

# MUSIC WEEK



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SIMON BURKE: not the obvious choice

## Burke: in at number one

SIMON BURKE knows all about going straight in at number one: he joined the ranks of the UK's record dealers by being appointed managing director of Virgin Retail.

The post is his first direct involvement with retailing of any sort — as a chartered accountant, his previous work with the Virgin group was all finance-based. But now Burke is finding his feet in the cut-throat world of actually selling records and, in his first interview, he says his money-management skills will be to the fore in his

new role. He took over at Virgin just after the chain had become Megastore-only and as a replacement for long-standing managing director Johnny Fewings. He says of his appointment: "I certainly was not the obvious choice." However, he feels the group needs tight financial control and that his experience is dovetailing well with the established retailing skills of other staff. "My first impression when I took

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## MW goes to Midem

AS THOUSANDS of music industry executives from all over the world head for Cannes to attend a Midem exhibition realigned under the ownership of UK television company TVS, *Music Week* brings you its biggest ever issue at a bumper total of 136 pages.

The issue has a distinctly American flavour, including a special US supplement unlocking some of the mysteries of the market, and also carries the latest CD manufacturing update, plus a fifth anniversary celebration for Castle Communications.

The main body of the paper contains a Midem A to Z of UK exhibitors, a focus on the latest developments in music publishing and an extensive feature on the import/export scene.

Next week the professionals come under scrutiny in a legal and accounting special which we will be jelling down to Midem along with the latest issue.

## 'It's up to you on CD prices,' says WEA

THE FUTURE of the dealer price of compact discs is in the hands of the retailers, WEA is telling shop-owners.

Having lowered its CD prices in the autumn, the company has now written to dealers saying: "We will be reviewing our CD pricing policy as we have not had a positive re-

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# Vinyl solution as BPI ups awards prestige

THE MUSIC industry's most prestigious event is being given a multi-thousand-pound promotional boost to enhance its impact during what is being seen as its make or break year.

A compilation album, featuring 28 tracks by acts nominated for British Record Industry Awards, is to be released in the week before the televised awards ceremony.

TV advertising for the LP will be given on the night of the show as part of the record industry's campaign to enhance the reputation and glamour of the Brits awards.

The BPI's legal adviser Patrick Isherwood says the idea of a Brits album has been considered for a long while. "Every year it has come up as a possibility, but this time we actually gave ourselves enough time to get it organised," he says.

"I think the move to the Albert Hall last year changed the nature of the event and raised it in the public's imagination. Also, as each year goes by, it costs more and more to stage an event like this and 1989 is really a make or break year."

He believes that releasing a

compilation album is one way of raising that extra cash and raising public awareness. "We have to get income from wherever we can. The album is seen as particularly useful for the period running up to the awards," says Isherwood.

"It will be in stores and on TV and it will help with the build-up. I think sales will peak when the second advert is shown after the awards," he says.

The second ad will include footage from the show and the whole advertising campaign is expected to cost around £300,000. "If it's successful, then the likelihood is that it will become part of the Brits package in following years," adds Isherwood.

The album, called *The Awards*, is being co-marketed by Telstar on a new Telstar/Brits label and proceeds will be split 50/50 between the TV merchandising company and the BPI. The industry organisation will put its share towards the cost of the event.

Artists already lined up to perform include Yazoo and Def Leopard.

## BARD gets down to business

A SECOND conference is to be held by the British Association of Record Dealers but, unlike the inaugural event, the next one will concentrate on business matters.

The board of BARD feels that the most successful parts of last year's conference were the discussions on industry issues rather than product presentations. Because of that, the one-day meeting at the Park Lane

Hotel, London, on May 3 will concentrate on debate. Says BARD chairman Steve Smith: "We want more discussion of the issues facing us now and in the future."

Smith was last week re-elected chairman of the organisation. However, for the first time BARD now has a deputy chairman, the head of Woolworths' entertainment division, Mike Sommers.

## K-tel's Deasey goes in reshuffle

UK MANAGING director Steve Deasey has left K-tel in a management reshuffle which has channelled resources into three clearly defined divisions covering music, video and central services.

In his first initiative by Alan Kuppe since his appointment as senior vice president, Europe, last September, former business affairs director Pat Broderick moves to general manager, UK music division, at the time of the company's latest foray into in-house artist development.

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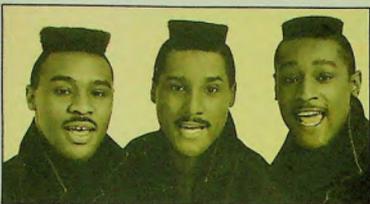
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EM/USYCNOPATE signers Red support the release of their second single Real Emotion with a club PA tour.

● **K-TEL** IS backing the release of the single 'Givin' Up On Love by Lenny Williams, on the Crush label on January 23, with consumer magazine advertising and display material.

● **POLYDOR** IS releasing Purple Haze by Jimi Hendrix to coincide with the theatrical release of the film Blue Jean Cop in which the song is featured.

● **MOTOWN** IS supporting the release of Love Supreme by The Supremes, featuring Diana Ross, with a TV advertising campaign which begins in Granada and Yorkshire before rolling out nationally through January.

● **THROWING MUSES** are backing the A4D release of their new album Hunkpapa on January 23 with a UK tour.

● **VIRGIN RECORDS** is releasing the Eric Clapton soundtrack Homeboy on January 23 to tie-in with the theatrical release of the film of the same name.

● **EATS DEBUT** single The Autoglit, on 12-inch only, is released on the Fiction label, through Pacific, on January 16. The label is backing the release with extensive music press advertising and national flyposting.



**CHINA RECORDS** is backing the release of the Dogs D'Amour single How Come It Never Rains on January 23 with extensive music press advertising, in-store mobiles and posters and flyposting.

# Chart patroler: keeping the hypers at bay

**T**HERE ARE three great myths in the music industry: one) your cheque is in the post; two) nobody is ever late in the office; three) nothing gets into the chart without being hyped.

The truth in the above is highly dubious in most instances but what cannot be contested is the voracity of the charts.

Gallup is continually berated, without proof, from various quarters outside and within the music industry.

And while the market research company continues to stand by its work it also has to make sure that those high standards are maintained so that the criticisms remain unfounded.

Naturally, most people expect Gallup to keep regular computer and manual checks on the information passing through its chart department but how many know that it also employs a security adviser to work as a sort of chart detective?

John Mair began his music business career 30 years ago as a salesman for Pye Records. He then graduated through the EMI, Phonogram and A&M sales forces before becoming a senior director for sales at CBS.

A staff reorganisation at CBS coincided with Mair spotting an ad for a vacancy at Gallup for a security adviser. He decided to opt for a change in his career.

"Because of my experience, I virtually wrote my own job description and I think it threw them a bit that someone like me had applied for the post," says Mair.

He then engrossed himself in the task of hand — continuing to ensure on accurate and hype-free chart. "I realised that the industry needs a chart it can have some faith in. I also saw that there was no reason for dealers to falsify the chart and if there were any reps involved it was probably because they were being put under pressure," he says.

He describes his job as crime prevention rather than that of catching criminals. "I'm not a

policeman or James Bond or something. But I like to see myself in the role of a village bobby, keeping in contact with about 2,000 people — which is about the number involved."

Mair's job is made a little easier in that Gallup's computers can spot when there is an abnormally high number of returns for a record from a particular dealer.

Any irregularities are passed onto Mair the next morning who will then go to the shop and find out what has happened. Cases of attempted hype are rare these days but past instances have included staff inputting extra sales for their favourite band.

The situation was a lot worse 10 years ago but now I believe we have got it sorted out. Old habits die hard though and people still believe there are ways of beating the system," says Mair.

One example he gives is a recent case where a sales rep stuck a sticker on a compact disc single which had the seven-inch catalogue number on it. It was an attempt to get CD singles, which were excluded from the chart, into the top 100 by devious means. The rep in question was soon found out when samples were sent, as usual, to Gallup — but with the stickers left on them.

Gallup has no powers to punish anyone caught in the act other than referring them to the BPI, or in the dealers' case, striking them off the returns list.

A major part of Mair's job is informing. There are still thousands of people within the music industry who do not know how the chart works.

"I basically spend a lot of time talking to anyone within the industry that I can. It's strange that quite often the people who know least about the charts are those on the ground level. They are the ones guilty of spreading silly myths about how they work."

"I meet up with all sorts of people from reps to record company executives to explain about what happens and the same goes for the rest of Gallup. There's no

**'I like to see myself in the role of a village bobby, keeping in contact with about 2,000 people'**

mystique — if people are suspicious or curious about the charts then all they have to do is come and see for themselves," he says.

He believes what many people within the industry must realise is that it is the industry — the BPI — that sets the rules and not Gallup. Reps, dealers and everyone else are essentially working for themselves as far as the charts are concerned.

Mair is also thankful for the help that many of the reps and dealers give during his travels around the country. "They may be imaginative and aggressive to some extent but that does not stop them being honest and whereas in the past if anyone did a dirty deed the rest would fight back, these days they do the right thing and complain."

"They watch each other like hawks and they always pass on information if anything is going on," says Mair.

His confidence in Gallup, the charts and the people involved is strong and he naturally gets annoyed when national newspapers or eminent figures start branding the chart a fix.

"It is the kind of criticism that I dislike because it is not pointed. It is all very vague. Maybe if they had a specific complaint then we could take them more seriously," he says.

"It does upset me that people are not hearing the truth. The chart operates under the best system it could do and it is now at the most accurate that it has ever been."

**MUSIC WEEK**

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**ARISTA** **RED SEA**

## EMI cock-a-hoop as stoic SBK staff face the long wait till April

WHILE EMI Music is bubbling with all the enthusiasm of a January sales shopper having made a once-in-a-lifetime purchase, a stoic calm has descended on SBK's UK offices at Rathbone Place as implications of the biggest takeover in music publishing become clearer.

"Until April, it's business as usual — it has to be that way," says SBK's UK managing director Peter Reichardt, who himself is only a

matter of months into a lucrative three year contract with the company. However he concedes that there is no prospect of signing new writers to the company under the present uncertain circumstances.

"People here are being very mature about it and waiting to see what happens," says Reichardt and, recalling the outcome of the Warner-Chappell merger, he adds: "I'd like to think that the best

people will be retained," though it is inevitable that similar functions in the two operations will be rationalised.

The SBK takeover underlines Thom EMI's commitment to music and confirming the company's expansionist mood in his first in-depth interview since becoming president and chief operating officer of EMI Music, Jim Fifield told Music Week editor David Dalton: "I'm seeing a great enthusiasm throughout the company and what I've got to watch for is that we don't move too fast. You've got to do all these things in a phased process and it's probably my biggest frustration that you can't do it in a year."

"I've told Colin Southgate (Thom EMI chief executive), 'I can't make mistakes in this business, but it'll be because we've taken a big shot at something.' When he and I talked over this job, we quickly developed a real understanding because all the talk was of growth."

● Fifield interview, p.8.



NICE TO do business with you: setting the seal on Thom EMI's £187m purchase of SBK Songs are (pictured, left to right) Jim Fifield, president of EMI Music Worldwide, Charles Koppelman, SBK; Bhaskar Menon, chairman EMI Music Worldwide; Martin Bandier, SBK; and Irwin Robinson, president EMI Music Publishing Worldwide.

## Tower reshuffle puts accent on expansion

THE SPREAD of Tower Records from its London base to other major UK cities is being hastened by a change in the company's management structure in this country.

Steve Smith, who is currently director of European operations, will next month become director of business development with direct responsibility for finding sites and opening stores.

Taking over the day-to-day running of existing shops will be new managing director Ken Sockolov,

an American who is presently a regional manager for Tower in the US.

Smith comments: "I am going back to doing what I have always wanted to do which is creating new business." His brief will include continental Europe as well as the UK.

In the interim, Tower is extending its flagship store at Piccadilly Circus in London by an additional 10,000 square feet by expanding into adjacent premises.

## Burke

► FROM PAGE ONE

the job was that Virgin Retail was a company that could still stand — despite all the difficulties it had been through, particularly the disposal of half its outlets — muster an enormous body of enthusiasm and

"Both management and staff had a role to play and my first priority was to try to bring about a period of stability."

In practical terms, Burke adds that top of his list was to divest Virgin of activities which had become "a distraction"; included in that were a sweet shop, a mail order operation and concessions in Debenhams which he sold to former Virgin employee Phil Ames.

His next main project is to double the number of Megastores in the UK and Ireland to 22. He says he defines a Megastore as anything with more than 5,000 square feet of selling space.

## Maxwell sells 70pc holding in Nimbus

NIMBUS RECORDS is seeking a new partner from within the music industry following the decision by Robert Maxwell to sell his 70 per cent stake in the company.

Nimbus director Gerald Reynolds says discussions are already taking place with interested parties and the accent is on companies currently involved with compact disc and related technologies.

However, he does not rule out the possibility that the existing Nimbus directors will seek to increase their share in the company.

Maxwell Communication Corporation is selling its Nimbus stake and several other assets in a bid to reduce a £2.5bn debt.

## Docklands debt

OVER 100 music industry firms are owed a total of £2.3m following the voluntary liquidation of the promoters of Jean Michel Jarre's Docklands concert.

Between 100 to 150 third-party creditors are involved in the collapse which began with the liquidation of Rod Gunter Enterprises before Christmas followed by RGE Events Ltd and RGE Events (JMJ) this month.

## World BRIEFING

NEW HAVEN, CONNECTICUT: At least two music outlets in the city are bringing back music listening booths. They are both using compact disc players with headsets to enable consumers to listen to high-lighted CDs. One shop has 150 players, the other 20. In most cases, the consumer has the use of a remote control to facilitate sampling tracks with no limit on listening time. One owner says: "We sold 50 copies of the 'Til Tuesday album in one week the day definitely wouldn't have sold if people hadn't been able to hear the record."

KUALA LUMPUR: WEA executives have so far been unable to find out the size and source of an operation that has led to counterfeit tapes appearing in Singapore. The fact that the copies closely resemble the originals suggests that the counterfeiters have substantial financial backing. The record company is fighting back by changing the box and tape casting design.

NEW YORK: According to a *Wall Street Journal* interview with Bertelsmann's Michael Dornemann, RCA Records was losing \$20m a year when Bertelsmann purchased the company for \$370m. Earnings for the first half of this year, says Dornemann, came to \$70m compared to \$60m for the previous year. He states that Bertelsmann is tripling its outlay for classical music and doubling spending for artists.

MUNICH: The German Record Federation and the German Federation of Music Publishers met this month and the meeting is being seen as a sign that the music industry has found a need to work more closely together. The main subject of conversation was the promotion of national repertoire and the two groups have vowed to hold regular similar meetings.

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**W**ITH WEA spearheading the expected new year record company price increases, dealers are again being forced to take stock of their own pricing decisions.

It is also at this time, in particular, that most retailers feel like voicing their opinions on what should happen to the prices — after all, they are the ones at the frontline.

Reactions to the latest increases vary from those who feel that certain product should maintain current prices to others who book some increases.

Chris Webb of Ripple Records in Stevenage is clear on his views: "I think WEA putting their album prices up is a senseless thing to do. The whole idea behind keeping their ordinary album prices down in the first place was because they said they were reasonably priced," he says.

Webb supplies a number of folk albums to a local radio station but recent price increases have created a dilemma for him. "We've found that we can import the Dovy

## Dealers take stock of a new year and new prices

Spillane album on Tora from Ireland cheaper and quicker than we can get it over here," he says.

"Also, the price of records is going down in the US and Germany. What most of us can't understand is if prices are going down in Germany where they make a lot of the albums, why are they so much more over here?"

But he feels that dealers have little power to change the situation. "Unless there is a concerted push from the retail end nothing will happen. The record companies will just continue to get away with it," says Webb.

"The prices should really reflect the quality of the product and in the majority of cases they do not — especially TV advertised albums."

Brian Showell of Showell's Records and Tapes in West Wickham, Kent, agrees. "Basically, an increase at this time is a retrograde step. It does seem to me that albums are over-priced. There is a mass market out there that is waiting to be reached but prices will have to stay down first," he says.

He also believes compact disc prices must stay under £10. "£9.99 is the price we want to stick to at that seems less likely when people

like WEA are putting their prices back up," says Showell.

He has an interesting proposal to help solve any singles market decline. "It would be nice to see a one-sided single for 99p. Nobody listens to 8-sides anyway. Whatever they do, they must find some way of lowering the price," he says.

Mike Bull of Tracks Records in Ashbourne, Derbyshire, believes the price increases are coming at the wrong time of the year. "It would be far better if they could leave any changes for a while because the business is always quiet just after Christmas and the last thing we want is increases," he says.

"The other problem is that no matter how much they go up in price you will still get the big boys like HMV selling them with discount. If all the dealers kept their prices up it wouldn't be so bad. Even if prices are up we will still sell as many albums."

Rich Lydford of Domino Records in Portsmouth says the answer is not simple. "Obviously, a lot of people want the prices down but if you do that will you make enough profit to survive. This is a hard decision we face."

**'Prices should reflect the quality of the product and in the majority of cases they do not'**

OUR PRICE Music's Torquay shop has picked up the best dressed Christmas window display award from Torbay Chamber of Trade. Keith Hardacre, manager at the Union Street shop, received the certificate which now joins an award he won in a similar competition run by the Our Price Music chain last year.

● A NEW award scheme is being set up in honour of retail design. The Best of British Retail Design is being launched by the Expo Shop '89 organisers and the winning entries will be displayed at the exhibition at the NEC, Birmingham, on March 5-8. For more details, telephone Boliste Exhibitions & Promotions on 01-340 3291.

REPORT  
THE WEEK



DAVID O'REILLY, EMI singles promotions rep for the south Midlands area, has been with the company for almost two years having previously worked in record retailing at Shooting Star in Nuneaton and Discotrac in Kenilworth.

He is a resident of Nuneaton and married last year. His hobbies include being a Hobnob fanatic, a founder member of the B Squad (in-joke) and midfield dynamo in the reps football team.

O'Reilly puts personal and professional hopes together, stating: "My ambition is to achieve the double — EMI and Nuneaton Borough as the top teams."

## Sunday snub

MUSIC RETAILERS are excluded from the National Chamber of Trade's latest proposals to the Government on which shops should be allowed to open on Sundays.

A letter to the minister of state for home affairs gives just 10 types of shops or services that it believes should be considered for Sunday trading.

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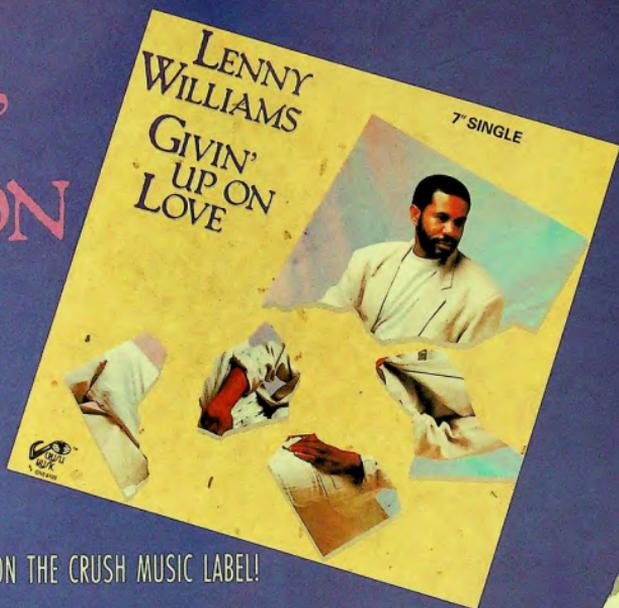
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# And then there were three...

**'After the SBK deal I hope any question of Thom EMI's commitment to music will be history.' So says EMI Music president and chief operating officer Jim Fifield who has been charged with turning this slumbering giant into the third force of the global music market of the Nineties.**

**In a week when *Music Week* is focusing keenly on the US market, David Dalton gauges this New York-based executive's early impressions of his ambitious company, of the music industry itself, and assesses the prospects of achieving his goal**

**W**HEN JIM Fifield was imported from CBS/Fox to be Biskar Menon's eventual successor, observers first said "what?" and then asked "why an outsider?". For in a company that has been criticised for being top heavy with senior executives, there seemed to be no shortage of internal candidates who would have been prepared to jostle in line for a chance to understudy the long-serving head of Thom EMI's music division.

Fifield was head-hunted by the parent company and perhaps the top list in his own frank assessment of the contribution he feels he can make.

"I'm not an A&R man," he concedes. "I'm not a record man who knows all the nuances of the record business. But I have a strong business background with experience of running a worldwide integrated operation.

"They wanted someone who was familiar with corporate culture, someone who could provide the linkage. The needs of EMI Music and Thom EMI are not always the same but the two have to be compatible.

"I'm trying to be a leader who listens, someone who can meld all the disparate elements of EMI Music to maximise its potential."

The company is already heading in the right direction, with Fifield predicting "the best year in its history — the most profitable ever," although a move toward profitability in the historically sticky US market has not translated into a bigger slice of the cake.

"We have not dented market share in the US at the moment but that is a long term objective," he says. "In fact, it's not just an objective, we are planning in a market share dent and making that commitment to our parent company."

Fifield has a simple overall goal: "I want EMI to be up with CBS and Warners as one of the top three players. We have to break out of that second rank of companies."

As the strong get stronger that objective becomes not only desirable but necessary.

"The middle rank companies will have to step up or fall away," he reasons. "Not just because of their business inertia but because the market will move away from them. And in terms of EMI's growth we'll certainly take it out of the middle rank companies before we take it out of the big two."

While aiming to become the music industry's third force, he has a more immediate objective. "Even if it's on a smaller base, I want a

**'I'm trying to be a leader who listens, someone who can meld all the disparate elements of EMI Music to maximise its potential'**



JIM FIFIELD: confident of guiding EMI to greater success

profit performance commensurate with that of the [VA, CBS], he says. "We get up in the morning, we have to set higher standards."

In a published statement of intent he has already impressed upon staff members that they should exercise what he describes as "the freedom to fail", recognising that they are involved in a creative company.

"In my role I'm giving people the reins but asking them to perform against higher standards," he explains. "The freedom to fail implies that this is a creative company. This is a business of inherent risks, but we must learn from that failure and then get on with it."

As with urging executives to be individually creative and more ambitious, Fifield believes that the company's progress will be through a mixture of organic growth and acquisition. Following the SBK deal he intimates: "There are a lot of other things in the pipeline which may or may not happen."

Fifield also believes there is more to be made of the vast international infrastructure that has been cultivated over many years.

"We've got a system in place and now we've made a commitment that we're going to put a lot more through that system and make it work," he confirms. "I could have come in and improved the figures by making the company lean and mean. But I didn't want to do that and Southgate [Colin Southgate, Thom EMI chief executive] didn't want that, so we're looking to put more through what we've got. Up to now, we've been neither fish nor fowl."

"Quite simply we need more multi-million selling artists and we need a stronger core of those artists to fuel what is a full-line company."

However, he does not anticipate disturbing the company's traditional strengths in local repertoire around the world.

"As a new individual to the business I was surprised at the import-

ance of regional acts in each territory," he says. "We are certainly not going to put any less importance on local and regional acts but we are looking to increase multi-national repertoire."

"It's not an either/or situation here — North American repertoire is incremental to local repertoire. We have an extensive worldwide network of countries and repertoire sources and now that's in place we want to maintain that system, though the North American business is obviously crucial. We really don't have a big enough roster of international superstars."

The company's full-line presence in the US market is vital, with strong representation on both coasts, plus the unexpected wild card addition of talent source from Bandler and Koppelman following the SBK publishing deal.

"The machinery to exploit repertoire in the United States has to be extensive," Fifield comments. "A band can break in Chicago and not mean a thing in New York. We have a tremendous variety of repertoire at the moment — it's difficult to categorise and that's healthy. It keeps us away from trends in music and protects us from the sort of downturn there was after, say, disco in the Seventies."

"As a company we have to be flexible because in America right now it's all over the map."

He believes that the music — and the industry itself — has become relatively "homogenised" across the States, with traditional sharp differences between East and West being ironed out. His reasons for being based in New York (apart from family preference) are practical ones. "New York is the crossroads of the music business and the time zones make it easier to keep in touch with both LA and Europe."

Coming into the music business with a fresh, untrained view he has not been struck by great differences with other, perhaps more conventional ways of making a living.

"Perhaps it is more emotional," he concedes. "It is certainly a business of mutual respect and commitment. There is a need for trust and I'm very aware, bearing in mind what I said about attracting more superstars to the company, that trust only develops over time."

"This is a business where your product has an opinion. For instance, if you want to change the image of a can of baked beans, the can can't argue with you."

Similarly — as a relative newcomer to the music industry — he does not recognise old perceptions which still dog the image of the business. "My sense is that this is a sophisticated, professionally run business. It just has more ambiguities than other businesses and requires more emotional commitment, perhaps. The negative images are from the past."

Not having fought the long hard battles on home taping and other copyright issues, Fifield does not suffer the knee-jerk reaction against technological change and innovation of some industry stalwarts.

He takes a positive view of the technological future and says: "I view all these new technologies coming on stream as opportunities rather than threats. You've got to have copyright protection but the new definition standards can do nothing but raise the interest level. I happen to be from an industry — video — that was seen as a major threat [to the cinema], but the reality is that both have grown and benefited."

So after just over six months in his new position, how might he summarise his half-term report on his new company?

"EMI Music needs to have a clearer focus of what its goals are, but the basic machinery is in place. "This is a business of momentum and perception. If you're perceived as being cold, you're persona non grata in this business. Whereas if you're hot — just as Sal Licita's EMI label is right now — you attract talent."

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# Universal appeal

by John Tabler

A NEW year, a new label — well, at least that's true of the US, although at this point, there is no word on whether or not the just launched Universal label will have its own identity in Britain.

Parent company MCA's recent limited entry into its impressive country catalogue does not augur well for Universal's chances of major European exposure, although it would be wrong to prejudge. Jimmy Bowen, once a hitmaker as an artist (I'm Slickin' With You, penned by Bowen and Buddy Knox and recorded by Bowen & the Rhythm Orchids, was a million seller in the Fifties) and latterly president of MCA, Nashville, is the

founding president of Universal, which has already accumulated an impressive artist roster. Names included are Lucy J Dalton, Larry Gatlin & the Gatlin Brothers, Nitty Gritty Dirt Band, Carl Perkins, Eddie Rabbitt and Roger Whittaker (among others) and Lucy J Dalton's Survivor album is scheduled as the first Universal release in the US (this month), MW wishes Jimmy Bowen lots of luck and hopes that many of those artists will come to Europe if and when their work is released on this side of the Atlantic.

Not really in the same league, and certainly without a comparable artist roster as yet, is another new label, this time a Slackfoot-based indie with the memorable name of Nowyertalkin' Records. Distributed via PRT, the label's first release is by a Canadian artist, Connie Kaldor, who is scheduled for a UK tour in the spring. So far, all that is available is a single, Wanderlust, and an album with the intriguing title of Moonlight Grocery is scheduled for March release.

On a personal note, thanks to all those who called or wrote to agree with the sentiments in the last country column (MW January 7). It seems as if a small army is organising to boost country music into major circulation this year — further volunteers are more than welcome.

# Browser's bonanza

AS MOST of what's new is not really new, but actually has been around in one form or another before, the following are possible for country browsers from among recent releases:

Pride of place must go to the excellent **Country Store** series, once administered by Starblend but now relaunched via Masterpieces (owned by Castle Communications), 32 albums in the series have now been released on CD, featuring such artists as George & Tammy, Bobby Bare, Merle Haggard, Johnny Cash, Maddy Robinson, Ricky Skaggs, Reba McEntire, Tanya Tucker, Hank Senior, Hank Junior, Crystal Gayle and Waylon & Willie. Usually good compilations at a dealer price of £4.66 (occasionally, as in Reba's case, of previously unreleased material in Britain, at least), this series is well worth checking out.

On a more esoteric note, Sundown/Magnum has just released a trio of their desirable titles: On Stage by **The Kentucky Colonels** features two genuinely great instrumentalists who are sadly no longer with us, Clarence White and Scotty Stoneman — neither's virtuosity has been equalled in my opinion, as these 1964 sides effectively demonstrate. Jammin' with J.R. & Friends featuring Willie Nelson is actually an album by Texas pianist **J.R. Chatwell**, which was produced by Doug Sahm and also includes participation by ace fiddler Johnny Gimble and Sahm's buddy Augie Meyers. As the amusing song by Will Birch & Andy Paley remarks, "There are a new Willie Nelson, it's nearly 11 o'clock, and there are already two on this page: Sundown's sister label, Magnum Force, releases a curious compilation, The Legendary Guitarists of Gene Vincent, which features **Johnny Hanks, Cliff Gallup and Jerry Martin**, all of whom played with Vincent, although the latter is not featured himself.

# TOP • 20 • ALBUMS

## COUNTRY

21st January, 1989

1	2	<b>COPPERHEAD ROAD</b> Steve Earle	MCA MCF3424 (F) C.MCFC3426/CD/DMCF3426
2	1	<b>FROM THE HEART</b> Daniel O'Donnell	Telstar STAR2327 (BMG) CSTAC2327/CD/TCV2327
3	1	<b>ONE FAIR SUMMER EVENING</b> Nanci Griffith	MCA MCF3435 (F) C.MCFC3435/CD/DMCF3435
4	6	<b>OLD 8 X 10</b> Randy Travis	Warner Bros WX162 (W) C.WX162/CD-KY9254662
5	7	<b>SWEET DREAMS</b> Patsy Cline	MCA MCG 6003 (F) C.MCG 6003/CD
6	9	<b>LONE STAR STATE OF MIND</b> Nanci Griffith	MCA MCF3364 (F) C.MCFC3364/CD-MCAD5927
7	4	<b>DON'T FORGET TO REMEMBER</b> Daniel O'Donnell	Ritz RITZLP0043 (SP) CRITZL0043/CD-RITZCD105
8	11	<b>LITTLE LOVE AFFAIRS</b> Nanci Griffith	MCA MCF3413 (F) C.MCFC3413/CD/DMCF3413
9	16	<b>STORMS OF LIFE</b> Randy Travis	Warner Bros 9254351 (W) C:9254351/CD-9254352
10	5	<b>I NEED YOU</b> Daniel O'Donnell	Ritz RITZLP0038 (F) CRITZL0038/CD-RITZCD104
11	15	<b>SHADOWLAND</b> Id lang	Warner Bros WX171 (W) C.WX171/CD-WX171/CD
12	14	<b>BUENAS NOCHES FROM A LONELY...</b> Dwight Yoakam	Reprise WX193 (W) C.WX193/CD-WX193CD
13	13	<b>GUITAR TOWN</b> Steve Earle	MCA MCF3335 (F) C.MCFC3335/CD-DMCF3335
14	12	<b>ALWAYS AND FOREVER</b> Randy Travis	Warner Bros WX107 (W) C.WX107/CD-WX107/CD
15	8	<b>WATER FROM THE WELLS OF HOME</b> Johnny Cash	Mercury 834778 1 (F) C.834778 4/CD-834778 2
16	19	<b>EXIT O</b> Steve Earle & The Dukes	MCA MCF3379 (F) C.MCFC3379/CD/DMCF3379
17	18	<b>ASLEEP AT THE WHEEL - 10</b> Asleep At The Wheel	Epic 4506921 (C) C4506924
18	17	<b>WHAT A WONDERFUL WORLD</b> Willie Nelson	CBS 4625141 (C) C.4625141/CD-4625142
19	10	<b>ANGEL WITH A LARIAT</b> Lyle Lovett & The Reclines	Sire 9254411 (W) C:9254414 (C)
20	13	<b>PONTIAC</b> Lyle Lovett	MCA MCF3389 (F) C.MCFC3389/CD-DMCF3389

Compiled by Gallup for the Country Music Association © 1988

# TOP 10 COMPILATIONS LPs

- 1 THE KENNY ROGERS STORY  
Kenny Rogers  
Liberty ENTY39 (F)
- 2 THE BEST OF WILLIE NELSON - ACROSS THE...  
Willie Nelson  
Telstar STAR 2317 (BMG)
- 3 ANNIVERSARY - 30 YEARS OF HITS  
Tanny Wynette  
Epic 4503921 (C)
- 4 DOLLY PARTON'S GREATEST HITS  
Dolly Parton  
ICA PLR0427 (BMG)
- 5 THE BEST OF GAIN CAMPBELL  
Gain Campbell  
HEP CD469423 (BMG)
- 6 VERY BEST OF DON WILLIAMS  
Don Williams  
MCA MCG 4024 (F)
- 7 GREATEST HITS  
The Judds  
ICA PLR0017 (BMG)
- 8 THE VERY BEST OF JIM BEEVES  
Jim Beeves  
ICA PLR0017 (BMG)
- 9 THE COLLECTION  
Bobby Vee  
Columbia CSCP 159 (BMG)
- 10 THE VERY BEST OF DOLLY PARTON  
Dolly Parton  
ICA PLR0007 (BMG)



CONNIE KALDOR: Nowyertalkin'

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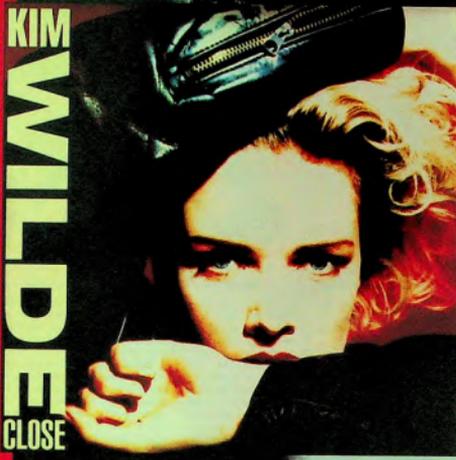
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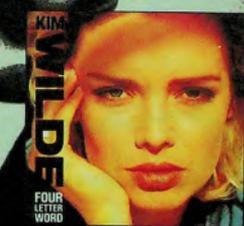
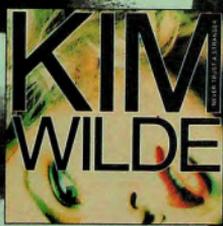
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**Sarah Davis on whether there is still a place for the small independent music publisher**

# War of independents

**S**UCCESSFUL INDEPENDENT publishers are being snapped up greedily by the majors: Chappell went to Warner Bros; EMI Publishing is eyeing SBK. With the growth of the majors, is there still a place for the small independent publishers today?

On the independent scene there is special emphasis on servicing songwriters. Many agree that for the independent a good songwriter is the key to success. Eddie Levy of Chelsea Music, who's been an independent publisher for over 11 years, says: "If you have a wonderful songwriter then you can get a major advance. If you find one talent that breaks worldwide and you don't have many overheads you've made it. This irritates the majors!"

Ellis Rich of Supreme Songs, who previously worked for EMI Publishing for near 18 years, says he also concentrates on songwriters: "I'm not involved in the group area — it's so fickle. Songwriters have more longevity."

Lucian Grainge of PolyGram agrees that there is a role for the independent publisher in the songwriting field: "Most of the pure songwriters are signed to independents; major companies aren't set up well for songwriters. At PolyGram we sign bands, producers or writer/producers, but only occasionally pure songwriters, because we're more interested in making money from 10 songs on an album, or the A and B-sides of three singles. It can be difficult for the independent publisher because he may only sell two covers in 18



months and it can be hard to survive between one song and the next."

Steve Lindsey of Gol Discs Music used to work for Chappell and then Warner Chappell. He also looks for covers-writers, but sees acquiring back catalogue as another lucrative field. "Andy MacDonald brought me in to make Gol Discs a completely independent publisher. I'm trying to build a small, well-balanced and effective catalogue."

"I'm also looking for back catalogue — if I'd known that the Noel Gay catalogue was for sale I'd have been very interested. The old stuff turns over substantially and regularly; if covers-writers have only one good song in their lives,

that song will go on for ever. There's a big market in the US for good songs and half a dozen can make a lot of money which can pay for other artists."

Independent publishers are proud of the high level of personal service they provide for their artists and feel the majors just can't compete. Consequently, they say, more and more artists are turning to independents because they have the ability to keep artists up to date on royalty payments, sales information and can offer them the opportunity for frequent consultations.

Lindsey explains why the independent publisher is able to provide this intensive service: "Major publishers find it difficult to keep all writers happy, as they have so many to look after. The bigger the company the harder it is. They use professional managers to manage

a number of artists, but there may be too many to look after adequately and because they're so busy they wouldn't have much contact with them."

"Bands will be seduced by large advances from big publishers; but many writers are now aware that independent publishers can offer more energy, enthusiasm, time and effort than a major ever could. I sign things I feel extremely strongly about and want to be involved with. I can't sign anything above my quota of half a dozen and we don't sign loads of artists in the hope one per cent pays for the rest."

Many independents view the international market, and in particular the US covers market, as the big money earner and indispensable to success. Selling just one song to a major US artist can pro-

vide not just considerable royalty income, but can establish the company's name — in the tough American marketplace this can prove difficult — and provide its writers with co-writing opportunities.

John Little of Hobo Railways (Music Publishing) stresses the importance of going international: Independent publishers will not survive in the UK market alone. We have to look to America to survive. In the US you've got to push, push, push, and frequently, so they remember you. But in America literally hundreds of people are looking for songs.

"We fortuitously got a song on Anita Baker's album. This saved us from going under. The album's doing well in the US and the advance

TO PAGE 14 ►

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**#1**

**AROUND  
THE WORLD**

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## ▶ FROM PAGE 12

from EMI has kept us going. It's given us prestige — a name on a record that's selling well. I've used the fact we've got this cover to open the doors in America to allow us to expand."

Little says that Germany is another lucrative market: "Germany also offers us a lot of scope. CBS, Warner and other labels in Germany are very active in signing non-German artists and artists who want to sing songs with English lyrics."

Rich agrees: "We look of Europe as a good source of business. Europeans are more likely to talk to independents because we keep our ears open and the charts are widely accessible now."

The independents maintain their high level of service in the international market. Lindsey says: "Majors have offices everywhere around the world and the people in those offices are obliged to work on material even if they aren't keen on it. In Europe we work with subsidiary publishers — we get to-

**'We look at Europe as a good source of business,' says Supreme Songs' Ellis Rich**

gether initially because they like the music and are keen on working on it. Consequently, they work hard for our artists."

Independent publishers claim that no-one will lose out financially by going to an independent publisher. However, according to the majors, it is virtually impossible for the independents to pay such high royalties as they can, or pay their writers of source.

In retaliation, the independents say they will chase every avenue of possible income; this includes a neglected field — income from broadcasting. Rich explains: "Majors don't chase things up, for example royalties from TV broadcasts — and TV money is considerable. I put everything in my diary. If the money doesn't show up on PRS statements, I phone up for it. Majors don't. Their artists lose money; they lose money too. It just disappears somewhere; but they don't seem to care. We've started doing source documentation. For example, MCPS statements are sent out with our accounting so our artists know we're being scrupulously honest."

The majors do not deny they neglect to collect broadcast royalties. Grounge says: "Absolutely right. Fair comment. Music specifically composed for broadcast is an area majors don't focus on. There is something in the argument that a composer of broadcast music gets less attention. Independents look after this area and some specialise in it. However, we do police any hit singles by our artists used in TV or films, and broadcast royalties are all registered with MCPS, PRS

### Some independents see themselves as acting in an A&R capacity for the majors

and the record companies."

Steve Lewis of Virgin Music comments: "This is a valid point. TV broadcasts pose a difficult monitoring problem compared to normal royalties. We've now got Simon Mortimer in charge of film and TV royalties who is very familiar with the problems and different requirements. We had found out — and he confirmed — that we weren't picking up all the money. He makes sure everything's registered with PRS."

"For a major like Virgin it's essential to have someone to collect this income. It's pointless not to get the money, if we don't we're not doing our job for the artist or the company. We've also got sophisticated resources with highly modified computer software to collect and process royalties. This applies to overseas as well."

"No good being hip and trendy if you're not getting the royalties. We see ourselves as a multi-national company so we have to make sure we track down money worldwide. And this applies to pan-European advertising where it's difficult to track down royalties

because products using your music can change name from country to country."

Some independents see themselves as acting in an A&R capacity for the majors, although Grounge, for example, views "creativity" or searching for and developing new talent as a vital role of PolyGram. He considers the development of bands, producers and writer/producers as where the major excels: "Independents have nothing to offer except to songwriters. They haven't the experience of a major and we can give more attention."

"We are committed to people in the creative area — we have talent scouts, A&R people. For anyone who signs with us we've got the administration and staff to deal with them. Our overheads are sizeable. I consider that there are three tiers in publishing. EMI and Warners are the real majors. We're second tier, with Virgin, BMG and similar sized companies. We've only been going just over two years and don't have that big a roster, so we're still skinty enough to offer a degree of creativity and attention. EMI or Warner/Chappell couldn't do it."

So, whether enthusiastically (the independents) or grudgingly (the majors), it's generally agreed that there is a place for the independent publisher today. But there are some pitfalls to avoid.

Most agree it is vital to keep overheads to a minimum and not to over-extend the artist roster; a common reason for failure. It is important not to concentrate merely on the UK market but to prospect internationally as well. Independents say more and

more writers seem to prefer them and claim that many writers' lawyers don't want to see their clients lost in the majors. Levy points out: "While big publishers gobble other big publishers they leave space for the smaller companies to fill, companies which may pay less in royalties but can give their artists that sought-after personal touch."

What about the future? Lindsey forecasts: "Everything's got very polarised. If EMI takes over SBK this'll add to it. I feel that in five years time it'll all crumble and break into smaller units again; it's all getting a bit top-heavy, a hulking great dinosaur. Manageable lumps will have to be sold off purely for rationalisation purposes. Remember when writers like Michael Jackson, Paul McCartney and others bought their publishing companies? We'll see this kind of thing happening again."

**'Independents may pay less in royalties, but they can give their artists that sought-after personal touch,' says Eddie Levy of Chelsea Music**



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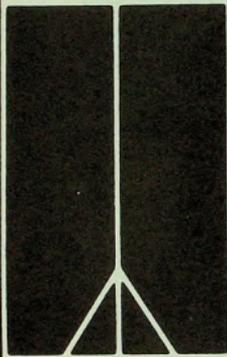
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## US collection societies: the question of choice

**B**RITISH SONGWRITERS and publishers received over £14m as a result of the performance of their works in the US on radio, TV and in live shows last year. In each European country just one organisation exists to negotiate, collect and distribute public performance royalties. But the US is different. It has not one but three collection societies.

According to one of them, Broadcast Music Inc. (BMI), this is a situation of "meaningful competition and economic opportunity", and for foreign writers and composers it certainly means they have a choice over who to place their songs with in the US.

As a result, London offices have been set up by two of the three, BMI and ASCAP (the American Society of Composers, Authors and Publishers). The third, SESAC, has only a small percentage of the US market. As BMI's Phil Graham points out, British songs represent on average 25 per cent of the American Hit 100 singles, so UK writers are by far the biggest foreign earners from American radio play.

In general, the British and other European writers who link up with ASCAP or BMI (you can't licence through both simultaneously) are first of all members of their own national rights body — in the UK, the PRS. But the rules of both ASCAP and BMI permit anyone at all to join or affiliate, irrespective of nationality. "We operate under a consent decree from the Supreme Court", explains James Fisher of ASCAP. "It states that anyone who has created a per-

formed work should be able to join. We have no grounds for refusing membership but if a British writer comes to us we invariably advise them to approach PRS first". On this point, if not on many others, Phil Graham agrees. "We never raid the PRS roster", he says bluntly.

BMI's London representation stretches back to the early Fifties when a songwriter who was also head of United Press International's European, African and Middle East bureau became the organisation's consultant here. Bob Musel is still with BMI in London and is proud of his role in making American publishers aware of British talent. "I was astounded at the creativity on Denmark Street", he recalls, "so I called Lou Levy and Howie Richmond in New York and told them about the fantastic writers here. Eventually, they set up their own offices here. Levy hired Cyril Simons and Richmond hired David Platz."

The big breakthrough for British music in America came later, in the Sixties with Lennon & McCartney and the rest. ASCAP came to London a little later, when John Craig acted as part-time representative before about 10 years ago the first full-time office was set up by Laurie Ross. "It was in Old Compton Street in Soho above a porn cinema", says Fisher. "And judging from some of the furnishings it was a former knocking-shop. It was very embarrassing to ask people up there." Now Fisher, who came to ASCAP from Motown Records and Jabete Music in 1983, has more salubrious offices in the Haymarket.

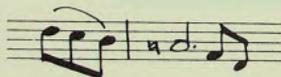
He describes his role as threefold: "We were firstly set up to ensure that UK writers and publishers were aware of the advantages of licensing through ASCAP in America. Then we are here in order to service our own writer and publish-

ers members based here, of which there are quite a few. Some are US citizens, and there's a smattering of British and Europeans as well. Thirdly, we use London as a base to persuade other Europeans about the advantages of ASCAP." In order to put the case for ASCAP directly to new writers and performers, Fisher has a membership officer, ex-promotion man Michael Donovan who spends a week a month outside London meeting local bands.

Neither Fisher nor Phil Graham, who came from BMI's Nashville office to set up the London operation in 1987, is involved in the formal relationship between their organisation and PRS, but each claims a close and cordial contact with the British society and Graham adds that having a London base allows "things to be speeded up sometimes". He also emphasises the enhanced status of BMI with PRS as a result of a new rule which permits PRS members without a sub-publisher in America to licence directly to BMI. Previously, anyone in that position would automatically have their works licenced through PRS to ASCAP. "This is especially important when you have a new artist who makes a worldwide publishing deal excluding the US and is waiting for a hit single before finding an American publisher", says Graham. "It means they now have a choice of performing rights organisation".

So which is the better bet for a foreign writer — ASCAP or BMI? "While both sides disclaim any intention to attack the other publicly ("It never does to criticise the other guy", says Musel), competition between them, if not fierce, is certainly energetic. Take the issue of their structure. In its literature ASCAP proudly proclaims itself a "membership organisation" with a

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▶ FROM PAGE 16

board of 12 writers and 12 publishers elected by those members. BMI, it says, is owned by "broadcasters and their representatives" with writers and publishers as affiliates only. The implication is that BMI is at a disadvantage because it's owned by music-users not music-creators. Phil Graham ripostes by pointing out that some of the biggest users of music are represented on ASCAP's board through major publishers affiliated to record companies. He goes on to describe the BMI board as "successful businessmen who take on board the policy suggestions from president Frances Preston and others".

Then there's the question of size — which is the biggest? In terms of writers and publishers, BMI says it has 95,000 writers and publishers on its books, and 1.5m licensed works. ASCAP claims about 40,000 members. On overall income, ASCAP brought in \$324m gross in 1987, while in 1986 BMI's figure was \$189m.

More pertinent, perhaps, is the money a writer can expect to get from the use of a song in America, since the immensely complex ASCAP and BMI tariffs differ considerably. James Fisher says that ASCAP regularly and randomly takes a sample of songs to compare what income each would get if licensed to ASCAP or to BMI. "On average there is a 37 per cent higher income with ASCAP", he says.

Not surprisingly, Phil Graham

has a different view. "Our system of bonuses for a big hit or a highly popular song starts low down (in terms of numbers of radio plays) so that the writer can get high earnings," he states. Graham also emphasises BMI's rates for film music and its information collection systems for "some television situations". He concludes, diplomatically, that "there's an equilibrium between us and ASCAP. Each one's share hovers around the 50 per cent mark overall."



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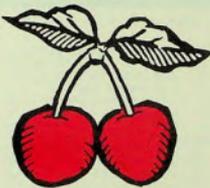
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**When Warner Bros took over Chappell Music, Robin Godfrey-Cass suddenly found himself in the MD's chair. He talks to Nigel Hunter about the logistics of such a mammoth merger**

# In at the deep end!



**GODFREY-CASS:** *There's been criticism about our size, but we should be judged on the creative service we give*

**P**UTTING INTO effect the largest merger in music publishing history is a mammoth challenge, and it will be probably be 1990 before everything is properly in its new place and alignment and functioning well in the immense Warner Chappell Music group.

Marshalling a combined catalogue of some 750,000 copyrights, with the accompanying contracts and conditions, under one roof is a titanic task. The computer systems of Warner Bros Music and Chappell were different, and a compromise has been reached after consultations with IBM to use the Silverlake program, a hybrid of the IBM 36 and 38.

This technological melding has been completed in the US and Sweden for Warner Chappell and is currently in process of being implemented in the UK. It will be done in Germany and other territories where Warner Chappell has a presence within the next 12 months.

Heavily involved in all the transi-

tional upheaval is Robin Godfrey-Cass, UK managing director of Warner Chappell. He went in at the deep end at short notice, as it were, because just before news of the merger broke early last year,

he was professional manager at Warner Bros Music UK and was renegotiating his contract to become creative director.

Then came confirmation of the merger shortly after Mideam, followed a little later by Warner Bros Music UK MD Peter Reichardt's decision that things had become a little too corporate for him and his departure to head S&K Songs in London. So Godfrey-Cass's new contract, when finalised, bore the title of Warner Chappell Music UK MD—somewhat different from his original objective and ensuring long hours for a long time to supervise the merger.

Running a major branch of the world's biggest music publisher is pretty good going for someone who was messenger boy and sandwich procurer at ATV Music just 17 years ago. Godfrey-Cass rose through the ATV Music ranks during his six years there — and left with Geoff Heath and Eddie Levy when they formed the now defunct Health Levy Music. After five years of Health Levy, Godfrey-Cass accepted an invitation from Rob Dickens, then MD at Warner Bros Music, to join its professional department.

An amalgamation on this scale could never be smooth or easy in virtually any respect, and Godfrey-Cass acknowledges the difficulties. "When the two companies merged, there was a slightly negative attitude, as with all mergers," he remarks. "People had got set in their ways, which is natural, particularly

for those with long service. But those with us now are Warner Chappell people looking forward to a long career with the company."

His team is Barry Hitchens, head of administration; Len Thorpe, copyright manager; Tony Yell, head of royalties; Stuart Newson, head of song acquisition; Charlie Gladstone and Tim Madgwick, group acquisition and writer liaison, and a business affairs duo of Alison Cooper and Angela Kerr. The top Warner Chappell management based in the US comprises Les Bider, president and chief executive officer; Jay Morgentern, executive vice president and general manager; Mike Sandoval, vice president creative services; and Ira Planko, chief financial officer.

"Les Bider has given me the freedom and support to do international deals from here," Godfrey-Cass discloses, "and I appreciate it."

He identifies the main difference an outlook and operations between the two constituent companies before the merger: as Warner Bros going for bonds which write their own material and Chappell tending towards songwriters who are not necessarily performers as well and getting covers on their work. He has taken cognisance of this differing approaches in his staff line-up, with Charlie Gladstone and Tim Madgwick continuing the Warner tradition and Stuart Newton preserving and Shurt-

## STAFF AT WARNER CHAPPELL

Total Number — 102	made up as follows:
Professional	15
International product	3
Copyright	9
Royalties	8
Finance/Administration	13
Print	2
Computer services	35
Theatre/Plays	7
Legal	4
Chappell International	6

ing the Chappell element in the acquisition mix.

"There's been criticism about our size," concedes Godfrey-Cass, "but if we've got to be judged on anything, it should be the standard of the creative service we give. We haven't lost anybody yet, and there's been a fantastic response from our writers and bands who now know whom to contact."

Size doesn't necessarily predicate a bottomless bank balance and ever-open cheque book, and Godfrey-Cass and his colleagues must conduct business under most of the constraints and practicalities which govern other publishers.

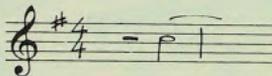
"Details are becoming less and less in favour of the publisher," he observes. "An agreement for life of the copyright is unheard of now, and I find it's often for one year with options for another four. The UK chart has so many different elements in it now that it's impossible to really know which bands are going to be long-term. The majority are forgotten after two or three hit singles."

Pursuing the fact that Warner Chappell often finds the agent, manager and lawyer after finding the band itself to a logical conclusion, Godfrey-Cass reveals that the company will launch its own production arm in April. An exclusive deal has been set with WEA Records, and Warner Chappell is now actively seeking new bands for record production as well as publishing.

Godfrey-Cass is concerned, like his contemporaries, about the implications of the 1992 single European market, the abolition of the statutory mechanical royalty, the BIEM agreement and other similarly portentous topics.

"So many people know a bit about some of it and that includes me," he grins. "I don't think the Government has looked into the consequences of these proposals. I'm retaining the services of Walter Lichter, the German lawyer who is our expert in copyright legislation, to brief me about these matters."

"Also, with the degree of competition there is nowadays and the need for a quick response time in clinching deals, plus the necessity for contracts to be tight with no loopholes, we're retaining the law firm of Russell's for precise drafting and quick turnaround of contracts."



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# Music libraries get commercial

**Music libraries are responding to a more competitive climate by sharpening up their image and services.**  
**Karen Faux**

**T**HE TREND towards more independent programming and increased awareness of the value of music in the corporate audio visual field is creating new opportunities for music libraries. While MCPS maintains the standard rate for the music's use, libraries are responding to a more competitive climate by sharpening up their image and services. John Fiddy, of John Fiddy Music, says: "Library music is a specialised world within the industry and has been profoundly misunderstood over the years due to mainstream library product being confused with the worst of background music, and also due to the generally modest image of both the composers and the publishers.

The music industry is clearly becoming more aware of this sub-industry, particularly because of the rapid growth in the audio visual and video worlds, and in general the growth of broadcasting, all of which require greater quantities of top quality recorded music."

James de Wolfe, chairman of the prestigious de Wolfe Library corroborates this increase in scope:

"The Government is very consumer-orientated and is committed to opening up the entertainment industries. The UK is following a pattern of growth in line with Europe."

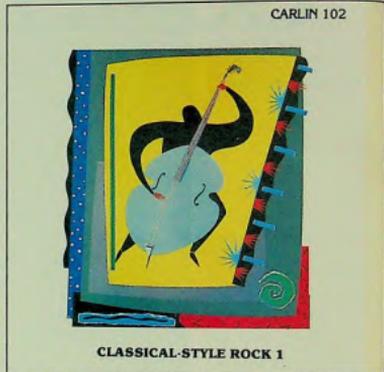
De Wolfe is very much an international operator, with agents in 40 countries worldwide and clients spanning radio, television advertising and video. With the music of an extensive catalogue and solid client base, de Wolfe has the resources to invest in costly recordings — such as a recent one using the Royal Philharmonic Orchestra. According to music consultant Andrew Sunnucks the industry can now support projects on that scale.

"We are recording about 30 albums a year covering every conceivable type of music, using our studios in Wardour Street and Islington," says Sunnucks. "In all areas the clients' demands are becoming more precise. Producers now expect a library to work exactly to brief and length."

As the needs of users have become specific, libraries have had to tailor the content, format and presentation of albums for ease of use and also develop the quality of their compositions. EMI's KPM Music has always valued the creative input of its composers and tried to enhance their awareness of clients' requirements in different areas.

KPM currently has a staff of nine and next year plans to release a total of 54 CDs. Manager Peter Cox says: "Library music has developed from the idea of being pure background music in the Sixties to spanning the whole gamut of marketing in the Eighties. CD has also upgraded the product; it took a quantum leap forward when digital recordings became the norm."

Cox stresses the necessity to think internationally: "There are both opportunities and difficulties. The growing number of agents



CLASSICAL-STYLE ROCK 1

THE CARLIN library was launched in September 1988 ...

which accept copyright worldwide are creating a more competitive environment. There's no doubt that music is becoming international sounding and because products have to be broken into the huge English speaking markets, pop is becoming a dominant force."

Chappell Recorded Music — which was recently acquired by Zomba and is a sister company to Bruton Music — is cultivating a contemporary image while benefiting from extensive archives. Bruton director Marlene Ball says "Chappell Recorded Music is influenced by Zomba's lively innovative approach and we are very market-orientated. The emphasis is on screen-based work and we are

flexible in fitting in with how a client wants to work.

In pinpointing the difference between the Chappell and Bruton Libraries, Ball says that the latter has more of an international flavour and both have different rosters of composers. A new team has been recruited to work on Chappell Recorded Music, which includes Mandy Pearson as sales manager, and with Zomba's Battery studio at the library's disposal it can handle all production in-house.

Ball believes that the secret of sustaining a healthy level of business lies in building up a personal relationship with clients, just as de Wolfe's Sunnucks encourages his users to come into the office at any time and discuss their projects.

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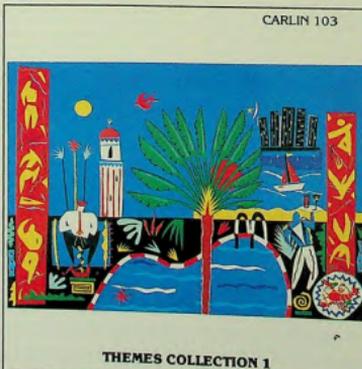
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**Library Music has developed from the idea of being pure background music in the Sixties to spanning the whole gamut of marketing in the Eighties**

Carlin Music's Nick Farnes stresses the importance of monitoring potential users on an ongoing basis: "If we think there is a new user we put them on our mailing list for the future. Carlin has somebody on the roof full-time because it is essential to establish a rapport with the users — a hard sell approach doesn't work.

"We've estimated in the UK alone

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# STRADA SONGS

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# STRADA SONGS

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there are between 4,000 and 6,000 occasional users, 2,000 of whom would spend approximately £100-plus a year, while another 2,000 are spending less, chiefly on opening and closing music.

The Carlin library was launched in September 1988 and has a team of six people — all of whom were responsible for building up the Chappell library between '83 and '88. Farries says: "Rather than buying in catalogue we are recording all our music from scratch and are responding to the fact that music is expected to be of a very high standard in all areas."

Librarians believe unanimously that the quality of the music is more important than ever before. Ian Dale at Amphonic Music says: "Our policy is to commission younger as well as more established composers, on themes and topics that initiate new ideas and original sounds rather than staid with a typical audio-visual type track. With the ever-increasing quest for high quality state-of-the-art compositions, we now feel that it is imperative to realise the full potential of using real instruments."

"Combining this with modern recording techniques and the latest sounds now available, we feel that we are now more than ever ahead of the times and are striving to create an influential trend."

While libraries cannot afford to relax in their quest for business, Dale believes that many producers probably now have difficulty in keeping up with the vast quantities of material which arrives on

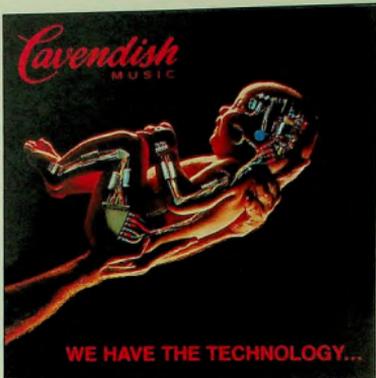
their desks every week. While Amphonic — which represents the Sound Stage Music Library, RCA Keda and Capitol Production — releases over 60 CDs a month, it makes sure that potential users only receive CDs that are of particular interest to them. Similarly, KPM has a system which allocates codes for categories of clients and they get selected product.

Boosey & Hawkes' two-year-old Cavendish library scores on the basis of its extensive classical archives combined with high quality contemporary music which is extensively produced. The library's Steve Cole says: "We pride ourselves on the quality of our production and feel that this is the best way we can compete. We have made it a policy not to use sampled sounds; the days of multi keyboard albums are over."

John Fiddy supports this view: "Owning a CX7 and a drum machine does not make one an instant composer and a majority of writers have come through the hard professional school of being session musicians, arrangers and commercial composers before finding their niche in a library."

According to Fiddy, the future for production music looks rosy. But he predicts that not all of the smaller audio visual and video producers will survive in an increasingly hi-tech, high cost intensive world, and there will be problems in negotiations with satellite and cable broadcasters, community radio and other new media.

Robin Phillips at Music House is realistic about the current benefits of cable and satellite television:



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"The market is difficult at the moment because cable and satellite stations don't have sufficient funding to make their own programmes and tend to buy in existing material."

And KPM's Peter Cox cautions: "The cake is already sliced thinly. When the number of channels go beyond satisfying the optimum level of choice then quality is inevitably undermined."

At independent music library Al-

mophere, John Lee says: "It is too soon to judge the potential of cable and satellite for libraries as it hasn't really taken off in this country yet. DBS is bound to transform the market and open up advertising and sponsorship."

"In the future as the library market evolves, commercial publishers will find themselves taking a stronger interest in them and the two may find themselves closely interlinked."

**While libraries cannot afford to relax in their quest for new business, many producers now have difficulty in keeping up with the vast quantity of library works**

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34 THERE SHE GOES The Let's Be Andrews) Gal Discs Music Gal Discs GOLA5 (2) (1) F
35 CELEBRATION (S.A.W. Remix) Club/Phonogram JAR18 (1) F
36 MAKE IT LAST Skopwirth & Turner (Adams/Miller/Eter) Memory Lane/Gene Lousoff Atlantic 11859 (1) 72 (P) 41914 (BMG)
37 IF LOVE WAS A TRAIN Michelle Shocked (Pete Anderson) PolyGram Music Cooking Vinyl/London/London 213 (F)
38 LONDON CALLS Jena Maize (Jara) Warner Chappell Music Druyfa/Polydor PO 121 (2) P
39 AMERICAN DREAM Crosby/Still's Nash & Young (Balas/C. S. N. & Y.) Warner Chappell Music Atlantic 11859 (1) 72 (P) 41914 (BMG)
40 NOW YOU'RE GONNA BE BORN (Dave Dix) Rondor Music AHN A401 (1) F
41 JOHN TATEL (IS A WEATHERMAN) Completely Different DART1 (1) F
42 A TRICE TO THE SOUND OF THE UNDERGROUND Horace Spector (Peter Spector) Supreme Songs Supreme SUP127 (1) A
43 LIBERTY TOWN Perfect Day (Ricki Wilder) Copyright Control London/London 214 (1) F
44 BORN TO BE MY BABY Bruce (Bruce Fairbairn) PolyGram Music/Supreme Songs Virgin/Phonogram JQV 4 (1) F
45 HIPPI HIPPY SHAKE Giorgio Sottile/O'Brien) Armondo & Bechewe/EMI EMI 1296 (1) W
46 PUT A LITTLE LOVE IN YOUR HEART AEMAM1 (4) (1) F
47 LOVE AND ALICE Green (David A. Seward) SBK Songs Sire/Virgin 95N11 (8) S
48 CHOKA KHAN (Russ Thelma) Zomba Music Warner Brothers W 767 (1) W
49 TRICKY (Willie Nelson) Willing/Warner Brothers W 772 (1) W
50 CHIKI CHIKI AHH AHH Rhythm King Music TEB020 (2) (1) R
51 Baby Ford (Mark McGuire/Baby Ford) Rhythm King Music Rhythm King Music

THE NEXT 25

- 76 LOVE CHANGES EVERYTHING
77 THE BEST
78 THANKS FOR
79 NATURE OF LOVE
80 THE PROMISE
81 THE REAL NICO
82 I WANNABE YOUR
83 ALL SHE WANTS IS
84 THE BEST
85 THE BEST
86 THE BEST
87 THE BEST
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97 THE BEST
98 THE BEST
99 THE BEST
100 THE BEST

- 21 HOLY TRAIN MCA MCA121 (2) P
22 WAIT RCA B 4924 (1) 72 (P) 42944 (BMG)
23 BORN THIS WAY (LET'S DANCE) MCA MCA121 (2) P
24 LOVE (Debbie Parlin) Warner Chappell Music Chrystia COO10 (1) F
25 RESPECT A RIVER EMI 1296 (1) W
26 BURNING BRIDGES (ON A CLIFF) Virgin/Phonogram COU 261 (1) F
27 THE HILL GROUP Nonesuch/BMG BOND07 (1) C
28 WHERE IS THE LOVE 4th + 6th (Wayland) 12 (P) 454514 (1) C
29 BE MY THING Brother Beyond (Brother Beyond) Songs Outside Parlophone 1208 (6) 19 (E)
30 I LIVE FOR YOUR LOVE Notatie Cole (Dennis Lambert) EMI Music/MCA Music EMI 1296 (1) W
31 STUPID QUESTION New Model Army (Tom Dowd) Attack Attack/Warner Chappell Music EMI 1296 (1) W
32 TWO HEARTS Virgin 9371 (1) 14 (1) F
33 THAT'S THE WAY I LIVE Ten City (Jefferson/Ten City) SBK/Lux Man/Rada/Run/Beas/Stone Atlantic 11859 (1) 72 (P) 41914 (BMG)
34 YEAH BUDDY Royal House (Todd Terry) Champion Music Champion CHAM112 (1) P
35 SMOOTH CRIMINAL Epic 653974 (1) 72 (P) 453974 (1) C
36 BREAK 4 LOVE Raze (Vaughan Mason) Champion Music Champion CHAM112 (1) P

Top 75 chart entries to date (2 weeks) 38
Patch sales over last week



Who on Chart Artists (Producers) Publishers Label # (1) 23 Number (Distributors) MW

Who on Chart Artists (Producers) Publishers Label # (1) 23 Number (Distributors) MW

Who on Chart Artists (Producers) Publishers Label # (1) 23 Number (Distributors) MW

# Plugging the US rap gap

by Karen Faux

THE US may have missed out on the UK's summer of fun with acid house, but still the pace and credibility of American dance are widely respected — and frequently envied — by DJs in Europe. Street phenomena such as rap, house and Latin hip hop are developing in the US with an impetus unmatched elsewhere.

Most fascinating is the evolution of rap, which with substantial sales achieved in the last year by artists such as Salt-N-Pepa, LL Cool J, Eric B & Rakim and Roxanne Shante, is now established as an enduring and respected genre.

Rap has steadily been gathering commercial momentum in Europe, but inevitably there is a gap in the perception of American rap which springs from the unique social and cultural mix of its major cities. Chubb Rock on Select Records provides this insight. "You go to a black party and everybody would be there, so you have to try you rap out," he says. "You come and you battle and you win — that would get you going. Or you come and get burned; that tells you to go back home and write again."

Select's Fred Munao testifies that rap is a low unto itself which generates sales from street level. The success of the label's female rapper, Roxanne Shante, highlights how women have made their mark in this aggressive medium; Shante writes her own raps and bends the form to incorporate ballads.

Tommy Boy Music has a feisty rapper in Latifah — hailed by the label as the fiercest female rapper to hit the airwaves — who weaves her raps with reggae. Tommy Boy's Monica Lynch says: "Prior to '88 the dominant sound in rap

was a lean, hard, gangsterish sound epitomised by the Def Jam roster, but the last year has seen a talent explosion of artists who aren't in that school." Profile Records — for which rap has been a commercial mainstay — is now in a phase of diversification. Profile's A&R man, Brian Chin, cites Latin hip hop as a current style which has the strongest club identity. "Latin hip hop has been going for the last three years since a young Spanish audience came forth and producers started to tailor music to them," says Chin. Artists such as Lisa Lisa and Judy Torres are capable of making a real emotional connection — and now there are a whole crew of producers working in that idiom. To the UK it sounds like last year's electro — and it is probably not so far off.

Cathy Jacobson at Fourth & Broadway points out that the club scene has become less defined and, as a result, less influential. She asserts that radio is becoming a more viable way for independents to build dance sales nationwide. "There are huge regional divides in the US," she says. "And it is impossible to have a sales staff large enough to sell in the records nationwide. Chicago, for example, is dancing to its own beat, and the West Coast doesn't translate to the East because it is much slower."

Jacobson uses the success of rapper Tone Loc's first single as an example of how his exposure was built geographically. "We started in LA where we knew there was already a buzz — which got airplay on KROQ, and then we built it to the middle from New York to

Miami."

As radio has become increasingly dance oriented it has pushed the "cutside" pop of artists such as Kylie Minogue and Rick Astley into the clubs. Samantha Fox — with two US gold albums behind her — has been a success story for live, and the company's Barry Weiss says: "It was WPGC in Washington that first played Touch Me and got the ball rolling."

Specialist retailers such as Vinyl Mania, Rock 'n' Soul and Downtown continue to play an important role in sustaining club momentum. Tommy Boy's Monica Lynch says: "Sometimes a record will do well in a specialist store and never go beyond. But if it doesn't go well you know you've got a problem." Profile's Brian Chin maintains: "The specialist stores are still the first to find the trendsetting records and flag them to the DJs."

The hallowed tradition of independents being the first to spot and trust the trends will no doubt continue. Ray Washington of Chicago-based house specialist WNUR — whose new signings, Dada Nardo, is beginning to make waves in Europe — says: "I don't think it's a question of whether or not we are ahead of the majors or trends; the question is why are we always so far ahead? The US majors completely missed the boat on house, for example."

Comparing the response of UK and US majors to dance, Washington says: "The British majors at least have an understanding of the street's importance. Their biggest problem is that they get locked up in what they think are the parameters of style."

## C O L U M N

AS WARNED last week, I am now travelling around the country helping to judge the **Disco Mix Club's** annual **Technics DJ Mixing Championships**, which makes it difficult to be right on top of every record as it comes out, so please bear with me for these next few weeks. However, getting to meet so many DJs (at the moment, it has been remarkable the condemnation that they have heaped on the forthcoming **YAZZ** Fine Time [Big Life YAZZ 3], a crawling slowid with reggae style "looting" by the featured **Colonel Mike**, although they all admit to a respect for the flip's **Magic Juice**, **Athina** remixed simple sounding **Dream** [quoting from guest **Martin Luther King** sermon]), not that this is commercially angled like her past upstems hits. An interesting situation could develop.

On other marketing matters, the previously reviewed **STERLING VOID** Runaway Girl (Int'l FRX 21) turns out in its commercial form to be a mere three-tracker, within the time limits of the singles chart rules, whereas [pointed out before] just one side of its obviously better value six-track advance pressing had nudged these limits, while rapidly out here now are the only just reviewed on import **LUTHER VANDROSS** She Won't Talk To Me (Epic LUTH 19) and the album **JAY SMOOTH** Promised Land (DJ International/Westside DJART 903).

Newer imports that were selling two weekends ago (the closest I can get under current fouling conditions) include the subtle waver and are wailing silky **BONNIE BYRD** Good Girl (Westworld Records WAD-417), inevitably overshadowed though by the flip's rumbly garage style surting and humming We Can Make It, previously somewhat so, jogging sweetly respective **PEBBLES** Do Me Right (MCA Records MCA-53405); **Frankie Knuckles** remixed pulsing deep house (not the **Temptations** oldie) **TRIBE** Psychedelic Shack (Wild Pitch WP1010); **KRZ-I** remixed (as the lyrics keep pointing out) fresh sounding diabolical jazz and other break beats augmented rapping **STEADY B** Serious (Cavewax SDR Remix) [Live/Pop Ant 1167-1-1]; girl cooed intricately disjointed stylings **Becky** **RELEIGH** **WYLES** **EXCEL** Be There (Epic JW-53449); **Remaid** **Burrill** created bubbly synth perturbed angular chugging instrumental **ALPHADIGLANCE** Your Love (Ingravoove NG 006).

traditionally jogging for the "street soul" market **EROME FRECKETT WEAPON**: **PRISTER** Where Is She Now? (Luff City TUR 12803).

Not out here until next Monday but already absolutely massive in uptown clubs on pre-release reaction is **MONIE LOVE** Can Do This (Cooltemp COOLXK 777), a feisty female rap produced here by **Danakil**, **Deany D** and **DJ Pope** (who syncs the rhythm to the **Whispers** And The Beat Goes On, or to a harder **James Brown** groove in the alternative B-side mix) — be warned this girl — a dynamic live performer — is going to be huge in very short order.

Other UK releases include the acerbically hattered rapping **THE DJ FAST EDDIE** Hip House (DJ International/Westside DJINT 5), which has given its name to the hip (hop) house combining trend but is actually less representative of the style than the same artist's US (and UK album) inspired and hotter **Yo Yo Get Funky**; **Remaid** **Burrill** created bumpily bounding piano patterned and girls gurgled imported garage smash **BAS NOIR** My Love Is Magic (D Records REN X 257); surprisingly soulful (and US "black" chart-topping) jaunty chugging cutby **SHEENA EASTON** The Lover In Me (MCA Records MCAT 1289); cheerfully romping the most generally soul style offering **ERROL** **Brown** Love Goes Up And Down (WEA YZ340); cabaret style blend **Roberta Flack** & **Donny Hathaway** ravine **MICA PARIS & WILL DOWNING** Where Is The Love (Fourth & Broadway 12BRW 122); **Munao** also produced classily lounge **Luthe Vandross** like **STEVEN DAFTER** Love Follows (Cooltemp DANTER 3); exuberantly animated smacking wringy old **She's Strange** **style** **CLARE** **Skim Fm** In (Club J&K 77), not far from some recent in its import remix here (yet); dull instrumentally started before then drolly soulful bumpily lumbering **SKEPUWORTH & TURNER** Make It Last (Fourth & Broadway 12BRW 118); densely numbing (drat!) like **Domonice** bass cutting **DJ JAZZY** **JEFF & THE FRESH PRINCE** Brand New Funk (Live JIVE 1700); **Linda** **Stevie Wonder** "say yeah" sampling **Jeffery** any shouting **SKINNY BOYS** Set The Pace [Say Yeah] (Live JIVE 1191); **James Brown** samples cramping Jeffery rapped **POP BILLY** (Straight From The Soul) Response Dog's S.

### LEADING AMERICAN DANCE & BLACK MUSIC LABELS 1988

Hot Dance 12-inch Single Sales		Black Albums	
1. MCA	14.2%	1. MCA	14.2%
2. Columbia	9.6	2. Columbia	11.8
3. Atlantic	8.9	3. Epic	7.5
4. Jive	4.5	4. Warner Bros	6.9
5. RCA	4.3	5. Vintertainment	6.6
6. Virgin	4.2	6. Jive	5.0
7. Epic	4.0	7. Elektra	4.0
8. Next Plateau	3.9	8. Profile	3.7
9. Warner Bros	3.3	9. Capitol	3.6
10. Arista	3.2	10. Motown	3.4
11. Sista	3.1	11. Fresh	3.1
12. Motown	2.6	12. Next Plateau	3.0
13. EMI/Manhattan	2.4	13. EMI/Manhattan	2.9
14. 4th & Broadway	2.3	14. Arista	2.7
15. LMR	2.2	15. Def Jam	2.4

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COMPACT DISC BFOR 3C  
CASSETTE BFOR 3C  
OUT SOON

# TOP Dance SINGLES

21 JANUARY 1989

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

THE WEEK LAST WEEKS ON CHART	NEW	TITLE	ARTIST	Label
1	NEW	BUFFALO STANCE	Neena Cherry	Circus/Virgin UY7(21) E
2	1	GOOD LIFE	Inner City	10/Virgin TEN(X) 249 E
3	14	GET ON THE DANCE FLOOR	Rob Base & DJ EZ-Rock	Supreme SUPE(T) 139 A
4	17	RESPECT	Cooltempo/Chrisyis COOL(X) 179 C	
5	4	CRACKERS INTERNATIONAL	Erasure	Mute (12)MUJZ 93 (1)RT/SP
6	NEW	WAIT	Robert Howard/Kym Mazelle	RCA PB42595 (12)42596 (BMG)
7	4	SHE DRIVES ME CRAZY	Fine Young Cannibals	London LON(X) 199 F
8	4	BORN THIS WAY	Cockles Crew	FFRR/London FFR(X) 19 F
9	5	LOCO IN ACAPULCO	Four Tops	Arista 111850 (12-611916) (BMG)
10	25	CUDDLY TOU	Rochford	CBS R04(T) 4 C
11	1	RHYTHM IS GONNA GET YOU	Clonix Estifon/Miami...	Epic 6545147 (1-6545146) (C)
12	10	BREAK 4 LOVE	Reeze	Champion CHAMP(1)247 (BMG)
13	NEW	LOVE TRAIN	Holly Johnson	MCA MCA(T) 1306 F
14	7	YEAH! BUDDY	Royal House	Champion CHAMP(12)91 (BMG)
15	19	MY PREROGATIVE	Bobby Brown	MCA MCA(T) 1299 F
16	16	BABY DON'T FORGET MY NUMBER	Milli Vanilli	Cooltempo/Chrisyis COOL(X) 178 C
17	NEW	THAT'S THE WAY LOVE IS	Ten City	Atlantic A 8963(T) (W)
18	11	CELEBRATION (S.A.W. REMIX)	Kool & The Gang	Club JAB(X) 78 F
19	7	I LIVE FOR YOUR LOVE	Natalie Cole	Manhattan/EMI (12)MT 57 (E)
20	3	WALK ON...	Smith & Mighty/Jackson	Three Stripe (SAM 1114) (L)

21	12	SAY A LITTLE PRAYER	Bomb The Beats & Mouere	Rhythm King DOOD(12)3 (L)
22	14	FINE TIME	New Order	Factory FAC2237 (12-223) (P)
23	22	EVERLASTING LOVE (P. HAMMOND...)	Sandra	Siren SREN(TB) 5 E
24	NEW	YOU'RE GONNA MISS ME	Whitney Houston	Republic LIC(T) 012 (L)
25	NEW	WHERE IS THE LOVE	Will Downing/Micki Paris	4th + B Way (12)BRW 122 F
26	15	CHIKKI CHIKKI AHH AHH	Baby Face	Rhythm King (7)BFORD 2 (L)
27	30	SOLMATE	West Papa Girl Rappers	Jive JIVE(T) 193 C
28	20	DON'T SCANDALIZE MINE	Sugar Bear	Champion CHAMP(1)279 (BMG)
29	6	STAKKER HUMANOID	Humonoid	Westside WSR(T) 12 (A)

30	17	TAKE ME TO YOUR HEART	Rick Astley	RCA PB42573 (12-PT42574) (BMG)
31	28	THIS IS ACID (A NEW DANCE...)	Maurice	ASAM USA(1) 7450 F
32	18	SMOOTH CRIMINAL	Michael Jackson	Epic 6530267 (12-6530268) (C)
33	NEW	IT'S MY PARTY	Chaka Khan	Warner Brothers W7678(T) (W)
34	32	THANKS FOR MY CHILD	Cherry Poppin' Rick	CBS 651537 (12-651536) (C)
35	NEW	MIGHTY HARD ROCKER/FIND AN...	Cash Money & Marvious	Sleeping Bag SBUK(S) 17 (L)
36	NEW	A DAY IN THE LIFE/WARLOCK	Black Rock	Champion CHAMP(1)275 (BMG)
37	NEW	MAKE LAST SKINSHIP & TURNER	4th + B Way (12)BRW 118 F	
38	29	JACK TO THE SOUND OF THE...	Hittchose	Supreme SUPE(T) 137 A
39	NEW	HIP HOUSE	DJ Feet Eddie	Westside DJINT(1) 5 (A)
40	5	LONDON BOYS	Talder/WEA YZ 345(T) (W)	
41	40	OPEN YOUR EYES	Trill	London FR(X) 118 (F)
42	NEW	I'LL TAKE YOU THERE/WRATH OF...	Big Daddy Kane	Warner/Gold Ch (12-108200) (Imp)
43	43	CHANGE (MAKES YOU WANT TO...)	Blow (Feat. Belv)	10/Virgin TEN(X) 245 E
44	NEW	HE'S GOT MAGIC	Sid Haywood	Fresh SID002 (12- SID112) (L)
45	NEW	WHO'S GONNA EASE THE PRESSURE	Mac Thornhill	10/Virgin TEN(X) 237 E
46	33	WAITING IN VAIN	Total Control	Criminal BUS(T) 14 (L)
47	NEW	THE LOVER IN ME	Mista E	MCA MCA(T) 1289 F
48	31	DON'T BELIEVE THE HYPE	Mista E	Urban/Polydor URB(X) 28 F
49	NEW	INTERVENTION	Lavinia Hudson	Vision VST(T) 1067 E
50	10	USELESS (I DON'T NEED YOU NOW)	Miki Matzelle	Syncope/EMI (12)5Y18 (E)

## JET STAR

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THE WEEK LAST WEEKS ON CHART	NEW	TITLE	ARTIST	Label
1	(7)	SUGAR LOVE	Shade & The Power	Cinco & Quarter CRO 005
2	(3)	WALKING HOSPITAL	Johnnie Walker	Dance Vibes DV 001
3	(2)	LIFE	Johnnie Walker	Y&O YOO 0132
4	(1)	TRULY BOWLED OVER	Johnnie Walker	ABM AB 82
5	(10)	ACID	Johnnie Walker	10 Records TO 093
6	(6)	MAN IN THE MIRROR	Johnnie Walker	Jama Star DS 005
7	(8)	THE POWER OF LOVE	Johnnie Walker	Charm-Rex CR 024
8	(9)	WILD GILBERT	Johnnie Walker	TROU DMR 372
9	(4)	OOH LA LA LA LA	Johnnie Walker	Mirage M13 299
10	(15)	ME LOVE MI GIRL BAD	Johnnie Walker	TRT Show TR 1
11	(14)	MOVE YOUR SEXY BODY	Johnnie Walker	CRO 006
12	(29)	BAD BOY TUNE	Johnnie Walker	S.C.O.A. BO 8004
13	(19)	BAD CHAKA	Johnnie Walker	Line & Sons LD 99
14	(15)	AM I LOSING YOU	Johnnie Walker	Charm-Rex CR 222
15	(49)	SLEEPLESS WEEKEND	Johnnie Walker	Blue Fox BFB 031
16	(21)	TRUST ME	Johnnie Walker	Pickard PCK 06
17	(24)	LONELINESS KEEP LINGERING ON	Johnnie Walker	Techniques TRT 42
18	(20)	MY ONLY DESIRE	Johnnie Walker	ABM AB 82
19	(28)	SAVING ALL YOUR LOVE	Johnnie Walker	Realistic RMO 13
20	(11)	ONLY YOU (BABY BABY)	Johnnie Walker	Sealed Post CB 88001

THE WEEK LAST WEEKS ON CHART	NEW	TITLE	ARTIST	Label
1	(1)	REGGAE HITS VOL 5	Various Artists	Junior JLP 1005
2	(5)	ROUGH MEAN AND IRIE	Various Artists	Redhead REDP 13
3	(2)	SAY I LOVE YOU	Various Artists	Techniques TRF 20
4	(2)	RED ROSES	Various Artists	Techniques TRF 20
5	(4)	MUSIC WORKS SHOWCASE BY	Various Artists	Greenlee/G&B GBL 123
6	(4)	YAZZING	Various Artists	Mercury SACDP 009
7	(8)	FAST FORWARD	Various Artists	Vanco EMI/VAP 2
8	(7)	MC CLASH	Various Artists	Fashion FADP 007
9	(7)	SLOW DOWN	Various Artists	Redhead REDP 14
10	(16)	WILD SANCHEZ	Various Artists	Greenlee/G&B GBL 122

## TOP 10 ALBUMS

1	REGGAE HITS VOLUME 5	Various	Jelstar JELP1005/JELCT005 (E)
2	TO WHOM IT MAY CONCERN	Presidenta	CBS 4628771/4628774 (C)
3	HEARSAY/ALL MIXED UP	Alexander O'Neal	Tolu/CBS 4509361/4509364 (M)
4	BAD	Michael Jackson	Epic 4502901/4502904 (C)
5	JACK TO THE SOUND	D.J. Feet Eddie	D.J. Int DJART902/ZCART902 (A)
6	WANTED	Yezz	Big Life YAZZLP1/YAZZM(C) (L)
7	THE GREATEST HITS OF HOUSE	Various	Stylus SMR 867/SMR 867 (STY)
8	THE GARAGE SOUND OF DEEP...	Various	Republic LICLP 010/LIC 100 (C)
9	DON'T BE CRUEL	Bobby Brown	MCA MCF3425/MCF3425 (F)
10	GERALD ALSTON	Gerald Alston	Motown ZL72651/ZK72651 (BMG)

## TOP 10 BUBBLERS

1	LOVE MACHINE	Love Machine/R Windsor	Danceyard YARD(T) 15 (SP)
2	2 HYPE	Kid 'N Play	Cooltempo/Chrisyis COOL(X) 175 (C)
3	TRULY BOWLED OVER	Johnnie Walker	Ariva (ARI 82) (J5)
4	STRUCTURE/TRUTH OF SELF	Reese & Santonia	Hot/London FFR(X) 115 (F)
5	YOUR LOVE TAKES ME HIGHER	Beloved	WEA YZ 357(T) (W)
6	DREAM 17	Aretha	De Cap. PB43561 (PT42562) (BMG)
7	MONKEY SAY, MONKEY DO	Westbam	Dr Beat/Filmfax DRX 612 (BMG)
8	LOVE GOES UP AND DOWN	Errol Brown	WEA YZ340(T) (W)
9	CONGRATULATIONS	Trinity Tumbbudo	Circus/Virgin UY(T) 22 E
10	TAKE ME WHERE YOU WANT TO	Gerald Alston	Motown ZB4327/ZK42578 (BMG)

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# TOP • 75 • ARTIST • ALBUMS

## MUSIC WEEK

21 JANUARY 1989

INCORPORATING LP, CASSETTE & CD SALES

# W

<b>No1</b>	<sup>3</sup> <b>THE LEGENDARY ROY ORBISON • CD</b> Roy Orbison Telstar 5748 2120 MCA 5710MA 55
<b>2</b>	<sup>1</sup> <b>THE INNOCENTS • CD</b> Eccentric MCA 5710MA 55
<b>3</b>	<sup>4</sup> <b>GREATEST HITS • CD</b> Fleetwood Mac Warner Brothers W 221
<b>4</b>	<sup>6</sup> <b>BAD • CD</b> Michael Jackson Epic 459796-1
<b>5</b>	<sup>2</sup> <b>KYLIE • CD</b> Kylie Minogue PMA HF 3
<b>6</b>	<sup>14</sup> <b>ANYTHING FOR YOU • CD</b> Gloria Estefan And Miami Sound Machine Epic 459735-1
<b>7</b>	<sup>5</sup> <b>THE GREATEST HITS COLLECTION • CD</b> Bonnotrom London BAMA 5
<b>8</b>	<sup>9</sup> <b>MONEY FOR NOTHING • CD</b> Dire Straits Vanguard/Phonogram VESH 14
<b>9</b>	<sup>8</sup> <b>WATERMARK • CD</b> Empire WEA W 199
<b>10</b>	<sup>10</sup> <b>KICK • CD</b> INXS Mercury/Phonogram MERN 114
<b>11</b>	<sup>11</sup> <b>THE ULTIMATE COLLECTION • CD</b> Bryan Ferry/Koxy Music Epic/Epic 459712
<b>12</b>	<sup>7</sup> <b>PRIVATE COLLECTION • CD</b> Phil Spector EMI CEM 28
<b>13</b>	<sup>12</sup> <b>INTROSPECTIVE • CD</b> The Who Polygram 242 028

**JEAN-MICHEL JARRE**  
**REVOLUTIONS**

<b>36</b>	<sup>49</sup> <b>THE CIRCUS • CD</b> Eccentric MCA 5710MA 55
<b>37</b>	<sup>34</sup> <b>ROYAL MIX '89 • CD</b> Megs Syde SAM 871
<b>38</b>	<sup>36</sup> <b>WHITNEY • CD</b> Whitney Houston A&M 288 141
<b>39</b>	<sup>35</sup> <b>SUNSHINE ON LEITH • CD</b> The Proclaimers Ornyxark CHR 168
<b>40</b>	<sup>41</sup> <b>LIES • CD</b> Guns 'N' Roses Geffen W 218
<b>41</b>	<sup>48</sup> <b>TANGO IN THE NIGHT • CD</b> Fleetwood Mac Warner Brothers WM 55
<b>42</b>	<sup>37</sup> <b>DELICATE SOUND OF THUNDER • CD</b> Pink Floyd EMI CD 2009
<b>43</b>	<sup>51</sup> <b>APPETITE FOR DESTRUCTION • CD</b> Guns 'N' Roses Geffen W 125
<b>44</b>	<sup>38</sup> <b>THE SINGLES COLLECTION • CD</b> Kool And The Gang Dr-Loh/Phonogram 407V 1
<b>45</b>	<sup>71</sup> <b>REMOTE • CD</b> Hue And Cry Crown/Pyra CIRC 8
<b>46</b>	<sup>32</sup> <b>A SALT WITH A DEADLY PEPA • CD</b> Salt 'N' Pepa EMI London FRB 3
<b>47</b>	<sup>42</sup> <b>TILL I LOVED YOU • CD</b> Barbra Streisand CBS 628161
<b>48</b>	<sup>55</sup> <b>FAITH • CD</b> George Michael Epic 460001
<b>49</b>	<sup>54</sup> <b>THE FIRST OF A MILLION KISSES • CD</b> Fangground Allstars KCA K 71184
<b>50</b>	<sup>44</sup> <b>COPPERHEAD ROAD • CD</b> Steve Earle MCA MCF 326
<b>51</b>	<sup>46</sup> <b>NEGOTIATIONS AND LOVE SONGS 1971-1986 • CD</b> Paul Simon Warner Brothers W 222
<b>52</b>	<sup>39</sup> <b>CONSCIENCE • CD</b> Womack & Womack 4th - 8th Ave/Atlantic BMD 219
<b>53</b>	<sup>40</sup> <b>ANY LOVE • CD</b> Luther Vandross Epic 459806-1

AVAILABLE ONLY - PCH 45 - MC - POLIC 45 - CD - 837 098.2



FRAZIER CHORUS: more than just Brighton rock

## Chorus of approval

by Andy Beevers

IN A recent "Who'll be Who in 1989" survey, Elton John cheated by picking an already established act, Fairground Attraction, as the pop group most likely to achieve success this year. If he had selected a band yet to make a name for themselves, Frazier Chorus would have been an excellent choice.

The Brighton-based four-piece group were signed up by Virgin last year after putting out one EP on RAD records. Their first single for the major label, Dream Kitchens, shows it is still possible to produce a startlingly original record and be eminently commercial at the same time. Softly spoken, words spilt proudly on top of swirling strings, healthy vibes, floating flute, haunting clarinet and a sharp rhythmic track. But the end result is no wall-of-sound. It is as clear and uncluttered as any record you will hear all year.

Lead singer and songwriter, Tim Freeman, explains how they came up with such a different sound. "Three years ago we went to a Durutti Commem concert and we were really impressed by what they could achieve by using unusual instruments. We decided to form a pop group with the flute replacing the guitar and the clarinet taking the part of the bass. This developed from there. Some people think that we are trying to make some kind of art statement by disassociating ourselves from guitars, but it is just that the flute and clarinet are so much easier on the ear."

It is somewhat surprising to find that the single and the group's excellent forthcoming LP, *Sue*, have been produced by Hugh Jones, perhaps best known for his work with Echo and the Bunnymen. Freeman claims that "Hugh enjoys making the LP as much as we did — it was a very clever move to work with him because he left so many rough edges showing through." The LP may be uncluttered, but it is certainly not clinical.

Alongside the group's highly original sound there is the added bonus of Freeman's very individual lyrics. The majority of the songs on the LP deal with domestic subjects such as household items, different rooms and everyday chores. "It is not a concept LP, it was just that my frame of reference when I was writing the songs was very domestic," he explains. "I was staying indoors and avoiding going out ex-

cept to collect my girls". He adds: "I like to write about things which I know about — I can write about coffee and kitchens with great authority, but I find it hard and a bit unwell to deal with bigger subjects which I have no contact with."

It seems unlikely that Dream Kitchens will fail to make Frazier Chorus as well known as the brand-name household products which Freeman name-checks in his songs. But, just to make sure of their success, the group have an even stronger follow-up single, *Typical*, lined up for their trump card. 1989 is going to be their year.

## Worlds collide

by Adam Isaacs

AT last year's much-publicised Festival Of Gypsy Music at London's ICA the assembled performers left sizeable crowds thrilled and informed with a wide range of musical (and theatrical) styles, sidestepping the fact that the festival's very title begged the question "What is Gypsy Music?"

*Songhai*, released by Hannibal Records, features the festival's stars, Ketama together with Kora player Toumani Diabate and bassist Danny Thompson. "It's a wonderful mixture of styles and a blending rather than a clashing of cultures" according to Hannibal's spokesperson. "It's a unique record in our market because instead of Westernising and diluting other people's music it's a meeting of two traditions."

Enthusiasm for *Songhai* has spread to the retail trade. "W H Smiths are stocking it and they stock very little by the way of world music," comments Hannibal. "The reps love it and buyers can sense the reps' obvious enthusiasm."

Ketama, who have drawn praise from the Spanish press for their modern interpretation of traditional Spanish forms of music, such as flamenco, made a considerable impact on their visits to the UK where Toumani Diabate, a Malian Kora musician was doing the same. Danny Thompson is known as an adventurous producer and ended up recording with the others after Ketama and Toumani had jammed one evening at London's Costa Dorado nightclub, an event that onlookers recall as "electrifying and completely memorable."

Today's standards *Songhai* was not an expensive record to record, though for independent labels like Hannibal it was a gamble. It's a gamble that looks

like paying off, however with the end result sounding fuller and richer than many big budget recordings by better known acts. *Songhai* is really World Music come of age and in a manner both pleasing, immediate and appealing in its concern. It would have sounded good in the Sixteenth Century. In the Twentieth, it sounds even better.

## Doing it their way

by Kirk Blows

1989 IS set to be a big year for the Quireboys. Having steadily built up a substantial following over the last three years, by proving themselves as a live band and gaining enthusiastic press response, this sextet are now in the position to move up a gear.

Indeed, the last six months have seen activity on the Quireboys front escalate significantly, with two singles, *Mayfair* and *There She Goes Again* (put out on EMI license, *Survival*, a healthy support slot on the Yngwie Malmsteen tour, and finally, the signing of a management deal with Sharon Osbourne, Ozzy's wife.

"Now the management situation is sorted out we can start developing the songwriting side again," says bassist Nigel Mogg. "Our original manager, Bush Teller, helped us a lot but we both acknowledged that we needed bigger management, and so since that split we've been virtually handling everything ourselves, trying to secure new management. It's been a very hectic time."

Now things are starting to fall into place, with EMI having picked up its option to sign the band, fol-

lowing the success of the two singles. "We're really grateful to the people at *Survival*," comments Cozy, the band's drummer. "Everybody else initially went down — there's a very sheeplike attitude in the world of A&R. As soon as we got a sniff of interest, then everybody followed."

The last three years has been a big learning spell for the band, who've shrugged aside those old Stones and Faces comparisons to establish their own current sound. The rasp of vocalist Spike, married to the bed of guitars laid down by Guy and Ginger, and keyboard work of Chris however still creates an overall sound that draws comparisons with the Seventies.

"We've always stuck by our guns," continues Nigel. "People have told us to cut our hair, dress up, put more guitar solos in, and write pop songs, but we've always done it our way. We've always said that to A&R men as well. We were the most unfashionable band to exist two years ago but finally it's now come around to our way of thinking, with people realising that we've been around three years, we could be around another five."

## Another string to his bow

by Gerald Mahlowe

YOU CAN hear Robin Williamson on the soundtrack of George Lucas's newest blockbuster, *Willow*. You can see him on Muppet man Jim Henson's imminent TV series, *The Ghost of Faffner Hall*. Come summer, you should be able to buy his latest volume of stories and poems in bookshops.

And so it goes on. Williamson, co-founder of Sixties' cult group, the Incredible String Band, is today a fully-rounded, multi-media artist.

"Some of the things I get involved with are quite big, like the Lucas movie, and the theatre show we did in Wales last August — *Merlin the Magician* — which took three months to mount, had a cast of 90 and ran for 14 days in a 2,000-seater hall. Others are intimate — I still play tiny folk clubs."

Part Northern Irish, part Scottish, everything he does is shot through with a fascination for his own and the world's roots, leading to projects like his five-cassette series of classic Celtic tales re-told in English, and his collaborations with the dance and theatre company, Moving Be-

ing, on The Mabington, the cycle of ancient Welsh legends of which Merlin was part.

"But I'm not strictly a researcher or even a traditionalist," he insists. "I'm a writer. I've got things to say, so I draw on those roots in a creative way."

A perfect example is his latest album, *Ten Of Songs*, promoted throughout the last quarter of '88 via an intensive UK-US tour. It finds Williamson addressing contemporary problems in a traditional-sounding folk context.

Here, it's licensed to Cambridge-shire's *Planet*, in the States, to Flying Fish, "a very good Chicago label who do everything from jazz to country."

"Unless you're working in the mainstream, you have to use the small but beautiful approach. I work round the edges of the business to do the things I like to do."



ROBIN WILLIAMSON: from big to small to big

## The spirit of Christmas past

by Adam Blake

OF ALL people, Keith Emerson has made a Christmas album. Arranged, produced and released by himself on his own label, Emerson Records, it consisted of carols, two originals and a bit of Bach. An inventive piece of work: it is jazzy and varied, but respectful, genuine even.

"Four years ago on Christmas Eve, I had a few friends round and we were having a sing-song to a Christmas carol book, and as a laugh I started improvising to these themes. My neighbour said I should do an album but I was against the idea as I felt that Christmas was exploited enough already. But I carried on thinking about it. Next Christmas, I'd made the pudding, and trying to do some music to go with it, all I could find was either very serious or very frivolous. So this year I thought I'd give it a try. The album is really a Christmas present to friends and fans, there's no mass commercial hype behind it."

"An affable soul, Emerson spins hilarious yarns about the latterday excesses of ELP. ("We lost a bit of money but we had fun"). He does the occasional impromptu jazz session at a club or pub ("For love"), and is looking for the ideal band: "A band that is happy together, that works well and has a goal". With Christmas behind him, he is working on a film score, "a horror film. The music I already written." And in the future: "I'm going to California soon, with a load of material, to work with this brilliant young producer named Kevin. Kevin's got a lot of talent out there and I need that new lease of life now; I don't mind being kicked up the arse by a young kid, honestly!"



QUIREBOYS: beating the A&amp;R sheep

# Howling

**LONDON OUTFIT** *The Escape Club* have been scaling the heights of the American charts recently, and at the **Britton Academy** it wasn't hard to see why. They clung tightly to rock'n'roll tradition, creating a big stadium-friendly sound with reverberating slabs of power-chording guitar and distinctly bluesy melodies. It's music that is really just a few steps away from heavy metal — all it needs are longer guitar solos and longer licks. Their *Stateside* number one, *Wild Wild West*, had a stuttering, ptery vocal line instantly reminiscent of Elvis Costello's *Pump It Up*, and overall you got the impression that their hearts lie in the punky new wave period, a lot of which is now being re-appraised by rock fans (who originally set out to challenge).

Which made them the perfect support for **The Alarm**, who came out of hiding for this one-off performance, and whose Spirit of '77 still inspires terrace-style choruses from the rugby scrum at the front and much air-punching all round. There was certainly a tremendous atmosphere, although the band seemed remarkably nonplussed by it all. Their only spoken contact with the audience came in the form of Bona-style pronouncements before the more "musical" numbers, as if they were playing to 50,000 people outdoors. The U2 comparison seems even more valid than ever. Surprisingly, they played 68 Guns as their encores, but with facile sentiment and boobyish melody ringing laughably hollow in these more cynical times. Still, they are worth on regardless. **GIL**

DAVID GILES

# Up against the wall

IT MUST be getting near now-or-never time for **Then Jerico**, long posted for, but never quite attaining, sustained commercial success. Launching their fresh campaign at London's **Mercury**, the band seemed keen to muzzle the doubters and get the sock in with their first three chords.

Always impressive live, they took off like a refuelled spacecraft, charging the packed venue with excitement enough to turn discerning punters into gasping teen-boys. Things cooled off after adjustment to Mark Shaw's rock star posturing and seduction techniques (incorporating flashing teeth and off-shoulder jacket poses) but it was refreshing to be entertained by one with so much energy, real sweat and — most importantly — a voice which remained solid throughout.

Yes, these are six pretty boys, Mark surely is in love with his own image, but *Then Jerico* sport what appears to be a genuine commitment to their art. Pop-picker content live by punching beats and euphoric crescendos alone, but the



THEN JERICO'S Mark Shaw posturing away

slick mesh with Shaw's vocal conviced, at least in performance, that decent songs lie beneath it all. What a pity it had to end so ignominiously with the man splatted on the stage after taking a dodgy leap during the politically-worthless *Muscle Deep*. He recovered sufficiently, clucking his left arm, to perform a mammoth new ballad, *Darkest Hour*, and a scorching version of Led Zepppelin's *Trampled Under Foot*. The highlight of a promising return to chart contention. **SELINA WEBB**

# Bone Ivory shaker coast

YOU WILL enjoy yourself. That was the message from the funk/rock/ska/whatever six-piece **Fishbone** as they began their party on the **Town And Country Club** stage.

Fishbone live is a melee of styles and sounds that bubble but never burst. The energy and excitement is maintained right from the rock whirlpool of *Subliminal Fascism* to the carefree knee jerk of *Mo And Po*.

All the while, the six men careered around the stage like crazed nutty boys before vocalist Angela Moore dived into the masses and was carried to the back of the hall to preach to the unconverted. They soon got the message and he rushed back to the stage to lead another dance.

The whole performance was held together by Moore's impromptu poetic raps, on subjects



THE ALARM: ploughing on

from politics to big bottoms, which like the songs are uplifting and thought provoking to say the least.

The showman's notes and joviality was underpinned by serious lyrical undertones on various topics from drug abuse to family crises to racism. None of them are spoken of lightly and the lyrical content was as forceful as the wild rhythms. The Fishbone sound is growing with each performance and should be experienced at the earliest opportunity. You will enjoy yourself. **NICK ROBINSON**

# US TOP FORTIES SINGLES

1	2	TWO HEARTS, Phil Collins	Atlantic
2*	4	DON'T RUSH ME, Taylor Dayne	Mercury
3*	5	ARMAGEDDON IT, Def Leopard	MCA
4	1	MY FAVORITE GUY, Bobby Brown	Capitol
5*	12	WHEN I'M WITH YOU, Sheryl Crow	Enigma
6	3	BEVERLY ROSE HAS IT'S THORN, Poison	Epitaph
7	7	SMOOTH CRIMINAL, Michael Jackson	Warner Bros
8	10	THE WAY YOU LOVE ME, Karyn White	Atlantic
9	14	WHEN THE CHILDREN CRY, White Lion	Atlantic
10	19	PUT A LITTLE LOVE IN YOUR HEART, Annie Lennox & Al Green	A&M
11*	13	BORN TO BE A STAR, Boyz II Men	Mercury
12	8	I REMEMBER HOLDING YOU, Boyz Club	Virgin
13*	21	STRAIGHT UP, Zucchella	MCA
14*	17	ALL THIS TIME, Tiffany	Delicious
15*	22	WILD THING, Tone Lōc	Virgin
16*	19	HOLDING ON, Steve Winwood	Capitol
17*	23	I WANNA HAVE SOME FUN, Samantha Fox	Mercury
18*	24	THE LOVER IN ME, Shenna Easton	Capitol
19	20	LITTLE LIAR, Joan Jet & The Blackhearts	CAPCOM
20	6	IN YOUR ROOM, Aretha Franklin	Tommy Boy
21*	28	WALKING AWAY, Information Society	RCA
22*	30	SHE WANTS TO DANCE WITH ME, Rick Astley	Atlantic
23	15	SILHOUETTE, Kenny G	Geffen
24	32	WHAT I AM, Edie Brickell & New Bohemians	Atlantic
25	33	ANGEL OF HARLEM, U2	Iceland
26	11	WAITING FOR A STAR TO FALL, Boyz II Men	RCA
27	16	GIVING YOU UP TO ME, Ann Wilson & Robin Zander	Capitol
28*	25	DIAL MY HEART, The Boys	Mercury
29	18	LOOK AWAY, Chicago	Capitol/CBS
30*	37	YOU GOT IT (THE RIGHT STUFF), New Kids On The Block	Chino
31	31	KISS, The Art Of Noise	Virgin
32	26	WILD WORLD, Masi Petrus	Sire
33*	-	A LITTLE RESPECT, Erasure	EMI
34	38	BACK ON HOLIDAY, Robbie Nevil	Capitol
35	17	GIVING YOU UP TO ME, Ann Wilson & Robin Zander	Capitol
36*	-	SHAKE FOR THE SHIK, The Escape Club	Mercury
37	29	BABY I LOVE YOUR WAY/FREED... I'll Be Power	Geffen
38	25	WELCOME TO THE JUNGLE, Guns N' Roses	Atlantic
39*	-	THE LIVING YEARS, Mike & The Mechanics	Capitol
40*	-	ALL SHE WANTS IS, Duran Duran	Capitol

# ★ ★ ★ ★ ★ ALBUMS

1*	6	DON'T BE CRUEL, Bobby Brown	MCA
2*	5	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
3*	9	OPEN UP AND SAY... AH!H! Poison	Mercury
4	1	GIVING YOU UP TO ME, Ann Wilson & Robin Zander	Capitol
5	7	HISTERIA, Def Leopard	Mercury
6	1	GIVING YOU UP TO ME, Ann Wilson & Robin Zander	Capitol
7	8	TRAVELING WILBURYS, Traveling Wilburys	Mercury
8	3	COCKTAIL, Soundtrack	Iceland
9	2	BATTLE AND HUM, U2	Mercury
10	12	G N'R LIES, Guns N' Roses	Geffen
11	10	SILHOUETTE, Kenny G	Atlantic
12	16	SHOOTING RUBBERBANDS AT THE STARS, Edie Brickell	Geffen
13	17	DELICATE SOUND OF THUNDER, Pink Floyd	Columbia
14	14	GREATEST HITS, Journey	Warner Bros
15	15	REEM, R.E.M.	Warner Bros
16*	23	GREATEST HITS, Fleetwood Mac	Atlantic
17	19	HOLD AN OLD FRIEND'S HAND, Tiffany	MCA
18	17	AMERICAN DREAM, Corina, Silk, Noah & Young	Atlantic
19	13	TILL I LOVED YOU, Barbara Streisand	Columbia
20	12	GEORGIA ON MY MIND, George Strait	Mercury
21	27	SMASHES, THRASHES & HITS, Kiss	Mercury
22	20	LONG COLD WINTER, Cinderella	Atlantic
23	22	KICK IN'S	Atlantic
24	24	TRACY CHAPMAN, Tracy Chapman	Atlantic
25	25	REACH FOR THE SKY, Ratt	Epitaph
26	21	ANY LOVE, Luther Vandross	Warner Bros
27	26	OUR 2, Van Halen	Atlantic
28*	31	TELL IT TO MY HEART, Taylor Dayne	Atlantic
29	40	WINGER, Winger	Atlantic
30	30	AND JUSTICE FOR ALL, Metallica	Capitol
31*	38	HEARTBREAK, New Edition	MCA
32	36	BIG THING, Duran Duran	Columbia
33	33	EVERYTHING, The Bangles	Virgin
34	28	ROLL WITH IT, Steve Winwood	CBS Associated
35	29	NO BEST FOR THE WICKED, Ozzy Osbourne	CBS Associated
36*	39	UP YOUR ALLEY, Joan Jet & The Blackhearts	CBS Assoc
37	18	IN CLOVER, The Roots	Capitol
38	27	WILD, WILD, WEST, The Escape Club	Mercury
39*	35	PRIDE, White Lion	Atlantic
40	35	ALL THAT JAZZ, Breake	A&M

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

## MUSIC WEEK



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

- No 1** **ESPECIALLY FOR YOU** ●  
Kylie Minogue & Jason Donovan  
PWL (W) (12) 24 (P)
- 2** **CRACKERS' INTERNATIONAL EP**  
Maxi (12) (MUTE) 53 (W) (12) 59
- 3** **BUFFALO STANCE**  
Neneh Cherry  
Giro (Virgin) (M) (12) 16
- 4** **THE LIVING YEARS**  
Mike & The Mechanics  
WEA (12) (12) (M)
- 5** **SHE DRIVES ME CRAZY**  
Fine Young Cannibals  
London (LON) (12) (P)
- 6** **BABY I LOVE YOUR WAY/FREE BIRD (Medley)**  
Will To Power  
Epic 652084 7 (12-652084) (C)
- 7** **YOU GOT IT**  
Roy Orbison  
Virgin (V) (12) 146 (B)
- 8** **GOOD LIFE** ○  
Inner City  
10 (Virgin) (FN) (12) 149 (B)
- 9** **WAITING FOR A STAR TO FALL**  
Boy Meets Girl  
KAP (12) 6515 (12-47 6502) (BMG)
- 10** **SOMETHING'S GOTTEN HOLD OF MY HEART**  
Marc Almond feat. Gene Pitney  
Parlophone (12) 6 620 (B)
- 11** **CUDDLY TOY**  
Roachford  
CBS (RO) (12) 4 (C)
- 12** **FOUR LETTER WORD**  
Kim Wilde  
MCA (M) (12) 19 (P)
- 13** **ALL SHE WANTS IS**  
Duran Duran  
EMI (12) (D) 11 (B)
- 14** **LOCO IN ACAPULCO**  
The Four Tops  
Arista (11) (12) (12-6119) (BMG)
- 15** **SUDDENLY** ○  
Angry Anderson  
Food For Thought (UM) (12) (P)
- 16** **KEEPING THE DREAM ALIVE**  
Freshet  
CBS 652089 7 (12-652089) 6 (C)
- 17** **GET ON THE DANCE FLOOR**  
Rob Boy & DJ E-Z-Back  
Supreme (S) (12) 139 (A)
- 18** **RHYTHM IS GONNA GET YOU**  
Olivia Newton-John  
Epic 655112 (12-655114) (C)
- 19** **BABY DON'T FORGET MY NUMBER**  
Milli Vanilli  
Columbia/Chryslers (C) (12) (12) (C)
- 20** **YOU ARE THE ONE**  
Koolhaas  
Warner Brothers (W) (12) (12) (W)

# W

# SPAGNA

*I Wanna Be  
Your Wife*



- 53** **ANGEL OF HARLEM**  
U2  
Island (12) (S) 402 (P)
- 54** **THE LOVER IN ME**  
Sheena Easton  
MCA (MCA) (12) (P)
- 55** **HIP HOUSE/I CAN DANCE**  
The DJ Font Eddie  
DJ International/Warner (D) (12) (S) (A)
- 56** **SAY A LITTLE PRAYER**  
Bomb The Bars featuring Maureen  
Bayless King/Male (D) (12) (12) (P)
- 57** **5 O'CLOCK WORLD**  
Julian Cope  
Island (12) (S) 399 (P)
- 58** **MISTLETOE & WINE** ●  
18 Cliff Richard  
EMI (12) (M) 78 (B)
- 59** **ONE LOVE**  
Pat Benatar  
Capitol (M) (12) (C)
- 60** **THERE SHE GOES**  
The La's  
Goli Does (GOL) (12) (P)
- 61** **CELEBRATION (S.A.W. Remix)**  
Kool & The Gang  
Club/Phonogram (AB) (12) (P)
- 62** **MAKE IT LAST**  
Skipworth & Turner  
4th + B (Poly) (12) (BM) 118 (P)
- 63** **IF LOVE WAS A TRAIN**  
Michelle Shocked  
Cooking Vinyl/London (LON) (12) (P)
- 64** **LONDON KID**  
Jean Michel Jarre  
Dreyfus/Polydor PO 32 (12-42 25) (P)
- 65** **AMERICAN DREAM**  
Crosby Stills Nash & Young  
Arista (A) 990 (12) (W)
- 66** **NOW YOU'RE GONE**  
Black  
ASB (AM) (12) (P)
- 67** **JOHN KETTLEY (IS A WEATHERMAN)**  
A Tribe Of Tuff  
Comptel/Different (D) (12) (P)
- 68** **JACK TO THE SOUND OF THE UNDERGROUND**  
Hillhouse  
Supreme (S) (12) (A)
- 69** **LIBERTY TOWN**  
Perfect Day  
London (LON) (12) (A)
- 70** **BORN TO BE MY BABY**  
Bon Jovi  
Virgin/Phonogram (V) (12) (P)
- 71** **HIPPY HIPPIY SHAKE**  
The Grondin Sound  
Epic 655112 (12-655114) (C)
- 72** **PUT A LITTLE LOVE IN YOUR HEART**  
Anita (Anita) And Al Green  
ASB (AM) (12) (P)
- 73** **LET'S MY PARTY**  
The Roots  
Arista (12) (12) (P)

# MASTERFILE

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to the new releases



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- ★ A-Z of the year's album releases
- ★ Full track listings for album releases
- ★ Albums categorised by type of music
- ★ CDV listings year to date
- ★ Album tracks in alphabetical order

★ Singles chart - new entries for the year to date plus initial entry date, highest position, weeks on chart and producer, all fully cross referenced

★ Albums chart - new entries for the year to date plus initial entry date, highest position, weeks on chart, and producer, all fully cross referenced

★ Music Video releases - the year's releases listed alphabetically with dealer price

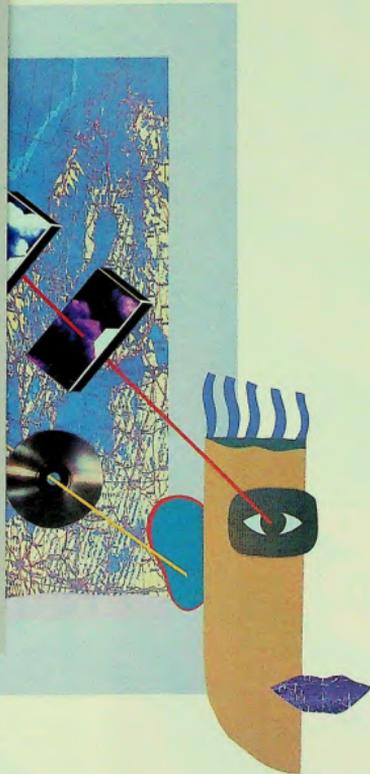
★ Sell-Through Video releases - the year's releases listed alphabetically with dealer price

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5  
TH ANNIVERSARY

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21 JANUARY 1989



..... CONGRATULATIONS CASTLE COMMUNICATIONS!

SHOOT THAT TIGER!  
ART DIRECTION & DESIGN



**Five years ago Terry Shand started Castle Communications determined to run a record label as a business and fuelled by the belief that 'everyone else's old product was our new product'. That single mindedness has paid off and last year the company posted a profit of over £1m. Michael Heatley reports**

A CUP holders Wimbledon FC aren't the only success story south-west London can boast. For the same five years that saw the Plough Lane team battle their way into the top flight has seen Castle Communications plc confirm its high standing in the music and home entertainment business... as its recent million-pound figure showed. And all this has been achieved with a minimum of fuss or hype.

Chairman Terry Shand can sit in Castle's newly acquired East Putney offices and reflect with well deserved pride on the team and tactics that have taken his company to the top.

Surprisingly, perhaps, his own early business background wasn't in records but books.

"When I was about 18 in a rack-jobbing business we were approached by Music For Pleasure and Pickwick to supply our outlets — mainly newspapers and supermarkets — with their product. There followed a two-way pattern that's proved a familiar ingredient in Castle's evolution: diversifying through existing channels. The first step was introducing other records to the racks, the second exporting to the people it was importing from.

"Then I got involved in Stage One Records, which turned out to be one of the biggest independent record distribution companies at that particular time with a thriving import and export business. I resigned five years ago to start Castle."

Even in 1983, Shand envisaged bigger things for Castle than just another record label. "It was run from Day One as a public company, though we had shareholders, it wasn't registered as such to start with. I'd been involved in other areas of business and had a knowledge of the City and connections that allowed me to get Castle funded and get the show on the road."

The team he built around him was small but select: financial director Cliff Dane came from one of the public companies involved with Castle's formation, while commercial director Jan Beecher had been at Stage One before moving on for a year; he rejoined Shand in early 1984 shortly after Castle's formation.

Despite founding its record division on repertoire from the Sixties and Seventies, this was to be no personal nostalgia trip. "I was very interested in music as a teenager," he responds to the obvious question, "but I was more interested in business." So unlike the Champs, Edsels and Aces of this world, which Shand regards as "doing a phenomenal job in their area, and I don't mean that to sound patronising... Castle has always been run as a commercial animal, but with the benefit of people running it having a very good knowledge of music. It hasn't been a labour of love so much as a business."

If the last sentence is the bare philosophy of the Castle Communications record label, results show it's one others could consider emulating. Whereas the competition "specialise in certain areas they're interested in, we tend to take in every conceivable kind of music there... We pride ourselves that everything we do is good; and that can encompass Motorhead and Mantovani, Sibelius and the Sex Pistols. If the content is good, the



SHAND: 'It hasn't been a labour of love so much as a business'

## Keeper of the Castle

quality is good, the packaging is good and the price is right... We look at every opportunity on its own merits and never make an artistic judgement on the basis that we don't like an artist!

Castle's expertise in marketing music in many and various forms — the "two-for-one" That's Original series, the mid-price Collection compilations, the digitally recorded Cirrus classical CD series — has been a major secret of its success. But there's more to it than just "piling 'em high and selling 'em cheap" — more a perception of the right price for different sectors of the market. So material may be offered as components of more than one package rather than everywhere at a knockdown price — and, as Shand sees it, "that's why we've always been perceived as a mid-price or full price label and not a budget label."

Shand professes never to have been surprised of the success of any of Castle's products, citing the years of music business experience in his management and advisory team as being "as great as many major teams have in their special projects departments... an enormous amount of talent and experience."

The Castle chairman dubs the re-

issue/releases phenomenon "a self-perpetuating market," coining the slogan "Everyone else's old product is our new product!"

"The great thing about our business, is that every year there are new trends, new artists coming up," he continues enthusiastically. "Five years ago, for instance, you'd never have got an Abba record from CBS... now you can't in three to four years' time the same thing will happen again. Today's teenyboppers will be tomorrow's responsible adults wanting to buy the music of their youth."

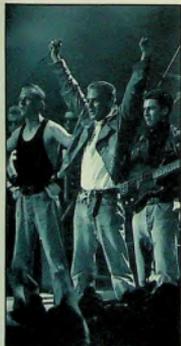
So what's the secret? "We concentrate on catalogues; we're not distracted by having new artists and new product to promote." Contemporary pop, though, is out. "We'll innovate and originate classical material and we'll produce television and video programmes of a special interest nature or on a recognised artist but we won't go out and create a new artist; it's not our business. There are a lot of people who can do it better than we can."

The visual communications side of Castle is something Shand is more involved in these days on a day-to-day basis. It's easy to assume this side of the business fol-

lowed on from the audio success: not so. "The video thing started straight away," he reveals. "We had a great contract in Finland to set up a video label and acquire 150 films which we translated, subtitled and marketed. This rolled us into the UK, France, US, Australia in acquiring feature film product for video rental." Castle Home Video now supplies the top 2,000-plus major UK video libraries.

On the sell-through front there's Castle Vision, which can boast German and Scandinavian rights to product from PMI and PMV, among others, while music video is represented by Hendring, a Castle subsidiary. The flagship is Target Pictures International — "A company that's a theatrical film distributor in the UK to Rank and Cannon." Castle is currently representing five US feature films for the world, taking them into yet another entertainment area.

"In terms of our involvement in the video business, we're fairly active," he underlines. And now they're creating their own repertoire, too. "We've recently gone into TV production with a series called Live At Ronnie Scott's where



BRCS AS Golden Oldests! Shand believes today's teenyboppers will be tomorrow's responsible adults wanting to buy the music of their youth

► FROM PAGE THREE

we've filmed Curtis Mayfield, Taj Mahal and Roy Ayers." TV documentaries are also on the cards, many of which may well end up as Castle Vision product. Meanwhile, though, "These make great use of all our connections in the television world we've been buying from for the last five or six years." It's that two-way street again...

Upcoming developments do not currently encompass CDV — "We're very happy to let the major companies make all the running"

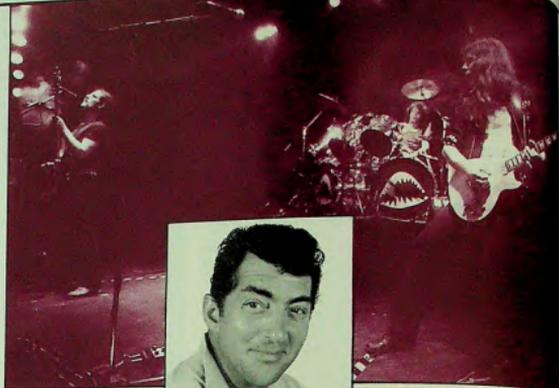
**Shand: 'We pride ourselves that everything we do good. If the content is good, the packaging is good and the price is right . . . we look to every opportunity on its own merits and never make an artistic judgment on the basis that we don't like an artist'**

— but very much include innovations in broadcasting. "Castle is manoeuvring and preparing itself for the satellite/cable television explosion of the Nineties. We're in a very good position in the fact that we're representing producers and feature films for the world."

While Castle's video and film interests have been characterised by a string of acquisitions, the simpler music jigaw was completed by the purchase of country/classical specialists Masterpiece Music Productions in the middle of last year. The reasoning behind its addition summarises Castle's, and Terry Shand's, philosophy: "An exciting catalogue of product and the expertise to take the business into new areas. All the acquisitions we've made have not just been for the basic businesses, which were pretty small at the time we took them over: they've expanded rapidly by integrating Castle's management systems, financing and network of suppliers and customers but also because they've all had entrepreneurial management which is difficult to go out and buy in the marketplace as employees."

The future in SW18, then, is very exciting: "There's an enormous amount of potential. In a business which has been notorious for small companies being mismanaged I think a company with large resources, good management systems, and with the flair to acquire and package product in the right way has enormous potential, and I can see us getting bigger and bigger without having to take the risks many other people have taken."

"What we're doing has a snow-



FROM MOTORHEAD to Dean Martin: whereas the competitors specialise, Castle takes every last of conceivable music there is

ball effect: the more product we acquire and put out the bigger the thing gets. Castle has always thrived on doing a lot of small deals rather than a few big deals and that's the way it will carry on. Now we're spreading the risk between 10 companies — even though the small deals are, in fact, quite large in themselves."

Having built his Castle on shrewd dealings in the transfer market, Terry Shand now feels his team is complete. So after the re-

cent £1.05m profit announcement, what next?

"The next milestone is to make the company bigger and better in the safest possible way. We're still smallish on the London Stock Exchange and the next stage is to make Castle a medium-sized company. What we've got certainly is the management ability, the financial resources, the product and the infrastructure to do it. We've done our growth by acquisition but we're growing organically, and now the

acquisitions can grow organically. "Television, cinema, international film distribution, sell-through records, music video, video music, classical music . . . every where we want to be involved we've got a company with able entrepreneurial management which can expand in its own right. We're able now to see the way ahead from being a small public company to being a medium-sized one."

Watch this space . . .



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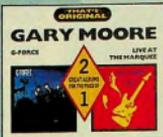
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# Who's who at Castle

21 JANUARY 1989

Who are the men and women behind Castle Communications' success? We provide a pen portrait of some of the company's stalwarts

## TERRY SHAND



TERRY SHAND is the chairman of Castle Communications and along with finance director Cliff Dane started the company in November 1983. He has been involved in the record and video businesses for more than 15 years, and was with Stage One Records for several years, working mainly in sales and marketing, both in the UK and overseas.

## CLIFF DANE



FINANCE DIRECTOR Cliff Dane set up Castle Communications with Terry Shand and is responsible for finance and administration. After qualifying with Touche Ross & Co in 1980, he joined Reed International in the corporate planning department and in 1983 joined the Jessel Trust as group accountant.

TO PAGE EIGHT ▶

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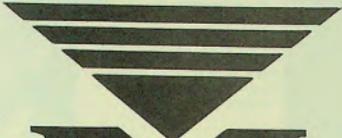


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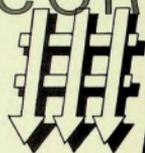
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▶ FROM PAGE SIX

## JON BEECHER



JON BEECHER is commercial director of Castle Communications, having joined the company in March 1984 to establish the music division. He previously worked with Terry Shand at Stage One Records until 1983 and then worked as an independent consultant prior to re-joining Terry at Castle.

## EAMONN GASPAR



EAMONN GASPAR has been Castle Communications' group financial controller for seven months, having previously been based in Grand Cayman in the West Indies. "I make sure that the accounts are all up to date and that there are no problems within the subsidiaries. Castle is certainly different from any company I have worked with before but it's an exciting operation to be involved with and there's always a great atmosphere in the office," he says.

## TONY HARRIS

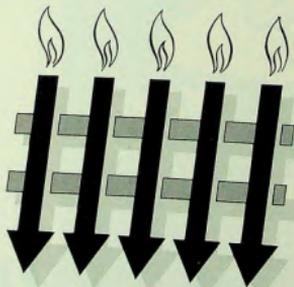


TONY HARRIS, working alongside Dougie Dudgeon, is one of Castle's more recent acquisitions, joining the company in August last year. He got bored in civil engineering and started in the business working for Chris Stylianou (now Hendring), selling reggae to the West Indies. After about 12 years with the Virgin Group, he relishes the challenge of a fresh start with a rapidly expanding company. His numerous

record company contacts and his knowledge of back catalogue and deleted product makes him obviously well suited to Castle, advising on label acquisitions, licensings and what product to release.

TO PAGE 10 ▶

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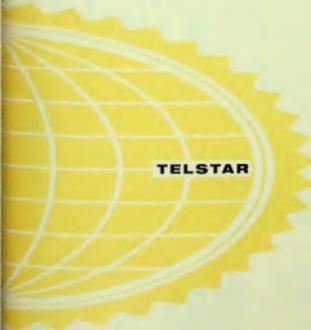
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▶ FROM PAGE EIGHT

**ROSS CROWLEY**

ROSS CROWLEY, general manager of Castle Communications Video Division since July 1987, came to London in 1985 from his native Ireland and has worked in the video industry ever since, mainly on the production side.

**NICK COTTON**

NICK COTTON came to Castle for two weeks to help out, and three years later is still there. After leaving university for a short stint in the travel industry and an even shorter one as a motorbike despatch rider (retired hurt), Nick joined Castle via a family connection and has progressed to become financial controller. He also works closely with the record division and is responsible for contracts and all types of royalties. Nick says that what appeals most about Castle is its energy and hectic pace.

**DOUGIE DUDGEON**

WHAT MORE can be said about the irrepressible Dougie Dudgeon, one of Castle's creative "think tank". He joined the company five years ago having previously worked with Terry Shand and Jon Beecher at Stage One Records. Dougie says of the company: "There's a lot of loyalty in the company, Terry and Jon have surrounded themselves

with a very strong team of people who have a wide range of different talents and knowledge."

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## CHRIS COLE



CHRIS COLE joined the company for a four-week period in October 1984 and now says: "Terry Shand is a very persuasive man — he must be because I'm still here." Chris is general manager of Castle Communications with responsibilities for production and the warehouse, and works closely with the various manufacturers, studios and art design companies. "Jon and Dougie think up the ideas, and then I take them through the manufacturing stage."

## DANA EVEN



INTERNATIONAL LIAISON manager Dana Even works very closely with Castle Communications chairman Terry Shand. "I am basically his assistant in that the majority of projects he is developing land up on my desk. I follow the ideas up and make certain that they actually get done." Canadian Dana previously worked in the video industry for Astral Bellvue Pathe in her native country, acting as marketing manager for several American-based studios including RCA Columbia and CBS/Fox.

Dana's main areas of concentration are in new productions, acquisitions and sales on the Scandinavian front for both rental video and sell through.

## SALLY BLOWER

SALLY BLOWER has been video production manager at Castle Communications since August last year, and has more than nine years experience of the video industry, including corporate video production. She has previously worked for Triangle Two and Black Rod, and most recently at Fraser

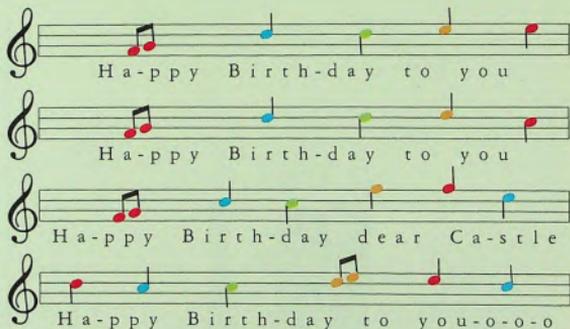
Peacock, the video tape duplicator. Her basic role is to ensure that we get all the new releases out — get all the print, get the sleeves designed, see that the product is edited properly and then manufactured, and the final results are out in the shops via the distributor PolyGram".



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21 JANUARY 1989

# The gains of Citizen Dane

**Chris White meets finance director Cliff Dane, who has seen the company grow from £75,000 scraped together to the Stock Market in just over three years, and discovers a secret sleeve note writer**

**I**T WAS while working for Jessel Trust plc as group accountant that Cliff Dane first met Terry Shand, and the germ of the idea for a company like Castle Communications came into being. Dane has been finance director of Castle from the beginning and has witnessed it grow from a company that was launched with £75,000 "scraped together from various people" to one that is now well on course to being one of the major secondary marketing/back catalogue companies of the Nineties in the UK.

After studying at Cambridge, Dane qualified with Touche Ross & Co in 1980 and then joined Reed International in the corporate planning department in the same year. He joined Jessel Trust in 1983, and then in November of that year became finance director of Castle with responsibilities for finance and administration.

"I came from a classic financial background which is probably rather unusual for the music business, and from day one with Castle Communication was determined that the company should be run like the financial animal that it is, with proper accounting control," he says. "A lot of record companies are run by enthusiasts who unfortunately don't always understand the financial side. I hope my

main contribution has been to instill into Castle Communications the basic notions of accounts and finance — I was able to bring my knowledge from the financial world and give Castle the necessary framework to make the company succeed."

Dane points out: "From the beginning Castle Communications has been run like it was a public company so it was relatively easy, when the time came, to go to the USA. In fact the shortest period trading for any company has to be three years before it can go to the Stock Exchange and with Castle we were only three years and three months old when that happened."

He continues: "The range of opportunities for people who want to invest in the record industry is very limited but, in terms of the Stock Exchange, we put ourselves forward not so much as a record company in the classic sense of signing bands and developing talent, but more as a merchandising company which is a far lower risk area. Lack of big-name product doesn't matter to a company like Castle — we are almost like a commodity company in Stock Market terms."

Dane also reports: "Castle has shown substantial growth over the last five years, and in particular

since we floated in March 1987. In fact we have expanded so rapidly that we have now got another package of £1.6m, money that has been raised to carry on this momentum and to help develop the subsidiary companies that Castle has acquired over the last 18 months."

He points out that with the various companies acquired, "Castle knew all the individuals involved and understood the business they were in and thus has been able to help them both financial and on the creative side. The last year has been one of acquisitions and this year it is a case of obtaining the maximum growth for Castle and announcing the best possible results. We certainly wouldn't have considered taking over any companies where we didn't have respect for the individuals, as this could only lead to problems later on."

Looking to the future, Dane says: "We started the company with just £75,000 and advanced by the traditional route — there have been people who have been interested in buying the company out, but we realised that there was much more in it for us if we stayed independent, as a result some of the country's biggest investment institutions have come in with financial backing and the company is

heading for even bigger and better things — in fact we've only begun. The fact we're so much more cost-conscious than some companies which have been established for years can only be in our favour."

Usually perhaps for an accountant of his background, Cliff Dane does take a close interest in music and has even completed several sleeve notes for several of Castle's blues releases!



CLIFF DANE: "I was able to give Castle the financial framework to succeed"

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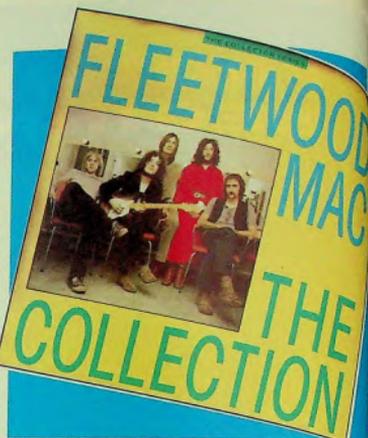
**Jon Beecher has helped keep things steady: "We've stuck to markets we know and understand and steered clear of high-risk areas"**

**J**ON BEECHER joined Castle Communications in March 1984 as commercial director and it marked the renewal of his working partnership with Castle's chairman, Terry Shand. The two had previously worked together at Stage One Records and after Terry had start-

ed a record wholesaling company it wasn't too long before he was asking Jon to join him to take over this side of the business as video developed.

"I was with Stage One for about three years looking after sales, and then exports, but eventually left because I was unhappy with the way the company seemed to be going. After a short stint with IDS I got a call from Terry who asked me if I would like to join him at Castle Communications, and we've worked together ever since," says Beecher.

At that point Castle was just three people working out of a basement in Southwark although it wasn't too long before a move was made to new premises complete with warehouse in south London. "Terry landed a very big video contract which was taking up a lot of his time, so I began to take over the record side of the business. I'd already decided that instead of selling other people's records, we should start licensing our own, and so we started setting up various labels. The first was Dojo which Dougie [Dudgeon] was very closely involved with — in fact the label's name is an amalgam of our



CASTLE'S DOUBLE-album from Peter Green's Fleetwood Mac

names Dougie and Jon — then came The Collector Series.

"We had managed to conclude a licensing deal for the Immediate catalogue but the market had been somewhat flooded with various Immediate re-issues over the years and so we had to come up with some good concepts to make it work for us. Initially we were going to get involved with the budget end of the market but there was no

really good quality budget product available, and Pickwick seemed to have that market sewn up anyway.

"The next best thing seemed to be to come up with a range of double-albums selling at mid-price because no one else was in that area. There was Pickwick and MFP at the budget end, and companies like K-tel and Telstar, which had just started up, at the other end then there were the specialists like

JON BEECHER

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Ace and Chiswick in between but there wasn't actually a mainstream company handling mid-price product in the middle, Beecher adds.

"We found that it was easy to get product from the independent record companies, we knew them well from our previous experiences at Stage One and in my case IDS as well, and they were very receptive to what we were trying to do. At first though it was very difficult getting product from the major companies because they naturally tend to be wary of any new company that comes along but we have built a good relationship with them over the last few years and licence material from EMI, CBS, BMG, PolyGram and MCA amongst others."

Despite the absence of any product from major record companies for almost two years, Castle Communications began to flourish and expand rapidly with various labels. "We were in the business of selling records and coming out with packages that were right for the market. It didn't matter what the package was as long as it was right," says Beecher.

"Most of the labels that we started were restricted to certain types of music — the Raw Power label concentrates on heavy rock and metal for example — but the one exception was the Collector series which features everyone from Vera Lynn, Frank Sinatra, Nat King Cole and Johnny Cash through to Hawkwind, Fleetwood Mac and Ike & Tina Turner."

Castle decided to use the design company Shoot That Tiger for its album sleeves. "It was a move that



REVIVED IN the Collector series — Frank Sinatra, Hawkwind, Vera Lynn and Ike & Tina Turner



TO PAGE 16 ▶



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► FROM PAGE 15

paid off because they were used to working on full-price product, and we were prepared to spend more money on packaging than the average reissue company. The sleeve packaging was an important part of our strategy because people want to know that they are getting value for their money," says Jon.

Why has Castle Communications been so successful? "We haven't invested in new artists and nor have we diversified into too many fields. We've stuck to the markets that we know and understand, and we have certainly steered clear of the high-risk areas like TV marketing. Also we have very good financial management and that is where a lot of smaller companies start having problems. The company has grown a lot during the last five years both organically and by acquisition," says Beecher.

"The Castle Communications empire now includes companies like Knight Records and Masterpiece. Although in a way we are competing with them, they also complement our own activities. Castle has also expanded in the video market — we acquired Hending Video last year — and we distribute the PolyGram and PML catalogues in certain European countries under own label CMV.

"The company has also started doing some of its own video productions which provide new areas of business. We've filmed several acts at Ronnie Scott's and apart from having the video and audio

rights, we also have satellite, cable and TV rights. The one area that Castle isn't involved with at the moment is music publishing but there may well be in the not-too-distant future when we expand our activities into that area of business."

He adds: "The Castle team is very close-knit and most of us have worked together for several years. Terry and I go back a long time, Chris Cole has been with the company for four years and Cliff Dane has been with Castle from the start, and Dougie worked with me at IDS. And of course Dougie has worked with me since he began in the business. Everyone is an expert in their own particular area, and we don't have a high turnover of staff. We try to look after our staff and so maintain high morale. Beecher asserts: "I believe that Castle Communications will grow very substantially over the next five years. Obviously we will continue to look for new catalogues to exploit.

Castle currently uses several different distribution companies for its various labels but Beecher envisages distribution "under one roof" in the next year or so. "We have our own sales and marketing company, headed by John Howes and Ray Jenks, and a small telephone sales team, as the competition is getting a lot tougher out there and it makes sense to be in control of our destiny.

"Having said that, I don't think that we will ever get into doing our own distribution set-up. Again it's a question of knowing your capabilities and limitations."



THE TEAM at the Merton Road warehouse and offices

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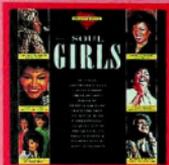
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## Finding the gold in the oldies

**O**UR BASIC role is to find different ways of working back catalogue product — there's a lot of competition around and it is essential to keep coming up with new forms of packaging to ensure that Castle Communications stays at the top," says Dougie Dudgeon, who with Tony Harris is responsible for the company's special projects department.

It was while working for Stage One that Dougie first met Terry Shand and Jan Beecher, and when they launched Castle Communications five years ago it wasn't long before he was brought on board, initially working on a consultancy basis before the sheer workload involved resulted in him working full-time. "Our first label was Dojo Records which kicked off with The Exploited's *Totally Exploited* album, and then *The Collector Series* came a little later when we recognised a gap in the marketplace for a certain kind of mid-price product.

"At one end of the market there were the full-price TV marketeers, and at the other the budget companies, but no-one was really covering the mid-price area. The third label to be launched was Row Power which initially drew all its repertoire from indie sources."

Dudgeon points out: "The rights to a lot of recordings made in the Fifties and Sixties, and even through to the Seventies, are now reverting back to the people who originally made them. Their original licensing deal with major record companies are expiring which means that we are well-placed for picking up the rights to these recordings."

"For example we've licensed the Buddha-Kama Sutra catalogue which has given us the rights for material by artists like Captain Beethart, The Tramps, The Lavin' Spoonful and Gladys Knight. I think it is the first time that the catalogue has not been handled by a major record company. Sutra still oper-

ates as a label in the US contemporary signings but so far as their back-catalogue is concerned they feel that it is better for a company like Castle to market it.

"Similarly we have the licensing rights for the Immediate and



DOUGIE DUDGEON: "We're always looking for new ways to market catalogue"

NEMS catalogues which gives us access to classic recordings by such groups as The Small Faces, Nico, Black Sabbath, Chris Farlowe, P.P. Arnold, The Nice and Amen Corner, and we've also a licensing deal for the Nazareth catalogue

**How does a company package yesterday's hits to make them marketable today? Dougie Dudgeon, head of Castle's special projects department, explains his approach**

with the band themselves — that's a typical case of a catalogue's rights reverting back to the act who are then able to license to whichever label or company they think best suited. The Bears'ville catalogue, and the rights to the late Jim Croce's album catalogue, are two more which Castle now looks after."

Dudgeon admits: "We don't own any of the catalogues but more of them are lengthy licences, and in some cases we sub-licence to other record companies. It's an area we're looking to develop and obviously we're always on the look-out for new licensing deals."

While Castle sub-licenses to labels such as Ace, Charly and See

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For Miles, which specialise in pop and rock re-issues, the company does not see itself in direct competition with them even though they are all in the back-catalogue market. "They can be competition to an extent but they are re-issue labels run by enthusiasts whereas we are a public company which means we are accountable and can't start making non-commercial decisions.

"We're always looking for new ways to market catalogue, and that is where Tony Harris and myself play a particular role in the company. At first the arrival of the compact disc meant new ways of marketing back catalogue but now everybody's putting material out on CD which means that we have to come up with even more original ideas. That's Original label is one of the recent concepts that we've come up with. Two original classic rock albums put out back-to-back in generic packaging, which is very important as it gives the range an immediate identity and dealers will stock all the titles as opposed to just a couple. The price point of That's Original is very exciting — there is a lot of CD product around at £7.99 but what we are offering consumers is two compact discs of great rock music for just £9.99.

"The titles we've released so far include Motorhead, Black Sabbath, Joe Cocker, Lovin' Spoonful, Todd Rundgren, Magnum and



THE ZOMBIES — part of the limited edition issue that became an instant success

Procul Harum, and apart from being out on CD the label is also available on double-play cassettes and double-albums.

One of Castle's newer labels is Fun Dept Records which debuted with the picture disc album, The

Amazing Spiderman. "We were looking through the Buddha catalogue and there was this Spiderman album we wanted to put out but we didn't know which label to release it on since it didn't really fall into any of their musical con-

cept. The whole Fun Dept thing started almost as a joke but then we realised that there was a need for a label focusing on more off-the-wall product.

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**Dudgeon: 'At first the arrival of the compact disc meant new ways of marketing back catalogue, but now everybody's putting material out on CD, which means we have to come up with even more original ideas'**

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**Castle doesn't have its own in-house promotion department but instead hires people it considers to be experts in their own field**

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"Another label that we are launching is Essential Records which will be full-price in that the LP will have a dealer price of £3.64 (although we will keep CD at £6.25) and the first release is a long-deleted Paul Kantner and Grace Slick album entitled Sunfighter, which we have licensed from BMG.

"Sometimes it is necessary to have a full-price label and with the launch of Essential, Castle Communications will be covering all price categories. We're not actually in the budget market but the Unforgettable label which has releases by artists such as Vera Lynn, Tony Bennett, Bing Crosby, Pat Boone, Peggy Lee, Matt Monro and The Inkspots, retails at £2.99".

Castle has recently had a lot success with its Special Edition CD-EP series with titles by Gladys Knight And The Pips, T Rex, The Zombies, The Sugarhill Gang, Gary Moore and Lovin' Spoonful. They were all released as limited-editions of 5,000 and we just about sold out of them all.

"A couple of years ago we produced a similar concept on 12-inch vinyl but to be honest it wasn't special enough as a lot of the material had been re-issued on record several times previously, but the fact that many of these recordings were making their first appearance on CD made them very collectable," Dudgeon adds.

Castle Communications doesn't have its own in-house promotion department but instead hires people it considers to be experts

in their own field: it is a philosophy which extends to other areas of the company including sleeve design, press and publicity.

"It works very effectively for us and we get very good results," Dudgeon admits. "On the radio promotion side we use Mike Peyton and Tammy Loftus a lot — Mike did a particularly great job on the Knight Records' Heart And Soul label launch, and Tammy is very good at working the MOR releases like Perry Como and Liberace. He's someone who has a very good reputation, particularly at Radio Two, and it pays off for us because we've now started to get a lot of label name checks on the radio.

"Our promotion in effect comes from the fact that we put strongly packed records into the shops, and they sell. At the end of the day, if the product wasn't interesting people just wouldn't buy it, but obviously it helps to get radio and press coverage. We get quite a lot of calls from DJs and writers and we always do our best to help them out with review and library copies. If people want something from us, then we do try and accommodate them."

"We use a consultancy company for our classical label, Cirrus, although Roy Jenks of Castle Sales and Marketing has great knowledge of classical music. That's one of the great things about the company, there is always someone who has particular knowledge of any kind of music that has any longevity.

"There is also a lot of loyalty in the company, Terry, Jon and Cliff

## Castle's talent scout

ROD DUNCOMBE works on a consultancy basis for Castle Communications with a brief to acquire suitable product for the company and license it on Castle's behalf. He says: "There's incredible interest among record buyers in the music of the Fifties and Sixties, and Castle Communications has always been a good recipient of high-quality back catalogue material."

Duncombe joined the music business 20 years ago when he was a label manager at EMI Records. Later he worked in various international positions for Decca and Chrysalis, was the general manager of Mountain Records for several years, and also worked for Bron Music, the music division of the Bron Organisation. When recreation hit the industry, and Duncombe found himself a casualty, he set himself up as an independent consultant.

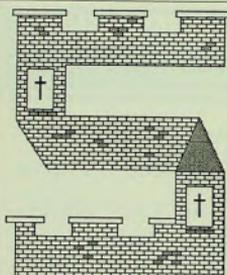
"A good catalogue means timeless titles, and Castle has many of those via licensing deals with the Immediate and NEMS catalogues, Cube Records, the Bearsville label and the Nazareth catalogue. I joined the company three years ago on an ad-hoc basis, and it's a case of keeping my ear to the ground and finding out which catalogues are available, making sure you are first to the post.

"We have missed some of Castle but it hasn't been through lack of effort, just that someone else beat us to it, or that the company was happy with their existing licensee," Duncombe says.

have surrounded themselves with a very strong team of people who have a wide range of different talents and knowledge, and I think that is why the company has been so successful. It's a team of people who know what they're doing, and when you go out representing Castle Communications, you know that the management will back you up all the way."

Looking to the future for Castle Communication, Dudgeon adds:

"Obviously we will continue to develop the labels that we already have, and hopefully we will continue to come up with new ideas, particularly with the opening up of European trade in 1992 which is going to make the competition so much stronger. A lot of success is going to be down to how well a product is packaged but I'm confident that Castle Communications will continue to stay on top in the Nineties."



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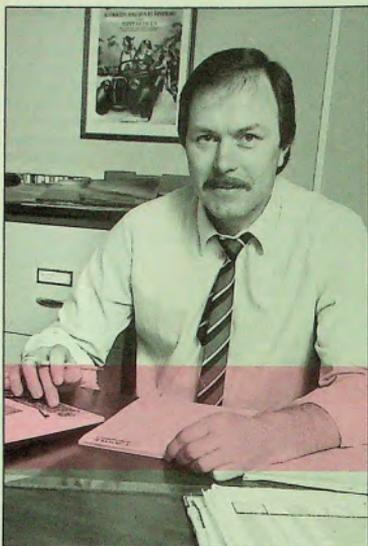
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CASTLE'S ACQUISITION OF THE Sutra catalogue gave it the rights to major artists, including Gladys Knight





CHRIS COLE: 'There's terrific input from everybody in every department'

# From concept to reality

**Once the specials project department has developed a concept, the practicalities of manufacturing become paramount. Chris Cole, Castle's general manager, is the man responsible for bringing the idea to fruition**

**C**HRIS COLE is general manager of Castle Communications with responsibilities for production and the warehouse. "Dougie Dudgeon and Jon Beecher come up with the ideas for the various labels and source the master tapes and work on the label copies — they then hand everything over to me and I arrange for the art-work to be done, and take whatever project it is through the manufacturing stage to that of finished product."

Cole works closely with three design companies which are responsible for the bulk of Castle Communications' sleeve packaging — Shoot That Tiger!, Quick On The Draw and Kharthoum — about a dozen people within the Castle Communications group, including John Hosses and Ray Jenks in sales and marketing, and his warehouse staff.

Cole also liaises with Ken Hill, stock controller for video, production assistant Gavin Shackell, and VDU operator Karen Hart. "It's a tight-knit team. The three warehouses that we have for albums, cassettes, CSDs and videos cover some 10,000 square feet in total, and are racked out with a second floor which gives us approximately double the space."

Cole joined Castle in October 1984 with basic responsibilities for looking after the warehouse. "When the video side expanded I was drawn into the record production side and have been there ever since. Before Castle I spent 11 years with a manufacturing company specialising in office furniture but I have to admit that working for a company like Castle Communications is much more interesting — and demanding. There is no way that you can compare the two

businesses.

"I've known Terry Sherd as a friend for a long time and he'd called me to ask if I'd help him out for a short while. That was when the company was starting out and I said that I'd do a month, and that would be it. Needless to say, I'm still working here!"

Cole adds: "I could see very quickly that there was huge potential at Castle because there was a very good case team — it was a particularly exciting period because the company was developing very quickly and in different directions. The opportunities to do well with the company were there, and Castle was breaking new ground all the time."

"The company was exploiting areas that others were ignoring, like mid-price double albums — Terry and Jon recognised these gaps very quickly and went from strength to strength. It was a case of getting the right product at the right price out into the marketplace."

He recalls: "When a new company comes along there's always a little suspicion about its motives from others in the industries but Terry and Jon through their time with Stage One had built up some very good connections which helped terrifically. It was easier for Castle Communications because of

## SHAPING UP

## FOR '89



AND



the background of the directors than it would have been for a company set up by complete unknowns."

Cole says that much of his day-to-day time is spent feeding information through to manufacturers and art-houses, checking artwork, arranging repros, talking to the best deal for Castle. "We use several different companies for our manufacturing including CBS, ISS, Mokey, ICM and Interpress. We don't believe in putting all of our eggs in one basket! It's the same with designers, we chop and change. If you use one particular art-house on one particular label all the time then their ideas can become stale. Packaging is a very important aspect of our work so it is essential that we get it right.

"The packaging has to be attractive to the potential consumer, so it has to be interesting which means good sleeve-notes and period photographs. The public are always looking for value-for-money."

Cole has seen Castle grow from being a company with just two labels, Dojo and Flat-ship Collection Series, to one that now handles more than a dozen including Special Edition (CD EPs), That's Original, Raw Power, NEMS, Castle Classics, Blolant, Unforgettable, That's Classical, Cirrus (specially made classical recordings), Marc Bolan/T Rex and The Furt Dept.

"There's hardly any area of back-catalogue that isn't covered



DIONNE WARWICK; part of the Unforgettable low-price series

TO PAGE 24 ▶

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**Cole has seen Castle grow from a company with just two labels to one that now handles a dozen. 'There's hardly any area of back-catalogue that isn't covered'**

ket and most of the titles are now released on CD as well.

"The Cirrus classical label is available on compact disc only and all of the recordings have been commissioned by Castle. The works include all the top classical composers, including Bach, Schubert, Wagner, Sibelius, Ravel, Holst, Chopin and Tchaikovsky."

He adds: "The Cirrus label was launched in June 1986 and it has proved to be a good long-term investment putting orchestras into the recording studios to record well-known classical works. It is a very consistent market."

The Thor's Classical CD series offers "two classic recordings for the price of one" and again covers all the popular classics and is an on-going series.

Among the other Castle labels are Row Power launched in July 1985 with product licensed from such indie labels as Jet, Power Stations, Bronze, Chrysalis and Neat, and now majors like CBS, EMI and BmG. The Unforgettable low-price series with distinctive generic packaging was launched the following year and the expanding catalogue includes Al Jolson, The Andrews Sisters, Ray Charles, Dianne Warwick, Cleo Laine, Roger Whitaker and Jack Jones. "It basically covers the MOR/nostalgia market and does particularly well through outlets like Woolworths and WH Smith."

Blatant Records developed from being a hip-hop type label to one that now includes Heatwave, The Isley Brothers, Bill Withers and Teddy Pendergrass in its cata-

GRANDMASTER FLASH, included on Blatant Records, initially a hip-hop label



◀ FROM PAGE 23

by at least one of Castle's labels. Most of them cover a specific area of music, like Cirrus and Thor's Classical, and Row Power which is heavy metal but the Collector Series double-albums cover a wide range of pop and rock music and there are now more than 100 titles on the label. The label is designed to appeal to a wide potential mar-

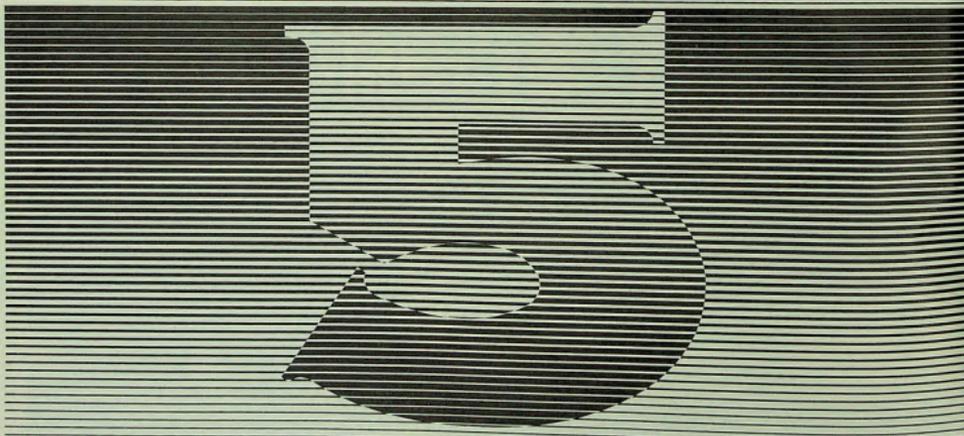
logue, alongside The Best of Sugarhill, Trouble Funk, Afrika Bambaataa, Fat Boys and Grandmaster Flash and Melle Mel.

"With the exception of The Collector Series we have releases on a monthly basis, there is no regular release pattern with the labels. What we do is wait until we have a strong release package then put it out. I suppose of the moment we must be putting out around 150

different titles a year — most of them for Chris Harding's Knight Records whose stock we keep in our warehouse. In fact we are fast outgrowing our present warehouse premises and we may be looking to purchase freehold premises and a much larger warehouse in the not-too-distant future," Cole says.

Why has Castle Communications been so successful? "It's down to

hard work really, there's terrific input from everybody in every department, from the directors level down to the warehouse. There is a very low turn-over of staff and when someone joins the company they usually stay for a long time, which is a very good sign. The management also believes in promoting people from within the ranks which is very encouraging and good for morale."

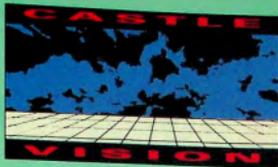


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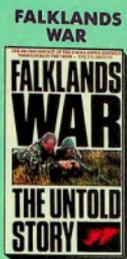
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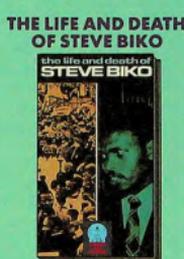
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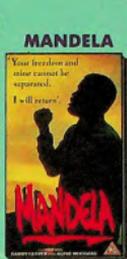
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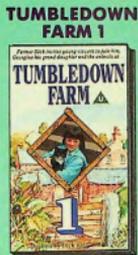
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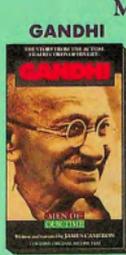
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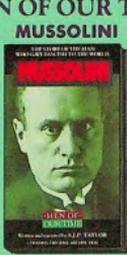
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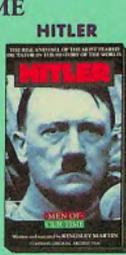
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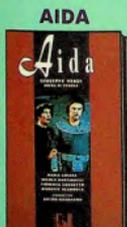
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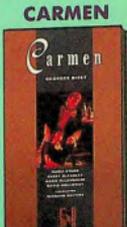
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**Castle Vision is steaming ahead in the sell through market**

## 20/20 Vision

**T**HE LAST 18 months have seen Castle Communications expanding rapidly in the video rental market, with its acquisition of Hendring Video, and the launch of its own video sell-through label Castle Vision.

The company's original business and financial foundation was based on video when chairman Terry Shand acquired rights for the manufacture and sales of videos throughout the whole of Scandinavia. By December 1986 Castle had released almost 250 video titles in Scandinavia include made-for-television films like Thompson's Last Run, Barry Manilow's Copacabana and A Time To Live with Liza Minnelli.

"The company was very much involved in the Scandinavian video rental market but realised that it needed to look at new areas, and sell-through was the obvious one to go for," Ross Crowley — general manager of Castle Communications Video Division — explains. "Because of Castle's involvement with the European market, the company acquired the rights to distribute PMI and PolyGram Video product in certain countries including Scandinavia, Germany, Austria and Switzerland.

"Then last June that Castle Vision

sell through label was launched and the first six months have been very successful. We have the licensing rights for NVC (National Video Corporation) which gave us 61 ballet and opera title including the English National Opera, the Glyndebourne Festival Opera, The Bolshoi Ballet, the New York Metropolitan Opera and the American Ballet. It's premium product with a price point of £14.99.

"We're also concluded licensing deals with both Granada and

Yorkshire TV for various programmes including several World in Action, Tumbledown Farm, which is a children's programme, Harry's Game and the cult TV series The Fugitive, and we've picked up other programme, Harry's Game and the cult TV series The Fugitive, and we've picked up other programme rights along the way," Crowley says.

"Because we were rather late into the sell-through market we have gone for top quality product,

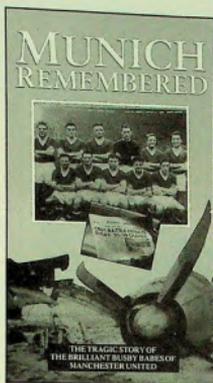


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'Because we were rather late into the sell through market, we have gone for top quality product, middle to highbrow'



'The NVC catalogue is one of the best of its kind, and we've also been doing very well with Men of Our Times'

TO PAGE 28 ▶

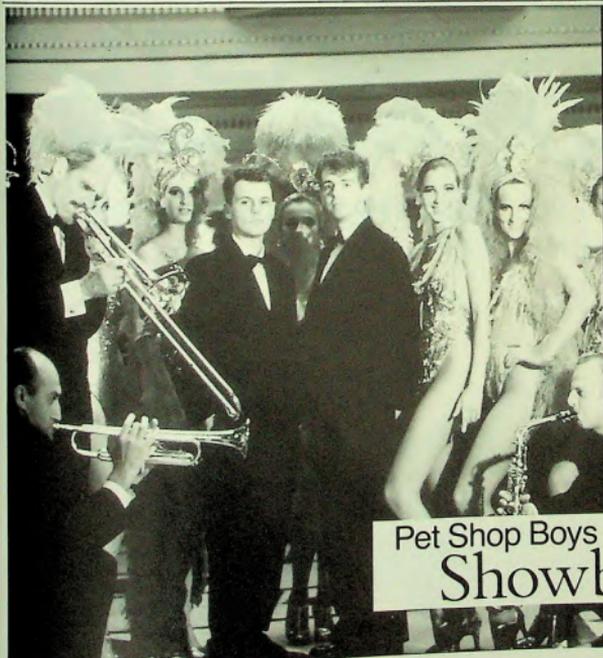
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SALLY BLOWER



ROSS CROWLEY



DANA EVEN

▶ FROM PAGE 27

middle to highbrow, covering the arts, archive documentaries and good quality children's programmes. Castle Vision releases about 10 titles a month and we're looking to expand our business substantially during 1989.

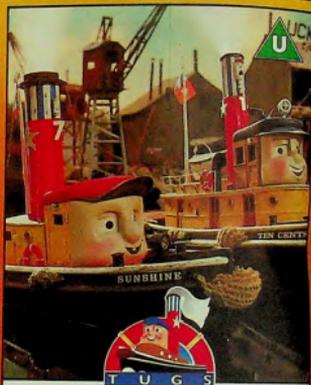
"A lot of bookshops are inevitably going to get into stocking videos in the future so we're well pitched for that market because the titles we have been releasing are like videos in the future, so we're well pitched for that market because the titles we have been releasing are like video equivalents of coffee table books. The NVC

catalogue is one of the best of its kind, and we've also been doing very well with the Men Of Our Time series which focuses on national figures like John Kennedy, Hitler and Mussolini.

"On the children's side we look on the entire series of Tugs which is made by Clearwater Productions who produced the Thomas The Tank Engine series. That was launched in November and has been going extremely well and we're releasing some more titles in April to co-incide with the TV series that will be going out. The children's titles generally retail for around £7.99 while the more regular titles are £9.99 or less." Working with Ross Crowley in

the Video Division are Sally Blower who is the production manager, and was previously with the video tape duplicating company Frazer Peacock, John Weakliam who looks after the sales administration, stock controller Ken Hill and Dana Even, who looks after acquisitions and new productions. "We're beginning to do more of our own productions now because there are a lot of companies competing for the same product, so it makes sense to have our own tailor-made programmes. We're looking at a couple of documentaries at the moment, and the areas of light entertainment and sport, and the first releases should be later in 1989," Crowley added.

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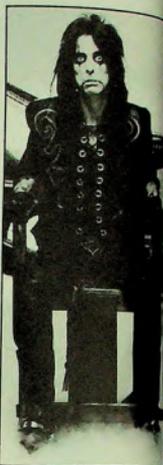
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## Hendring brings rock to Castle

**Hendring's traditionally strong rock video catalogue has proved a big asset to the company**

**H**ENDRING VIDEO was acquired by Castle Communications in November 1987 increasing the company's foothold in the video sell through market.

In just four years Hendring has built up a solid reputation in the video retail marketplace led by its founder and managing director, Chris Stylianou. Its catalogue now exceeds 100 titles and the company plans to double that over the next year.

Stylianou is supported by a strong team of people including his personal assistant Stephanie Down, Roger Eilman who heads Hendring's LA office, production

manager Simon Saunders, Lyn Jamieson who looks after legal and business affairs and sales manager Trevor Drane.

Stylianou says of Hendring's music policy: "We put out product that we feel is interesting and that will have a long shelf life. As with any A&R policy, a certain amount of personal taste comes into it and, as most of us at Hendring, come from the rock area of the music business, the titles we release tend to reflect that."

He adds: "We don't want to overstretch ourselves at Hendring and lose the feel of the company. You can go out at tangents and get lost very easily. Our primary busi-

ness is going out there and finding good music videos, packaging them well, selling loads of units and making a serious profit. It's the one thing that we know we do well and we're not afraid of pricing. As long as we know an artist or band will sell, and will sell for a long time, then we will take it on."

And among the music videos that have been good business for Hendring have been The Grateful Dead Movie, Bauhaus' Shadow Of Light, Alice Cooper, Thin Lizzy's Live And Dangerous, The Alarm's Spirit of '86, Jimi Hendrix's Rainbow Bridge, Aerosmith's Video Scrapbook, and many

ABOVE FROM left: Bauhaus, The Alarm and Alice Cooper are just three names from the Hendring catalogue. Right: Hendring founder and managing director, Chris Stylianou

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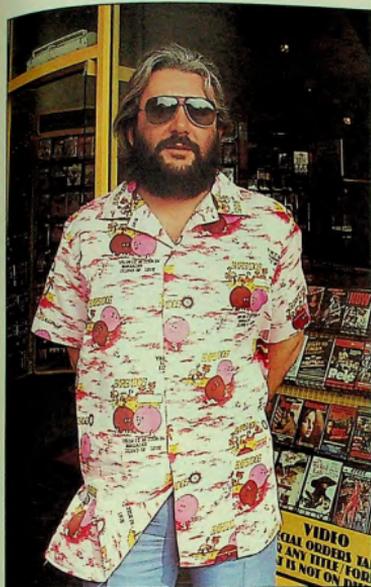
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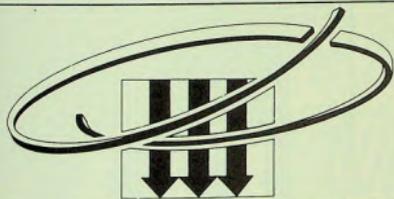
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ADVERTORIAL

CASTLE COMMUNICATIONS PAGE 31

A HANDFUL OF Dust was nominated as the best British film of 1988



The film distribution outposts of the Castle group are among its most recent acquisitions. But managing director Neil Agran believes the merger is already paying dividends

## Film: The Castle connection

**O**NE OF the more confusing aspects of unravelling the moze of companies that make up the Castle group is that not all of them answer to that name. The movie sales and distribution side is even more baffling in comprising two

companies with names totally unrelated to Castle — or each other. Persevere, though, and managing director Neil Agran will steer you past any potential identity crisis.

"They are Premier Releasing and Target International Pictures," he explains patiently. "Premier carries

out the cinema distribution and Target does everything else, which is basically overseas sales."

Target/Premier, as the operation shall be called, is one of Castle's most recent acquisitions — but one half of it's been around longer than any of the competition. Target was formed in 1969 to represent producers overseas before widening its outlook as the Seventies continued.

"We subsequently became involved in theatrical distribution with a lot of independently produced films in the Seventies and Eighties — films like Shivers, Rabid, The Brood, Zombies, Dawn Of The Dead, Kentucky Fried Movie . . ."

Agran explains. "We acquired Premier last year because we wanted to distribute all our films under one label and keep Target as the company handling all overseas sales. Now, the two companies each do their own thing."

As the newer of the two, Premier's development has naturally been a priority. "We recently tied up with New World to handle all their theatrical distribution, and we're also doing that for other companies in the Castle group — namely Castle Home Video and Hendring — plus other independent-made films we acquire. We recently handled *Handful Of Dust*, which was quite a success."

Premier will handle TV sales of Castle product as well as distribution. Agran describes the volume significant "business as 'not too releasing shortly called *Night Of Retribution* and there's a film of

Hendring's called *Night Zoo* which we're also distributing in March." The New World connection, brought *Hellhound* (the sequel to *Hellraiser*) and "a lovely film with Martin Sheen called *Do, a High Leonard* story. We've also got *Pink Rocks* and *Spike Of Bensonhurst*."

The Castle connection is even more recent than the acquisition of Premier. "It happened in June," reveals Agran. "Jerry Shand and I have known each other for years and worked together on quite a few things. We've always got on very well and have a similar sort of outlook. It was decided that it would be quite a good thing if we merged together, that there could be mutual advantages."

Had any of these been noticed yet? "Yes, I think it's had quite an advantageous effect. With Castle behind us, people are keen to be involved in an all-rights situation because they see there's a company that can do everything: theatrical distribution, video, television sales, the lot — and there aren't many companies that can do that."

As for 1989, the new year promises much for Castle's two-pronged movie arm. "I can predict a very exciting year for us. Apart from Premier and the theatrical distribution we've already lined up there are several new projects. One is a film called *White Roses* which stars Rod Steiger, Tom Cook and Susan George, produced by Simon MacCorkindale and Susan George; we'll be handling world sales outside North America."

"Then there are two other thrillers — one called *Prime Suspect*, the other *Innocent Prey* — and



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**Agran: "With Castle behind us, people are keen to be involved in an all-rights situation because they see there's a company that can do everything: theatrical distribution, video, television, sales, the lot"**

The prospect of a busy year looks likely to take Agran (right) and his eight-strong staff from Oxford Street to new premises in Leicester Square, giving scope for expansion



we're also handling world sales on a new British film being cast at the moment called *Night Of Scandal*, directed by Chris Barnard."

On the Premier front, the films already mentioned should prove just part of the story. "I can see us handling more films than ever before because we're being approached by lots of companies... You never know with films until they're released, of course, but it looks like we have a good line-up."

The prospect of a busy year looks likely to take Agran and his eight-strong staff from Oxford

Street to new premises in Leicester Square, giving all-important scope for expansion. "Sounds like we could have our hands full," he admits. "It all looks very exciting."

Target celebrates its 20th anniversary next month — and Neil Agran's been around from the outset. If there's a secret to this joint success, it's one he's keeping close to his chest. "Target is a distribution company, purely and simply, that's had varying degrees of success over the years," he understates. "But we're still here, so we must have done something right."

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**Castle Home Video is one of the group's more recent acquisitions — yet already, the company is looking to move up to the first division of distributors**

## Promotion hopefuls from Hornchurch!

**S**ITUATED IN rural Hornchurch, just two minutes from the M25, Castle Home Video is one of the group's more recent acquisitions — and certainly the farthest removed from Castle's Putney base.

Managing director Bob Lynn set up the company three years ago with now departed partner Keith Evans. Under the Independent Video Services banner, they handled Castle products as a distributed line. "Then last Christmas," Lynn explains, "Terry [Shand] approached us with a view to acquiring the company. That happened in February; we traded for another four months as IVS and built up ready to launch Castle Home Video on July 1."

The advantages of the Castle connection have already been such that he regards the company as only six months old. "Using the corporate image and name has made an enormous difference. From being a two-man operation we're now perceived as what we are: a subsidiary of a public company and serious player in the game."

Interaction with other Castle companies happens on a day-to-day basis, with some links busier than others. "Having Premier as a theoretical distributor in the group is greatly beneficial," Lynn indicates. Despite the two-way communication at all levels, the management of the company is his total responsibility — as is the case with all Castle subsidiaries.

Lynn's introduction to video came seven years ago with VTC, and as such he's seen the business develop from nothing to its current ultra-competitive state. "It's changed enormously from being a very unprofessional cowboy industry with the nasties — anything that moved was out on video and sold enormous quantities. Now it's an industry that's as professional as films and records... everything's monitored."

Lynn runs a tight ship, with a road sales force of seven people, a telesales person and a sales manager. "Some have been with us for two years," he comments. "I regard them as the best in the industry because they have to sell; they can't just go into the shop like

a Columbia rep and open their case." Castle Home Video overage three releases a month, which are handled by CBS Records — a link inherited from IVC and a connection that's lasted from Lynn's days at VTC.

It's clearly an arrangement that works well. "We go to every major, CBS Records ship 40 per cent of the market — CIC, Vestron, MGM and Buonavista — so we're in good company. It gives us the opportunity of concentrating on selling the product rather than worrying about shipping out, collecting the money, etc."

Acquiring the right product is clearly the missing piece of the jigsaw — and Lynn sees Castle's catalogue moving from strength to strength in 1989. "Our biggest success to date was *The Invisible Kid*. Then we've just released *Handful Of Dust*, which Barry Norman voted Best Film of the Year and is a very prestigious film for us. This month we have a *Nightmare on Elm Street* title, *Freddy's Nightmares*. Our last five lead titles have

TO PAGE 36 ► FREDDY'S NIGHTMARES, released on



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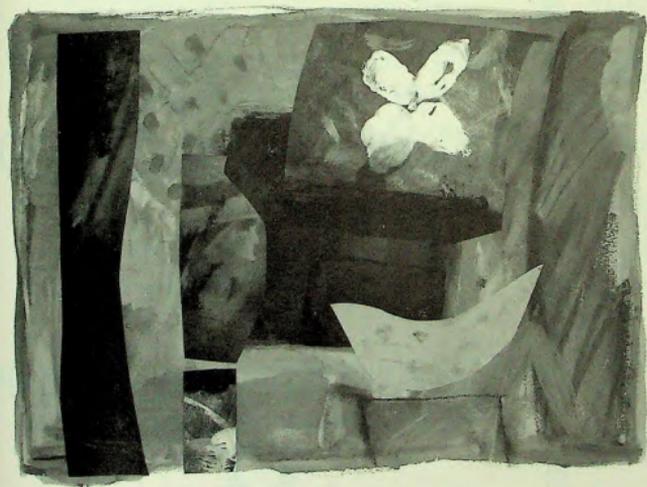
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A *HANDFUL OF DUST* was one of Castle Home Video's most prestigious releases

► FROM PAGE 35

entered the top 20 of the charts, so that's quite good going."

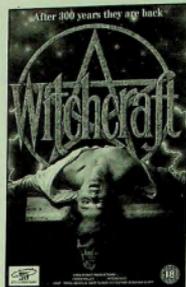
His philosophy in choosing repertoire of film auctions is simple enough: give the people what they want. "They're not major blockbusters, because they're owned by the major companies, but the marketplace says Joe Public wants to see a good movie and get value

for money and that's what we do. We supply good video movies — generally slightly stronger than you'd see on TV but good value for money."

So what will 1989 bring for Castle Home Video? "It's six months now since we started trading as Castle, and since July we've made a massive impact in the marketplace. We're now embarking

on a major theatrical programme that will give us cinema showings through Premier Releasing prior to video, so that's a major step for us.

"We're also buying more expensive productions which are obviously better-made films. We're very aggressive. We have to be... we haven't got Jack Nicholson and Eddie Murphy in our pictures! Our sales force has to excel-



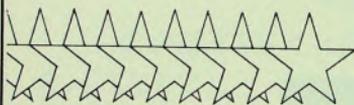
OTHER VIDEOS from the Castle catalogue include *Witchcraft* (above), a tale of deception, lust and satanism, and *Made In The USA*, an all-American adventure story



lent or we wouldn't survive. But we have some very good movies this year. Our big three for the first half of 1989 are *Fistfighter*, a marvellous film called *Encountered At Raven's Gate* and a third called *Shadows In The Storm* with Ned Beatty.

Lynn concludes: "In a nutshell, if you look at us as a football team we've been promoted from the

Third Division to the Second Division and we've splashed out and bought some excellent big-budget pictures that have made us contenders for Division One." Promotion hopefuls from Hornchurch? Well, stronger things have happened!



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All Castle's sales are handled by Castle Sales and Marketing. And despite the strength of the opposition, managing director John Howes believes it has found a niche in the market

## Waging war on the sales front



JOHN HOWES: The company doesn't profess to know about distribution. The attitude is to let the big boys get on with that

**C**ASTLE SALES and Marketing is one of the newer companies in the group, headed by managing director John Howes and sales director Ray Jenks, who between them have some 40 years' experience of those areas of the music business.

"We have the responsibility of looking after the sales of all the various Castle music labels, as well as Castle Vision on the video side, Tony Harding's Masterpiece Records and Chris Harding's Knight Records, and that means liaising very closely with all the distribution companies," says John Howes. "Preparing sales notes and presentation folders to give to the sales forces, in particular at BMG which distributes the Blotant, Collectors, Cirrus, Classics and That's Original labels, is all part of a day's work." Howes started his career 21 years ago as an RCA van salesman, moving on to Island Records and then Polydor for nearly eight years, before returning to RCA as sales director and later deputy managing director. Eventually he moved to IDS and then started his own company Marketing and Sales Services (MSS) "with a little help from my bank manager".

One of his first clients was Record Shack, and Howes was closely involved with the hit single Diamond Lights by Chris and Glen. "My other clients were Link Records and Castle Communications. Basically Castle had just done a distribution deal with BMG and

TO PAGE 38 ▶

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CASTLE SALES and Marketing is responsible for preparing sales notes and presentation folders for all the company's labels, including the *That's Original* series

### ◀ FROM PAGE 37

was looking for someone to deal with the sales force. Ray joined the company in October 1987 because by then M&S was getting inundated with work and I knew that from his vast experience of sales and marketing he was just the man to work with me."

The two had first met when Jenks was at Polydor — the same time

as Howes — and later Jenks had moved on to set-up the Ariola Records sales force, before joining RCA as manager of special projects, with particular responsibility for secondary marketing and licensing.

"Castle was about to make several acquisitions and the most logical thing was for them to buy Marketing and Sales Services, which

they did and we changed the name to Castle Sales and Marketing," adds Howes. "Dennis Lloyd was appointed as administration manager and we also have two tele-sales people who will be joined by another three, hopefully, in the spring. Ian Sadler, who used to work for Cannon Video, is responsible for video sales with Ray looking after records, and the major

**Howes: 'There are no wasted heads and the business is very profitable. The company is aware that if you have no margin, then you have no business — and Castle has been able to maintain the margins'**

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**Howes: 'We don't treat our outside clients as second class citizens. They're just as important to us, and of course we are always on the lookout for new clients'**

wholesalers and key accounts."

While Castle Sales and Marketing obviously focuses on the Castle labels it is also free to take on outside clients. "We've recently taken on Film-trax on video products, John Hall and George Lucan's company, and I believe that we can do a very good job for them. They are a company I like and they're not dissimilar to Castle."

Howes adds: "Castle Communications has found a good niche in the marketplace. The company doesn't profess to know about distribution. The attitude is to let the big boys get on with that, and we concentrate on putting the product out, and give the distributing companies all the help that they need."

"A lot of the major record companies treat mid-price product like they do full-price and that is not the answer, with this particular price range it isn't so much volume that matters so much as actual coverage in the marketplace. Sales tend to be very much consistent — we recently offered a 20 per cent discount on CDs but we didn't particularly see any extra sales."

He feels that one of the reasons for Castle's success is that "it's such a tight-knit operation, there are no wasted heads, and the business is very profitable. The company is very aware that if you have no margin, then you have no business — and Castle has been able to maintain the margins."

"At Castle Sales and Marketing we don't treat our outside clients as second class citizens," says Howes. "They're just as important to us, and of course we are always on the lookout for new clients."

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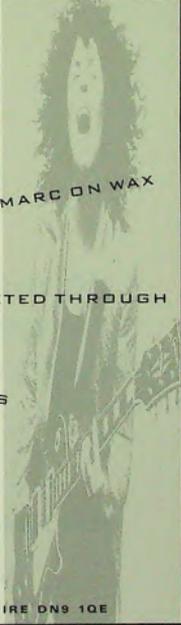
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CASTLE COMMUNICATIONS PAGE 39

# Knight gives Castle Heart & Soul

**Castle subsidiary Knight Records provides added competition within the company and has delivered with its Heart & Soul series**

working in a consultancy capacity on the A&R side. "As a private company though, without any huge corporate backing, we just couldn't compete in the TV marketing field and so we moved into mid-price catalogue marketing via such product features as Country Store which featured single-artist compilations by all the top country music names including Johnny Cash, Slim Whitman, Glen Campbell and Tommy Wynette," Harding recalls.

"Eventually Castle Communications came along and started talking to both Tony Harding and myself about ways of expanding the marketing and selling of catalogue products. Tony remained in Wimbledon with Masterpiece Productions and after six years of commuting from my home in Bedford to south London every day decided to base the new company, Knight Records in Hompstead, north London which makes it easier for travelling!"

Chris Harding adds: "I worked out a plan with Castle that made a lot of sense. There is a limit to how much one company can effectively market and sell so it was common sense to set up Knight Records with separate distribution through PolyGram to the retail trade, and through Castle to the wholesalers.

"We are the only catalogue label that PolyGram distributes apart from its own. And although in some ways Knight Records is competing with Castle Communications, in practical terms we are really releasing complementary lines of product."

Knight Records, initially launched with 22 cassette titles in the

Night Riding series including JJ Cale, Magnum, The Allman Brothers Band, 10cc, The Move, Fat Domino, Matone and T. Rex. Dealer price is £2.43 and the range has since been released on vinyl as well. Complementing the series is Easy Riding, which is MOR-oriented including names like Roger Whittaker, George

Zamfir, guitarist John Williams and Gladys Knight & The Pips.

"We are building up label loyalty with the series — the Night Riding series was so successful that we released it in album format as well. The Easy Riding series is aimed more at the in-car trade. In terms of dealer response they took both Night Riding and Easy Riding

**C**HRIS HARDING who along with Tony Harding (no relation) was a partner in Starblend Records is the man behind Knight Records, a company which is wholly owned by Castle Communications and has already been making an impression in the back-catalogue compilation market.

Harding himself is no stranger to the workings of the music business having started with the PolyGram group back in the late Sixties, working as a studio engineer, before working in A&R at Philips Records (with the late Johnny Franz) and then moving on to the Polydor label where he was involved in working with such names as the late and legendary Bing Crosby, Frankie Laine and Jack Jones.

He eventually joined Starblend



**KNIGHT'S SOUL** serenaders: Jackie Wilson, The Three Degrees, Luther Vandross and Koal And The Gang

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entire ranges rather than individual releases which is the reason that we were looking for." Knight Records has also had a lot of success with the impressively packaged Heart & Soul series which kicked off with six titles: Soul Ballads Volumes 1 and 2, Soul Classics, Soul Girls, Soul Boys and Soul Groups. Available in all three formats, the releases feature original artists and recordings of the rock roll of names is impressive: Vondross, Teddy Luther, The Three Degrees, Ray Parker Jr., KC & The Sunshine Band, Kool & The Gang, Sam Cooke, Jackie Wilson, Millie Jackson, Dionne Warwick, Jennifer Warnes and Aretha Franklin to name just a few.

"Again we've gone for a strong corporate identity — the releases are all easily identifiable with a Heart & Soul logo, and the packaging looks full-price although the CD actually retails at mid-price (£7.99). The important thing though is that the repertoire is good because that way we are going to be able to build consumer loyalty with the series."

Promotion for the Heart & Soul series included a series of radio competitions on stations around the UK, organised by independent promotion man Mike Peyton, plus posters and in-store display material, all designed to encourage stores to stock Heart & Soul as a series. "And the evidence is that people are buying Heart & Soul as a series rather than individual titles." Harding adds: "With catalogue product, once you have the right

titles then you have to ensure that you have the best distribution, and that the product is out there in the marketplace once the promotion begins. Mike Peyton did a superb job organising on-air radio competitions which have helped focus interest on the series."

Next month will see new releases in the Heart & Soul series including Soul Love, Soul Seeking and Soul Nights. There will also be several releases in the Heart side of the series, including Heart Beats, Heart Breakers and Heart To Heart, although the emphasis will be more on AOR type acts like Elton John, Air Supply and Abba.

The releases will be aimed at people who like quality AOR (adult oriented rock) product although the package design will be the same. It is a strong part of Knight Records' A&R policy to develop various labels of quality product.

"There will also be a new series No 1 Country which will include Country Love, Country Classics, Country Boys & Girls, Country Duets and Eighties Country, but it will be different from Tony Harding's Country Store series in that he concentrates on single artist compilations while ours will be various artist collections."

Harding adds: "In the next six months we will be developing the ranges that we have established, getting more product into the marketplace and we will be at Midem to look for new catalogue. And there's no reason why we should just stick with audio products, it is very likely that we will also move into the area of music videos."

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# Purchasing a Masterpiece

**A**LTHOUGH WE are a fully-owned subsidiary company of Castle Communications, the great thing is that they leave us to get on with our project without any interference but at the same time we know that we have firm financial backing," says Tony Harding, managing director of Masterpiece Music Productions, which became part of the Castle Communications Group in June.

Harding knows the importance of good financial backing; he was managing director of the independent TV-merchandising company Starblend Records, which made valiant attempts to compete with other companies in that particular area of marketing but eventually wound down. He admits that the company had faced various problems head-on including poor distribution and a contracting marketplace.

Masterpiece Music Productions actually began in 1984 and was basically a company that produced music for other markets. "We had a couple of artists signed including Barry Palmer, who had worked with Mike Oldfield, and whose album for us did particularly well in Scandinavia, Germany and Holland. The company was also producing a lot of orchestral material much of which was licensed

to Japan," Harding says. "Basically though we were looking for financial backing and at the same time Castle Communications was looking for new acquisitions, so Masterpiece Music Productions became part of the group of companies. It's a total new venture and we are able to do exactly what we want while Castle provides the financial resources."

The Cadenza Collection — described as "an introduction to the world of classical music — is one of Masterpiece's new projects. The CD and cassette series comprises a range of famous composers' best-loved and immortal works. "The series features these works in collections by individual composers or by musical category such as Opera, Ballet, Concerto, Symphony and Musical. The aim of the Cadenza Collection is to serve as an introduction to the marvellous world of classical music, and is an opportunity for the new classical music listener to hear the works of these great composers."

The Cadenza Collection will be continually extended to encompass additional composers and categories, as well as to add further volumes of existing titles. The series retails at the remarkably low price of £2.99 for both CD and cassette. "We have sold about 180,000 CDs in little more than

four months, so the series has been very well-received by the consumer," says Harding. "There are a lot of people out there in the marketplace who are frightened of classical music — they know that they like some of it but feel rather overwhelmed by it. With the Cadenza Collection we have included inlay cards with full sleeve notes, and each release contains the best-known work of the particular composer. We hope to convert those people who may feel intimidated about classical music."

The second release phase of The Cadenza Collection has just seen a further 10 titles added to the series, and Harding is also planning a "Deluxe" series which will comprise double CDs and cassettes. "We're selling a lot of the product in non-traditional outlets as well as record shops," he adds.

Masterpiece Music will also be re-launching the Country Store series which was one of Starblend Records' biggest successes. There will be 34 titles issued in all three formats but they will be packaged in new sleeves. Many of the releases have been compiled by country music experts such as Tony Byworth — "It's a vastly under-rated market, and there will be a poster campaign to support the series."

Other plans from Masterpiece

Music Productions include The Harmony Collection which will have an initial release of eight titles including Doris Day, Tony Bennett, Andy Williams and Connie Francis.

There will be a generic theme to the product and it will be the first time that much of the product has been available on CD. "We're also planning a series of double-albums with a love theme which will be in time for St Valentine's Day. The CD versions will have a playing time of around 70 minutes and there will be a dealer price of £6.25 (£3.91 for the cassette and album)."

Also lined-up for the near future is Radio Records, a compilation series featuring double-albums of well-known disc jockeys' favourite pop and rock tracks and with sleeve-notes written by the DJs themselves.

Tony Harding's musical policy is to "not put out any album that I wouldn't want to buy myself. People are now buying a much broader range of music than ever before and Masterpiece's intention is to remain at the forefront of that market."

The company will however be diversifying; there are plans to launch a music and video home-shopping magazine of around 100 pages which will have around 20 pages of editorial, 40 of adver-

tising and another 40 of "special offers". The aim is to reach those potential consumers who don't necessarily go into record shops. "We'll be offering a wide range of product — and not just from Castle Communications group of companies — and people will be able to order by mail or telephone, quoting their credit card numbers." Masterpiece will also be starting its own in-house design and artwork department, "which will make us much more flexible in doing point-of-sale material and dealer mailings. It will be a self-contained unit and will be looking to do business commissions from outside of the group as well," Harding added.

MUSIC WEEK



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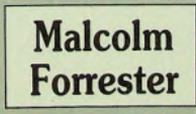
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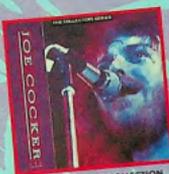
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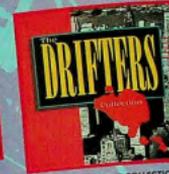
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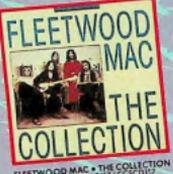
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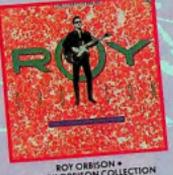
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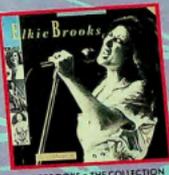
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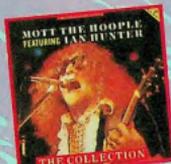
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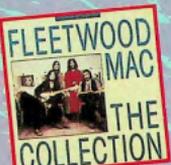
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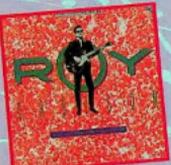
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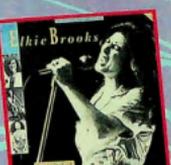
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- 22** **WAIT**  
Robert Howard & Kym Mazella  
ECA PR 42593 (12" PT 123M) (BMG)  
Her London FR 24 (12" P)
- 23** **BORN THIS WAY (LET'S DANCE)**  
Cascio Crew  
Columbia/Cristal CO 0011179 (C)
- 24** **RESPECT**  
Adava  
EMI (12" BM 1) (E)
- 25** **LOVE LIKE A RIVER**  
Climie Fisher  
EMI (12" BM 1) (E)
- 26** **BURNING BRIDGES (ON & OFF & ON AGAIN)**  
Status Quo  
Virgin/Phonogram QVO 352 (2) (P)
- 27** **HIT THE GROUND**  
The Downing Jads  
Newer Epic BLOND (2) (C)
- 28** **WHERE IS THE LOVE**  
Where Is The Love Paris  
4k - 11 way filled (12" BWM 122) (P)
- 29** **BE MY TWIN**  
Brother Beyond  
Polygram (12" B 195) (E)
- 30** **I LIVE FOR YOUR LOVE**  
Natalie Cole  
EMI Manhattan (12" M 15) (E)
- 31** **STUPID QUESTION**  
New Model Army  
EMI (12" MKA 2) (E)
- 32** **TWO HEARTS**  
Phil Collins  
Virgin 9501114 (1) (E)
- 33** **THAT'S THE WAY LOVE IS**  
Ten City  
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**CBS**

EXA

- 34** **TRACIE**  
Level 42  
Polydor PO 34 (12" R 23) (P)
- 35** **YEAH! BUDDY**  
Royal Power  
Champion CHAMP (12) 91 (BMG)
- 36** **SMOOTH CRIMINAL**  
Michael Jackson  
Epic 66262 7 (12" 45326 6) (C)
- 37** **BREAK 4 LOVE**  
Raze  
Champion CHAMP (12) 92 (BMG)
- 38** **MY PREROGATIVE**  
Bobby Brown  
MCA MCA (12) 1299 (P)
- 39** **DOWNTOWN '88**  
Paula Clark  
PRT PR 519 (12" PTT 191) (A)
- 40** **AFTER THE WAR**  
Gory Moore  
Virgin GMS (1) (E)
- 41** **FINE TIME**  
New Order  
Factory FAC 127 (12" 34225) (P)
- 42** **9 A.M. (THE COMFORT ZONE)**  
Lombombal  
Arista/RCA ANMT (1) 008 (BMG)
- 43** **TAKE ME TO YOUR HEART**  
Rick Astley  
ECA PR 42593 (12" PT 43570) (BMG)
- 44** **FISHERMAN'S BLUES**  
The Waterboys  
Ensign ENT (1) 121 (C)
- 45** **EVERLASTING LOVE (Pete Hammond Remix)**  
Sax  
Arista (12" PR 58K) (1) 85 (E)
- 46** **RADIO ROMANCE**  
Tiffany  
MCA 118 (1) 51 (P)
- 47** **TENDER HANDS**  
Chris de Burgh  
A&M AMY 148 (P)
- 48** **CATHEDRAL SONG**  
Tanita Tikaram  
WEA TZ 3310 (W)
- 49** **STRANGE KIND OF LOVE**  
Love And Money  
Fantasy/Fonogram MONEY (1) 21 (P)
- 50** **NEED YOU TONIGHT**  
IM5  
Mercury/Phonogram IN5 (1) 21 (P)
- 51** **CAT AMONG THE PIGEONS/SILENT NIGHT**  
Bios  
CBSA (1) 011 (C)
- 52** **YOU'RE GONNA MISS ME**  
Turntable Orchestra  
Replica LIC (1) 02 (1) (E)

- 74** **HANDLE WITH CARE**  
The Waitresses  
William Morris/Warner Bros. WM 7720 (1) (W)
- 75** **CHIKKI CHIKKI AHH AHH**  
Baby Ford  
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- T W E L V E I N C H**
- 1 **BUFFALO STAKE** Nene Cherry  
2 **GOOD LIFE** New City  
3 **SON OF A GONNA GET YOU** Eason  
4 **GET ON THE DANCE FLOOR**  
5 **THE DANCE FLOOR**  
6 **THE DANCE FLOOR**  
7 **YOU'RE GONNA MISS ME**  
8 **THE Jambou Orchestra**  
9 **RESPECT** Adava  
10 **LOVE TRAIN** Holy Jolene  
11 **RHYTHM IS GONNA GET YOU**  
12 **GOOD LIFE** New City  
13 **SON OF A GONNA GET YOU**  
14 **MY PREROGATIVE** Bobby Brown  
15 **NEW HOUSE** CAN DANCE  
16 **THE DANCE FLOOR**  
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51 **THE DANCE FLOOR**  
52 **THE DANCE FLOOR**

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**LOOP: Fade Out, Chapter 22**  
**CHAP LP 34. Distribution: Nine Mile/Cartel.** Sterling sonic efforts on behalf of wuh wah and stun guitar gel with up-in-the-air lyrics on Loop's best album yet. From the superb silver gatefold sleeves through the stoned swagger of the material to the mystique of the run-out groove this is top-notch psychedelia, none of your tacky reevaluation. Should hit indie top five. **DC**

**ELVIS PRESLEY: Stereo '57 RCA PL 90250.** The sub-title Essential Elvis is a little misleading because although this previously unreleased selection contains some great studio out-takes it's hardly a must. But to hear his rich voice esse effortlessly through the tracks and realise that Elvis was just 22 at the time is staggering. Presley fans and nostalgia buffs will love it. **NR**



**THE BATS: Daddy's Highway. Flying Nun FNE 23. Distribution: Rough Trade/Cartel.** Later in the splendid New Zealand influx, The Bats are a reliably melodic quartet whose penchant for good old unapologetic chansons d'amour, sung in boy-girl format with every regard for harmony, sees them lift a head and a shoulder above their post-CB6 Anglo-waistral contemporaries. Miles better than The Pastels, in other words. **DC**

**DAVY SPILLANE BAND: Out Of The Air. Cooking Vinyl COOK 016.** Ireland's top session chap when a bit of ulster pipes is called for, Spillane's found a welcoming ear in the Kershaw record, which is why side one of this budget job comes from a Radio One session. Atlantic Bridge and The Storm will satisfy the faithful, while new roads are suggested by Rory Gallogher's involvement and

the moving — but not maulin — One For Paul, a tribute to Lynott. **DC**



**RUSH: A Show Of Hands. Vertigo 836 346-1.** A third double live set from the rather under-rated Canadian trio. Always regarded by many as too indulgent, Rush prove convincing with their effortless musicianship and a sound light years ahead of most dull American rock acts. It's a colourful, if a little too clinical, collection that will keep the strong fan-base happy. **NR**

**LOU REED: New York. Sire WX 246.** Here is a fabulous record from Reed, almost a complete vindication of his, ah, mercurial efforts since emerging from the Velvet Underground. A wonderfully observed, played and produced — and mightily long — document of the mean and the clean, it should reverse the downward trend in his sales, being seen in years to come as his best solo set ever. **DC**

**BUCKWHEAT ZYDECO: Taking It Home. Island LPS9917.** One of zydeco's more celebrated figures returns with a surprisingly poppy album. The manic accordionist still remains to the fore but there's plenty to appeal to non-Louisiana folk music lovers. Recent state-side dates with U2 has brought him a wider audience and coming appearances with Eric Clapton, who adds guitar to a version of his own Why Does Love Got To Be So Sad, at the Royal Albert should see Buckwheat take off. **LF**

**THE SUPREMES featuring Diana Ross: Love Supreme. Motown Z 72701.** Another definitive Motown collection that actually lives up to the promise of all the hits and more — also shows that although the trio was never quite the same after Ross left, his like Stoned Love and Nathan Jones are just as timeless. Big sales guaranteed. **NR**

**MARTIN CARTHY: Right of Passage. Topic TS 452.** The most con-

sistently interesting of England's established folk performers, returns with a fascinating mixture of new and traditional material. Company policy is Carthy's own sturdy comment on the Falklands War and he offers new versions of traditional songs as well as Le Cardeuse, a fiddle lute done in his influential guitar manner. Currently touring with violinist Dave Swarbrick, Carthy is already in the Folk & Roots chart. **DL**

**NITZER EBB: Belief. Mute Records STUMM 61.** Riding on the crest of the new best wave come the second Nitzer album stuffed with lots of accessible dance rhythms topped with imploring vocals. One can't help thinking that Cabaret Voltaire, Hula and the like were doing the same thing years ago — but this time it's more fashionable. Reasonable sales. **NR**

**KARLA BONOFF: New World. Gold Castle/Virgin VGC 6.** Originally a member of Bryndle, a supergroup that never was which also included Andrew Gold and Wendy Williams, the first of her solo albums on CBS in five years, followed by a session apart from a song on the Footloose soundtrack. This, her first outing since then, is truly fine example of the art of the female singer/songwriter, with songs like Tell Me Why, All My Life and the instant Still I Be Getting Over You. Had the promised lyric sheet been included, it would have been even more of a pleasure. **JT**

**ROY HARPER: Loony On The Box. Awareness AWL 011.** Very much like the one on the same label, 134, after a cold night out, Harper remains fascinating yet slightly unsettling. Loony is a collection of tracks culled from the last few years, either omitted or just omitted from record labels' schedule, but they're not duffers, simply more of what we've come to expect from the chap: honest, straightforward quality, a voice worth hearing and an artist worth stocking. See folk chart and indie chart if you doubt this 't sell. **DN**

**STRAWBS: Don't Say Goodbye. Chord STRAWBS 1. Distribution: EMI/Supertrac.** This respected Seventies folk/rock band's most recent, but only omitted, on LP, served since its original release last summer. Typically stylised vocals from Dave Cousins on seven tracks, he wrote solo or in collaboration, plus a couple of songs from Rich and Hudson and sterling work by brilliant guitarist Brian Willoughby throughout, make this a very worthwhile album, now on CD for the first time. **JT**

**SIDEWINDERS: Cuacha! Diablo SOCC 1. Distribution: Pinnacle.** Demon's new groovy labors around a stirring bunch from Tucson, Arizona, The Sidewinders. They're guitar pop-rockers with the long by-the-way bits of the Country Riders, the melodic consciousness of Guadacanal Diary and the Smithers and the duty, heart-felt songs of guitarist Rick Hopkins. Check the sweet harmonies, rolling celtic guitar twangs and what we call 'crossover appeal'. Round 'em up. **MA**

**GIRL TROUBLE: Hit Or Quit It. The Next Big Thing NBT3303. Distribution: Fast Forward & The Cartel.** Splendid offering from Girl

Trouble. Mixing the finest of garage and rockably together they produce a concoction that's high on danceability and sexiness. The groovy sleeve notes add a guitar work which is faultless and a peach of a product. A great version of Paul Revere's Steppin' Out is included — their time may come sooner than expected. **LF**

**VARIOUS: Greensleeves Sampler 2. Greensleeves. Grez 2.** Another treat by Greensleeves to give those who missed out on past his chance to catch up on past his like the JC Ladley's Telephone Love and Gregory Isaac's Rumours. But the 12 classic lovers which also include Deborah Glasgow's Knight In Shining Armour, and Beres Hammond, She Loves Me Now, are at a bargain price of £3.25 for album and cassette and CD £7.99 not the full price as is reportedly being charged by certain record shops. **OD**

**SINGERS & PLAYERS: Vacuum Pumping. On U Sound On U LP 39.** Seminal reggae production by the man who was not to introduce — Adrian Sherwood. A masterpiece of silky, instantly hummable tunes and thrilling, chilling hard cut, spiked with the gorgeous industrial sounds that are the man's trademarks. Roof Um Buff Um sublimely combines joy and mystery, blending the trends to soar deliciously above most contenders. **SD**

**BASIL COZTEZ. Sabenza. Kijima. Big001. Distribution: Sterns.** This first solo album by the South African saxophone maestro

should bring him the international success enjoyed by his countrymen. Abdullah Ibrahim with whom he recorded, has become a celebrated name. Mannenberg that became his middle name. Memorabilia are on CT Blues and Khyalindance. **OD**

**RECCE TAKERS: Martin Aston, Dave Gavaghan, Sarah Davis, Gordon Lee, Frelly, Duncan Holling, Dave Luing, Nick Robinson and John Toller.**

## These roots are made for talking

THIS MONTH'S chart shows eight new entries, led by a live album from new country star Nanci Griffith. The old and new in British traditionally-based music are represented by Martin Carthy (America is reviewed on opposite) and leading Scottish electric band Run Rig with their live offering.

Perhaps the most surprising debut is Songs, which more than most deserves the title World Music, bringing together African, Samba and Thompson styles. The album and its making are featured in A&R Talent this week (p.2). And if it's welcome to contrasting veterans Roy Harper (acrobatic singer-songwriter, review this week) and Scottish folk singer Archie Fisher with Sunsets I've Got Loped Into ... **DL**

## FOLK & ROOTS ALBUMS

Rank	Title	Artist	Label/Catalogue No (Distributor)
1	WATERMARK	Erya	WEA WX199.96
2	NEGOTIATIONS & LOVE SONGS	Paul Simon	WEA W0233.66
3	ANCIENT HEART	Tarika Tiktaram	WEA W0233.66
4	FISHERMAN'S BLUES	The Waterboys	Enigma/Orysolms CH0216.02
5	TRACY CHAPMAN	Tracy Chapman	Elektra 6734.96
6	SHORT SHARP SHOCKED	Michelle Shocked	Cooking Vinyl CUP15.95
7	NOT BEATRAID OF THE DARK	Robert Cray Band	Mercury MCH919.95
8	IRISH HEARTBEAT	Viv Morrison & The Chieftans	Mercury MCH919.95
9	ONE FAIR SUMMER EVENING	Nanci Griffith	MCA MC7431.95
10	RIGHT OF PASSAGE	Martin Carthy	Topic 127545Z (CAMP0216.02)
11	AMNESIA	Richard Thompson	Capitol 157079.05
12	GIPSY KINGS	GIY Kingz	Al/Dance 110352.04
13	ONCE IN A LIFETIME - LIVE	Runrig	Chrysalis CH9169.95
14	LA PISTOLA Y EL CORAZON	Luis Lobos	Salsal/London 828 123 95
15	SONGHA!	Kalamita/Dabate/Thompson	Hambro HMBL1353 0206
16	FORKWAYS - A VISION SHARED	Various	CBS 690905.05
17	WORKER'S PLAYTIME	Bill Bragg	Gal Discs AG0215.95
18	NO MORE TO THE DANCE	The Silly Sisters	Topic 127545Z (CAMP0216.02)
19	HOOCHE COOCHEE MAN	Muddy Waters	Epic 41186.05
20	AQABA	Jane Tabor	Topic 127544Z (CAMP0216.02)
21	THIS IS LATIN MUSIC	Various	Calexico/Clarity SH71 1 CDH
22	IMMIGRES	Youssef N' Douar	Earthworks/World DWS05 02
23	LITTLE LOVE AFFAIRS	Nanci Griffith	MCA MC7431.95
24	GRACELAND	Paul Simon	Warner Bros W0232.96
25	LOONY ON THE BUS	Roy Harper	Awareness AWL101 1 0492
26	SORO	Sall Katta	Stems Africa STERN501 (CAMP0216.02)
27	SUNSETS I'VE GALLOPED INTO	Archie Fisher/Oreana/TABOOZ (CAMP0216.02)	
28	AKWABA BEACH	Mary Kate	Bartley/London 831311.95
29	MALI MUSIC	Various Artists	Stems Africa STERN501 (CAMP0216.02)
30	VUJICIS	Vujicis	Hambro HMBL1310 02H

**SENGALI? MANIPULATOR? DESTROYER?**

**DIRK VELLENGA WITH MICK FARREL**

# ALCOHOL AND THE COLONEL

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Many never-before-published photos

**INCLUDES FULL DISCOGRAPHY**

**GRAFTON BOOKS**

Reviewed by Jerry Smith

**TOP · 40 · SINGLES**

1	CRACKERS INTERNATIONAL EP	Mute MUTR5 (R) 50P
2	3 SHE DRIVES ME CRAZY	London LON179 (P)
3	SOMETHING'S GOTTEN HOLD OF MY HEART	Parlophone PAR11 (P)
4	4 HIT THE GROUND	Nonesuch B0011 (P)
5	5 FINE TIME	Factory FAC123 (P)
6	6 THERE SHE GOES	Columbia COL421 (P)
7	7 STRANGE KIND OF LOVE	Fantasia FANT5 (R)
8	8 TIED UP	Mercury MIL10 (P)
9	9 THERE WAS A TRAIN	Cooking Vinyl COV131 (P)
10	10 IS THIS LOVE?	Virgin V1341 (P)
11	11 MOTORCYCLE (EP)	Regency Regency FAL128 (P)
12	12 SISTER MOON	MCA UV95 (P)
13	13 RADIO RADIO	Virgin V1114 (R)
14	14 MAN IN THE MOON	London LON170 (P)
15	15 DESTROY THE HEART	Crestone CRE101 (P)
16	16 WHAT KIND OF FOOL	Eden EDEN1 (P)
17	17 BLACK VELVET	Fantasia FANT4 (P)
18	18 BLUE MONDAY 1988	Factory FAC127 (P)
19	19 BIG NEW PRINZ	Regency Regency FAL128 (P)
20	20 THERE SHE GOES AGAIN	Sire/Sire S104 (P)
21	21 LOVE IS DEAD	Spex SPX1 (P)
22	22 A LITTLE RESPECT	Mute MUTE8 (R) 50P
23	23 PEEL SESSIONS	Strange Fruit SP5545 (P)
24	24 NIGHT TRACKS	Strange Fruit/Night Tracks SINT181 (P)
25	25 ANCHORAGE	Cooking Vinyl COV131 (P)
26	26 EAST WEST	Hydra King HY1774 (R) 50P
27	27 VOODOO RAY (EP)	Rhino R1 0804 (L) 50P
28	28 ACROSS THE UNIVERSE	Mute MUTE11 (R) 50P
29	29 YOU MADE ME REALISE	Crestone CRE105 (P)
30	30 FEED ME WITH YOUR KISS	Crestone CRE101 (P)
31	31 CULT OF PERSONALITY	Spex SPX1 (P)
32	32 HEAVEN AIN'T HIGH ENOUGH	Blind Eye BE10 (P)
33	33 YEAR YEAR YEAR YEAR YEAR	Regency Regency FAL128 (P)
34	34 JACKIE'S STILL SAD	Parlophone PAR114 (P)
35	35 REVOLUTION	Funk 49 F429 (P)
36	36 BITTER SWEET	Parlophone PAR114 (P)
37	37 WROTE FOR LUCK	Factory FAC123 (P)
38	38 I WALK THE EARTH	London LON170 (P)
40	40 TRANSCENDENTAL	Davies WANTED2 (P)

**TOP · 20 · ALBUMS**

1	1 THE INNOCENTS	Mute STUMM5 (R) 50P
2	2 SHORT SHARP SHOCKED	Cooking Vinyl CV93 (P)
3	3 ALL ABOUT EVE	Mercury MER11 (P)
4	4 GREEN	Warner Bros WX24 (P)
5	5 POP ART	MCA MCA124 (P)
6	6 THE EIGHT LEGGED GROOVE MACHINE	Polystyle POL106 (P)
7	7 SUBSTANCE	Factory FAC126 (P)
8	8 STRANGE KIND OF LOVE	Fantasia SP17 (P)
9	9 LOUDER THAN BOMBS	Regency Trade REG10116 (P)
10	10 EVERYTHING	CEI 401071 (P)
11	11 HOUSE OF LOVE	Crestone CRE10 (P)
12	12 SPONTANEOUS	IRS/MCA MRS1133 (P)
13	13 RANK	Regency Trade REG10116 (P)
14	14 LIFE'S TOO GOOD	One Little Indian TRP15 (N) 50P
15	15 BLUE BELL KNOLL	ADD CAD007 (P)
16	16 BUMMED	Factory FAC120 (P)
17	17 LET IT BEE	London LON147 (P)
18	18 WORKER'S PLATINUM	Gal Discs AGO115 (P)
19	19 VIVA HATE	HMV CD1782 (P)
20	20 I AM KURTIOSU ORANI	Regency Regency BEGAM (P)

**STOCK IT**

**FRAZIER CHORUS:** Dream Kitchen. (Virgin V15) 1145). Long-awaited follow up to the magnificent *Sloppy Heart* bodes well for all concerned with a gloriously lush sound, fairly oozing with atmosphere as the Brighton band sweep all before them. Totally captivating, their forthcoming LP, *Sue*, should be worth waiting for.

**JULIAN COPE:** 5:00 Clock World. (Island 1215) 399). Old mod dog Cope returns with a bright, exuberant version of a song that originally hit top five hit in the US for The Vogues in 1965. Taken from his superb *My Notion Underground LP*, it's Cope at his most obstreperously garrulous.

**STOCK IT**

**EAT:** The Auto Gift EP. (Fiction WAN/CD) 100). Fiction signs its first band since the Associates and their debut, three track EP, produced by Mike Hedges, should make waves with its self-styled Swampadelic/Urban Blues being an interesting mutant concoction fired by high octave rhythms.

**DIESEL PARK WEST:** All The Myths On Sunday. (Food/EMI 12/FOOD 17). Diesel Park West splendor the Sixties for a catchy slice of rock, an epic hook and polished Chris Kimsey production. Bound to make an impression before the forthcoming album, *Shakespeare Alabama*, is released.

**JULIAN COPE:** the mod dog returns at his most obstreperously garrulous (it says here)



SYDNEY YOUNGBLOOD; Congratulations

**MICA PARIS AND WILL DOWNING:** Where Is The Love. (4th & Broadway/Island 12/BRW 122). Island's two soul star finds of last year combine here for a superb version of the Donny Hathaway & Roberto Flack hit from 1972, produced by Downing himself. Smooth and sensual, with emotive harmonies, it's going to be a success.

**SYDNEY YOUNGBLOOD:** Congratulations. (Circa/Virgin YR(T) 22). Sydney Youngblood follows up his much-acclaimed version of Bill Withers's *Ain't No Sunshine* with a dance track infectious in its thumping bass end, irresistible rhythm and strong, memorable vocal.

**CHAKA KHAN:** It's My Party. (Warner Brothers/WEA W 7678(T)). Not the Lesley Gore classic, but a Womack and Womack song taken from Chaka Khan's CK album and with its classic, even vintage, dance feel plus infectious chorus, it looks capable of doing well.

**STOCK IT**

**TANITA TIKARAM:** Cathedral Song. (WEA YZ 331(T)). Wonderfully effective, dreamy ballad from the latest crop of talented female singer/songwriters, with breathy vocal and complimentary sparse backing. Deserves wide exposure.



DIESEL PARK WEST: Myths and hyths on Sundays

**CROSBY, STILLS, NASH & YOUNG:** American Dream. (Atlantic/WEA ASD001(T)). Old hippy quartet reform for the title track to their forthcoming album which was not only written by Neil Young but with finger clicking beat and highly hummable harmonies. A high chart placing seems assured.

**SHEENA EASTON:** The Lover In Me. (MCA D) MCA(T) 1289). Sheena Easton returns with her first single for MCA, the title track to her forthcoming new LP, and not surprisingly, after her success with Prince, she has moved further into dance music territory with this strong funk workout produced by LA & Babyface.

**THE BELOVED:** Your Love Takes Me Higher. (WEA YZ 357(T/CD)). The Beloved seem to be losing their way somewhat as they slip into even more vacuous dance tunes, this a pleasant high energy track, but hardly distinguishable from many others.

**STOCK IT**

**MC CHOICE:** Let's Make Some Noise. (Gee St GEET 11). The inimitable Gee St label picks up on a classic New York track already making progress on import and likely to wipe the floor in the coming weeks with its deep, pumping soulful Tony D production and the mixing skills of man-of-the-moment, Todd Terry.

**TURNTABLE ORCHESTRA:** You're Gonna Make Me. (Republic LIC(T) 12). Strong loping dance track with a hypnotic feel to its intricate percussive rhythm and spiced-up by excellent piano and horn accompaniment, all behind an effective half-sung half-rapped vocal. Should do well.

**THEN JERICHO:** Big Area. (London LON(X) 204). Pop rockers, Then Jericho, return with another anthemic track, produced by Gary Longan and mixed by Bruce Lampson, and as the first review of their forthcoming new album, *Outside*, it sounds promising in a blustery catchy sort of way.

**THE CHAIRS:** Honey I Need A Girl Of A Different Stripe (Pink Halo PHO 03). Enigmatic title and murky low budget recording hide reverently Sixties-style indie pop track with its warbling vocals, obligatory chiming guitars and even a burst of Hammond organ sound. A cut above others of its type.

14	10	GREATER HITS * CD	Virgin HITV1
15	12	HUNTON LEGGIE	Virgin HITV1
16	21	THE TRAVELING WILBURYS • CD	Wilbury/Warner Bros. WV224
17	16	HOLD ME IN YOUR ARMS * CD	RCA R 71922
18	18	WANTED * CD	Engle WAZ141
19	15	RATTLE AND HUM ** CD	libel4/27
20	20	GET EVEN * CD	Polystar R5C3722
21	13	PUSH **** CD	CBS 546421
22	30	CLOSE • CD	MCA/MG 6020
23	19	NEW LIGHT THROUGH OLD WINDOWS * CD	WVA NW200
24	33	LIVING YEARS CD	WEA WY 200
25	25	FLYING COLOURS * CD	A&M A&A 5224
26	24	TRACY CHAPMAN *** CD	Ebena FRT4
27	22	HEARSAY ** CD	Telarc 45926A-1
28	10M	LOVE SUPREME CD	Mercury 21 17201
29	31	SO GOOD • CD	4th + 8 Reg./libel4
30	28	TO WHOM IT MAY CONCERN * CD	CBS 49327-1
31	27	RAINTOWN * CD	CBS 49549-1
32	22	NEW JERSEY • CD	Virgin/Phonogram VEH42
33	29	THE JOE LONGTHORNE SONGBOOK • CD	Telarc 5118 233
34	43	FISHERMAN'S BLUES • CD	Eagan Oriole/CHRIS
35	29	THE MEMPHIS SESSIONS * CD	Mercury/Phonogram APMW 3

## TOP • 20 • COMPILATIONS

<b>No1</b>	2	THE PREMIER COLLECTION *** CD	Kent/Universal/Chrysl ALMTV1
2	1	NOW 131 ***** CD	EMI/Virgin/Polystar NOW13
3	3	BUSTER (OST) * CD	Virgin V254
4	5	THE GREATEST LOVE 2 CD	Telarc 5128 232
5	6	THE GREATEST HITS OF HOUSE • CD	Sony SMR 687
6	4	THE HITS ALBUM CD	CBS/WALKING HIT55
7	9	THE GREATEST LOVE * CD	Telarc 5128 2316
8	7	SOFT METAL * CD	Sony SMR 682
9	10	DIRTY DANCING (OST) ** CD	RCA R 86408
10	8	THE GREATEST HITS OF 1988 ** CD	Telarc 5128 2324
11	11	BEST OF HOUSE '88 • CD	Telarc 5128 2327
12	12	SMASH HITS PARTY '88 * CD	Dorland/Cristal 40055
13	14	THE CLASSIC EXPERIENCE • CD	EMI 2910 49
14	17	BACK TO THE SIXTIES • CD	Telarc 5128 2328
15	20	THE BERDENBECKE COLLECTION CD	Dunmore DM 20
16	16M	GOOD MORNING VIETNAM (OST) • CD	A&M A&A 5113
17	15	THE BLUES BROTHERS (OST) CD	MCA 5 45715
18	18	LOVE SONGS * CD	Telarc 5128 2298
19	13	THE HIT FACTORY VOL 2 * CD	Emeco PW 1114
20	15	HIT MIX '88 • CD	Sony SMR 686

55	50	ONCE MORE INTO THE BLEACH CD	Chrysl CR7
56	49	FLAG CD	Virgin V254
57	61	GIVING YOU THE BEST THAT I GOT • CD	RCA R 87 49
58	58	BIG THING CD	EMI DM 33
59	68	PHANTOM OF THE OPERA *** CD	Polystar PDV9
60	58	HYSTERIA * CD	Empire/Atlantic/HISV7
61	47	REVOLUTIONS • CD	Polystar PDV8
62	48	DANCE DANCE DANCE • CD	Polystar PDV7
63	43	RAGE * CD	Steel/Pop RMC 25
64	49	ALL OR NOTHING CD	Columbia/Cristal CD 111
65	47	THRILLER ***** CD	Cap FRC 8782
66	63	STAY ON THESE ROADS • CD	Mercury Brothers WJ 146
67	21	THE CHRISTIANS ** CD	libel 115 8783
68	45	THE CREAM OF ERIC CLAPTON ** CD	Poplar 8274
69	62	HEAVY NOVA • CD	EMI DM 1087
70	40	THE JOSHUA TREE ***** CD	libel 126
71	32	RENAISSANCE CD	Sony SMR 686
72	70	POPED IN SOULED OUT ***** CD	Virgin/Phonogram APMW 1
73	64	BROTHERS IN ARMS ***** CD	Virgin/Phonogram VEH 23
74	50	HOLD AN OLD FRIENDS HAND CD	MCA/MG 347
75	42	STARING AT THE SUN • CD	Polystar PDV 9

# The rebuilding of Brixton

by Adam Blake

**F**OR FOUR years the Brixton Academy has operated on an occasional license, restricted by the council to 28 live events a year. Then it was increased to 50, but following the extensive E2m refurbishments now able to present live entertainment 365 evenings a year. In a full-blooded campaign to establish the Academy as a premier league London venue, managing director Simon Parkes has organised rewiring, new heating and ventilation systems, a complete new roof, a new auditorium floor, carpeting, new bars and cellars, new toilets, disabled facilities including a disabled gallery and wheelchair ramps and finally, an optional seating capacity for both upstairs and down that will enable the Academy to considerably expand the range and type of concerts it presents. "Already", says Parkes, "we have a tentative booking from a contemporary dance/ballet company and that will be a seeded concert."

The Academy's standing capacity is 4,300, and when the seats are installed, between 3,500 and 4,000, so the venue will, to some extent, be in direct competition with the Hammersmith Odeon. Parkes' current dream is of hosting

some of the big soul gigs that nearly always go to Hammersmith or Wembley: "Nothing frustrates me more than seeing the queues and queues of people flooding out of the area going uptown for gigs. This area is full of concert-goers — 16-30 year olds. It seems to me to be commonsense to put the entertainment on their doorstep."

One problem with this is that some promoters still, apparently, harbour prejudices against Brixton as an area. Parkes: "People still have the impression of Brixton as a hostile, concrete jungle with lots of dangerous people wandering around when in fact it's not. If it's taken a long time to convince agents and promoters that they can put on a show here without it being cancelled and someone running off with the money, it took about a year to cross that hurdle and I still think one or two people have reservations. But in terms of revenue, how much money can be made from one gig, we're considerably better than any other venue in London. We deal to suit the promoter. A sell-out here and a sell-out at Wembley can earn virtually the same."

Nearly all of the Academy's improvements are being implemented with the punter in mind, something about which Parkes is particularly fervent: "You pay maybe £20-30 on tickets and travel, you

arrive, get treated like sheep, you're knee-deep in urine in the toilets, you can't get near a bar, you get security men giving you a hard time... The punter is the last person to be taken into consideration but it's the punter who pays everybody's bills. There's a circuit in a band's career: Albert Hall, Hammersmith, on to Wembley; but if you did a survey I think you'd find that punters prefer places like here and the Town and Country. You have to persuade agents, managers and record companies that this is a good career move. One significant step is that we're now becoming a tour date rather than an extra date and this can only snowball."

The future of the Brixton Academy does indeed look bright. They have two TV contracts, one with Channel 4 for the Big World Cafe, and one with BBC1 for a new drama series based around a club which uses the Academy's foyer. The foyer area could itself become a small venue with a capacity of around 500 and a license until 3am. The local community — residents, police, the council — are most keen to see the venue take off as it is a very good way of marketing the area positively. The Brixton Academy reopens for business at the end of February. Check it out.

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# Out of Africa

**The media might flirt with African music but the foundations of support remain strong, no more so than at Sterns African Record Centre. Ola During reports on how this operation has grown in five years to be a leading outlet for an important, but frequently neglected area of music**

**I**N ITS five years in operation, Sterns African Record Centre has established itself as the London home of African music, from where it imports, manufactures and distributes records to retailers all around the world. From its cramped basement offices a team of 12 divided into PR, export, account and retail sieve through the maze of new releases of African records that are arriving or waiting to be packed to go out for distribution. Export orders come in from as far as Brazil and Japan, and Sterns boasts that its customer list for supply of African records is growing.

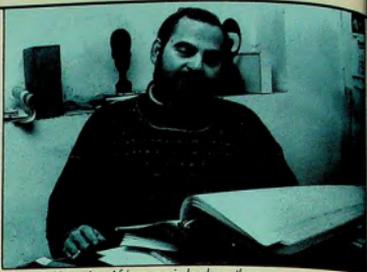
Dan Bay, managing director and co-founder of Sterns says "We're introducing more African music from different parts of the continent and more and more people are taking an interest in African music. Every month a new country picks up on the music and we get phone calls from a new retailer who wants to do business with us."

The Sterns story started over 30 years ago, when new to London and feeling very homesick, West African students discovered a tiny record shop in Tottenham Court

Road and started putting in orders for Hi-Life music to remind them of home.

"The original Sterns was called West African Record Centre," explains Bay. "Students used to go in there to ask for records from Ghana and Nigeria. The owner of the shop then used to buy the records from people who brought them over from West Africa in little suitcases, and they were revoltingly expensive."

When the original owner decided to sell the shop, Bay, together with other African music enthusiasts Ghanaian Charles Eason and Robert Urbanus who had also lived in Ghana, bought the name and stock. By this time the shop had already become the centre for African sounds and the records were now coming in professionally packaged. And by 1985 when the trio launched the new Sterns in new premises, big record labels were already beginning to catch wind of the growing interest in African music. Island had just signed Nigerian ju-ju musician Sunny Ade and the demand for his music was good news for Sterns who already had a huge stock of Nigerian records and was now be-



DON BAY: putting African music back on the map

ginning to expand its range to include Zairean and other kinds of African music. It approached the major distributors and made deals to get African records around to the shops. But after an unsuccessful arrangement with Rough Trade, Sterns decided to do its own thing.

Bay continues: "The problem with Rough Trade was they knew very little about the music. Initially when there was a lot of interest in Sunny Ade after his deal with Island, they wanted to do business with us. But when the interest in Ade died down we got a letter from them saying they're going to charge us record fees, because they couldn't shift the records. So we thought the only way we can get our records to the shops is to distribute them ourselves."

"We have sales people, and we distribute a lot to the small independent shops. And now we have a new agreement with Our Price to supply 125 of its shops with African records. We also send lists, charts and catalogues to shops

and phone them up to see how well records are going. All this shows that we're finally getting African records into the High Street shops around the country. And retailers confirm that it's working very well."

African music has become in the Eighties what soul and reggae were in the early and late Seventies — new and interesting, but not getting wide enough exposure for it to gain a big place in the main music market. But the new wave is catching on and recently more African music is being played on local and national radio. And ambitious promoters are hipping over each other to bring over African artists such as Youssou N'Dour, More Kanke and Baaba Maal.

"There's definitely a market for African music," Bay says confidently. "It's just that it's such a new territory people are very cautious, and a lot of business people need to be convinced."

"Since the World Music campaign things have been looking up

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African music is going to develop much more definitely. Every person who bought a Sali Keita album is looking to see if there's another African record to buy. African music isn't something that's going to disappear because the production is very good."

Another branch of the Sterns enterprise is the small record shop above the offices where customers browse the new releases, and behind the counter a young DJ from Gabon, Rene Williams spins the new albums and gives the run down of the new sounds in English and French.

Its biggest selling artist is Sali Keita released on the Sterns label. He is also the most successful African artist in this country although he didn't make it to the charts like More Kamle. His Soro album sold over 30,000 copies in the UK. Also plus Blondy's Apartheid is Nazim also made it big selling somewhere in the region of 10,000 copies. Boy found these sales figures very encouraging.

He says, "All these figures were unbelievable for us. We would have been happy if we'd sold 5,000."

But although Boy speaks confidently about the success of African music hitting the High Street shops and the wide press coverage of the music, he is equally disappointed about the lack of airplay of African music on the radio. "We keep pushing, giving records away to DJs and journalists. Although we get a lot of support from the press, we don't get much airplay on the radio. However much you write about music until it's played for people to actually hear it, it's not

doing anything for it at all. People will want African music when they get the opportunity to hear it on

Sterns mainly imports records from France, concentrating on established and popular francophone artists like Franco, Tabu Ley and Mbitia Bell. Because of the economic stability in France, compared to the African countries, it is easier for Sterns to do business this way. Most francophone artists also do their recordings in France.

"We also used to import from Ghana but because of internal political and economic problems there's no music industry out there now. The only place in Africa where there's a good and reliable music industry is Nigeria. Sunny Ade does all his recordings and pressings in Nigeria. There are no recording studios or pressing plants in Zaire."

The main idea of the Sterns label is to develop local talents and make African records easily available over here instead of charging excessive import prices for them. Sterns has released 23 albums to date starting off with Hi-Life and the London-based Ghanaian band Hi-Life International which it signed and recorded in the UK. The album did reasonably well, "but not quite well enough to write home about," adds Boy.

"The problem is that London-based African bands are not getting enough exposure and support because people concentrate on bands coming from Africa. The local bands are like tourist attractions, we don't go to see them. The market is still not big enough for the local bands to be able to live

on their music. And they get disillusioned because even with sales of records and live shows, the money is not enough to shore between them."

Other home bands who have had some success on the Sterns label include Somo Somo, led by Zairean guitarist Fan Fan, Yasi Pata Palo, and South African jazz fusion band Kintone. Away from home it has licensed albums by Ebenezer Obey, Tabu Ley and Mbitia Bell. However, it is not very comfortable dealing with South African music, as Boy states, "We don't want to release South African music because it's a complicated area, and whatever we do will be wrong. So, we'll rather deal with South African artists who are out of the country."

Sterns now has a pressing and distribution deal with the Paris-based Senegalese producer Ibrahim Sylla and have already released several albums on licence from his Syllart catalogue including Sam Mangwana's *Alahaj*, and Nehawa Doumbouya's *Didi*. And it is currently recording a new album by Djene Doumbouya.

Earlier this year Sterns published a comprehensive trade guide, *Sterns Guide to Contemporary African Music*, which covers the current different African music styles together with discography, catalogue numbers and labels.

Boy says, "People generalise when they say African music. You don't say European or American music. You can hear two African music but they sound totally different. African music range from Sokous, Hi-Life to Makossa. This book is to inform people about Af-



STERNS STAFF: the team and the product

rican music and African music artists. It is directed at recorded trade people. We've had a lot of response from companies who look through it to see if there's anything they can licence from it."

Boy sees the Sterns establishment as really a distribution company, rather than a record shop or a label. He adds, "Basically we want to develop and increase our

distribution more, and to get every record shop in the country to sell African records. We also want to continue to find more African artists to publicise them and release their records. "But although our knowledge and strength lie in African music we're now also adding South American salsa, Caribbean zouk, and Bulgarian music to our catalogue."

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# Exports' experts hope for credit



**CHARTING THE World:** The UK's globaltravelling exporters face competition in the form of American CDs and goods from foreign competitors with exchange rates in their favour

**C**URRENT GOVERNMENT policy, with high interest rates used to control inflation, wage costs and the appetite for imports "is keeping the pound at high levels and making our job even more difficult than it usually is. But exporters are affected not only by sterling rates: the value of other currencies against each other may make a foreign competitor's goods more attractive to a customer in a third country," says Caroline Exports' managing director, Jonathan Gilbride.

He points to the Japanese importers as an example. "Now they buy what they can from the US. Since the Plaza Agreement in 1985, the yen has increased sharply in value against the dollar and UK companies offering the same product simply cannot compete. The Americans can offer not only a better price but a greater spread of titles on CD — they have more release of back catalogues," he says.

Gilbride adds: "The UK companies, especially the independents, have much which is not available in the US but domestic CDs still look expensive to our foreign customers. Dealer prices in the US tend to be lower and if it was not for MCPS stamps, the UK would probably be awash with American CDs."

Looking towards the 1992 single European market, Gilbride says: "Companies like Caroline Exports have been living the world of 1992 for the past 15 years! It

**"British companies have much which is not available in the US but domestic CDs still look expensive to foreign clients," says Gilbride**

will be interesting, though, to see how the record companies react. Perhaps they will begin to appreciate the role that exporters and importers play in levelling out discrepancies in supply and demand.

"No amount of legislation will change people's tastes and what sells in one country will not necessarily sell in another. It can only be a good thing for the consumer if all records and CDs manufactured in the European Community are freely available within the EC but what will happen to the restrictions on export that the record companies currently impose?"

**'We have opened up new markets for home-grown independent label product,' says Ballabon**

Mark Ballabon, managing director of Luso Exports, feels many people fail to understand the role of exporters who are battling against various problems. "There is a widely-held industry belief that where goods are bought by a UK exporter, to appear mysteriously days later in foreign lands. The fact is, though, that export is a highly specialised and complex sector of the market where fortunes are lost as well as made," he says.

"Just some of the major factors that are working against our UK music exporters are the continuing high sterling value during 1988/89 against most Western currencies, the complex royalty problems in the US which is traditionally the largest export market, the comparative high pricing on UK product and particularly CDs, and the fact that overseas importers are reducing buying in favour of concentrating on exporting to the UK," says Ballabon.

"The top three UK exporters,

Luso, Caroline and Windang, have all seen restricted growth in 1988 because of these factors, although the export market is still valued at more than £65m in finished product. This year has also seen several smaller companies trying to muscle into the market and because of traditionally high barriers to enter, they all seem to

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For

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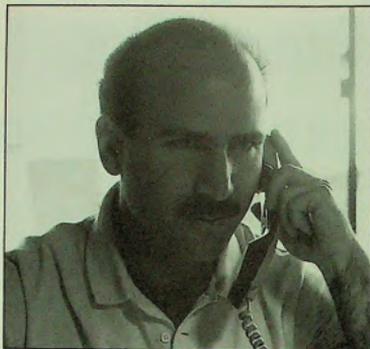
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MARK BALLABON: 'Export is highly complex'

▶ FROM PAGE 43

fail in a very short period of time. UK labels are now very resistant indeed to exporting newcomers to export, having been bitten too many times already," he added.

So how can the major exporters develop their business? "Having been in this market for more than 10 years, we have firmly concentrated our efforts on diversifying what product we promote and developing new markets for UK releases," says Ballabon. "We now

concentrate more seriously on the thriving variety of independent label product — be it rock, new age, jazz or classical. Within this we have opened up new markets including Korea, Saudi Arabia and Iceland, all of which are interested in our home-grown independent music and our new artists and bands. Because Longo has been at the forefront of these developments, we are now being actively approached by new and established labels to promote their product in overseas markets and supply

marketing back-up as well."

Ballabon adds: "I hope that commonsense will prevail in the US to which, for several years, export has been dogged by copyright and customs' restrictions. It's about time UK labels started to realise how much product is now coming out of North America. Whereas UK importers have dealt in non-parallel product, the Americans — taking advantage of very low domestic prices — can parallel export virtually with impunity. This is particularly sad when exports of new UK music and artists to the US have been halted by unnecessarily restrictive practices out there."

On a brighter note, Ballabon says: "It is clear that British music is still one of our best worldwide exports and continues to grow. It seems that with a bit more support from some sectors of the UK market, export from the UK could be better developed into the strong overseas marketing tool that it should be."

Panther Music in north London is one of the newer companies in the import/export market, launched by Aniff Alybokov — who had previously been with SP&S for 12 years — some 18 months ago.

Most of the company's business is with overseas buyers, notably Europe including Scandinavia, and the US and Japan. Panther particularly specialises in deletions, overstocks and cut-outs.

"We used to sell quite a lot to the US but pulled out to a great extent earlier this year because of the strong pound which has made it so expensive, and we really can't compete with what's already avail-

able in the US," says Panther deputy managing director Trevor Reidy, a former main buyer for Virgin who also spent three years at SP&S.

"We certainly want to expand the export market because there is a lot of potential business out there," Reidy adds. "In the UK we are already seeing more and more low- and mid-price CD ranges emerging which can only be good for the exporting companies."

Panther circulates catalogues to its customers and boxes lists of the stock that it has available, backing this up with phone calls. "There is a large demand for surplus product in the UK but most of our business is overseas where customers buy in bulk and we do concentrate on high-quality product covering all types of music," Reidy adds. "To be honest I don't think that 1992 is going to have such a tremendous impact on our business in Europe because a lot of the trade barriers came down a long time ago with music product. But once CD prices start coming down then our business will increase significantly."

Greyhound Records also puts the emphasis on personal attention and service to help build up customer loyalty. The company was formed seven years ago out of the City Sounds retail outlet and Disc Empire, and has built up a solid trading reputation.

Tony Hickmott, a director of Greyhound, says: "We do import and export business with most of the major record-buying territories in the world, and try to operate a 24-hour turnaround. It's possible to fly product in from the US by

**'Perhaps 1992 will help record companies realise the vital role that exporters and importers,' says Gilbride**

special courier and have it with our London customers by the next day, and outside of London only another 24 hours later."

Hickmott adds: "The continuing high value of the pound poses one particular problem for a company like Greyhound which relies primarily on imports for its business — it means that a lot of other people decide they would like to get involved with the import business as well, and you see them all coming out of the woodwork. They might be into the music but a lot of them have no idea about the business side which can cause a lot of damage."

Hickmott adds: "We're doing increasingly more business with the CD format. At first people were reluctant to take it because of the high pricing but now it is recognised as the sound carrier of the future and probably accounts for around 20 per cent of our business."



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COLIN JOHNSON: British exporters should present a united image

**Although the British contingent at Midem has failed to form a united front for this year's show, prospects for UK-based exporters are very promising. Robin Cobb reports**

# 1992 build-up gathers pace

IT WILL be every UK company for itself again at Midem. Despite pleas that British exporters should present a more united front, the indications are that each exhibitor will do its own thing.

One person who would like to see the UK have a more cohesive national image of the event is Colin Johnson of EMD, the exporting arm of Prism Leisure. "When you get to Midem there is a German stand with a combined booklet about all the German companies. It is the same with the US, Canada and most other countries — they have a united front," he declares. "But not the UK. Some of us compete with each other to a certain extent, but we all meet up in the Martinez Bar in the evenings. We should present this united front at the show itself."

Johnson would like to see a combined catalogue for British exhibitors together with special promotions, such as a British reception,

possibly sponsored by the Department of Trade & Industry.

But there has been little support for this concept from other UK exporters at Midem.

Martin Cobb, book sales manager of Caroline International, says, for instance, that British exporters are in such a powerful position that mutual reinforcement is unnecessary. "It is mainly the small countries which tend to group together," he comments. "There are more British companies represented at Midem than from any other country. This makes its own impact. So there is no need for us all to pull together."

According to Steve Bunyan, product and marketing executive of SP&S Leisure, the UK companies like to demonstrate their independence. "I can't see that sort of co-operation ever happening," he adds.

Where the British exhibitors are more in accord is in stating that export opportunities at Midem 89 will

be greater than ever before — with the possible exception, for some, of the US.

Vejay Bajaj, managing director of Dance A Disc, is looking for expansion beyond his current territories of continental Europe, the States and Japan. "We are looking very closely at the Middle East. We think there is opportunity there."

Another market now under scrutiny by Dance A Disc is the Soviet Union, where it has hoped that the moves towards liberalisation will encourage music imports. "At the moment, there are restrictions on foreign currency going out of the country but this could now change," says Bajaj. "It is encouraging that they have just had a music industry exhibition there."

EMD's Johnson is less enthusiastic about prospects outside Europe. He comments: "I always get the feeling that if I send a cassette to the Middle East there will be

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## IMPORT/EXPORT

► FROM PAGE 45

500 of them coming back next week. With Japan, they are liable to order two of everything. In Japan generally there is a very big rental market for records and a limit to how much the market can absorb from outside. But we live in hope.

"You could look at something like Israel, for example, which has a good economy. However, it is equivalent to about one per cent of the European market.

"So we see the main potential in just doing a really good job throughout continental Europe." Martin Cobb has no qualms about the Japanese market. "We account for more than 50 per cent of UK music exports there," he says. "This market has been going for a while. They have to import to maintain the health of their economy."

Adding Rough Trade export manager Harry Russell, "We are starting to cultivate New Zealand. And Japan is becoming a significant market. Russia is crying out for imports."

According to Dougie Dudgeon, A&R manager and special projects head for Castle Communications, the key territories of the future are the Soviet Union, China and the countries of South America.

"These markets must be broken open," he declares. "Of course, you have the problem of their economies, but there are signs that things are changing. We recently had a launch at the Soviet Embassy, which must show that Russia is opening up. Russia and China



GLASNOST FANS: Dance A Disc's Vejay Bajaj (foreground) is ready

to tackle the Soviet Union with his team normally attend Midem and it will be interesting to see this year what the differences are compared with previous years. I think their representatives may have more of a brief this year.

SPAS's Steve Bunyan says: "With the door becoming closed for us in the US we are concentrating very largely on Europe. We are starting to do well in Japan also. With that market it is really just a matter of patience. We have been chipping away for 10 years, with managing director Peter Harris and commercial director Peter Stock both going there. Now it is paying off."

He adds: "It does take time and the Japanese order in quite

strange ways, haphazardly and in small quantities over a large number of titles. A lot of people think it is just not worth it but we find it does add up. When you compare it with Europe it is a hard struggle but it is all part of exporting. We are happy to deal on their terms and are doing very well out of it.

"At the moment we don't do any business with Eastern Europe but if we see them opening up we'll go in there."

Midem is perceived as by far the most important event on the international calendar by both British and continental exporters and importers of music. Says Vejay Bajaj: "As a new specialist exporter

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UK dance music, we are looking to use Midem to establish awareness that we are here as a fast-growing, fast-moving company. We want to increase our customer base and establish long-term relationships.

"With everybody under one roof, a lot of business can be done at Midem. We are taking four people out there and are planning to stay for nine days."

Caroline's Cobb reckons: "We have been going to Midem for 15 years and we still go there to look for new accounts and talk to existing ones. It is the only chance to see the whole business in one building. Midem is very important and we do a lot of business there."

"We were first time exhibitors last year," comments Marc Swallow, marketing co-ordinator of Rough Trade. "We became an ex-

hibitor because of our growth profile. We are now a UK distributor with nine per cent of the singles market and we are at Midem to achieve extra business."

Explains Castle's Dudgeon: "We have been going to Midem as visitors ever since we started trading five years ago. Now for the first time, we are taking a stand. We have been making acquisitions and there are currently seven companies in the group. So it seems that of this Midem we should make the point about our expansion."

"We'll have 12 people there. I think that starting on a Saturday and ending on a Wednesday is a good move. It takes less time out of the office. We fix as many meetings in advance as we can. Each of our representatives will probably have a minimum of 20 meetings, each arranged in advance."

Steve Bunyan says: "We'll be interested in Midem in talking to anyone who has a label they would like distributed either in the UK or worldwide, or anyone who has a product they are interested in licensing, where we are prepared to put together a new label or put it under an existing label."

From continental Europe, Amsterdam-based Hermanex will be there as both exporter and importer. Owned by brothers Jack and Kees Hermans, the company has West Germany, the UK and Spain as its main markets. Its main supplies are the United States, Germany and the UK.

"This will be the third time we have exhibited at Midem," says Hermanex buyer Kar Panocamp. "It is more for meeting existing

contacts and making new ones rather than expecting to do business on the spot."

Manfred Schmidt, managing director of West German wholesale distributors Discobox, comments: "We are taking our biggest stand this year. Our main export market is the UK, but this is two-way traffic as Britain is also a large supplier."

"We have been going to Midem for five years but this is the first time we shall have taken a stand," says Norman Franssen, of Denmark's ELAP Music. "Business is not necessarily done at the exhibition itself. People take hotel suites and books and we meet there also."

Many of the UK exhibitors believe that the advent of the single European market in 1992 will have a significant effect on their trade. Dance A Disc's Boijj sees the unification of VAT as assuaging cash-flow and feels that the single market will prompt more small labels to seek pan-European representation.

Colin Johnson's view is that just as a product is licensed for the US as a whole rather than for a single state, so licensing will take in the European Community as a single unit. The recognised leadership of British companies will give them an advantage, he believes.

"I think 1992 will affect everybody," adds Dougie Dudgeon. "I hope it will affect Castle for the better. But the world is not suddenly going to change on January 1, 1992. It will start a process which will lead to change and if we are as quick and innovative as we have been in the UK, we will gain a greater foothold in Europe."

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**'We have been going to Midem for 15 years. It is the only chance to see the whole business in one building,' says Cobb**

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IMPORT/EXPORT

**Two years ago the US import scene was a booming, trend-setting part of the industry but a court ruling over royalties has been detrimental, writes Harold DeMuir**

# US importers

**I**N THE two years since the test court case that altered the mechanical-royalties procedures on recordings imported into the US, the American import scene has withered from a vibrant, trend-setting mini-industry into a moribund shadow of its former self.

The August 1986 ruling that made importers responsible for paying mechanical-royalty fees to US music publishers was merely one of the most prominent in a

series of setbacks that have combined to create the current chilly climate in the import trade.

By the mid-Eighties, when American major labels began challenging importers' rights to distribute overseas titles for which those labels held US rights, imports had become a fixture in the Stateside industry, virtually test-marketing such then-unproven acts as Culture Club and Duran Duran prior to their first domestic releases, as well as expanding the market for less commercial indie-label acts.

But a number of elements, many of them the result of major-label intervention, have dramatically changed that situation. Lawsuits instigated by the majors resulting in legal restrictions against "parallel" imports, as well as such factors as an unfavourable exchange rate and a reinstatement of customs duty are among the most frequently-cited influences.

Not the least of these was the August 1986 judgement won by publisher T D Horns and the Harry Fox Agency (which issues the vast majority of US mechanical licences) against the New Jersey-based JEM Records, which distributed a New Zealand-manufactured Frank Sinatra compilation including the pop standard *O! Man River*, for which Horns owned US



CAROLINE'S JONATHAN Gilbride: "The American music scene has become increasingly introspective which may benefit the record companies but isn't in the interest of the consumer"

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# stung by test case

publishing rights. "I caught most importers unaware and created a situation where you had two choices—adapt or go out of business," says Barry Kobrin, who owns the New York-based Importone Records. "Once a leading importer, the company now does most of its business in product from domestic insides as well as Importone's own labels, Relativity and Combat.

"Nobody forms a business to be under the constant threat of suit every time you stock a new item," says Kobrin. "We as a company see that we would have to find a different way of doing business if we were to survive."

Like Importone (whose current forays into importing Kobrin now describes as negligible), companies such as Duch East India and Caroline have drastically altered the focus of their operations to de-emphasize imports. As a result, titles not released in the US have become increasingly difficult to find, even in such media cities as New York and Los Angeles. Much of the import product that does make it to American shelves arrives through small regional distributors who order UK product in quantity and offer it to accounts on a cash-only, no-returns basis.

Some observers ruefully view the JEM/Sinatra case as part of an

ongoing effort by American majors to control and limit competition. One veteran of the import wars, who asked not to be identified, commented: "I believe that the whole issue of collecting royalties was a smokescreen. The value of the mechanicals that Harms and Fox were suing over was chickenfeed in comparison with what they spent to pursue the case. I think the major labels put them up to it in an effort to choke off the import business and make their lives easier." The Harms and Fox offices both would not comment.

"At first, no one cared about imports, because it was such a marginal business," the source continues. "But when the value of the dollar skyrocketed in the early Eighties, imports got big enough to start bugging them. And it was at that time that a number of companies began making a case out of importers infringing on their mechanical rights."

"The JEM case was a major coup for them," adds another industry vet, "because now, any time a shipment comes over from England, the importer has to be able to account for every copyright on every song on every record. It's a mountain of paperwork, and it isn't worth the effort unless you're bringing in 1,000 copies of something. And there's still the possibility

that the customs agent will look at your shipment and say, 'You haven't got the right papers, we're sending it back,' so you face the possibility of paying transatlantic shipping and not getting anything out of it."

One former importer, who also asked not to be identified, points out that the situation has also been hard on British and European labels, particularly indies, who previously relied on export for a significant portion of their sales. "Whereas in the past we could bring in 25 or 30 pieces of anything that sounded interesting, we can't do that now, because of the enormous paperwork."

Barry Kobrin says "I would hope that the current situation would affect the British industry to the point where they would lobby to get the copyright laws changed. I think that the whole thing adversely affects the major US labels. They've lost an important breeding ground for their acts."

Kobrin, who feels that there's still a market for imports in the US, would re-enter the field if conditions become more favourable: "As a distributor, it's our job to make product available and if we could distribute imports in a situation where it made sense legally and financially, I'd love to get back into the import business."



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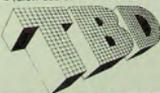
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TOP 40 SINGLES

**THE HEART THROBS** return from dying their seasonally blonde hair to another colour and have a new single for Profumo called **Blood For A Stone**. That'll be available on both seven and 12-inch. Meanwhile, just to confuse matters, Creation moves into the publishing game, after reaping magnificent rock press poll response for My Bloody Valentine and the just departed (to WEA) House Of Love. The first book to come out from Creation is *Rain* by James Hovoc and it features illustrations by former Primal Scream man Jim Beattie. Now, there's a bit of culture for you! Meanwhile, Third Mind, through the Cartel, releases a licensed set from **Herby Fabray** and that's called *The Discreet Agent* and have their first release for Sop Casettes through Revolver and the Cartel. **The Men From Delmonico** have departed from the Ugly Man label and have their first release for Sop Casettes through Revolver and the Cartel. It's another fine slice of popness and is available on 12-inch only and is called *EP*. Tracks include *Waiting For Ann* — which the band claim is a slow song — and *Austriana Fair* which they acclaim as a fast song. *Phew!* This release will be followed by a live, cassette-only release also on Sop which will see the light of day at the end of February.

4AD START 1989 as it means to go with a new album from **Throwing Muses**. Colled *Hunkapoo*, it'll be available on January 23 in vinyl, cassette and CD format (the latter with an additional track), and the group will be touring the UK from February 11 onwards to support its release. 4AD also releases a new 12-inch, with two extra long mixes, from **The Wallpang Press**. Colled *Assonation*, it's a four-track EP and it'll be available on 12-

inch. Both that and the **Through Muses** album are available through Rough Trade and the Cartel. NINE MILES's current crop of distributed items includes **Pop Will Eat Itself's** story-so-far album *Now For A Face* on the Chapter 22 label. The group have since signed to RCA where they'll have a new single and LP soon, but this initial slice of Pop features all of their earlier material. Former Strawberry Switchblade singer, **Ross McDowell** puts on the disguise of **Ornamental** for her first single with *One Little Indian* called *Crystal Nights* and **The Dumb Angels** continue the legend that is Parca Records with a special limited edition cover version of *Bron Wilson's Love And Mercy*. **Suicide** preview their new LP on Chapter 22 with a 12-inch only for the label called *Sirrender* and **Slaughter And The Dogs** have their studs and leather dusted off for the release of the LP *Do It Dog Style on Damaged Goods*. Finally, **The Ex** have their 1936-Spanish Revolver double seven-inch and 72 page book reissued on their own Ex label.

LES DISQUES Du Crepuscule is releasing a single *What If* — *His Eyes*, by **Jane Kelly** and that'll be closely followed by her debut album *Particular People*. Both were recorded in Athens, Georgia and no mention of REM has been heard as yet. *Crepuscule* is distributed by Pinnacle. The Reckless Records label release a double album by **Boris Favre** called *Boris Through The Looking Glass* through PRT. A special package, it features out-takes and material that might have gone to that great recording in the sky if they hadn't been done in this pot pourri. Reckless also has

some releases scheduled for February and they include ex-Halford and North person **Phil Mitchell's** new album, **Black Sun Ensemble's** second LP on album from **Mazzone** and **Brian Golding's** *Slaughterhouse* Shaftesbury Avenue (Golding is an ex-Blossom Toss singer and guitarist).

THE REPUBLIC label misses the excellent *Yo'ne Gonna Miss Me* from **The Turntable Orchestra** through Rough Trade and the Cartel. The track is taken from the Republic album and CD compilation *The Garage Sound Of New York*. **The Junior Mason Singers**, who've cropped up in the rock press and on the sleazy London club circuit, release their first Plastic Smile, on 12-inch, on the Silverlull label through the Cartel. From 1959, there's a reissue of *We Are Everything You See*, an album from **Locomotive** on the Zappi label through Revolver and the Cartel. Also through Revolver are four CDs from **Tot Taylor** on the London Popular Arts label. They take the shape of *My Blue My Blue Period*, *Box Office Poison* and *The Inside Story*.

STRIKBACK has started a German branch called *Deutsches Strikback* and the first releases include **Lodermack's** new LP *Sex Metal*. **Washed** Metal Gods Mountain album, **Andy Glorbin's** *The Art Of Letting Go* and a new 12-inch from **3-Kult** called *Beetroot*. All of the records include a free seven-inch sample of the label and future plans include a compilation featuring **Neubauten**, **Kaustische Philosophie** 39 **Cock**, **Palais Schauenberg** and **X-Mal Deutschland**.

ROUGH TRADE's plans for the early new year include several tasty albums and the threat of more to come. From America there's the UK debut LPs from **Katieda Williams**, a self-titled country swan, and **Souled American**, which is simply called *Fe*. These will be followed by the first being for a long time from **Enterhouse**. *Come Out Fighting* will be available on both seven, 12-inch and CD and there'll be an album called *Waiting For The Big Bird* to follow very soon. At the end of February, **The Band Of Holy Joy** releases their first LP for Rough Trade, *Titled Manic*. *Manic*, *Majestic* which is acclaimed as "turning grubby reality into gold". Also on the horizon are a new single, *Shower*, and an album from **Shelleyan Orphan**, plus LP from **Madcap Magic**, **Crysis**, **Dundas** and **AR Kane**. These will be followed by a live album from **James** called *One Man Show*. Rough Trade's other big project is the debut seven and 12-inch from the much touted **Sundays**. *Can't Be Sure* is a "shimmering message". Rough Trade's dance label subsidiary/associate, Republic release **Phono It's Reacher** on seven and 12-inch. **MC Kalle's** *Comin' Correct* is on 12-inch. **Young Genesius's** *We Rap More Mellow* on 12-inch and **Killa's** *I Ain't Goin' Out Like This* on 12-inch. Republic will be following up their successful *Garage Sound Of Deapest New York* album and CD with parts two and three of the story.

THE CAT AND Mouse label continues to curvy pop with **The Zen Gangsters** South Of The Border through Pinnacle, while the Warrior label (responsible for house and hip-hop) offers *Fontay* by the **London Rhythme Syndicate** continue the dancebeat through Pinnacle with their self-titled 12-inch on Rhyme Ant Season, and those new Peel Sessions releases on Strange Fruit are still worth picking up. On these include recordings from **Nice** on 12-inch and CD, **Family** on 12-inch and CD and **Boo Crop** and **The Room** on 12-inch only.

TOP INDIE

TOP 40 SINGLES

1	5	ESPECIALLY FOR YOU	PHIL PHILIPPI (3)
2	5	CRACKERS INTERNATIONAL EP	Made (2)
3	10	SUDDENLY	Fraser (4)
4	NEW	GET ON THE DANCE FLOOR	Supernova (3)
5	5	5 FINE TIME	Factor (2)
6	5	JOHN D'OWN '88	PHIL PHILIPPI (3)
7	7	SAY A LITTLE PRAYER	Byrdie King (2)
8	7	STAKKER HUMANOID	Compleatly (2)
9	6	JOHN KETLEY IS A WEATHERMAN	Byrdie King (2)
10	3	CHIKKI CHIKKI AAH AAH	Byrdie King (2)
11	7	JACK TO THE SOUND OF THE...	Supernova (3)
12	11	STAND UP FOR YOUR LOVE RIGHTS	3 Miles (2)
13	5	WALK ON...	3 Miles (2)
14	12	JE NE SAIS PAS POURQUOI	PHIL PHILIPPI (3)
15	15	A LITTLE RESPECT	Made (2)
16	13	IT'S PARTY TIME AGAIN	Boi (2)
17	NEW	HIS GOT MAGIC	Fraser (2)
18	26	SS PAPA-RAZZI	PHIL PHILIPPI (3)
19	16	MY DJ (PUMP IT UP SOME)	Crus (2)
20	34	THE CIRCUS	Made (2)
21	NEW	LOVE MACHINE	Discreet (2)
22	4	WAITING IN VAIN	Compleatly (2)
23	9	CHAINS OF LOVE (Remix)	Made (2)
24	19	WEEKEND/JUST WANNA DANCE	Shocking Blue (2)
25	23	BURN IT UP	Shocking Blue (2)
26	3	BLUE MONDAY	Factor (2)
27	22	THE ONLY WAY IS UP	Big Life (2)
28	34	THE LOCO-MOTION	PHIL PHILIPPI (3)
29	NEW	DESTROY THE HEART	Crus (2)
30	36	4 THE PEEL SESSIONS	Strange Fruit (2)
31	33	WILL YOU LOVE ME TOMORROW	Charly (2)
32	37	THE PEEI SESSIONS	Strange Fruit (2)
33	28	NIGHT TRACKS	Night Tracks (2)
34	20	COCCON	Liessen (2)
35	39	NO. 6	Anagram (2)
36	32	ACID MANIA	Discreet (2)
37	30	EAST-WEST	Rhythm King (2)
38	NEW	CALL ON ME	Sonoma (2)
39	35	BORN FREE	Made (2)
40	31	2 REVOLUTION	PHIL PHILIPPI (3)

TOP 20 ALBUMS

1	3	THE INNOCENTS	Made (2)
2	26	KTILE	PHIL PHILIPPI (3)
3	7	WANTED	PHIL PHILIPPI (3)
4	7	THE CIRCUS	Made (2)
5	12	INTO THE DRAGON	Rhythm King (2)
6	9	JACK TO THE SOUND	PHIL PHILIPPI (3)
7	6	ACIDO AMIGO	Factor (2)
8	5	THE HIT FACTORY VOL 2	Factor (2)
9	8	WONDERLAND	Made (2)
10	2	SUBSTANCE	Factor (2)
11	6	THE GARAGE SOUND OF DEEPEST...	Republic (2)
12	5	LOUDER THAN BOMBS	Rough Trade (2)
13	11	IT TAKES TWO	Crus (2)
14	NEW	HOUSE OF LOVE	Compleatly (2)
15	17	TO THE RATBOMBIE, LET'S GO	Shocking Blue (2)
16	13	HATEFUL OF HOLLOW	Rough Trade (2)
17	13	ROCKY HORROR PICTURE SHOW	Crus (2)
18	17	RAW	Rough Trade (2)
19	18	5 SUMMED	Factor (2)
20	2	ISN'T ANYTHING	Crus (2)



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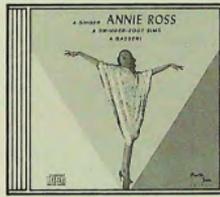
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As video booms and promos find themselves cropping up in a variety of places, some producers are beginning to wonder isn't it time they got the credit and royalties for their work. Selina Webb reports

# Video producers: shooting out for a slice of the promo profits

**T**HE BOOMING sell through market has helped make music video a lucrative offshoot of the record marketing process. Now CDV and other music/visual tie-ins have increased video's profile as creative product in its own right, giving the producers a strong case for demand-

ing a slice of the profits.

Established directors such as Michael Geoghegan at M-Ocean can claim to "earn enough not to have to worry about royalties," but some smaller production companies, producing low budget promos, are incensed to see their work used without credit in compilation tapes, advertising campaigns and television. The public spent around £30m on sell through music video tapes in 1988, while an estimated £10m a year is paid to the record industry for the use of pop promos on network and satellite TV across Europe — with not a penny going to the creative originators of the visuals.

Mark Wightwick at The Unit says he is "extremely pissed" to see his company's video for Gene & Jim's Shake included on video compilations without his permission, while Lyn Champion at Pressure says she can only speculate on the potential royalty income from the heavy TV exposure and compilation use of the company's six top 20, but cheaply produced, dance promos. Ian Wiener is responsible for a dozen music video compilations released in the last year. He acknowledges that the system may seem unjust, but urges the aggrieved companies to view their low profit jobs as an investment for the future:

"They can't offer with one hand and take with the other. These companies cut their rate for the chance of exposure — when they're established they can charge enough not to have to worry about royalties," he comments.

"We do feel that everybody who has worked creatively on our packages should receive an income, but the profits from music video compilations aren't that great. To cut the cake even thinner might mean that it wouldn't be worth our while to do it — then no-one would get anything."

Mark Wightwick believes the increased impact of CDV could solve the royalty debate, and foresees a new system of payment-off video makers. He suggests a one-off fee



GENE & JIM'S Shake video: The Unit was "riled" to find it being used on compilations without permission

for producing a purely promotional video, with another point-related arrangement for work used in sell through tapes and CDV.

"The argument that promos only serve promotional purposes gets weaker by the month," he states. "When CDV takes off the record companies just won't be able to argue that people are only buying them for the music — if I do a CDV then I'll certainly expect to get points for it."

Leading the campaign for changes is the Music, Film And Video Producers' Association, set up to establish standard contracts for its members to include such issues as royalties, rights and ancillary use of video. According to MFVPA administrator Cecilia Garnet, informal talks with the BPI suggest that a new system of standard contracts would be feasible, but only with "time and commitment" from the promo makers.

"Our problem is that we don't represent anything like the percentage of them as we do commercial makers, so we may not be allowed a voice. If the producers want to make progress and strengthen their position they must get together and join the MFVPA," she says. "It's well known that the record companies confer and ex-

change notes on standard practice — they are not going to budge for an individual."

Wayne Fitzgerald, assistant administrator of the MFVPA, adds that the smaller companies "shouldn't whinge" if they choose not to join their trade association, but describes the current contract between record and production companies as "totally unfair".

"It's true that people who make promos are given a rough deal," he says. "When people make a commercial they retain some rights in it — but record companies own promo lock, stock and barrel. Some of the contracts are totally unfair — but what do the producers do if they want the job?"

**'It's true that people who make promos are given a rough deal... but what do the producers do if they want the job?'**

## MUSIC VIDEO

Rank	Artist	Description (tracks/Duration/Price)	Distributor
1	KYLIE MINOGUE: Kylie The Videos	Video Single 30 tracks/20min/£6.25	PWL WFFD
2	BROS: The Big Push Tour	Live (10 tracks)/1hr/£6.95	CNN 49802.2
3	CLIFF RICHARD: Private Collection	Compilation (16 tracks)/54min/£6.50	PMI MVPCR1
4	MICHAEL JACKSON: Legend Continues	Compilation (22 tracks)/55min/£6.95	Video Collection MJ 1000
5	GEORGE MICHAEL: Faith	Compilation (8 tracks)/30min/£5.21	CMV 49300.3
6	MICHAEL JACKSON: Making Thriller	Compilation (1hr)/£6.95	Vestron MA 11000
7	BANANARAMA: The Greatest Hits ...	Compilation (13 tracks)/45min/£6.95	Channel 5 CF07902
8	PET SHOP BOYS: Showbusiness	Compilation (8 tracks)/30min/£5.21	PMI MW58.2
9	T'Pau: Live At Hammermith	Compilation (11 tracks)/55min/£6.95	Virgin WD 357
10	NOW THAT'S... MUSIC VIDEO 13	Compilation (15 tracks)/1hr 5min/£6.95	PMI/Virgin MWON13
11	DIRTY DANCING: The Concert Tour	Live (1hr 30min)/£6.95	Vestron VA 17287
12	DIRE STRAITS: Alchemy Live	Compilation (15 tracks)/1hr 30min/£6.95	Channel 5 CF00122
13	GLAM ROCK	Compilation (52 min)/£6.95	Virgin WD 454
14	MADONNA: Ciao Italia...	Live (16 tracks)/1hr 40min/£7.80	WEA 9381413
15	DEF LEPPARD: Historia	Compilation (8 tracks)/1hr 30min/£10.42	PolyGram Music Video 041 6842
16	FLEETWOOD MAC: Tango In The Night	Live (13 tracks)/1hr/£6.95	WEA 9381493
17	INXS: Kick The Video Flick	Compilation (6 tracks)/30min/£6.95	Channel 5 CF07452
18	WET WET: The Video Singles	Compilation (5 tracks)/25min/£6.95	Channel 5 CF05662
19	SALT 'N' PEPA: A SALT WITH A...	Compilation (5 tracks)/22min/£5.56	Channel 5 LON 07392
20	IRON MAIDEN: TWELVE WASTED YEARS	Compilation (1hr 30min)/£11.99	PMI MWN 9911522

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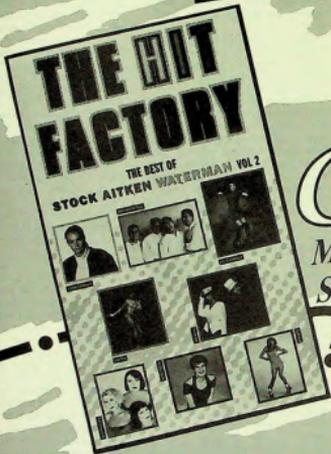


**WEEKLY. 95p**

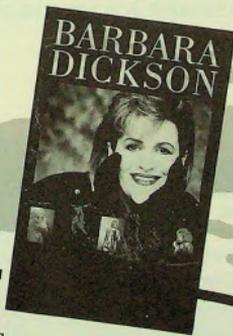
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# A&R revolution underwrites the US publishing headlines

by Jim Bessman

**C**RABBING THE headlines in the American music publishing scene has been a recent rash of catalogue buyouts, company mergers, and executive turndowns. But the real changes taking place are happening beneath the surface, without the sudden front page fanfare.

Foremost among them is the expanded role of many publishers who have assumed functions previously reserved for label A&R departments and even artist management.

Of course, the publisher's traditional song placement duties remain a priority, with movie soundtracks affording new avenues of income and exposure. But according to David Renzer, creative manager of Zomba Enterprises Inc.'s US publishing operations, contemporary pop music dic-

tates have rendered traditional song-plugging less relevant. "In Nashville," notes Renzer, "the market is still song-driven. But pop and R&B are more producer-driven, so out of necessity, we've had to find other opportunities for our writers."

Of the new A&R trend among American publishers, SBK Songs' vice president of creative operations Dairde O'Hara says, "So many bands are available at any given time, that if you wait to make a deal, the publishing goes up for auction. But if you get in early, you create an opportunity for new collaborations with your other writers, and you have more control in relation to the label during the developmental stage."

The growing tendency for publishers to seek early involvement in songwriter/artists' careers is also noted by Susan Henderson, East Coast manager of creative services for MCA Music.

"Record companies are looking to publishers to develop bands because of the high cost of signing them and making records," she says. "The six months we take working with a band from the ground up is six months that a record company doesn't have to take out of its recording budget. Otherwise a band might make a record before it's record-ready."

The fact is, record companies have become less able to take the kind of risks with flagging artists that publishers can afford. "They have to make a much greater commitment to an act, whereas it's much easier for us to provide developmental money and assistance in obtaining a better record deal," says David Steel, vice president of Virgin Music. Observes Nancy Walker, manager of talent acquisition for EMI Music: "Even if I sign a writer for, say, \$10,000, and don't get a [record] deal, I still have the songs. I believed in in the first place, which I can try to get to a different artist or on a soundtrack and get my money back, while continuing to develop the writer as an artist."

Money aside, publishers are similarly less bound by time constraints. "We can take the time to do what is essentially early A&R development for bands and then shop them to the labels," says Jody Gerson, director of creative activities for Warner Chappell Music. "If the band has the foresight to do their publishing early, we can help their overall image and showcase them to the labels, in addition to shaping and working their songs."

A good case in point, says Gerson, is forthcoming Chrysalis act Winter Hours, whose independently released EP found success at college radio while Warner Chappell helped develop new songs and showcased them to the labels. EMI Music's Walker points to Warner Bros ad PM, which she says was first unanimously rejected by the same labels who fought over the band after three months of EMI Music's assistance.

"I now get managers coming to me first, before they go to record companies," says Walker, whose



DAN HILL and Tracy Chapman: both signed to production companies before making the big break

role, like that of her counterparts, can supplement that of an artist's manager. "And I hear from every major label at least once a week asking me what I'm looking at."

Taking the publisher's artist development aspect a step further, some houses have established their own production companies. Tracy Chapman, for example, was signed by SBK's SBK Productions, as was Dan Hill. Notes O'Hara: "Dan Hill has been out of the public eye and isn't an obvious artist in terms of being able to get a deal. But he was signed with the production company and made a record which was picked up by Columbia."

Also on the production side, O'Hara points to greater opportunities enjoyed by writer/producers, especially those with their own studio capability.

"Studios with computers which can store information have enabled writer/producers to submit demos of their songs that sound like almost finished records," she says. "So I try to identify what projects are attainable for young writer-producers and get them to write an appropriate song which we can demo and submit as quickly as possible in seeking the production job, or if the label is already committed to a big producer, to at least get excited enough about the demo to involve us in the session or establish a relationship between the writer and the producer."

Meanwhile, companies like Zomba have become heavily involved in producer management, with Barry Eastman (Regina Bell, Jonathan Butler) being a prime writer/producer client.

As the altered role of publishers suggests, it has become more difficult, says Walker, "as Warner Chappell's Gerson puts it, 'It's easier today to be a writer/producer or a writer/artist because there are few-

er and fewer slots for outside songs. So in the past couple of years we've been placing writers on projects [with other writers], as opposed to having them write songs 100 per cent by themselves and then hand-delivering it somewhere else."

Thus, a Warner Chappell writer like Todd Cerney, who wrote Restless Heart's country crossover hit I'll Still Be Loving You, has been successfully teamed in recent songwriting projects with the likes of Eddie Money and Cheap Trick's Rick Nielsen.

"I think the idea of what a publisher can do will continue to grow," says EMI Music's Walker.

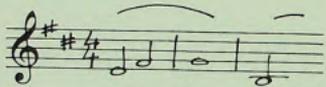
"There are so many ways to get the most out of artists before they get to the point where they need to sell 1/2m records, and publishers are in the best position to help because we're working on songs and offer all, at the end of the day, you still have the songs to work."

The only ominous note is sounded by O'Hara, who is disturbed by a recent tendency among major labels to demand that their new signings bring their publishing along with them.

"My concern is if artists are being forced to sign their publishing with a label's publishing company, when they may have an established relationship with an outside publisher which has been creative and successful. If this practice becomes the norm, publishers will not play anything for a label until they have the writer totally signed."

A final worry voiced by O'Hara is that the buyouts in the publishing world have left fewer companies for writers to sign with, decreasing the options in discovering a company that can get behind their careers and break them as writers.

"Hopefully, this will spur the growth of exciting young independent companies," she concludes.



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# MIDEM A-Z

## UK exhibitors



**CME TOTAL MERCHANDISING**  
78 Bunting Road  
Northampton

**NW2 6EE**  
(0604) 720805

**Peter Collins**

The merchandising company will again be attending to promote its considerable range of licenced T-shirts and accessories in the European marketplace. ACME has an exclusive deal with Outer Limits and distributes all its merchandise products.

**ARABESQUE**  
Network House  
29-39 Stirling Road  
London W3 8DJ  
993 5966

**Terry Windsor**

UK distributor Arabesque will be looking for new catalogues to distribute in the UK, and the export division similarly will be looking for new customers and meeting up with existing ones. The company

also has the Baktabak picture disc label, and is on the look-out for overseas distributors in countries where currently it has no representation. MD Terry Winsor, export manager Dave Kumej, Baktabak label manager Chris Leaning and PR director Cathy Beck, will be attending.

**A AND M Group**  
1 Great Cumberland Place  
London W1  
965 980  
Gavin Dare

**AVM RECORDS**  
South Bank House  
Black Prince Road  
London SE1 7SJ  
793 0405

**Frank Rodgers**

Part of the Ultramarine Entertainment group AVM Records has two labels AVM Classics, a series of top quality classical recordings, and the AVM label which concentrates on film music. MD Frank Rodgers

says: "We will be at Midem to look for licensing deals for our product on both the film and classical side, and also for the KAK Records label which specialises in acid and house music, and is debuting with a single by The Legion of Dynamic Disorder."

**APRS**  
(The Association of Professional Recording Studios)  
163a High Street  
Rickmansworth  
WD3 1AY  
(0923) 772907

**Philip Vaughan**

Philip Vaughan says: "We will be at Midem with a stand to represent our entire membership and draw attention to the excellent facilities that UK recording studios can offer the world. We will also be promoting our new handbook Guide To Recording In The UK which again features all our member studios, and gives complete technical details."

**ARTHUR YOUNG**  
7 Rolls Buildings  
Fetter Lane  
London EC4A 1NH  
831 7130

**Eric Longley**

Chartered accountants Arthur Young, with many music and film industry accounts, will be attending. "To raise our profile in the record industry". The company has worked for various top names including Stevie Wonder, Paul McCartney and Fleetwood Mac, as well as record companies like PolyGram and WEA. Services include royalty accounting and the UK withholding tax.

**BC ENTERPRISES**  
Woodlands  
80 Wood Lane  
London W12 0TT

**576 0214**

**Fred Faber**

The company expects to unveil details of an important new licensing deal with a major US company and will also be promoting its critically-acclaimed Rodio Two Robert Parker Classics series, and several new albums featuring music from BBC TV series including Alltime Realms, a three-part mini series which has music written by Clontard. BBC Records will also be re-promoting its solo album by Enya.

**BRVAADO**  
12 Dever Park Road  
London SW19 3TU  
731 6645  
Keith Drinkwater

**BIG EARS MUSIC**  
147 Waller Road  
London SE14 5LX  
358 0802

**Greg Cutler**

Having recently launched the Kijima label to exploit its extensive range of African music, Big Ears is making its first visit to Midem to promote five albums of Southern African music. The company was formed three years ago and has built up a broad catalogue while also developing its roster of songwriters. "We're looking for sub-publishing and catalogue deals including Germany, Spain, Portugal, the US, Canada and Malaysia," says MD Greg Cutler.

**BMG MUSIC PUBLISHERS**  
3 Cavendish Square  
London W1N 9HA  
580 5566

**Diana Graham**

Representatives from 16 territories will be on the BMG Music Publishers stand. Diana Graham says: "We are out to show the world that BMG Music Publishing is truly an international company and we will be looking for new music publishing deals. We're also interested in extending our catalogue."

**BLUE CHIP RECORDS**  
4 Gool Mews  
Gool Road

**Stefford ST16 2RH**

**(0785) 570977**

**Kevin Roberts**

Kevin Roberts' Blue Chip Records comprises a 24-track recording studio in Stafford, and two labels Blue Chip Dance which concentrates on pop and hi-energy, and Blue Chip R&B which covers soul, hip-hop, rap, acid and house music. He will be aiming to set up various deals and meet new contacts.

**BPI**  
(British Phonographic Industry)  
Roxburgh House  
223-287 Regent Street  
London W1R 7PB  
629 8642

**C Manley**

AS usual the BPI will be representing the best interests of the UK record industry, and will be on hand to help out with any possible problems or difficulties, that may affect companies during Midem week.

**CONFIFER RECORDS**  
Horton Road  
West Droyton  
Middlesex

**(0895) 447707**

**Peter Battershill**

Distribution and record company Confifer will be promoting its own labels Happy Days and Saville Records, specialising in dance band and nostalgia, and also the Compact Selection budget to mid-price CD series. New albums by contemporary signings will also be promoted including Tonight At Noon on Limar Records, and King Pleasure & The Biscuit Boys' eponymously-titled debut album.

**CAROLINE INTERNATIONAL**  
56 Standard Road  
London NW10 6EJ  
961 2919

**Martin Cobb**

The export company will be looking for new accounts, meeting existing ones and "making new contacts in general".

**CAPTAIN BILLY'S MUSIC**  
65 Duke Street  
London W1H 5DH  
408 1234

**Darrin Evans**

Captain Billy's Music previously traded under the name Fantare Records, and will once again be meeting licences and re-negotiate contracts. The label's priority signing is Sinnitta.

**CHARLY RECORDS**  
156-166 Ilberton Road  
London SE5 1NT  
639 8603

**Jan Friedman**

The Charly line-up is chairman Jean Luc Youssou, deputy MD Bob Fisher, co-MD Joop Visser and Jan Friedman, and the company will concentrate on expanding its sales base and acquiring new repertoire in the fields of jazz, soul, blues and Sixties/Seventies rock, either by lease or purchase. As well as audio repertoire the company is keen to expand its video label with product which reflects the Charly Records catalogue.

**COOMBE MUSIC**  
165-167 High Road  
Willesden  
London NW10

**459 8899**

**Bobby Patrick**

Music production company Coombe Music — part of the Zomba group of companies north London — will be meeting new contacts, as part of its aim to "vigorously expand" during 1989.

**CHRYSLIS MUSIC/CHRYSLIS RECORDS**  
12 Stratford Place  
London W1N 9AK  
408 2355

**Mandy White/Mike Allen**

Chryslis Music and Records will be meeting up with all its various worldwide licences. Peter Robinson head of A&R and his colleague Tony Smith will be in attendance from the record company while the publishing side will be promoting product, in particular the indie singles it represents: Faithful's Whatever Happened To Our Love? on Runt Records, and The Third Inches' Blue Dress Day on Third Records.

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# Midem A-Z

The ever-expanding Castle Communications will be out in full force this year promoting its various labels including The Collector Series, Raw Power, Castle Classics, Showare, Unforgettable and Circus. Marc On Wax, NEWS/Intimate and its Castle Video label. Among the returns to be found in Cannes: chairman Terry Shand, commercial director Ian Beecher, and Dougie Dudgeon who looks after special projects.

**CHAMPION RECORDS**  
181 High Street  
Harlesden  
London NW10 4TE  
961 5202

**Mal Meddle**  
The north London label will be promoting a new single Loneliness by Kevin Tazoo which is taken from a concept album The James Bratton Project, and label head Mal Meddle will be looking to clinch various worldwide licensing deals. "I reckon that they're the best records we have ever released," he says.

**CRUSADER MARKETING**  
Unit 5  
Haywood Way  
by House Lane Ind Estate  
Hastings  
East Sussex TN35 4PL

(0424) 435511  
**Ray Murrell**  
Crusader, formed five years ago by Ray Murrell and Peter Riley will be promoting its vast catalogue and "We're also looking to licence product of a similar nature to our existing stock for our expanding UK distribution network," says Murrell. The company's range of music products — available on vinyl, tape and CD — include country and western, Scottish, nostalgia and blues music and many of the titles are available at budget price.

**D** **ANCE A DISC**  
Unit 30, Sheraton  
Business Centre,  
Wadsworth Road  
**Perivale**  
Greenford  
Middlex UB6 7JB  
991 5705  
Vijay Bajaj

**E** **NTERTAINMENT**  
**PRODUCTS INTL**  
LTD  
Unit 1  
**Meridian Centre**  
Vulcan Way  
New Addington  
Surrey

(0689) 41088  
**Danny Clark**

**EUROPEAN MUSIC DISTRIBUTORS**  
Unit 1  
Boird Road  
Enfield  
Middlesex SEN1 15J  
443 2828  
Colin Johnson

**F** **OTODISK**  
Unit 65  
Woolsbridge Ind  
Park  
Three Legged Cross  
Wimbourne  
Dorset

(0202) 823421  
**Mike Smith**  
Fotodisk is a new company that will be launching a series of double-pack shaped picture discs featuring many of today's top rock and heavy metal acts. The company's Rock Sagas series features extracts from interviews by radio DJ Chris Terley with names like Guns 'N' Roses, Anthrax and Zodiac Mindwarp. Fotodisk has released two dozen titles so far and will have 35 in catalogue of Midem.

**FAY GIBBS**  
1a Lansdowne House

**Landsdowne Road**  
London W11 3LP  
229 1268/727 4214

**Fay Gibbs**  
The Fay Gibbs Music Service will be representing the music library Primrose Music — the recently-launched library comprises an extensive collection of background music and a unique classical catalogue. There are two publishing companies within Fay Gibbs Music Service, Gibbsville Music and Fancy Free. The company is headed by Fay Gibbs who has worked in the areas of background and library music for more than 20 years.

**FIRST STRIKE PROMOTIONS**  
31 Norfolk Place  
London W2  
258 0035  
**Sue Bergin**  
First Strike Promotions is part of the Stylus Music group and is headed by music industry veteran Frank Sansom. Sister company Pyramid Promotions was formed in response to the growing importance of the regional media in breaking records, and is heading for the Nineties with a new-look team that aims to break records for all its clients. Sansom describes First Strike as "the strike force that reaches the shops that others don't".

**G** **RAEME PERKINS**  
**MUSIC**  
61a Priory Road  
Kew Gardens  
Richmond-upon-Thames  
Surrey TW9 3DH  
948 7465

**Graeme Perkins**  
Graeme Perkins books musicians and singers for various recording sessions, most recent ones including the Pet Shop Boys's Left To My Own Devices session and Wet Wet Wet's Angel Eyes. "I've also booked musicians for Spittin' Image, for my sins," he says. "Basically I'm going to Midem to come out of the closet and let people know what I do!"

**G&M RECORDS**  
308 High Street  
Stratford E15 1AJ  
534 4882  
**Glenn Payne**  
G&M Records is a record label, publishing company and wholesale operation. Its record labels include Groove 'N' Move which is dance orientated, and Jump Start which concentrates on rock and pop. "We'll be promoting some of the artists and writers we have signed including Michael Solacuse who also works for us as an in-house producer, and Graham Plato and Ben Copeland who are

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BAIN/PATRICK STREET/SANDY DENNY/RICHARD THOMPSON/  
ALBION BAND/DR. JOHN/FARPORT CONVENTION/DICK GAUGHAN/  
KATHRYN TICKELL/KIPPER FAMILY/WOODY GUTHRIE/JUNE TAYLOR/  
LEADBELL/DAVEY SPILLANE/RUN RIO/STEELEVE SPAN/  
ERIC BOGLE/THE DUBLINERS/ALAN STIVELL/BOYS OF THE LOUGH/  
CLANNAD/LESTER BALL/LINON JEFFERSON/  
DUKE ROBILARD/MARTIN CARTHAY/RONNIE EARL/THE GEORGIA  
SATELLITES/BERT JANSCH/WHIPPERSNAPPER/ALAN HULL/  
FLACO JIMENEZ/MERLE TRAVIS/IAN TYSON/ALI FARKATOURI/  
PHILLIP DONNELLY AND NANCY GRIFFITHS.

**CAN YOU AFFORD NOT TO HAVE AN ACCOUNT WITH US?**

# Midem A-Z

both in an acid house band called Zoo," says Glenn Payne.

**GLOBAL MUSIC**  
171 Southgate Road  
London N1 3LE  
359 2974  
Peter Knight Jr

Global Music headed by Peter Knight and a daughter company of Global Music Verlage in Munich has recently signed Tina Charles, one of the biggest-selling female recording artists of the Seventies. She has recorded a new version of one of her hits *You Set My Heart On Fire* and a new album, and Knight will be looking to do deals for both single and album.

**GIMELL RECORDS**

4 Newtec Place  
Magdalen Road  
Oxford OX4 1RE  
(0865) 244557  
Peter Bromley  
Gimell Records will be represented by Steve C Smith and Peter Bromley. The company releases an average six records a year, the majority of which are devoted to just one classical composer. Gimell was started eight years ago by producer Steve C Smith and Peter Phillips who is the director of The Talis Scholars, formed mainly of chorale scholars trained in the Ox-

ford and Cambridge chapel choirs and who tour throughout the world.

**GRAMOPHONE MAGAZINE**  
177-179 Kenton Road  
Harrow  
Middlesex  
907 4476  
Chris Pollard

Editor Chris Pollard says: "We see Midem as an opportunity to talk not just with the UK labels but also the smaller foreign companies who are represented in the UK through distribution deals, but who we don't normally have much opportunity to meet up with." The Gramophone is sharing stand space with six UK classical labels.

**HOLLYWOOD NITES**

Unit 4  
Whitworth Road Industrial Estate  
Whitworth Road  
Pin Green  
Stevenage  
Herts  
(0438) 315533

**HYPERION RECORDS**

PO Box 25  
London SE9 1AX  
629 5500  
Ted Perry  
Hyperion Records will be promoting its catalogue on the Gramophone magazine-sponsored stand for small specialist classical labels.

**ICHIBAN RECORDS**

Stanley House  
Stanley Avenue  
wembley

**Midx**

900 1555

**Gal Abbey**

Gal Abbey says: "We're looking to expand our European distribution particularly in France, Italy, Spain and Scandinavia, and will also be promoting our various labels including Ichiban, the gospel label Miracle, Curtis Mayfield's Custom Records, WRC which is Williams Bell's label, Tusk which concentrates on African music, and Emeric which has a new single and album by Dorian Harewood. We'll also be given the first airing to the new Three Degrees album on the Ichiban label while at Midem."

**INTERNATIONAL RADIO**

**PROMOTIONS**

112 Talbot Road  
London W11 1JR  
727 3458  
Mike Plumley's company was launched at Midem last year and claims to be the only UK record plugging which also does European promotion work as well. "We'll be at Midem to make new contacts, and help UK bands get European licensing deals for their product, and also airplay for their music," says Plumley.

**J & C REICHAID**

ENTERPRISE  
17 Finlay Street  
London SW6 6HE  
736 1977  
J Reichard

**TEL INTERNATIONAL**

620 Western Avenue  
London W3  
992 8055  
Martin Pierpoint

TEL in the US recently launched four new labels with contemporary signings — a new departure for the company which until now has always specialised in compilations and TV-advertising — and AJK Records (pop), Crush (black dance music), Headfirst (jazz) and Nouveau (new age) will all be launched at Midem and the company will be looking to licence the product on a world-wide basis.

**KLUB RECORDS**

9 Walth Road  
Hillingdon Ind Estate  
Hillingdon  
Glasgow G52 4RY  
041 882 9060  
I Wagh

Klub Records has built up a strong catalogue of around 200 titles concentrating on MOR/pop/ethnic music and the company will be promoting the wide range of music available, as well as also promoting song-writer Ricki Peebles who had a song in the finals of the Eurovision Song Contest a couple of years ago.

**KNIGHT RECORDS**

West Heath Studios  
West Heath Yard  
174 Mill Lane  
London NW6 1TB  
431 2996  
Chris Harging

Knight Records is part of the Castle Communications group of companies and Knight MD Chris Harging will be promoting its various labels including Heart & Soul which has released various soul album, cassette and CD packages, and the new Country Love series which will soon be making its debut.

**LEVITT GROUP**

Levitt House  
143 Great Portland Street  
London W1N 5FB  
631 4085  
Kim Lubbock

The Levitt Group (Holdings) plc which was established in 1976 by Roger Levitt initially as advisers to and administrators of personal and group pensions, but has since diversified to encompass a broad range of activities including Off-shore Investment Services, Residential and Commercial Mortgage Broking, and Insurance and Re-insurance Brokerage. Representing the Levitt Group in Cannes will be Malcolm Wanless, Charles Meaden and Kim Lubbock.

**LANDSCAPE**

194 Union Street  
London SE1  
620 2220  
Nick Austin

The Landscape satellite TV channel was launched in October and Nick Austin, chairman of the Landscape group of companies — which also includes the Code label — will be in attendance, along with Mike Appleton, Paul Colver and Vikky Kerr to spread the word about accidents in Europe for the Keeper Of The Garden publishing arm.

**LIGHTNING DISTRIBUTION**

101 Ashley Road  
London NW10  
965 5555  
Graham Lambdon

Graham Lambdon says: "It will be our biggest Midem ever, and we're expanding our existing clientele base and meet up with business clients. This year there will be eight representatives from the company at Midem, compared with the more

normal three or four. We're really going for it, this year."

**LEN WRIGHT TRAVEL**

9 Elton Way  
Watford  
Herts WD25 8HH  
(0923) 38611  
John Moor

The company has several strings to its bow, one of which is supplying sleeper coach transport for pop groups and their road crews, and two of its newest acquisitions, a Nightliner single decker, will be a spill-over sleeper decker, will be down at Midem on display and ferrying pop acts between their hotels and the Palais.

**LASGO EXPORTS**

Unit 2  
Chapmans Park Ind Estate  
378-388 High Road  
London NW10  
459 8860  
Peter Lassman

Lasgo will be consolidating its existing business relationships, and promoting its very wide range of product and catalogues.

**MAGNUM MUSIC GROUP**

Magnum House  
High Street  
Lane End  
High Wycombe  
Bucks HP14 5JG  
(0494) 882858  
Nigel Molden

The Magnum Music Group will be promoting its distribution set-up launched a year ago to handle the sales and distribution of the various MMG labels Thunderbolt, Blue Moon, Sundown, Meteor, Meteor Starburst, The CD Label and MMG Video.

**MSD HOLDINGS**

3 Standard Road  
London NW10  
961 5646  
Alan McQueen

MSD may be out in full force to promote its various ranges including MSD Video, the Spectrum £2.99 CDs and £2.99 double-cassettes, and the Tempo book-and-cassette range. Main priority will be given the MSD's new Collins Classics full-price CD, album and cassette series which will feature top classical recordings retailing at full-price, and is intended to compete with all the major full-price classical labels.

**MUSICALC SYSTEMS**

194 Union Street  
London SE1 0LH  
620 2220  
Chris Palmer

The company supplies royalty accounting software to record, publishing and management companies, and will be meeting existing clients and finding new ones.

**MUSIC FOR NATIONS**

4th Floor  
8 Carnaby Street  
London W1  
437 4688  
Martin Hooker

The heavy metal/rock specialist label has a big release of new product between now and the end

THE MOST SUCCESSFUL HI-ENERGY SOUND OF THE 80'S

## NIGHTMARE RECORDS

"DANCE MUSIC THAT WON'T LET YOU SLEEP AT NIGHT!"



## NEW FROM NIGHTMARE

DARE YOU CONTACT US ON STAND 9.04..... CONTACT IAN LEVINE, STEVEN WAGNER, RALPH TEE AND PAUL TAMS.

NIGHTMARE RECORDS, P.O. BOX 1112, ACTON, LONDON W3 9DB.

# Midem A-Z

of March including several titles on CD from Frank Zappa, a new LP from Tiger Tales, the Fabulous Disaster album from Exodus, and an album The Fear from thrash metal band Acid Reign.

**MPA**  
(Music Publishers Association)  
7th Floor  
Kingsway House  
103 Kingsway  
London WC2  
831 7591  
Janice Cable  
The MPA will be offering its usual hospitality to all UK companies down at Midem with an invitation to everyone to drop in for a cup of coffee or a glass of wine. "We'll be taking any messages on behalf of our UK members and passing them on to the appropriate companies. There will also be listening facilities on the MPA stand," says Janice Cable.

**MUTE RECORDS**  
121 Ledbury Road  
London W11 2AQ  
229 7267

**Daniel Miller**  
Daniel Miller's Mute label will be on the same stand as Sonet and the company will be represented by Miller, Sonet's Rod Buckle, gen-

eral manager Celia Baird-Smith, and Martin Heath of Rhythm Kings. New product from Depeche Mode and Erasure is scheduled for release in 1989.

**NIGHTMARE RECORDS**  
325 Uxbridge Road  
London W3  
993 6775  
Ralph Tee

**NIMBUS RECORDS**  
Wyastone Leys  
Monmouth NP5 3SR  
(0600) 890682  
John Denton

**OLDIES UNLIMITED**  
Dukes Way  
St Georges  
Telford  
Shropshire TF2 9NQ  
(0952) 616911  
Russell Matthews

Oldies Unlimited specialises in deletions and over-stocks including seven and 12-inch vinyl, cassettes, and CD, and will be looking for new export customers at Midem.

**OLD GOLD RECORDS**  
50 Queen Anne Street  
London W1  
200 7000

**Ivor Schlosberg**  
Old Gold will be sharing stand space with its parent company Pickwick and label heads Keith Yershon and Brian Gibbon, along with Danny Keene, will be licensing out product from the Start catalogue which includes Jacques Loussier, Alex Harvey and Hawkwind, as well as promoting various labels and ranges.

**OCEAN DISQUE RECORDS**  
Roseacre House  
Roseacre Gardens  
Chilworth  
Surrey GU4 8RQ  
(0483) 572668  
John Wilkes

Ocean Disque Records describes itself as "a major new force behind what has become known as the Cutting Edge of New Music". Founder Richard York has created a company which has a blend of new instrumental and chart-cross-over music and York says: "Midem is a very important marketplace for us as we are now at the right point in Ocean Disque's development to do overseas licensing agreements that will enable us to expand on an international basis."

**PART RECORDS**  
(995 5031) —  
George  
Kwiatkiewicz]

**PRT DISTRIBUTIONS**  
(648 7000) — David Brooker)  
**OASISS MERCHANDISING**  
(06634) 722441 — Brian Smith]

Many aspects of the PRT Music Group will be represented as the group now encompasses records, tape and CD manufacturing, distribution, record labels, recording labels, recording studios and music publishing. PRT Records will be re-newing existing licence deals abroad and seeking to place the catalogue in territories still available. It will also be looking to licence or acquire new product in rock, pop and dance areas. PRT is also entering aggressively into music publishing and chief executive Richard Gane, MD Kim Hurd and marketing manager George Kwiatkiewicz will be presenting the latest releases. PRT Distribution will be looking for new deals, and there will be secondary distribution available through non-traditional outlets via Oasis Merchandising. Full manufacturing facilities will also be on offer including Damont Audio in the UK and Lyntone, and CD manufacturing at CD Plant in Scandinavia.

**PEAT MARWICK MCCLINTOCK**  
1 Puddle Dock  
Blackfriars  
London EC4A 3PD  
236 8000

**David Murrell**  
Peat Marwick McLintock's UK music industry practice has grown fivefold since 1983 and performed accounting and consulting services at the offices of six of the big eight record companies during 1988. The stand at Midem gives the company a vehicle to raise its profile further and an opportunity to entertain clients and others. Peat Marwick McLintock is part of KPMG, and has media and entertainment specialists operating in over 40 countries.

**PICKWICK RECORDS**  
The Hyde End Estate  
The Hyde  
London NW9  
200 7000

Pickwick's A&R manager John Howard will be seeking new repertoire to acquire for release, and Garry Le Count promoting the company's existing product ranges which include the CD label U&P. Le Count adds: "We are also going to be developing our Tell-a-Tale back and cassette series". New Pickwick export manager Mike Dipeck will also be looking for business.

# N Music For C NATIONS

## THE NO. 1 IN HEAVY METAL

ACID REIGN  
ANGRY ANDERSON  
APOCALYPSE  
BATHORY  
DEATH  
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HOLY TERROR  
IMPELLITTERI

KING KOBRA  
MEANSTREAK  
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JOE SATRIANI  
SHOUT  
TIGERTAILZ  
FRANK ZAPPA

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102 Belsize Lane, London NW3 5BB

Telephone: 01-437 4688/01-794 0283

Telex: 296217

Fax: 01-437 3531

# Widem A-Z

## PAVILION RECORDS

**Sparrows Green  
Wadhurst  
East Sussex  
089 288 3591**  
John Waite  
Pavilion Records has a catalogue of some 200 album releases including classical music and MOR. John Waite says: "We're celebrating our 20th birthday this year, and will be at Midem looking for exclusive distribution deals in those countries where we are currently without."

## PACIFIC RECORDS

**(800 4490 — Cliff Buckingham)  
IMMACULATE RECORDS  
(800 3288 — Nigel Reveler)**  
Chairman Nigel Reveler says: "Pacific will be buying imports and discussing potential distribution deals with certain labels, both from the UK and in Europe, while the Immaculate Concepts label is looking for licensing and sub-publishing deals for several of its signings including Pete Shelley (ex-Buzzcocks), The Universe, Wow!, 1,000 Violins, Raymonde, and one or two dance signings."

## PINNACLE RECORDS WINDSONG EXPORTS LAMBOURNE PRODUCTIONS

**Orington Trading Estate  
Sevenoaks Way  
Orington  
Kent  
(0689) 70622**  
Steve Mason  
Steve Mason, chairman of the Pinnacle group of companies, says: "Lambourne will be looking for new productions, Pinnacle will be licensing the best of the European indie pop labels for UK distribution, and Windsong will be concentrating on meeting up with its existing export customers and looking for new ones."

## PR RECORDS

**2 High Street  
Starbeck  
Harrogate  
N Yorks  
(0423) 889555**  
David Bulmer  
David Bulmer is representing PR Records, a South London pressing plant, at Midem and will be looking for new business, both at home and from abroad. "PR is also planning to launch its own record labels in the near future and we are on the look-out for various specialist catalogues," he adds.

## PEBBLES

**(Publishing & Recording)  
22 Highgate Avenue  
London N6  
348 8044**  
Maureen Wingham  
The Pebbles record label and publishing company was set up a year ago by veteran rock and roller Michael Jay Dean (who once toured with Eddie Cochran) as a vehicle for his own songwriting and recording activities but the company is now planning to expand its activities and possibly sign other artists and writers. With this in mind, Dean and assistant Maureen Wingham will be on the look-out for musical talent.

## OADRUNNER SALES

**4th Floor  
122 Wardour Street  
London W1V  
439 2472**  
Rick Wright  
Middinger Sales will be sharing stand space with sister company ACME Total Merchandising. The company looks after the distribution of music and media-related products including T-shirts, sweatshirts, books, posters and badges and will be at Midem "to hopefully sign up the distribution rights of various bands' merchandising products".

## ROCK TEAM PUBLISHING

**3rd Floor  
59 Queens Gardens  
London W2  
528 0206**  
Sue Powell  
Rock Team Publishing has two magazines in its fold, *Metal Hammer* and *Metal Attack*, both of which are highly regarded by heavy metal fans and the company will be at Midem to promote the two publications.

## ROUGH TRADE

**61-71 Collier Street  
London E3  
837 5660**  
Simon Edwards  
Rough Trade's international executives at Midem include US president Robin Hurley, Heino Dreher MD of Rough Trade GmbH, Peter Walmisley, international director at Rough Trade Records in the UK, and Graham Samuels, Simon Edwards and Dave Whitehead, all from Rough Trade Distribution in the UK. The company has recently opened an office in Holland.

## AYDICS RECORDS Chipping Manor The Chipping Wotton-U-Edge

**Glas GL2 7AD  
(0453) 84 5036**  
Gef Lucena  
Gef Lucena and his wife Jenny will be at promoting the three labels, Saydisc, Matchbox and Amon Ra.

## SUPREME

**1a Waterloo Road  
London N19  
281 6292**  
Ellis Rich  
Supreme Songs and Records will be represented by Ellis Rich and Nick Heath respectively. On the publishing side the company will be seeking catalogues from the UK and will be liaising with its sub-publishers. Supreme Records will be liaising with its licensees, acquiring new material and "generally doing a big PR exercise."

## SAFFREY CHAMPNESS

**Fairfax House  
Rushmore Place  
Gray's Inn  
London WC1V 6UB  
405 2828**  
Nick Gaskell

## SCOTTISH RECORD INDUSTRY ASSOCIATION

**42 Kilmarnock Road**

## Glasgow

**G41 3NH  
041 393 9269**  
Robin Morton  
The recently-formed Scottish Record and Industry Association aims to promote the Scottish music business by creating a higher media profile. Secretary Ronnie Simpson says: "There were 84 record labels in Scotland at the last count and most of them have joined the Association. We want as much support as possible and that is why there will be a big Scottish contingent at Midem this year."

## SONY BROADCAST

**Belgrave House  
Basing View  
Basingstoke  
Hampshire  
(0256) 55011**  
David Machon

## SCOTDISC

**BGS Productions Ltd  
Newton Street  
Kilsyth  
Glasgow G65 0JX  
(0236) 821081**  
Dougie Stevenson  
Scottisc, a Glasgow based indie label, part of the BGS productions group, will be at Midem for the sixth time to present more of its easy listening Scottish-style and country music releases.

## SP&S

**Prestwich House  
Brunswick Industrial Park  
Brunswick Way  
London N11 1HX  
368 5545**  
Peter Staker  
UK deletions company SP&S and sister company Counterpoint will be showcasing some of the many labels that they are involved with including the RARE series which has box-set releases featuring Marilyn Monroe, Billie Holiday and Charlie Parker, the Burlington label which features dance bands of the Thirties and Forties, and the Classic Tracks series which includes material by Bob & Maric, Bob Marley & The Wailers, Toots & The Maytals and Blue Milk all available as four-track CDs.

## SEASIDE MUSIC

**8 Berwick Street  
London W1V  
734 5750**  
Helen Gammans  
"Seaside Music" also known as The Designer Music Company, will be looking for new songwriting talent and promoting its Berwick Street Studios based in London's West End.

## SONET

**121 Ledbury Road  
London W11 2AQ  
229 7267**  
Red Buckle  
Sonet Records and Publishing has had worldwide representation of 16 top 20 hits by eight different artists during 1988 including The Cookie Crew/Beatmasters, Bomb The Bass and S-Express on Rhythm King, Erasure and Depeche Mode on Mute, and Cold Cut/Yazoo on Big Life. The Sonet team at Midem will include new general manager Celia Baird-Smith, Alan Whaley di-

rector of publishing, Dee Sparrow who looks after the Alligator and Cypress labels, international manager Bob Cunningham and of course MD Rod Buckle.

## STYLUS MUSIC & VIDEO

**Axis 2  
Hogarth Business Park  
3 Burlington Lane  
Chiswick  
London W4  
742 1662**  
Judith Head  
Stylus Music chairman Tony Naughton says: "We will be continuing to research opportunities to compile albums and videos that address the mass market. We have enjoyed our most successful year so far and have once again doubled turnover year-on-year reflecting Stylus's philosophy of respecting the consumer's needs. Stylus has created a unique niche for itself in the market-place."

## SEE FOR MILES

**Unit 15  
Littlen House  
Littlen Road  
Ashford  
Middlesex TW15 1NN  
(0784) 247176**  
Mark Rye  
See For Miles' Colin Miles and Mark Rye will be presenting new product on the See For Miles and CS labels including new contemporary signing, organist John Walker, who debuts with an album John Walker and The Digital Orchestra Plays My Favourite Sinatra — A Tribute. "We are actively looking to acquire new material and place existing material with new territories following our most successful year to date," says Colin Miles.

## SILVA SCREEN

**261 Royal College Street  
London NW1  
01-284 0525**  
Silva Screen's Reynold D'Silva will be keeping the company's distributors informed of future product, and looking for new licensing deals for the new digital recordings of classical film music in the Silva Screen/Philharmonia series, the first two titles of which are Big Country and Lawrence of Arabia. D'Silva will also be looking for sub-publishers for Silva Screen Music and looking for finished product for release in the UK, on the Silva International label.

## NICORN KANCHANA RECORDS

**14 Hillgate Place  
London W8 7SJ  
727 3881**  
Nigel Brandt  
Ucorn Kanchana along with several other classical labels will be on the joint stand organised by Gramophone magazine.

## ALENTINE MUSIC

**7 Garrick Street  
London WC2E 9AR  
240 1628**  
John Nice  
Valentine Music will be promoting

the Bandleader label which has built up a strong catalogue of military music albums and CDs. The company also includes the Valentine label which specialises in MOR music and has produced due from harpist Mary O'Hara. MD John Nice says: "We're on the look-out for new material opportunities including Irish Curbin counties as well as the rest of Europe."

## VOICEOVER MARKETING

**65 Duke Street  
London W1  
(0689) 42278**  
Richard Coldham

## WARNER CHAPPELL

**129 Park Street  
London W1  
629 7600**  
Debbie Williams

## WEA INTERNATIONAL

**83 Baker Street  
London W1M 1AJ  
486 5291**  
Kick Van Hengel

## WIENERWORLD

**90 Old Church Lane  
Stammore  
Middlesex  
01-954 8777**  
Ian Wiener  
Anthony Broza  
Wienerworld claims to be the longest-established independent UK video company and Ian Wiener will be out seeking pop and rock video programmes, and also talking to artists and managers about video rights. Legal and business affairs manager Anthony Broza will be looking to license material to overseas territories and meet with Wienerworld's licensees.

## WINDSONG

**159 Stafford Road  
Croydon  
Surrey CR0 4NW  
680 9010**  
Steve Mason



ANTHONY LEWIS, md of Oldies Unlimited could well wear this hat at Midem

**AWARD CATEGORIES  
(NOT REQUIRING  
NOMINATIONS)**

The Market Share Awards

Top Album Award

Top Single Award

Top Dance Album Award

Top Dance Single Award

Top Indie Distribution Album Award

Top Indie Distribution Single Award

Top Full Price Classical Album Award

Top Mid Price/Budget Classical Album Award

Top Crossover Classics Album Award

Top Country Album Award

Top Compilation Album Award

Top Music Video Award

Top Sell-through Video Award

Top Publisher (Individual) Award

Top Publisher (Corporate) Award

\* Top Producer (Albums) Award

\* Top Producer (Singles) Award

\* Top UK Recording Studio Award

The Strat Award for Exemplary Service to the Music Industry

\*Awards in association with Studio

**ANNOUNCING  
THE  
MUSIC WEEK  
AWARDS**



**1 · 9 · 8 · 8**



**AWARD CATEGORIES  
(REQUIRING  
NOMINATIONS)**

Best Sleeve Design Award

Best Music Week Advertisement Award

Best Consumer Press Advertisement Award

Best British Music Promo Video Award

The Marketing Award for Records, Cassettes and CDs

Pluggger of the Year Award

Best Record Distributor Award

The Leslie Perrin Award for PR

**TAKING PLACE AT  
THE GROSVENOR HOUSE**

**MONDAY  
27 FEBRUARY 1989**

To obtain your table reservation form contact Avril Peyton on the Music Week Awards 'Hotline' 01-379 0506







## APPOINTMENTS

### ROUGH TRADE DISTRIBUTION PRODUCT MANAGER

There is something special about working with labels like 4AD, Creation, Some Bizarre and Rough Trade Records. We are looking to recruit a Product Manager who could play a key role in co-ordinating all aspects of work including marketing, promotion and sales activity with the most innovative and exciting product currently available in the UK Independent market.

Likely candidates will need to play a creative role displayed by a professional approach, but more importantly will need to have an empathy with the music and objectives that makes such labels unique. The ability to establish a solid working relationship and retain a high degree of motivation by the music are perhaps more important qualities than direct experience in this role.

### MARKETING ASSISTANT

A new position has been created for our marketing department. The work involved will include helping with the implementation of campaigns, customer liaison and the day to day administration of the department.

The successful candidate will show a professional creative approach, be numerate, have sound administrative skills, be computer friendly and be able to work effectively under pressure.

For further details of both these positions, please write enclosing CV to:

**PMD, ROUGH TRADE**  
61 COLLIER STREET, LONDON N1 9BE

### A NEW YEAR, A NEW CHALLENGE A NEW SALESPERSON IS REQUIRED BY

#### WINDSONG RECORD EXPORTS LTD

A genuine interest and understanding of major and independent music product is essential, together with the ability to develop accounts and significantly improve turnover by telephone and fax selling.

Preference for this position will be given to applicants with at least one year's music business experience. Self-motivation and the ability to work on your own initiative are particular strengths we are looking for.

We are currently based in Croydon, but will soon be relocating to Orpington, Kent (25 minutes rail journey from Victoria).

Salary is negotiable according to age and experience, plus bonus scheme, a first class applicant can expect to earn in excess of £12,000.

For further details please contact  
**IAN COLLETT on**  
**01-680 9010**

## SERVICES

### The Wholesaler

RECORDS...CASSETTES...COMPACT DISCS  
TOP 100...K-TEL-STAR...BIG DISCOUNTS...  
LARGE BACK CATALOGUE...RARITIES...  
OVERSTOCKS...SPECIAL OFFERS...VIDEOS  
CALENDARS...24 HOUR DELIVERY...  
WEEKLY CATALOGUES...  
TELEPHONE SALES...  
ONE STOP...EXPORT...  
ARABESQUE...



**Arabesque Ltd.**

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UK SALES: 01-992 7732, INTERNATIONAL SALES: 01-992 0098,  
BUYING: 01-993 4278, FAX 01-993 8276, TELEX 291908 ARAB G.

### SUPERVISOR

Transcription  
Service



We are an equal  
opportunities employer

Distributing radio programmes to overseas broadcasters, the BBC Transcription Service combines the best of BBC output with its own programmes to gain maximum revenue and exposure worldwide.

With a staff of 11, you will have overall responsibility for the packing and despatch of some 40,000 discs, tapes and associated printed publicity annually, and also organise stock control of the disc and tape libraries, which contain over 7,000 hours of programmes.

To succeed in this post, you will need experience of motivating, supervising and organising staff in a busy office; sound judgement of priorities and familiarity with relevant despatch methods; experience of storage and stock control; the ability to deal with people at all levels inside and outside the BBC. A knowledge of computerised business and stock control systems would be an advantage.

Salary up to £11,482 p.a., depending on qualifications and experience. Based West London.

Contact the Recruitment Office immediately for application form (quoting ref. 2909/MW) BBC, Room 111, North East Wing, Bush House, Strand, London WC2B 4PH. Tel. 01-257 2948/2898.

Completed application forms should be returned by Friday, February 3rd.

### NATIONAL ACCOUNTS MANAGER

Our client, a leading distributor of high quality Records, Tapes and Pre-recorded Videos, is currently undergoing a vigorous programme of expansion including the launch of a new range of product.

The preferred candidate for this appointment which is located in the London area, must provide evidence of success in a fast moving sales and marketing environment.

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## D I A R Y

THE BRITS compilation album is bound to be a big seller (see p1) but Dooley can guarantee that it won't make the chart — not the main Top 75 anyway, for it will be one of the first releases of 1989 to qualify only for the Top 20 Compilations listing... And as that controversy rumbles into 1989, could there be a move to force an extraordinary general meeting of the BPI to consider the subject? ... One in, one out: while one media mogul (Robert Maxwell) is trying to sever his ties with the music business (see p4), another (Rupert Murdoch) is entering the business for the first time via his acquisition of book publisher Collins which has just launched a classical label... It seems new BMG co-chairman John Preston will definitely be appointing a successor as RCA MD who will come from outside the company. MCA's Tony Powell has been mentioned in despatches... Some of you may be getting it earlier — Music Week, that is — as we experiment with Sunday night printing and despatch... A further toast to 30 years of Cliff and the Shads will be quaffed at a celebration luncheon in aid of Music Therapy at the May Fair Hotel on February 8 (contact Stephanie Clippsham on 01-459 4978)... On the following day a special event at Dolphin Square will benefit the Paul Jenkins Cancer Help Fund, commemorating the publisher who died last year (contact Clare Hedin on 01-580 5566)... Expect Sade producer Robin Millar to up sticks from his Powerplant studios and buy Mason Rouge from PRT CONGRATS TO Video Performance Ltd — the only Super Channel creditor to be paid (£163,000) in full... VPL is not so lucky with The Landscape Channel of instrumental sounds and beautiful pictures where Nick Austin aims to pay performers fees direct to participating companies after "protracted and fruitless" negotiations with the collecting organisation... George Michael is the latest to join the millionaire's club of superstars paid astonishing fees for endorsing products — this time it's Diet Coke... Pete Waterman and Rob Dickins have not always seen eye-to-eye, though they will surely have to have a meeting of minds over the next Donna Summer album — produced by Stock Aitken Waterman and distributed by WEA... As details of the new EMI-backed Bandier and Kappelman label are finalised, how many recall that Charlie Kappelman had a label called Hot Biscuit through Capitol/EMI in the late Sixties? The cookie crumbled... From the "nice story even if not true" department: Marty Bandier's daughter Alison works in SBK's UK office and when Bandier phoned his mother to report that he had sold the company for millions and need never work again, mamma is reported to have replied "So you've put my grand-daughter out of a job?"... Absolutely true. SBK UK MD Peter Reichardt's mum is a Thom EMI shareholder and so was sent notice of the EGM that would effectively transfer the employment, as it were, of her son.



**PARTY MIX:** WEA hosted dinner for retailers after the screening of Cocktail. The company is releasing the soundtrack album.



**SOUL MATES:** Bill Withers presents Bruno Brooks with a silver disc for his support of Lovely Day.



**STYLE MERCHANT:** George Martin with the Roland piano he presented to Music Therapy on behalf of Musician Style 89.



**CHARITY DRIVE:** The music industry's happy hookers present the proceeds of their golf event to the Wishing Well appeal.



**SITTING ON THE dock,** where's the pay? Slana looks forward to his advance after signing to Mother Records.



**DO WE have the right:** Crane and Fishlock joins the Performing Right Society.



**MISTLETOE, WINE,** mince pies, lager; EMI staff celebrate Cliff Richard's double Christmas number one in traditional style.

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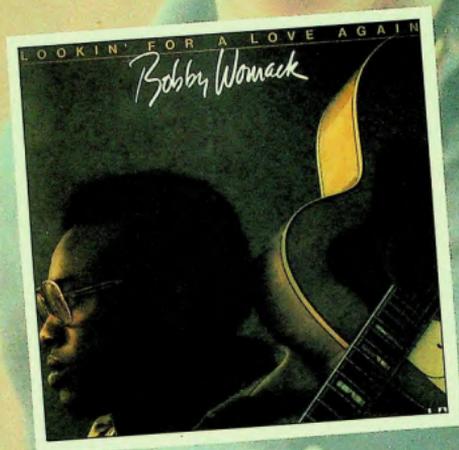
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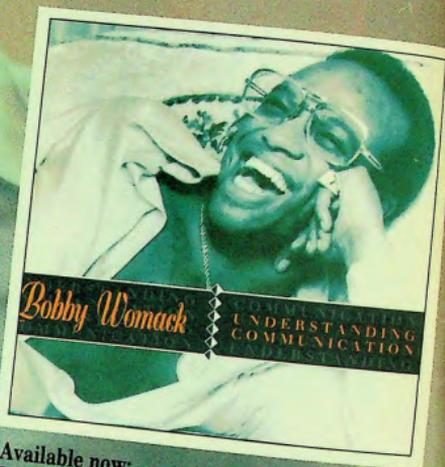
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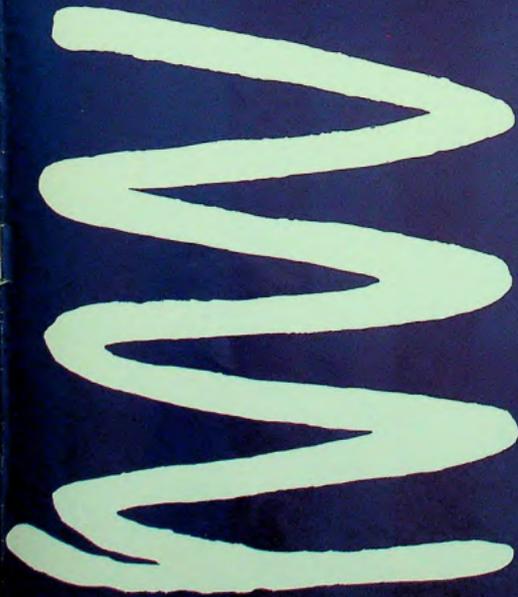
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**A Music Week focus on the US market**

**— what makes it tick**

**— who makes it tick**

**— and how they do it**

# 1989: a watershed in the m

Nobody has ever really stepped back to take a good hard look at the US market. With its unique perspective from across the Atlantic *Music Week* aims to close the information gap by interviewing aspects of what is still the largest single music arena in the world, specifically with international readers outside the US in mind.

Kicking off this focus is an overview by *Music Week's* contributing editor (international) Adam White, who spent 10 years reporting the American market with *Billboard* — rising to become editor-in-chief — and most recently *Radio & Records* as New York bureau chief. He has guided or written much of the material in this special focus, which also covers the power of radio, the health of indies and profiles some of the key executive players

IN 1978, the US recording industry enjoyed a boom year, with unit sales and dollar volume at an all-time high. Major hit albums sold at multi-platinum levels, and new artists broke through at a significant rate. In 1979, the industry hit an iceberg: the tip of a five-year slump during which its sales and its spirit sank to unprecedented lows.

In 1988, the US recording industry enjoyed a boom year, with unit sales and dollar volume expected to be at an all-time high. Major hit albums sold at multi-platinum levels, and new artists broke through at a significant rate. In 1989, the industry... (stop me if you've heard this before).

## The majors' share by distribution

BASED ON information from industry sources as well as *Music Week* estimates, the current market share by distribution of the US majors is:

WEA	28 per cent
CBS	19 per cent
BMG	14 per cent
PolyGram	11 per cent
MCA	10 per cent
CEMA	9 per cent

WEA includes Warner Bros, Atlantic, Elektra, Geffen, Sire, Virgin and Island. CBS includes Columbia, Epic, Chrysalis and Tabu. BMG includes RCA, Arista, Jive and A&M. PolyGram includes Polydot, Mercury, London and Wing. MCA includes MCA, Uni, IRS, GRP and Motown. CEMA includes Capitol, EMI, Angel, Enigma (selective releases) and Solar.

**H**ISTORY DOES repeat itself, although not necessarily in tidy 10-year cycles. Because many in today's business experienced the collision of 1979, it is unlikely they would ignore another set of warning signals and keep on partying regardless.

But 1989 may turn out to be a watershed year, anyway, for a number of positive reasons which reach beyond unit sales and dollar volume. It may be the closest the industry has yet come to the goal articulated in Stan Cornyn's famous "The Day Radio Died" speech of years ago. If so, this has consequences for everyone who does business in the US — or wants to — now and in the Nineties.

Cornyn's point was that record companies had become too dependent on radio airplay to market their artists' music. Without broadcasters, he said, the industry would be in severe trouble.

What has happened over the past couple of years? Some of the biggest-selling (and most profitable) albums have featured artists, particularly in rap and metal, whom radio was reluctant to play. In 1988, the two best examples were probably Guns N' Roses and Tracy Chapman. Before that, Paul Simon's *Graceland* stands as the model of a multi-platinum release without benefit of hit singles.

When radio (particularly CHR, or top 40) does come to the party — late or not — the results are substantial, of course. When hard rockers like GNR, Whitesnake, Def Lep-

pard and Poison, or rappers like DJ Jazzy Jeff & The Fresh Prince, enjoy pop airplay, multi-platinum sales abound. And for mass-appeal performers like George Michael, Whitney Houston, Tiffany and Michael Jackson, radio is still the name of the game.

But US record companies have at last begun to pursue and maximise the full range of opportunities available to them to reach today's consumer. This means formulating marketing plans which amount to more than releasing a single or two from the album, making a couple of videos, and reacting when the customer does.

This means securing the commitment from the artist (and management) to support those plans — with touring, with promotional availability, with press — as never before. EMI Records president Sal Licata comments: "To be successful, you have to have a very strong marketing plan. The business today is so competitive, so complex that you must do other things to give you an edge. Planning is so important to breaking an act."

Planning and long-term commitment. If anything has been the hallmark of the late Eighties, it's been the willingness of labels to stop paying lip service to those buzz words, and start paying dollars: staying with projects for as long as it takes to break through; or to know that even with best efforts, the consumer isn't buying. Building a base in one format or audience segment, then taking the story to the next. Working with retail when mainstream radio isn't receptive.

Providing tour support when live appearances can make the difference, going to the clubs, or college stations, or VH-1 and so on.

"It's being more creative," says Don Grierson, senior vice president of A&R at Epic/Portrait. "It's realising that people respond to music that's not necessarily being played by format radio, and it's finding a way to get it to them. The basis of the industry haven't changed that much."

But the money to finance them has. The growth of CD sales has dramatically improved labels' profitability, with respect to both front-line and catalogue product. By and large, major labels have reduced the numbers of new acts in development to market more effectively those they do support. They've also diverted huge sums away from the independent promotion network, and have repositioned them across a wider range of marketing options (including some indie promotion, of course).

"Today, the job is 90 per cent set-up," remarks Jordan Harris, co-managing director of Virgin Records. "We're constantly delaying the release of albums to ensure we have the right set-up — educating people at our company, at retail, at radio, in the press — so that if you hit one closed door, you have another option."

Don Jenner, executive vice president of Arista, observes: "Never before has this wide an age group been buying as many records as they are today. So our artists have five or six formats by which they can reach the public. It's not all



# aking?

down just to a top 40 smash. The press is selling records, for example, with artists like Hot-house Flowers, the Sugarcubes, Jeff Healey," lenner is one who believes the power of the press and word-of-mouth become apparent with Graceland.

These developments are also attributable to adult power: the re-entry of a significant number of older buyers into the market through CD. Consumer research conducted for the Recording Industry Association of America shows that 51 per cent of active music consumers in the US are 25 and above, compared to 43 per cent in the traditionally-prized 15-24 demographic.

With CD player penetration at an estimated 15-16 per cent of households, there is reason to be optimistic about growth.

"With Christmas '88, that should go to 20 per cent," says Barrie Bergman, chairman of the 145-store Record Bar retail chain. "The VCR experience suggests when you reach that level, penetration very quickly goes to 60 per cent. If that happens, business is liable to explode. With player penetration at 16 per cent, CD is 32 per cent of our dollar volume right now."

For the future, though, the major issue may not even be the rate of CD growth: it may be whether the US economy slips into a recession, impacting the music business and undermining the philosophical change of the last several years. "If the economy is at status quo, it'll be a good year," offers Jive Records vice president Barry Weiss, reflect-

## Chart share — labels

Label	Percentage
Mercury	13.92
Columbia	11.98
RCA	10.38
Epic	7.99
Atlantic	7.78
Geffen	7.68
Elektra	7.47
MCA	6.63
Warner Bros	4.18
Enigma	3.02
EMI/EMI Manhattan	2.55
Virgin	2.34
Arista	2.19
Others	11.89

## Chart share — distributors

Distributor	Percentage
WEA	35.61
CBS	20.79
BMG	16.25
PolyGram	14.36
MCA	6.67
CENIA	5.89
Indies	0.43

The listings are based on the top 20 pop album charts published in Billboard between January 9 and December 24 1988 (51 issues). The percentage figure shows the share of the maximum chart points available during the 51 issues.

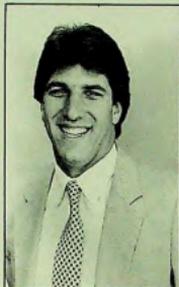


DON GRIERSON: 'more creative'

ing comments typical of many. If not, the industry will face challenging decisions, according to Rick Dobbis, executive vice president of RCA. It will become apparent, he says, whether people have truly understood (and learned from) how the market has evolved in recent years — especially in terms of adventurous in talent development and longer marketing commitments. "The trick is to maintain enthusiasm for your artists and for your company's ability to do the job," Dobbis notes.

Otherwise, the tendency will be to go for the quick-fix and the opportunistic A&R decision. "You start to go for things you may not necessarily believe in, or have expertise in," he says. "The creative side can be impacted by your ability to deliver."

Nevertheless, Dobbis and a



DON JENNER: 'power of the press'

number of his peers feel the business is solid enough to weather a tough period. "There's a new understanding of the way the industry works among the ownership," he says. "But if the squeeze comes, the choices will narrow. How we respond is a human issue."

There are signs that several labels are preparing for a bumpy ride, something which would have been inconceivable at the start of 1979. At least two majors are keeping a tight lid on expenses to ensure hit albums generate profit dollars, not just recoup substantial marketing costs.

There's also a momentum lo-



SAL LICATA: 'strong marketing plan'

wards securing charts in tune with reality, not ones which simply provide the numbers needed by artists and their managers. Both the leading trade papers, *Billboard* and *Radio & Records*, have moved towards monitoring actual radio airplay rather than reported plays to ensure accurate charts, and say they plan to expand further in this respect.

Record companies, too, have begun more active discussions about album charts based on across-the-counter sales, whether provided by a trade publication or independent market research. The conclusion: they want real information, not their own hype back. During this year's NARM convention in March, an RIAA meeting will reportedly explore this subject in more depth.

Comments EMI's Licata: "I, for



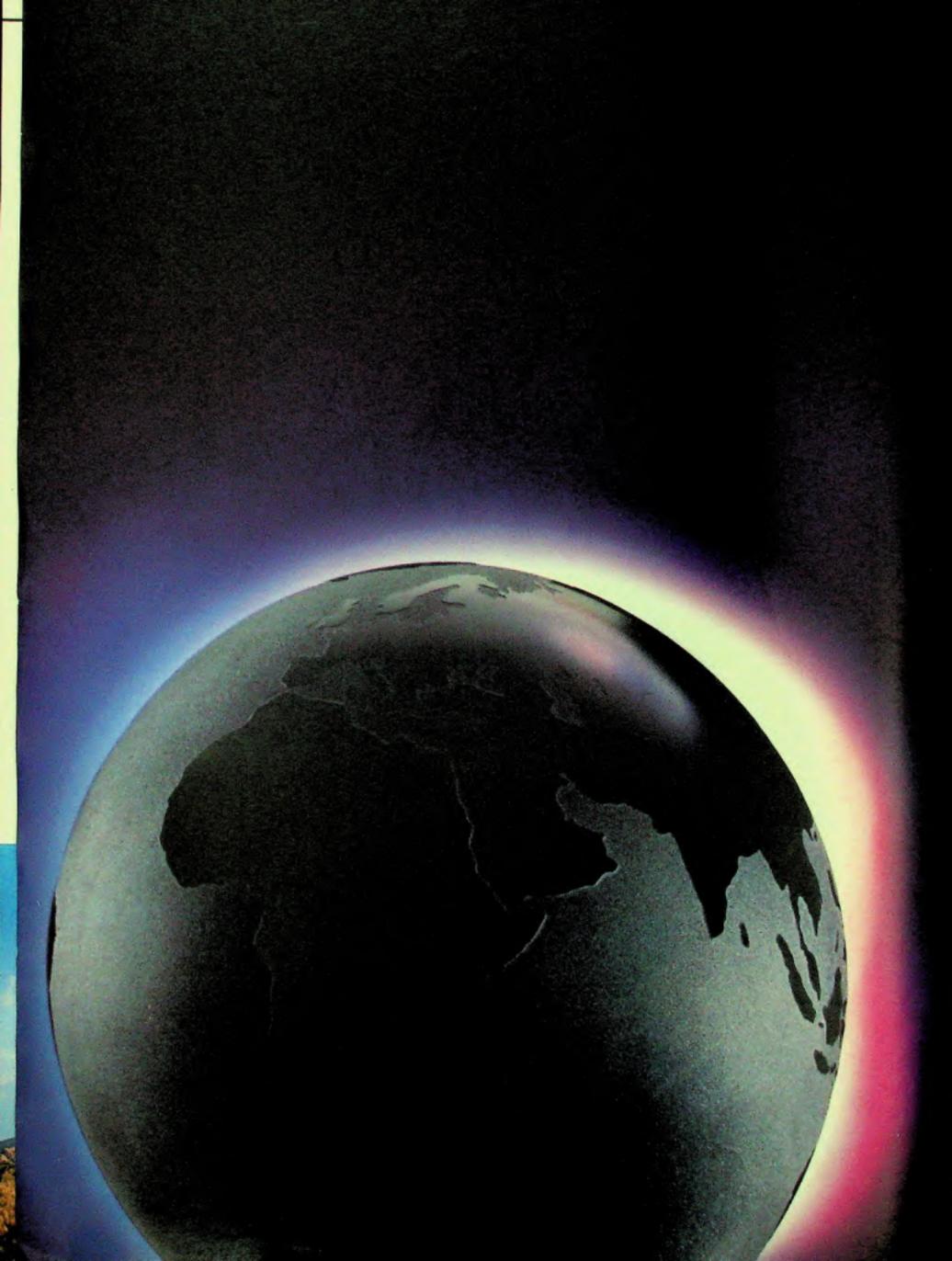
RICK DOBBIS: 'maintaining enthusiasm'

one, would love to see the industry get to where reality sets in: where my records are being played, and if they're being played, where they're selling. Then I know that maybe I don't have a record if it's not selling."

Concurs Arista's Jenner: "The chart game takes so much time away from what's real. Why try to get to number one for the manager and the band? Everyone knows it's not real anyway. Like everyone, I'm tired of the bullshit."

If chart methodologies — and label marketing tactics — begin to reflect those sentiments in 1989, that just might be the most significant change of all.





Each new day, WEA brings a  
gold or platinum record  
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*Congratulations to our artists.*

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The Hit Machine.

\* 389 certifications outside of the U.S. in 1988.

# Chain reaction leads to turbulence

**The US's record retailers have been going through some turbulent times over the past 12 months. But what does it all mean for the industry and the consumer?**

**A**FTER YEARS of watching — and being impacted by — all the ownership changes, distribution shifts and consolidation which have taken place at the major record companies, the US's record retailers have been making news themselves lately.

Industry people can't recall a more turbulent time than the past 12 months. The nation's largest chain, Musicland, was bought by a group of investors, including senior management. Another major player, California's Wherehouse Entertainment, was sold, and a third heavyweight, Sound Warehouse of Texas, is expected to be sold.

When Roy Disney's (yes, the same family) investment firm failed in its bid to acquire Wherehouse, it bought another California chain, Music Plus. A couple of big East Coast operations, Waxie Waxie and National Record Mart, were in merger talks — the deal didn't materialize — and the Strawberries chain owned by Morris Levy is on the block. Another big New York-based company is said to be out for grabs, while already-major Trans World has been growing dramatically by acquisitions.

Also, many say it's only a matter of time before the UK's WH Smith

acquires an American record retail operation. The company is known to have talked to a number of chains, with Sound Warehouse reportedly among them.

What does it all mean? It's probably too soon to say, beyond reflecting the strong financial health of prerecorded music and home entertainment retailing at present. But there is concern of some major labels that if music sales — or the US economy in general — stumble in the next 12 months, the buying frenzy will produce negative consequences.

The view holds that since some of the label's biggest retail customers are now heavily indebted, a decline in consumers' music spending will really put the economic squeeze on. Many of these merchandisers are mall-based, where margins are tight. If times get tough, the chains will let go conservative and cream the hits, leaving little room for new acts to break through.

Such a development would be doubly disappointing, because in the past several years, major dealers have become much more aggressive in helping labels break new talent. RCA, for example, credits Bruce Hornsby's initial breakthrough to retail support in the face of radio's indifference. But each label has its own tale to tell, and marketing people say merchandisers now understand how

much artist development means to the industry as a whole.

Retailers have been developing some new sales tools of their own, such as Tower's highly successful *Pulse!* magazine. Labels which buy *Pulse!* advertising in this monthly publication secure price and position for the advertised product in Tower stores as part of a package deal. Musicland has *Music Express* performing a similar function, and Record World has *The Street*. Chains and labels use these to promote their new artist programs, often coupled with "Buy it/try it" and "no risk disc" offers.

Compact discs, of course, have been contributing to the bottom line — and, therefore, merchandisers' willingness to step out for new acts. Everyone hopes to see that continue in 1989 and beyond, even as they negotiate their way out of vinyl. This year is likely to see some new major-label policies on the LP, which probably now accounts for 10-20 per cent of industry unit sales.

But at Hastings Books & Records with 100-plus stores, for example, vinyl now represents less than five per cent of the chain's music inventory. And its parent firm has virtually stopped servicing its racked accounts (more than 2,000 of them) with vinyl. The format's swansong is sounding, even though some dealers say labels are phasing it out too fast.

As the traditional configuration mix of retail evolves, another twist on music retailing itself has arrived: Personalis. This is the electronic delivery system designed to offer consumers their choice of music on cassette, drawn from a "bank" of several thousand recordings digitally kept in machines located in record stores. Replication is done on-site in less than five minutes, consumers pay between 50 cents and \$1.25 per title chosen, and copyright owners receive all applicable royalties.

California-based Personalis has the financial backing of Thorn EM, among others, and a number of the industry's biggest retailers, including Musicland and Wherehouse, are involved in the technology's test-run. Labels willing to license repertoires so far include WEA, MCA, Capitol/EMI, Chrysler, PolyGram and various indie labels. CBS, RCA, Arista and A&M are holding out — Arista executive vice-president Don Jenner calls it a "souless" way to buy music — in part because they fear the system would allow fans to cream specific tracks they want and not buy the albums.

As a whole, the industry is in a wait-and-see mode, but many are intrigued by the technology and acknowledge that it represents how the future of music retailing — whether or not Personalis is a factor — will be very different to today.

**Top 10 retailers**  
TOWER IS probably the US music retailer best known outside the country, by virtue of its high-profile superstore business style and foreign outlets (in London and Tokyo). But it's not the largest chain in the US — at least in terms of store count — as the following rundown shows:

Chain/Headquarters	Store count (approx)
Musicland, Minneapolis	670
Trans World, Albany, NY	400
Target, Minneapolis	330
Wherehouse, Los Angeles	220
Camelot, North Canton, Ohio	220
Record Bar, Durham, North Carolina	145
Western Merchandisers, Amantillo	120
Sound Warehouse, Dallas	115
Turtles, Atlanta	100
Wall To Wall, Philadelphia	100

The turnover of the industry leader, Musicland, was \$510m in calendar 1987, with profits of \$22.5m. Trans World is second in number of outlets but not turnover, since many of its stores are small. The firm's sales for the first nine months of this year were \$1.65m, with earnings of \$5.3m. Other chains which exceed Trans World in turnover include Wherehouse, with estimated sales of \$275m in the current year.

Tower, which is based in Sacramento, has 50 stores in music and home video (many of the above chains also include video within their identities). Privately owned, the firm does not publish financial results.

# A finger on the Pulse of the US consumer

**The Street Pulse Group, with George Fine Research, has been studying the buying habits of 2,400 US consumers. Mike Smith reports**

**W**HAT IS the American music consumer? How many are there? And what are the most effective means of reaching them?

These questions served as the basis for a national music consumer study in the US, launched two years ago by the Street Pulse Group with George Fine Research. It involved recruiting 2,400 music consumers nationwide to track their behaviour in pre-recorded music purchases, concert attendance, merchandise purchases, movie attendances, and pre-recorded video rental/purchases.

There are some 270m people in the US, living in approximately 90m households. Forty-eight per cent of those households contain at least one person who is an active record buyer.

In essence, that means that in selling 1m units of a particular release, the recording industry has tapped a mere two per cent of the total households which contain music buyers.

The other side of the equation, among monthly music purchasers only 30 per cent of the titles bought in an average month are those you would find on *Billboard's* top 100 albums. The remainder

**What and where consumers buy**

THE RECORDING Industry Association of America (RIAA) publishes market research information based on consumer surveys by C. I. Research Services. Here are some results for the most recent year available, 1987. All the percentages are based on dollar volume (due to rounding, figures may not add up to 100 per cent).

Type of music bought	Percentage
Rock	47 per cent
Pop	13 per cent
Black	12 per cent
Country	10 per cent
Other	7 per cent
Classical	5 per cent
Jazz	4 per cent
Gospel	3 per cent
Don't know	1 per cent

Type of outlet where bought	Percentage
Record store	66 per cent
Other store	20 per cent
Tape/record club	10 per cent
Mail order	4 per cent
Don't know	1 per cent

Music purchases by age	Percentage
10-14	7 per cent
15-19	19 per cent
20-24	24 per cent
25-29	15 per cent
30-34	15 per cent
35-up	11 per cent

# JIVE

## 1988

THE BIGGEST AND BEST YEAR IN 7 YEAR OLD  
JIVE RECORDS' SHORT HISTORY:

### 4 PLATINUM ALBUM

CERTIFICATIONS IN THE U.S.

### 7 GOLD ALBUM

CERTIFICATIONS IN THE U.S.

AND MANY MORE SILVER, GOLD AND PLATINUM CERTIFICATIONS  
ACROSS THE WORLD

**BILLY OCEAN**

"TEAR DOWN THESE WALLS"  
PLATINUM

**WHODINI**

"OPEN SESAME" GOLD  
"ESCAPE" PLATINUM

**DJ JAZZY JEFF AND  
THE FRESH PRINCE**

"HE'S THE DJ I'M THE RAPPER"  
DOUBLE PLATINUM  
"ROCK THIS HOUSE" GOLD

**KOOL MOE DEE**

"HOW YA LIKE ME NOW"  
PLATINUM

**SAMANTHA FOX**

"SAMANTHA FOX"  
GOLD

**JONATHAN BUTLER**

"JONATHAN BUTLER"  
GOLD



... **COMING ON**

**STRONG IN 1989  
WITH MORE MUSIC BY  
THESE TALENTED ARTISTS  
AND:**

**ADONIS**

**ADOR**

**VANESSA BELL ARMSTRONG  
BOOGIE DOWN PRODUCTIONS**

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**VINCENT HENRY**

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**GLENN JONES**

**TOM JONES**

**STEVIE LANGE**

**MAMMOTH**

**MS. MELODIE**

**SARAH JANE MORRIS**

**ROMEO'S DAUGHTER**

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**SEVENTH AVENUE**

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**Independent labels have always been a source of new talent for the majors. Yet despite this David and Goliath environment, the indies continue to prosper**

# Breeding ground of talent

**A**LTHOUGH THE major record companies have reduced dramatically independently-distributed labels' market share in the last 10 years — to less than five per cent, by most accounts — there is no shortage of aggressive, vibrant indies.

They are finding, developing and succeeding with new talent and, in some cases, revitalizing or sustaining veteran performers.

In fact, it's commonly accepted that the majors want independents to prosper and so provide them with regular opportunities to acquire or distribute fresh, trendsetting artists and music styles. "The indies will continue to be an essential source of new hitmakers whom the long-term health of the industry depends," RCA Records president Bob Buziak said last year.

This has been the case particularly with rap and hard rock. Last summer, the Warner Bros. deal with Cold Chillin' gave the Burbank giant access to a type of artist it had not been recruiting up to that point, just as the Def Jam-Columbia arrangement did for CBS a couple of years earlier. Likewise, Capital's distribution and selective A&R ties with Enigma expanded its volume and helped diversify its roster significantly.

Alternatively, the majors buy into a music genre via individuals: MCA formed Mechanic Records, for example, for thrash metal with the help of former Combat/Relativity label manager Steve Sinclair. In another twist, Atlantic is handling the new metal label, Titanium, launched by Hit Parader.

The indie-to-major segue is not always amicable and not always inevitable. It was widely thought that Run-DMC's battle with Profile Records for breach of contract was a prelude to the platinum rappers' exit for a major. The two sides settled their differences last spring, however, and Run-DMC stayed put. The implication was that Profile had a defensible contract, unlike other indies which developed acts that the majors coveted in the past.

On the other hand, Eric B & Rakim left Island's 4th & Broadway imprint for Uni and a lawsuit developed. There was also a legal fracas following the exit of Mantronix from Sleeping Bag to Capitol.

One of the more unusual indie-major arrangements of recent years was the Warner Bros-Tommy Boy deal, which last year finally netted the latter a pop hit with Information Society. The major bought a 50 per cent stake in Tommy Boy, with options to select certain artists and releases for promotion and distribution. If Warner turns down the product, Tommy Boy puts it through independent distributors.

Tom Silverman remains one of the most vigorous advocates of the indie cause, as chairman of Tommy Boy and as a director of the New Music Seminar. He says independent labels are "in better health than they've been at any time in the past 10 years."

In particular, Silverman believes

the current crop — including Profile, Sleeping Bag and Select — is well positioned for the future because of its heavy investment in artist development. "In the old days, a lot of independents took money out of the business, but put little or nothing back," he says.

That's no longer the case. In fact, in terms of dollars-per-unit spent on point-of-sale, advertising and promotion, some indies are outstripping the majors' investment, says Silverman. The Tommy Boy chief contends he has committed more than \$1.15 per unit to market his label act Salsasonic — which is not handled through Warner — "compared to the 50-60 cents per unit a major would spend".

Silverman also believes that, the bigger the majors get, the less creative they become. "The emphasis will be on recoupment," he comments, "and that means more investment in sure things artistically, in tried and true formulas."

The consistent major obstacle for many independent record companies, no matter how creative, is CHR radio. Although the format has lately proved itself receptive to almost every form of popular music except country, CHR programmers seldom support releases which aren't on one of the branch-distributed labels. Indie power can secure airplay — even power rotation — but not often the reports in trade magazines which give them chart recognition and momentum.

Broadcasters generally claim that small companies aren't equipped to bring a single indie nation-

ally. The indies feel the problem stems from their difficulty in matching the promotional perks deployed by the majors.

But if the independents can't secure the trade reports, they can generate hits. Next Plateau, a 4th & Broadway Island's indie-distributed label netted gold with releases by Salt-N-Pepa and M/A/R/R/S respectively. These days, even a major-label single going gold is a rarity.

In this David and Goliath environment, the David's best hope may be the prospect that the industry's two leading trade magazines, *Radio & Records* and *Billboard*, will move towards using actual (ie monitored) airplay and rotations, not station reports, in compiling their charts. A new publication, *Monday Morning Replay*, has already made an impression doing just that.

With types of music and musicians who aren't so heavily dependent on mainstream radio for exposure — again, these include rap and hard rock — indie labels

have been enjoying considerable successes in the past 12 months. Florida-based Luke Skywalkers Records grabbed RIAA-certified gold twice with albums by the 2 Live Crew. Next Plateau's Salt-N-Pepa reached platinum with their *Hot, Cool & Vicious* album. Sleeping Bag/Fresh collected its first gold award for EPMD's *Sixty-Six* Business, which topped *Billboard*'s black albums chart. And Profile reached gold three times, with Run-DMC's *Tougher Than Leather* (which also went platinum) and albums by newcomers Dana Dane and Rob Base & DJ E-Z Rock.

Another significant indie achievement belongs to Important Record Distributors, whose Joe Satriani release on the Relativity label, *Surfing With The Alien*, has sold close to 500,000 copies. It stayed on *Billboard*'s Top 50 Albums chart for more than a year, including 18 weeks in the top 50.

In addition, Relativity gave Satriani career guidance, helping the guitarist secure management and booking agency ties, and boosting his image by connections with instrument manufacturers.

Important VP Howard Gabriel also says he appears to be one of the few record label executives who attends the annual NAMM musical instrument trade show, looking for cross-promotion opportunities and other ways to benefit his company's artists. "With the resources the independents have compared to the majors," he concludes, "we have to be creative."

Increasingly, that'll be the mark of successful indies in the Nineties.

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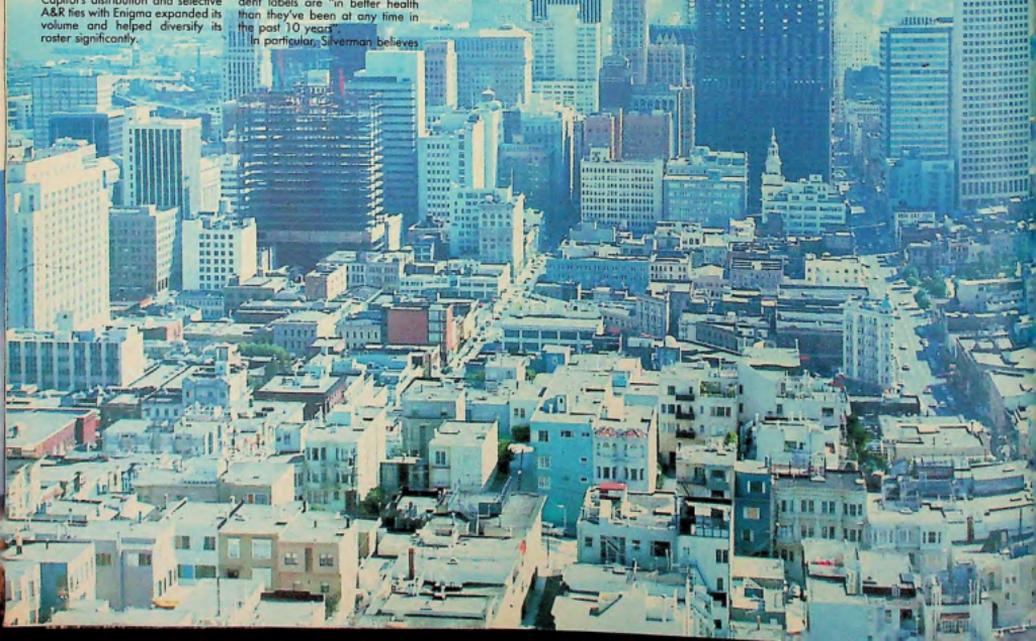
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Increasingly, that'll be the mark of successful indies in the Nineties.



## THE BARK HEARD 'ROUND THE WORLD.

1988 was the most profitable year in our 87 year history, proving that you can teach an old dog new tricks. We've made changes you can hear—changes that insure a sound future.

**I**t started with a revitalized and reorganized RCA and new energy and new vision from our parent company, BMG. We released "Dirty Dancing" in July of '87, and we had the marketing power to turn it into the biggest selling soundtrack of the decade.

**W**hile "Dirty Dancing" was breaking records, we were breaking new artists from a new roster of talent at RCA. In 1988 we brought as many artists their first gold, platinum and multi-platinum, as any other label. Eleven new projects including artists like Rick Astley, Grammy winners Bruce Hornsby & The Range, DJ Jazzy Jeff & The Fresh Prince, K.T. Oslin, Samantha Fox, Kool Moe Dee, Lita Ford, Restless Heart, and Jonathan Butler earned gold, platinum or multi-platinum. In fact, as a label, we've earned 21 gold and 25 platinum or multi-platinum awards since July 1987.

**W**ith our artist development stronger than ever, we're looking forward to another record year. Boy Meets Girl, House Of Lords, Fairground Attraction, Cowboy Junkies, Circus Of Power and Tom Cochrane are just some of our new artists who are already generating excitement in the media, on the streets, and around the globe.

**N**ow, all the world is listening.



**The cycle governing radio programming says it's time for a change — and the US charts are more balanced than they've been for a long time. After a dull 1988, things are looking up for radio stations, as Sean Ross discovers**

THE ONE thing in which US radio people — particularly those in top 40 — really excel is telling you when they're doing a good job. Even civilians knew 1983 and 1984 were good years for the format because it was all over the trades and everywhere at the conventions.

In 1988, there wasn't much bragging. Instead, one actually headed a program, expressing something very different concern. Concern about the lack of rock 'n' roll in the charts at year's beginning. Concern about the preponderance of ballads in the middle of the summer. Concern later about the glut of rock 'n' roll in the charts, and the sudden lack of black and dance crossover.

In 1983-84, there were new top 40 stations turning on every week, even in cities which already had several. In 1988, there were new oldies FMs every week and, towards the end of the year, business/financial news stations taking over struggling AMs at the rate of four to a week — trends which may not reassure you about the state of new music.

Clearly, US radio programmers haven't yet decided to have a good 1989. But judging from what they made of their stations after expressing all that concern, they might have one anyway. For one thing, the charts are as balanced as they've been in a long time. Having Duran Duran, Bobby Brown, the Bangles and Guns 'N' Roses on the Contemporary Hit Radio (CHR) chart at once suggests the format just might go back to its oft-stated mandate of playing the hits no matter what they are.

The fact is that even if programme directors (PDs) were determined to listen to their bankers, targeting only women over 25 and playing as many more breathe records as they could find, the cycle governing radio programming says it's time for a change, and PDs have never really defied the cycle. And if we're not in for another 1984, well, it sure sounds a lot like it. There's the influx of modern rock — progressive would be the wrong word for the Durans, Erasure, When in Rome et al. — over the last several months. Also, there's almost this seeming conspiracy to revive most of what got overlooked during 1983-84's abundance of riches.

The number one success of UB40's Red, Red Wine (a record which was probably still too dangerous for top 40 in 1983) may just be the opening salvo, as other PDs see what "should'a been hits" can exhume. It's not clear if the revival boom is a vote of no confidence for what's being released now, but it says something about the way records are breaking.

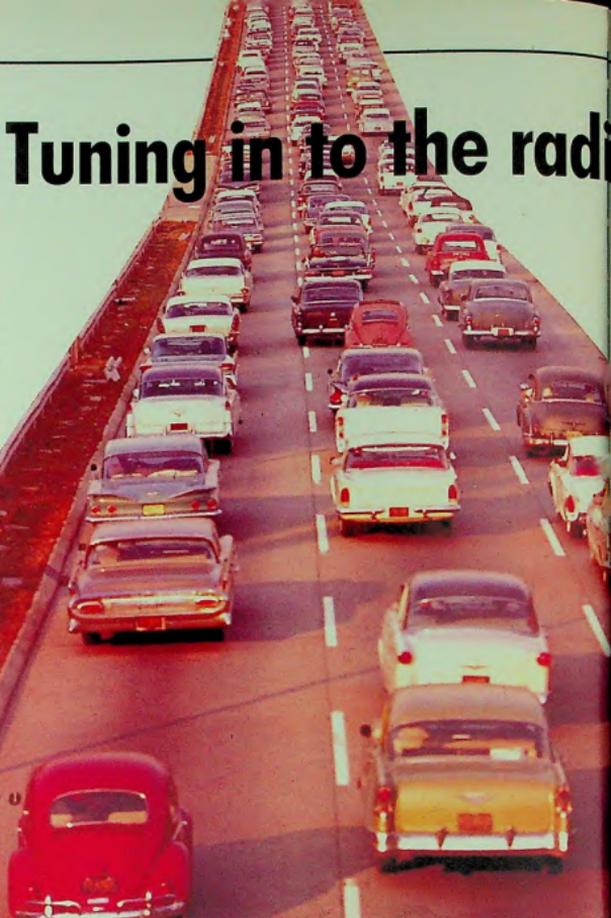
Traditionally, everything but R&B/dance product begins in the US's secondary markets and works its way to the majors over a span of eight weeks or so.

Lately, things have been considerably more confused. The secondaries lost their power to force, say, Joan Jet's I Hate Myself for Loving You on a big-city, female-oriented PDs who weren't sure whether they wanted it or not. And since Lincoln, Nebraska, and Gainesville, Florida, weren't going to break the dance records the city PDs still liked, you tended to see the national biobhythm deteriorate, with only about 92 to 95 per cent of the country able to agree on the number one record, much less anything else. Instead of depending on the secondaries to set the agenda, the hippest of the CHR PDs have been looking for left-field records and passing them among themselves.

As for AOR, you may be reading a lot in the trades about album rock stations playing more new music, but in a lot of cases, it's still wishful thinking. The average AOR is still 30-40 per cent current, at most. If there's a difference, it's that some unusual people have been taking those few current spots in recent months: Steve Earle, John Hiatt, Eddie Bricken, Hothouse Flowers, etc. Because those records — even when they go top 10 on the airplay charts — are still intended as dessert and not the main course, they only occasionally sell or cross to other formats.

As there's no hype about how fresh top 40 is these days, there's little sense of urgency on AOR's part to keep up with it, as there was in 1983. Certainly, anything modern has long been written off. Album rockers do, however, see the need to fight CHR for parity (although not leadership) on the hard rock franchise, so that one is again

# Tuning in to the radio



## Radio by format

AS OF December 31, 1987, there were 4,041 commercial FM stations and 4,902 commercial AM stations licensed by the Federal Communications Commission in the US, plus another 1,301 non-commercial stations (primarily on FM).

In the top 100 markets, here's

### Programme format

Adult Contemporary	19.6 (20.7)
Contemporary Hit Radio	19.2 (18.4)
Country	13.7 (14.0)
Album-Oriented Rock	11.4 (10.7)
Beautiful Music/Easy Listening	8.9 (9.7)
Urban Contemporary	7.8 (8.0)
New/Talk	6.4 (6.4)
Gold	6.0 (5.1)
Big Band/MOR	2.1 (2.1)
Spanish	1.7 (1.8)
Religious/Contemporary Christian	0.8 (1.0)
Classical	0.7 (0.8)
New AC	0.7 (0.6)
Miscellaneous	0.3 (0.6)
Jazz	0.1 (0.1)

how the stations programme by format. The information is based on the spring 1988 Arbitron ratings, interpreted by the leading radio trade publication, *Radio & Records*. The figure in parentheses is the format percentage for autumn 1987.

Percentage of stations	Cume
Contemporary Hit Radio	2.5m
WHIZ/New York	2.1m
WVPR/New York	1.8m
KIIS AM-FM/Los Angeles	1.5m
Album-Oriented Rock	1.0m
WNEW-FM/New York	0.9m
KLOS/Los Angeles	1.4m
WLPJ-FM/Chicago	1.3m
Urban Contemporary	1.0m
WBLS/New York	1.4m
WRKS/New York	1.3m
WGCI-FM/Chicago	1.0m
Adult Contemporary	1.7m
WLTV/New York	1.4m
WNSR/New York	1.1m
KOST/Los Angeles	1.1m
Country	1.0m
WYNY/New York	0.5m
KIKK-FM/Houston-Galveston	0.5m
KLAC/Los Angeles	0.5m
New AC	0.6m
KTWV/Los Angeles	0.4m
WNJA/Chicago	0.3m
KBIX AM-FM/San Francisco	0.3m

## Radio's format leaders

BASED ON the spring 1988 Arbitron, *Radio & Records* rated the following stations the leaders in their format by cume, ie the number of people listening at least five minutes during a specific period.

Format/Station	Cume
Contemporary Hit Radio	2.5m
WHIZ/New York	2.1m
WVPR/New York	1.8m
KIIS AM-FM/Los Angeles	1.5m
Album-Oriented Rock	1.0m
WNEW-FM/New York	0.9m
KLOS/Los Angeles	1.4m
WLPJ-FM/Chicago	1.3m
Urban Contemporary	1.0m
WBLS/New York	1.4m
WRKS/New York	1.3m
WGCI-FM/Chicago	1.0m
Adult Contemporary	1.7m
WLTV/New York	1.4m
WNSR/New York	1.1m
KOST/Los Angeles	1.1m
Country	1.0m
WYNY/New York	0.5m
KIKK-FM/Houston-Galveston	0.5m
KLAC/Los Angeles	0.5m
New AC	0.6m
KTWV/Los Angeles	0.4m
WNJA/Chicago	0.3m
KBIX AM-FM/San Francisco	0.3m

# no revolution?

hearing Bon Jovi, Joan Jetz, Poison, Guns 'N' roses, etc on both formats.

Both top 40 and AOR PDs would like to have the hard rock franchise without having to play much of it, the good news is that both formats have now seen tangible evidence that even adult women enjoy Bon Jovi and G'n'R. That means that even if the cycle spins away from hard rock, it

should always have a somewhat easier time than in the past.

One interesting place where AOR did step out in '88 was on Ziggy Marley's Tomorrow People. His unexpected sales success clearly had something to do with paving the way here for Red, Red Wine and even Maxi Priest on top 40.

Black/urban radio, meanwhile, didn't respond to Ziggy until somebody took Tumbler's Down and remixed it with the Tam Tom Club's Genesis Of Love. That brought it into line with a lot of the uptempo, muscular records that urban stations favoured in '88 and will probably favour in the near future.

The success of the Teddy Riley/Gene Griffin "new jack" school goes deeper than musi-

cal merit or innovation. When you hear Guy's Groove Me, there was no question what format you were listening to. That was good because it helped black stations forge their own identity again. It wasn't good in that, for about six months, it nearly divorced urban and CHR stations.

A lot of this has to do with the rise of the "Churban" station. There are actually two sorts of Churbans: those which are urban stations but refuse to acknowledge any sort of tie to the black community, and those which play a different, more disco-oriented body of music. Between them, the two Churbans number no more than 40 stations, about one eighth the size of the already relatively small urban format.

**B**ecause there aren't many of them, Churban (or "crossover") stations are easy for top 40 PDs to watch. They're also usually programmed by ex-top 40 PDs, thus giving the impression that they're inherently poppier than urban stations. And because Churbans were playing the new jacks, you almost saw a separate, poppier body of black/dance music replace urban-to-top-40 crossovers last year.

At year's end, it was becoming more apparent to both the radio and record side that disco was running out of ideas and that black music was where the action was again. That explains Sheena Easton and Samantha Fox hooking up with black producers and making R&B records.

Meanwhile, rap has reached the

point where it sells so well that both top 40 and urban have to play it. Despite an occasional Tone-Loc record at top 40, it will probably be June — when the kids get out of school again, and when urban stations play rap before 3pm — before you see anything like last summer. But again, as with hard rock, some of the taboo has been broken once and for all.

In adult contemporary radio, stations have lately been upstaged by a corner of their format. A year ago, new age outlets were still identifiably driven by new age or at least by some sort of fusion jazz. Record companies tended to ignore the format in retaliation for the refusal of its most prominent stations to back-announce music.

Now there are live jacks on adult alternative or "New AC" (NAC) stations (they certainly can't be called New Age anymore) and the labels have come forth with a lot more attention.

The spotlight enjoyed by NAC stations is a sore point in mainstream AC. New AC has been responsible for Kenny G and Basia starting at other formats, but old AC has done all right for itself recently, giving top 40 the Beach Boys' Komomo, Boy Meets Girl and Breathe, among others.

**O**verall AC is pretty eclectic these days. PDs know that adults like an increasing number of things, but don't quite know in what combination to serve them. There's also a definite (but not often used) side door to AOR through which people like Tracy Chapman or the

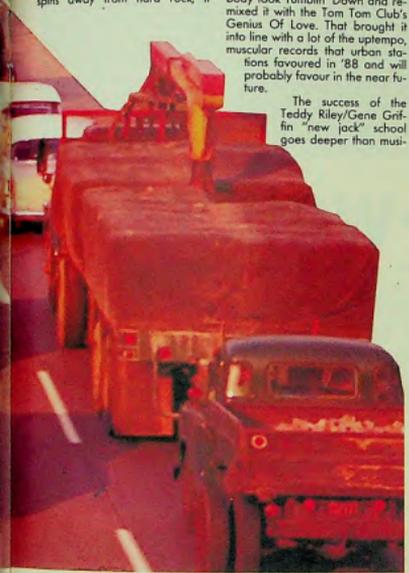
Travelling Wilburys occasionally pass.

On the other hand, look for country stations to become considerably more modal, and not necessarily in the right way. For the last several years, country has been bringing in new artists, often refugees from other formats with noticeable rock roots. Now country PDs are saying they've found enough newcomers for a while, and the Nashville community is putting pressure on the newcomers to assimilate.

**M**eanwhile, Steve Earle, who did a lot to change the sound of the format over the past three years, has become frustrated with trying to walk the line between country and rock, and declared himself an AOR artist. There are signs that others may follow, leaving country to the considerably mellow half of the "new traditionalist" movement.

Does all this make the future sound bright? Perhaps. When the radio cycle spins around, it does so with a little less brilliance every time. 1984 was a good year, but it wasn't 1974. 1974 wasn't 1965, and so on. If 1989 isn't a watershed year, it's still starting out better than the last four, or so. And if the new revolution doesn't come in with a lot of hype this time, so much the better.

Sean Ross is *Billboard's* radio editor and a former editor with *Radio & Records*.



## Taking a bite of the Big Apple

THE VARIETY and depth of radio available in the US is illustrated by the formats offered in the country's largest market: New York, population 14m. Based on last summer's Arbitron ratings, the Big Apple's most popular stations were, by rank:

Station	Format	Station	Format
WHTZ	CHR	WFAN	Sports
WPAT-AM-FM	Easy listening	WYNY	Country
WWPR	CHR	WKDM	Spanish
WQHT	Crossover	WADO	Spanish
WNEW-FM	WJCN	WJCN	Classical
WINS	News	WSKQ	Spanish
WOR	Talk	WQXR-FM	Classical
WRKS	Urban	WWRL	Religious
WCBS-FM	Oldies	WLIB	Black
WBLS	Urban	WNEW	Big Band
WLTV	AC	WALK-AM-FM	AC
WXRK	Classic rock	WJIT	Spanish
WCBS	News	WNBC	AC
WABC	Talk	WQCD	Jazz
WNSR	AC		

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# Commercial

**The corporate sponsorship of music and musicians appears to be more prevalent than ever. And if advertisers can't get the actual musician, they'll use the next best thing — their songs**

**A**TARI FOR Tangerine Dream; Tecate Mexican beer from Linda Ronstadt; Pioneer Electronics for Lyle Lovett; SKC audio cassettes for Acoustic Alchemy; Frito-Lay tortilla chips for the Jets; Tretorn shoes for Amy Grant; Run-DMC for Coke...

The corporate sponsorship of music and musicians appears more prevalent than ever. The range of artists in which underwriting companies are interested is certainly wider than ever, as evidenced by the list of affiliations above.

And when those companies aren't sponsoring tours, they're securing endorsement deals (Stevie Wonder for Kodak batteries, Anita Baker for Soft Sheen cosmetics, Shonda Easton for Health & Tennis Corporation health clubs) and having stars write, or appear in, TV commercials (Michael Jackson for Pepsi, Cutting Crew for Polaroid, Robert Plant for Coke).

America's consumer goods manufacturers, despite several hazardous and not always beneficial sponsorships in the early Eighties remain committed to music marketing as it appears to produce results. Consider the following:

- One in every three concertgoers could recall, without help, the name of the corporate sponsor of the event they attended, according to a Sounddata research survey of 2,000 music fans.
- More than 80 per cent of the Sounddata panel who recalled the Eric Clapton-Michelob beer and Kenny Rogers-Dole fruit juice TV commercials said they were convinced the artist used the product.
- Sixty-three per cent of a Sounddata survey panel viewed the

Clapton-Michelob connection in a positive way, compared to 32 per cent who regarded it more negatively. Linda Ronstadt's Coca-Cola sponsorship link — that was before the Mexican beer — was regarded by 65 per cent positively, 30 per cent negatively.

In the case of Michelob, which has tapped into the popularity of Steve Winwood, Wang Chung and Genesis as well as Clapton, the company believes it's "Night Belongs to Michelob" campaign significantly reversed a sales decline. Winwood and his music, for example, "strongly appeal to Michelob's target audience of con-

temporary adults", according to one of the brew's senior product managers.

But the percentage of active music consumers who agree musicians are good corporate spokespersons appears to decline with age. According to Sounddata research, the approval peak occurs among those aged 16 and 17, followed by 12 to 15 (almost 50 per cent) and 18 to 20 (more than 50 per cent). Thereafter, the percentage of approving fans declines through the 21 to 24, 25 to 34 and 35 to 44 demographics, suggesting that age brings resistance, if not opposition, to overt music-corporate association.

## What have they done to my song, Ma?

TV ADVERTISING continues to be one of the most lucrative sources of income for publishers and songwriters. The music of the baby boomers' lives has been used and adapted to sell a host of consumer goods and services, including these recent examples:

Song	Product
After Midnight	Michelob Beer
Boy From New York City	Trump Plaza Hotel & Casino
Cherry Lane	Disney Amusement Parks
Do You Believe in Magic	Dish detergent
Do Wah Diddy Diddy	Kentucky Fried Chicken
Don't You Know What The Night Can Do	Michelob beer
Good Lovin'	Dr Pepper
Great Balls Of Fire	Ever Ready batteries
Happy Together	Golden Grahams cereal
Higher And Higher	Arrow shirts
I Can't Help Myself In The Air Tonight	Duncan Finnes cokes
Raindrops Keep Falling On My Head	Michelob beer
Surfin' USA	Michelin tires
True Colors	Big Boy restaurants
Turn Turn Turn	Kodak film
Under The Boardwalk	Time magazine
What Have They Done To My Song Ma	Eastern Airlines
Wild Thing	Ormeal Raisin Crisp cereal
Natural Woman	California Wine Cooler
	Chic Jeans

# Bar-napori!

When advertisers can't get flesh and blood musicians, they can license the next best thing: songs. The employment of rock-era hits in TV commercials has shown little sign of diminishing, whether they are controversial (Nike's use of the Beatles' Revolution) or commonplace (Hank Ballard's The Twist, which has been drafted to sell wine, snack foods, electric drills, and jewelry).

What Nike reportedly paid for Revolution — \$250,000 to Capitol-EMI to use the master, \$250,000 to ATV Music/SBK for the copyright — was obviously at the top end of the fee scale. Yet other songs used in advertising are

generating substantial income, too: sync fees between \$50,000 and \$100,000 for one execution and performance fees up to \$40,000 for a national campaign.

Some musicians don't approve. When commercials for Salsia Rio Doritos appeared to imitate the distinctive, gravelly voice of Tom Waits, the singer responded with a \$2m lawsuit. Just a few years before, Bette Midler successfully sued Ford Motors and a New York ad agency for using a soundalike to sing her hit, Do You Want To Dance, in 1985 TV ads.

● Acknowledgements to *Marketing Through Music* newsletter, New York.

## Rash of new labels take the plunge

WITH THE US music business making record profits, there's been a steady flow of new labels launched in the past 12 months. Here's a look of some:

● **AEGIS.** The new venture from Alexenburg, the man responsible for one of the industry's most colorful failures, Infinity Records. Based in New York, he has teamed up with the highly influential Cy Leary (Pickwick, MGM/UA) and, for distribution, CBS. First act: Marcus Lewis.

● **MECHANIC.** Thrash metal and hard rock outfit created by MCA with Steve Sinclair, previously with Important Record Distributors' Combat/Relativity labels. First act: Violence.

● **MIKA.** As in Michael Lippman and Rob KA-hane, top talent managers (George Michael, various producers). The focus is on self-contained artists and bands. PolyGram distribution. First acts: New Frontier, Dean Eats.

● **ORPHEUS.** Formed by Hush Productions, one of the most successful management/production firms in black music, and EMI Rec-

ords. Its promotion and marketing team include executives formerly with Capitol, with whom Hush has close ties through Freddie Jackson and others. First acts: Z'Looke and Aleese Simmons.

● **PANGAEA.** Sing, one of the label principals, said it'll be eclectic and anarchic, and proved it with initial product licensed from the American Cleave label. MCA distributes in the US as an IRS subsidiary. CBS has world rights. Acts include: Fareed Haque, Steve Coleman, Kennedy Rose.

● **RENEW.** New, but newsworthy by CBS. Established acts like Cyndi Lauper and Sade have been moved to Epic, and Portrait is focusing on "eclectic, non-mainstream" product, such as jazz, folk, Latin, cabaret and New Age. Also, catalogue reissues. Acts include: Bobby Enriquez, T-Square.

● **SIMMONS.** Gene, that is, of Kiss fame, who claims others in the industry told him Van Halen and Cinderella — acts he claims to have spotted early — wouldn't do it. "No more listening to people, it's trusting your gut and

going for it," he says. BMG distributes. First acts: House Of Lords, Lou, Nieto, Silent Rage, Jenny Muldrew.

● **TITANIUM.** The Heavy Metal label launched, logically enough, by *Hit Parade* magazine, with Andy Sanchez as president. Atlantic has worldwide distribution. First act: Jake E. Lee.

● **TRACK.** A Seattle-based venture fronted by former Casablanca whiz Larry Harris through independent distribution. First act: the Ohio Players.

● **UNI.** Less than a year after MCA launched his with much ado and a large budget, new president Al Teller trimmed the operation and moved label chief David Simone from New York to Los Angeles. Eric B & Rakim went gold, but Wet Wet Wet and Transvision Vamp (among others) didn't.

● **VENNETTA.** A&M's thrust into the dance market, fronted by former Atlantic executive Larry Yaggar, credited with breaking Debbie Gibson, Nu Shooz and Stacy Q, among others. Acts include: Denise Lopez.

● **WTC.** Label chief Jerry Greenberg says it stands for "Where Talent Grows"; but the initials identify Walter, Tommy, Gerald, as in Yerkhoff, Mottola, Greenberg) looks like an inside joke. This is CBS's second stab at a major Los Angeles presence — Portrait was the first — and the acts so far include Michael Rodgers, Beau Nasty and (a long way from California) Eighth Wonder.

Among other recent start-ups are Crush, a K&L offshoot concentrating on R-BB acts, including Lenny Williams; Oceano, formed through Atco by Carl Maduri, with Donna Allen as his prime artist, and Dreamland, reactivated through RCA by producer Mike Chapman, who has already scored with Lita Ford.

On the debit side recently was MTM Records, the Nashville-based label launched several years ago by Myrtyl Moore Enterprises. Distributed by Capitol, it focused solely on new country singers and songwriters, rather than veteran artists but failed to break enough and folded late in 1988.

# Son...

In 1988, the majority of soundtrack sales came from just one film — *Dirty Dancing*. But if that year was disappointing for the other labels, the genre as a whole is going from strength to strength.



BOBBY MCFERRIN (above) and George Michael have both benefited from having songs featured on box office hit films such as *Cocktail* (McFerrin) and *Beverly Hills Cop II* (Michael)



THE GOOD news: movie soundtrack albums were certified by the RIAA for sales of more than 12m units in 1988; the bad news: 9m of those units were generated by one movie, *Dirty Dancing*.

But if 1988 was disappointing in sales terms across the breadth of soundtrack albums released — *Cocktail* and *Good Morning Vietnam* were the only other major hit titles — the product genre as a whole is alive and well. Just last month Capitol released simultaneously five singles from Tequila Sunrise, typifying the extensive marketing commitment which labels continue to make for music from the movies.

They do this, of course, because of the ample cross-promotional opportunities. Studios want recording stars to boost their films better, especially among the desirable 12-25 age group, while labels want soundtracks as a means to advance the careers of mid-level or lesser-known artists, or sometimes to bridge the gap between an established act's last and next album, such as George Michael's *I Want Your Sex* from *Beverly Hills Cop II*.

The crucial elements in this studio-label interplay in terms of mass-appeal recording artists continue to be singles rights and timing. It's important for a studio to have the soundtrack label's commitment to release a single, since this usually generates a videoclip (featuring excerpts from the movie) and implies a meaningful promotional commitment.

Similarly, it's important for the record company to have a single released in sync with either the soundtrack or an album which features the song in question. For example, Motown marketed and promoted Lionel Richie's *Say You Say Me* from *White Nights* in the belief that Richie would deliver an album in time to benefit from the song's impact (Albano, not Motown, had the soundtrack itself). When Richie didn't, Motown lost substantial marketing opportunities

and lost the momentum built up by the single's success.

Similar intricacies were also present with *Cocktail*: Bobby McFerrin's *Don't Worry, Be Happy* was one of the featured songs on the Elektra soundtrack, as well as on the singer's EMI album. Simple Pleasures, EMI, worked *Don't Worry...* as a single to boost its album, not Elektra's, and the videoclip for the song made no reference — visual or otherwise — to the soundtrack. Elektra did no promotion for the McFerrin single, although it obviously benefited from its eventual number one success.

But for another *Cocktail* single, *Starship's Wild Again*, both Elektra and the band's own label, RCA, worked together in promotion. There is no *Starship* album featuring *Wild Again* currently in release, although a new project from the group is expected this year.

For its part, RCA has been conservative with soundtracks in the wake of its *Dirty Dancing* boom — which is thought to have netted the label more than \$150m from an original investment of \$200,000. Studio head Bob Buzick has been quoted as saying good opportunities are "few and far between".

But there is no shortage of people working to create those opportunities and labels and studios are co-operating more than ever. Several years ago, there was considerable pressure on both sides to deliver hits from soundtrack failures, created a backlash which has since evened out to what most agree is a workable music-movie environment.

Even below the platinum sales level, this is apparent. Virgin Records created a *Movie Music* imprint for specific types of soundtracks and labels co-managing director Jordan Harris says it helps studios get record retailers out to see films, like *The Mission* or *The Oscar* contenders, and does advance cassettes from the screening. The activity creates a buzz on which a sales base can be built.



Similarly, MCA picked up distribution rights three months ago to specialist soundtrack label Varese Sarabande, which has done well with instrumental movie scores of the kind composed by John Williams. Varese, too, benefits from the major's clout, since it acknowledges that competition in the soundtrack field has become tougher.

Another example of label-studio synergy involves Arista's Jeff Healey, who secured a role in the upcoming movie, *Roadhouse*. The label has the soundtrack, of course, which features music by at least one other Arista act, Cruzados.

Roadhouse was to have been released early this year but has now been postponed by the studio until summer which doesn't disturb Healey, since the soundtrack would have been competing with Healey's own current album.

Record companies and contemporary performers are not the sole beneficiaries of Hollywood's enthusiasm for marketable soundtracks. The appeal of rock-era alicies in *Dirty Dancing*, *Good Morning Vietnam* and other movies has boosted business for independent firms which specialise in sync licensing and locating rights owners, such as Celebrity Licensing and Original Sound Entertainment.

## et lumiere



DIRTY DANCING (above) grossed 9m sales in soundtrack albums from total soundtrack sales of 12m units. Beverly Hills Cop II (left) served to bridge the gap between albums for George Michael

## Consumer durables

THE US's consumer electronics business was worth more than \$40bn at retail in 1987, according to the Electronic Industries Association.

Colour TVs are its largest dollar value product (factory sales of almost \$6.3bn in '87) followed by video cassette recorders (\$5.1bn).

VCR penetration in the US was estimated at 52 per cent as of

January 1988; CD players were at eight per cent. Obviously, both the hardware and software industries are looking for the latter figure to rise substantially over the next few years.

Here are more consumer electronics statistics from the EIA, based on unit sales to retailers in 1987 (1986 in parentheses). Numbers for '88 will be available later this year.

Blank tape  
VCRs  
Camcorders  
Stereo TVs  
CD players  
Portable headset audio  
Personal computers  
One-brand audio component systems

Video 326m (367m)  
Audio 368m (316m)  
13.3m (13.1m)  
1.6m (1.1m)  
4.3m (3.1m)  
3.3m (2.6m)  
25.2m (24.6m)  
4m (3.8m)  
1.4m (2.1m)

# Tough at the top

**W**HO ARE the key figures — the movers and shakers of the US record industry? If the standard is ownership and ultimate accountability, they should include the most senior executives of Sony, Philips, Bertelsmann and Thorn. But the real battles are fought on American soil, where the generals are Walter and Mo, David and Irving, Ahmet and Kras, Clive and Dick, Jerry and Joe, et al. Here are thumbnail sketches of key players, in no particular order.



AHMET ERTEGUN: aristocrat

#### Walter Yetnikoff

President, CBS Records Inc. Just a few weeks ago, Rolling Stone called 58-year-old Yetnikoff "the most powerful man in the record business". He's certainly the most theatrical, regardless of CBS's market share (which has been slipping lately). What other label chief could command a \$20m multi-year employment deal to stay with a company in an ownership change? Then again, what other label boss would refer in public to Cyndi Lauper's period, call Dylan "an old Jew", and offer — in print — to indemnify a magazine for printing his remark that rival Irving Azoff is a liar because of a "genetic defect".

#### Irving Azoff

MCA Music Entertainment Group

Is the hand grenade still on Azoff's desk? At age 37, the man who has reversed the fortunes of MCA Records — and reportedly amassed a large amount of MCA Inc stock in the process — is volatile as any explosive device, which is arguably what it takes to succeed at his level in the US music business. Naturally, he's been honored as a Man of the Year, which calls to mind Joe Smith's croak about such a commendation being "a choice between Irving and Abu Nidal, but Nidal was busy bombing an orphanage in Paris that night, and couldn't show up to accept the award".

#### David Geffen

Chairman, The David Geffen Company

Like Azoff, Geffen used to mon-

age a number of top artists (in fact, Azoff worked for the Geffen-Roberts management firm at one time) and so wields enormous influence at the creative level of the business. And for Geffen, that business doesn't stop at records. His company has produced enormously successful movies (Beverly Hills Cop, Risky Business) and Broadway shows (Dreamgirls, Cats, Little Shop Of Horrors). In its sheer alignment with Warner Communications, the Geffen enterprise is very profitable, just as Geffen himself is very egocentric. "He knows," stated the Los Angeles Times recently, "where all the showbiz battles are buried, and who buried some of them."

#### Mo Ostin

Chairman, Warner Bros Records

Given the current dominance of the Warner Communications group of record labels, Ostin figures as a major player. But this former accountant's style is in sharp contrast to the abrasive theatrics of his rivals, and reflects the Warner Bros image as perhaps the most artist-friendly major in the business. Ostin doesn't talk about his acts in the trades, but he seldom talks to the trades, anyway — he had to be coaxed out even to discuss the relaunch of Reprise in 1987 — or speaks of industry functions.

#### Bob Krasnow

Chairman, Elektra/Asylum Records

The man who once worked for King Records, ran the Lama label and founded Blue Thumb, "Kras" is another high-speed executive who has reversed misfortunes through an instinctive recognition of talented performers. A few years ago, Warner Communications was reportedly on the verge of shutting down Krasnow's E/A as

the red ink flowed. But he bought some time, which he used to acquire and develop the likes of Motley Crue, Anita Baker, Metallica, the Grue Satellites and Tracy Chapman.

#### Ahmet Ertegun

Chairman, Atlantic Records

Ertegun, 65, is the longest-serving head of a major label, but no longer heavily involved in the day-to-day operations of Atlantic. He is, however, a key member of the industry's aristocracy, and certainly the only label executive who can hang with Henry Kissinger and Malcolm Forbes as comfortably as he does with Robert Plant and Mick Jagger. So a phone call from Ertegun is highly influential and he was, for example, probably the only man who could persuade Jerry Gordy to show up for induction at last year's Rock & Roll Hall of Fame ceremonies.

#### Jherly Busby

President, Motown Records

Since Jerry Gordy doesn't own Motown Records anymore, Busby must qualify as the most powerful black executive in the industry — just a shade ahead of Clarence Avant, John McCain and Dick Griffey. This 38-year-old former promotion man got his big break when Iv Azoff appointed him president of MCA's black music division; he also played a key role in setting the company's overall A&R strategy. The Motown opportunity was a natural (Busby supposedly has a piece of the firm) and an almighty legacy to inherit. As an image-conscious executive, he should do the job just fine.

#### Clive Davis

President, Arista Records

Clive's importance to the Bertels-

mann Music Group is probably best summed up by the fact that the German firm's corporate policy is not to have "key man" clauses in its contracts. Whitney Houston has a key-man clause in her Arista deal; if Clive leaves Arista, she goes. Such is the strength of his talent relationships and his personal attention to the fine details of his artists' careers. Davis is often criticized for the predictable nature of the music and A&R decisions in which he's involved. But he is at least involved, and in an industry dominated by lawyers and accountants, that's a rarity.

#### Jerry Moss

Chairman, A&M Records

Another of the industry's aristocrats, the co-founder of A&M continues to oversee one of the most artist-orientated labels of the past 25 years — and one of the few not owned by a multi-national conglomerate. A&M is rather an exclusive preserve to work for, but inspires intense loyalty towards Moss (and Herb Alpert) among its employees. "Gil is the power forward," said Joe Smith, recently about A&M president Gil Friesen. "Herbie is the creative guy who makes the different kinds of plays. But Moss is the star. Moss is the guy who puts the points on the board."

#### Joe Smith

President, Capitol/EMI

Smith, of course, is the guy who has a word to say about everybody, and is only too willing to say it, either for the media or at industry functions. He has a lot of connections, which he used to write his recent book, *Off The Record*. Does he have enough to change Capitol's position as sixth-rated company in a six-company race? Smith certainly inspires affection. "Smith



WALTER YETNIKOFF: theatrical

is a great personality," said one of his former Warner Bros employees in a recent *Playboy* feature (about Smith, naturally). "Before him, [Capitol Tower] had more personality than the staff." Now he needs the staff, and the hits, to keep up the building rent.

#### Dick Asher

President, PolyGram Records

A more self-effacing chief executive would be hard to find, one who attributes his dramatic turnaround of PolyGram — it lost \$220m in the US during 1979-84 — to the simple exercise of some industry basics. "After you've finished being smart in the record business," he commented upon taking the company reins, "you also have to be lucky." More recently, he said: "I hope we have almost a blue-collar image." Well, blue-sweater image, perhaps. Asher's fondness for sweaters is well-known; it's rumored he once turned down a request to model some for *GQ* magazine.

#### Bob Buziuk

President, RCA Records

Almost as self-effacing as Dick Asher, this former artist manager has admitted that his first year at RCA (as it was being sold by General Electric) was not a highspot. He also said: "If I'd known how bad a shape the company was in, I'd have thought twice about [taking the job]." That was before cutting the \$200,000 Dirty Dancing deal, which has since grossed the label more than \$75m in the US alone. Buziuk remains unform-boyant, however, and is looking to develop new acts.



JOE SMITH: connections



IRVING AZOFF: volatile



CLIVE DAVIS: key man



JHERLY BUSBY: big break

# Making sense of the charts

**The US music market has no Gallup charts based on computerised sales. However, it does have dozens of charts in a variety of trade papers, all using different criteria**

**N**UMBER ONE with a bullet. Reason: with sales business mythology, the phrase represents the ultimate goal of record companies, artists, managers and the scores of other people who have something to do with a hit record.

But if that's number one with a bullet in *Billboard*, it is on the Hot 100, where airplay and sales are combined for the chart, or on Top Pop Albums, which is sales only (excluding CDs)? Or is it number one on Hot Black Singles (sales and airplay again) or Hot Country Singles (airplay only)?

The US music market doesn't have manufacturer-funded Gallup charts based on computerised retail sales. It does have dozens of charts in a variety of trade papers, all using different criteria to crunch the numbers and come up with rankings. Almost every one depends on the willingness of radio stations and retailers, rack-jobbers and wholesalers to report regularly and accurately what they're playing and selling.

The number and influence of "reporters" differs according to the charts concerned. *Billboard's* Hot 100 uses playlists from approximately 240 CHR stations, and assigns weights to them based on their Arbitron-rated audience size.

It also takes retail reports from around 180 dealers, using a weighted 135 or so each week. The chart is compiled via a points system using the radio/retail combination.

A commercially-available record can chart on the Hot 100, says *Billboard*, on the basis of reports from 10 stations, and must accumulate more station reports as well as retail reports to keep moving up. The sales/airplay ratio at the top of the Hot 100 is said to be 50/50.

*Billboard* applies the same principles to two other singles charts: black (around 100 stations, 140 retailers) and country (some 150 stations, but no retail due to

comes to age. Currently, 18 per cent of the actives are under 18, and 20 per cent are 18-24. That leaves 62 per cent aged 24 and above, more than half of whom are between 25 and 44. Most of these people, and those between 35 and 44, can afford to buy CD players and discs. Since there are also so many in this category, they have a heavy influence on radio ratings in the US, today. America's advertisers want to sell their products to them and radio stations are playing the music on these people, and so are Sills & Nash, Aerosmith, and so on. This fuels the catalogue effect.

It is also having an effect on the habits of the young. They become avid music buyers, and think of it as new. Record companies and retailers should note the product like new music if radio and consumers wish to treat it as such. It should be priced like front-line product, with profits used by labels to help pay the cost of buying new acts who lose out in radio exposure to "oldies".

Radio play, the survey finds, is the most important means by which consumers find out about music. Video has replaced word of mouth

**Billboard's Adult Contemporary, Album Rock, Modern Rock and Crossover charts are all airplay-only based**

small number of country singles sold). Its Adult contemporary, Album Rock, Modern Rock, and Crossover charts are all airplay only, with reporting panels varying in size.

The publication's dance music charts use club airplay (DJs at 100 clubs in the largest 20 markets) for one listing, retail (on intermediate number) for another. The latter is acknowledged by *Billboard* to be a "volatile" market.

The *Billboard* album charts are all sales-based, using reports from retailers, rack-jobbers and wholesalers representing more than 10,000 locations around the US. Retail data is also used for the separate CD top 30, where, for example, the number one title during the last week of December 1988 was at number eight on Top Pop Albums.

If the industry looks to *Billboard's* singles charts to reflect both radio and retail activity — or, strictly speaking, radio and retail — it looks to *Radio & Records* for the airplay picture. *R&R's* charts are based on reports from its station panels, which mirror sales where stations call retailers to evaluate a record's popularity in their market. Its CHR panel has around 240 stations, including around 65 P1 (Parallel) — reporters — the cream of the US's radio crop in terms of influence, audience size, and record sales power. For AOR, it has roughly 175 stations reporting, 95 in ur-

as the second most-mentioned means. Video clips are an efficient way of marketing, our consumer reactions tell us.

Soundata panelists were recently asked how many songs they had heard from a new artist by a name artist before they felt comfortable enough to buy it. A majority said one or two. Ten per cent said they had even bought or heard one song, that they simply bought on name recognition.

The situation is very different when it comes to new artists: a majority of consumers said they wouldn't begin to feel comfortable enough to buy a newcomer's album until they had heard four or five.

Where do most US consumers shop for music? One in three does so at record stores not located in shopping malls. These are the people who, more than others, still buy vinyl. More of them are men and they tend to be the older buyers. Women buy in mall-located stores and departmental stores, or tracked locations. Surprisingly, during each month except December, 20 per cent of purchases reported by panelists were made via direct mail and/or record clubs.

ban/black, 95 in country, 90 in AC, and smaller numbers in New AC (jazz/New Age/AC) and contemporary jazz.

On *R&R's* all-important CHR chart, the longtime buzzword is "breaker": a record reported by 60 per cent or more of reporters. The "breaker mentality" — where labels direct all those promotional resources (including indices) to accumulate enough reports for a breaker — has been an industry talking point on and off for years. For its part, *R&R* stresses the quality of information it collects and publishes, urging programmers to use their own ears and experience in making airplay decisions as well as the chart statistics.

*Billboard*, *R&R* and other trades continue to have to deal with "paper odds", where stations report records they're not playing to curry favour — or whatever — with the promoting labels and independent promoters. The trades have a variety of safeguards to help them deal with the problem, including dropping stations from their reporting panels, as *R&R* did in 1988.

The problem is thought particularly acute in urban/black radio, where stations tend to have long playlists. Such are the label pressures to report that some major-market stations, for example, New York's WBLS and WRKS — won't report to the trades at all.

Because the charts depend on reports from artists and their source, *Billboard* is investing in a computerized system to monitor

**On Radio and Records' all-important CHR chart, the longtime buzzword is 'breaker'**

This is a great marketing opportunity for artists who appeal to consumers aged 25-plus. These folk are too busy to go into a record store. Typically, the store has been programmed for young buyers in the new doorway.

What happened during Christmas in the US will have a major impact on the music business this year. If a great many new CD players weren't bought by consumers who previously didn't have a player in their household, there may be a slowdown in music sales.

Our research confirms that new CD players weren't bought by consumers who previously didn't have a player in their household, there may be a slowdown in music sales. Our research confirms that new CD players weren't bought by consumers who previously didn't have a player in their household, there may be a slowdown in music sales.

● Mike Shallett is president of the *Street Pulse* Group, a leading market research firm specializing in music and entertainment. The company is based in New Milford, Connecticut, telephone (203) 355 0922.

For the Soundata survey panel,

**A new publication, Monday Morning Replay, has found favour among labels for presenting chart and airplay data based on radio station monitoring**

what stations are playing (as opposed to reporting). *R&R* employs an independent monitoring service to track reporters.

A new publication, *Monday Morning Replay*, has found favour among labels for presenting chart and airplay data based on station monitoring in approximately 40 markets. In addition, *NMCR* monitors MTV.

Other trades how niches in the information game: the most prominent of these is *The Gavin Report*, while newcomer *Film* has cornered the market for irreverence and in-side-the-bit humour. There are various AOR lipsets, but these may have worn as the format itself has become less influential in selling records. Album Network has recently diversified with Urban Network, serving black/urban radio — a format which has sparked another recent entry, the *R&B Report*. Longer established is the *Jack The Rapper* sheet and *Black Radio Exclusive*.

The catalogue/alternative market is served by *Rockpool* and *CMJ*, among others, while *Dance Music Report* caters to that fraternity. There's even a newsletter — but no charts — reporting CD news: *JCE*. And one trade rivals *Billboard* for longevity of publication, if not influence. *Cash Box*, still helmed by the redoubtable George Albert.

*Street Pulse* and *George E. Research* recruited consumers who had purchased three records, tapes or CDs in the previous six months and who were at least 12 years old.

**Radio play is the most important means by which consumers find out about music**

## MUSIC WEEK



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are catalogue titles.

Catalogue sales have been fuelled in America by two significant factors during the past years: the advent of the CD of course, and the emergence of the Classic Rock format of many album-oriented radio (AOR) stations.

CD penetration in the US appears to be slightly more than 25 per cent, the survey found, and according to the active consumers in the sample, AOR stations are more dominant among music buyers than Contemporary Hit Radio (CHR) stations. But the CD and radio pictures are affected by the fact that more than half the music consumers in America are aged 24 and above.

The demography of the country's music fans echoes the US's current census. There are slightly more women than men, and the population is top heavy when it

**CD penetration appears to be slightly more than 25 per cent**

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