November 14. Both the above campaigns cover Central, Yorkshire, HTV, TVS, Anglia, Ulster, TSW, London, STV, Yorkshire and Granada.

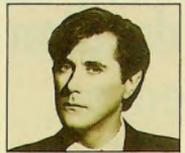
Tees and Granada.

Back To The Sixties is supported by a £250,000 TV campaign beginning in HTV and TSW on November 7 before rolling out to the rest of the above-mentioned stations. A £200,000 TV campaign backs the release of *The Joe Longhorne Song Book* on November 14, through the same areas.

Greatest Hits Of 1988 is supported by a £350,000 TV campaign beginning in London, Central, Granada, HTV, Yorkshire, TVS, Tyne Tees, Anglia, TSW and Ulster on November 7 before moving to STV on November 14.

A £250,000 TV campaign backs the release of *Together Again* by Rose Marie and begins in Granada, TVS and Anglia on November 7, Tyne Tees on November 14, London, Central, Yorkshire and TSW on November 21 and STV and HTV on November 28. A TV will also support the release.

Abba's *Absolute Abba* is supported by a £300,000 TV campaign on November 14, in Central, Yorkshire, HTV, TVS, Anglia, Ulster, TSW, London, STV, Tyne Tees and Granada.



BRYAN FERRY: part of Siren's manifesto

EG RECORDS, in conjunction with Siren Records, is launching a TV advertising campaign to support the release of Bryan Ferry — *The Ultimate Collection*. On November 7, there will be national ads in co-operation with Our Price, followed by a national roll-out on November 14 and a national co-op with Woolworths for two weeks from December 12.

Siren Records is backing the release of Elaine Paige's *The Queen Album* this week with ads in women's weekly and monthly magazines, *TV Times* and national press and regional TV co-op advertisements. This is followed by a national TV campaign at the end of November until Christmas.

Four-handed Demon schedule

DEMON RECORDS has announced its autumn release schedule of new product on four labels.

Edsel has At The Mountains Of Madness by HP Lovecraft — a doublepack of the first two albums and Incredible, a re-issued third album from Kaleidoscope.

On the Demon label, there are three releases by American bands — Craps by Big Dipper, California by American Music Club and The Love Songs by Giant Sand. Nick Lowe's *Rose Of England* is issued on a compact disc for the first time. Deaf School have their reunion concert *Second Coming* released and a live performance by John Wesley Harding called *It Happened One Night* is also available.

Releases on the Hi label feature the sounds of Memphis — Tuff by Ace Cannon & His Afro Sax, I'll Shed No Tears by Charlie Rich, Hi Records Soul and Hi Records R&B by various artists.

From Transatlantic, on the Transden label, come compilations by Pentangle, John Renbourn and The Young Tradition and there will be a third album by The Deviants.

Shopping around for new customers

THE EIGHTIES have seen a dramatic change in the profile of the record-buying public: eager teenagers are slowly being replaced by older, wealthier buyers.

Retailers are acutely aware of the ageing population and great shifts in emphasis are being made to keep pace. The most obvious change is the way non-traditional record outlets are moving in to music to cash in on their older customer profiles.

Out-of-town hypermarkets and High Street supermarkets are emphasising their music product and promote it in departments separate from the rest of the store and through advertising in the press and on television.

Great emporia lifestyles chain in the north of England, Morrisons, recently worked with CBS Records on a Michael Jackson TV ad and has also advertised the new *U2* and *Dire Straits* albums in the local press.

Bill Cartwright, group buyer at Morrisons which has 31 shops stocking music and video product, says the chain had pledged its support for music retailing. "We are totally committed as a company to developing the record retailing industry," he says.

"There are a lot of people that won't use the HMVs and Virgin's because of the loud cacophony of sound in the stores. We also have music playing but it's a much more pleasant environment for shopping."

But Cartwright admits that it is not just housewives that visit the shops. "We have a wide cross-section of people and we still sell a lot of singles and even though a lot of people are trying to knock the seven-inch, there will always be a market there."

Morrisons stocks seven and 12-inch singles (seven-inch at £1.65), LPs, cassettes, and compact discs in the top 30 or 50, back catalogue, blank tape and videos.

Cartwright says CDs and videos are the major growth areas in the stores and three new record bars within stores will be opening before the end of the year.

This month, food store chain

'Whether we like it or not business is moving away from specialists to multiples, including supermarkets'

Asda launches a promotion on singles by cutting the cost of its seven-inch discs by 10p to £1.59.

The offer applies to 100 stores across the country and the promotion, which includes the chance to win 150 concert vouchers and see a band live, was developed by Audio Merchandisers which supplies Asda with its music product.

A spokesman for Audio Merchandisers says: "Asda has increased its market share of seven-inch singles by two per cent and is currently achieving 40 stock turns per year. This growth is mainly due to prime racking space in store."

Mike Sommers, chief executive at Entertainment UK which supplies four per cent of the grocery business in the UK — including Morrisons and Tesco — with music and video product, believes such stores hold great potential.

"They do a lot of business and they are committed to selling the product. But the stores with a better singles business are those on the High Street. The bigger out of town stores are limited in that sense because of the older customers but they are successful with albums and more recently CDs," he says.

Entertainment UK's marketing director Kingsley Grimbly is adamant about the future of record retailing. "Whether we like it or not, business is moving away from specialists to multiples, including supermarkets," he says.

"I want the music industry to embrace this and maximise the business that goes through those shops."

MUSIC WEEK



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Next Issue: *Week Directory* free to subscription orders in January 1989.

Lloyd Webber gets TV touch

POLYGRAM is launching a TV advertising campaign this week to back the release of Andrew Lloyd Webber's *The Premiere Collection*, on *Really Useful Records* through Polydor. There will also be local radio advertising, national press ads and a nationwide display campaign.

CHARLY RECORDS is promoting its buy-one-get-one-free compact disc offer with a £50,000 advertising campaign from November 11 onwards.

Ads will be featured in *The Independent*, *The Times*, *Observer*, *NME*, *Time Out*, *Record Collector*, *Which CD*, *Music Week* and *G*. There will also be fly-posting and point-of-sale material to support the offer which entitles the purchaser of a full-price CD to a free 24 track Charly sampler CD.

THE JEFF HEALEY BAND

THE DEFT HEALEY BAND

SEE THE LIGHT

Released next Monday - 7th November

CD, LP AND CASSETTE

"I've had the question asked of me 'How do you play when you can't see?' Even from musicians. My question is 'How do you play when you can't?' - JEFF HEALEY

259 441 CD 489 441 LP 209 441 LP

ORDER NOW FROM BMG TELESALES ON 021 500 5678 OR YOUR ARISTA FIELD FORCE PERSON

Labels decry TOTP decision to go 'acid' references

RECORD COMPANIES at the forefront of the acid house movement have condemned the decision by BBC TV to ban the word acid from being mentioned on Top Of The Pops.

A spokesman for the programme says the word was declared unacceptable following a "number of complaints from upset parents following the appearance of D Mob on the programme".

Chris May, marketing director at Westside Records, says the censoring of acid by the BBC is "the thin end of a very nasty and oppressive wedge".

"It is not for us or the broadcasting authorities to attempt to censor the language or content of popular culture. It is also a proven fact that attempts to ban or censor 'undesirable' ideas have no effect on the issues of hand other than to gener-

ate sensational headlines," he says. "For the overwhelming majority of its audience, acid house is nothing to do with drugs but is simply the most exciting form of music to emerge this year".

Head of A&R for the firm label at London Records, Pete Tong, says sensationalist press coverage was the main cause of the ban. "The greatest pity is that an organisation like the BBC should be swayed by the tabloid press or even by a handful of viewers' complaints," he says.

"An impartial BBC should at least do their own research into the acid house phenomenon which is a genuine form of music. It is a real pity that the BBC will attempt to kill a sub-culture before it has grown up."

Mahesh Bajaj, managing director at Serious Records, says public

opinion should be the deciding factor. "I think it depends on how the kids perceive acid house - whether they perceive it musically or for taking drugs," he says. "The decision is harsh not just on the music business but the whole concept of democracy."

The BBC says it will not be broadcasting on TOP if any record with the word acid in the title or in the lyrics because of the drug connotations. Meanwhile, Radio One is continuing to play acid house records and although the D Mob single We Call It Aceeed was not played last week, the station claims it was given 14 plays.

"We considered that it needed careful placing during the day and its allocations of plays could not go through the normal programming playlisting," says a spokesman.

Copyright Bill: whose licence is it anyway?

A HIDDEN provision in the Copyright Bill which could lead to added complications for run-of-the-mill rights negotiations is being highlighted by music industry solicitors.

The Department of Trade and Industry has confirmed that the words within the bill "society or other organisation" do not distinguish between the main collecting societies and music publishers or record companies.

Therefore, when individual publishers or record companies are negotiating deals on catalogue licences the agreement can be taken to the Copyright Tribunal.

The department states: "If such a company has as one of its main objects the negotiating or granting of copyright licences and if the licences in question cover the works of more than one author than the company will be a licensing body for the purposes of this legislation."

David Zeffman, of solicitors Freshfields, spotted the provision within the Copyright Bill and originally thought it was unintentional.

Licencees would be able to ask the tribunal to decide whether the terms of the catalogue licences are reasonable," says Zeffman.



JON WEBSTER: Virgin's new MD

Webster confirmed as new Virgin MD

VIRGIN HAS confirmed the appointment of Jon Webster as managing director of Virgin Records UK.

The official confirmation is acknowledgment of duties that Webster comes out at present as well as being international director and marketing director for the company.

"Nothing's really changing. It just means I have a lot more clout when I shout at people," says Webster.

Mel And Kim set-back in royalty claim

MEL AND Kim have failed to get a High Court order freezing a bank account containing £140,000 which they say is owed to them by Supreme Records.

The sisters are being sued by their former record company for alleged breach of contract but they are counter-claiming damages for royalties which they allege have not been paid to them.

Their lawyers asked Mr Justice Aldous to prevent Supreme with drawing money from the account until the dispute had been settled. But the judge refused to freeze the account after Supreme undertook to give the sisters two days notice of any planned withdrawal.

RCA's Preston

▶ FROM PAGE ONE

pany, and comments: "The players are the right players and the game plan is the right game plan. What Arista needs now is a period of strong support for what they are doing and a period of stability."

Preston admits that his six-month overlap with Jamieson will be a learning period, particularly in the field of distribution where he has not been involved on a day-to-day level before. He contends, though, that by drawing on Jamieson's experience during this time, the transition will be made as smooth as possible.

Asked whether his co-chairmanship will leave a gap for a new managing director at RCA, he replies: "I haven't decided yet. I don't see any effect being put by the managers responsible. There are clichés about teamwork and working together, but here they apply."

Preston last week confirmed his resignation as chairman of the BPI's charts committee, a move which, he says, is intended to give him more time in his new post.

Jamieson's new position will give him responsibility for territories from New Zealand to the Soviet Union and will take in Australia, Japan, Indonesia and China. He will have the title of senior vice president for Asia and the Pacific and will be based somewhere within the region, possibly Hong Kong. He says he regards the move as exciting because of the increasingly successful fight against piracy in Indonesia particularly and the artistic and marketing opportunities this creates.

Asked why he is going, he replies: "I am a company man and the company wishes me to take charge in Asia Pacific."

Compilations

▶ FROM PAGE ONE

BPI membership, and comments: "I am obviously very disenchanted with the BPI."

He continues: "If they wanted to exclude a sector of albums, why not exclude all TV albums?" The BPI is supposed to represent me and I have never been involved in the discussions nor has anybody changed my opinion." A letter from O'Brien to Jamieson on the issue was circulated to council members before the debate.

Music Week editor David Dalton comments: "Now that the BPI council has made its decision Music Week will have to look at how we may wish to reflect this desire for change through the charts published in the paper. Increasing pressure over the years to cram more and more information into a finite space presents difficulties in presentation which we will look to overcome."

New at BASCA

BASCA CHAIRMAN Don Black welcomed the association's new general secretary, Bernard Brown, at its annual meeting on Friday (28).

Brown, who leaves the Performing Right Society, replaces Marilyn Worsley who was thanked by Black for her long service.

Wound BRIEFING

BRUSSELS: Six senators are supporting a new home taping bill and this is being seen as a step towards the introduction of a blank tape levy in Belgium.

NEW JERSEY: Maxell, the tape manufacturer, is expected to reap considerable criticism from record industry for introducing a four pack of blank audio cassettes designed to fit in compact disc players. The premium grade formats offered, says the company, are "ideal audio cassettes for CD recording".

HELSINKI: Enthusiasm for compact disc is growing in the country with 90,000 players in use and sales of 50,000 predicted for next year. Software is expected to reach 1m units this year while vinyl and cassette sales are remaining steady with a total of 12m units forecast for the year-end.

NEW YORK: BMG Music International has announced the opening of Scandinavian offices: BMG Ariola A/S in Denmark and BMG Ariola A/S in Norway. The new offices achieve the company's goal of affiliating in all European countries.

HAMBURG: Former Deutsche Grammophon executive vice president Gunther Brees is being confirmed as managing director of CBS Masterworks. He will establish the company's classical music headquarters in Hamburg.

NEW YORK: New Age music is generating sufficient on-going sales for Billboard to have developed a monthly New Age chart. The chart lists the 25 best-selling New Age titles.

TORRANCE, CALIFORNIA: Record retailers are increasingly using cut-to-order computer communications for ordering and re-ordering from major labels, according to reports from a joint operations committee meeting of the National Association of Recording Merchandisers and the Video Software Dealers Association.

OTTAWA: The federal election on November 21 has put the free-trade deal with America, that is expected to end record-tariffs, up in the air and put the proposed Broadcasting Act on hold. The Act had passed the House of Commons but had not received the required approval of the Senate before Prime Minister Mulroney called the election. The election will, in effect, act as a referendum for the free trade deal.

Chain With No Name goes stock-taking

THE CHAIN With No Name, the Cartel-backed association of independent retailers, has begun taking stock of its achievements with a series of regional meetings across the country.

Nine stores from the 50-strong chain attended the first of the meetings for the Midlands region in Birmingham where they discussed how to remain viable in the marketplace.

The forums are being organised

by the Cartel. Says Rough Trade Director marketing coordinator Marc Swallow: "The chain doesn't see itself as directly competing against Our Price. Our Price are very good at what they do but there will always be a market for specialist music."

Swallow adds that there is now a waiting list to join the chain, the criteria for membership being an enthusiastic stocking policy for indie product.

Lloyd Webber resumes the baton at RUG

ANDREW LLOYD Webber is to step back into the role of executive director of The Really Useful Group following the resignation of Brian Bingley.

Bingley is believed to have been given an £800,000 pay-off as a

result of boardroom disagreements over the direction of the theatre company. Legal and business affairs director Keith Turner says: "The move came because of the departure and the board invited him to come back.

"This is as much fun as you can have
with your pants on" (Chicago Sun-Times)



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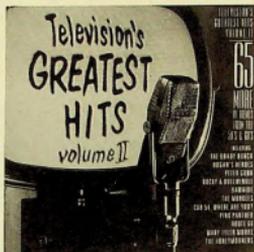
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BATMAN/FLUPPER/MISSION
IMPOSSIBLE/PERRY MASON/
THE MUNSTERS/IRONSIDE.

Volume 2



2LP: FILM 034D / TC: FILM 034
CD: FILMCD 034

65 Tracks incl: LOONEY TUNES/
PEANUTS/THE ODD COUPLE/
BEWITCHED/THE MONKEES/TIME
TUNNEL/RAWHIDE/DAKTARI/THE
VIRGINIAN/PETER GUNN/THE SAINT/
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Dealers divided on over 25s' record-buying 'boom' theory

TAKING MONEY from the older record buyer is the aim of every sector of the music industry. But are these over-25s already spending their money in record shops? Retailers appear to think that it depends on which part of the country you are in.

Peter Bone of Peter's Records, Eton, Cleveland, is convinced that the older market has the most potential for the future. "There is no two ways about it. I've noticed for at least six months that things have been going that way," he says.

He believes artists like Whitney Houston, Enya and Womack And Womack have brought the older age group back into the shops. "Even Rick Astley hasn't sold as well as he usually does and I think the shows there are so many compilations that people will resist buying singles. Plus, of course, they are so bloody expensive."

Alan Gilmour of West End Records, Glasgow, says mago-

zines like Q have helped attract more customers from the 25 to 45 age group to the shops. "We get a real mixture of teenagers and older customers but there has been a trend for the older group to increase," he says.

"They tend to read magazines like Q and read the reviews and because they tend to have a fair amount of money they can afford to buy there and then."

Hasan Gaylani of Volume Records, Newcastle-upon-Tyne, says he has not noticed a shift in the age group. "Our biggest customers are students and they are singles buyers, with 12-inch singles and club records particularly successful. The few older buyers that come in buy albums, mainly," he says.

The manager of Rex Records, in Ipswich, who wishes to be unnamed, agrees and says it is not only the older customer that is buying compact discs. "Many younger buyers have given up records and gone to

CDs. Every week there are more people coming in because of the rising popularity of CDs," he says.

But he adds that the older buyers do seem to concentrate on CDs. "The format has rekindled their enthusiasm for music."

Colin Bulley of Domino Records in Portsmouth, is also unaware of a shift to an older age group. "We sell

sell a lot of singles to young customers, in particular 12-inches, and we sell a lot of imports," he says.

CD singles are also becoming popular with the younger customer. "They seem to be catching on and we shift quite a few of them now. But as for as the older age group is concerned, it's the same as it ever was."

REP OF THE WEEK



KEVIN WILSON has worked for PRT Distribution as territory manager in the North-west for the past two-and-a-half years. The highlight of the company's conference for Kevin this year was winning the sales team rep of the year award.

A keen Everton FC fan, he lists among his hobbies, playing football and record collecting — his favourite band being Squeeze. Kevin is 30 years old, married and has one child.

His comments that he enjoys working for PRT because of the diversity of the product he handles.

DEALERS SPEAK

OUR WEEKLY look at the pearls of wisdom uttered from the mouths of many a rep has obviously struck a nerve with some of the unfortunate victims out there.

This week — the rep strikes back! Island sales team northern area manager Mick Ball has sent us this selection of dealerspeak:

Dealer: "I really like this record..." (translation: "Where's my sweatshirt?")

Dealer: "This one will need a bit of a push..." ("Who's the dealer?")
Dealer: "It flew out at the weekend..." ("I under-ordered again")
Dealer: "Sorry, we've sold out..."

["I've never heard of it"]

Dealer: "The record you ordered has been deleted..." ("I've lost your order")

Dealer: "I'll ask the rep when he/she calls tomorrow..." ("I haven't the faintest idea what you're talking about")

Dealer: "It's not very good is it...?" ("But you can leave a free-of-charge if you like")

If you have any contributions for the Keppelco column, send them to Jeff Clark-Meads, Frontline, Music Week, Greater London House, Hompstead Road, London NW1 7QZ.

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	BARRY WHITE	I'm Gonna Love You Just A Little Bit More
OG 9770	BARRY WHITE	You're The First, The Last, My Everything
OG 9737	ELAINE PAIGE MARTI WEBB	Memory Take That Look Off Your Face
OG 9738	1910 FRUITUM CO. OHIO EXPRESS	Simon Says Yummy Yummy Yummy
OG 9739	LOVIN' SPOONFUL LOVIN' SPOONFUL	Daydream Summer In The City
OG 9800	RANDY VANWARMER	Just When I Needed You Most
	TODD RUNDGREN	I Saw The Light
OG 9801	NAZARETH NAZARETH	This Flight Tonight Broken Down Angel
OG 9802	EDWIN HAWKIN MELANE	Oh Happy Day Love Hurts
OG 9803	NAZARETH NAZARETH	Bad Bad Boy

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OG 9805	NEW VAUDEVILLE BAND WHISTLING JACK SMITH	Winchester Cathedral I Was Kaiser Bill's Batman
OG 9806	JUDGE DREAD JUDGE DREAD	Je T'aime (Moi Non Plus) Big Six
OG 9807	FRED WEDLOCK ROSEY TO COAST	Oldies Swinger In Town Do The Backback
OG 9808	BLANCMANGE BLANCMANGE	Living On The Ceiling Don't Tell Me
OG 9809	MEDICINE HEAD MEDICINE HEAD	One And One Is One Rising Sun
OG 9810	ELKIE BROOKES ELKIE BROOKES	Lilac Wine Don't Cry Out Loud
OG 9811	CAPTAIN SENSIBLE CAPTAIN SENSIBLE	Happy Talk Glad It's All Over
OG 9812	RITA COOLIDGE RITA COOLIDGE	We're All Alone Words
OG 9813	JIM DIAMOND JIM DIAMOND	I Should've Known Better Hi-Lo Silver
OG 9815	SALEPPERS ALESSI	Guaranamera Oh Lori

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Big Seven
A Easier Said Than Done
B Nightriders

OG 4080
TOTAL CONTRAST
A Takes A Little Time
B Hit And Run

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OG 4501
JIMMY MESSINA
A Do You Wanna Dance
KENNY LOGGINS
B Love Will Follow

OG 4502
THE FUTURES
A Ain't No Time Fa Nothing
DEE DEE SHARP GAMBLE
B Easy Money

OG 4503
NED DOHENY
A To Prove My Love
HAWK & CO.
B Nine Life

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A Blind Vision
B Living On The Ceiling

OG 4082
BAR-KAYS
A Sonomatic
B Shake Your Rump To The Funk

OG 4083
PATRICK JUVET
A Love America
B Got A Feeling

* Where available

A SERIES OF 12" CLUB HITS

OG 4504
MELBA MOORE
A You Stepped Into My Life
B Hard Not To Like You

OG 4505
EDDIE MURPHY
A Booogie In Your Butt
B Parry All The Time

OG 4506
MARLENA SHAW
A Yuma-Co Away Little Boy
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B New York New York

OG 4507
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HOLDING BACK THE YEARS
THE RIGHT THING
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includes
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THESE EARLY DAYS
I DON'T WANT TO TALK ABOUT IT



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YEH YEH
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A technological breakthrough — Those wonderful people at WEA bring you music on television!

Forget crowding around the old wireless set straining to hear your favourite artist singing their way through the whistles and crackles. Simply nip down to your local electrical dealer, buy yourself a new Television Receiver and Video (not shown), pop in one of the new WEA Video titles and watch your idols sing instead.

*All videos are in full colour and have full stereophonic sound, but give excellent reproduction on black and white monaural equipment.



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WORLD'S FINEST

QUALITY VIDEO

Acid takes a trip into Eighties promo

SIXTIES-STYLE video effects and oil-wheel coloured backgrounds are on the hot approach to acid house promo making according to Pankino Productions.

Pankino has recently completed the video for D-Mob's hit We Call It Acided which, on a £6,000 budget, strives to "present acid house in an Eighties way".

Shot in a day on October 6, the video features Danny D and Gary Haisman in black and white fronting the dance antics of four sets of oddball characters: the smiley men, the eyeball men, the triangle men and the square heads. The promo was shot on 16mm film and post-produced on video in order to keep D-Mob into the foreground. There was also some use of "psychedelic" which animated the characters us-

ing a stop frame camera.

"The general feeling that is created is of something artistically weird rather than trippy weird," says production assistant John Galley.

Pankino Productions was set up by Royal College Of Art graduate Mehdi Norawzi, who produced the D-Mob video. It was directed by Marek Budzynski who is joined on the Pankino directing roster by Martin Jones, Christopher Simon and Tom Pollock.

Since the Camden-based company's inception at the end of last year its work has included directing four videos for Was (Not Was), Mr Sleaze and Bananamara, Tower Of Strength for The Mission, an advert for WH Smith and Clock It, a short film for Channel 4.

Lowney signs up with MGMM

AWARD-WINNING television director Declan Lowney has signed to MGMM for music promos worldwide.

Lowney's past work includes directing the Irish section of 'Live Aid' and the 1988 Eurovision Song Contest. His first music promo for the Irish band Hot House Flowers, Don't Go, was watched by 600m viewers simultaneously and he has also directed the promo for the

band's recent release I'll Be Easier In The Morning.

Lowney's involvement with MGMM began when he joined Initial TV to direct the last six episodes of the Channel 4 music programme Wired. Currently working with producer Neil Grigson, he is involved with Smile Jamaica, a benefit special being produced by Initial TV, again for Channel 4 and ITV.

R E V I E W S

VARIOUS: Alright Now. Island Records 25th Anniversary. Island Visual Arts IVA 007. Running time: 80 minutes. Dealer price: £10.42.

Comment: You've heard the compilation albums, you've read the pamphlet, you've seen the TV programme... now see the video. Island is certainly making sure we all know that they are having a bit of a celebration this year and this video, like the above, features tracks from the label's impressive roster of acts past and present. Much of the footage is murky live performances from the aforementioned TV programme with a few videos interspersed and overall the quality of the music — from Robert Palmer to Eric Clapton — is hampered by poor production. The few highlights include Bob Marley's No Woman No Cry and the videos for U2, Tom Waits and Grace Jones.

Sales forecast: Island seems to have pushed the boat out a little too far this time. This collection is

hardly inspiring and few people are going to be persuaded by its line-up and track listing. **NR**

ANTHRAX: Oidivnikufesin (N.F.V.). Island Visual Arts IVA 006. Running time: 75 minutes. Dealer price: £10.42.

Comment: Those wacky heavy metal kids from America cannot fail to impress with this their first full-length concert video, recorded at Hammersmith Odeon last year. Anthrax are one of the most enjoyable thrash bands around simply because they don't take themselves or their music too seriously and they make sure everyone has a damn good time when they play. The show starts with the band singing — it's hampered by poor production. The few highlights include Bob Marley's No Woman No Cry and the videos for U2, Tom Waits and Grace Jones.

Sales forecast: Anthrax seems to have pushed the boat out a little too far this time. This collection is

that at 75 minutes the video is rather wearing.

Sales forecast: There are a lot of Anthrax fans out there and the band's reputation for good-humoured moshing should ensure comfortable sales for this one. **NR**

SIMPLY RED: WEA 244077-3. Running time 42 minutes. Dealer price: £6.95.

Comment: A superb quality video featuring the work of six leading promo directors including Tim Broad and Tony Vanden Ende. Mick Hucknall's hair and performance skills are the riveting constants throughout a slick collage of gauzy slop (Maybe Someday, Holding Back The Years) electric performance (Jericho) and uptempo creative work-outs (Open Up The Red Box).

Sales forecast: With the inclusion of 10 cracking tracks this serves as a worthwhile greatest hits compilation and deserves bumper sales as the first in WEA's new music video range. **SW**

TO CHRIS DE BURGHI

Paul Hardiman, Kenny, Dave, Samantha (Mismmanagement), Alan (A & M)

Dear Chris, Paul, Kenny, Dave, Samantha, Alan
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Because
Tony
Henry
Rogers

MUSIC VIDEO

Rank	Artist	Description (tracks) / Time / Dealer Price	Video Collection
1	22	MICHAEL JACKSON: Legend Continues Compilation (22 tracks) / 55min / £6.95	MI 1000
2	5	MICHAEL JACKSON: Making Thriller Compilation / 1hr / £6.95	Vestron MA 11000
3	2	PRINCE: Sign 'O' The Times Live (12 tracks) / 1hr / £6.95	Palace PKC 3016
4	4	BELINDA CARLISLE: Live Live (14 tracks) / 1hr / £6.95	Virgin VMD 375
5	8	NOW THAT'S... MUSIC VIDEO 12 Compilation (16 tracks) / 1hr / £6.95	PMI/Virgin MV NOW12
6	32	WET WET WET: The Video Singles Compilation (14 tracks) / 20min / £5.95	Charmel S 1100
7	12	DEF LEPPARD: Historia Compilation (18 tracks) / 1hr 30min / £10.42	PolyGram Music Video 041 6842
8	-	GENESIS: Vol 2 Compilation (12 tracks) / 57min / £6.95	Virgin VMD 330
9	6	FLEETWOOD MAC: Tang In The Night Live (13 tracks) / 1hr / £6.95	WEA 9381 493
10	16	U2: Under A Blood Red Sky Live (12 tracks) / 1hr 1min / £6.95	Virgin VMD 045
11	-	ABBA: The Video Hits Compilation (14 tracks) / 34min / £6.95	Screen Legends SL 1100
12	-	HEART: If Looks Could Kill Compilation (7 tracks) / 20min / £5.95	PMI MVR 99 0075 3
13	9	MADONNA: Ciao Italia... Live (16 tracks) / 1hr 40min / £7.90	WEA 9381 413
14	3	ANTHRAX: Oidivnikufesin (N.F.V.) Live (11 tracks) / 1hr 10min / £10.42	Island IVA 006
15	17	BILLY IDOL: More Viral Idol Compilation (10 tracks) / 65min / £6.95	Chrysalis CHV5 5017
16	NEW	ROCK'N'ROLL THE GREATEST YEARS '63 Compilation (17 tracks) / 50min / £6.95	Video Collection VC 4054
17	NEW	BOMB THE BASS: Don't Make Me Wait Video Single (2 tracks) / 8min / £1.38	Video Collection VC 4064
18	-	LIONEL RICHIE: The Outrageous... Live (8 tracks) / 1hr / £6.95	Video Collection VC 4041
19	-	T'PAU: View From A Bridge Compilation (5 tracks) / 20min / £5.56	Virgin VC 335
20	NEW	BEATMASTERS: Burn It Up / Rock Da... Video Single (2 tracks) / 8min / £1.38	Video Collection VC 4065

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To the Psychomobile!

The Psychomobile is not some strange creation from a Philip K Dick novel, but a new concept in computer-based entertainment technology which actually responds to its audiences' reactions. Selina Webb keeps her distance and reports on this extraordinary £2m project

PATRICK D Martin's plans are staggeringly ambitious. By the time his Psycho Vision multi-media entertainment project is let loose on the public his backers will have spent more than £2m on a programme he admits is "sheer showbiz". In the past his computer-based new technology has been lost to rich industry bidders and recently he's been approached by weapon manufacturers keen to use his ideas. This time Martin is determined to keep the concept for the entertainment world it was always intended for.

The Psychomobile is a converted Custom Dodge Van which is described as the embryo of a full-sized customised, psychosensory experience which will make full use of the "psychone", a man/machine interface which reacts to audiences by monitoring their reactions, then using the information to alter the

content and structure of the show accordingly.

The prototype was completed in 1986 but, due to changes in company direction towards corporate communications rather than entertainment, Martin and Robodaveo (Roboshow Development Company) parted a year later. Now, with long-time colleague Marcus Kirby, Martin has formed Psycho Vision Ltd where he is aided by producer Pierre-Marc Boy and equipment sponsorship from Teletape Video and Astley Computer Systems. The Psychomobile Experience is a totally absorbing journey into futuristic entertainment: exhilarating 3-D sound and a spectacular, high energy multi-screen video show made possible by the countless visual permutations available via Martin's unique computer technology.

Son of one of the UK's first video importers, Martin is surprised no-one in entertainment has tapped the vast pool of new tech opportunities currently available, and sees his project as a chance to regain the lead over industry for developing new ideas.

"Most new technology is under-utilised," he states. "All we try to do is stretch things to their absolute maximum to get more interesting and valid product out. A mass popular art form based on computer exploitation does not exist, we thought we would get in first."

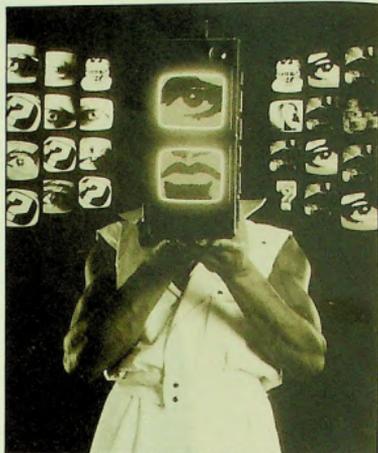
With the possible franchise of Psycho Vision experiences in venues worldwide, Martin forges an entertainment revolution — one which is relatively cheap to produce and currently impossible to mimic at home, thus eliminating profit-slashing copyright problems.

The public will have their first chance to sample Psycho Vision at a show in Covent Garden until November 11. The van will later tour the UK. Martin also has plans for release of a "radical 12" of the Psychosound music, and is looking to develop new Psychosound tracks specifically for clubs which will make full use of his technology and give DJs new spontaneous editing and mixing opportunities. But Martin is adamant that he won't become involved in "3-D Psycho remixes" of existing tracks.

"When artists discovered perspective they started drawing in

perspective — they didn't try and re-hash existing paintings. We're looking towards the future, not hoping in vain that Duran Duran will continue making hit records. The youth bands are disappearing, the entertainment industries have got to start considering a more mature, more select audience," he says.

'A mass popular art form based on computer exploitation does not exist, we thought we would get in first'



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Taking things seriously

REGARDING THE comment column in *Music Week's* October 1 issue, rest assured that those of us in manufacturing and distribution take the Autumn period quite seriously. I think your comments were fair and on the mark.

This Autumn has put an unprecedented load on the Hayes facility with strong releases from EMI, Virgin and PolyGram, all coming together in the months of September, October and November.

We have done a fair amount of advance planning and recognised immediately that there was no longer enough capacity in the UK to handle these combined loads. We immediately sub-contracted substantial volumes over to the Continent and will continue doing so for the balance of the season.

I personally travelled to Gutersloh, Germany, which, if you have not been there, represents a personal hardship, in order to ensure that we receive the highest priority in BMG's plant.

As an indication as to how seriously we take this period, a recent personnel announcement was sent from the acting site manager,

Andreas von Inhoff, which details the three individuals who have been temporarily assigned to Hayes to help us through this period. They range from Germany to Swindon.

Prior to these assignments, most of my staff have been assigned to Hayes since early this summer. In total we have nearly 10 people who do not normally work at Hayes, assigned to Hayes to help pull it together and bring it through this difficult period. I think this is taking the mission seriously.

Richard H Burkett, managing director, manufacturing and operations, Europe and International, EMI Music.

Nightmare times with CD boxes

WHILST WANDERING half-lost in a man-made dream of beautiful music, artfully crafted, faultlessly — up to a point — executed, and very often perfectly recorded, I do tend, frequently, to stub my toe on reality in one or more of its tiresome forms. I am talking about the very wonderful compact disc here, and about the often direly inadequate packaging in which this wonderful little artifact tends to arrive on my desk.

I shall refrain from commenting upon the atrociously fragile low-

impact plastic of which the boxes are made, except to say that my office has a very large supply of lidless empty boxes, due to the tendency of these lids to fall apart in simulated death if one so much as glances sharply at them. For this we are polluting the earth?

No, my concern is with the inserts. With my reactionary hat on, I can speak with fondness of the quite recent past when all vinyl albums (vinyl: nice black bendy shiny stuff with music on it — handle by edges, do not touch surface with fingertips, store away from heat, vertically) came in outer sleeves that were an integral part of the total artifact with, more often than not, very detailed information about the artists, the music, the recording venue and so on and so on. There would be excellent artwork, photography, graphics — 'sleeve design', we called it.

What we get now — with very many honourable exceptions, certainly — is too often nothing but a mangled bit of paper, folded in two, with a perfunctory snapshot of the artist, and, if we are lucky, a list of the titles — with of course the obligatory 20 square inches of minuscule type telling us, in four languages, what a compact disc is.

Quite apart from the misprints, discrepancies between the insert and the print on the disc and other mistakes, which I suppose we are all beginning to accept as part of the price of so called high-tech publishing, and which we must never, ever attribute to incompetence or sheer idleness, or to the possibility that the people respon-

sible for the production of the material do not have English as a first, or any, language, the most glaring omission I see concern songwriting credits.

I have now lost count of the number of CDs we receive with no composer credits whatsoever. As a sometime songwriter, I know that I would be very angry indeed were I to see my work on sale without my name in brackets under the song title. This also creates difficulties for radio programmers, from programme building right through to PK5 returns. Surprisingly, it often happens with compilation albums aimed at collectors, who could be expected to take the most interest in such matters — but it also occurs with very big name artists indeed, and on major labels, some of them having as many as two or three capital letters in their corporate logo!

I hope it's not too late to call upon record makers to make a vigorous assessment of ways to improve their vigilance in the matter of appropriate credits, and to consider a self-imposed mandate to produce more substantial inserts with readable information in legible typefaces greater than a millimetre in height.

Meanwhile, here's a little project for your readers:

(i) identify who sings what on the Willie Nelson/Waylon Jennings 20 Golden Hits without listening to the entire CD.
(ii) Tell me who wrote the songs on the later albums by, say, Don Williams or George Benson.
(iii) examine the insert and the disc

of, for example, Steve Cameron's Titanic suites and make your choice of prefixes.

And while we are waiting, we can at least step back into the dream and enjoy the music! *Lance Daniels, Music Director, British Forces Broadcasting Service, Cyprus.*

Where are the robbers?

I READ WITH interest your feature on Paul Woolf of Woolf Seddon Roscoe Phillips (*MW* September 24).

While I find the majority of the article quite acceptable, and indeed have a great deal of respect for Paul Woolf's abilities, can I say that I object to his use of the phrase "so that they [artists] don't get robbed by their record company or their manager". Although I appreciate the fact that it is easy to get cynical in this business, I think it is a shame that Woolf assumes that his role is to ensure that artists don't "get robbed".

So that the honest people in the record business can feel satisfied that they work for record companies that don't rob their clients, perhaps Woolf would like to circulate a list of companies that from his experience do not rob their artists.

David Munn, managing director, Polydor, 1 Sussex Place, London W6.

To the best creative talent, the most prestigious award in the creative industry

Congratulations to the Winners of the 35th International Advertising Film Festival Cannes/Music Video Category:

Gold Lion: Gerald de Thame for Black's "Wonderful Life" (A & M Records)
Jean-Baptiste Mondino for Boy George's "To Be Reborn" (Virgin Records)

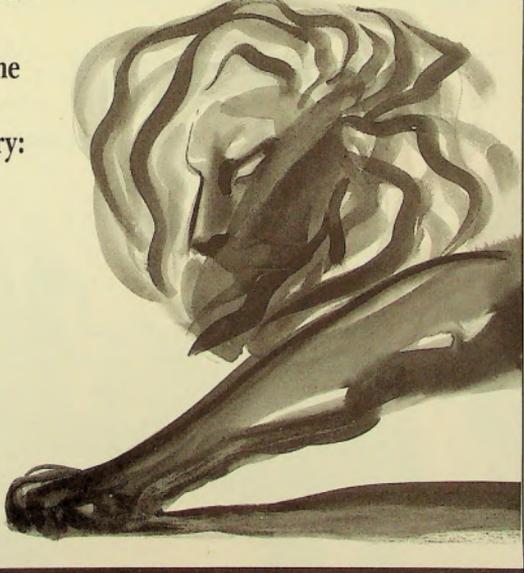
Silver Lion: Lydie Callier for Guesch Patti's "Let Be Must The Queen" (EMI Pathe Marconi)

Bronze Lion: Adrian Edmon for Squeeze's "Hourglass" (A & M Records)

Diploma: Aardvark Animation for Nina Simone's "My Baby Just Cares For Me" (Carrere Television)

The Festival Office has organised a Breakfast Presentation of the 1988 Lion Awards at the Odeon West End, Leicester Square, on Thursday, 10th November. Breakfast 8.15 and Screening at 9.

For your free ticket contact the International Advertising Film Festival, 103A Oxford Street, London W1R 1TF — Telephone 734 7621; FAX 437 1957.



Classical

1	11	HOLST THE PLANETS Geoffrey Simon/LSO	DDD111/DDC111 (CON)	Conifer
2	100	GREATEST CLASSICS PART 2 VOL 1 Various	TRX135/TRXC135 (BMG)	Trax Classique
3	5	VIVALDI FOUR SEASONS Virtuosi Of England	CFP40016/TCFCFP40016 (E)	CFP
4	3	DUETS FROM FAMOUS OPERAS Various	CFP4144981/CFP4144984 (E)	CFP
5	5	VIVALDI THE FOUR SEASONS Anders Ohnwall/DBE	DDD109/DDC109 (CON)	Conifer
6	5	STRAUSS BLUE DANUBE/VOICE OF SPRING Janus Ralla/ILCO	DDD123/DDC123 (CON)	Conifer
7	9	TCHAIKOVSKY/RIMSKY KORSAKOV Vladimir Petroschhoff/BFO	DDD133/DDC133 (CON)	Conifer
8	8	WAGNER MASTERSINGERS OF NUREMBERG Vladimir Petroschhoff/BFO	DDD132/DDC132 (CON)	Conifer
9	9	RAVEL BOLERO/DEBUSSY PRELUDE Geoffrey Simon/LSO	DDD114/DDC114 (CON)	Conifer
10	10	MOZART EINE NACHT MUSIC Janus Ralla/ILCO	DDD122/DDC122 (CON)	Conifer
11	11	SIBELIUS SYMPHONY NO 2 IN D MAJOR Nieme Jarvis/GSO	DDD107/DDC107 (CON)	Conifer
12	11	TCHAIKOVSKY 1812 OVERTURE Charles Mackerras/LPO	CFP101/TCFCFP101 (E)	CFP
13	13	HANDEL MUSIC FOR THE ROYAL FIREWORKS Francesco Macci/MDSM	DDD134/DDC134 (CON)	Conifer
14	14	BEETHOVEN/SCHUBERT/BACH Geoffrey Simon/LSO	DDD113/DDC113 (CON)	Conifer
15	15	DYORAK SYMPHONY NO 9 Geoffrey Simon/LSO	DDD113/DDC113 (CON)	Conifer
16	100	GREATEST CLASSICS PART 2 VOL 2 Various	TRX136/TRXC136 (BMG)	Trax Classique
17	100	GREATEST CLASSICS PART 2 VOL 5 Various	TRX139/TRXC139 (BMG)	Trax Classique
18	19	ALBINONI/PACHELBEL Herbert Von Karajan/BPO	D G Galleria/4190461/4190464 (E)	D G Galleria
19	19	MOZART GREATEST HITS Various	TRX129/TRXC129 (BMG)	Trax Classique
20	5	BACH'S GREATEST HITS Various	TRX119/TRXC119 (BMG)	Trax Classique

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CLASSICAL

New classical budget range puts quality before price

by Nicolas Soames

A NEW budget range of classical CDs with a dealer price of £2.08 is introduced to the British market this week with a declared guarantee that the product is of a standard above much of the budget material now available.

Called Digital Classics, the series begins with 20 titles each containing over one hour of popular classics played by leading orchestras such as the RPO and LSO and recorded largely in West Germany, where it has proved a popular mid-price range.

"We know that some budget labels have not got a very good reputation, but the reason why Digital Classics has done so well from the start — and our early sales have exceeded our forecasts — is that we have put quality before price," says Colin Johnson, managing director, European Music Distribution Ltd.

Digital Classics is the first label to be distributed by EMD in the UK. It is also available through EMD's parent company, Prism Leisure — and it carries the suggested retail price of £2.99.

The series includes Baroque Festival, with works by Bach, Handel,

Telemann and Vivaldi played by the Cambridge Chamber Orchestra and the Camerata Academica (DC 74406); Dreams, with music by Greig, Schumann, Chopin, Mozart and Mendelssohn played by the London Festival Orchestra and others (DC 74410); and the Magic Of Romanticism with music by Tchaikovsky, Liszt, Verdi and others (Berlin Festival Orchestra and the LSO) under Nautny

(DC 74421).

Despite the low price, each CD contains full colour inlay with details of the music, artist and composer, and 95 per cent of the recordings are digital. The playing time is prominently displayed on the front. They are all manufactured in West Germany.

"There will be a further five titles before Christmas, and five more in January," added Johnson.

Jessye's broader appeal gets Sage treatment

MIKE SAGE, UK classical manager, Philips, has unashamedly taken a leaf out of the book of Stylus Record with its major pre-Christmas promotion for the soprano Jessye Norman.

Having helped Tony Naughton's company put together the Jose Carreras Collection, which has followed in the footsteps of Pavarotti and Domingo, Sage has created a two-hour CD block-buster called The Jessye Norman Collection, drawing on a dozen recordings she has made for Philips over the years. It is being released at mid-price.

"It is the ultimate Jessye Norman compilation," says Sage. He has set out deliberately to show Norman in her widest context, encompassing Broadway songs, Strauss and Schubert Lieder, opera, spirituals, French song and even Purcell's Lament from Dido and Aeneas.

It comes just a month after the release of the new recording of Strauss's Ariadne auf Naxos with the Leipzig Gewandhaus and Kurt Masur which has been highly praised; and will receive a strong boost from appearances of Jessye

Norman herself on a range of media shows, from Gloria Hunniford's TV show to Woman's Hour on Radio 4.

The Collection is also joined by another new release, The European Tour 1987, which contains highlights of her live recitals accompanied by Geoffrey Parsons (422 235 CD/LP/tape).

This will form part of a double-page Gramophone spread, but the main promotional work will centre on the Collection, aimed at a wide audience. Philips is doing a joint TV campaign on Channel Four in the North with the Newcastle shop windows and there will be joint advertising on the underground with Doves as well as national press.

The Jessye Norman Collection is available on 422 893 on all three formats. The CD dealer mid-price is £9.78 for two discs, and £4.90 for two LPs/tapes.

"In France, Jessye Norman is bigger than Pavarotti — she has real superstar status — and there is no reason why that should not happen here," declares Sage. Her French profile was underlined by the invitation from Mitterand to sing the full version of the Marseillaise on TV on the 200th anniversary of the French Revolution next year. Philips is making a special recording of the work with Saji Ozawa conducting.

Red Seal of approval

THE 26-year-old American violinist Joseph Swensen is the latest in the line of young classical artists such as Barry Douglas and Michala Petri to be signed to an exclusive contract by RCA Victor Red Seal, and his first recording is released this month to coincide with his appearance at the Wigmore Hall on November 20.

With the pianist Jeffrey Kahane, he plays Sonatas and Fantasias by Schubert — the RCA release on gramme to his first RCA recording — and his first recording is released this month to coincide with his appearance at the Wigmore Hall on November 20.

But it will be followed, before Christmas, by his debut concerto solo, Beethoven's Violin Concerto, made in the UK with the RPO conducted by André Previn.



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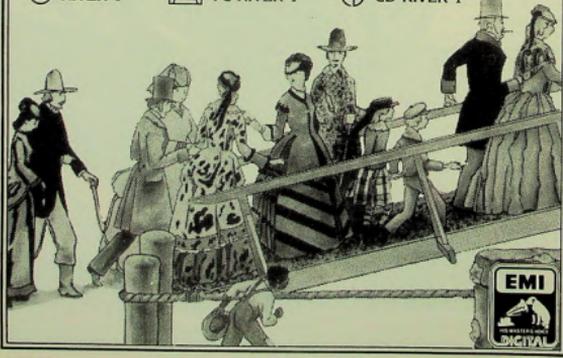
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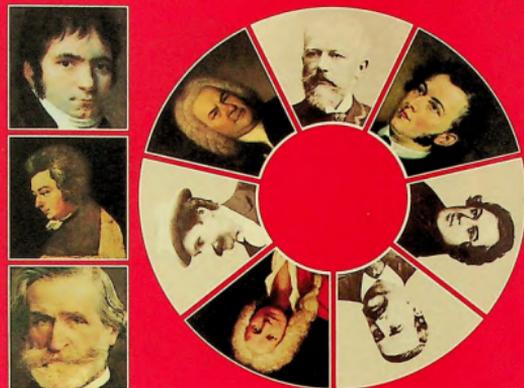
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The finer points of DIY

After 30 years of devotion to classical music, Harvey Dagul and Isabel Beyer are hoping that the CD market can turn their labour of love in to a profitable business. Nicolas Soames speaks to the couple as they face make or break time

RADIO THREE has been making a special feature of the recordings of the English piano duo Harvey Dagul and Isabel Beyer with six programmes on Sunday mornings in October and November, presenting music from Czerny to the contemporary British composer Adrian Williams.

It is a small tribute to the untiring devotion of this husband and wife team who, over 30 years, have built up an unmatched knowledge of the piano duo repertoire explored through numerous recitals in the UK and Europe, in the USA, and in their regular recitals on Radio Three.

The series has not drawn on their catalogue of BBC recitals, but from their own recording label, Four Hands Music, which has been a remarkable labour of love all on its own — and which, Dagul admits candidly, has meant that they have both had to extend their teaching hours over the past years to earn enough money to make up for the shortfall between recording costs and income from sales. Yet the growth of compact disc has forced them to take on a new level of financial commitment which is a gamble of the first order: they know it will make or break them.

There are few better examples among British classical independents of a specialist record

label which exists purely because two musicians believe it is necessary to exist.

The Daguls made their first recording in 1982. Called *Chicken on a Wall*, it was a compilation of the best pieces from years of children's concerts given at the Purcell Room. It was one of the first recordings to be made by Nick Parker, who is now in great demand from the British independents, including CRD.

"We wrote to numerous record companies, but no one bothered to even reply," remembers Dagul. "So we decided to go ahead and do it ourselves."

With the finished product, Dagul then set about trying to find a distributor, but again drew a blank. "I discovered quickly that no-one was really interested in a label with just one recording, Alison Wenhams at Cantier said she couldn't consider it until there were at least three or four titles, but she did give me a lot of very good advice."

By this time, the Daguls had already committed themselves to a second disc, *Parlour Music*, and within months, they found they had 2,000 LPs and some cassettes of each recording, stacked in the spare bedroom of their home. They decided to undertake the distribution themselves, advertising in *Gramophone* and elsewhere, supplying shops and private orders. Amid all the teaching, rehearsing, giving concerts and recording, they had to find time to package and mail off scores of orders from all over the world.

But as the years progressed, and the catalogue of Four Hands Music expanded, the work load became heavier. By the beginning of this year, they had seven titles, and were struggling to work with supplies of two formats in an atmosphere which was increasingly dominated by the third — compact disc.

"We were selling our recordings in Australia, Taiwan, US, West Germany, Denmark, Sweden, Norway, and even individual orders from Japan, and the older collectors still wanted records," explains Dagul. "But countries like West Germany and the US were asking all the time about compact disc."



HARVEY DAGUL and Isabel Beyer: an unmatched knowledge of the piano duet repertoire

The trouble, as always, was money. The Daguls reckoned to spend at least £5,000 on each recording. The sum covered the venue, the piano, the recording, the pressing, the printing and the advertising. Even then, there was no room for luxuries. Their own standards meant that they did occasionally reject whole titles — including a Moszkowsky album and a Mozart album — which simply didn't come up to scratch even though that represented a massive loss.

However, their own tight budget also meant that the recordings were made on a 6ft Steinway rather than the normal 9ft grand, because that was all the budget would allow.

The fact that the reviews in the *Gramophone* and elsewhere were highly complimentary said much both for the Daguls' playing, and the expertise of Nick Parker. "He sometimes spends a half a day on the positioning of the microphones," remarked Dagul.

"Yet the decision to invest in compact disc versions could not be tak-

en lightly, involving, as it did, a further £5,000 for just two CDs. In the end, the Daguls had no choice — for Four Hands Music could simply not progress on conventional format alone.

"We know that our music is interesting, and we believe that it is well played, and we know that people are keen to buy when they know about it, but we just can't afford the hype," declares Dagul. "We are not pianists who just record the very popular items, or lean heavily on the glamour like some piano duets."

The first two CDs from Four Hands Music is a compilation from three discs of the original piano music written by Beethoven's contemporary Czerny for two, four and six hands on one piano. Volume 1 includes the Brilliant Variations on an Air from Bellini's *Capuletti ed i Montecchi* and the Grande Sonata brillante (FHMD 881) and Volume 2 includes Brilliant Variations on a theme from Bellini's *Norma* and the Variations from Rossini's *La Donna del Lago* (FHMD 882).

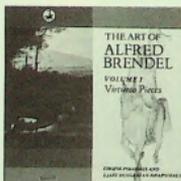
Other new recordings in the pipeline include volumes of music by Schubert and a CD compilation from two past recordings of *Parlour Music*. And the Daguls hope that after six years of solo effort, the label is just about to turn a corner.

It now has a distributor — Neil Collier of Priority Records (044282 6120) who has already made an impact on sales figures. And the Daguls have had the confidence to turn down an offer from an established British independent to take over the label and the recordings.

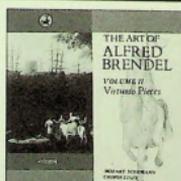
"Although it has cost us a lot of money over these last four years, frankly, not one of the recordings has yet broken even," admitted Dagul. "But we have been able to go ahead and do exactly what we wanted which is to try and restore the repertoire to the musical public," explained Dagul. "Even now, there is so much that we want to record, we find it frustrating. But we don't regret a moment of it, and perhaps the change to CD will open up the market abroad in a bigger way."

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Seconds out as EMI launches Haitink's Ring

THE BATTLE of The Rings commences this month. Just four weeks after the initial release of the Levine cycle for Deutsche Grammophon, EMI launches its first ever cycle to be recorded in a studio — with Bernard Haitink conducting.

Haitink last month started his first Ring cycle at the Royal Opera House, Covent Garden where he is music director. While the production by Yuri Lyubimov met with a critical reception principally for its lightweight nature, musically the production was generally praised.

James Morris, the American bass who took the role of Wotan, was regarded as particularly outstanding, arguing well for the rest of the cycle to be produced over the next three years.

This must have been heartening for both Levine and Haitink, for he sings in both the DG and EMI recordings — a rather curious state of affairs that must raise some questions over the way opera recordings operate.

Another similarity between the two recorded cycles is that both chose to start with the second, in the four operas, Die Walkure, prob-

ably because it is the most popular, but there the apparent similarities ends.

Levine's production is based on the Metropolitan Opera. Haitink, on the other hand has returned to Munich and the Bavarian Radio Symphony Orchestra, with which he has had a long association, having already recorded Strauss's *Daphne* and Wagner's *Tannhäuser* (1985) with them for EMI. The Bavarian Radio Symphony Orchestra agreed to enter the Ring cycle on a co-production basis with EMI in order to spread the enormous costs involved.

Whereas Levine and the Metropolitan chose Jessye Norman for the role of Siegmünde and Eva Marton as Brunnhilde, and hopes to complete the cycle by 1990, Haitink cast Cheryl Studer as Siegmünde and Eva Marton as Brunnhilde, and Reiner Goldberg as Siegmund with the *Completion* date one year later.

The Levine set has the advantage of being the first on to the UK market, with an October release, although the all-important *Gramophone* review will not come out until November. Haitink's set comes

out in November, with the *Gramophone* review in December — but the decided advantage of the front page of *Gramophone* in December. Incidentally, the recording was not completed until March this year, which has meant EMI producers working overtime to get it ready for a pre-Christmas release.

It is available in a four-unit set (CDS 7495342 CD, tape and LP).



Prokofiev products

TWO SUBSTANTIAL Prokofiev box sets conducted by Mstislav Rostropovich come from Erato this month, coinciding with his appearance at the London festival of music by Prokofiev and Shostakovich called *Music From The Flames* which runs from November 15 for a month.

There is the four CD set of the opera *War And Peace*, a vast fresco in 13 tableaux inspired by

Tolstoy's novel. Running to nearly four hours, it features a strongly Russian cast, with Galina Vishnevskaya (ECD 75480).

It is balanced by another four-CD set, the cycle of eight symphonies written by Prokofiev (including two versions of the *Symphony No 4*). This has been recorded by Rostropovich with the Orchestra de National de France (ECD 75380).

Scholarly pursuits

IN THE 12 months since winning the *Gramophone* Record of the

Year 1987, The Tallis Scholars have been strangely quiet on the new release front — the new recording of *Sarum Chant* with the *Missa* in gallicantu directed by Peter Phillips is only the second.

But Steve Smith, director of Gimell Records which releases only performances of The Tallis Scholars, says the silence was more a sign of success than anything sinister.

The *Sarum Chant* recording presents English medieval chant of the kind that Thomas Tallis himself would have heard every day of his working life. "It provides the framework within which Tallis composed," remarks Smith. It is released on all CDGIM 017, and on tape LP.

Gimell is distributed by PRT, Gamut and Taylor.

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"We don't believe in miracles
How often does a dream come true?"

Westside—the story continues...

by Barry Lazell
THE CONTINUING story of Westside Records' piecemeal acquisition of the world as we know it—or, at least, the catalogues of key independent US dance labels as we know them—his its latest chapter of a just-signed exclusive marketing and distribution deal between Westside and Trax Records of Chicago.

Founded in 1984 by Larry Sherman, Trax quickly became synonymous with the growth of the world-conquering house genre in Chicago, and the label's early signing included most of house's early "name" pioneers, like Marshall Jefferson, Adonis, and Farley "Jackmaster" Funk. Still going full-tilt after a prodigious four-year output of some 200 12-inch singles and dozens of albums, Trax has moved with house into the acid field, and currently has on the roster acts like Donell Rush, Mr Lee, DJ Pierre, Hula, and Phuture. Sherman is deeply committed to the music and his label's role in it, as well as Trax and the new UK deal.

"House music was created by independent labels, and its future lies with independent labels. I am delighted to announce our international liaison with Westside, because I know the label shares our belief in new music and new artists—and has the ability and street savvy to aggressively market them."

The long-term deal includes all back catalogue, current and future releases, and covers the UK, Ireland, the Benelux countries, Austria, Switzerland and West Germany, the Middle East, and the Far East apart from Japan. Westside plans to release all Trax singles and albums simultaneously with the US company from now on, and will also implement plans to make the back-catalogue available in the UK, probably via a boxed LP set. A delighted Morgan Khan, announcing the pact, paid tribute to the US label's early vision and persistence: "Trax pioneered House music and stuck with it in the days when the style was being written off by the music business establishment as a passing fad."



WORLD DOMINATION Enterprises? Morgan Khan signs another deal, this time with Larry Sherman (right) of Trax and Trax artist Donell Rush.

Real Respect

THE REAL Roxanne, who in the summer of 1986 had a major UK crossover success (number 11 on the national chart) with Hitman Howie Tee on Bang! Zoom! (Let's Go-Go), returns, again via Chrysalis' Cooltempo label, with a new rap outing, doing the business to the old Aretha Franklin Sixties smash Respect (COOLX 176). Roxanne, whom the New York Daily apparently described as be-

ing "so hot she makes Grace Jones look like Nancy Reagan", reunites with Howie Tee on the new release, while its B-side is Her Bad Self, produced by Jam Master Jay & The LA posse, best known for their work with LL Cool J.

Released on October 31, the UK 12-inch pressing, already heavily promoted to club DJs, is a four-track EP, with both vocal rap and Hitman instrumental versions of Respect on the top-side, and two mixes (one by the posse, the other by Howie Tee) of Her Bad Self on the flip.



THE REAL ROXANNE: So hot she makes Grace Jones look like Nancy Reagan?

THE CIRCLE of London DJs who launched the locally limited "boleoric beat" movement, but who ended up by being publicised for the "acidified" content of their gigs, have in fact had to drop "acid house" now that it has crossed over commercially, and instead are latching onto the Belgian variant of electro Eurofunk known as "new beat".

Already, dedicated fashion victims are following their lead and snapping up copies of the **Rough Trade** distributed import compilation album **New Beat**—Take 1 (Subway SUB 034), and such singles as the throbbing and chugging **Rolling Stones** electronic **LAIBACH** **Symphony For The Devil** (Neue Slowenische Kunst/Mute 11MUTE80). Be warned, it's another new dance music trend!

Actually, to renounce self indulgently for a moment, I am amazed as back in 1964, while working in New York (for the **Beetles** merchandise agents), I spent the summer sweating DJ-ing out on Long Island at the up-market seaside town of Southampton—in circumstances similar to the remarkably accurate and praiseworthy film, **Shog**—in a disco called **Mitty's General Store**. The previous year, this had featured **Andy Williams** / **Frank Sinatra** type material, but (as probably the first British club to work in the US) I soon became sweeping in playing 95 per cent current black music, which revolutionised the whole concept of the then still fledgling American disco scene, and, without meaning to blow my own trumpet too much, attracted to the club newbies, newspapers and many music big figures (the calibre of **Jerry Leiber & Mike Stoller**). Anyway, in the style of a real teenage beach party movie, I used to come out of my DJ booth and demonstrate a little dance step I'd made up to the tempo of **Morvin Pie DeSanto's** **Soulful Dress**, the (remember?) **It's All Over Now**.

Guys' **Can't Get A Witness**, **Sugar Valentine**'s **It's All Over Now**, **Pie DeSanto's** **Soulful Dress**, the (remember?) **It's All Over Now**. Anyway, in the style of a real teenage beach party movie, I used to come out of my DJ booth and demonstrate a little dance step I'd made up to the tempo of **Morvin Pie DeSanto's** **Soulful Dress**, the (remember?) **It's All Over Now**. **Guys**' **Can't Get A Witness**, **Sugar Valentine**'s **It's All Over Now**, **Pie DeSanto's** **Soulful Dress**, the (remember?) **It's All Over Now**. Now, I've never been able to prove my influence, but, bearing in mind the publicity I was attracting, it has always struck me as being perhaps more from coincidence than within months, the epitome of this

particular rhythm was released, **Bread And Butter**, by none other than the **Newbeats**.

Enough, so with as many newbies as now will fit (On import as the quality, misnamed slithering jolting **MOLLY AND YOU CAN'T HIDE** (D.J. International Records DJ-953), the gently jumpy **JULIAN 'JUMPIN' PRIZE**

FEATURING VALENTINO (and by Me (D.J. International Records DJ-953). **Black Riot** sampling girl wailed disjointedly rambling **ILL D Took My Love Away** (Miramax Records 2), We Lines+sh embling new wave rap **POSITIVELY BLACK**

Featuring PRINCE KHARIBE Think Like Ya Enemy (Tramptek TR 162), orange jittery rap **CHOICE M.C.**'s **Let's Make Some Noise** (Ibers WAR-028); girl cooed cawny

amously jolting **APRIL DAWN** (Love Crime Grey Street E25 7541) "purple pop" quite infectious jiggly chugging **TALIA BEVILLI** **Popstar** (Patsley Park Records O-2096); another **Rumors** (via Aerosol)

lurching **CLUB NOUVEAU** **Envious** (Warner Bros D-21024; **Queen** **Bohemian Rhapsody**-scratching jittery electro ("new beat") instrumental

CORPORATION OF ONE **The Real Life** (Smakem TAI 126609). Also note that all the here separately available mixes are combined on the better value import of **KYIM HAZELLE** (Useless (EMI-Synopsis V 15406) and a harder "gorgeous" style **Acid Dub** is on the import of **YAZZ** and the **PLASTIC POPULATION** (The Only Way is Up (Elasto O-6732)).

On album, a couple of hot rap imports are **ORIGINAL CONCEPT** Straight From The Basement of Koolhaigh High (Def Jam FC 44470) and **ULTRAMAGNETIC M.C.'s** **Critical Beatdown** (Next Plateau Records Inc FC 1013), while out here are the inevitably glossy **ROBERTA FLACK** **Oasis** (Atlantic NW 229), which should give **Robin Baker** a close race; good selling blue-eyed soul **TONY STONE** For A Lifetime (Ensign CHEN 8), a swaying revival of the **Equels**' **My Good Friend** Jones being its (totally unswayed and already established) standard, pop-minded sampling **BOMBS THE BASS** (The Dragon Rhythim King DDD01P), interspersed with guest DJ introductions (one Japanese), largely lightweight **WEE PAPA GIBL**

RAPPERS **The Beat, The Rhyme, The Noise** (Jive HIP 67), including a bonus 12-inch of **Heat & Ice** (remember?) **My reminiscences** haven't left room for any UK singles, so I'll have to be a jam packed column next week!

AMBASSADORS OF
FUNK

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&
Everybody

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RECORDS

12" / SMASH 1
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TOP DANCE SINGLES

5 NOVEMBER 1988

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

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	5	GIRL YOU KNOW IT'S TRUE	MW		
2	4	Milli Vanilli	Coaltempo/Chrisco COOL(X)10 (C)		
3	1	WE CALL IT ACIED			
4	2	Mob Feat. Gary Holman	Mr./London FFR(X)13 (F)		
5	15	KISS			
6	7	Art Of Noise/Tom Jones/China CHINA 11 (12"-CHINA 12)			
7	4	JE NE SAIS PAS POURQUOI	PWL PWL(T) 21 (P)		
8	7	Kylie Minogue			
9	2	STAND UP FOR YOUR LOVE RIGHTS	Blue BLR 5(T) (I)		
10	2	Yazz			
11	6	I'LL HOUSE YOU	See Si GEE (12)003 (I)		
12	3	Jungle Brothers			
13	7	CAN YOU PARTY	Champion CHAMP (12)79 (BMG)		
14	8	Royal House			
15	4	WEE RULE	See JIVE(T) 185 (BMG)		
16	4	Wee Papa Girl Rappers			
17	9	HARVEST FOR THE WORLD	Island (12)5 395 (F)		
18	3	CHRISTIAN			
19	11	THE PARTY	Island (12)5 395 (F)		
20	11	Krzysz	MCA/MCA(T) 1288 (F)		
21	11	BIG FUN			
22	10	Inner City/K. Saunderson	10/Virgin TEN(X) 240 (E)		
23	14	SHARP AS A KNIFE	Club/Phonogram JAB(X)73 (F)		
24	14	Brandon Cooker/R Sheene			
25	10	ACID MAN	10/Virgin TEN(X) 236 (E)		
26	14	Jolly Roger			
27	NEW	I WISH U HEAVEN	Prince Paisley Park/WEA W7745(T) (W)		
28	NEW	THE WAY YOU LOVE ME	Karyn White Warner Brothers W7773(T) (W)		
29	NEW	TEARDROPS	Warner Brothers W7773(T) (W)		
30	14	Wanna & Womack	Island (12)BRW 101 (F)		
31	14	BURN IT UP			
32	7	Beetmasters/P.P. Arnold Rhythm King/Mute LEFT 27 (T) (I)			
33	18	HERE COMES THAT SOUND	Mr./London FFR(X) 12 (F)		
34	2	Simon Harris			
35	2	JACK TO THE SOUND OF THE...	Hifousa Supreme SUPPE(T) 137 (A)		
36	1	1-2-3			
37	2	G Estefan/Miami Sound...	Epic 652587 (12"-6529588) (C)		

21	NEW	ACID RAPPIN'	Meady Boys/Rhyme & Reason CityBeat CBE (12)30 (W)
22	16	O-O-O	Aderolis M.O.D. MCA RAGA(T)2 (F)
23	13	RIDING ON A TRAIN	The Possedanos CBS PASA(T) 2 (C)
24	12	SHE WANTS TO DANCE WITH ME	Rock Astley RCA 93 42189 (12"FM-P7 43190) (BMG)
25	46	DECEMBER '63 (OH WHAT A NIGHT)	F. Valli/The Four Seasons BR (12)45277 (P)
26	NEW	CAN YOU FEEL IT	Fingers Inc/Chuck Roberts Desire WANT(X)6 (PAC)
27	NEW	WHERE'S YOUR CHILD?	Ram Bam Desire WANT(X)7 (PAC)
28	47	TAKE A LOOK	Polydor PO 24 (12"-P2 24) (F)
29	19	I DON'T BELIEVE IN MIRACLES	Sinitta Fanfare (12)FAN 16(A)

30	29	FREE	6 Muff Dweezing Island (12)BRW112 (F)
31	31	BREATHE LIFE INTO ME	Wicca Paris Island (12)BRW115 (F)
32	15	CRAZY (FOR ME)	Freddie Jackson Capitol (12)CL510 (E)
33	27	DOMINO DANCING	Pat Sharp Boys Parlophone (12)R6190 (E)
34	NEW	SO MANY WAYS (DO IT PROPERLY...)	Eric Brock A&M USA(T)466 (F)
35	NEW	DIAL MY HEART BOYS	Motown ZB4225 (12"-ZT42246) (BMG)
36	15	NOTHING CAN DIVIDE US	Jason Donovan PWL PWL(T) 17 (P)
37	NEW	OOH LA LA LA	Mango/Island (12)IS392 (F)
38	NEW	CAN U DANCE	Keny Jonson & Eddie Smith Champion CHAMP (12)41 (BMG)
39	26	LOVE, TRUTH & HONESTY	Bananarama London NANA(X) 17 (F)
40	NEW	FEEL FREE	Soul II Soul Feat Da'reen 10/Virgin TEN(X) 239 (E)
41	12	CHECK THIS OUT	Hardhorse Easy Street -(E)57542 (Import)
42	NEW	BLACK PRIDE	Koti Ariva -(ARI 81) (US)
43	21	THEME FROM P.O.P.	Perfectly Ordinary People Urban/Polydor URBX(X) 25 (F)
44	NEW	NEBULA 1	Set It Off G-Zone/Gee Si -(GEE1 2002) (I)
45	29	SET IT OFF	Big Daddy Kane Cold Chillin'/WEA W7676(T) (W)
46	NEW	YUMA/GO AWAY LITTLE BOY	Marieno Show Old Gold -(OG 4506) (CP/A/LI)
47	22	IN THE NAME OF LOVE '88	Thompson Twins Arista 111 808 (12"-41 808) (BMG)
48	35	RIDE THE RYTHM	5 The Aim Chicago Club/Phonogram JAB(X) 7 (F)
49	17	ANY LOVE	Luther Vandross Epic LUTH(T) 8 (C)
50	NEW	HELLO	T. External/D. Springer Danceyard ANGE 3(T) (SP)

TOP 10 ALBUMS

1	2	ANY LOVE	Luther Vandross Epic 6629081/4629084 (C)
2	1	GIVING YOU THE BEST THAT I GOT	Anita Baker Elektra/WEA EKT49/EKT49C (W)
3	3	TO WHOM IT MAY CONCERN	The Possedanos CBS 6628771/4628774 (C)
4	NEW	THE BEAT, THE RHYME, THE NOISE	Wee Papa Girl Rappers Jive HIP67/HIP64C (BMG)
5	NEW	KARYN WHITE	Karyn White Warner Brothers WX235/WX235C (W)
6	8	ACID TRAX MEGAMIX	Various Serious DUXX1/ZCX11 (A)
7	5	INTO THE DRAGON	Bomb The Boss Rhythm King DOODLP1/DOODC1 (I)
8	6	URBAN ACID	Various Urban/Polydor URBLP15/URBMC15 (F)
9	NEW	IT TAKES TWO	Rob Base & DJ-Z-Rock Profile PRO1267 (Impres)
10	NEW	HOUSE X.T.E.R.C	Various Low Fat Vinyl XTER1/ZCTER1 (I)

2 KILLER RAP KUTZ OUT ON NOV 7th

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12" NOTE 22

HIJACK
12" NOTE 21
produced and mixed by The Twilight Firm

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Distributed by Pinnacle

TOP 10 BUBBLERS

1	SECURITY	Beet Club Boss BSS (12)3 (BMG)
2	YOU MAKE ME WORK	Cameo Club/Phonogram JAB(X)70 (F)
3	SHOW ME WHAT YOU'VE GOT	S.L.E. Warriors Dance -(WAF5) (E)
4	A VICTIM OF PLEASURE	Mandy PWL PWL(T) 18 (P)
5	LOUIE LOUIE	Fat Boys Urban/Polydor URBX(X) 26 (F)
6	2 BAD	Overlord X Mango Street/Island -(12)IS387 (F)
7	LOVING FEELING	Beloved WEA Y2 31(T) (W)
8	MAGIC LOVER	Carl Noyes Rain RAH(T)102 (E)
9	MIRACLES	M.C. DUKE Music Of Life -(NOTE 20) (P)
10	CHARLIE SEZ	Original Concept Del Jam/CBS 65303/65303526 (C)

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ARISTA

European, US publishers get together on copyright issue

EUROPEAN AND American publishers have set up a forum to discuss the important changes taking place in copyright administration and royalty collection throughout Europe.

The first meeting took place on October 14 at the second MAARS International Live Music Fair in Paris and was hosted by the CSDPM, the French publishers' organisation.

Much of the debate focused on the role of authors' societies on the Continent which many participants felt were treating publishers and writers as pawns as they jockeyed for position in the run-up to the single European market of 1992.

The need for such societies to authorise and Southern Music's Ralph Peer II, a board member of the Harry Fox Agency. Another participant was EG Music's Dennis Coliarty who pointed out the need to strengthen the role of publishers within many of the European collecting societies. "There, publishers have only one-third of the votes, with composers and lyricists taking a third each," he says. "This contrasts with the PRS situation which is 50/50 publishers and writers."

Centralised licensing deals between major record companies and the societies also came under scrutiny and many publishers felt that these have aggravated the issues of high commission rates, accounting delays and quality of service. Particular attention was paid to the details of the recently announced agreement between BMG and GEMA.

About 20 publishers were present, including Fons de Wa, president of the International Federation

of Popular Music Publishers and Southern Music's Ralph Peer II, a board member of the Harry Fox Agency. Another participant was EG Music's Dennis Coliarty who pointed out the need to strengthen the role of publishers within many of the European collecting societies. "There, publishers have only one-third of the votes, with composers and lyricists taking a third each," he says. "This contrasts with the PRS situation which is 50/50 publishers and writers."

Coliarty adds that the forum is intended to become a permanent feature of the European music industry, with its next meeting scheduled for December.

Rocket lands at Zomba

ROCKET MUSIC and William A Bony have recently signed an administration agreement with Zomba Music Publishers.

The deal re-unites John Reid, Elton John's manager and Jim Doyle, Zomba's recently appointed head of publishing. Doyle left Rocket Music in May, having been its managing director for the previous seven years.

"I'm delighted to be continuing my involvement with John, Elton



PUTTING PEN TO PAPER: Jim Doyle (left), Zomba's head of publishing, and John Reid.

and Rocket," says Doyle. "This is a natural step for Rocket to be taking," comments Reid. "Jim and I worked together very closely in the past and with his move to Zomba, Elton and I felt that it was logical for the catalogues to follow him."

COMPACT

disc

DIGITAL AUDIO

- 1 **MONEY FOR NOTHING**, Blue Steel
Vetigo/Phonogram
- 2 **RATTLE AND HUM**, U2
Island
- 3 **RAGE, Y'U**
Sire/Virgin
- 4 **NEW LIGHT THROUGH OLD WINDOWS**, Chic
Mercury
- 5 **WINTERMARK**, Icy
WEA
- 6 **MIDNIGHTS AND LOVE'S SONGS 71-81**, Paul Simon
Warner Brothers
- 7 **ART LUBE**, Luther Vandross
Epic
- 8 **INTRODUCTIVE**, Pat Sharp
Parlophone
- 9 **THE GREATEST HITS COLLECTION**, Basement
London
- 10 **TO WHOM IT MAY CONCERN**, Proclaimers
CBS
- 11 **SOVING YOU THE BEST THAT I GOT**, Aaliyah Baker
A&M
- 12 **FLYING COLOURS**, Chaka Demufri & The Soulshock
Mercury
- 13 **THE GREATEST LOVE**, Various
Telstar
- 14 **ANCIENT HEART**, Tania Tatchell
MCA
- 15 **SOFT METAL**, Various
Sylva
- 16 **UNFORGETTABLE**, Various
Epic
- 17 **REVOLUTIONS**, Jon Michael Jay
Polygram
- 18 **MAGNIFICENT**, Jon Michael Jay
Lester/Bonfides
Parlophone
- 19 **BOSSA (OST)**, Various
Virgin
- 20 **SMASH HITS PARTY 88**, Various
Decca/Chryslers

Compiled by Gallup for the BR Music Week and BBC, 1988

BASCA awards

THIS YEAR'S BASCA Gold Badge awards, which are made for service to the music industry, were presented at a special lunch in London recently.

The 1988 recipients were Apple and Brown (formerly of Apple Corps and the PRS), songwriter Ronnie Case, Peter Gormley, manager of Cliff Richard and Frank Field, Billboard international edition director Mike Hennessey; Radio 2's Roy Moore (whose award was accepted on his behalf by Ken Bruce), composer Johnny Pearson, ex-publisher Stuart Reid; film composer Clive Richardson; Marcel Steinman, former Decca A&R chief and now a radio personality, and Roger Whittaker.

A special award was also made to Marilyn Worsley, BASCA secretary general, who is leaving the organisation after eight years in the post.



SBK: on arranging quality

CREATIVE CONSULTANT Alan Warner was in London last week to make a presentation to European affiliates of SBK Songs on the company's

Drawing on material from the Partnership, Anti-Blackwood, and Combine catalogues, Warner emphasised songs in four key categories - R&B, country and rockabilly, standards and rock 'n' roll, and pop. "A quality song," he points out, "is only restricted by the number of arrangements it receives. Classic standards like Deep Purple and Blue Moon will continue to be revived long after we've moved on."

The meeting was organised by Birgitte Lembeck, SBK executive vice president Europe. Pictured (left to right) are Andy Leese (UK), Fiona Clarke (UK), Frank Ferguson (UK), Franco Mompalao (Italy), Lembeck, Guy Mot (UK), Peter Reichardt (managing director SBK UK), Pascale Kerhuer (France), Peter Reiter, Sally Perryman (UK), Michael Feeth (Germany), Alain Milhaud (Spain), Laurence Kaye (UK), Paul Warner (assistant creative consultant), Rolf Ketterer (Germany) and Jan Van Dijk (Portugal).

KEY	RADIO 1		RADIO 2		RECORDS	
	7-11	12-14	7-11	12-14	PARLOPHONE	OTHER

ADVENTURES... The One Step From Heaven	Elkina	B	13	B	20	176
ALMOND, MARC, Borrower	Parlophone	—	—	—	—	—
ART OF NOISE feat. TOM JONES Kiss	China	19	15	A	37	161
ASTLEY, RICK She Wants To Dance With Me	MCA	10	12	F	38	206
AZTEC CAMERA Deep & Wide & Tall	Epic	6	5	C	8	114
BAKER, ANITA Gong You The Best	CBS	4	7	—	—	—
BALLET, THE Your Eyes	WEA	—	—	—	—	—
BEASTS/STAY/ARNOLD Burn! Up	Rhythm King	12	13	A	21	181
BECK, ROBIN Fall Time	Mercury	5	—	C	20	118
BELATED Love Feelings	WEA	—	—	—	—	—
BLEEDING JOURNAL Siren	Sire	5	12	B	34	211
BROTHER BEYOND Hit Am! No	Parlophone	13	6	A	31	227
CHRISTIAN, THE The Power For The World	Island	16	24	A	37	217
COPE, JULIAN Charles Ave	WEA	6	—	C	27	—
CRAY, ROBERT Night Rhythm	Mercury	—	—	—	—	—
DRAGON, BUSS Burn	Epic	8	9	B	12	117
DEACON BLUE Real Gone Kid	CBS	16	15	A	37	209
DE BURGH, CHRIS Meeting You	A&M	6	6	B	37	214
DJ BOB Who Call I Called	Mer	10	11	—	—	—
DARLE, STEVE Copenhagen Road	MCA	—	—	—	—	—
DANTA Onessa Love	WEA	23	21	A	28	196
DESTRAY A Little Respect	Mute	15	16	A	29	209
ESTRINE, GLORIA & MIAMI Sound... 1, 2, 3	WEA	15	10	A	26	227
FAT BOYS, THE The Love Love	Urban	7	—	A	12	—
FERRY, BRYAN Let's Stick Together	EG	10	9	C	32	14
FISHKILL, JULIA Women Of The Eighties	Circus	6	6	C	18	21
GRANT, GUY Put A Hand Out	Parlophone	5	9	B	19	157
GROUCHO STOPS ON THE ROAD	Indigo	—	—	—	—	—
GREEN, AL Let's Stay Together	Hi	—	—	C	17	—
HEART Nothing At All (Remix)	Capitol	4	—	—	—	—
HEAVEN ON EARTH On An Angel's Wing	Atlantic	—	—	—	—	—
HATT, JOHN Slow Lining	A&M	—	—	B	5	3
HUSTON, WHITNEY One Moment In Time	Arista	10	12	C	18	40
HUE & CRY Colour My Heart	Circus	18	8	B	30	26
HUMAN RELATIONS Love Is All That Matters	Virgin	11	17	A	31	245
INKS Need You Tonight	Mercury	13	6	—	—	—
KRAZE The Pony	MCA	6	—	—	—	—
KLAC TIME, THE You've Got To Love	Fortano	—	—	—	—	—
LEWIS, SUE A Little	Polydor	7	6	B	28	23
LEWIS, DEBBY On My Mind	Time	4	4	B	18	—
LEWIS, DEBBY On My Mind	Time	4	4	B	18	—
McFERRIN, BOB Don't Worry, Be Happy	Meridian	9	12	C	38	41
MIKE & THE MECHANICS Nobody's Perfect	WEA	10	8	—	—	—
MILLI VANILLI Get Your Kicks On This	Columbia	12	9	A	20	16
MUSIQUE, KYLIE In My Skin	PWL	15	15	A	37	37
NEWMAN, RANDY I Wanna Take You Higher	WEA	—	—	—	—	—
OCCIAN, BILLY Stand And Deliver	WEA	—	—	—	—	—
ONE M. M. DOWNY	WEA	5	6	B	17	22
OSMUND, DONOVAN	WEA	7	7	B	13	22
OSMUND, DONOVAN It's Not Love That You Want	Virgin	—	—	—	—	—
PALMER, ROBERT She Makes My Day	EMI	13	13	A	37	35
PARIS, MICHA Love Me	4th & Way	11	14	A	32	31
PARSONS, GARY I Wanna Be With You	CBS	5	8	C	18	26
PERFECTLY CRIMINAL PEOPLE These From	Polydor	—	—	—	—	—
PRINCE & THE NEW POWER GENERATION	Paisley Park	18	5	A	21	16
PROCLAIMERS, THE Sunshine on Leash	Chrysalis	11	5	A	19	10
ROCK, I CAN Hear Your Heartbeat	WEA	8	10	B	29	36
ROGUE PHARMACONIC OST Monte the Mocker	Mars	10	—	C	5	—
R. L. B. The One I Love	WEA	—	—	—	—	—
ROACHFORD The End Another Love	CBS	—	—	—	—	—
SALT 'N' PEPA First Aid Kit	Mer	10	4	A	32	2
SCOTTI POLITI Boom, There She Was	Virgin	6	—	B	23	—
SENATORS, THE I Don't Care About the Post	WEA	4	—	B	9	11
SINHEAD Can Gong Rap	Epic	7	6	B	—	—
SHOCKED, MICHELLE Anarchy	WEA	4	—	—	—	—
SKIN GAMES Before Anarchy	Cooking Vinyl	4	8	C	12	23
STEVENS, SHARON How Many Tears Can You Hold	SGA	—	—	—	—	—
STEWART, AL King Of Portugal	CBS	—	—	—	—	—
THOMPSON THUNDER	WEA	—	—	—	—	—
THOMPSON THUNDER In the Name of Love '88	CBS	—	—	—	—	—
TRALI Sisters Can't Be Brothers	WEA	11	9	A	40	37
TRAVELLING WILBERTS Inside My Car	Sire	4	10	B	24	21
TRAVIS, JANE Wade's A Stranger	Willbury	—	—	—	—	—
VALE FRANKIE CHANCE Who's A Night Who's A Day	WEA	—	—	C	8	17
Voice OF THE BEHEMOTH Walk The Earth	London	—	—	—	—	—
WATERFRONT Q	Polydor	11	16	A	25	23
WEI, JANE Under the Sun	WEA	—	—	—	—	—
WEST PAIR GUY RAPPERS Live Rule	Jive	12	18	A	21	22
WILCO, MIKE Heat & Stranger	Meridian	5	4	—	—	—
WILLIAMS, DENISE Can't Wait	MCA	17	14	A	36	33
WINWOOD, STEVE Talking On	CBS	6	6	B	22	11
WOMACK & WOMACK Love's Just A Ball Game	MCA	15	—	—	—	—
YAZOO	WEA	—	—	—	—	—
YAZOO	WEA	—	—	—	—	—

A more detailed playlist breakdown, tracking special records, is available from the Research Department. For details of this week's releases, call turn Radio on 01 387 6011 ext 221.

Records are eligible for the grid if they are on the current Radio 1 playlist, or hit had 0 or more plays on Radio 1 last week as tracked by Shazam Tracking, or if they featured on 11 or more current UK playlists (A, B & S).

TOP • 100 • ALBUMS

5 NOVEMBER 1988

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MUSIC WEEK



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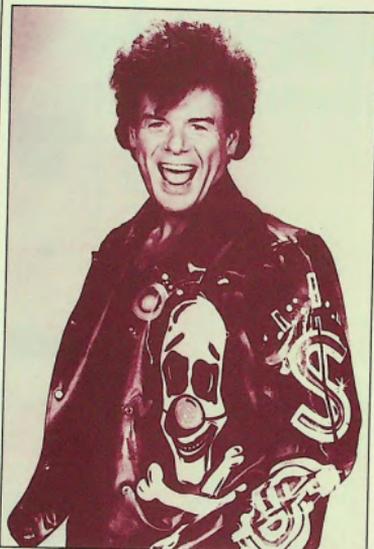
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Kylie Minogue
PWL 113
- 4** RAGE * CD
Toto
Sire/Wipac SNU 28
- 5** WATERMARK ○ CD
Empo
WEA WY 19
- 6** SMASH HITS PARTY '88 * CD
Various
Dorland/Capitol A03
- 7** NEW LIGHT THROUGH OLD WINDOWS * CD
Chris Rea
WEA WY 200
- 8** ANY LOVE CD
Usher & VanDross
Epic 642984
- 9** THE GREATEST HITS COLLECTION * CD
Badmeat
London KAMA 5
- 10** INTROPECTIVE * CD
The Shop Boys
Polygram ICS 225
- 11** TO WHOM IT MAY CONCERN * CD
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CBS 443871
- 12** FLYING COLOURS * CD
Chris De Burgh
A&M AMA 524
- 13** UNFORGETTABLE CD
Various
EMI EMI 14
- 14** GIVING YOU THE BEST THAT I GOT ○ CD
Aimee Baker
Epic 642878
- 15** Various * CD
Various
Telstar STAR 216
- 16** BUSTER (OST) * CD
Various
Virgin V 254
- 17** SOTT METAL CD
Various
Sire/Sire 842
- 18** THE INNOCENTS * CD
Exposure
MCA STJMA 55
- 19** NEGOTIATIONS AND LOVE SONGS 1971-1986 * CD
Paul Simon
Warner Bros/WA 222
- 20** ANCIENT HEART * CD

- 59** THE MAGIC OF NANA MOUSKOURI CD
Nana Mouskouri
Pipsa PNT 1
- 60** IDOL SONGS: 11 OF THE BEST * CD
Billy Idol
Gepard BIL 1
- 61** CLOSE ○ CD
Kim Wilde
MCA MCA 603
- 62** ELECTRIC FOLKLORE LIVE CD
The Alarm
I&S/WCA WIBC 001
- 63** THE HEART AND SOUL OF ROCK & ROLL CD
Various
Telstar STAR 231
- 64** IMAGINE: JOHN LENNON (OST) ○ CD
John Lennon Beatles
Polygram RSCF 72
- 65** THE CHRISTMAS * * CD
The Christians
Island ICS 974
- 66** THE FIRST OF A MILLION KISSES * CD
Fairground Attraction
RCA R 7186
- 67** THE LOVERS CD
Various
K. T. NE 425
- 68** NO REST FOR THE WICKED CD
Ozzy Osbourne
Epic 642811
- 69** PEACE IN OUR TIME CD
Big Country
Mercury/Phonogram MERN 120
- 70** BARCELONA CD
Freddie Mercury/Montserrat Caballe
Polygram POL 44
- 71** HEAVEN ON EARTH * * CD
Sandra Cushman
Virgin V 2186
- 72** BROTHERS IN ARMS * * * * * CD
Dire Straits
Virgin/Phonogram VERN 25
- 73** FROM THE HEART * CD
Dinah O'Donnell
Telstar STAR 2227
- 74** BEST OF EAGLES * CD
Eagles
A&M/Epic 642875
- 75** GREATST EVER ROCK 'N' ROLL MIX * CD
Various
Sire/Sire 838
- 76** MORE DIRTY DANCING (OST) * CD
Various
RCA B 8845
- 77** URBAN ACID CD
Various
Urban/Phonogram UBER 15
- 78** MY MANTION UNDERGROUND CD
Various
Island ICS 918



GARY GLITTER: still working hard

All that Glitters

by Adam Blake

IT'S EASY to understand how Gary Glitter has maintained a 30-year career in show business. Quite simply, he has charm. Witty, friendly and disarmingly self-effacing, it is impossible to dislike him. He's now about to make his TV acting debut as a musical producer in a 3-part Granada children's sit-com called *How To Be Cool*.

"My first screenplay, I did enjoy it, I didn't want it to end," he says. "The kids were tremendous. I mean, I've been making records since 1959 and I can't remember having an ounce of talent compared with them."

He's also embarking on a 30 date UK tour. GG explains what makes his show different: "The audience are top of the bill. See, I've come to the conclusion now, that I can't stop the audience singing when they wanna sing, so I figured — OK, they can be top of the bill and I'm going to see them!" he laughs.

Has your style changed? "Not if anything. I'm looking much more back to rock'n'roll. I realised I'm one of the few people who know how to do it. Eddie Cochran taught me

how to play *What'd I Say* on the guitar, for real! I've been around that long, y'know. The only reason I wasn't on the bill with him was 'cos I wouldn't do the nonsense for the promoter! (laughs) In those days I was very pretty!"

How about records? "I haven't got a label. I want a label that really wants me bad. I'm quite happy to be with a small label as long as it's a team who really like the music and wanna be part of it, so important."

And your involvement with The Time Lords? Did you get royalties? "Oh yes! A lot of people think I was behind it but Bill Drummond was. But I was sitting only a phone call away! Apart from making number two here it's been number one in Australia, in the top 30 dance charts in the States — it's very nice."

On the subject of his appearances in adverts, Gary is candid: "I'm very aware that TV is still the best shop window. The impact of a 30-second commercial is probably as good as having a number one. So that's why I sort of eased into it gently, but I do say no to a lot of them, so that I don't do too many."

How long can Glitter go on? "We work as though we're not dated, as though we're now. And we work very hard. I like country music and I like MOR stuff but I like rock'n'roll best and I think it likes me, and as long as it likes me, I'll stay with it."

Psycho mafia

by David Giles

EIGHTEEN MONTHS can be enough time for a group to form, have a hit and split up again. It's an awfully large chunk of your career to be wasted fighting a legal battle, but that's what happened to Das Psycho Rangers, whose dispute with ZTT was finally settled earlier this year, when the label released them two weeks before the case was due to come to court.

Now the band are signed to the Stress label, set up by manager Merck Mercurioidis, which released their "Love Terminator" single in August and has a second not very far up its sleeve. The lads are also off to L.A. to do some live dates in November, in addition to a few British outings.

Of course the Rangers are still very bitter about the ZTT, conflict which arose over choice of producer. Singer, Be Dekard says: "When we were working with (Steve) Lipson they literally had to drag me from the studio. I was so incensed that someone could spend £700 of our money on complete bullshit!" But the label shied away from the courtroom after their defeat at the hands of Holly Johnson.

If that wasn't enough drama for a band still in its early days, bossist Julian Van Fleet released a whole catalogue of misadventures that have occurred over the past year: "During the dispute Be got shot in the head by some guys in a tower block taking pot shots with a gas gun. Troy (Tempest — guitarist/producer) was flying in a microlight airplane and had a crash — they had to transplant bits of his ear back on — and I had my ankle broken by a minor gas explosion. Then last year's hurricane brought part of our roof down!"

Adds Be: "Being a Ranger is definitely an event. And if you value your life, don't hang around with us!"

Blowin' out the snobs

by Andy Beavers

BUTTERFIELD 8 are here to blow away the elitist surrounding jazz music. As bassist Mark Bedford explains, "we are not being snobbish about the jazz thing and hopefully we can widen it out to a lot more people". Saxophonist, Terry Edwards adds: "It really is about time that the whole thing

was blown wide open so that you no longer need to know everything that Charlie Parker ever farted on in order to be a jazz fan!"

The group formed a year ago when Terry wanted to record some of his own tunes which were not poppy enough to have been done by his previous outfit, The Figsons. At the time Mark was at loose-end after a stint helping out The Voice of the Beehive following his departure from Madness. Terry knew, through some mutual friends, that Mark wanted to take up the double bass so the two got together and recorded some demos. Terry explains that they originally thought that the tracks would be put out independently through the Cartel, but Gol Discs got to hear the demo, liked what they heard, and signed up the band.

Their debut LP for the label, simply entitled *Blow!*, is an easily digestible slab of cool jazz featuring Terry and Mark's own compositions alongside two standards, Watermelon Man and Harlem Nocturne. There is no messing about with over-wrought solos, just short catchy tunes played expertly by a flexible roster of around ten musicians.

Mark and Terry are the only permanent Butterfield 8 members and it has proved difficult to get all the other musicians together for live shows as they are all involved in their own projects, ranging from Fairground Attraction to Loose

Tubes. But they are hoping to put together a short tour before the end of the year. Judging from their only live appearance to date, a press show at Ronnie Scotts, they will be well worth catching.

G-L-O-R-I-A

by Paul Sexton

WHEN GLORIA Estefan and her minstrels of rhythm from the Miami Sound Machine decided to introduce their pop talents to the English language, they certainly made up for lost time. In America, they're just nearing the end of an unbroken run on the charts lasting at most 18 months.

The number one in that run, *Anything For You*, was of course also the record that recently woke the British chart career from its slumbers and now the more uptempo 1-2-3 is out and Epic is furthering it. "I like both styles, they're both my favourite," says Gloria. "We're self-contained, there are so many talented writers in the band. Sometimes they'll come to me and say they can't do the lyrics and I'll help out."

After seven Spanish-language albums, the Sound Machine appeared to his instant paydirt when they made the linguistic switch, but Estefan doesn't regret not making the change earlier: "Everything it takes time, and we really had to work hard to establish ourselves. It really did pay off." They've also ensured that their Hispanic fans haven't been alienated. "I do include a lot of Spanish in my shows. I do a lot of interviews for Spanish radio and magazines and the B-side of *Anything For You*



"I DON'T want to preach to anybody. I feel everybody's attitudes change anyway so why should I want to get stuck with one view. The main feel of the songs is just for life in general and to roll with it," says 19-year-old singer/songwriter Edie Brickell. 18 months after stumbling across rock music as a career, when she jumped on stage in a Dallas club with her future backing band New Bohemans, the young lady has produced a debut album, on Geffen, called *Shooting Rubber Bands At The Stars* which is full of honest folk-based rock songs. "I just want to be a normal person," she says.

is recorded in Spanish and English."

The run of hits from the Let It Loose album and earlier hits like *Dr Beat* and *Congo* have made life pretty sweet but the MSM have certainly never been afraid of hard work — they've toured on the strength of the LP for a solid 18 months — and Gloria still has vivid memories of the bad old days.

"There were a lot of times when people weren't as nice as they are today, or as receptive, I'd come and say 'I'm Gloria Estefan from Miami Sound Machine and they'd say 'Gloria who?' and I'd never really thought about giving up."

The group has just entered the studio to start recording its follow-up album. "I think every artist worried about whether they can match their success, but we're very confident." And a degree of restraint: "They wanted to release *Surrender in the States* as the sixth single from this album and I said 'No, it's not good enough of it. This is not Thriller...'"

Motown marvels

by Karen Faux

FROM GUTSY rhythm and blues singer on the pub and college circuit to fully fledged disco diva for *Live*, Ruby Turner is philosophical about her career and says "If it feels good I do it. I don't like to sit around and analyse things too deeply. In fact I don't like to sit around and analyse things at all!" Turner is reluctant to pigeon-hole her current style although she admits it sits more comfortably under soul than rhythm and blues. In the early days and it was rather an unfashionable tag and Turner recalls: "I was getting rave reviews but had no deal or product to back them up. It was a chicken and egg dilemma — with no work there was no deal and with no deal there was no work. When I was just gigging around I was fooliose and fancy free but now I have other responsibilities which are more mature as an artist — and I also feel I'm a better singer."

She is currently caught up in a number of activities to promote the new album — *The Motown Songbook* — in Europe. Turner explains that the impetus for the project came from *Live*: "They gave me time to think about whether I wanted to do it. I asked myself if I was good enough and decided I was. I think the result is a great album and it gave me immense satisfaction. Predictably a lot of press reviews asked why did the want to do this? But you can say, why do anything? People like it and people are buying."

The beautifully packaged *Motown Songbook* provides Turner with an opportunity to do justice to the material which has always seemed to her to be a little spiced with contributions from Motown heroes such as Jimmy Ruffin, Junior Walker, The Four Tops and The Temptations. Next year Turner will be promoting the album in the US — which she is determined to conquer. "It's one hell of a big country, but I like a challenge," she says.



BUTTERFIELD 8 (top) blow out cool notes while Ruby Turner sings the *Motown* songbook

One, 2, three, four

by Nick Robinson

IN the finest traditions of A-ha's pop music (*Pet Shop Boys*, *Eighties*) come *One 2 Many*.

The Norwegian group's debut A&M single *Downtown* could be the most joyous and downright good fun single of the year and is destined for success. Why? Because it's more than a dance beat and a catchy chorus. There's that wonderful Hornsby-style piano intro and those gorgeous strumming guitars.

Like fellow Norwegians A-ha, Dag Kalkrud, Jan Ovlund and Camilla Griestel articulate a colourful sound that's immediate but not disposable.

Kalkrud is the band's mentor and orchestrator, composing songs before the group enter the studio. For instance, *Downtown* was originally played by a 70 piece orchestral pit past credits include playing piano for and arranging an A-ha world tour and he knows a thing or two about what makes a perfect pop song.

"When I first got the top of *Downtown* I did not want to be in the band and most people who heard it just laughed. But once I had worked on it if they really liked it," he says. "The whole album is scored as a symphony because I wanted to utilise my arrangement skills."

The debut album uses a variety of styles and an irresistible dance beat. There are no plans for any concerts until after the second album so in the meantime *One 2 Many's* "pompous pop rock thing" is available on record only.



MARC ALMOND: regal amid tacky glitz

The boy who came back as a star

MARC ALMOND sprang into the red and gold tacky glitz of the regal *Victoria Palace*, London to deliver a total of 22 songs to his loyal gutterhearts.

Promoting his latest album *The Stars We Are*, he blew a welcome kiss to the spellbound audience and informed them that they'll hear songs "Some old, some new, some borrowed and some blue!"

But this was more of a concert for the fans than a promotional side show. Most of the songs featured were old faves like *Ruby Red*. Those that had just bought his latest album were at a loss. Since waving good-bye to the Soft Cell duo Marc has embraced latin rhythms to his tattooed heart and has incorporated this style into his three solo albums.

The demon Almond strutted t-rexoid style to the Spanish rhythms occasionally crooning from the larger than life scrawled and gold throne surrounded by lanterns, chains and glowing globes and then perched on a stool to deliver ballads about devils and sensuality. He was given support by the angelic voice of Annie Hogan with whom he co-writes.

ANITA STRYMIOWICZ

Elemental my dears

IN A concert that was long overdue, *Earth Wind And Fire* finally landed at the *Wembley Arena* to give two stunning performances, complete with spectacular lightning, smoke from all directions and a set producing hit after hit.

The band came on stage late, but quickly made up for lost time. The songs included *After The Love Is Gone*, *September*, *Hearts Of Fire*, *Star*,

Boogie Wonderland, *You And Me* sung by Philip Bailey and their current single *System Of Survival*.

It was an unforgettable evening with *Earth Wind and Fire* testifying that they are in a class of their own. Not just as funk bands, their music had moved with the times, but it still instantly recognisable.

The highlight of the concert was the encore, which included optical illusion, whereby Maurice, his brother Verdane and Philip, *Tough The World* by entering on hollow globes. The arena went into immediate darkness, and when the lights went up, they were within the audience. A satisfying conclusion to a great performance.

TINA RAPHAEL

Who's bad?

LONDON-BASED *Bad Influence* have a lot to bad tradition, both musically and the way in which they've gradually built up a decent following by treading the boards and taking their brand of blues-oriented rock to the people. Indeed, the crowd response at London's *Marquee* itself says much about the band's growing momentum at the moment.

Musically, their hearts lie entrenched in the blues flavoured mix of the late sixties, updated and made contemporary by combining that traditional spirit with a harder edge that results in a fresh and charismatic sound.

The opening *Don't Do It* is a perfect example of the band's ability to come up with lively, commercial material, with I've Been Watching *You* matching it for pace and vigour. With *Love Like A Man*, the band delve into Chicken Shack territory, with vocalist/guitarist Valerie Cowell even baring a classic resemblance to Christine Perfect — imagine a sixties Fleetwood Mac of the eighties and you're not far off course.

Step By Step, a classic self-penned blues number, stands tall as the band's best song, with Cowell's strong vocals carrying a spirit of optimism, aided accompanied by Richard Hayes' lead guitar. Add some fiery covers, *ZZ Top's Le Grange* in particular, to bring out the ultimate in crowd approval and you're left with a convincing performance that suggests that *Bad Influence* could well progress beyond the levels of *The Blues Band* and *Nine Below Zero* before then.

KIRK BLOWS

Searing Eddy comes home

EDDY GRANT has an unmistakable pop touch. His show at the recent *London Astoria* benefit for the victims of Hurricane Gilbert was a testament to the man's longevity and talent.

An old pro, with real stage presence, his set was long and varied, but no matter what he played — be it rock, soul, soca or reggae — every line was memorable, every lyric simple and direct, everything pure pop. A highlight of the set, *How Do You Africa* was steaming hot, and the carefully positioned oldies served to remind one just how many top ten hits Grant has had over the years. The searing stinging guitar style that was so effective on *Living On The Front Line* still is, and even the bouncers demanded *Do You Feel My Love*.

Although the end was marred by a meaningless display of guitar histrionics, this was, nevertheless, an immensely enjoyable performance and for Grant, a triumphant return to his former home town.

ADAM BLAKE

Alternative Berlin

NO FESTIVAL in Berlin is complete without its "alternative" festival. Berlin Independence Days '88 was no exception with the anti-BID event at the *KOP*, organised by promoter Gundula Kniggenföhr. Immensely popular, it was completely sold out each night, people milling about outside desperate to see some of the finest bands of the week.

Sprung Aus Den Wolken started off the first evening with a gentle burst of sound. The only non-industrial band that evening, their "Instant Karma", a 60s pop song with a west coast psychedelic feel, encapsulated their organic, flowing sound.

Matador are three girls who have been called the antithesis to *Bananarama*. Popular in Berlin, their anti-fashion image inspired the crowd to surge forward to see and hear them better.

Tonketter were the archetypal industrial — and least accessible — of the band. Serious-looking types, one in charge of a vacuum cleaner among other things, the other "playing" a food mixer and reggae, they apparently home made percussion. Their set seemed to consist of one long song.

Outstanding band of the evening though, and indeed of both the anti-BID and BID events were *KMFDM* from Hamburg. Another twosome, they manufactured a gorgeous swirl of hip hop, hard core, electro body beat and reggae influences, that was topped in its intensity. Sascha, the vocalist, with ultra-musical voice and swagger, matched some luxurious slow chords from the guitarist, that merged with the backing tapes to produce a sound no other you could touch it.

SARAH DAVIS

TOP 50 SINGLES

5 NOVEMBER 1988



MUSIC WEEK

W



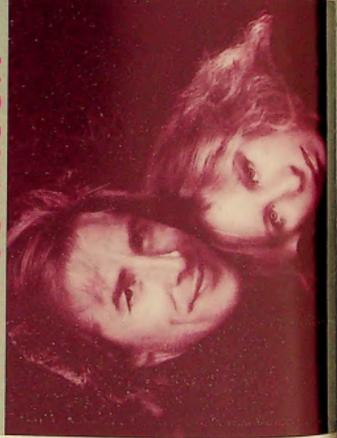
Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 500 record outlets, incorporating 7", 12", Cassette & CD single sales.

No 1	ORINOCO FLOW Enya	7-11 Sire	WEA 12 31301 (W)
2	JE NE SAIS PAS POURQUOI Kylie Minogue	7-11 Sire	PWE PW0121 (P)
3	GIRL YOU KNOW ITS TRUE Milli Vanilli	7-11 Sire	Capitol/Capitol/Columbia 170 (C)
4	STAND UP FOR YOUR LOVE RIGHTS Yaz	7-11 Sire	Big Life BLS01 (B)
5	KISS Art Of Noise feat. Tom Jones	7-11 Sire	China CHINA 11 (12-CHINA) (1P)
6	ONE MOMENT IN TIME Whitney Houston	7-11 Sire	Asin 11163 (12-4-1163) (BMG)
7	WE CALL IT ACIED D.M.S. (featuring Gary Houston)	7-11 Sire	Mer/Cosmo FPO01 (3 P)
8	SHE MAKES MY DAY Robert Palmer	7-11 Sire	EMI 125646 (E)
9	WEE RULE Wee Papa Girl Rappers	7-11 Sire	Jive JIVE1 (85) (BMG)
10	A LITTLE RESPECT Erasure	7-11 Sire	Mus 12 (MUSE 85) (K1) (S)
11	HARVEST FOR THE WORLD The Christians	7-11 Sire	Island 12 (IS 395) (P)
12	DON'T WORRY BE HAPPY Bobby McFerrin	7-11 Sire	Mer/Cosmo/EMI 12 (MT 56) (P)
13	NEVER TRUST A STRANGER Kim Wilde	7-11 Sire	MCA KMW19 (P)
14	CAN YOU PARTY Royal House	7-11 Sire	Champion CHAMP12 (7) (BMG)
15	REAL GONE KID Deacon Blue	7-11 Sire	CBS CBAC17 (C)
16	BURN IT UP Beastie Boys with P. Arnold	7-11 Sire	Rhythm King/Mer 1EPT 2 (7) (KRT)
17	THE FIRST TIME Robin Beck	7-11 Sire	Mercury/Phonogram MEX01 2 (7) (P)
18	A GROOVY KIND OF LOVE Phil Collins	7-11 Sire	Virgin V501 11 (7) (E)
19	TEARDROPS Womack & Womack	7-11 Sire	4th + 8 Way/Island 12 (BRW 10) (P)
20	SHE WANTS TO DANCE WITH ME Rick Astley	7-11 Sire	EA 18 63 (B) 12-47-43 (50) (BMG)
21	NOTHING CAN DIVIDE US	7-11 Sire	

7-11 Records to be featured on this week's Top of the Pops

53	HANDLE WITH CARE Traveling Wilburys	7-11 Sire	Wilson/Warner Bros/W 7732 (7) (W)
54	LOVELY DAY (Sunshine Mix) Bill Withers	7-11 Sire	CBS 633001 7 (12-63300) (S) (C)
55	BURST The Dairymaid	7-11 Sire	Epic-BMG (1) (C)
56	HEART OF STONE Bucks Fizz	7-11 Sire	RCR 18 2803 (12-7-2803) (BMG)
57	THE WAY YOU LOVE ME Karyn White	7-11 Sire	Warner Bros/W 7773 (7) (W)
58	FAKE 88 Alexander O'Neal	7-11 Sire	Tolu 6529487 (12-452948) (C)
59	FALLEN ANGEL Poison	7-11 Sire	Emerald/Capitol 112 (CL 580) (B)
60	HOW MANY TEARS CAN YOU HIDE Shakin' Stevens	7-11 Sire	Epic-SABA (1) (C)
61	JACK TO THE SOUND OF THE UNDERGROUND Hillside	7-11 Sire	Sirenes SUP (1) 137 (A)
62	SULTANS OF SWING Dire Straits	7-11 Sire	Vertigo/Phonogram 65 (SR 15) (P)
63	TURN IT INTO LOVE Hazell Dean	7-11 Sire	EMI 12 (EA) 7 (E)
64	BROKEN HEART (THIRTEEN VALLEYS) Big Country	7-11 Sire	Mercury/Phonogram 11 (GC 112) (P)
65	INSIDE A DREAM Jane Wiedlin	7-11 Sire	Mer/Cosmo/EMI 12 (MT 55) (E)
66	TILL I LOVED YOU (Love Theme from Goya) Barbra Streisand & Don Johnson	7-11 Sire	CBS 18 (B) 1 (C)
67	JONAH Breathe	7-11 Sire	Sire/Virgin 58 (N) 18 (E)
68	THE RACE Yello	7-11 Sire	Mercury/Phonogram 1E (LO 112) (P)
69	IN YOUR ROOM Bangles	7-11 Sire	CBS 18 (B) 1 (C)
70	LOUIE LOUIE Fat Boys	7-11 Sire	Tin Pan Apple/Urban/Polydor 18 (EP) 26 (P)
71	O-O-O Adrenalin M.O.D.	7-11 Sire	MCA RAGA 12 (7) (P)
72	I'M GONNA BE The Proclaimers	7-11 Sire	Mer/Cosmo/EMI 12 (MT 55) (E)
73	BOY MEETS GIRL	7-11 Sire	Mer/Cosmo/EMI 12 (MT 55) (E)

BARBRA STREISAND AND DON JOHNSON



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Cliff Richard —
30 years of rock 'n' roll

73 67
BAD MEDICINE
Bon Jovi

NOTHING CAN DIVIDE US

TOP 75 SINGLES

MUSIC WEEK



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

No 1	ORINOCO FLOW Enya	75 3/27/88	WEA T23107 (W)
2	JE NE SAIS PAS POURQUOI Kylie Minogue	75 3/27/88	PWL PW107121 (P)
3	GIRL YOU KNOW ITS TRUE Milly Jamali	75 3/27/88	Columbia/Casablanca COOLJ 178 (G)
4	STAND UP FOR YOUR LOVE RIGHTS Taz	75 3/27/88	Big Life BLS30 (D) 1 2/27/88
5	KISS Art Of Noise feat. Tom Jones	75 3/27/88	Chisn CHINA 11 (7 - CHNKY 11) (P)
6	ONE MOMENT IN TIME Whitney Houston	75 3/27/88	Atlantic 11183 (12 - 4) 1/83 (B) (M)
7	WE CALL IT ACIED D Mabz (featuring Gerry Hoiseman)	75 3/27/88	ffrr/10224 FRK03 (3) (P)
8	SHE MAKES MY DAY Robert Palmer	75 3/27/88	EMI 12184 45 (E)
9	WEE RULE Wee Papa Girl Rappers	75 3/27/88	Jaw JAWD 145 (M)
10	A LITTLE RESPECT Erasure	75 3/27/88	Mer 1212406 63 (K) (2/8)
11	HARVEST FOR THE WORLD The Christians	75 3/27/88	Island 12183 395 (P)
12	DON'T WORRY BE HAPPY Bobby McFerrin	75 3/27/88	Mushroom/EMI 1212417 54 (E)
13	NEVER TRUST A STRANGER Ann Wilde	75 3/27/88	MCA KM011 (P)
14	CAN YOU PARTY Royal House	75 3/27/88	Columbia CHAMP132 (7) (M)
15	REAL GONE KID Deacon Blue	75 3/27/88	CBS DEACT17 (C)
16	BURN IT UP Restemasters with P. P. Arnold	75 3/27/88	Reprise King/Wes LEFT 2101 (M)
17	THE FIRST TIME Robin Beck	75 3/27/88	Mercury/Phonogram MER61270 (P)
18	A GROOVY KIND OF LOVE Phil Collins	75 3/27/88	Virgin V301 1117 (E)
19	TEARDROPS Womack & Womack	75 3/27/88	4th - B way/Island 1218400 101 (P)
20	SHE WANTS TO DANCE WITH ME Rick Astley	75 3/27/88	ECA 78 02180 (12 - PT 03) (M) (M)

53	HANDLE WITH CARE Traveling Wilburys	75 3/27/88	Willybur/Warner Brothers W 77120 (W)
54	LOVELY DAY (Sunshine Mix) Bill Withers	75 3/27/88	CBS 65380 7102 - 45260 8 (C)
55	BURST The Darling Buds	75 3/27/88	Epic BIOND11 (C)
56	HEART OF STONE Bucks Fizz	75 3/27/88	RCA FR 4033 (12 - PT 02) 81 (M)
57	THE WAY YOU LOVE ME Karyn White	75 3/27/88	Warner Brothers W 77120 (W)
58	FAKE 88 Alexander O'Neal	75 3/27/88	Telco 652649 7102 - 45249 8 (C)
59	FALLEN ANGEL Robson	75 3/27/88	Edmond/Combel 13141 1300 81

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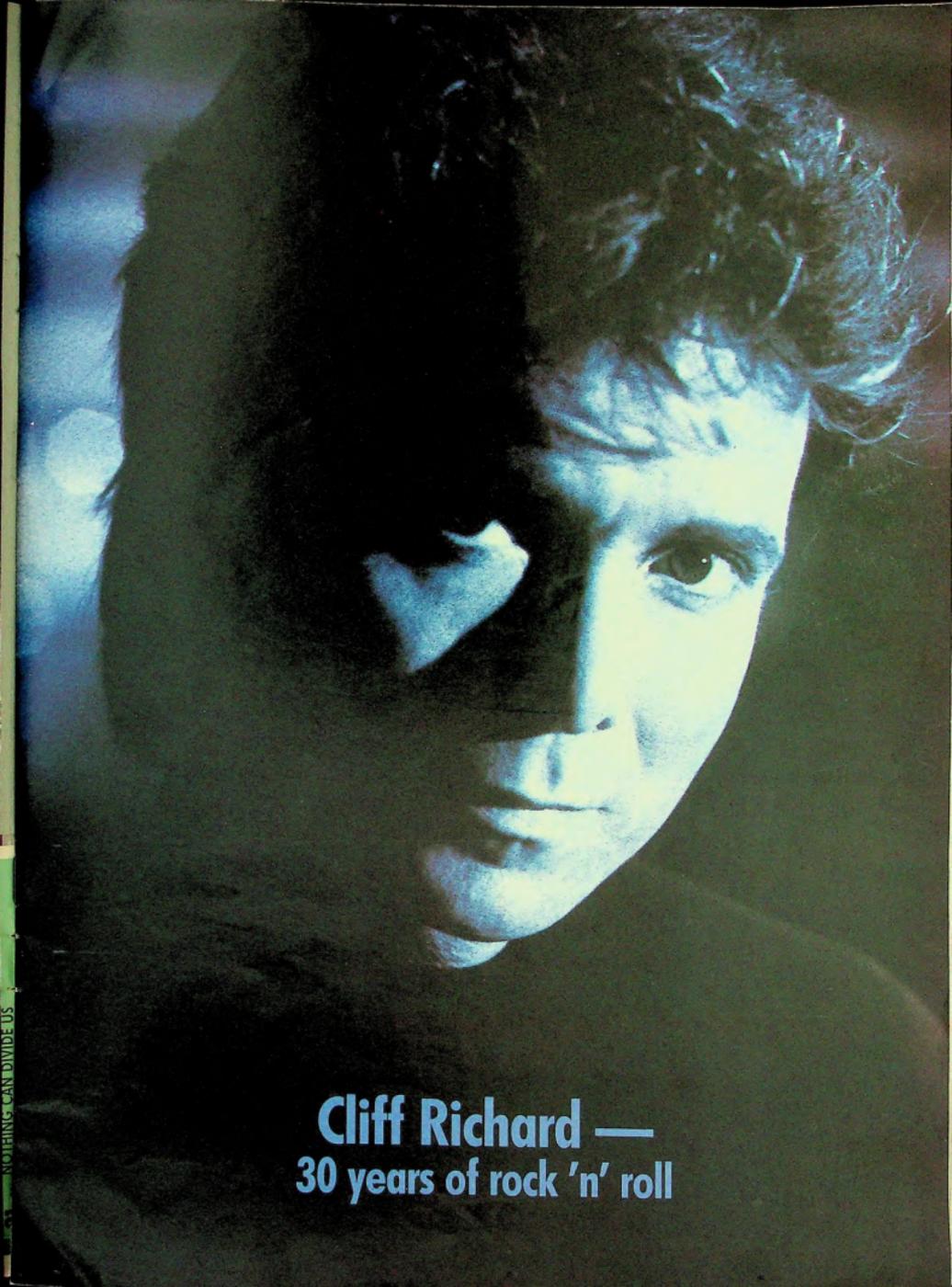
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Cliff Richard —
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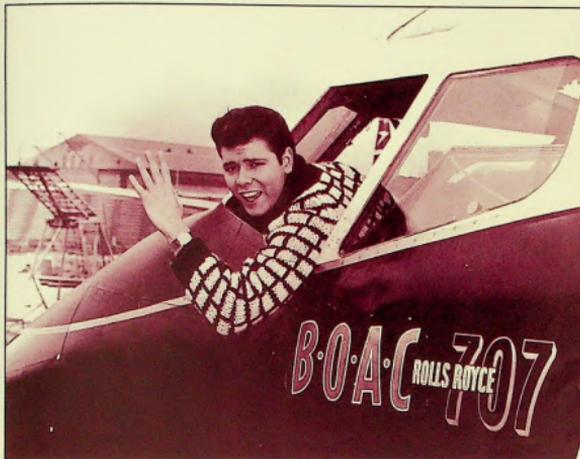
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Cliff — still moving it



CLIFF RICHARD then and now. Spot the difference



Thirty years on, and Cliff Richard is still at the top of his profession, still making hits — and still looking as young and fit as ever. In this special supplement, Cliff's long and varied career is reviewed by John Tobler (who hasn't worn quite so well!)

ANYONE INVOLVED with the entertainment industry is well aware of just how fickle public and critical taste can be. Yesterday's hero is today's has-been. And perhaps that's the way it should be, as no-one has a divine right to be eternally adored purely on the basis of past achievements.

However, where an artist has been able to survive as long as 30 years and still be regarded as a major figure, an exception is surely in order, especially in view of the fact that Cliff Richard continues to make hit records with extraordinary regularity.

Top 10 hits for Cliff have been less frequent in the Eighties than they were in the Sixties, but non-fans may not realise that with over a year to go before the Nineties, he has already scored twice as many top 10s in the Eighties as he achieved in the Seventies and 50 per cent more top 10 albums in the Eighties than the Seventies.

While we're on statistics, Cliff has had more British hit singles (in fact, twice as many) as any other home-grown act — the next in line are David Bowie, Elton John and Status Quo, although combining Paul McCartney's hits with the Beatles and his subsequent efforts brings the competition a little nearer, but still some way behind.

Similarly, Cliff has had more chart albums than any other UK act, although he only just edges out the McCartney/Beatles combination. His imminent single, Mistletoe And Wine, looks certain to become his

99th UK hit, a figure which seems unlikely ever to be bettered — and he's still recording!

Without going right through a career which has seen innumerable triumphs, Cliff's first single, Move It, was released during the last week of August 1958. It just failed to unseat Slap Cupid by Connie Francis at the top of the chart, but for a debut single to reach number two was a considerable achievement.

Additionally, Move It is regarded as the first authentic British rock 'n' roll record in that it was not a pale copy of an American original, but was written by an Englishman (Ian Somwell) and was entirely the work of non-Americans, yet still possessed the excitement and lack of inhibition which characterised the output of Presley, Little Richard, Chuck Berry and their contemporaries. It still sounds great.

Until the end of the Fifties, Cliff was rarely absent from the UK singles chart, although his last two hits during that decade were not out and out rock 'n' roll songs, but the classy beat ballads Living Doll and Traveller's Light, which became the first chart-topping hits.

From time to time, he would cut a rocker which went to number one, like 1960's Please Don't Tease, or top three items like Nine Times Out Of Ten, I'll Be Me and Do You Wanna Dance, but the majority of his biggest selling hits were ballads, particularly the title tracks of feature films in which he starred, like The Young Ones and Summer Holiday, both of which topped the chart in the early Sixties. Summer Holiday's

soundtrack also included what might be regarded as the perfect Cliff Richard single — a ballad, The Next Time, on one side, and the more buoyant Bachelor Boy as the flip. That one inevitably went to number one as had I Love You (a ballad) backed with a rocker (D' In Love) in 1961.

Seven number ones in his first four-and-a-half years was a pace which no-one could expect to continue indefinitely and after that, chart-topping glory was far less frequent. The Minute You're Gone did the trick in 1965, and Congratulations in 1968, after which a longer gap occurred before We Don't Talk Anymore provided a 10th number one in 1979. Who would dare to suggest that figure won't increase? Only a year ago, Some People reached the top three, and since Cliff releases three singles a year on average, it's almost a certainty that another solo hit will reach the top. Of course, if one takes into account his re-recording of Living Doll, on which he receives joint credit with the stars of the TV comedy show, The Young Ones, which was recorded for the Comic Relief charity in 1986, and topped the chart for three weeks, Cliff is already on the edge of a dozen chart-toppers.

At the age of 48, most pop stars have vanished from contention or moved into cabaret (the ultimate

degradation for a rock star, it has been suggested), but Cliff continues to make hits and still takes himself out on the road.

The current 47-date national tour runs from late September until the second week of December, and visits England, Scotland, Wales, Northern Ireland and Eire, playing between four or five nights at each of 12 venues. He has no plans for retirement, and looks considerably younger and healthier than innumerable rock stars who were not even born when he had his first hit.

His fan following, which includes a substantial number who have been admirers for his entire career, although many now also have children who are Cliff fans, must be the envy of most other entertainers in that they have continued to buy his records and attend his concerts, despite the numerous changes of musical fashion which have taken place over the three decades. When tickets for the current tour went on sale, every available seat was sold in three days, amounting to a combined audience of over 200,000 people.

Cliff Richard is the ultimate British rock star. He was awarded the OBE (personally presented by The Queen) in 1980, and surely a knighthood can't be far away.

Maybe in 1998, on his 40th anniversary.

Still busy after all these years



peer

A new book, a new acting career — and still those hits keep coming and the tours rolling (and rocking) on

AS WILL become clear from the somewhat breathless account that follows of Cliff Richard's last decade of activity, he has not slowed down by any stretch of the imagination, particularly in view of the fact that he is considerably closer to 50 years of age than to 40.

This year — his 30th anniversary of pop stardom — is just as crowded as many past years of the 30 and, in fact, considerably more so than for a period in the late Sixties, when Cliff seriously considered quitting the entertainment world and becoming more deeply involved with the church.

In his new book, *Single-Minded* (just published by Hodder & Stoughton), Cliff recalls: "The only thing I'd ever wanted to do was to sing and be a rock star. Yet after becoming a Christian, I felt compelled to chuck it all in. I didn't understand how God could use me as an entertainer, so I dismantled my fan club, sat an O-level in RE, and talked with the principal of a teacher-training college. I thought that teaching would be a useful kind of alternative. It was only when I'd made up my mind and put the wheels in motion that God held back the sacrificial knife, so to speak, and said, 'Wait a minute. I don't really need that.' Not a voice in the ear, I hasten to add. If I believed tomorrow that God wanted me to quit show business, I'd be out in the time it took to cancel contracts."

Since that philosophical crossroads, Cliff has returned to his role as the UK's best-known pop star with renewed enthusiasm and in the past 10 years, has substantially added to his achievements. Perhaps the most outstanding first was

our ref 300/1a

Cliff Richard,
The Cliff Richard Organisation,
Harley House South,
Portsmouth Road,
ESHER,
Surrey KT10 9AA

Dear Cliff,

By the time you read this you should be in Sheffield on the final leg of your UK tour. We saw you in London, it was tremendous, especially the finale of "MISTLETOE AND WINE". A bit early for Christmas, but your talent, a great song and Bob's lightshow made it work. By the way this should have been a full page, but with the royalty rate Malcolm and David got out of us for Patch, I'm afraid we just can't run to that (sob).

Anyway we just wanted to say how proud we are to be associated with someone such as yourself, not forgetting your wonderful team. As managers of Patch Music we know how happy you are with the recent 'covers' we've secured. However, we do apologise for the late royalty statements. This won't happen again (Stuart stuck a picture of Peter Gornley up in the Royalty Department, if that doesn't work he's got a nice one of Malcolm). We are working towards giving you the level of service you merit..... THE BEST.

Congratulations from all of us.

P.S. All the best with "MISTLETOE AND WINE" our first 'joint' acquisition.

DAVE CLARK'S

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and a credit to our industry.*

*Your career is timeless -
here's to the next 30 years.*



AVE.

DAVE CLARK

CLIFF — THE CAREER

► FROM PAGE FOUR

his year as star of Dove Clark's Time musical at the Dominion Theatre in London's West End. Attendances of nearly three quarters of a million during that period are said to have established a new record, although Cliff is quick to point out in *Single-Minded* that part of the reason is that the Dominion is a somewhat larger auditorium than those at which Phantom Of The Opera or Les Miserables are presented.

Another milestone was his far greater visibility in the US than ever before, with five top 40 hits in just over two years. It should be added that this success story has not been improved upon recently. The year in Time must have had a lot to do with his inability to proceed further in the US with what he refers to as "... still a major cause of frustration. For me it's the final frontier, and the one remaining ambition of my pop career is to crack it."

One aspect of Cliff's career which makes conquering the States a problem is his commitment to touring in other parts of the world. This year has already seen tours of Australia, New Zealand and continental Europe, while the current 30th Anniversary tour of the UK started during the last week of September and will not end until mid-December.

Since much of the rest of the year has been taken up with preparation for the UK tour and the publication of *Single-Minded*, as well as completing recording the imminently available new single, *Mistletoe And Wine*, and finishing



THE ONLY thing I'd ever wanted to do was to sing and be a rock star. Yet, after becoming a Christian, I felt compelled to chuck it all in'

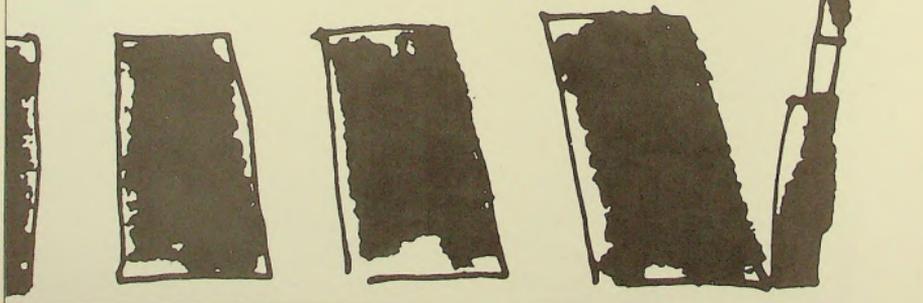


the just-released *Private Collection* double album, 1988 has not included a British gospel tour, which will no doubt take place in 1989. *Private Collection* includes 24 tracks, all but *Mistletoe And Wine* having been British hits, between 1979's chart topper *We Don't Talk Anymore* and *Two Hearts*, which was Cliff's first hit of this year. Destined to be a strong seller, *Private Collection* includes hit duets with Phil Everly, Elton John, Olivia Newton-John and Sarah Brightman, and features 17 top 20 UK hits, although the remake of *Living Doll* with The Young Ones is omitted. Whether it will sell as well as the 1977 compilation, *40 Golden Greats*, which topped the album chart is, of course, difficult to predict.

On other fronts, the Cliff industry continues to thrive. PMI, the video company which releases the majority of Cliff's output, has a 60-minute *Private Collection* release and is a companion to the double album. This follows the video EP, *Always Guaranteed*, which reached *MW's* Music Video chart recently and the memorable *Rock In Australia*, an 80-minute programme. The highlight of this was Cliff's performance of *Ocean Deep*, only a comparatively minor hit on vinyl, but a positive *tour de force* on stage and then on video. PMI also has the 55-minute compilation *The Video Connection* (a companion to the album, *The Rock Connection*) and *Cliff & The Shadows Together*, a memento of one of the more recent reunions between enduring

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CLIFF — THE CAREER



THREE DECADES of Cliff, in a business where a few months' popularity is often regarded as a substantial period, his longevity is unrivalled



► FROM PAGE SIX
comrades.

Music publishing is not an area normally associated with Cliff Richard, yet the company to which he is signed, Patch Music, is now embarking on a new era of growth. Stuart Ongley, who originally set up the company and ran it for six years, is now MD of Peer Southern

(UK) and, as well as publishing all Cliff's later compositions, which are mostly released on record as B-sides, Patch is also involved with a number of what Ongley describes as "contemporary Christian compositions".

He also notes that Little Town (included on Private Collection) has been recorded by such well known artists as Amy Grant and Janet

Jackson amongst others and that the film Ocean Deep has been covered.

In his role with Peer Southern, which administers Patch, Ongley is now working closely with the Cliff Richard organisation, with Cliff being strongly involved with writers and songs published by Patch. Notes Ongley.

"Cliff is the biggest cover artist

in Europe, which is very important in itself and keeps us very active, but apart from that, we're extremely proud to be associated with him and his organisation."

The Cliff Richard story is one which seems to have no end. In an industry where a few months is often regarded as a substantial period to remain in the public eye, Cliff has been able to maintain his ap-

peal and popularity for three decades.

He has no rivals in terms of serious longevity, and is able to see the children and before long, no doubt, the grandchildren of his original fans adding to his unequalled following.

The fourth decade starts here — who's to say that it won't be at least as hectic as the third?

AFTER 30 YEARS WELCOME TO THE FUTURE

Peter Gormley Management

Eddie Jarrett

Cliff

AT THE

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A 30 YEAR PERFORMANCE
THAT'S BEEN PURE PLEASURE

The **ODEON** *Chain—The First Choice*

Still a Rock'n'Roll Juvenile

After 20 years of worldwide success, suggestions of Cliff's commercial demise could only be taken with a pinch of salt. The last decade has seen enormous success — particularly in the States — for Cliff

TEN YEARS ago, *MUSIC WEEK* published a supplement celebrating Cliff Richard's 20th anniversary. This section of his 30th anniversary supplement relates to the major events in Cliff's musical career during the past 10 years.

Following the 20th anniversary celebrations, which had included a series of concerts reuniting Cliff once again with The Shadows, he reverted to a solo career, although the first Cliff album of 1979 was *Thank You Very Much* — Reunion Concert At The London Palladium by Cliff Richard & The Shadows, which had been recorded during the previous year.

The album was TV advertised and enjoyed a three month album chart residency with a peak at number five. Concurrently, a single was released of the title track of his previous album, *Green Light*, although this would have been a further addition to Cliff's shortlist of singles which failed to reach the chart at all, had not the UK singles chart expanded from a top 50 to a top 75 just in time for the single to register at number 57.

Any suggestion of Cliff's chart career faltering was soon shown to be ridiculously premature when he released an outstanding single in

July. Penned by Alan Tarney, who had written several songs recorded by Cliff starting with *Living In Harmony* in 1972, *We Don't Talk Anymore* was produced by Bruce Welch of The Shadows. Besides Trevor Spencer on drums, it featured Tarney on all the backing instruments and backing vocals. The single became Cliff's first chart-topper since *Congratulations* in 1968 and his 10th number one in all.

Even more notably, it reached number seven in the *Billboard* top 200 US chart, only the second time Cliff had scaled such heady heights (the first time had been in 1976, when *Devil Woman* made number six in the US).

Worldwide sales of the single approached 3m copies, and it was added to Cliff's second album of that year, *Rock 'n' Roll Juvenile*, although it had not originally been marked out for inclusion in what was to have been an album produced and predominantly written and played by Terry Britten. Cliff himself wrote the title track, while all the rest bar *We Don't Talk Anymore* were written by Britten, either on his own or in collaboration with erstwhile Scottish hitmaker B A Robertson.

Two of the Britten/Robertson

songs were A-sides of the next two singles — *Hot Shot*, at the end of 1979, briefly reached the top 50, but Corrie, Cliff's first single of 1980, was a top five hit. The album itself reached the top three and some mention should perhaps be made of the celebrated bass player who appears on it, as he is credited on various tracks as *Herbie Flowers*, *Herb Flowers*, *Herbert Flowers*, *Bert Flowers*, *Brian Flowers*, *Bert Flowers*, *Hermione Flowers* and *Inter Floral*.

Other highlights of 1979 included 21st anniversary celebrations, to commemorate which he was presented with a gold replica of the key to EMI's Manchester Square offices. He also headlined the *Christian Greenbelt Festival* and appeared at the *Royal Albert Hall* with *Kate Bush* and the *London Symphony Orchestra* as part of the LSO's 75th Anniversary Appeal. However, the latter part of the year brought sad news —

Cliff's original producer and musical mentor, *Norrie Paramor*, died. At Christmas, Cliff joined a crowd of 30,000 singing carols outside Buckingham Palace, from where it was announced a few days later that he had been awarded the OBE in the *New Year's Honours List* for 1980.

This was to be Cliff's best year so far in terms of US success, with three top 40 hits — *We Don't Talk Anymore* was still high in the *Billboard* chart at the start of the year, *Corrie* followed it in the spring, and during the autumn, *Dreaming* became Cliff's third UK top 10 hit. It also reached the British top 10 during the summer, and was the first single to be excerpted from the 1980 album, *I'm No Hero*, which reached the top five in the album chart.

While the single was still in the top 75, a second hit joined it —

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Love from The Shads

CLIFF — THE LAST DECADE

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Suddenly, a duet with Olivia Newton-John featured in the film *Xanadu*, also reached the top 20 in the UK and achieved similar heights in the US chart.

Other events during the year included TV specials in Holland, Germany, Australia and New Zealand, an award from the BBC and the *Daily Mirror* as the UK's Top Family Entertainer, the presentation by The Queen of his OBE, and Cliff's 40th birthday.

Nineteen eighty one saw three more British top 20 hit singles. *Dreamin'* was from the *I'm No Hero* album, and was the most modest hit of the three. However, one interesting aspect was its B-side, a modernised version of *Dynamite*, a song which had originally been the B-side to *Travellin'* Light 21 years before. What made the whole episode even more strange was that simultaneously American teenoeger Stacey Lattisaw released a single entitled *Dynamite* with a B-side of *Dreamin'*, although this was certainly nothing more than a coincidence.

Another single from *I'm No Hero* was *A Little In Love*, which reached the top 20 on both sides of the Atlantic. Having had four US top 40 hits in a little over a year (the most fruitful period of his career in the US), Cliff set off on his first American headlining tour, also taking in Canada, where he was considerably better known. Dates in Canada and the main US cities of New York and Los Angeles were sell-outs, although the same was not true of all the US.



CLIFF WITH The Shadows: still mates after 30 years

On his return from the tour, Cliff was filmed in concert as the basis of a four-part BBC-TV series. His first album of the year was one which topped the UK album chart for five weeks, a compilation which again had the benefit of TV adver-

tising, entitled *Love Songs*. Soon after *Love Songs* abdicated the top spot came a new single, *Wired For Sound*, which was also the title track of an album released shortly afterwards. The album was again produced by Alan Tarney,

who also wrote the majority of the songs included, although he designed the writing of the lyrics for *Wired For Sound* itself to BA Robertson.

The song ranks with the best singles Cliff has ever released, and

In order to commemorate his 25th anniversary in 1983, Cliff released an album called *Silver* and had no less than five hit singles during the year

deserved better than its peak at number five in the UK chart. The album also made the top five of the UK album chart and spawned a further major hit single in Cliff's authentic cover version of the 1961 US chart topper, *Daddy's Home* by Shep And The Limeites, which Cliff had once said was his favourite song of all time. In fact, once again the single had not been scheduled for inclusion on the album, and had been recorded during the concert which was filmed for the TV series earlier in the year. It came within inches of displacing *Don't You Want Me* by The Human League as the Christmas number one, and in early 1982 became Cliff's most recent US top 40 hit.

That year saw him touring in Asia, Australasia, Africa, Europe and North America, although on the record front, it was rather less successful than its immediate pre-

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Cliff Richard
PRIVATE COLLECTION



1979-1988



Thanks Cliff and

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THE SHADOWS
IS A
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CLIFF — THE LAST DECADE

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decessor. Now You See Me ... Now You Don't was a top five album, but the three singles taken from it (The Only Way Out, which was the only top 10 hit, Where Do We Go From Here, and Little Town) occupied lower chart positions than the previous year's trio. The London Philharmonic Orchestra presented An Evening With Cliff Richard and The LPO, and the tabloid newspapers headlined the fact that Cliff was spending a lot of time with tennis star Sue Barker, who had shortly before become a committed Christian. Ultimately, Fleet Street's predilections that the UK's most eligible non-Royal bachelor had finally been caught proved inaccurate.

To commemorate his 25th anniversary in 1983, Cliff released an album appropriately entitled *Silver*, and had no less than five hit singles during the year, four of them making the UK top 20. *Silver* was preceded during the first half of the year by *Dressed For The Occasion*, which reached the top 10 of the US album chart, and was a recording of the previous year's show with the LPO. From this album came Cliff's first solo hit of the year, a cover of the Buddy Holly classic, *True Love Ways*, although a duet with Phil Everly, *She Means Nothing To Me*, had reached the top 10 earlier in the year.

The next single, *Drifting*, was another duet, this time with Sheila Walsh, a singer who is also a Christian, but it was the smallest hit of the five. *Never Say Die* (Give A Little Bit More) and *Please Don't Fall In Love* were his other 1983 singles, both reached the top 20 and were included on the *Silver* LP, which itself reached the top 10 and was also released as a limited edition boxed set, packaged with a companion album titled *Rock 'n' Roll*. *Silver* containing cover versions of rock 'n' roll classics, including *Move It*. The year's six included a sold out six-week season at London's Apollo Victoria Theatre.

The first single of 1984 featured



ALWAYS READY to lend a helping hand

two more tracks from the *Silver* album, *Baby You're Dynamite* and *Queens Deep*. Both were tried as A-sides, but the single failed to reach the top 20. Next came a rare flop — Cliff cut a duet with Janet Jackson (Michael's sister), *Two To The Power*, which was in-

cluded on her *Dream Street LP*. The single became only his eighth single in over 90 releases which failed to make the chart.

The year saw yet another reunion between Cliff and The Shadows as a new compilation, *20 Original Greats* by Cliff and his erstwhile backing group made a surprisingly brief chart appearance. Perhaps everyone already owned the vast majority of the tracks which had been hits between 1958 and 1966. The final single of the year, *Shooting From The Heart*, was a minor hit, and was rather less newsworthy than Cliff's appearance in his own Charity Pro-Celebrity tennis tournament.

Nineteen eighty five found Cliff involving himself more outside projects than usual. He was one of the stars on Mike Batt's musical adaptation of Lewis Carroll's *The Hunting Of The Snark* (he played the Bellman), but unfortunately was unable to accept an invitation to appear at Live Aid duelling with Elton John due to a previous charity commitment.

His first single of 1985 was *Heart User*, which fared little better than *Shooting From The Heart* at the end of 1984, while the album in which both were included, *The Rock Connection*, was also a comparatively minor item. The biggest Cliff news of the year concerned Dave Clark's musical, *Time*, which featured many other big names, including Sir Laurence Olivier, Freddie Mercury, Dianne Warwick, Leo Sayer and Stevie Wonder as well as Cliff on a double album. Cliff song lead on three songs, the first of which, *She's So Beautiful*, was a top 20 hit. It was

also announced that Clark would be staging *Time* on the London stage, and that Cliff would play the lead role of The Rock Star when the show opened in 1986.

During rehearsals for the show, Cliff took time out to collaborate with TV comedy team The Young Ones on a remake of his first chart-topper, *Living Doll*, for the benefit of the Comic Relief charity. To few people's surprise, the single went swiftly to number one, nearly coinciding with the opening of *Time* in April at London's Dominion Theatre. With Cliff in his first acting role in London's West End, box office records were broken for advance bookings, as fans from all over the world came to see their hero in the flesh playing a role which might have been designed with him in mind.

Playing the leading part in *Time* was an all-consuming activity for Cliff, and not only was he inevitably unable to tour during his year in *Time*, his recording career was put on hold. However, this did not prevent him collaborating with other singers, two of which charted at the end of 1986. The first of these, *All I Ask Of You*, on which he duetted with Andrew Lloyd's-Webber's wife, Sarah Brightman, was a top three hit, although his duet with Elton John, *Slow Rivers* was considerably less successful.

After well-earned holidays following the spell in *Time*, Cliff took the time to resume his regular gospel tours, and also pick up the threads of his recording career with a new album, *Always Guaranteed*, which subsequently proved to be his best-selling LP so far.

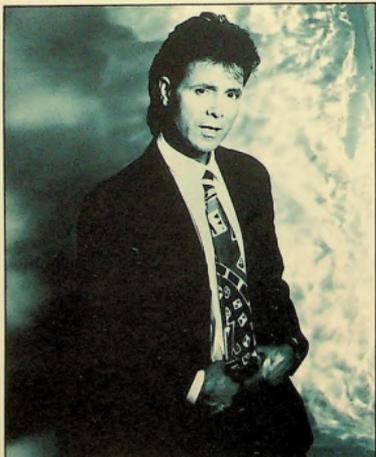
During five months of the summer and autumn, three hit singles were taken from the album, which was largely accomplished by Cliff (vocals), Alan Tarney (instruments, compositions and production) and Gerry Kitchingham (engineer at R G Jones studio in Wimbledon, where all the basic work was

With Cliff in his first acting role in London's West End, box office records were broken for advance bookings, as fans from all over the world came to see their hero in the flesh

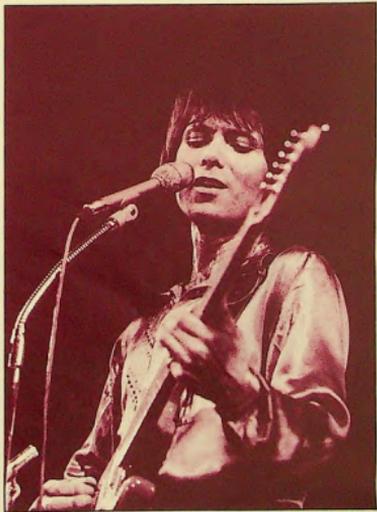
done). Some People was the biggest of three hits, reaching the UK top three, although the first single from the album, *My Pretty One*, also made the top 10. The album went top five — his best album chart performance for five years — and achieved platinum status in Denmark, where it was only the second album ever to reach such a plateau.

A tour of a dozen countries in continental Europe amounting to more than 50 shows was followed by a record-breaking six sold-out nights at Birmingham's National Exhibition Centre, and the end of the year found Cliff once again presiding over his Pro-Celebrity Charity Tennis Tournament.

The years between his 20th and 30th anniversaries were as action-packed as Cliff's first decade in show business, and involved exciting new challenges like the spell in *Time*, as well as highlights like two more number one hits and his best-selling album ever. The Cliff Richard story is by no means over yet.



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October	5	'87	CCH	Hamburg
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October	8	'87	Stradhalle	Bremen
October	9	'87	Grugahalle	Essen
October	10	'87	Forest National	Brussels
October	12	'87	De Doelen	Rotterdam
October	13	'87	De Doelen	Rotterdam
October	15	'87	Halle Münsterland	Münster
October	17	'87	Sporthalle	Cologne
October	18	'87	Mozartsaal	Mannheim
October	19	'87	Stadthalle	Karlsruhe
October	21	'87	Saarlandhalle	Saarbrücken
October	22	'87	Siegerlandhalle	Siegen
October	24	'87	Festhalle	Frankfurt
October	25	'87	Hallen Stadion	Zürich
October	26	'87	Stadthalle	Freiburg
October	28	'87	Oberschwabenhalle	Ravensburg
October	29	'87	Deutsches Museum	Munich
October	30	'87	Deutsches Museum	Munich
October	31	'87	Stadthalle	Vienna
November	2	'87	Hala Spodek	Katowice
November	3	'87	Hala Spodek	Katowice
November	4	'87	Sport Hall	Budapest
November	5	'87	Sport Hall	Budapest
November	6	'87	Sport Hall	Budapest
November	8	'87	Hala Tivoli	Ljubljana
November	9	'87	Hala Sava	Zagreb
November	11	'87	Hala Tonir	Belgrade
November	13	'87	Carl-Diem-Halle	Würzburg
November	14	'87	Messenhalle	Kassel
November	15	'87	Stradhalle	Osnabrück
November	18	'87	Greig Hall	Bergen
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November	26	'87	Valby Hall	Copenhagen
November	27	'87	Aalborg Hall	Aalborg
November	28	'87	Skive Hall	Skive
November	30	'87	Herning Hall	Herning
December	1	'87	Vejlby Risskov Hall	Aarhus
December	2	'87	Vejlby Risskov Hall	Aarhus
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May	9	'88	Valby Hall	Copenhagen
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May	14	'88	Eberthalle	Ludwigshafen
May	15	'88	Hans-Martin-Schleyerhalle	Stuttgart
May	17	'88	Frankenhalle	Nürnberg
May	18	'88	Philipshalle	Düsseldorf
May	19	'88	CCH	Hamburg
May	21	'88	Ostseehalle	Kiel
May	22	'88	Fyns Forum	Odense

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42	DOMINO DANCING	Pat Sharp Boys	Parlophone (12R 6194) [E]
43	LOVE, TRUTH & HONESTY	Bananiarama	London NANA 17 (12-NANA1) [P]
44	NOTHIN' AT ALL	Heart	Capitol (12)CCL 597 [E]
45	LOVE IS ALL THAT MATTERS	The Human League	Virgin (4)VT 1025 [E]
46	COPPERHEAD ROAD	Steve Earle	MCA (MCA) 1288 [P]
47	BITTER SWEET	Marc Almond	Some Bitter (Parlophone) (12)R 6194 [E]
48	SHARP AS A KNIFE	Brandon Cooke feat. Roxanne Siantie	Claudio Phonogram (4)CXP 72 [P]
49	DECEMBER '63 (OH WHAT A NIGHT)	Frankie Valli & The Four Seasons	BB (12)AS272 [M/P]
50	ORDINARY ANGEL	Hue & Cry	Crest (Virgin) (12) 18 [E]
51	I WALK THE EARTH	Voice Of The Bee-Line	London (LON) 284 [P]
52	REVOLUTIONS	Jean Michel Jarre	Dynafon/Polygram (P) 25 (12-2225) [P]

21	JASON DONOVAN	Five (EMI) (1) 7 [P]
22	BIG FUN	10 Virgin (TENU) 246 [E]
23	ACID MAN	10 Virgin (TENU) 226 [E]
24	1-2-3	Epic 659587 (1) 2-529586 [C]
25	WELCOME TO THE JUNGLE/NIGHTRAIN	Guns N' Roses
26	TWIST IN MY SOBRIETY	Tina Turner
27	I'LL HOUSE YOU	Jungle Brothers
28	LET'S STICK TOGETHER WESTSIDE '88	Remix
29	THE PARTY	Kraze
30	HE AIN'T NO COMPETITION	Brother Beyond
31	I WISH U HEAVEN	Prince
32	TAKE A LOOK	Level 42
33	I DON'T BELIEVE IN MIRACLES	Smitta

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(PURE ENERGY)

THE TOP 5 SMASH HIT
SINGLE IN THE USA

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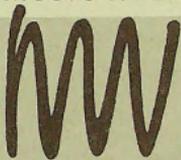
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27	Jungle Brothers	Gen 5/22 12/2 001 (M) T
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Brook
Capitol/MCA 13 (C)

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T W E L V E I N C H

- 1 **HE GUILT FEED**
Dishrington Corp/Hospital
- 2 **GIRL YOU KNOW IT'S TRUE!** Van Vels
- 3 **YOU DON'T OWN ME**
New
- 4 **CAN YOU HOLD ON**
New
- 5 **STAND UP FOR YOUR LOVE BORDERS**
Epic
- 6 **ESS-EE-EE** New York Tom Jones
Epic
- 7 **THE FIRST TIME**
Epic
- 8 **BURN IT UP** Hammer/PF should
have been on the JUNGLE/COMPILATION
- 9 **HARVEST FOR THE WORLD** The Osmonds
- 10 **IT'S YOURS** The Osmonds
- 11 **THE BELL** New York Cliff Rogers
- 12 **WE BELIEVE** New York Cliff Rogers
- 13 **ACID MAN** Jilly Rogers
- 14 **THE PARTY** Kraze
- 15 **THE BIRTH PLACE**
New Soundation
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US TOP FORTIES

SINGLES

1*	2	KOKOMO, The Beach Boys	Elektra
3	WILD, WILD WEST, The Escape Club	Atlantic	
3	GROOVY KIND OF LOVE, Phil Collins	Atlantic	
4*	THE LOCO-MOTION, Kylie Minogue	Geffen	
5*	BAD MEDICINE, Boy Juv	Mercury	
6*	ONE MOMENT IN TIME, Whitney Houston	Arista	
7	NEVER TEAR YOUR APART, INXS	Atlantic	
8*	DESIRE, U2	Island	
9	RED RED WINE, UB40	AS&A	
10	WHAT'S ON YOUR MIND, Information Society	Tommy Boy	
11	DON'T YOU KNOW WHAT THE FUTURE... Steve Winwood	Virgin	
12*	HOW CAN I FALL? BREATHE	AS&A	
13*	BAY: I LOVE YOU WAY/FREIGHT... Will To Power	Epic	
14	CHAINS OF LOVE, Enroute	Sire	
15*	KISSING A FOOL, George Michael	Cap/CSG	
16*	ANOTHER LOVER, Glenn Steps	AS&A	
17*	LOOK AWAY, Chicago	Reprise	
18*	DON'T KNOW WHAT YOU GOT, Cinderella	Mercury	
19	DON'T BE CRUEL, Bobby Brown	MCA	
20*	DON'T WANT YOUR LOVE, Duran Duran	Capitol	
21	LOVE BITES, Outkast	Mercury	
22*	GIVING YOU THE BEST THAT I GOT, Anita Baker	Elektra	
23*	WAITING FOR A STAR TO FALL, Boy Meets Girl	MCA	
24*	A WORD IN SPANISH, Elton John	RCA	
25	FOREVER YOUNG, Rod Stewart	Warner Brothers	
26*	SKAL ON WATER, Eddie Money	Cap/CSG	
27*	THE PROMISE, When In Rome	VIRGIN	
28	DON'T CRUEL, Cheap Trick	Epic	
29	DON'T WORRY, BE HAPPY, Bobby McFerrin	EMI	
30*	EDGE OF A BROKEN HEART, Vivian	AS&A	
31*	DOWNTOWN LIFE, Barry Hall & John Oates	Elektra	
32*	DOMINO DANCING, The Top Boys	Geffen	
33*	WELCOME TO THE JUNGLE, Guns 'N' Roses	AS&A	
34*	DANCE LITTLE SISTER, Terence Trent D'Arby	Cap/CSG	
35*	FINISH WHAT I STARTED, Van Halen	Warner Brothers	
36	TRUE LOVE, Glenn Frey	MCA	
37*	SMALL WORLD, Huey Lewis & The News	Chrysalis	
38	THE TIME AND THE TIDE, Boyz	Epic	
39	I'LL ALWAYS LOVE YOU, Taylor Dayne	Arista	
40*	SFY IN THE HOUSE OF LOVE, Was (Not Was)	Chrysalis	

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1	1	NEW JERSEY, Boy Juv	Verigo
2	2	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
3	3	COCKTAIL, Soundtrack	CSG/AS
4	4	HYSTERIA, Def Leppard	Mercury
5*	5*	BATTLE AND HUM, U2	Island
6*	6*	DON'T BE CRUEL, Bobby Brown	MCA
7	5	SIMPLE PLEASURES, Bobby McFerrin	EMI
8*	9	FAITH, George Michael	Columbia
9	7	TRACY CHAPMAN, Tracy Chapman	Elektra
10	8	AND JUSTICE FOR ALL, Metallica	Elektra
11	10	LONG COLD WINTER, Cinderella	Mercury
12	11	KICK, INXS	Atlantic
13	12	HEARTBREAK: New Edition	MCA
14	15	LABOUR OF LOVE, UB40	AS&A
15	13	ROLL WITH IT, Steve Winwood	Virgin
16*	28	ANY LOVE, Luther Vandross	Epic
17*	19	NO REST FOR THE WICKED, Ozzy Osbourne	Epic
18*	25	SILHOUETTE, Kenny G	Arista
19	16	HE'S THE DJ, FM THE RADIO, DJ Jazzy Jeff	Jive
20	18	OPEN UP AND SAY...AHH! Poison	Enigma
21	17	02B2, Van Halen	Warner Brothers
22*	-	GIVING YOU THE BEST THAT I GOT, Anita Baker	Elektra
23	27	OUT OF ORDER, Rod Stewart	Warner Brothers
24	20	UP YOUR ALLEY, Jon Bon Jovi/The Blackhearts	CSG/AS
25	21	TELL IT TO MY HEART, Taylor Dayne	Arista
26	26	INFORMATION SOCIETY, Information Society	Tommy Boy
27	24	HEAVY NOVA, Robert Palmer	EMI
28	23	LAP OF LUXURY, Cheap Trick	Epic
29	27	OUT OF THIS WORLD, Europe	Epic
30	35	IN EFFECT MODE, Al's Sorel	Warner Brothers
31*	36	TALK IS CHEAP, Keith Richards	Virgin
32*	-	IMAGINE JOHN LENNON, Soundtrack	Capitol
33	32	DIRTY DANCING, Soundtrack	RCA
34	30	STATE OF EUPHORIA, Anthrax	Megaforce
35	36	STEV STRIKES BACK, Elton John	MCA
36*	37	SOUL SEARCHING, Glenn Frey	RCA
37*	39	WILD, WILD WEST, The Escape Club	Affinity
38	38	POWER, Ice-T	Sire
39	34	SMALL WORLD, Huey Lewis & The News	Chrysalis
40	33	WHENEVER YOU WENT SOMEBODY, Rick Astley	RCA

VARIOUS ARTISTS: The Premier Collection — The Best Of Andrew Lloyd Webber. Really Useful/Polygram/ALMTV. 1. This 17-CD-verted 14 track compilation will obviously sell like mad. Covering eight shows from 1972 to 1986, including six top 10 hits, and featuring among others, madames Brightman, Cwington, Dickson, Elliman, Paige and Webb and messrs Harper, Head and Richard, it will appeal to the middle-aged majority, although real music fans may find Lloyd Webber's post-Tim Rice songs a touch on the MOR side. Platinum by 1989. **JT**

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TRAVELLING WILBURYS: Volume One. Wilbury Record Co/Warner Bros. 224. Producers: Ows & Nelson Wilbury. The producers are better known as J Lynne and G Harrison, and the three other Wilburys are Lucky (B Dwyer), Charlie T Jnr (T Perly) and Walky (R Orban). It's probably a joke that turned into a worthwhile project, and of the 10 tracks, six sound like potential singles, especially Patsy's Ob-La-Di — like Last Night, Orban's archetypal Not Alone Any More and Dylan's Blood On The Tracks-ish Twyler & The Monkey Man. Clearly collectable as well as cleverly commercial — a week at Wembley next summer? **JT**

SUPERTRAMP: Live 88. A&M AMA 3923. The co-founders with Knopfler's barny army of the CD soundscape, Supertramp treat their well-heeled fans accordingly. Buy the vinyl and you get a 47 minute splash of tasteful sax and keyboard pomp. Invest in the small silver chap and dig into a further three songs. Elderly classics like From Now On and Crime Of The Century will soothe the faithful. **DC**

HUMAN LEAGUE: Greatest Hits. Virgin HLPV1. No one can doubt the impact that Human League's Devo album had on pop music but since then they seem to have been memorable for precious little else. But this LP, as well as reminding us of their quirky synth-dominated beginnings, includes more recent moments of greatness, particularly the powerful The Lebanon, Live On Your Own and the pop/soul of Human. **NR**

STOCK IT

A HOUSE: On Our Big Fat Merry-Go-Round. Blanco y negro BYN 18. Tumbling from the same Dublin stables that produced such thoroughbred acts as Something Happens and Stars Of Heaven, A House plump for a more rhythmic, almost rock 'n' roll sound and succeed in presenting an LP strong enough to satisfy those who've forgotten of the mouth having seen their lives. Solid stuff all this, the single, Call Me Blue should've been the breaker, but given the sort of push WEA can deliver, this suggests a pretense to greater things. Fingers crossed. **DM**

THE WEE PAPA GIRL RAPPERS: The Beat, The Rhytm, The Noise. Jive LP 67. It's difficult not to get this bunch mixed up with Sall 'n' Pepp, but the wee ones are the two

girls with a penchant for reggae-bent rapping. The debut includes the hits Faith, Heat It Up and Wee Rule and it's a strong, uplifting collection that has enough variation to reach wider circles than purely pop. **NR**

SYD BARRETT: Opel. Harvest SHSP 4126. Not a new wave from the Cambridge recluse, rather a mish and very definitely a mesh of old-takes from his brace of 1970 solos. Varying in quality (a couple of songs stop halfway through and go down the pub) but consistent in crazy poetic inspiration, it's worth sticking for those people who will not snap up every available artefact of the man's, but who realise, correctly, that British rock music has never seen his like since. **DC**

THE ALARM: Electric Folklore Live. IRS Records IR5 39108. A live album could be on the cards from these Welsh boys, if only because their raised-fist rebel rock is perfectly suited to the concert arena. But on vinyl, despite Gary Katz's sharp production, it all sounds so long and top particularly with two songs over eight minutes long and some embarrassing ad-libbing by Mike Peters. For fans only. **NR**

LAIBACH: Let it Be. Mute STUMM 58. Yes it is that Let it Be, but at times you'd never guess. Conveniently they've left out the title track of their 1984 thrumming German army marching type version of Maggie Mae (sic). These Yugoslav Marxists have a wacky sense of humour (I'll think) and they'll always have a place in my heart for them, but how many will see the joke? **LF**

STOCK IT

CAZZELLE: Llano. Venture VE 222. Producers: Craig Leon & Anis. Ever since this year, Weab's The Thief Of Sadness, also on Virgin's "weird" label, was a delight. This reissued earlier album (originally on Stalk in 1986) is similarly magical. Adrian Borland (The Sound, etc) joins ultimately credible producer Leon and sweet voiced American woman for tasteful collection of songs. Occasional quirkiness should prevent this from broad acceptance among aficionados of superior popular music and those nauseated by gimmicks. **JT**

STOCK IT

ULTRA VIVID SCENE: Ultra Vivid Scene 4AD CAD 804. Ultra Vivid is, of course, K-Robe's writing, producing and playing the fine Felvels/Bolan influenced pop plotter. Old Kurt's production, apparently is to produce a record with zero integrity — but there's no danger of an artist of this class becoming the Pat Shop Boys. And if there's a finer dance track than She Screamed this year, I'll, eh, probably, eh, dance. **LF**

THE WOLFGANG PRESS: Bird Wood Cage. 4AD CAD 810. Morose, unfathomable, The Wolfgang Press are always compelling and this new LP grows their warty craftsmanship near its best. Kicked off by a downbeat version of the superb

King Of Sog, highlights are the sinister Swine Lake and chunky Shut That Door. The bond emerges from this tense, caustic confrontation with their strange appeal reinforced. But, though Bird Wood Cage bags a bit, it's got a chance of getting far beyond the fans. **SW**

JOHN DENVER: Higher Ground. RCA PLY90240. Denver's 26th album may not exactly vary greatly in general theme to any of the others, but the full band backing including Uilleann Pipes makes this very much a modern country rock record whilst songs such as Alaska and Me, Higher Ground, and Whispering Jesse show him still capable of writing memorable numbers to stand alongside the Denver classics. **GT**

MIKE AND THE MECHANICS: Living Years. WEA WX2030. Solo projects by members of mega bands are rarely inspired. Mike Rutherford confirms that reputation on this dirge-laden collection. The Genesis guitarist has taken a few steps towards more discrete soft rock numbers, as typified by the tortuously pompous In The Living Years. Shoddy workmanship and there's no excuse. **NR**

THE THREE JOHNS: The Death Of Everything. TIM Records, through Red Rhino/Cartel, MGT PPO2. The three Johns are recording since the Johns continuing their manic guitar-driven sound without really showing signs of progression but then when they come up with songs as heady as immediate as Never And Always, who cares? Lazy vocals are bolstered by some assertive rhythms that are both safe and satisfying. **NR**

THE DOGS D'AMOUR: In The Dynamite Jet Saloon. China WOJ 8. Not as ragged and debauched as their previous offerings might suggest, this first album proper from The Dogs D'Amour is nonetheless a powerful and timeless stamp through a selection of strong songs that highlight the band's strengths. Vocolist Tyla has an ear for a melody, a quality that will surprise many only familiar with the wasted, sleazy image. **KB**

OLIVIA NEWMAN JOHN: The Rumour. Mercury 834 957-1. Kicking off with the Elton written and produced track, this LP suggests that Olivia at 40 has moved on little from Olivia at 20 or 30. Love And Live is a particularly fine track on this voice carrying a tune as well as any of her recent counterparts. A satisfactory, if unadventurous return. **DG**

WET WET WET: The Memphis Sessions. Precious; through Phonogram. JWWWL2. The title gives you the impression that this collection of old songs is raw and exciting. Far from it. Although Marti Fellow seems to be having a wail of a time crooning his heart out, there is no guts in the backing music and almost as much over-production as on their previous. A cheap cash-in but excellent sales assured. **NR**

INSIDE THE VINYL JUNGLE: Kirk Bowie, Dave Cavanaugh, Joe Kiniry, David Giles, Duncan Glen, Rick Robinson, Gareth Thomson, John Tabler and Selma Webb

Reviewed by Jerry Smith

TOP 40 SINGLES

1	A LITTLE RESPECT	Mura MURTERS (EART) (S)
2	BURST	Eric BURTON (S)
3	I WALK THE EARTH	LONDON (S)
4	CHARLOTTE ANNE	London (S) (S)
5	ANCHORAGE	Coasting Your LON (S) (S)
6	YOU'VE GOT THE LOVE	Features (S) (S)
7	SO IN LOVE WITH YOU	Virgin (S) (S)
8	PEEL SESSIONS	Strange Fruit (S) (S)
9	KILLING JAR	Woodward (S) (S)
10	THE ONE I LOVE	MSM (S) (S)
11	REVOLUTION BABY	MCA (S) (S)
12	TEARS RUN RINGS	Parlophone (S) (S)
13	WHY ARE YOU BEING SO REASONABLE NOW?	Parlophone (S) (S)
14	PLEASE HELP THE CAUSE AGAINST LONELINESS	Brave Tunes (S) (S)
15	CELOPHANE	Virgin (S) (S)
16	DON'T SAY NO	Parlophone (S) (S)
17	IT'S YER MONEY I'M AFTER BABY	Parlophone (S) (S)
18	CONTROL I'M HERE	MCA (S) (S)
19	HALLELUJAH MAN	Parlophone (S) (S)
20	HONEY BE GOOD	Chrysalis (S) (S)
21	JACKIE'S STILL SAD	Food/Parlophone (S) (S)
22	PEEL SESSIONS	Strange Fruit (S) (S)
23	I GO CRAZY	Parlophone (S) (S)
24	THE MAN WITH THE GOLDEN ARM	MCA (S) (S)
25	THEME FROM STARSKY AND HUTCH	Liberty (S) (S)
26	SYMPATHY FOR THE DEVIL	Liberty (S) (S)
27	ELPHANT STONE	MCA (S) (S)
28	ALL ABOARD THE LOVE MOBILE	Liberty (S) (S)
29	PEEL SESSIONS	Strange Fruit (S) (S)
30	HOUSE WE USED TO LIVE IN	Virgin (S) (S)
31	DESTROY THE HEART	Crestone (S) (S)
32	HIDE IN HERE	Parlophone (S) (S)
33	HEAVEN KNOWS	Liberty (S) (S)
34	WHY DO YOU HAVE TO GO ...	MCA (S) (S)
35	RAWHIDE	Parlophone (S) (S)
36	WAS THERE ANYTHING I COULD DO?	Parlophone (S) (S)
37	BLOOD	MCA (S) (S)
38	TUNE IN (TURN ON TO THE ACID HOUSE)	Temple (S) (S)
39	HUSH LITTLE BABY	Coasting Your (S) (S)
40	PEEL SESSIONS	Strange Fruit (S) (S)



THE LA's: rattling, good, brimming, stunning, shimmering — a classic!

STOCK IT

THE LA'S: There She Goes (Gael Discs GDS 212). Liverpool's LA's are back with another rattling, good, not to say totally infectious, pop track brimming over with stunning harmonies and shimmering guitar lines. A classic!

SINEAD O'CONNOR: Jump In The River (Ensign/Chrysalis ENT) (S) 618). Glorious new track from Sinead O'Connor complete with the sort of loping rhythm and chugging guitars that really get under the skin. The 12-inch version features a satirical rap from the renowned Karen Finley. So expect plenty of moral outrage, if not radio play.

PRINCE: I Wish U Heaven (WEA W 7745(T)). Another superb track lifted from his Royal Purpleness's Lovesexy album with another hit assured and, as if to underline his genius, even the wacky funkadelic B-side, Scaffold Pussy, by after-god Camille is worthy of note.

FAIRGROUND ATTRACTION: A Smile In A Whisper (RCA PB 42249 (PT 42250)). Fairground Attraction issue the most striking ballad on their platinum selling debut LP, the First Of A Million Kisses, and it'll be great to see this high quality band raising the tone of the charts once more.

STOCK IT

ANNIE LENNOX & AL GREEN: Put A Little Love In Your Heart (A&M AMY) 484). West Christmas is on the way and someone's had the grand idea of teaming up the Reverend with the white-soul god-



REGGAE PHILHARMONIC ORCHESTRA: Mooching reggae — classical style

dess for a mock gospel version of this Jackie De Shannon tune for a forthcoming Scrooged album. Well Scrooged would approve.

SHAKESPEARS SISTER: Break My Heart (You Really) (London LON(X) 200). Ex-Bananarama girl Siobhan Fahey strikes out on her own with this dance track taken from her forthcoming album, Sacred Heart. With the obligatory "Acidic Mix" it's a shot at credibility that falls between pop and hip dance and that could be its failing.

SCRITTI POLITTI: Boom! (Time Was (Virgin VS(T) 1143). Smooth, stylish dance track from the excellent Provision album which is already a dance hit Stateside and with its characteristic vocoder contribution from Roger Troutman of Zapp, it's sure to do well here too.

CAMPER VAN BEETHOVEN: Life Is Grand (Virgin VS(T) 1122). Santa Cruz's finest lift a dramatic little epic from their much acclaimed Our Beloved Revolutionary Sweetheart album and hopefully the jaunty but angular approach will draw more to the cause.

IN TUA NUA: Wheel Of Evil (Virgin VS(T) 1118). The current success of all things Irish seems to have passed by in Tue Nua, but maybe this solid, atmospheric number, with its superb vocal, taken from their criminally ignored The Long Acre album, can do something to get them noticed.

STOCK IT

BARRY ADAMSON: The Man With The Golden Arm (Mute (M) (MUTE 77). The man with the golden boss sound, formerly of Magazine and The Bad Seeds, issues a strikingly original and high-

ly charged version of the Elmer Bernstein theme to the Otto Preminger film. Magnificently arranged, a fine taster for his first solo album, Moss Side Story.

THE JAZZ DEVILS: It's A Crime (Herbie (Virgin VS(T) 1138). The Jazz Devils' second single proves to be an insidious, soulful number with its laid back rhythm offset by strong vocals and a lonesome harmonica line. Could pick up widespread exposure.

THE PERFECT DISASTER: Time To Kill (Fire BLAZE 31(T)). For those who like their rock'n'roll heavily laced with white light and garage guitars here is a mesmerizing and effective new track to follow up on their recent Asylum Road album.

THE DEL-LORDS: Judas Kiss (Enigma/Virgin ENV 3). Tough bunch of New York rockers deliver a surprisingly catchy number, produced by Neil Gerardo, full of the expected raunchy guitars but topped by striking harmonies and a memorable chorus.

STOCK IT

REGGAE PHILHARMONIC ORCHESTRA: Minnie The Moocher (Mango/Island (1215) 378). Founding member of Steel Pulse Mykkael S. Riley has brought together a collection of classically trained musicians to play classics, such as the Cab Calloway number, with a reggae feel and it works extremely well.

GET RHYTHM: Cairo Romance (Hit KTR 01 7A). London band delivers a well written if rather repetitive song led down by a weak production, but still the strong, soulful vocal and catchy chorus shines through.



BOOM!: THERE was Scrib's Green

TOP 20 ALBUMS

1	THE INNOCENTS	Mute (S) (S)
2	MY NATION UNDERGROUND	Island (S) (S)
3	POP ART	MCA (S) (S)
4	IMPROMPTU	IRS (S) (S)
5	SHORT SHARP SHOCKED	Island (S) (S)
6	THE PRICE YOU PAY	Virgin (S) (S)
7	DAYDREAM NATION	MCA (S) (S)
8	RANK	Brave Tunes (S) (S)
9	BLUE BELL KNOLL	Capitol (S) (S)
10	THE EIGHT LEGGED GROOVE MACHINE	Parlophone (S) (S)
11	LET IT BE	London (S) (S)
12	SPRIT OF EDEN	Parlophone (S) (S)
13	THE STARS WE ARE	Parlophone (S) (S)
14	ALL ABOUT EVE	Mercury (S) (S)
15	STEP MINE	Sire (S) (S)
16	TOMMY	Capitol (S) (S)
17	THE NEPHILIM	Reaction (S) (S)
18	DESERT ORCHID	Reaction (S) (S)
19	END OF THE MILLENIUM PSYCHOIS BLUES	Virgin (S) (S)
20	HOPE OF LOVE	Crestone (S) (S)

- 21** THE WORLD OF FOSTER & ALLEN • CD
25 Foster & Allen
Sparc/SAR 84
- 22** RAE GROOVE MIX • CD
20 Various
Sparc/SAR 88
- 23** DIRTY DANCING (OST) • • CD
26 Various
RCA/B 848
- 24** TRACY CHAPMAN • • CD
19 Tracy Chapman
Echost/E14
- 25** CONSCIENCE • CD
21 Womack & Womack
4th • B/W/Unltd BIL219
- 26** PUSH • • CD
40 Bros
CBS 694291
- 27** BAD • • • • • • • • CD
35 Michael Jackson
Epic 652591
- 28** NEW JERSEY • CD
22 Bon Jovi
Verano/Phonogram VER14
- 29** THE CLASSIC EXPERIENCE • CD
31 Various
EMI EMTO 4
- 30** SUNSHINE ON LEITH • • CD
41 The Proclaimers
Orpita CR 168
- 31** REVOLUTIONS • CD
14 Jean-Michel Jarre
Polygram POU 45
- 32** FISHERMAN'S BLUES • CD
13 The Weatherboys
Empire/Capitol/CIN 5
- 33** WHITNEY • • • • • • CD
27 Whitney Houston
A&M 208 14
- 34** MOTOWN IN MOTION • CD
38 Various
K&L NE 1418
- 35** ... AND THE BEAT GOES ON • • CD
30 Various
Telstar STAR 238
- 36** INTO THE DRAGON • CD
14 Bomb! The Boss
Alyssa King/Music DOODU 1
- 37** POP ART • • CD
24 Transvision Limp
K&L/CAC 371
- 38** MOONLIGHTING • • CD
34 Various
WEA NY 202
- 39** THE BEAT, THE RHYME, THE NOISE • CD
29 The West Coast Outfitters
Jag LP 87
- 40** ONES ON 1 • • CD
29 Various
B&C REC 493
- 41** RAP TRAX • CD
28 Various
Sparc/SAR 839
- 42** HOT CITY NIGHTS • • CD
33 Various
Verano/Phonogram MOTV 15

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- 51** KICK • • CD
52 INXS
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- 52** Iron Maiden • • CD
52 Iron Maiden
EMI EMO 106
- 53** APPETITE FOR DESTRUCTION • • CD
61 Guns 'N' Roses
Columbia WY 135
- 54** A SALT WITH A DEADLY PEPA • • CD
54 Salt 'N' Pepas
FRRL London FRL 2
- 55** TANGO IN THE NIGHT • • • • • • CD
45 Fleetwood Mac
Warner Brothers WMS
- 56** THE TRAVELLING WILBURYS • CD
56 The Travelling Wilburys
Wyned-Up WEA NY 224
- 57** GOOD MORNING VIETNAM (OST) • • CD
81 Various
A&M MAJ 373
- 58** HI LIFE - THE BEST OF AL GREEN • • CD
53 Al Green
K&L NE 129

- 79** POPPED IN SOUL'D OUT • • • • • • CD
76 Wet Wet Wet
Verano/Phonogram SWM 1
- 80** HYSTERIA • • CD
87 Def Leppard
Bludgeon 848/Phonogram BHS17
- 81** PURPLE RAIN (OST) • • CD
70 Prince & The New Power Generation
Warner Brothers WBS 119
- 82** THE MOTOWN SONG BOOK • CD
63 Ruben Turner
Jag HP 38
- 83** THE JOSHUA TREE • • • • • • CD
84 U2
Island U28
- 84** DON'T BE AFRAID OF THE DARK • • CD
64 Robert Coy Band
Mercury/Phonogram MEBN 129
- 85** THE CIRCUS • • CD
85 Bruce
M&E STUM 35
- 86** ALL THAT JAZZ • CD
74 Bette
Senn Repts 58M2 12
- 87** PHANTOM OF THE OPERA • • • • CD
89 Various
Polygram POU 9
- 88** LOVE • • CD
72 Aztec Camera
Warner Brothers WY 128
- 89** SHORT SHARP SHOCKED • CD
79 Michelle Shocked
Cadeby/Telstar/CIN 7
- 90** JOSE CARRERAS COLLECTION • • CD
90 Jose Carreras
STLUS SWA 886
- 91** THRILLER • • • • • • • • CD
91 Michael Jackson
Epic REC 6979
- 92** NOW! 12 • • • • CD
84 Various
EMI/Vegan/PolGram NOW 12
- 93** EPONYMOUS • CD
69 Various
K&L/J&K/MRGO 108
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Canadian country comes of age

The recently held Canadian Country Music Association awards proved that an indigenous country tradition is fast coming to the fore. John Tobler was there and discovers, not unlike the UK, how the Canadians are escaping from the oppressive influence of Nashville.

WHEN JEFFREY Kruger called an afternoon show at this year's Peterborough Festival to mainly unknown Canadian country artists (only Ronnie Fopseth had a UK profile), the prospect was intriguing. After discovering that each had something to commend them, one wondered if that Savannah Records package at Peterborough was just the tip of the iceberg, so an invitation from the Canadian Country Music Association to attend its Awards Week in Toronto was thus accepted with alacrity.

One abiding concern of the week was the need for Canadian music to succeed internationally and the CCMA Awards included wins for k d lang, Ian Tyson and Blue Rodeo, while group of the year Family Brown are also begin-

ning to have international appeal, and the same will surely soon be true of Anita Ferras & Tim Taylor, the other domestic winners.

In one of her acceptance speeches, k d declared: "I'm very proud to be Canadian", and that should be the battle cry of everyone connected with Canada's music industry especially as they battle against a nation inferiorly complex towards the US.

The highlight of the first day's activities was supposed to be the final of the Bud (Budweiser beer) Talent Search at Massey Hall, with local entertainer Kelita Haverland (an engaging singer and hard working comedienne signed to RCA) and visiting star Dan Seals as guests. Unfortunately the majority of the artists involved were New Faces also rans, usually performing cover versions of American hits, and this is one area where Canadian country music requires a major overhaul. The winner, Shirley Myers, sang [wait for it—] Jambalaya. The few performers with any originality, in particular Rachel Night, an emotional singer with the individuality of k d, and Greg Paul, an impressively tight-trousered balladeer, were ignored in favour of second rate copyists. Between acts Kelita sang, a highlight of her punctuated show being the Carly Simon-ish Unusual Child, a song worth hearing more than once, while a well-received set from Dan Seals and his band climaxed a patchy evening.

The next day began with a keynote speech on the topic of success given by Jim Halsey, head of the world's foremost country music agency. He noted that country was now an important factor in every continent of the world because despite political differences, a universal desire existed for peace and harmony — a sentiment which country music, which comes from the heart is perfectly fitted to express.

Canadian country music's power was increased through the work of the CCMA, and its influence was expanding internationally, which the increasing cable and satellite TV markets could enhance further.

Reflecting that it had been a long battle in the US to convince programmers to put country acts on non-country shows, Halsey suggested that such matters were becoming easier, and that the televised CCMA Award Show was a pointer to other possibilities on TV.

A seminar titled How To Write The Hit — And How To Market Them featured a panel which included Frank Davies, GM of Thompson Music, Ralph Murphy, a Brit who now runs Picalic Music in Nashville with Roger Cook, and two songwriters, Terry Garise and Tom Russell, who has co-written notable songs with Ian Tyson and Nancy Griffiths as well as making four fine albums on his own account. While much of the information exchanged on different song-writing methods was interesting, no major revelations emerged other than, and later said that many female singers would not listen to a demo by another female. Davies ended the seminar by quoting the view that while Nashville tended to sponsor ordinary records, Los Angeles and London were places where great records were made out of ordinary songs.

Britain's Jeffrey Kruger started the next day's activities by stressing the need to think internationally, and added that Canadian talent was the equal of that from Nashville. He wondered why the Canadian media generally failed to promote local talent as much as that from the US, and noted that an artist like Billie Jo Spears has continued as a star in Europe even when she no longer scores big hits in the US.

Kruger also praised Budweiser's initiative in sponsoring European tours by Canadian artists, and noted that the minister of communications and culture had agreed to help the Canadian country music industry. Thanking him, Stan Kulin of WEA (Canada) committed his company to supporting visits by their acts to Europe.

Kruger was also a panellist for what turned out to be the most interesting seminar of the week. Titled International Opportunities For Canadian Country Music, his copanellists included k d lang's manager Larry Wanagas, Eddie Reeves from Warner Bros Nashville, Jim Foglesong from Capitol, Nashville, Halger Peterson, who runs Stony Plain Records (a similar operation to Demon in Britain) and Brian Ferriman, boss of Savannah Records and vice-president of the CCMA board of directors. Foglesong denied that there was prejudice against Canadian artists, while Reeves said that the market for his label's country acts had now returned to what it was at the height of the Urban Cowboy boom in the late Seventies.

Wanagas recounted the problems he had experienced in acquiring "the right sort of deal" for k d lang — after failing to find what he required in Canada, he got a top to Seymour Stein of Sire Rec-



k d lang: the rising star of Canadian country

ords from US Medley, in whom Polydor is said to be interested, plus an impressive free for all featuring, among others, such truly great artists as Sylvia Tyson, author of the classic You Were On My Mind, Tom Russell, Coleen Peterson and many more.

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ords in New York. Peterson explained how he had negotiated a deal for Ian Tyson's Cowboyography album in East Germany, which resulted in being paid for 5,000 copies of the album in advance, while Kruger told the story of one act which had been unable to bring currency back from the Eastern bloc, but instead had a yacht built for them by expert craftsmen.

A final seminar concerned the use of video to promote country music, with a panel including Jo Bergman of Warner Bros in Burbank, John Martin, another English emigrant to Toronto, who is head of entertainment programming for Canada's MTV equivalent, MUCH Music, and Stan Hitchcock of CMV (Country Music Television) in Nashville. Bergman showed previously unseen footage of k d lang with Loretta Lynn, Brenda Lee and Kitty Wells, while Martin announced a new show to be titled Outlaws & Heroes, and also noted that the 1987's CCMA Award Show attracted a larger audience than watched the Juno Awards (the Canadian equivalent of the Grammys).

The 1988 CCMA Award Show was once again televised, and featured Anne Murray among the presenters and performers including Carroll Baker and Dick Damron. When receiving her award for album of the year (Shadowland), k d lang thanked Patsy Cline, which was one of the few predictable aspects of a week which demonstrated beyond any doubt that Canadian country music should no longer be regarded as some handicapped young sibling of the real McCoy in Nashville, but has a great deal to offer on its own account.

British country music fans and our domestic media have a lot in common with their Canadian counterparts, and it was extremely encouraging to discover at first hand that it is perfectly feasible for country to exist without all the all-encompassing shadow of Nashville hanging over it like a Damoclean cowboy boot.



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The record buying public's unceasing demand for yesterday's music today has never been better catered for by the record industry with just about every record company of any note plundering archives, dusting down the old tapes and producing new compilations for a receptive market. The increasing popularity of the CD format has seen much back-catalogue being transferred to that medium. Chris White investigates

Holding back the years

CASTLE COMMUNICATIONS is one of the newer record companies that has recognised the huge potential of the back catalogue market, and is now leading the way among the indie releases. "We're aiming at the collectors and the general record buyer," says special projects manager Dougie Dudgeon. "There's so much interest now in all types of music from the last 30 years, and Castle is plugging a big gap in the mid-price area."

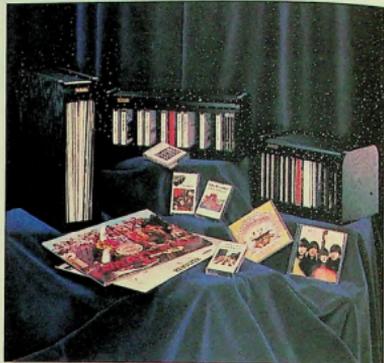
Among the company's back catalogue labels is Knight Records which has recently launched the first six titles in the Heart And Soul series, multi-artist compilations featuring classic soul artists like Aretha Franklin, Luther Vandross, Marvin Gaye and George Benson, all licensed from major record companies.

"We're doing a lot of radio promotion around the series, and have organised competitions with Capital's FM and Solid Soul programmes, as well as with Radio Luxembourg and 14 regional stations around the country. The aim is to establish Heart And Soul as an on-going series which will rapidly become a household name amongst record buyers."

Castle has also launched a limited-edition series of CD singles, Special Edition (dealer price £2.43) with 18 titles including Gladys Knight & The Pips, The Zombies, Small Faces and Procul Harum. They are all limited to 5,000 and no more than that: "The first release has just about sold out, and the next eight titles will be out soon through PRT," says Dudgeon. "They are aimed squarely at the collectors market and will become 'in demand' CDs over the years."

Castle's flagship label continues to be The Collector Series which now has more than 100 double-album titles in catalogue spanning the whole spectrum of popular music. Dealer price for albums is £3.04 and for CDs £6.25. Latest releases include Jefferson Airplane, Todd Rundgren, Perry Como, Liberace, Abba and The Mamas And The Papas. "We rely very much on the quality of the packaging to promote the series. Radio airplay is important and we find that we're getting more on-air-name checks for our releases which is good."

The Row Power label concentrates on heavy rock and latest releases include a double-album Saxon Anthology (licensed from EMI) and Nazareth Anthology



EMI RECORDS' latest re-packaging of The Beatles — everything that they ever recorded for the company is now available on either CD, album or cassette in a special wooden box

which have dealer prices of £3.95 for the album/cassette and £6.25 CD. Castle Communications has an aggressive price-pointing policy and the new label That's Original features two-for-the-price-of-one CDs at £9.99. The first releases featured albums by Santana, Black Sabbath, Todd Rundgren and Tyrannosaurus Rex, and there will be more additions early next year.

"We're always looking out for new concepts and ideas, and Castle Communications will continue to bring new innovations into the mid-price catalogue market," Dudgeon adds.

EMI Records via the Strategic Marketing Division continues its extensive programme of reissues with a series of 'best of' compilations, The Capital Years/The Liberty Years which kicks off with 16-track collections by Les Paul and Mary Ford, Julie London, Peggy Lee and Dean Martin while titles are planned next year featuring Vicki Carr, Nelson Riddle and Billy May.

One of the most important autumn catalogue releases from the company is The Beatles — The Ultimate Box Set available in all three formats which features The Fab Four's entire output unduplicated. The one-off worldwide release contains all their studio albums, plus the two Past Masters releases and a booklet which has been written by Beatles expert Mark Lewisohn (author of the recent SMD product manager Wendy Furness says: "All the formats have been manufactured using digital master tape, and the LPs have not been available before from these tapes. The releases will be available in distinctive black wooden boxes which have front opening roller shutters. These boxes are also available empty but with the accompanying booklet for those who have already got the albums/cassettes/CDs and the CD/cassette versions have been specifically designed to accommodate the con-

tents in chronological order."

Furness adds: "The CD medium is still relatively new but there is a generation of fans who want to buy back-catalogue on that format. We are trying to release value for money compilations in the medium featuring the top names from EMI's vast back catalogue."

Her EMI SMD colleague Tim Checkfield is responsible for reissues from the pop/rock side of the catalogue and recent releases have included Syd Barrett's Opal featuring rare material, Hollies rarities, Deep Purple's Made In Japan and The Eddie Cochran Boxset featuring six albums (four CD/cassettes) and a 32-page booklet, providing a comprehensive picture in words and music of Cochran's life, from his earliest recordings with Hank Cochran as The Cochran Brothers through his hits and also including out-takes, session work and instrumentals. There is also a full discography included. "This release means that everything Eddie Cochran ever recorded has now been made available to the fans," Checkfield notes.

Another EMI nostalgia release which will probably check up most sales this Christmas is Hello Children Everywhere, released on November 14 and which features 46 family favourites from the old light Programme. Uncle Mac, Alma Cogan, Michael Holliday, Charlie Penrose (The Laughing Policeman) and Lita Roza are just some of the names who are featured on the double album/CD/cassette which will be the subject of a national TV and press advertising campaign.

First Night Records' Connoisseur Collection has had a lot of consumer success with its 25 Years Of Rock And Roll series which has so far covered the years 1962 to 1983. The double-albums/cassettes which are packaged in eye-catching sleeves featuring Daily

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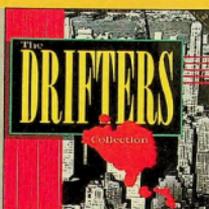
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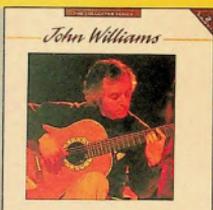
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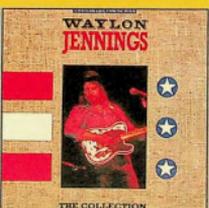
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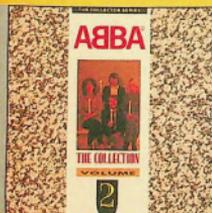
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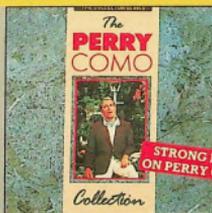
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BACKTRACKING

► FROM PAGE 36

Mirror and NME news stories of the time are also being released as 20-track single CDs (dealer price £4.85) and the series will also be travelling back in time to cover the years 1959, 1960 and 1961.

The Connoisseur team, Pete Summerfield, Mark Stratford and Lynda Bush, is coming up with a strong package of catalogue releases that span the whole spectrum of popular music. Deep Purple — Scandinavian Nights is a five double-album featuring previously unreleased recordings, and is also available as a double CD with an eight-page booklet. The Hoagy Carmichael Songbook includes Nat King Cole, Louis Armstrong, Frankie Lane and Ella Fitzgerald, while The Bert Bacharach/Hal David Songbook has Dionne Warwick, Cilla Black, Dusty Springfield, Tom Jones and Jackie De Shannon in the line-up.

"We have many different plans for the label — there is a big demand for back-catalogue by all kinds of artists, and with Connoisseur we are releasing quality double-album packages with extensive sleeve notes which is what this kind of punter is looking for," says Pete Summerfield.

Other future releases include Steve Harley's *Mr Soft* (licensed from EMI), *The Story Of The Chess Label, 30 Years Of Number Ones* which will be an on-going series, which includes *Sample A* and *The Crusaders — Sample A Decade*. There will also be a seven-album box-set *100 All-Time Classic Dance Hits Of The Seventies* (also available as four cassettes and five CDs) which will have a dealer price of LP £16.95 and Cd (£18.95). "Press and radio reviews are an important part of our marketing strategy," Summerfield acknowledges, "and we're not just looking for the older record buyers — there are a lot of young record collectors around who are interested in the wide range of back-catalogue that is available."

Pickwick Records has a very strong autumn release schedule and much of the company's low-price product is now released on £5.99 CD. Latest releases which have been compiled by the com-

pany's John Howard include Theresa Brewer's *Golden Hits* licensed from MCA. At The Top (also MCA and with Bill Haley, Pat Boone, Buddy Holly and Danny & The Juniors), *The Very Best Of Bread* and Elaine Page's *Love Hurts* both of which are licensed from WEA Records, *The Very Best Of The Everly Brothers*, *The Very Best Of Neil Diamond*, *Petula Clark's Love Songs*, *The Best Of Lonnie Donegan*, *Hit Songs Of The Sixties* (the last three from PRT Records), and *The Mantovani Orchestra's* *Love Songs*. Howard has also compiled Barry Manilow's first two-price CD with close co-operation with the man himself, and titles include *Mandy*, *It's A Miracle*, *Looks Like We Made It* and *Could It Be Magic*.

Howard adds, "How we would, who is responsible for all Pickwick's pop/MOR re-issues decide, what is going to be a viable release? 'Obviously we go on previous sales figures, and we get a lot of feedback from retailers through our marketing division. Sometimes though it's just a hunch — for example, I compiled a double-cassette of David Whitfield material from Decca for the Ditto range and it was the biggest-seller in that series that particular year, 1986. He was someone whose material hadn't been readily available in the shops, and yet I reckoned that someone who'd had as many hits as him (more than a dozen back in the Fifties) must still have a lot of sales potential. Howard has since followed up that release with another Whitfield compilation, *Stage And Screen Favourites* which is also selling extremely well."

Howard adds: "Nostalgia used to be a dirty word amongst record companies, they thought that it had to date from the Thirties and Forties but really it is music that almost comes up to the present day. You've only got to look at the charts — if it's not a reissue, there's always some contemporary artist who has revived an oldie. Pickwick Records has moved on from a company that specialised in releasing Glenn Miller and Jim Reeves and suchlike to one that now puts out back-catalogue material by people like Elaine Page, Bread and Neil Diamond."

Prism Records in North London

has progressed from being just a wholesaler to a company that now has its own back-catalogue. Prism Music and licenses material in from various majors — latest CD releases include Louis Armstrong's *What A Wonderful World*, *Nina Sinatra's Greatest Hits* which includes *Just A Little*, *Frank Sinatra and Lee Hazlewood*. On the LP/cassette side the Prism catalogue includes collections by Patsy Cline, Don Williams, Carole King, Billy Holiday and Russ Conway. There is also the Dance Band Days label which is an authentic series of previously unavailable radio transcriptions, and includes archive material by Glenn Miller, Benny Goodman, Johnny Mercer, The Andrews Sisters, Cab Calloway and Woody Herman.

"There's a big market there for reissues, and it's not just the older record buyers who remember the music from first time around," says Prism sales and acquisition manager, Ian Brink. "There's a lot of kids who are interested in music of the Sixties and Seventies, and sometimes even earlier than that. The secret is to present back-catalogue in an attractive way with great sleeves and a track content that gives real value for money."

Another company doing the business with big band music is Michelle International in Essex which licenses material from its US Hindsight label. Michelle's Terry Denoff says: "The label has a wealth of product and we have a planned release of many titles over the next few months. Back in the Thirties, Forties and Fifties, many of the American big bands made special recordings for broadcast-

ing and until now many of these recordings have never been released on record. What Hindsight has done is carefully transfer these broadcasts onto record so that the resulting sound is as near to the original as the real thing. Several of Michelle International's latest releases (distributed through PRT) feature radio broadcasts by Les Brown, Duke Ellington, the Ink Spots, June Christy, Count Basie and Benny Carter. LPs/cassettes have a dealer price of £5.99.

"Quality philosophy is value for money and we are looking for archive recordings that have crossover appeal," Denoff adds. "These releases appeal to both the jazz enthusiasts and the nostalgia fans, and from a sales point of view this kind of music lends itself to release on compact disc. We get a lot of feedback direct from the public, but to write and ask what we are planning to release next. At Michelle we believe that the consumer is entitled to the best possible sound, no matter how little he pays."

Multiple Sound Distributors helped revolutionise the low-price of the CD market with the launch of its Spectrum range of £2.99 CDs which offer a wide range of back catalogue music, including The Ink Spots, Johnny Cash, Jerry Lee Lewis, Judy Garland, Nat King Cole, Howard Keel, Frankie Laine and Guy Mitchell.

"We have always been confident that with the Spectrum price break through and the choice of titles the range would be a great success, however the scale of interest and orders both at home and worldwide has astounded even us," says Spectrum label manager Alan Bradford.



NEW STYLE packaging for Canlier Records' *Happy Day* series which focuses on the musical personalities of the Thirties and Forties

He adds: "Producing CDs at affordable prices is very much a recent phenomena in the music industry — CD production three years ago was hampered by restrictive copyright causing prices to be artificially high, but there is now a surplus to requirement which has enabled Spectrum to achieve the price break through of £2.99."

"Spectrum has been designed to appeal across a wide range of musical tastes, combining choice and variety with excellent value for money. The titles cover all aspects of easy listening music including jazz, orchestral, country, military and pop. All Spectrum CDs are attractively packaged with running titles clearly displayed, making them a very collectable series."

Bradford adds: "There is definitely a market for back tracking product as shown by the success right across our range. Our best seller at the moment is Nat King Cole and we are going into Christmas with releases featuring Buddy Rich and Frank Sinatra, and a triple set of CDs, *Hollywood Hits*, plus titles by Shakira Stevens & The Sunbeats, Fred Astaire and Billy Ocean."

"SPS and Counterpoint — a part of Prestwich Holdings — has built up a strong catalogue of nostalgia releases via the Deja Vu label which includes jazz and MOR names like Tony Bennett, Paul Robeson, Bessie Smith, Mahalia Jackson, Mel Torme and Edith Piaf, many of which are also available on compact disc. A new direction for the company is Classic Tracks which aims to become the premier label for reissuing and giving a new lease of life to legendary songs from the Sixties and Seventies on the new CD single format. Each title will contain four £3.99. The first release of 14 titles features music from the diverse worlds of ska, punk, glam rock and pop, and is being extensively advertised in the music press."

Names featured in the Classic Tracks singles series include Bob & Marcia, Jimmy Cliff, Toots & The

Maytals, Ken Boothe, Susan Cadogan, Nicky Thomas, Dandy Livingstone, The Original Patrol, New York Dolls, Blue Mink and Alan Price. "Back catalogue is a very lucrative area for us," says P.S.S. Counterpoint product and marketing executive Steve Bunyan. "Our catalogue also features many of the legendary Hollywood names like Marilyn Monroe, Ginger Rogers, Doris Day, Deanna Durbin, Bob Hope and Rita Hayworth, and they all sell very well on record, tape and CD."

BMG continues to dig into its deep catalogue and is adding more titles to its successful Diamond low-price CD series which was launched last February. A further 15 titles including Elvis Presley, The Everly Brothers (featuring Phil Everly's solo version of *The Air That I Breathe*), Johnny Bore, Chet Atkins, Floyd Cramer, George Hamilton IV and Bucks Fizz are about to hit the shops. Additions to the £7.99 CD range (dealer price £4.86) include three Elvis titles, Elvis Presley, His Hand And Mine and Moody Blue, John Denver's *Rock Mountain High*, Lou Reed's *Berlin and Mistral*, Eric Carmen's *The Greatest Hits*, Barry Manilow's *Even Now* and *The Scorpions' Taken By Force*. Catalogue manager Lee Simmons who has been responsible for BMG's impressive back catalogue releases says: "The Diamond series has been a tremendous sales success and because it is distributed by Hollywood Niles the CDs have been reaching into the non-traditional outlets which are a great area of business. If the package is right, and that means using original artists and their original recordings, then the potential for back-catalogue is enormous. People don't have to be nervous about buying anything because there is a sure sign of quality, and value for money."

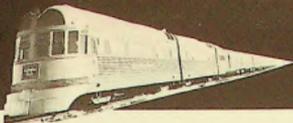
Keith Yershon's Old Gold Records were part of the Pickwick group until this year but is still operating very much autonomously and expanding its activity in the back catalogue area. The company is about to launch its first CD singles (dealer price £1.82) which include hits by Jackie Wilson, The Petula Clark, The Kinks and The Searchers. There are also additions to the 12-inch Gold Singles series (dealer price £1.99) including *Queenie*, *The Kane Gang*, *Cashflow*, *Rene and Angelle*, *Jeffrey Osbourne* and *Atlantic Starr*.

Producing CDs at affordable prices is very much a recent phenomena in the music industry

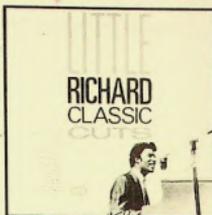


DECCA'S PROGRAMME of back-catalogue CD releases is promoted via full-colour informative point-of-sale material

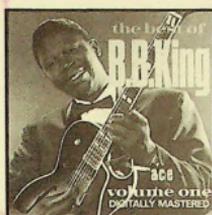
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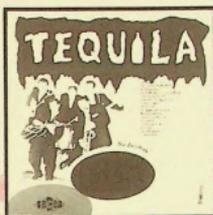
JACKIE WILSON
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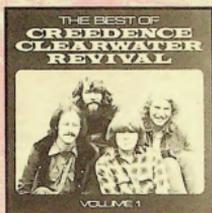
THE CHAMPS
Tequila - CH 227



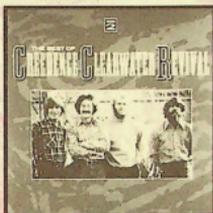
DION & THE BELMONTS
Hits - CHA 176**



THE EVERLY BROTHERS
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THE DAMNED
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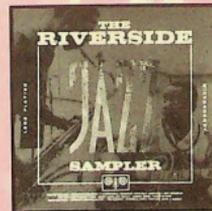
ACID JAZZ Vol. 1
Various - BGP 1015



ACID JAZZ Vol. 2
Various - BGP 1017



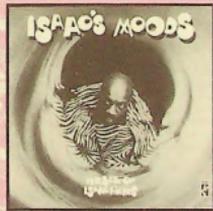
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- 30 Years of Number Ones Vol. I - TYNO LP/MC/CD 100
- 30 Years of Number Ones Vol. II - TYNO LP/MC/CD 101
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Chris White checks out some of the best of the recent reissues on CD, album and cassette

No backtracking on reissues' quality

THE DECCA catalogue was for many years poorly recycled — compilations literally thrown together with little thought or imagination, and cheaply packaged (remember the old World Of series back in the Seventies?). Times have changed and many classic items from that vast catalogue are now re-appearing on mid-price CD, many of them straightforward reissues and others intelligent compilations which underline the strength of Decca Records back in the Fifties and Sixties.

The resurgence of interest in Tom Jones via last year's *Boy From Nowhere* top 10 hit is well catered for via several CD releases, the specially compiled *Who's New Fussy?*, *Green Green Grass Of Home*, *This Is Tom Jones* and *Delilah*, all of which feature some of his earlier hits as well as his interpretations of rock and roll and popular music standards. Engelbert Humperdinck was rather smoother in his vocal approach, and two CDs *Release Me* and *The Last Waltz* are strong reminders of why he became one of the biggest solo

singing successes of the late Sixties and early Seventies.

More pop orientated are *Cat Stevens' Matthew & Son* featuring his Dream hits including *Matthew & Son*, *I Love My Dog* and *I'm Gonna Get Me A Gun*, *Reflections Of The Marmalade* (with *Reflections Of My Life*, *Rainbow* and *Cousin Norman* among others), *The Moody Blues' Every Good Boy Deserves Favour* which really needs no re-introduction, *Justin Hayward* and *John Lodge's* joint 1975 musical project *Blue Jays*, and *Peter Skellern's Right From The Start* with hits like *You're A Lady*, *Hold On To Love* and *Too Much I'm In Love*.

Also on CD are *Where The Action Is* with various Decca hits by *The Fortunes*, *Small Faces*, *Junior Campbell*, *Dave Berry*, *Eden Kane* and *Them*, while *The London Sound* is an excellent companion featuring *Marianne Faithfull*, *Billie Davis*, *The Appleicks*, *Lulu & The Luvvers*, *White Plains* (remember them?) and *Dave Bowie*. *The Very Best Of Marianne Faithfull* is a 16-track compilation that includes *Yesterday*, *This Little Bird*, *As Tears Go*

By and *Is This What I Get For Loving You?* while fans of the late-lamented *Billy Fury* will welcome the appearance on CD of *The Billy Fury Hit Parade* which features all 20 of his Sixties hits, and underlines why he was one of the UK's best rock and roller.

On the MCR/easy listening back catalogue side, Decca's *John Tracy* has ensured that such names as *Mantovani*, *Ted Heath*, *Benny Goodman* and *Edmundo Ros* enjoy new shelf life with a series of mid-price CDs including *Ted Heath's Big Band Percussion*, *Mantovani's Christmas Favourites*, *Edmundo Ros's Latin Melodies*, *Old And New* and *Strings Laine*, from *Mantovani With Love*, and *Ted Heath's Big Band Bash*. Also of historical interest is *Souvenirs* featuring the legendary *Django Reinhardt* and *Stephane Grappally* with *The Quintet Of The Hot Club Of France*.

In many ways Decca is leading the way when it comes to sensible mid-price re-issues. The sound quality on the titles reviewed is really quite superb, and John Tracy has obviously put much thought

and care into the compilations. The CDs also include illustrated booklets with relevant information and period photographs. A shining example of how yesterday's popular music can be re-packaged in the Eighties and attract a whole new market.

Pickwick Records has a strong autumn release on CD and some of the most recent titles available on low-price should have enormous appeal. *Dianne Warwick's* 25th Anniversary Collection features 20 of the *Burt Bacharach* and *Hal David* songs that she has virtually made her own property, including *Walk On By*, *Do You Know The Way To San Jose*, *Don't Make Me Over* and *A House Is Not A Home*. *Abba: The Hits* is another strong collection of songs from the former Eurovision Song Contest winners, while *Hits Of The Fifties* features recordings from the early *Pye* catalogue including contributions from *Marian Ryan*, *Lita Roza*, *Dickie Velentine* and *Dorothy Squires*.

The Very Best Of The Mamas And The Papas (including *Monday Monday*, *California Dreaming*, *Dream A Little Dream Of Me* and *I Saw Her Again Last Night*), *Bing Crosby Sings The Great Songs* (licensed from MCA), *The Very Best Of Andy Williams* (his CBS hits including *Home Lovin' Man*, *Aloha River*, *Don't Take My Eyes Off You* and *Saltaire*) and *The Very Best Of Pat Boone* (also MCA) are all destined to do well in the pre-Christmas market — and beyond.

Trax Records' Baby Boomers series which has already focused on the Fifties and Sixties now moves on to the Seventies with *Rockin' Seventies* (Elan John,

Wizzard, *Suzi Quatro*, *Bachman-Turner Overdrive*, *Loggins & Messina* and *Eric Clapton*), *Rollin' Seventies* (T Rex, CCS, *Mott The Hoople*, *Solar*, *Styx*, *Qoo* and *Dave Essex*), *Lovin' Seventies* (Hot Chocolate), *Minnie Riperton*, *Abba*, *Kiki Dee* and *Sonny & Cher*) and *Pop Seventies* (Elvis, *The Rubettes*, *Mungo Jerry*, *Boy City Rollers*, *Pilot*, *Brotherhood Of Man* and *Mud*). The titles are also available on abridged CDs.

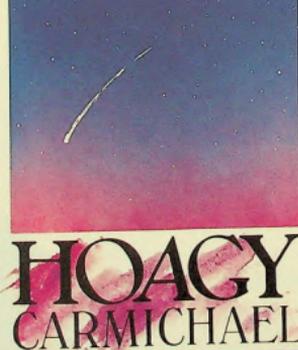
The company also has an impressive 37-track double album package, *Noel*, which is going to be TV-advertised and with a track listing that includes *Edwies Presley*, *Jim Reeves*, *Dolly Parton*, *Ferry*, *Belafronte*, *Doris Day* and many other household names, it could be one of the biggest festive releases.

Frim Records offers several new low-price CD titles including *Dedicated To You* with *Kenny Rogers' Coward Of The County*, *Connie Francis' Who's Sorry Now?* and *Roger Whittaker's The Last Farewell*, *Louis Armstrong — What A Wonderful World* (including the title track, *Hello Dolly*, *Cabaret*, *Lazy River* and *On The Sunny Side Of The Street* from *Satchmo*), *Patsy Cline's Dreaming (I Fall To Pieces*, *She's Got You*, *Heartaches*, *Crazy* etc), *The Very Best Of Loretta Lynn*, the 16-track collection *Devoted To You*, *Everly Brothers*, *Charley Pride*, *Billie Jo Spears*, *Don Williams*, *Timo Yuro*, *Vicki Carr* etc) and *Mamas & Papas* hit collection licensed from MCA Records.

EMI Records is continuing to release much of its catalogue on CD and the breadth and range is extremely wide, ranging from a ▶

THE CLASSIC Hoagy Carmichael released by BBC Records which has 55 recordings of Carmichael's songs recorded between 1927 by Paul Whiteman and 1987 by Wynton Marsalis

THE CLASSIC



The Indiana Historical Society
and
The Smithsonian Collection of Recordings

Produced by John Edward Howe
Associate Producer, Ronald M. Randano

HITS FROM THE Brits, a 16-track collection from the *Memor* label featuring some of EMI's top-selling artists of the Fifties and Sixties



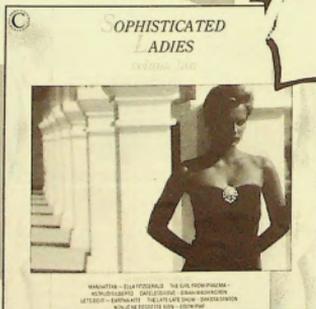
NOSTALGIA EQUATES
TO THE PASSING
OF TIME AND TIME
IS A STATE OF
MIND



BBC RADIO COLLECTION
'GOONSHOW CLASSICS 2'
THE GOONS
CASSETTE
(ZBBC1016)

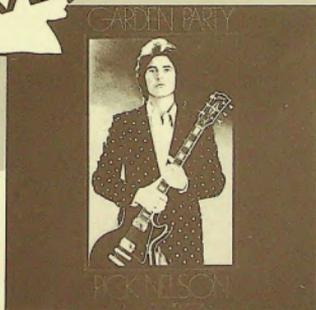


'POP INSIDE THE SIXTIES'
VARIOUS ARTISTS
LP
(SEE243)



'SOPHISTICATED LADIES'
VARIOUS ARTISTS
LP, CASSETTE, CD
(VSOP (LP) (MC) (CD) 126)

THE ORIGINAL
PISTOLS
LIVE
THE SEX PISTOLS
LP AND CD
(RRLP101,CDRR101)



'GARDEN PARTY'
RICK NELSON
And The Stone Canyon Band
LP
(BGOLF38)

▶ FROM PAGE 42

gar Broughton Band's As Was (The Best Of) and Deep Purple's Made In Japan through to soundtrack albums like Midnight Cowboy (which includes "Nixon's" "Everybody's Talking) and Ennio Morricone's The Good, The Bad And The Ugly. Jeff Beck — The Late 60s includes "The Silver Lining, of course, and the fact that Rod Stewart is featured on many of the tracks is of added interest to collector.

The ever-expanding "castle Communications can look forward to big sales with the That's Original double-CD range which couples two albums for the price of one (BPP) and is great value for money. Among the titles are Nazareth's Hair 'Of The Dog and Rampant, Santana's Welcome and Carlos Santana & Buddy Miles Live recorded on CBS Records), Todd Rundgren's Faith and Initiation, Black Sabbath's Sabbath Bloody Sabbath and Black Sabbath, The Beatles' Spoonful: Do You Believe In Magic? and Everything Playing and Tyrannosaurus Rex's A Beard Of Stars and Unicorn.

The double-album Collector Series adds a second Abbey collection, including the hits Dancing Queen, I Have A Dream, Take A Chance On Me, Thank You For The Music and Super Trouper, while The Perry Como Collection with 24 tracks licensed from BMG will have wide appeal in the MOR market. Tracks include Catch A Falling Star, Magic Moments, Lollipop and Roses, You'll Never Walk Alone, Hot Diggity and I Think Of You. Liberace also makes his first appearance in the Collector series and, since there are so few of his recordings currently available, this new compilation will appeal to fans of the late showman.

Michelle International (distribution PRT), which has done impressive work in releasing rare big band recordings from the Thirties and Forties, has several new titles added including from the Lindgate catalogue, The Uncollected Stan Kenton Vol 3 (featuring vocalists Dolly Mitchell and Anita O'Day), Bob Crosby And His Orchestra Vol 2 (with Jack Teagarden, Matty Malneck, Charlie Teagarden), Jimmy Dorsey Vol 2 (with vocalist Helen O'Connell) and The Uncollected Doris Day (featuring such songs as I Can't Give You Anything But Love, Sentimental Journey, You Oughta Be In Pictures and Blue Suede Shoes). The recordings are all taken from early radio broadcasts but have been "cleaned up" and the sound quality is very impressive. A label for enthusiasts, and all the albums are packaged with full sleeve notes.

Conder Records' Saville label offers tracks like Itzy featuring Thirties recordings by Fats Waller, Steins is Believe with Heri and the BBC Dance Orchestra, Pop! Goes Your Heart with Lew Stone and His Bums (singers including Nat Gonella) and Hoffing (featuring Sam Browne) and The Famous Black

'In many ways Decca is leading the way when it comes to sensible mid-price reissues'

bird Revues which includes archive recordings by Duke Ellington, Cab Callery and the Mills Brothers, Ethel Waters and Adelaide Hall.

The Happy Days label through Conifer has just released Gigi Fagnano's 17 recordings by the great Italian tenor (all dating from the Twenties), Earl Hines Chicago High Life and Jeanette Macdonald's Dream Lover, and they're all packaged in eye-catching sleeves. Rather more recent nostalgia from the company comes via two 10-inch LPs in red vinyl, Marc Bolan's Lightning Strikes Twice Vols 1 and 2, featuring material licensed from Marc On Wax. The appetite of Bolan fans for material by their late idol seems insatiable, and doubtless these two new reissues will be quickly snapped up.

President Records has built up an extensive catalogue of reissues from the Thirties right through to the Seventies, licensing material in from various sources. The company's latest "nostalgia" releases include Al Johnson's The Moon And The Legend Vol 3 featuring 20 cleaned up radio recordings made between 1936 and 1950, Shoe Shine Boy featuring Thirties recordings by the Primo Scala Accordion Band, Sam Browne's I Travel Alone on the Joy label featuring 18 recordings by one of the most popular male singers of the Thirties, Whistling Under The Moon by Mantovani And His Tipica Orchestra, and Mangold, a collection of early radio recordings featuring Thirties pianist Billy Mayerl (also on the Joy label).

President's Rhospody label has four albums featuring recordings by the legendary jazz musician

Warwick and more; Soul Groups has Kool & The Gang, The O'Jays, Main Ingredient, The Four Tops, Hues Corporation among the featured names, and Soul Boys features such names as Alexander O'Neal, Marvin Gaye, George Benson, Luther Vandross, Barry White and Johnny Bristol. Rounding up the first six releases are Soul Ballads Vols 1 and 2 with 28 soul hits by The Three Degrees, Mable Jackson, The Bar-Koys, Gladys Knight, Trammps, The Chiles, Harold Melvin And The Blue Notes and Yarbrough & Peoples. The music really speaks for itself and there has to be a lot of sales mileage with the Soul Classics series.

Gordon Grey's Memoir label (distribution PRT) has built up a firm reputation for reissuing quality material by some very classy artists (Ella Fitzgerald, Edie Gorme, Lena Horne, Nydia Cole, etc) and so it is good to see that the label is not ignoring British recording acts in favour of their US

— Elliott, Phillips, Gilliam, Dorcherty which sensibly steers away from the usual "best of" format and includes rather more obscure, but still very listenable material by the Sixties group. The Rak Pack has 24 tracks originally released on Mickie Most's label and, as the Rak catalogue has not exactly been overworked in recent years, there should be plenty of collectors' interest as well as more general appeal. Artists include Kim Wilde, Hot Chocolate, Suzi Quatro and Smoke, alongside New World, John Paul Joans, Kandidate, CCS and Racey. An interesting two-LP compilation.

Also from Connoisseur is Johnny Cash's Country Boogie which features original Sun recordings and some from his long period with CBS Records. A 24-track compilation which includes A Boy Named Sue, Jackson (with June Carter) and Folsom Prison Blues. The Classic Hoogy Carmichael is

'The Memoir label has built up a firm reputation for reissuing quality material by some very classy artists, and it is good to see the label is not ignoring British recording acts'

THE LOVIN' SPOONFUL



1. LOVIN' SPOONFUL
2. DUSTY RIDE
3. MOTHER
4. I'M A BELIEVER
5. I'M A BELIEVER (REHEARSAL)
6. I'M A BELIEVER (REHEARSAL)
7. I'M A BELIEVER (REHEARSAL)
8. I'M A BELIEVER (REHEARSAL)
9. I'M A BELIEVER (REHEARSAL)
10. I'M A BELIEVER (REHEARSAL)

THE ZOMBIES



1. TIME OF THE ZOMBIES
2. MONTE CARLO
3. I AM A WALKER
4. I AM A WALKER (REHEARSAL)
5. I AM A WALKER (REHEARSAL)
6. I AM A WALKER (REHEARSAL)
7. I AM A WALKER (REHEARSAL)
8. I AM A WALKER (REHEARSAL)
9. I AM A WALKER (REHEARSAL)
10. I AM A WALKER (REHEARSAL)

T. REX



1. I AM A WALKER
2. I AM A WALKER (REHEARSAL)
3. I AM A WALKER (REHEARSAL)
4. I AM A WALKER (REHEARSAL)
5. I AM A WALKER (REHEARSAL)
6. I AM A WALKER (REHEARSAL)
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8. I AM A WALKER (REHEARSAL)
9. I AM A WALKER (REHEARSAL)
10. I AM A WALKER (REHEARSAL)

PROCOL HARUM



1. WHITE LIGHT
2. WHITE LIGHT (REHEARSAL)
3. WHITE LIGHT (REHEARSAL)
4. WHITE LIGHT (REHEARSAL)
5. WHITE LIGHT (REHEARSAL)
6. WHITE LIGHT (REHEARSAL)
7. WHITE LIGHT (REHEARSAL)
8. WHITE LIGHT (REHEARSAL)
9. WHITE LIGHT (REHEARSAL)
10. WHITE LIGHT (REHEARSAL)

GLADYS KNIGHT AND THE PIPS



1. I AM A WALKER
2. I AM A WALKER (REHEARSAL)
3. I AM A WALKER (REHEARSAL)
4. I AM A WALKER (REHEARSAL)
5. I AM A WALKER (REHEARSAL)
6. I AM A WALKER (REHEARSAL)
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8. I AM A WALKER (REHEARSAL)
9. I AM A WALKER (REHEARSAL)
10. I AM A WALKER (REHEARSAL)

URIAH HEEP



1. I AM A WALKER
2. I AM A WALKER (REHEARSAL)
3. I AM A WALKER (REHEARSAL)
4. I AM A WALKER (REHEARSAL)
5. I AM A WALKER (REHEARSAL)
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8. I AM A WALKER (REHEARSAL)
9. I AM A WALKER (REHEARSAL)
10. I AM A WALKER (REHEARSAL)



GENERIC PACKAGING for First Night Records' 25 Years Of Rock 'n' Roll series and the Connoisseur Collection

NAZARETH



1. I AM A WALKER
2. I AM A WALKER (REHEARSAL)
3. I AM A WALKER (REHEARSAL)
4. I AM A WALKER (REHEARSAL)
5. I AM A WALKER (REHEARSAL)
6. I AM A WALKER (REHEARSAL)
7. I AM A WALKER (REHEARSAL)
8. I AM A WALKER (REHEARSAL)
9. I AM A WALKER (REHEARSAL)
10. I AM A WALKER (REHEARSAL)

TRAMMPS



1. I AM A WALKER
2. I AM A WALKER (REHEARSAL)
3. I AM A WALKER (REHEARSAL)
4. I AM A WALKER (REHEARSAL)
5. I AM A WALKER (REHEARSAL)
6. I AM A WALKER (REHEARSAL)
7. I AM A WALKER (REHEARSAL)
8. I AM A WALKER (REHEARSAL)
9. I AM A WALKER (REHEARSAL)
10. I AM A WALKER (REHEARSAL)

CASTLE COMMUNICATIONS' limited-edition series of CD singles Special Edition. "They are aimed squarely at the collectors market and will be in-demand CDs in years to come," says special projects manager Dougie Duggan

counterparts. There are two very worthwhile reissues from Memoir, sadly featuring artists no longer with us. Matt Monro in the Little Lute Show which was originally released by Capitol 20 years ago, and was produced by George Martin, and Michael Holliday's Mike produced by Norman Panama and which coincides with the 25th anniversary of the genial-sounding singer's death. Songs include The Fols Who Live On The Hill, I Can't Give You Anything But Love, Did You Ever See A Dream Walking. Memoir also offers His From The Brits with Alma Goss, Cilla Black, Danny Williams, Donald Peers, Matt Monro, Joan Regan and Steve Conway among the EMI recording acts featured.

The Connoisseur label — part of First Night Records — and distributed through Pinnacle — has various more double-album releases in-

a new BBC Records box-set which has been lovingly compiled and is a definitive collection of Carmichael classics like Georgia On My Mind, The Neccessary Of You, Lozy River, Lazy Bones and, of course, Stardust performed by legendary names like Ray Charles, Bing Crosby, The Mills Brothers, Vaughan, The Mills Brothers, Benny Goodman and Louis Armstrong. There are also a number of recordings by Hoagy Carmichael on seven different versions of Stardust, including Mel Tormé, Big Bird, Beiderbecke, Stan Getz and Tommy Dorsey. A quality package which has recordings between 1927 (Paul Whiteman) and 1987 (Wynton Marsalis) and includes a 64-page booklet. Destined to become a very important collectors item, and possibly with wider sales appeal, it is brought to the attention of MOR/nostalgia fans.

The small, enterprising Reid Records, specialising in reissues of dance band/vocalists of the Thirties and Forties, has several worthwhile releases. Deep Purple, featuring the recordings of Jack Hylton And His Orchestra 1932-1940. Milestones Of Melody and Gerardo And His Concert Orchestra (with vocalists including Dick James, Carole Carr and Sally Doughty) and She Shall Have Music featuring Mrs Jack Hylton And Her Band (1936-36) who was obviously striking a blow for women's lib long before the term was invented. They have all been compiled by the label's Hugh Palmer with informative sleeve notes by Thirties music expert Tony Clarke. Distribution is through Chris Wellard, Toy-lors of Birmingham, Jazz Music and Conifer. The quality of the recordings is surprisingly good in view of their vintage.

PolyGram

Head and Shoulders above the rest

- number one singles market share
- ▼ number one albums market share
- number one singles distribution
- * number one albums distribution

The No. 1 Group



- number one singles market share 1992 quarter July-September 1992
- number one albums market share 1992 quarter July-September 1992
- number one singles distribution 1992 quarter July-September 1992
- number one albums distribution 1992 quarter July-September 1992



MARKET SURVEY

JULY-SEPT '88



BROS: BUMPING up the CBS shore

Controversial compilations steal album market share

THE SUCCESS of multi-artist compilation albums, a subject which has split the record industry, is apparent in the third-quarter market share survey.

The top-selling album of the quarter was Now 12 and, combined with sixth-placed Hits 8, took 5.2 per cent of the total LPs market. In the albums companies category, PWL broke in for the first time through Kylie which helped the label claim three per cent of the market.

While CBS had comfortable leads as both leading albums and singles label, London showed a large improvement to finish second in the

singles category. Bros accounted for a large part of CBS' success while Epic ran in as third albums label partly as a result of the boost given to Bad by Michael Jackson's UK tour.

PolyGram's four-handed triumph as top distributor of albums and singles and top company for both formats is unprecedented, although this is only the third quarter in which distribution figures have been tabulated. The achievement comes despite losing ground to EMi in singles distribution, although PolyGram still finished more than four points ahead.



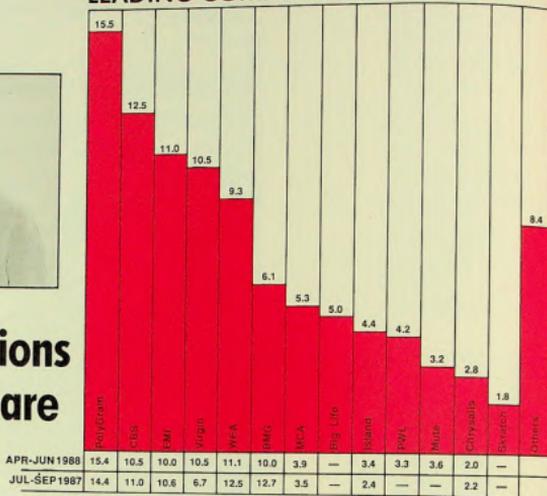
KYLIE MINOGUE: helping PWL



MICHAEL JACKSON: Bad, good

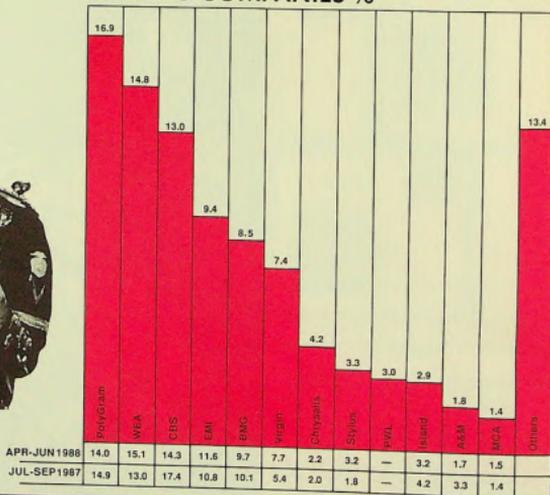
SINGLES

LEADING COMPANIES %



ALBUMS

LEADING COMPANIES %



SINGLES CHART PERFORMANCE

ARTISTS

- 1 Yaz & The Plastic Population
- 2 Phil Collins
- 3 Glenn Medeiros
- 4 The Hollies
- 5 Kylie Minogue
- 6 Womack & Womack
- 7 Salt 'N' Pepa
- 8 Brother Beyond
- 9 Kim Wilde
- 10 B.V.S.M.P.

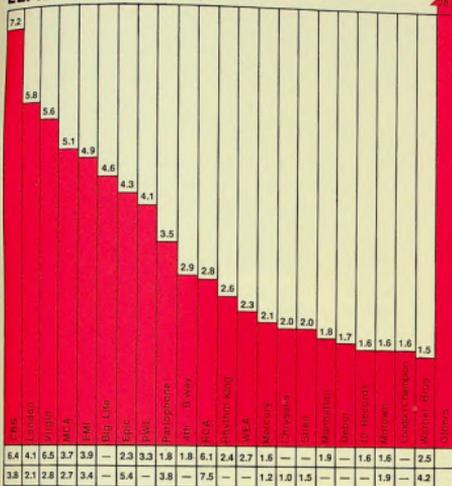
PRODUCERS

- 1 Stock Aitken Waterman
- 2 Coldcut
- 3 Jay Stone
- 4 Ron Richards
- 5 Phil Collins/Anna Dudley
- 6 Chris Blackwell
- 7 Pete Wingfield
- 8 Ricki Wilde/Tony Swain
- 9 Felton Williams
- 10 Hurby 'Luv Bug' Azor/Steeve-O

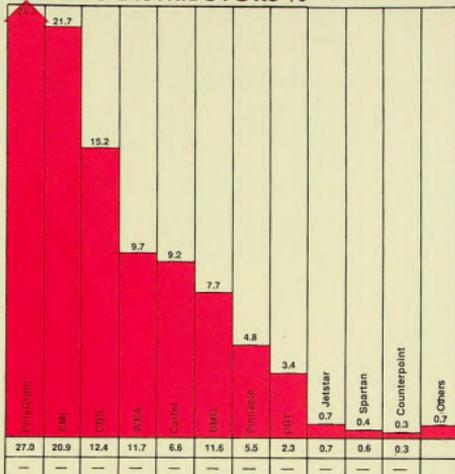
TOP 10 SINGLES

- 1 The Only Way Is Up, Yaz & The Plastic Population, Big Life BLR 4
- 2 Nothing's Gonna Change My Love For You, Glenn Medeiros, London LON 184
- 3 He Ain't Heavy, He's My Brother, The Hollies, EMI EM 74
- 4 A Groovy Kind Of Love, Phil Collins, Virgin VS 1117
- 5 The Loco-Motion, Kylie Minogue, PWL PWL 14
- 6 Tears Drop, Womack & Womack, 4th + B'way, BRW 101
- 7 The Harder I Try, Brother Beyond, Parlophone R 6184
- 8 You Came, Kim Wilde, MCA KIM 8
- 9 I Need You, B.V.S.M.P., Debut/Passion DEBT 3044
- 10 Push It/Tramp, Salt 'N' Pepa, Champion CHAMP 51: Hfr/London FFR 2

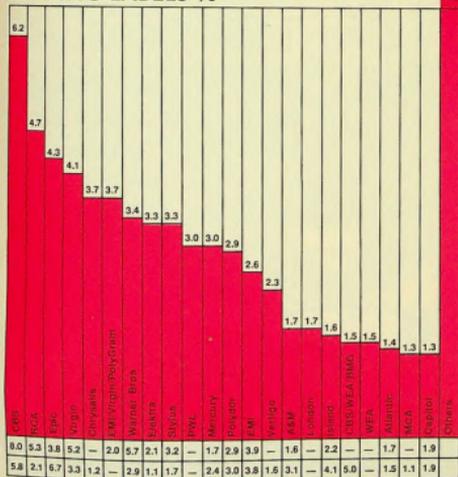
LEADING LABELS %



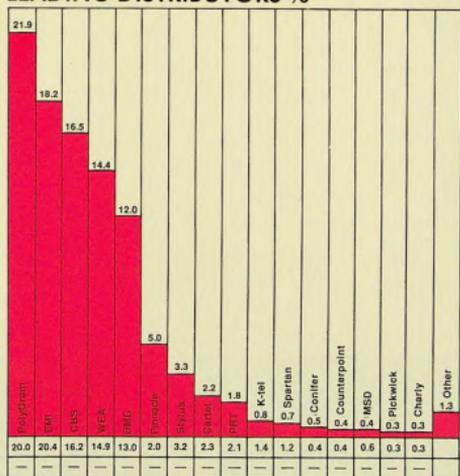
LEADING DISTRIBUTORS %



LEADING LABELS %



LEADING DISTRIBUTORS %

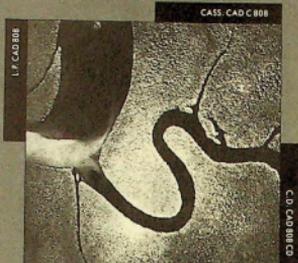


ALBUMS CHART PERFORMANCE

ARTISTS	PRODUCERS	TOP 10 COMPILATIONS	TOP 10 ALBUMS
1 Kylie Minogue	1 Stock Aitken Waterman	1 Now 12, EMI/Virgin/PolyGram	1 Now That's What I Call Music 12, Various, EMI/Virgin/PolyGram NOW 12
2 Michael Jackson	2 David Kershbaum	2 His 8, CBS/WEA/BMG	2 Kylie, Kylie Minogue, PWL HF 3
3 Tracy Chapman	3 Quincy Jones/Michael Jackson	3 Dirty Dancing, RCA	3 Tracy Chapman, Tracy Chapman, Elektra EKT 44
4 Billy Idol	4 Keith Forsey	4 Hot City Nights, Veriga/Phonogram	4 Bad, Michael Jackson, Epic 450290-1
5 Fairground Attraction	5 Kevin Maloney/Fairground Attraction	5 Rap Trax, Stylis	5 Idol Songs: 11 Of The Best, Billy Idol, Chrysalis BILT V 1
6 Brox	6 Nicky Graham	6 Greatest Ever Rock 'n' Roll Mix, Stylis	6 His 8, Various, CBS/WEA/BMG
7 Fleetwood Mac	7 Chris Thomas	7 More Dirty Dancing, RCA	7 The First Of A Million Kisses, Fairground Attraction, RCA PL 71696
8 INXS	8 Prince	8 Buster OST, Virgin	8 Push, Brox, CBS 460629-1
9 Whitney Houston	9 Lindsey Buckingham/John McVie	9 Nile Flite, CBS	9 Dirty Dancing, DST, RCA BL 8640B
10 Barry White	10 Bill Zymczyk	10 Motown Dance Party, Motown	10 Hot City Nights, Various, Veriga/Phonogram PROTIV 15

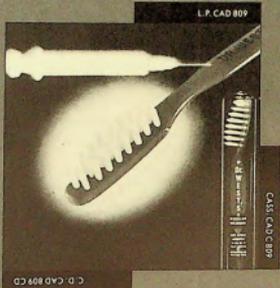


RELEASED 24 OCT. 1988



DEAD CAN DANCE: THE SERPENT'S EGG

RELEASED 31 OCT. 1988



ULTRA VIVID SCENE: ULTRA VIVID SCENE

RELEASED 7 NOV. 1988



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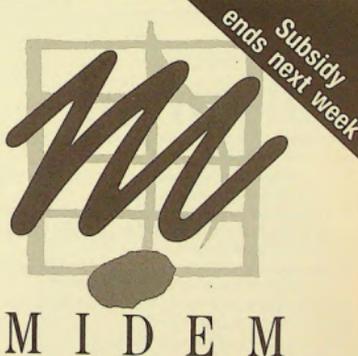
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DIARY

IN A (for once) pre-emptive strike the IFFI board has issued a warning about the dangers of CD-R, which allows one non-erasable recording, as a medium for digital home copying. Blank CDs will cost a third of the price of the pre-recorded variety and mass production could begin next year, so IFFI is seeking a top-level meeting with hardware interests... Will GWR be the first of many radio stations to go CD-only? Will Peter Jamieson's wish to complete his full term as BPI chairman be fulfilled? "I wouldn't bank on it," one influential council member observed drily on learning of the proposal, and the prospect may rest ultimately on another door opening for him in the UK... Best wishes for a speedy recovery to Polydor MD David Munns, struck down with hepatitis... Could CBS have special plans for using TV next year?... Congrats to all concerned — especially producer Ann Paul and narrator Paul McCartney — for last week's moving documentary on the work of Music Therapy, which reflected well on the generosity of the music business and prompted a noted industry soloist to send the charity a cheque for a generous £500 via Music Week. Who said all lawyers are hard-hearted bastards?... On the revitalisation of ZTT (see p1) Jill Sinclair confirms that a once great label name Stiff is officially "dormant"... "We can steer, we can near with Rob Dickens at the wheel," sings Enya in her chart-topping hit and betrays an intriguing tale behind her signing to WEA. Left stranded at the last IFFI awards when there appeared to be no room on her appointed record company table, Enya was invited to sit with WEA by Dickens — already a knowledgeable Gnomad fan. When he heard she was about to sign to the company which had left her chairless, he implored: "Don't sign until we've talked about a deal," and the rest is chart history...

NOW THAT'S what I call a landslide, those winning the BPI council vote on chart compilations may feel, but it's difficult to believe that the future will die down that easily... Open the box: MD Mike Hollingsworth is leaving Music Box to pursue independent production, so Charles Lewison steps into the breach and Kate Mandle steps up as deputy MD... Tim Blackmore's parting shot at the end of his two-year stint as director of the Radio Academy was aimed at get-rich-quick merchants moving in on the medium. "For me there can be no value in creating high-income programming if the end result is to reduce radio to a juke-box," he told the academy's annual meeting... Strange Fruit is living up to its name as the label comes to terms with the fact that thrash punk compilation Hardcore Holocaust is selling twice as fast as sessions album 21 Years Of Alternative Radio One, and MD Clive Selwood observes: "We only put out Hardcore Holocaust as a bit of fun"... MCPs has organised a wide-ranging music industry seminar in Manchester on November 6 (details from Aisdaid Blairzer on 01-769-4400).

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HUNNIFORD MONSTER: Pudsey bear and Tony Calder and Bill Kimber of Queen Records help Hunniford launch her new single.



ROUND THE HORSE: WEA's Rob Dickens and Max Hole celebrate a ZTT joint venture with Trevor Horn and Jill Sinclair.



A FINE bunch: David Fine, president of PolyGram Worldwide, joins PolyGram UK chairman and chief executive Maurice Gibberstein in presenting Bonanorama with gold discs.



BLIND AMBITION: David Gibbs goes from appearing on Blind Date to signing to Broadstar Records.



KISS AND TELL: Tom Jones relaxes and gives a live interview on Capital Radio.



BUSK STOP: In Twa Nua pop in to HMV Oxford Street to perform an acoustic set.



GETTING PALLY with Ali: EG Music and EG Records staff welcome Nana Mouskouri.



TARKA LOOK at that: Susan George and Simon McCorkindale (right) and FRT's Kim Hurd join producer Simon Heyworth in launching his album TarKa.



NANU NANU Nana: Staff at Harrod's record department welcome Nana Mouskouri.



OUR PRIZE: Nanci Griffith presents Eva Drago (centre) with her prizes for winning the Route 66 Our Price competition joined by shop manager Lisa Foster.



BAKER'S HALF-DOZEN: Anita Baker celebrates with WEA and Elektro staff.



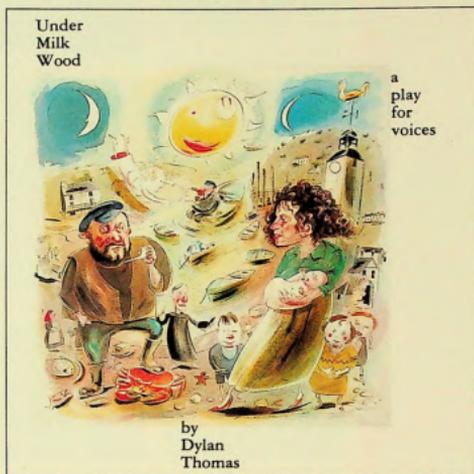
FLAVOUR OF the month: Mills Vonlitt sign to Chrysalis.

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