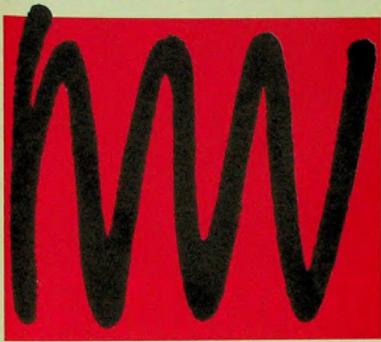


MUSIC WEEK



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Hartog heads Our Price, Clipsham moves up

BARRY HARTOG is to be the new managing director of Our Price following the appointment of David Clipsham as WH Smith's director of specialist chains.

Clipsham's new role means that he will oversee Our Price but he will also take on responsibility for bookseller Sherratt & Hughes and stationery chain Paperchase. Day-to-day running of Our Price will be handled by Hartog.

New operations director of Our Price is to be Dave Cain who, Clipsham says, is the first man to rise from shop assistant to director of the company. All the appointments come into effect next month.

Clipsham adds that his new post should not result in any radical changes at Our Price. "It's going

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TIMED TO coincide with Midem, this special Music Week includes the latest issue of EUROPE etc — focusing on the business issues of the international music industry — plus a concentrated look at the work of lawyers and accountants: The Professionals.



Making the most of the Brits

BOTH SIDES of the record industry are joining forces to make the most of the televising of the British Record Industry Awards next month. Nominees' product is being stickered with the Brits logo and dealers are being provided with special displays, selective price discounts and point-of-sale material.

Woolworths is getting behind the campaign through national press advertising which will reflect all aspects of the promotion. Our Price and HMV have also pledged support.

Mike Sommers, managing director of Woolworths supplier Entertainment UK, comments, "We think the awards are extremely import-

ant for Britain internationally and we can see a reflection of them in UK sales."

A few tickets for the show and dinner on February 13 are available from Simon Marple at Ticket Master on 01-379 3295.

● See also p4.

● **JOHNNY FEWINGS**, former managing director of Virgin Retail, has been confirmed as the director responsible for retail activity at the Parkfield Entertainment Group. His main project during 1989 will be the development of the Hollywood Nites Symbol Group.

Woolies unveils 'High Street Records Ltd'

FOR THE first time a national music retailer is setting up its own record company but the men behind the scheme say: we are not a threat to existing majors.

The company, called Union, is being established by Woolworths through its wholly-owned supplier Entertainment UK. It will have its own headquarters and will generate what it terms as mainstream music.

But the label's organisers are keen to point out that they are not intending to compete directly with the major labels.

"It is not going to be a huge development. We are not setting out to become the new Virgin," says Entertainment UK managing director and head of Woolworths' entertainment division, Mike Sommers.

He says the label was due to be introduced last year but was postponed — and three projects, on which he declines to elaborate are planned for the spring.

"We are making several initiatives to do what you might call an own-label, and the first thing we are talking about doing is looking

at repackaging and reorganising mid-price and budget product so that we offer better turnover per foot," says Sommers.

"We then realised that there were opportunities for full price and that was the beginning of Union. We are not trying to go and develop artists and repertoire. That is expensive and needs a lot of time and expertise."

He says the product coming from the label will be original music. "The principle is that we want to try to specialise in those areas that for one reason or another are difficult for the major record companies to pick up on," says Sommers.

He adds that once the label is properly set up it will move to its own office somewhere in London. Entertainment UK's Dave Cross will become label manager at Union and PRT will be helping with distribution.

Sommers says the label is not being set up to give Entertainment UK customers a better deal. "It is not just for our own customers. There is a retail margin and a

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Fregard: 'no change in '92'

A SINGLE European market in 1992 will not affect the national basis of collecting societies.

That is the view being put by Performing Right Society chief executive Michael Fregard who is one of the panellists on the Challenge of 1992 seminar at Midem, in Cannes, today (23).

"I don't anticipate that there are likely to be any significant changes

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Track Index

Published May '89, it is an index to all the tracks of all the products held on the database at the time of going to press: all 7" and 12" singles, as well as compact discs, cassettes, albums and music videos are included. For each track, the artist and recording name is given, a staggering 450,000 separate tracks will be included. The Track Index provides a unique and powerful time-saving access to the 'Music Master' database itself — you can see instantly who has recorded any particular song or tune and which recordings it is on. Available separately at £29.50 or free as part of a subscription.



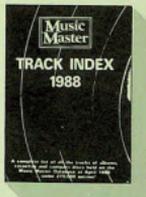
Labels List

Published March '89, it gives, for each of the 6,000 or so record labels held on our database, a 'Checklist', in catalogue number sequence, of all the singles, albums, cassettes, compact discs and music videos held on our database, at the time of going to press. For good measure, the addresses, telephone numbers, and contacts for over 1,000 record companies and distributors are also given. The Labels List thus provides one of the most useful keys to the database itself: readers can browse through their favourite labels to see just what has and hasn't been recorded. Available separately at £39.95 or free as part of a subscription.



Supplements '89

Published monthly, they keep you right up to date by giving all the information added to our database since the last main catalogue was published. Three-month and six-month cumulative issues are produced; free as part of a subscription.



Main Catalogue '88

The fourteenth edition of this annual publication. It lists, in alphabetical order, by artist, information on every current and deleted popular album, cassette, compact disc, 7" and 12" single, and music video held on our database at July '88. Details given include track listings, catalogue numbers, release and deletion dates. Labels, companies and distributors over 1,000 pages, available separately at £99.50 or free as part of a subscription.

For free samples and further information please contact:
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DARLING BUDZ: touring to promote new album

MUSIC WEEK



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Greater London House, Hamstead Road, London NW1 7DZ. Tel: 01-287 4611 Telex: 279185 MUSIC G. Fax: 01-388 4002

Editor: David Dalton, Deputy Editor: Dave Lang, News Editor: Jeff Clark, Music, Reprints: Selma Webb, Nick Robinson, A&E Teams: Jeff Clark, Maack, David Dalton, Duncan Holland, Karen Fane, Derek Long, Nick Robinson, Kay Scudder, Selma Webb, Production Editor: Kay Scudder, Chief Sub Editor: Duncan Holland, Special Features Editor: Karen Fane, Contributing Editor: (International): Adam White, Contributors: James Hamilton and Barry Leavelle (Discs & Demos), Jerry Smith (Single), Nicholas Smeaton (Records), Dave Henderson (Recording-Indus), John Walker US Correspondent: Joe Meyer, 486 E 19th Street, Brooklyn NY11218, USA. Tel: 718-649-7333, Research: Lynn Farrow (Analogue), Jane Eves, Gareth Thompson, Joanne Emerson, Advertisement Manager: Julie Cotto, Senior Ad Representative: Rod Sticker, Ad Executives: David Howell, Judith Eves, Classified: Judith Eves, Ad Production Manager: Robert Clarke, Commercial Manager: Kathy Lippard, Publisher: Andrew Egan.

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Music Week Directory free to subscribers current at January 1989.

Amstrad test case achieves little but industry wins PR war

BPI legal adviser Patrick Isherwood looks back on the history and assesses the implications of the record industry legal battle with Amstrad

STYLUS IS mounting a £250,000 TV campaign in support of New Roots, a 28-track compilation of contemporary folk.

The campaign breaks early next month in Scotland and other areas to be confirmed before rolling out nationally.

Dealer price at £5.91 (compact disc: £10.43), the album features Enya, Ry Cooder, Robert Cray, Otto Hazz and Richard Thompson.

POLYGRAM IS backing a compilation album marking the Marquee Club's 30th anniversary with a TV advertising campaign that breaks in London and Central this week.

The promotion will also include radio advertising and space in national newspapers and the music consumer press.

Dealer price at £5.49, the 32-track double album features U2, Dire Straits, Genesis, The Police, The Who and Fleetwood Mac. A 22-track compact disc is also being released with a dealer price of £7.29.

THE HEART Throbs are touring throughout February to promote their new single, Blood Like A Stone, released by Profumo Records on February 20. Distribution is by Revolver/The Cartel.

DARLING BUDZ are touring until the end of this week to support their debut album, Pop Said, released by Epic on January 30.

DIESSEL Park West are playing 19 UK dates as support to Big Country to promote their album, Shakespeare Alabama, on Food.

THE LITIGATION between the music industry and Amstrad became something of a cause celebre over the period between October 1984 and April 1988. Fascinating to legal experts and commercial organisations alike it cost the music industry around £½m generated enormous publicity but in the end achieved frustratingly little. Why did this happen?

The origins of the case lay in the growing concern about the onward march of technology which enabled the public to copy not only records but also pre-recorded tapes, the latter at high speed thereby reducing the inconvenience factor. For years the BPI cast around for a suitable test case in the hope that the law could

For years the BPI cast around for a suitable test case in the hope that the law could be clarified and if necessary changed

be clarified and if necessary changed. The Japanese AIWA corporation appeared to offer one in 1982-83 when it proposed to introduce a tape recorder capable of copying at four times the normal speed. After complex negotiations the matter was settled on AIWA agreeing to withdraw the offending machines.

Negotiations at industry level with BREMA came to nothing and the only comfort lay in the apparent inability of the Government to make progress with the reform of the copyright law which meant that there was still an opportunity to convince them of the need for action in this important area.

Then, in the autumn of 1984 Amstrad launched its range of hi-fi systems aimed at blazes of TV and press publicity, a key line in the advertising copy being a direct encouragement (or as it was later put in the legal proceedings "incitement") to the public to copy their favourite tapes.

The BPI response was swift and terrible; Amstrad's trade customers were circulated with a letter explaining the potential legal problems they might face if they put the machines on sale. Amstrad's retort was equally swift — it served a writ on the BPI seeking a declaration from the court that everything it was doing was legal and above board. A further counter-thrust from the BPI and MCPS led to the serving of another writ on Amstrad and its leading trade customer Dixons among other things claiming damages for copyright infringement.

What followed was a fascinating legal encounter which eventually ended up in the House of Lords in March 1988. Their Lordships concluded that the law was in a mess

and as such that law was being brought into disrepute. They encouraged parliament to remedy the situation in the Copyright Bill which at that very moment was passing through the Commons.

Sadly the story was not to have a happy ending. The Government declined to help, blaming drafting difficulties and the like — but in reality the music industry cause foundered upon the rock of government pragmatism which favoured the consumer in the delicate system of checks and balances which made up the new Act.

The music industry cause foundered upon the rock of government pragmatism which favoured the consumer

Thus, home-taping remained illegal, thereby perpetuating a law which is both impractical and unenforceable and there is still no redress against the manufacturers of machines which are designed and marketed to facilitate copyright infringement.

The Amstrad case therefore did not change the history of the world or even influence very substantially the development of copyright law. However, all was not lost in that the music industry won the PR war and as a result the tone and content of press and TV advertisements has never again approached the flagrance of those which stunned the BPI into action in October 1984.

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PPL briefs new stats on proposed need time

RECOMMENDATIONS ARE being made on the royalties appropriate for the 20 community radio stations due to be given licences over the next two years.

Phonographic Performance Limited is informing organisations intending to apply for licences of the expected rates for the broadcasting of sound recording.

It stresses that the recommendations are purely advisory and that it has the right to alter them in light

of future developments.

PPL has divided the stations into three categories with appropriate rates. The first is small, non-profit making stations funded mainly by subscription and/or grants. They are expected to pay a flat annual fee on a scale that reflects the special nature of the station.

The second category is profit making stations funded mainly by advertising and sponsorship but with certain IBA-regulated public service

broadcasting obligations.

It is suggested that they will pay on a fee structure without bias to existing radio stations of similar situations. The current fees of four and seven per cent are expected to apply.

The final category is profit making stations funded by advertising and sponsorship but without public service obligations and mainly or wholly reliant on the broadcasting of sound recordings.

These stations are expected to pay 20 per cent of net advertising and sponsorship revenue with lower rates applying during the first few years of operation.



THE LAUNCH campaign for compact disc video was not just a pre-Christmas promotion but is being carried over into the new year. That is the message from Philips and PolyGram, two companies who are moving the campaign into a new phase with national press and television advertising and, in London, Underground posters and this revolving poster display at Crownwell Road.

Raw material costs push up vinyl prices

THE COST of vinyl is being forced up due to the rising price and shortage of PVC resin.

Dorlex Vinyl, the UK manufacturer of the PVC record compound, is increasing the price of all its grades by five per cent.

"Over the last half of 1988, we have experienced a considerable rise in the cost of our raw materials, particularly PVC resin," says sales manager John Salmon.

"The very light supply situation, which shows no sign of easing in 1989, has forced us to pass on this increase to our customers in order to meet demand.

"We fully appreciate the problems associated with such an increase but we will do our best to bring some stability to the marketplace," says Salmon.

● THE INQUEST into the death of two rock fans who died at the Monsters of Rock festival at Donington Park in August will be held at Loughborough Town Hall on January 31 and February 1.

MUSICAL

Charmis

WEA HAS appointed Martin Craig as sales manager (home office/national accounts). He has been with the company for nine years and was previously regional sales manager for London and the south-east... Sue Brown has been appointed a press officer at Arista. She was formerly with CBS... Beggs Banquet head of press Karen Hillers is joining BPC Enterprises as a press officer... Three new appointments have been created at PPL: Peter Rogers has been appointed head of broadcasting; David Newham is now head of general licensing and Jeremy Moynihan is head of public relations... Sean Johnston, formerly with Allied Artists, has been appointed booking agent for The Miracle Agency... Ian Hafley has been appointed anti-piracy co-ordinator at the IFPI. He was previously legal adviser... Joe Donnelly has been promoted to head of press at CBS. Penny Caplow has joined the office from Polydor... Ross Tappie Specialiti has appointed Janet Killilea as its new personal assistant... Tony McDonald has joined Big Wave Group as general manager.

EMI gears up for 3-inch CDs

PRODUCTION OF three-inch compact discs is to start at EMI's Swindon factory during the next few months.

Plant director Richard Green says that the introduction of an integral classical recording line at a cost of £1.2m will allow up to 1.6m three-inch discs to be manufactured per year.

According to Green, further integrated lines (which can turn out both five-inch and three-inch CDs) will be installed at Swindon in due course. "These lines will also enable us to speed up production to 80 seconds per disc and to cut our waste rate to well under 10 per cent," he adds.

Majors dominate Brits classical nominations

THERE ARE five nominations for the British Record Industry Awards of the best classical recording here at PolyGram has Messiah conducted by Trevor Pinnock with the English Concert Orchestra and Choir and Opera Arias by Mozart with Kiril Te Kanawa and Mstislav Ochska, conducted by Jeffrey Tate. EMI is represented by

Our Price

► FROM PAGE ONE

to be more of the same. There are still a lot of High Streets where there is no 'Our Price' yet... It's 18 months with the chain included the time of the acquisition of 74 stores from Virgin, but he says one of the things that gave him most pleasure was his role in helping to develop young managerial talent.

is Our Price shop relationship with the Smiths store department. He comments: "In my 18 months, there has never been a suggestion that one would prevent the other from opening in any town. They

Woolies

► FROM PAGE ONE

wholesale margin and they are two separate things. Union is not there to massage Entertainment UK's finances.

"Union was set up to make a profit from the production of product. We are not also going out there to switch customers up with stocks of stock and we won't be shipping out stuff to the chart shops specially," he says.

He does not believe that other suppliers will follow suit in establishing their own labels. "I don't think they will because no-one else is so entertainment-based as us. We are closer to the business."

Dave Cross says Union will be dealing in mainstream music. "We are going to be an opportunistic label in the entire spectrum of recorded music," he adds.

Freegard

► FROM PAGE ONE

in the structure of the societies," he says. "The way in which the societies are constituted already gives complete freedom to writers and publishers to choose who represents them in their territories."

Freegard will also be urging those present at the seminar to back the harmonisation of tariffs. "The tariffs for public performance are generally lower than those in the rest of Europe. What that has to be changed," he says.

Midem director Peter Rhodes claims this year's event is the biggest ever with over 7,000 participants, and says the withdrawal of publishers SBK from the event has done little to dampen spirits.

"It was a bit of a shock but they were all gentlemen. On the whole, I think we have coped very well and we have managed to get a good line-up for the concerts."

Mahler's Symphony No. 2 conducted by Simon Rattle with the Birmingham Symphony Orchestra and Walton's Violin Concerto conducted by André Previn with the Royal Philharmonic.

The other nominee is Britten's Pastoral Symphony conducted by Phillip Brunelle with the Orchestra Chorus of the Plymouth Music Series, on Virgin.

have proved that they can exist together in quite small places — like Hurlingham, for example."

Simon says his new job means that he will be working more closely with the Smiths main board, he does not feel that it will lead to a noticeably greater say for Our Price among senior management.

He explains: "Smiths understand Our Price very well already. If they didn't, they wouldn't have put another £2.5m in my hands last year."

● PRESSING Plant PR Records is looking to increase its UK and continental output.

Should BRIEFING

LAGOS: A strong anti-piracy message is to be delivered at part of a planned festival here in November. The organisers feel that widespread counterfeiting is hampering the development of music and the music industry in Africa. The promoters are hoping to attract international stars and consequent worldwide media attention.

NEW YORK: As the music industry seeks to digest the large-scale acquisitions in the publishing sector, the decades-old rift between Phil Spector and Jerry Lieber/Mike Stoller continues to widen. Spector's Mother Bertha publishing company has filed a \$5m lawsuit against Lieber & Stoller's Trio Publishing. Trio is a 50 per cent owned of 25 songs in the Spector catalogue and the company administrators Mother Bertha.

Spector alleges that Lieber and Stoller have falsely endorsed cheques, used off-shore bank accounts to hide funds and illegally licensed songs to commercial and film.

ROME: The Italian music industry has scored a series of substantial successes against counterfeits with a succession of raids netting the equivalent of £14m of pirate tapes, discs and manufacturing equipment. One factory and four distribution centres were closed down during the two-month blitz.

NEW YORK: Mike Stewart, one-time head of CBS Publishing and more recently president of Evergreen Music, has purchased 50 per cent of Songs Of The World Inc, the parent company of Nashville-based Old Friends Music, Golden Bridge Music and Mighty Priddy Music, from Germany's Ralph Siegel, owner of Siegel Music and Jupiter Records.

Evergreen will handle US and Canadian administration and exploitation of the catalogue. Siegel will be responsible for the catalogue in Germany, Austria and Switzerland.

NEW JERSEY: The National Association of Recording Merchandisers is holding five regional meetings in Dallas, Nashville, Atlanta, St Louis and New Orleans between now and the end of January to provide a taste of NARM in preparation for the association's convention on March 3-6. Meanwhile it is confirmed that Blue Note president and Capitol Records east coast general manager Bruce Swedien will be speaking about jazz at the convention and the keynote speaker is Capitol-EMI Music president/chief executive Joe Smith.

WEA welcomes the Pogues

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Seaside stores beached by post-festive lean period

AFTER THE busy run up to Christmas and the subsequent January bargain hunting, record stores across the country are now facing the prospect of a lean period.

Shops are left empty as consumers get a sharp reminder of their bank balances and begin concentrating on earning money rather than spending it on leisure items.

But while many record dealers may be feeling hard done by at the moment, consider the plight of those retailers in the UK's holiday towns who now have to wait until the next holiday before the majority of their customers return.

Tim Schofield at Uptown Discs and Record Centre in Newquay knows the feeling only too well. "It is very quiet at the moment. We are lucky that we have a lot of clubs in the town and therefore we have quite a few DJs coming in for stuff," he says.

But there are hardly any other people about and our sales are probably down about 80 to 90 per cent on usual," says Schofield. He adds that he has to rely on other sales to keep the business going. "We also sell disco equipment

and thankfully that is quite busy at the moment.

"I suppose you could say we are quite lucky having something to fall back on — we certainly need it at the moment," says Schofield.

Barrie Kingdon of Christophers in Barry, Wales, says the slump in sales was quick and hard. "It is not brilliant at the moment by any stretch of the imagination," he says.

"It seemed to slow down even quicker this year, following the Christmas period. It started last week and will probably stay this way until February at least," says Kingdon.

"I don't really know why it happened so quickly this time. I think it must be that people spent so much at Christmas and reached the limit on their Access cards. We work in a very close-knit high street and it seems every trader is suffering," says Kingdon.

He says poor sales will probably continue until Valentines Day and he and his staff will do their best to keep business going until then. "We'll just have to ride with the rough times but I think we'll get through okay. Luckily, we sell musical instruments as well so that

should keep things ticking."

Nigel Jewison at Studio One in Scarborough says business at his shop will not pick up until Easter. "Sales really depend on the new releases at this time of the year and unfortunately this year there is nothing major at all," he says.

"Sales fall flat on their face right after Christmas. This will last until Easter depending on what happens with the new material — that is what will get them back in the shops," adds Jewison.

"To be honest, I don't know how we manage to keep going in times like these. I think we just tick over on the sales of back catalogue and generally all on our hands.

"It's definitely the majors in our town that have the advantage at this time of year."

Mike McGowan at Soundz in Torquay agrees that this January is worse than last year. "It is probably worse because there are no big albums out. That is what it needs," he says.

"We just try and survive on chart stuff and TV advertised albums. Otherwise we rely on arranging concert trips and suchlike. For the rest of the time we knit!"



£50

RECORD DEALERS are being warned to look out for the bard when handling the increasing amounts of plastic money. The clearing bank's cheque card committee is emphasising that as multi-function cards proliferate, only those marked with the above representation of William Shakespeare will guarantee cheques.

Business good — but premises costs face shop closure

A DEALER says he is being forced to cease business because his premises are too expensive to run and there are no smaller shops available.

Paul Kelman was forced to move from his original shop in Ripley, Derbyshire, a year ago when a demolition order was made on the building. He then moved to bigger premises in another street in the same town.

"This was the only place available," says Kelman, the owner of Night Shade. "Business is generally pretty good but it is just that I can't afford to run the shop — it's too big."

Kelman points out that the shop is more suitable for one of the multiples to take over and is looking for offers. "There's nowhere else for us to move to here. I would prefer to carry on the business but there's not a lot I can do," he adds.

"It is so much more expensive than the last place that I think it would suit a chain better," says Kelman.

He is unsure about what he will do now but he may fall back on his qualifications as a geologist. "I've enjoyed working in the shop and I must admit I would have liked to have stayed in the music business."



John Lennon & Yoko Ono Double Fantasy

Now available through EMI Capitol on Album, Cassette & C.D.

The album which heralded John Lennon's return to the music scene, cut tragically short by his untimely death in December 1980 at the age of 40.

Double Fantasy is a mixture of 14 songs, half by John and half by Yoko providing a wide contrast in styles.

Features the No. 1 hit singles "Just Like) Starting Over" and "Woman" plus top 30 "Watching The Wheels".

Also contained in this collection of John Lennon's last contribution to popular music is the haunting oriental style "Beautiful Boy" written about his 5 year old son, Sean.

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Double act takes on the giants

By Nigel Hunter

WHEN CHARLIE Crane and John Fishlock, resigned from MCA Music, it was the day that their final occasion for the company, Fourground Attractions, hit the top of the chart with Perfect.

Leaving a major publishing company on a roll like that to chance their arm in setting up an operation of their own could be regarded as foolhardy, to say the least.

"Music publishing seems to have taken a bit of a battering lately in terms of image," concedes Crane, "especially where these conglomerate

giants are concerned and the musical chairs syndrome. But it's the perfect time for a credible alternative to the giants to emerge, headed by people with reasonable track records who believe that creativity is the only lifeline for publishing's future."

Their track records are impressive enough. Crane formed a band in 1965 called The Crayn Spines which made the international charts, and then joined The Rain, an offshoot of The Walker Brothers.

Crane entered publishing in

1972 as professional manager at Sundry Music, RCA's publishing arm. Two years later, he switched to a similar post at Warner Bros Music, moving in 1976 to Anchor Music as general manager. When Anchor Records was sold to MCA, Crane went on to Bright Music, and ATV Music before joining MCA Music in 1984.

Fishlock came to music publishing from the recording side of the music business. He was general coordinator at Air Edel, the jungle company, transferring to Air London, in 1983 as staff engineer under George Martin.

A desire for closer contact with musical grassroots led Fishlock to join Chrysalis Music as professional manager. He moved to MCA Music in 1986.

The background scope of the Crane & Fishlock MCA principals is varied enough to suggest that music publishing is not the only activity of the new company. Crane confirms this.

There is a management arm under the same banner, which is primarily under the supervision of Sue Crowshaw, who was formerly with MCA Music and previously Frankie Goes To Hollywood's management company. We also have a production company, and the necessary facilities to record bands, secure publishing rights and promote the acts we find.

Among the early signings by C&F are Bridge Top Jr, Chaz Carey, a girl whose I Know composition is produced by David Jacob of Pet Shop Boys and Erosure fame; Harriet Roberts, a lyricist from Sheffield whom CF&M is publishing and managing; Never Never (management and publishing), a band being produced by Greg Welsh of Mike & The Mechanics, Tina Turner and Chicago and Innocence Lost, an English rock band currently being groomed for recording and promotion.

Both Crane and Fishlock know the value of catalogues to a new enterprise and have acquired International Music, which has songs by Chas & Dave, film material, "a lot of vinyl, unrecorded songs" and work by Tony Colton, whom Crane has been associated with in the past and whom he regards as "the best lyricist on earth."

Another catalogue to which they have access is Mullike Music, which contains songs covered by Bruce Springsteen's East Street Band and Greg Allman among others. And C&F has done a worldwide administration deal for the Chalk & Cheese Co, the catalogue of writer-producers Nick Tesco (formerly of The Members) and Mark Smith (ex-Boys Don't Cry).

This duo are producing German embryo megastar Udi Lempfer's second album, for which 1m sales are confidently predicted and on which they have two Chalk & Cheese songs. They are also writing for Molloy, a band managed by ex-Aristo MD Jeff Gilbert, and another prominent German artist, Gwen Most.

C&F is not neglecting the lucrative world of commercialingles either, and already has two under its belt — Bic perfume and McEwan's low-alcohol lager. It is also placing material such as a debut album by The Now, the sons of Jack Bruce and Ginger Baker and featuring potential copyrights, and four New Age masters by Dave Raylance, composer of the Brookside theme.

"We shall be taking on another creative assistant soon to concentrate on film and TV music and servicing advertising agencies and producers with a complete musical package," declares Crane. "We hope to establish relationships during Midem with active, creative companies with a similar attitude to ours to represent us overseas and they don't have to be mego-sized."

BRIEFS

Komorsky to head EG in LA

EG MUSIC has set up a Los Angeles office, headed by Linda Komorsky. Formerly president of International Music Services and the current president of California's Association of Independent Music Publishers, Komorsky's aim is to create a fully self-supporting company which will build its own catalogue as well as sub-publish EG's UK repertoire.

Riviera contest — closing date

THE CLOSING DATE for entries for the English Riviera Song Contest has been extended to February 18. The grand final of the competition will be held in Torquay on April 30 before a panel of judges which includes Roger Greenaway, Les Reed, Barry Mason, Peter Callender and Mitch Murray. The prize fund totals over £5,000, with a recording and publishing contract for the overall winner. Details from: Matthews Leisure, Harbour Point, Victoria Parade, Torquay.

● WAYNE BICKERTON is the new deputy chairman (writer) of the Performing Right Society. He replaces John Gardner, who has also retired from the PRS Council. The resulting vacancy for a writer-director has been filled by Mitch Murray, a defeated candidate in the 1988 PRS elections.

● THE 1989 Eurovision Song Contest will be held on May 6 in Switzerland. The BBC is yet to announce the date for televising A Song For Europe, when the UK entry will be chosen.



NOT CONTENT with buying SBK Songs, EMI Music Publishing also acquired the Tony Hiller Music Ltd catalogue shortly before Christmas. At the signing are (standing, left to right), Roger Samuels of Samuels & Co and Peter Smith, director and general manager, EMI and (seated, left to right) Tony Hiller and Frans de Wit, managing director, EMI.

MUSIC WEEK



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Stone joins Coombe Music at Zomba

FORMER CHAPPPELL Music Group executive David Stone has joined the Zomba Group's Coombe Music International. Stone replaces the long-serving Bobby Patrick, who has retired as general manager but will continue with Coombe as a consultant.

Welcoming Stone, MD John Fruin says that his wide experience of the music industry, with 10 years directing a background music company preceded by a similar period in the BBC TV music department, will be vital to Coombe's ambitious expansion plans. Fruin also paid tribute to Patrick's immense knowledge of the Coombe catalogue and to his contribution to the company's growth since its acquisition by Zomba two years ago.

A specialist in cover hit material, Coombe has over 20,000 titles. It licences its repertoire throughout the world, servicing film companies as well as labels specialising in budget product.

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NIK KERSHAW

ONE STEP AHEAD

'ONE STEP AHEAD' IS THE FIRST SINGLE TO BE TAKEN FROM NIK KERSHAW'S FORTHCOMING ALBUM ENTITLED 'THE WORKS'. THE ALBUM WAS PRODUCED BY PETER WOLF IN LOS ANGELES, WHOSE PREVIOUS PRODUCTION CREDITS INCLUDE 'WANG CHUNG', 'BIG COUNTRY' AND 'STARSHIP' TO NAME BUT A FEW. ADDITIONAL PRODUCTION AND MIXING TOOK PLACE IN LONDON WITH NIK AND JULIAN MENDELSON. THIS IS THE SAME ARTIST WHO DELIVERED A STRING OF HIT SINGLES WITH THE LIKES OF 'WOULDN'T IT BE GOOD', 'I WON'T LET THE SUN GO DOWN ON ME', AND 'THE RIDDLE'. IT IS NOW THE ARTIST WHO HAS DEVELOPED HIS WRITING AND PRODUCTION INTO A MUCH MORE MATURE APPROACH THAT HAS SEEN RECOGNITION BY HIS PEERS. THESE TALENTS HAVE LED ELTON JOHN TO OFFER HIM THE OPENING SLOT ON HIS FORTHCOMING 89 WORLD TOUR.

'ONE STEP AHEAD' IS RELEASED THIS WEEK ON 7", 12" AND AS A CD SINGLE.

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DEAF SCHOOL
Sound Center
Demon FIEND 135



JOHN WESLEY HARDING
It Happened One Night
Demon L FIEND 137
(Also on CD)



THE DOWNBIRDS
All My Friends Are Fish
Diabolo 50RC 2



VARIOUS
Hi Records The Early Years
D Hi UK LP 442



ACE CANNON
Tuff!
Hi UK LP 412



CHARLIE RICH
I'm Shed No Tears
Hi UK LP 418



VARIOUS
Hi Soul
Hi UK LP 440



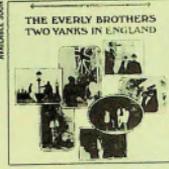
VARIOUS
Hi R&B
Hi UK LP 439



H.P. LOVECRAFT
At The Mountains Of Madness
Edsel DEB 256



THE DEVIANTS
The Deviants
Transatlantic TRANDO 8



THE EVERLY BROTHERS
Two Yanks In England
Edsel ED 297



GENE CLARK
No Other
Edsel ED 299



J. GEILS BAND
I Got A Feelin'
Edsel ED 300
(Also on CD)



THE BUTTERFIELD BLUES BAND
The Resurrection Of Pigboy Crabshaw
Edsel ED 301



LOUDON WAINWRIGHT III
Loudon Wainwright III
Edsel ED 308



THE YOUNG TRADITION
The Young Tradition
Transatlantic TRANDEM 5



THE PENTANGLE
Basket Of Light
Transatlantic TRANDEM 7



JOHN RENBOURN
A Medieval Almanack
Transatlantic TRANDEM 6

TO BE RELEASED IN 1989

THE PAUPERS Magic People Edsel DED 253

VARIOUS This Is Merseybeat Edsel DED 270

LINK DAVIS Link Davis with Benny Leader's Bayou Billies Edsel ED 279

THE GREAT SOCIETY Edsel DED 280

VARIOUS Okeh Black Rock'n'Roll Edsel ED 283

BADFINGER Edsel ED 302

LOUDON WAINWRIGHT III Album II Edsel ED 310

NICK LOWE Jesus Of Cool Demon FIEND 131 (Also on CD & cassette)

BIG DIPPER Heavens Demon FIEND 136

AL GREEN Love Ritual Hi HIUKLP 443 (Also on CD & cassette)



Drawing the right conclusions is Animation City, a company dedicated to bringing the same gloss and high quality to music commercials as is expected from conventional telly ads. Selina Webb talks to the people behind the Now series and Tina Turner



JOHNNY HATES Jazz — get the Animation City treatment

Drawing the fine line

mation City in 1979. Since then they have produced more than 30 music commercials and the bulk of the multitudinous Our Price series.

Austin and Hayes reveal that music commercial budgets are, on average, just a quarter of other agency ads — between £2,000 for a "nudge" and £30,000 for more complicated commissions. Their approach aims to keep music in line with standard commercials by avoiding "crawlers" along the bottom of the screen, integrating captions and moving away from track listing wherever possible. "You don't advertise Kenwood blenders by saying 'it's got a motor and an on/off switch' — you don't list the parts. We try to do the same for music commercials, to give them an overall flavour," says Austin.

The Now ads are cited as a particularly successful example of Animation City's quality control. "The ads needed to look glossy and spectacular to reflect the product as being a quality product — in the past a compilation of hits would have been perceived as bargain basement," explains Austin.

The distinctive Animation City style is augmented by collaboration with the sleeve designers to link TV adverts with an album's appearance in the consumer's mind. Particular emphasis is also placed on the quality and treatment of music used.

"A lot of people in music advertising look at the pictures first and the resulting cuts can destroy what they are selling," comments Hayes. "We look at the promos, think of an idea and work out the sound bed first to make it the best possible. Of course we've often got some great tracks to use which is a big advantage."

Accustomed to being hired only

for their animation skills by the ad agencies, Hayes and Austin enjoy the creative freedom allowed by music commercial-making. "Once you've proved that you can do it, you're allowed real freedom and I think the ads come out better for it — committee commercials never work as well," says Austin. Problems can be encountered, however, with record company insurance on poking in the promos.

"Sometimes it makes it harder if the promos aren't very good. They're often very different from each other and the problem is link-

ing them together. You have to find a lot of new ways of linking things, but on the other hand a lot of the ad is already done for you — there's not a lot of space to be filled."

Animation City now hopes to tackle commercials for new acts — "so far we have only been reminding people that they like something — persuading them to like it would be a new challenge," says Austin — as well as continuing departures into pop promos, film and television graphics and short feature films.

"If you can experiment with

other things it's like exercise — it makes you better at everything else," says Hayes.

Recently concluding a three-year association with Quick On The Draw, the company has moved into new five-storey premises in London's Wells Street with third director Julian Gibbs and animators John Bennett and Andy Goff. Mandy Sparrow has been taken on as producer.

MUSIC COMMERCIALS have become a glossy and imaginative as their more costly companies on the television ad slots. Claiming responsibility is Animation City whose credits include commercials for the Now series, Tina Turner, Peter Gabriel, Talking Heads and Paul McCartney's All The Best: the most elaborate and expensive ever commissioned by the record industry.

"Music used to be thought of as the cheap and cheerful end of commercials — but there's no reason why the ideas for music adverts should be any less than those for Ford or whatever," comments Phil Austin who, with fellow director Derek Hayes, formed Ani-

'If you can experiment with other things it's like exercise — it makes you better at everything else'



PAUL McCARTNEY: imagination and high gloss grab the attention

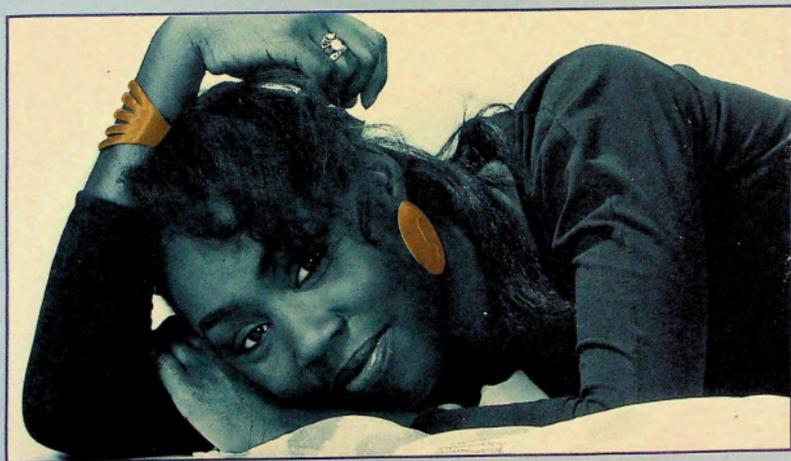
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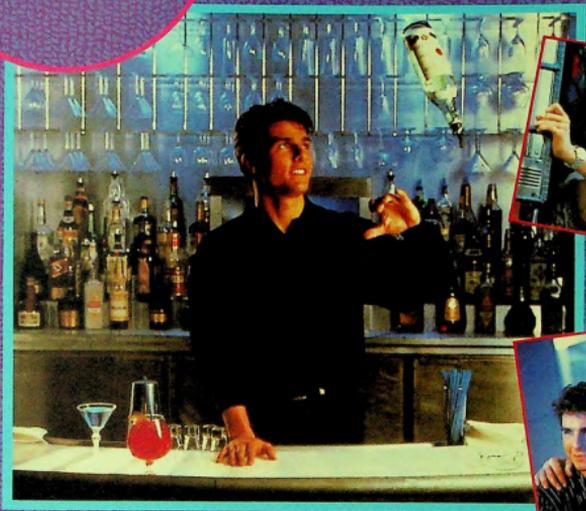
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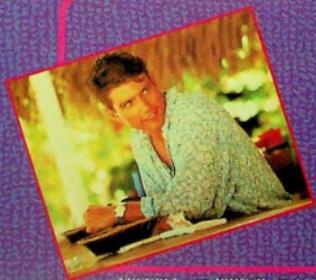
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TOP 75 ARTIST ALBUMS

- 1 **THE LEGENDARY ROY ORBISON ***
Roy Orbison (Various)
Telstar STAR 2333(MG)
C:STAR 2336/CD: T20 2336
- 2 **THE INNOCENTS ****
Erosure (Stephen Hague)
C:STORM 550/CD: ST59 (S)
- 3 **GREATEST HITS ****
Fleetwood Mac (Various)
C:WV 271/CD: CDS 838-2
- 4 **LIVING YEARS ***
Mike & The Mechanics (Neil/Rutherford)
C:25A60/CD: 25A68-2
- 5 **ANYTHING FOR YOU ***
Gloria Estefan And Miami Sound Machine (Various)
C:48325-4/CD: 48327-2
- 6 **WATERMARK ***
Enya (Nicky Ryan)
C:SEA 179/CD: 20475-2
- 7 **THE ULTIMATE COLLECTION ***
Erny Fejery (Ray Music/Funkler)
C:EGV 674/CD: CEGV72/CD: CEGV72
- 8 **KYLE ****
Kylie Minogue (Stock/Aikens/Waterman)
C:HMFC 3/CD: HMFC 3
- 9 **KICK ****
C:MGNC 174/CD: 83272-2
- 10 **BAD *******
Michael Jackson (Quincy Jones/Michael Jackson)
C:45269-4/CD: C45269-2
- 11 **THE GREATEST HITS COLLECTION ****
Bananarama (Various)
C:GMBAC 5/CD: 83381-0
- 12 **A SHOV OF HANDS**
Rush (Rush)
Vertigo/Phonogram HEER 1107
C:R3438-4/CD: C43838-2
- 13 **MONEY FOR NOTHING *****
Dire Straits (Various)
Vertigo/Phonogram VERP 4679
C:VBERG 44/CD: 83481-2
- 14 **CLOSE ***
Alvin Kiley (Ricki Wilde/Tony Rowland)
C:MGCC 403/CD: MGCC 403
- 15 **AMICANT HEART ****
The Traveling Wilburys (Van Hayes/Road/Ryan)
C:WV 219/CD: WV 219
- 16 **PRIVATE COLLECTION *****
GIR Richard (Various)
C:ICERY 30/CD: ICERY 30
- 17 **FLYING COLOURS ***
Chris de Burgh (Paul Hardiman/Chris de Burgh)
C:GAMA 224/CD: GAMA 224
- 18 **THE TRAVELING WILBURYS ***
The Traveling Wilburys (Otis & Nelson Wilbury)
C:WV 224/CD: CWSV 27-2
- 19 **LOVE SUPREME**
Dionne Warwick & The Supremes (Various)
C:WV 224/CD: WV 224
- 20 **WANTED ***
Yaz (Various)
C:YAZ2AC/CD: YAZ2CC-1
- 21 **GREATEST HITS ***
Human League (Various)
Virgin/HIT 1E
- 22 **NEW YEAR**
Loudness (Frank/Rud/Maher)
C:WV 244/CD: WV 244
- 23 **BATTLE AND FUM ****
U2 (Jimmy Iovine)
C:UC 27/CD: UC 27
- 24 **GET EVEN ***
Johnny Bevan (Various)
C:TC 323/CD: CPCS 322
- 25 **INTRODUCTIVE ****
Pat Shop Boys (Various)
C:IC PC 7325/CD: CD: PC 7325
- 26 **PUSH *****
Ricki Kiley (Cashman)
C:44622-2/CD: C44622-2
- 27 **NEW LIGHT THROUGH OLD WINDOWS ***
Chris Rea (Chris Rea/Jon Kelly)
C:WV 200/CD: C42481-2
- 28 **HOLD ME IN YOUR ARMS ***
Rick Astley (Various)
C:SM 712/CD: CD 712
- 29 **HEARSAY ***
Alessandra O'Neal (Jimmy Jam/Terry Lewis)
C:CM93A-4/CD: CM93A-2
- 30 **SO GOOD ****
Mick Paris (L'Eggs)
C:IC 825/CD: IC 825
- 31 **RAINWATER ***
Deonance Bell (Jon Kelly)
C:45269-4/CD: 45269-2
- 32 **TRACY CHAPMAN *****
Tracy Chapman (David Karshenbaum)
C:HEAT 44/CD: HEAT 44
- 33 **FISHERMAN'S BLUES ***
The Waitresses (John D'Antonio/Mike Scott)
C:EMG 3/CD: EMG 3
- 34 **NEW JERSEY ***
Bon Jovi (Bruce Fairbairn)
C:VBERG 52/CD: C3435-3
- 35 **TO WHOM IT MAY CONCERN ***
Parliament (Various)
C:45269-4/CD: 45269-2
- 36 **ROYAL MILE 99**
Manage (Nigel Wright)
C:SM 871/CD: SM 871
- 37 **THE CIRCUS ***
Erosure (Floord)
C:STORM 550/CD: ST59 (S)
- 38 **REMOTE**
Howl And Cry (Goldberg/Biondelli/Kane)
C:GIRC 6/CD: GIRC 6

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JANUARY TO NOVEMBER
LAST YEAR
PLUS ...

- 39 **WHITNEY *******
Whitney Houston (Various)
C:48114/CD: CDS 141-2
- 40 **THE JOE LONGHORN SONGBOOK ***
Joe Longhorne (Longhorne/James)
C:STAR 2333(MG)
C:STAR 2336/CD: T20 2336
- 41 **THE MEMPHIS SESSIONS ***
Wat Way (Willie Mitchell)
C:CMCC 314/CD: CMCC 314
- 42 **COFFERHEAD ROAD**
Steve Earle (Earle/Tony Brown)
C:MGY 30/CD: MGY 30
- 43 **ALL OR NOTHING**
Milli Vanilli (Frank Farian)
C:CTEP 11/CD: CT 11
- 44 **LIES ****
Guns N' Roses (Guns N' Roses)
C:Gefen WX 21/W
C:GEB 21/CD: GEB 21
- 45 **ANY LOVE ***
Luther Vandross (Luther Vandross/Marcus Miller)
C:424798-0/CD: 424798-1
- 46 **THE FIRST AND MAIN KISSES ***
First Aid Kit (Attraction/Maloney)
C:CA 174/8MG
C:CA 174/8MG
- 47 **SUNSHINE ON LEITH ***
The Proclaimers (Peter Winkler)
C:CEFC 1668/CD: CEFC 1668
- 48 **DELICATE SOUND OF THUNDER ****
Pink Floyd (David Gilmour)
C:CEFC 1668/CD: CEFC 1668
- 49 **A SALT WITH A DEADLY PEPA ***
N'N' Pape (Hurdy Luu/Peter Ince/Ince)
C:CFRMC 4/CD: CFR 102-2
- 50 **NEGOTIATIONS AND LOVE - 1971-1986 ***
Simon Simon (Simon/Variations)
C:MGY 30/CD: MGY 30
- 51 **APPETITE FOR DESTRUCTION**
Guns N' Roses (Mike Clark)
C:MGY 30/CD: MGY 30
- 52 **HYSTERIA ***
Led Zep (Robert John Lange/Nigel Green)
C:HYMC 1/CD: HYMC 1
- 53 **TO LIVE WITH A DEADLY PEPA ***
N'N' Pape (Hurdy Luu/Peter Ince/Ince)
C:CFRMC 4/CD: CFR 102-2
- 54 **THE SINGLES COLLECTION ***
Kool And The Gang (Various)
C:MGY 30/CD: MGY 30
- 55 **FAITH ****
George Michael (George Michael)
C:46000-4/CD: 46000-2
- 56 **PHANTOM OF THE OPERA *****
Andrea Bocelli (Andrea Lloyd Webber)
C:PODUC 9/CD: 831 273-281 51-2
- 57 **CONSCIENCE ***
Womack & Womack (Chris Blackwell)
C:WV 224/CD: WV 224
- 58 **TANGO IN THE NIGHT *******
Fleetwood Mac (Cashman/McVie)
C:WV 224/CD: WV 224
- 59 **SHORT SHARP SHOCKED**
Michael Stipe (Peter Anderson)
C:MGY 30/CD: MGY 30
- 60 **EVIL PREY (Thorn Nogar)**
The Cream (Eric Clapton ***)
C:MGY 30/CD: MGY 30
- 61 **GIVING YOU THE BEST THAT GOT ***
Anita Baker (Michael J Powell)
C:EMG 3/CD: EMG 3
- 62 **DON'T BE CRUEL**
Bobby Brown (Various)
C:MGY 30/CD: MGY 30
- 63 **THE JOSHUA TREE *******
U2 (Daniel Lanoan/Brian Eno)
C:WV 224/CD: WV 224
- 64 **RAGE ***
T'Pau (Thomas Baker)
C:EMG 3/CD: EMG 3
- 65 **BIG THING ***
Duran Duran (Duran/Durham/Fliss/Abraham)
C:TC008 31/CD: TC008 31
- 66 **SEE THE LIGHT**
Jill Hasty (Neil Dorfsman)
C:EMG 3/CD: EMG 3
- 67 **FLAG**
Yello (Yello)
C:EMG 3/CD: EMG 3
- 68 **EVERYTHING ***
Cinderella (Haggar/Lillywhite)
C:MGY 30/CD: MGY 30
- 69 **REVOLUTIONS ***
Jazz (Michael James/Michael Jarro)
C:MGY 30/CD: MGY 30
- 70 **BROTHERS IN ARMS *******
Vanessa Williams (Vanessa Williams/Margan)
C:VBERG 52/CD: C3435-3
- 71 **THE CHRISTIANS ****
The Christians (Laurie Latham)
C:IC 825/CD: IC 825
- 72 **DISCO ***
Pat Shop Boys (Various)
C:IC 825/CD: IC 825
- 73 **RED AND GOLD**
Fairport Convention (Simon Nicol)
C:MGY 30/CD: MGY 30
- 74 **STAY ON THESE ROADS ***
A-Ten (Alan Tarney)
C:MGY 30/CD: MGY 30

ARTISTS' A-Z

A	ACTE, BILL	28	ADAMS, BOB	28	ADAMS, BOB	28
B	BAD, MICHAEL	10	BAD, MICHAEL	10	BAD, MICHAEL	10
C	CASHMAN, MIKE	22	CASHMAN, MIKE	22	CASHMAN, MIKE	22
D	DURAN DURAN	65	DURAN DURAN	65	DURAN DURAN	65
E	ENYA	6	ENYA	6	ENYA	6
F	FLEETWOOD MAC	46	FLEETWOOD MAC	46	FLEETWOOD MAC	46
G	GUNS N' ROSES	39	GUNS N' ROSES	39	GUNS N' ROSES	39
H	HUMAN LEAGUE	21	HUMAN LEAGUE	21	HUMAN LEAGUE	21
I	ICE CUBE	23	ICE CUBE	23	ICE CUBE	23
J	JAZZ	69	JAZZ	69	JAZZ	69
K	KYLE	8	KYLE	8	KYLE	8
L	LED ZEPHULIN	52	LED ZEPHULIN	52	LED ZEPHULIN	52
M	MANAGE	37	MANAGE	37	MANAGE	37
N	NEIL YOUNG	42	NEIL YOUNG	42	NEIL YOUNG	42
O	ORBISON, ROY	1	ORBISON, ROY	1	ORBISON, ROY	1
P	PINK FLOYD	48	PINK FLOYD	48	PINK FLOYD	48
Q	QUINCY JONES	10	QUINCY JONES	10	QUINCY JONES	10
R	RASH	12	RASH	12	RASH	12
S	SMITH, MICHAEL	41	SMITH, MICHAEL	41	SMITH, MICHAEL	41
T	TAYLOR, TIM	11	TAYLOR, TIM	11	TAYLOR, TIM	11
U	U2	23	U2	23	U2	23
V	VANESSA WILLIAMS	70	VANESSA WILLIAMS	70	VANESSA WILLIAMS	70
W	WARREN GEMMY	29	WARREN GEMMY	29	WARREN GEMMY	29
X	X-CLUB	25	X-CLUB	25	X-CLUB	25
Y	YAZ	20	YAZ	20	YAZ	20
Z	ZEPHULIN, LED	52	ZEPHULIN, LED	52	ZEPHULIN, LED	52

Compiled by Galtley for the **MP**. Mike Peak and BBC based on a sample of 50 commercial record outlets. To qualify for a chart position UK, Cassette and CD must be a dealer price of £2.50 or more.
* UK only. ** UK and CD only. *** UK and CD only.

TOP 20 COMPILATIONS

- 1 **THE PREMIERE COLLECTION ****
Various (Various)
C:CALMTC 1/CD: 83282-2
- 2 **BUSTER OST ***
Various (Various)
C:TCV 2544/CD: CTV 2544
- 3 **NOW 131 *******
Various (Various)
EMI/Vertigo/PolyGram NOW 131
C:TCROW 13/CD: CNG 13
- 4 **THE GREAT LOVE 2**
Various (Various)
C:STAR 2333(MG)
C:STAR 2336/CD: T20 2336
- 5 **THE GREATEST HITS OF HOUSE**
Various (Various)
C:INLS 584 841/ST
C:IC 825/CD: IC 825
- 6 **DIRTY DANCING (OST) ***
Various (Various)
C:RCA 1E 84682/8MG
C:RCA 1E 84682/8MG
- 7 **THE GREATEST LOVE ***
Various (Various)
Telstar STAR 2333(MG)
C:STAR 2336/CD: T20 2336
- 8 **THE HITS ALBUM**
Various (Various)
CBS/Warner/BMG/HIT 1E
C:HT 1E/CD: HT 1E
- 9 **SOFT MATERIAL ***
Various (Various)
C:SM 84621/ST
C:SM 84621/ST
- 10 **THE GREATEST HITS OF 1982 ***
Various (Various)
Telstar STAR 2333(MG)
C:STAR 2336/CD: T20 2336

ALBUM TRACKS CLASSICAL RELEASES AND THE COMPLETE LISTING OF SINGLES AND ALBUMS CHART ENTRIES FOR 1982

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- 11 **BEST OF HOUSE '88 ***
Various (Various)
C:MGY 30/CD: MGY 30
- 12 **SMASH HITS PARTY '88 ***
Various (Various)
C:MGY 30/CD: MGY 30
- 13 **THE CLASSIC EXPERIENCE ***
Various (Various)
C:EMT 45/CD: EMT 45
- 14 **THE BEIDERBECK COLLECTION**
Various (Brian Hines/Robert Margan)
C:MGY 30/CD: MGY 30
- 15 **THE BLUE BROTHERS (OST)**
Various (Various)
C:K 45071/CD: K 45071
- 16 **THE LOST BOYS (OST)**
Various (Jon Schumacher)
C:RCA 1E 84682/8MG
C:RCA 1E 84682/8MG
- 17 **BACK TO THE FUTURES (OST)**
Various (Various)
Telstar STAR 2333(MG)
C:STAR 2336/CD: T20 2336
- 18 **UNFORGETTABLE ***
Various (Various)
C:IC 825/CD: IC 825
- 19 **THE WORDS OF FOSTER & ALLEN ***
Various (Various)
C:SM 84621/ST
C:SM 84621/ST
- 20 **THE HIT FACTORY VOL 2 ***
Various (Stock/Aikens/Waterman)
C:MGY 30/CD: MGY 30

Turntable revolution

by Andy Beavers

At long last Republic Records has given an official UK single release to the Turntable Orchestra's *You're Gonna Miss Me*. Originally released on the New York-based Music Village label back in April of last year, the track has been steadily growing in popularity in the UK clubs during 1988.

Right now it is one of the best received records on the dance-floor: its distinctive piano intro is always greeted by applause and shouts of approval and, along with Phase II's *Reaching*, it has become the anthem of the latest garage sound from New Jersey. The record's highly original blend of house-style rhythms with real piano, horns and guitar, topped with a defiant half-spoken lyric about lost love, is now heading chartwards.

The man behind the record is Hippie Toralles. He began DJing back in 1973 at the age of 15, and grew up through the original garage scene, playing at such New York clubs as the Zanzibar, Docs and the Lighthouse. At around that time he did some production and remix work, including the great 1983 garage remix of the Clark Sisters' Gospel stormer *You Bought The Sunshine*. Now he DJs at his own New Jersey club, called Hardcore.

You're Gonna Miss Me is the first record Hippie has written himself. "I wanted to capture the R&B feel that I liked about early Seventies records," he explains, adding: "Tracks like *Melting Pot* by Booker T and the MGs, and *Woman* by Barabas are great groove records — you can trace the history of house music back to these!"

The name, Turntable Orchestra, comes from Hippie's idea of performing his records live. This involves having recordings of each individual instrument pressed up onto vinyl and then manipulated by a team of five DJs. "I am still finishing off the idea," he says, "but in three months time we should be ready to scratch and mix tracks live on stage."

By that time he will have many more tracks to work on: his second single, *Cought You Looking*, is already out in the US. Thankfully, its rather weak latin hip hop style



HIPPIE TORALLES: the hot behind Turntable Orchestra

backing is being replaced by a harder hitting garage sound for the UK release. This will be better suited to the track's strong lyrics which continue the story from where *You're Gonna Miss Me* left off: so far Hippie has split up with his girlfriend, but he has since spotted her making eyes at him whilst she was with her new boyfriend. Will they get back together again? Hippie says that the story will be continued on the planned LP. So, listen out for the first special opera you can dance to. It will sure beat watching Neighbours!

OK, TC!

by Barry Lazell

DANCE VOCALIST/producer/writer TC Curtis' *Hot Melt Records* is entering 1989 with a package of new releases which includes the label's first serious foray into the currently burgeoning area of dance compilation albums. Curtis has compiled two new packages, both scheduled for January 16 release, each compiled on a stylistic theme, and each designed as the first of an outgoing series along that theme.

Hot Melt House Dance 1 (TCHDC 1) is a round-up of house mixes of new and familiar material from a wide cross-section of the label's roster, all written and produced by Curtis. As well as a new remix of his own erstwhile hit *Get Out Of My Life*, the producer/compiler has included *Down Town* by

Sugar & Spice, *I Want You* and a remix of *Cought You Out* by Doty Green, three cuts — Jacko, House Dance and House Of Jack — by Curtis' band T Jam, and *Dance To The Rhythm/Hot Stuff* by The Boss Team featuring Veronica Martin.

The second compilation is *Hot Melt Acid 1* (ACAC 1), which brings in a variety of production credits including Zazz Johnson, W.A.S., Mac, The Rap In H, and again Curtis himself. As with the House set, all the tracks are of UK origin, and comprise *Play That Crazy Rhythm* by Freaky D, *Pump That Boss Time* by Wizard Kid, *Let's Do It* by Tony D, Curtis' own *I'm Gonna Shine*, *T Jam's We Can Dance*, *Playing Games With Me* by The Good Boys featuring Evin Sinclair, *Change From O'Chi Brown*, and this one, a mouthful! *You Keep Holding Back Your Love From Me* by The Good Boys featuring Evin Sinclair, MC Boy V and MC Jozzy D.

Third release from the label is a new single from Curtis himself, due to ship on January 30. A three-tracker offering 16½ minutes playing time in all, it is also a taster from a new TC Curtis album being completed for spring release, and features a double A-side: the self-penned *Stranger*, and a re-working of King Floyd's 1971 US million-seller *Groove Me*. On the 12-inch pressing, a B-side bonus is *I'm Gonna Shine* (Acid), Curtis' track from the Acid 1 compilation. Catalogue number is 12 TCT 18, and like the new LPs, and all other currently available Hot Melt product, it is distributed by Pinnacle.

C O L U M N

AN UNEXPECTED battle has suddenly developed between two rival versions of the same deep house song. The original, first imported last summer to slow response but now hailed as a classic of its (then unfashionable) genre, is the Seventies disco flavoured gospel-ish **Anthony Thomas** sung **JOE SMOOTH** Promised Land (D) International Records DJINT 6, via Westside Records), which is selling fast now that it's finally out here — however, racing out of nowhere and, according to my research for **Record Mirror's** authoritative Club Chart, ahead by the smallest of noses is **'M'agic Juan'** **Atkins** remixed but totally British cover version by none other than **THE STYLE COUNCIL** (Polydor/TSCA 17).

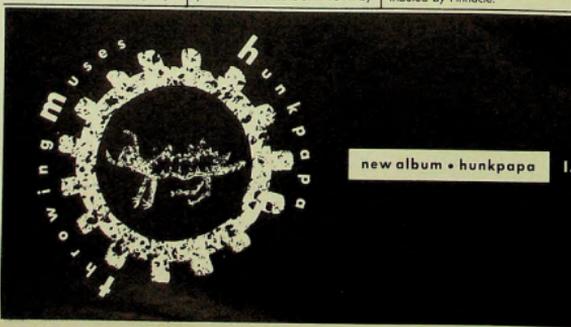
Other big sellers in the **rem** chart include the obviously smash-bound, sad and acedid combining, **mosh happy LONGSTY D'S HOUSE SOUND** This Is Sko (Skacid Mix) (Big One PRE 13) — get right on one rare cut; **New Avengers** TV theme goes old disco **LINDEN C Avenge** (Living Back Records SMASH 2); **Adonis** accompanied lightly rambling, muttering and moaning acidic deep house **CHARLES B** *Look Of Love* (Desire WAX 13); familiar dated disco grooves and phrases filled **THE LOVE MACHINE** featuring **Rose Windsor** *The Dupity Of Love Machine* (The Dance Yard Recording, Corporation YARD TR 5), four differently styled remixes in fact of the previously released much less good *Love Machine* (YARD T 5).

The hottest new rap of a fortnight ago (the closest I can get with import reviews while currently touring the country as a judge of the 1989 **Techno UK Mixing Championships**) was **Roxanne Shante's** plainly scolding **THE ANTE** aka **THE MISTRESS** Let It Go (Techno K&K 1205), while in shorter supply than but no less hot is the newly remixed slinky swerving classic rap **JUNGLE BROTHERS** *Straight Out The Jungle* (Jungle WAK 035), also an import being the juddery latin hip-hop styled

TURNTABLE ORCH. *Cought You Looking* (Music Village Records MV 0040), disappointingly a poor follow-up to the only UK issued and much-acclaimed *You're Gonna Miss Me*. Import albums have included a new batch in 'The Original House Sound Of Chicago' series, most essential being sound OF The Underground — Acid II (Underground UN 2010), selling not so much for its acid content as for the inclusion of two new hip house tracks by **Tyree**.

On the commercial UK front, the always well established pop-minded **FINE YOUNG CANNIBALS** *She Drives Me Crazy* is getting more club attention for its totally different funky burbling rap treatment by **Manie Love** (London LONXE 191), while the **Dusty Springfield** reworking **Stack Aiken** **Waterman** produced **SAMANTHA FOX** (*Only Wanna Be With You* (Jive FOX T 11)) is possibly more H-NRG than those but again has attracted more club attention to a separately promoted I Only Wanna House With You treatment, and likewise (although included on the commercial B-side) **THE BELOVED** *Your Love Takes Me Higher* (WEA YZ557) has had most club reaction for its separately promoted properly house style **'M'agic Juan'** **Atkins** mixes. One wonders, actually, why record companies still feel they have to draw a distinction between the versions they release for "the public" and for "the clubs" — although it's the former that will be played by radio, it's often the latter that the club-going public (who know what they like) really want.

Other likely sellers include the acidically twirling jerky bounding **S'XPRESS** *Hey Music Lover* (Go-a-od Vibration Mix) (Rhythm King LEFT 30T), with apparently a plethora of remixes due (which is just as well because this initial mix has met much criticism from DJs), the excellent lightweight **MIMI Yamill** ish hip-hop juddery **CAIRO I Want That Girl** (CityBeat CBE 1235), calmly centering classy garage **HANSON & DAVIS** *Can I Stop* (Sleeping Bag Records SBK 07), via The Yard, and another originally unsuccessful import whose time and fashionability would seem now well past their prime, the always steadily selling gruffly warlike, the always sinuously lurching garage **GARY L** *Anything Is Possible* (Garage Trax GTX 5), the painfully slowed down (ironically, from frantic rap to still tempo house tempo) **Shoelace Wonder** *Lightning King* (Epic 12 PLAY 2) *Hype UK* (Remix) (Columbia COOLUX 175).



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TOP DANCE SINGLES

28 JANUARY 1989

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

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	1	BUFFALO STANCE	Circus/Virgin VRT(21)	EW	
2	2	GOOD LIFE	10/Virgin TEN(X) 249		
3	17	THAT'S THE WAY LOVE IS	African 8/8963(T) (W)		
4	3	RESPECT	Cooltemp/Chrisyis COOL(X)179		
5	3	GET ON THE DANCE FLOOR	Supreme SUPE(T) 139 (A)		
6	2	WAIT	RC A 9842595 -PT42356 (BMG)		
7	3	SHE DRIVES ME CRAZY	London LON(X)199 (F)		
8	10	CUDDLY TOY	CBS ROA(T)4 (C)		
9	8	BORN THIS WAY	FFRR/London FFR(X)19 (F)		
10	25	WHERE IS THE LOVE	4th + B'way (12)BRW 122 (F)		
11	5	CRACKERS INTERNATIONAL	Mute (12)MUTE 93 (I/RT/SF)		
12	13	LOVE TRAIN	MCA MCA(T) 1306 (F)		
13	16	BABY DON'T FORGET MY NUMBER	Cooltemp/Chrisyis COOL(X)178 (C)		
14	13	BREAK 4 LOVE	Champion CHAMP(12)67 (BMG)		
15	11	RHYTHM IS GONNA GET YOU	Epic 6545147 - (6545146) (C)		
16	24	YOU'RE GONNA MISS ME	Republic LIC(T) 012 (I)		
17	9	LOGO IN ACAPULCO	Arista 111850 (12-431916) (BMG)		
18	14	YEAH BUDDY	Champion CHAMP(12)91 (BMG)		
19	37	MAKE IT LAST	4th + B'way (12)BRW 118 (F)		
20	16	MY PREROGATIVE	MCA MCA(T)1299 (F)		

TOP 10 ALBUMS

1	10	HEARSAY/ALL MIXED UP	Tabu/CBS 4509361/4509364 (C)
2	7	THE GREATEST HITS OF 50	Stylus SMC 867/SMC 867 (STY)
3	1	REGGAE HITS VOLUME 5	Jettner JELP1005/JELC1005 (JS/E)
4	2	JACK TO THE SOUND	D.J. Int DJART902/ZCART902 (A)
5	14	TO WHOM IT MAY CONCERN	CBS 4628771/4628774 (C)
6	12	IT TAKES TWO	Rob Base & DJ EZ Rock Supreme SUJ4ZCSU1A (A)
7	11	SO GOOD	Mico Paris 4th + B'way BRLP525/BRCA25 (F)
8	4	BAD	Michael Jackson Epic 4502901/4502904 (C)
9	13	KARYN WHITE	Karyn White Warner Brothers WX25/WX25C (W)
10	9	DON'T BE CRUEL	Bobby Brown MCA MCF3425/MCF3425 (F)

21	47	THE LOVER IN ME	MCA MCA(T) 1289 (F)
22	39	HIP HOUSE	Westside DJINT(5) (A)
23	19	I LIVE FOR YOUR LOVE	Manhattan EMJ (12)MT 57 (E)
24	20	WALK ON... CELEBRATION (S.A.W. REMIX)	Smith & Mighty/J Jackson Three Stripe -ISM 1114 (I)
25	18	MIGHTY HARD ROCKER/FIND AN...	Cash Money & Marlowe Sleeping Bag SBKUS 51(T) (I)
26	35	LOVE GOES UP AND DOWN	Enroll Brown WEA YZ 340(T) (W)
27	NEW	IT'S MY PARTY	Chaka Khan Warner Brothers W7678(T) (W)
28	33	Frighty & Colonel Mike Magul	7YDD00132/(12)YDD0132(I) (P)

LAST WEEK		ADVERTISEMENT		REGGAE CHART	
1		01-961 5818		REGGAE DISCO CHART	
1	(1)	SUGAR LOVE	Wilson James	Green & A Quarter CRE 005	
2	(2)	MENTAL HOSPITAL	Tuff Hunter	Demarcus DM 007 (P)	
3	(5)	ACID	Isaac Woodley Reid	GT Records GT 003	
4	(4)	TROUKED OVER	John McLean	Arava AR 82	
5	(3)	LIFE	Flaherty & Cabral White	140 TDD 032	
6	(7)	THE POWER OF LOVE	Lenny Obinna	Charmee CRE 276	
7	(8)	WILL GIBBERT	Lambert	TSO SHS 276	
8	(11)	MOVE YOUR SEXY BODY	Administrators	CRD 006	
9	(2)	BAD BOY TUNE	Hargens	S.C.M. SO 885A	
10	(14)	AM LOSING YOU	Cynthia Soltes	Charmee CRE 232	

REGGAE ALBUM CHART				
1	(1)	REGGAE HITS VOL. 5	Various Artists	Jay Star STPLP 1005
2	(2)	ROUGH MAN AND IRIE	Various Artists	Redhead Int. REDP 13
3	(4)	RED ROSES	Gregory Isaacs	GreatWorlds GRLS 118
4	(9)	SLOW DOWN	Frankie Paul	Redhead International REDP 15
5	(3)	SAY LOVE	YOUNG TUBBY	Technique TREQ 30
6	(8)	MC CLASH	Triple Six/Various	Fusion FUS20 007
7	(7)	EASY MOVER	Frankie Paul	Verve Records VAP 2
8	(15)	SWEET FOR MY SWEET	Supercat	Wild Apache WAP 001
9	(10)	WILD SANCHEZ	Sanchez	GreatWorlds GRLS 122
10	(12)	FASHION REVIVES LOVERS CLASSICS	Various	Fusion FUS20 008

NEW RELEASES — DISCOS		
LOOK AT ME	Tommy	Technique TREQ 43
UNWARRANTED	Gregory Isaacs	PGC 20
CAN'T STOP LOVE II	Tygar Harrel	Echomaster EMD 002 (P)
YOU AND ME	Dem	Kings DMS 4 (6/84)

NEW RELEASES — ALBUMS		
SENSI DUB	Sly & The Roots	RCA Records RD 1000
LOVE LINE	Frankie Paul	Glorious GOLD 900 (8/89)
IN THE BALANCE	Spain Sadeby Saxtons	Edipe EPE 9023 (8/89)
NIHU RUN DUN MAN	Mojo MacLean	Caf Records CRAJ 23 (8/89)

30	28	DON'T SCANDALIZE MINE	Sugar Bear Champion CHAMP(12)79 (BMG)
31	26	CHIKKI CHIKKI AHH AHH	Rhythm King (7)BFORD 2 (I)
32	22	FINE TIME	Factory FAC2237 (12-223) (P)
33	21	SAV A LITTLE PRAYER	Bomb The Boss & Maureen Rhythm King DOOD(12)13 (I)
34	23	EVERLASTING LOVE (P. HAMMOND...)	Sandra Sren SRN(7)85 (E)
35	NEW	TYPE	Kid 'n Play Cooltemp COOL(X)175 (C)
36	34	THANKS FOR MY CHILD	Cheryl Peggis Riley CBS 6531537 (12-6531536) (C)
37	29	STAKKER HUMANOID	Humoroid Westside WSR(T) 12 (A)
38	8	Black Rock	Champion CHAMP(12)75 (BMG)
39	1	THIS IS ACID (A NEW DANCE...)	Maurice A&M USA(T)650 (F)
40	NEW	BUS STOP	Rhyme 'n' Reason (12)RNR 1 (BMG)
41	40	REQUIEM	London Boys Teldec WEA YZ 345(T) (W)
42	30	TAKE ME TO YOUR HEART	Rick Ashley RCA PB42573 (12-PT42574) (BMG)
43	7	Wes Pappo Girl Rappers	Jive JIVE(T)192 (C)
44	NEW	PROMISED LAND	Joe Smooth Westside/DJ Int DJINT(16)1A (A)
45	NEW	YOUR LOVE TAKES ME HIGHER	Beloved WEA YZ 357(T) (W)
46	49	INTERVENTION	Lovine Hudson Virginia VST(1)1067 (E)
47	32	SMOOTH CRIMINAL	Michael Jackson Epic 6530267 (12-6530268) (C)
48	NEW	FLOW WITH THE NEW STYLE	T La Roc Shipping Bag -SBUK 2(T) (I)
49	NEW	TAKE ME WHERE YOU WANT TO	Gerald Alston Motown ZB42577 (12-ZB42578) (BMG)
50	45	WHO'S GONNA EASE THE PRESSURE	Mac Thornhill 10/Virgin TEN(X) 237 (E)

TOP 10 BUBBLERS

1	1	WALK ON THE WILD SIDE	Cham Urban Acid UR(X)29 (F)
2	2	SKIN I'M IN	Canis Club/Phonogram JAB(X)77 (F)
3	3	BAD BOY TUNE	Flourgon Blacker Dread -BD8804 (JS)
4	4	LOVE FOLLOWS	Sтивен Данте Cooltemp DANTE(X)3 (C)
5	5	I CAN'T STOP	Henson & Davis Sleeping Bag -SBUK 3(T) (I)
6	6	PUT IT ON/MY DESIRE	Sandra Cross Ariwa -ARI 83 (JS)
7	7	LOVEGROOVE	Squeezebrain/Machine Club/Phonogram JAB(X)76 (F)
8	8	I WANT THAT GIRL	Cole CityBeat CRE735 (12-CRE1235) (W)
9	9	SYMPTOMS OF TRUE LOVE	Trace Spencer Capital (12)CL490 (E)
10	10	MAKE MY BODY ROCK	JOMANDA Big Beat -BB0004 (Imp)

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WELCOME TO Airwaves — a new regular *Music Week* column designed to keep track of the exciting new developments in radio and television as they affect the music industry.

ILR plan A: assault as ILR contracts beckon

by Selina Webb

THE UK will have its first 24-hour adult-oriented rock station if London Rock Radio emerges from the scrum with one of the new incremental ILR contracts due to be distributed by the IBA this year. Set up by Complete Communications chairman Paul Smith with

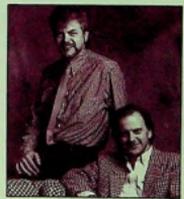
Phil Easton, formerly of Radio City, as head of music, London Rock Radio is bidding for a contract to broadcast quality rock music to listeners on an FM frequency across London. Transmitting from a site in Shepherd's Bush, the station will seek to cover the maximum permitted geographical area spanning a 24km radius from Heathrow Airport to the City.

Easton has recently returned from a fact-finding mission to the US where he says the popularity of AOR programming (which American stations call as album-oriented rock) is second only to top forty radio. "There's no reason to believe that what's successful there can't be successful here. We're looking at the same audience profile," he says.

Aiming at a 18-40 audience, London Rock Radio will play, virtually non-stop, album tracks and classic rock hits with a short hourly news bulletin, concert news and band information. There will be a commitment to encouraging new talent and live gigs. The DJ style is described as "minimal", although a personality breakfast show is planned.

"There is a genuine gap in the London radio market and London Rock Radio can fill that gap with its carefully formulated mix of quality music and informed commentary," says Smith. He believes his company is ideally placed to back the project.

"We all have strong legitimate broadcasting backgrounds and consider that we will have ultimate credibility in all areas of broadcasting. Among our shareholders are performers and other respected figures within rock music."



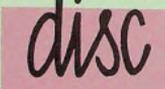
PHIL EASTON (left) and Paul Smith

Nice and easy does it

WOLVERHAMPTON'S BEACON Radio has started a new medium wave service called WABC. Aimed at the 45 plus age group, the music policy is described as nice and easy. It will not exclude top artists and will also play records by artists such as Frank Sinatra, Nat King Cole and Shirley Bassey. There will be no chat or features and whole 20 minute music sweeps will be played every hour.

This brings the number of ILR stations currently operating split services to nine. North Wales's Marcher Sound will start Power FM on March 31 and Newcastle's Metro will start a new FM service on April 8.

COMPACT



DIGITAL AUDIO

- 1 THE LEGENDARY BOY OBSESSION, *Telstar*
- 2 16 LIVING YEARS, *Blue & Medication* WEA
- 3 GREATEST HITS, *Various* Warner Brothers
- 4 THE INNOCENTS, *Various* Mute
- 5 A SHOW OF HANDS, *Rock* Verve
- 6 WATERMERCY, *Various* WEA
- 7 THE ULTIMATE COLLECTION, *Brave Family/Rock Music* EG/Virgin
- 8 A MONEY FOR NOTHING, *Various* Vangelis/Phonogram
- 9 THE PREMIERE COLLECTION, *Various* Really World
- 10 RICK, INES, *Mercury/Phonogram*
- 11 ANCHORT HEART, *Stacy Thomas* WEA
- 12 ANTHINGS FOR YOU, *Graham/Warner Bros* Epic
- 13 PRIVATE COLLECTION, *Cliff Richard* EMI
- 14 BUSTER (OST), *Various* Virgin
- 15 THE GREATEST LOVE SONGS II, *Various* Telstar
- 16 THE GREATEST LOVE VOL 2, *Various* Telstar
- 17 BATTLE AND RUN IT, *Island*
- 18 TRAVELLING WILBYS, *Travelling Wilbys/Wilbury/Warner Bros*
- 19 THE GREATEST HITS COLLECTION, *Various* London
- 20 NEW LIGHT THROUGH... *Chris Rea* WEA
- 21 BAD, *Michael Jackson* Epic

Compiled by Gulp for the *BP, Music Week and BBC* 1988

Perfect timing for cool notes on radio's history

WITH WHOLESALE changes in UK broadcasting on the horizon, this is a good moment for the first comprehensive history of music radio to appear. Unlike the passionate tone of the *When Frakes Ruled The Waves* school of writing, the tone of Stephen Barnard's *On The Air* (Open University Press £8.95) is calm and scholarly.

Barnard takes the story of the tangled relationship between the music and radio industries from Jack Layne to Douglas Hurd, concluding with last year's *White Paper*. His recital of events is valuable — it's salutary to be reminded that Capital has had five (or is six?) changes in music policy — and he

brings out well the basic difference in attitudes between radio and music industry people. While commercial stations use music to attract the audience segments its advertisers desired, the pluggers are other singles buyers — not always the same people.

Barnard — a journalist and reporter expert for *Readers Digest* — peers into the future and is pessimistic. The only 'diversity and choice' he foresees in the brave new world of Nineties radio is non-album-style one. But whether he's proved right or wrong, his account of the past should be essential reading for anyone concerned with music radio today. **DL**

B R I E F

● **MTV SAYS** that it has now passed the million mark in cabled homes in Belgium. This total includes some 135,000 in and around Brussels. The channel now reaches some 6.7m homes in 12 countries.

● **THE NUMBER** of raids on UK pirate radio stations reached 44 in 1988, according to figures released by the Department of Trade and Industry. Of these 355 were in London. The figures represent an increase of 14 per cent over 1987. Over 100 individuals were prosecuted in 1988, double the number in the previous year. Total fines and costs were £79,500.

● **COUNTY SOUND** is the latest ILR station to announce record profits. In 1987-8 the company increased turnover by a third to top the £2m mark. Profits more than doubled to £459,000. It was a "momentous year" according to County Sound chairman J Norman Cunningham.

● **PUBLIC HEARINGS** have begun in Dublin over the awarding of Eire's first commercial radio franchises. As in Britain, former pirates can only apply for contracts if they ceased illegal activity before the end of last year. Sunshine Radio, a former pirate, is widely tipped to win a lucrative Dublin music radio contract.

		RADIO 1	RADIO 2	RESIDENTIAL	LAST WEEK
		ACTUAL PLAYS	PERCENTAGE	ACTUAL PLAYS	PERCENTAGE

KEY	A-Radio 1	W-Gar	C-Car Radio 1	C-2	W-2	W-3	W-4
ADVA Expect	Cooltempo	13	7	B	—	—	24
A-HA You Are The One	Warner Brothers	9	11	C	A	28	26
ALBUM/PIRATE Something's Gotten	Parlophone	12	13	A	A	37	39
BASE, ROX & D-E-Z ROCK Get On The	Supreme	5	4	—	—	16	6
BELOVED, The Your Love Takes Me Higher	WEA	6	—	—	—	—	—
BENET, PAT One Love	Chrysalis	—	—	—	—	28	29
BIG MAN ROCK Sings From My Heart	MCA	9	5	B	B	9	12
BLACK New You're Gone	ALM	8	8	B	B	20	18
BOY MEETS GIRL Waiting For A Star To Fall	RCA	14	12	A	B	39	39
BROTHER BEYOND Be My Twin	Parlophone	19	10	A	A	37	24
BROWN, BOB My Progressive	MCA	9	8	B	B	20	28
BROWN, ERROL Love Goes Up And Down	WEA	—	—	—	—	16	16
COOKE, JONATHAN The Way That I Feel	Chrysalis	—	—	—	—	28	—
CAMEL, Don't Give Up	WEA	9	—	B	7	—	—
CHEAP TRICK The Flame	Epic	—	—	—	—	4	16
CHEVY, NENEH Bush's Last Dance	Circus	15	17	A	A	25	25
CHICAGO Look Away (Remix)	Warner Brothers	—	—	—	—	13	22
CLIMIE FISHER Love Like A River	EMI	17	17	A	A	35	41
COLLE, NATALIE Love Is An Open Door	Merkafont	10	9	B	B	25	20
COOKE, CRAWFORD The Way That I Feel	Chrysalis	—	—	—	—	28	29
COPE, JULIAN It's Gotta Work	Island	8	—	B	—	25	25
CROSBY, STILLS, NASH & YOUNG American Dreamer	Aric	13	11	A	A	26	20
DARLING BUDD, The Hi The Ground	Epic	10	6	C	—	29	27
DE BURGH, CHESND Tender Hands	ALM	10	8	A	A	37	28
DELTY, THOMAS Hot Sauce	EMI Manchesters	5	5	B	B	6	9
DEWBERRY, WILLIE NILES Where's A Little Bit Of Heaven	Parlophone	15	16	A	A	36	28
DURANDANIAN At The Beach Is	Parlophone	11	10	B	B	27	21
EASTON, SHEENA The Love Is Me	MCA	—	—	—	—	31	25
ERASURE Stop	Mute	14	13	A	A	36	37
FAIRGROUND ATTRACTION Clare	RCA	5	7	—	—	20	11
FINE YOUNG CANNIBALS She Drives Me Crazy	London	20	14	A	A	37	36
FOUR TOPS Love Is An Open Door	Arista	9	10	C	B	35	40
FOX, SAMANTHA Only Wishes Be With You	Isle	6	4	B	2	21	6
FRAZIER CHORUS Dream Kicker	MCA	6	9	B	B	11	8
FREY, GLENN Soul Searcher	Virgin	—	—	—	—	26	19
GEORGIA SATELLITES Happy Hippo Shoo	Elektra	5	7	C	B	16	31
GETAWAY, NICK Fall My Way	Warner Brothers	8	9	B	B	22	19
GIBSON, KERRY Ann MADZILLE WUE	MCA	17	13	A	A	33	22
HODSON, LAVINE Inevitable	Virgin	6	4	—	—	26	27
HUE & CRT Looking For London	Circus	8	—	—	—	26	22
JOHNSON, HOLLY Love Is My Train	MCA	18	12	A	A	36	32
KHAN, CHAKA It's My Party	WEA	8	8	B	B	18	19
KING SWAMP In This Love	Virgin	5	4	—	—	6	9
KISSING THE PINK SWAN	WEA	—	—	—	—	13	17
LA'S, The There She Goes	Gal Disc	—	—	—	—	12	12
LEVEL 42 Trace	Polygram	13	17	A	A	25	34
LOVE, DARENNE She's Sure The One Love	CBS	4	—	—	—	16	—
LOVE & MONEY Spring Kind Of Love	Fonitone	8	7	B	B	31	29
MINE AND THE MECHANICS Long Years	WEA	18	20	A	A	39	40
MELLI WALLIN Boy Don't Forget	Cooltempo	16	12	A	A	27	25
MINOGUE/DONOVAN Especially For You	Parlo	14	14	A	A	38	36
MORFE, GARY After The War	Virgin	4	—	—	—	17	18
NEVILLE, IVAN Not Just Another Girl	Polygram	9	8	B	B	9	—
NEW MODEL ARMY Spud Questions	EMI	8	—	—	—	—	—
ONEZ, MARK Another Heart	ARM	5	—	—	—	14	—
ORISON, ROY You Got It	Chrysalis	17	16	A	B	37	29
PANLAW, ANDY Senses	Parlophone	10	8	B	B	22	19
PERFECT DAY Liberty Town	London	10	8	B	B	6	11
BEAS, EASE Love	Champion	4	4	—	—	8	37
ROACH/CHOP Caddy Train	CBS	23	18	A	A	37	21
SANDRA CHERNOUS Love Lines	Merkafont	—	—	—	—	16	17
SHOCKED, MICHELLE I Love You So	WEA	10	13	A	A	24	25
SIFFRE, LAUREN Always Love You Train	Parlophone	14	14	A	A	28	28
SILencers, The The Real Cool	RCA	5	—	—	—	12	—
SIMPLY RED Only Love	WEA	17	4	B	B	31	15
SMITH & MIGHTY Walk On (Remix)	3 Steps	—	—	—	—	99	—
SOULS OF MICHIGAN	Chrysalis	14	14	A	A	27	19
STRANGLERS, The City 23	Chrysalis	6	—	C	—	5	—
TEN CITY The Way Love Is	Atlantic	13	6	B	B	17	33
TEN, JIBICO Big Area	London	15	12	B	B	34	34
TIKARAB, TANITA Cathedral Song	WEA	8	7	B	B	36	48
TREASONS Stop Get (Remix)	London	6	—	—	—	—	94
WALTERS, THE The Return of Silas Esner	Ensign	10	8	B	B	25	20
WATERHORN Thru Out Of	Polygram	6	7	C	B	20	29
WELLS, H.G. Walker	Arista	4	—	—	—	24	27
WHEN IN ROME The Phoenix	Isle	10	—	—	—	—	—
WILDE, KIM Your Letter Word	MCA	15	15	A	A	35	38
WILL TO POWER Baby I Love Your Way	Epic	13	19	A	A	40	41
WYLS, CHRYSEY Outsparring	Virgin	11	—	—	—	14	—
YAZZ Fire Time	Big Life	—	—	—	—	19	41

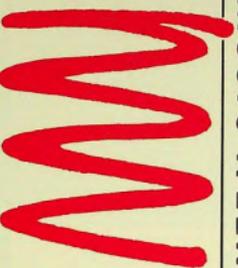
A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lyn Foyon at 01 387 6611 x2. Records are eligible for the grid if they are on the current Radio 1 playlist, or by had more than one play on Radio 1 or 2, or on monitored by Radio 5's Romeo computer, or if one featured in 10 or more current ILR playlists (A & B list).

TOP • 75 • ARTIST • ALBUMS

MUSIC WEEK

28 JANUARY 1989

INCORPORATING LP, CASSETTE & CD SALES



No1	THE LEGENDARY ROY ORBISON ★ CD Roy Orbison	Take 6 STAR 2330
2	THE INNOCENTS ★ CD Eposure	Mus STUMM 55
3	GREATEST HITS ★★ CD Freewood Mac	Warner Brothers, WA 221
4	LIVING YEARS CD Mike & The Mechanics	WEA, WA 203
5	ANYTHING FOR YOU ● CD Glenn Esterson And Miami Sound Machine	Epic 483125-1
6	WATERMARK ★ CD Enya	WEA, WA 119
7	THE ULTIMATE COLLECTION ★ CD Bryan Ferry/Roxy Music	Epic/Virgin EGTV 2
8	KYLIE ★★★★★ CD Kylie Minogue	PWL, HF 3
9	KICK ★★ CD INXS	Mercury/Polygram, MEEM 114
10	BAD ★★★★★★ CD Michael Jackson	Epic 48290-1
11	THE GREATEST HITS COLLECTION ★★ CD Bonnie Raitt	London, LAMA 5
12	A SHOW OF HANDS CD Rush	Virgin/Polygram, 83434-1
13	MONEY FOR NOTHING ★★★ CD Dire Straits	Virgin/Polygram, 10514-4

NEW ROOTS
28 TRACKS FROM
THE CREAM OF TODAY'S TALENT

AS SEEN ON TV

51 STILLS MUSIC

35	TO WHOM IT MAY CONCERN ★ CD Producers	Epic 44827-1
36	ROYAL MIX '89 CD Mirage	Sylva, SBR 871
37	THE CIRCUS ★ CD Eposure	Mus STUMM 35
38	REMOTE CD Hue And Cry	Great/Virgin, CTRC 6
39	WHITNEY ★★★★★ CD Whitney Houston	A&M, 28 141
40	THE JOE LONGTHORNE SONGBOOK ● CD Joe Longthorne	Take 6 STAR 2323
41	THE MEMPHIS SESSIONS ★ CD Mid Wet Wet	Parsons, Orig/Phon, JMWML 2
42	COPPERHEAD ROAD CD Steve Earle	MCA, MCA 3428
43	ALL OR NOTHING CD Militi/Vanilli	Columbia/Capitol, C1P 71
44	LIES ... CD Guns 'N' Roses	Geffe, WA 218
45	ANY LOVE ● CD Luther Vandross	Epic 48298-1
46	THE FIRST OF A MILLION KISSES ★ CD Foreground Attraction	RCA, RA 71194
47	SUNSHINE ON LEITH ● CD The Proclaimers	Chryslis, CR 1448
48	DELICATE SOUND OF THUNDER ● CD Frank Floyd	EML, EQ 2899
49	A SALT WITH A DEADLY PEPA ● CD Salt 'N' Pepa	Mer/Casablanca, FRM 4
50	NEGOTIATIONS AND LOVE ... 1971-1986 ★ CD Paul Simon	Warner Brothers, WA 223
51	APPETITE FOR DESTRUCTION ● CD Guns 'N' Roses	Geffe, WA 175
52	HYSTERIA ★ CD Defi-support	Reliance/Bellevue/Phon, HSPD 1
53	TILL I LOVED YOU ● CD Barbro Strengsdotter	Epic 44828-1

Growing up in public

by Anita Strymowicz

NIK KERSHAW cringes at the thought of being voted in the Smash Hits Readers' Poll again: "I can't believe that four years ago I was part of that world. I certainly don't want to be again."

Since his last album *Radio Musculo* dented the charts in January 1987, Nik has been busy writing and went to Los Angeles in August 1987 to record. He came back that Christmas with 10 tracks: "They were supposed to be finished but I threw two songs out after Christmas, recorded another two and re-did a lot of the others."

The new album, *The Works*, was finally finished last year. "I hate taking so long over recording," says Kershaw. "Most of the songs are two years old now. Last year I was so frustrated as the people I wanted to work with weren't available or didn't want to do it. The production in the States backed off... there's not a lot you can do if you don't get on with the producer [Peter Wolf]."

The *Works* is written off the back of an album which reflected a mature, more cynical approach than the two platinum albums before it. "Which is why nobody bought it," he says.

His relationship with MCA is better now but was rocky to say the least. "It's always nice to get on with people when everything's going well, when things go wrong people get blamed. With the single *One Step Ahead* released on January 23, the album release in February and a support slot on Elton John's European tour, Nik will once again find himself on a promotional campaign which could leave him with another tatty bopper image.

"It's a problem with me — I'm perceived as that kind of artist — if I turn up on a kids show it confirms it for some people," he says. "This time I'm prepared for the worst. The last time I wasn't and it came as a big blow. Apart from rolling over and dying, I don't know what else to do. I'm a musician. It could be the biggest flop ever. I'll probably be injured for a few weeks but I can't stop doing it."

Their night will come

by David Davies

AFTER TONITE are a brave band. With their distinctively funky sound they have dared to warm up audiences that have paid to see The Pogues. The contrast apparently worked really well.

They have also flown to Japan to perform squeezed in "skin-tight legging trousers and very credible shirts" for the Rising Sun's fashion elite. That they "went down a storm" on these occasions stands as a testament to their phenom-

enally engaging live act.

Hence their disappointment at failing to "catch the spirit" of their live work on their debut album: The Polish Man Who Sits In The Corner. The long player, released through Ace Records early last year, "was meant to create a bit of a stir." Yet rather than quiting, the sextet has dedicated itself to capturing its triumphant joys de vivre on plastic.

Recording live as an ensemble has given them promising results on demo and their new live set is equally encouraging.

Lynval Godding, former Special and Fun Boy Three star, discovered After Tonite three years ago, playing the local circuit in their native Coventry. Griff, After Tonite's lead guitarist, attributes the band's achievements to him. "He has given us the knowledge. He's like our seventh member."

And their goals for 1989? An excellent album released by summer and a change in the recent door policy of a particular Coventry nightclub would make them happy men.

The outcast comes good

by Adam Blake

AFTER HE got out of jail, and had failed to get even dishwashing work, Ted Hawkins took up busking full time. "I went downtown LA, and the peeps crowd, and the traffic stopped. With anybody else the traffic's a steady flow, they don't cause no disturbance. So the police say to me, 'move on Ted, go to Venice beach.' So I went there and found a crate and sat on the crate and start singing. Been that way ever since."

The tale of how radio one DJ Andy Kershaw heard a tape of Hawkins, dropped everything, flew to California, found Hawkins and brought him back to Britain where he settled in the small Northern fishing town of Bridlington has been well documented. Since then, Hawkins has made three albums for various labels (independents Un-American Activities and Window On The World), he has played in Japan, Holland and Ireland as well as the UK, and is about to record a new album for PT Records, assisted by Michael Messer and his band.

Hawkins is a philosophical man, polite and softly-spoken. He is also a superb singer. His life and times are soon to be the subject of a book, *A Documentary*, and a biopic.

"I feel... special. I hope it becomes a hit, I'd like to leave something on this earth before I die to let the people know I was here. I'm thankful. They didn't want me in America, I was an outcast. I thought I was too old but you know that God's gifts He wanted and got a little age on me and I really appreciate that because I wouldn't have known what to do with success had I gotten it when I was younger. The smart life off the stupid and I didn't know nothin', y'know. Now, everything's gonna be alright. If I give out good, good come back."



MARY MARGARET O'Hara: intriguing

Crowning of Miss America

by John Tobler

ATTEMPTING to glean information from Canadian chanteuse Mary Margaret O'Hara can be confusing. What emerges is a seemingly disconnected stream of consciousness, and the same observation (not criticism) applies to the lyrics of the songs on her debut *Virgin* album, *Miss America*.

The album was started just before Christmas, 1984, although O'Hara is adamant that she only worked on it for three months or so in that four year period. She attributes the delay to her label not being able to listen to songs and arrangements: "I believed that they would understand what the end result would be, but they thought it might be a huge mess, so I just had to keep talking to them over the years."

The project was begun at Rockfield, with a well-known musician as producer. After he and O'Hara reached an impasse, Joe Boyd, took over. "He was very supportive and he helped us express ourselves."

With a background in jazz, O'Hara declines to name particular influences, but says that sounds were more influential than people. She is aware that her vocal repetitions in *The Year In Song* or *A New Day* are not unlike some of Van Morrison's work, but feels that any similarity is down to their having similar modes of expression, while she also accepts suggestions of Beatleheartian influences.

The highly intriguing nature of O'Hara's debut album make her proposed UK dates at the end of this month a prospect to relish and a chance to clarify lyrics which often seem close to classic cases of non sequitur:

"I wouldn't like to think that things are unrelated, but I don't want to make that judgement for other people. I'd like to say that I definitely find meanings in my lyrics, but I'm not going to say what

they are. I hate it when they just sound quirky or idiosyncratic, and that's where some people may think they fall short."

The Keys to success

by David Giles

IT'S BEEN a long uphill climb for brothers Jonjo and Robin Key of Lovetrain, whose first single for Sire, is *Lighten Up*. They started off by contributing to, and occasionally playing in, "art-pop collectives" in Bristol, one of which became The Blue Aeroplanes, currently enjoying high cult status. The Keys later moved to London, where they spent several years experimenting with dance music of varying kinds before finally razing in additional musicians and bringing Lovetrain together as it is now.

"We got very disillusioned with playing in bands really," confessed Jonjo. "The two of us just became a duo. We're a band now, but we write and arrange things between the two of us."

Lighten Up and snatches of the forthcoming debut LP, are a far cry musically from the Blue Aeroplanes. It's sophisticated guitar pop with soul influences and a high standard of songwriting.



LOUIS PHILIPPE: dumb but charming

Lighten Up is a "happy song", says Jonjo, "written in sunshine!" and while other lyrics may brood on darker themes, the overall sound does have a distinctly jaunty feel to it."

"No-one seems to know what we are", says Robin. "We've had reviews that call us 'be-lathered soul boys' and 'the acceptable face of progressive rock' both written about the same gig!" And I suppose you could say that both descriptions are bang on.

Cordon bleu croon prince

by Martin Aston

A UNIVERSITY lecturer in philosophy, a documentary film maker, a journalist, a cordon bleu chef and now a pop singer and songwriter, when it comes to versatility and talent, Louis Philippe seems to have it sussed. His crooning. Guess I'm Dumb, may try and tell us otherwise, but the subject matter is actually good, old-fashioned L-O-V-E.

This 29 year old Frenchman from Normandy has classic pop traditions on his mind, and while he has excelled in his previous occupations, he has yet to be fully recognised for his excellent songwriting. Maybe it's because Philippe has stuck with Mike Always's independent et label, a man and a label who Philippe feels shores his particular old-fashioned vision of pop — well crafted Tin Pan Alley songs, accomplished musicianship, complex arrangements and a strong atmosphere for character.

The single and the new album from which it's taken, *Ivory Tower*, recalls the luxurious touch of Brian Wilson crooned by a romantic crooner like Sacha Distel. "Oh no, not poor Sacha", Philippe laughs. "I'd rather think of Charles Aznavour instead, who wrote some very good songs, including songs for Edith Piaf. But that's what I want to become — all my favourite singers are crooners, like Frank Sinatra obviously, but also all the fifties female singers who had that aloof, avant-garde jazz crooning which was really a genre of the time."

Guess I'm Dumb had just received NME's Single Of The Week accolade which the singer says has already upped the orders, sales and phone calls from agents. Maybe Philippe's time is soon to come, but the man's dreams of opening his own restaurant must wait until the art of true pop has been served.

Level best

OPENING AT **Wembley Arena** for a massive act is a daunting prospect for any young band. But when the sound engineer decides to drown out such niceties as instrumental virtuosity under a drum noise like a herd of stampeding buffalo it makes things especially trying. But the vocals were nice and clear, and **Habit** were able to show us the strength of their lackesque melodies, particularly the opening number *Medicine Man*. Hopefully, this time round Lucy will hit big and give them the huge success they thoroughly deserve.

The same could have probably been said about **Level 42** this time last decade. Nowadays they have to mainly rely on the fanatical hordes of yuppies and lager louts for glowing praise — the hawks closed their minds long ago. Fry really, since this was the most enjoyable concert I've been to in ages for the simple reason that (for once) practically every song was deserving of the audience's wild applause. From the early hits like *Love Games*, through to the grand slam of *Hot Water* and the more recent singles, the casuals' heroes have penned the most glittering parade of 45s this side of the Smiths as far as the Eighties are concerned. I had expected the cuts from the *Staring At The Sun* LP to pale by comparison with the oldies, but although the album was well milked there were still no weak links.

Level 42 have built their success on that most resilient of foundations: sheer musical ability. It was remarkable to see sections of the crowd who looked like extras in a *Hofmeister* ad stand back and applaud because Mark King was playing his boss with such phenomenal skill. It was rather akin to an HM audience's reaction on an axe, and there are a lot of rock'n'roll trappings about Level 42 that counterbalance Mark's laidish appeal.

How very comforting to know that, come the year 2000, Level 42 will still be raking in the millions for the very same reason that got their first booking! **DAVID GILES**

Maudlin Mondays

HAVING STEPPED OUT of the shadow of New Order and mixed the right chemicals to concoct their own infectious dance sound (as showcased on the album *Bum-Bum*), **Happy Mondays** looked set to win quite a few new friends. Brief appearances at Dingwells and supporting New Order in Manchester gave a hint of what

might be in store when the band really got it together on stage but, judging by their return performance at **Dingwells**, it seems unlikely that they ever will. While **Bummed** may have been an ordered rhythmic jamboree, in concert any sense of order was discarded as they simply played to their own satisfaction and let the audience take it or leave it.

This reverent attitude may allow some bands, like the *Jesus and Mary Chain* for instance, to create a certain atmosphere but not so for **Happy Mondays** who settled for the easy way out. For a start, much of the mood of *Bummed* was missing thanks to a distinct lack of keyboards and Shaun Ryder providing little chance in his vocals. But the rhythm, particularly on a rather run-down 24 Hour Party People, was there and it was left to the audience to either love or drop out.

For many, the rambling beats and subdued guitar were enough to get their bummed out of their seats for the rest of the way, but apart from listening to the album again.

NICK ROBINSON

Cold comfort

ICE COLD in *Alice* have been touted as "the new *Curiosity Kids*". Indeed, a feine track preceded their appearance onstage at **The Mean Fiddler** and the assembled throng, picking up the not-so-subtle cue, rushed to the front in eager anticipation.

Comparisons with *Cats* are not wildly inappropriate and can be cruel or kind according to one's disposition on the night. They could hardly be accused of *Causin' A Commotion*, the title of their debut single and first out of the bag, but its appearance so early on was probably more brave than foolhardy as every number that followed went down well.

Augmented by a three man brass section (without which they would have sounded very dull indeed) the band's gawky grins and mixture of nasal pop with Seventies funk carries the possibility of a genuine critical reward with little promise of financial acclaim. *Curiosity*'s lack of any strong material suggests they will bloom and quickly disappear. You don't have to be Percy. Throw up a hardy *Curiosity* and that *Ice Cold* in *Alice* certainly ain't. **ADAM ISAACS**

Fat chance

THIS PUB was chocker tonight for **The Fat Lady Sings**, unsigned Dubliners who behave like nice boys at a Pogues' party — all the fun without the slops and spittle.

Square and unassuming at first, their personalities grew with the verve of their set. It started as a heard-it-all-before jangle pop sampler, growing ever larger until the **Wellhead Inn**, a *Wanderer* jammer with a folk/rock mesh of considerable versatility. The *Fat Lady Sings* have hooks in their instrumentation, doing woe with a moan, acoustic strum-along searing rock hero guitar solos and forging subtle bass lines as memorable as your favourite *Kylie Minogue* chorus.

So far, only a couple of songs



THE FAT Lady sings: the nice boys at a Pogues' party

match the strength of their crisp playing, but this audience, perhaps more intent on enjoyment than remembering tunes, seemed highly satisfied. Most popular was the hae-downing *Man Scared* (played several times in consequence), but Nick Kelly's high flown vocal, honed with the usual Irish yearning bias, added an attractive intensity to songs about showbands, the Docklands and relationships. Wreaking havoc on his guitar (six strings on-minimalist this time) and grinning delightfully with each number successfully completed, his chirpy personality and genuine pleasure at tonight's reception put the seal on his initially promising debut. Now managed by Friars' David Stoppa, The Fat Lady Sings are overdue for a plump record deal.

SELINA WEBB

In-flight entertainment

BY THE time you read this, *Bristol's best*, **The Blue Aeroplanes**, will be taking to the boards at four sport to **The Darling Buds**, and so will be upping their exposure levels well beyond their present respectable level.

After nearly five patient years and many line-up comings and goings, tonight's well-attended *Marquee* show showed off an increasingly confident group that has successfully grown more accessible without sacrificing those elements that make them so unique, and with a versatility and dynamism rare among the independent fraternity.

They still wave three deliciously abrasive but acutely melodic guitars in our faces, while stage centre, Gerard Langley does so much singing as recite his tangled web of words, as dancer *Woytek* keeps those paces in perfect trim. They seem to have the copyright on elegant choos, racing between the folk framework of *Days Of 49*, the slow burning guitar crescendos of *Workin's 15* and *What It Is* and the blistering dance-groove trampolines of *88 Out* and a brand new (and as yet untitled) song that boasts the most sparkling and infectious guitar part. These Aeroplanes are starting to fly.

Sure, if Langley song, the popnotes of the potential single *Love Come Round* would be more commercial, but then it wouldn't be *The Blue Aeroplanes*. Given the tight budget and producer, this misvecker group will make a classic guitar-rock album.

MARTIN ASTON

Fully furnished

FURNITURE CRAFT their art with soul, style and substance. The **Mean Fiddler** crowd heard deep, dreamy vocals often crooning in places, overlap jazz shuffle, mystic undertones and heartless piano. Like *Judy Does* introduces tribal drumming and orientate guitar to soulful melodies while *Make Believe* (I'm Here relies on more straightforward commercial pop. Miss You and She Got Out the *Scrapbook* are black piano-backed maudlin pieces laced with style and truth whose fearful indulgence counteracts the poppy commercialism of the other songs while an all important sense of belief in the band's sentiments wins the crowd over. *Brilliant Mind* is the obvious pinnacle. An atmospheric build up, a layering of guitar and keyboard and the eventual saxophone crescendo creates credible pop that no amount of technical expertise can produce. This is an understanding of music gained only from art yuss and lack of pretension.

IAN WATSON

Potato patchy

POTATO 5'S Spider Johnson sauntered around the packed **Pied Bull** stage. He announced that "1989 will be sika year." The assembled sika boys and porked girls went suitably crazy.

But while *Potato 5* certainly hope their exuberant brassy ska breaks through, their audience would rather keep them secret. There is a hardcore of *Stap-Press* and braces swapping in-bits of gossip and badly photo-capped head and feet for various skinhead and mad paraphernalia. This is their world, their band and no doubt they would prefer it remaining that way.

This is already having an effect on *Potato 5*'s sound. The tempo was kept firmly frantic to keep the wretched stankers at the front happy. Their instrumental intensity seemed to concentrate on extracting the maximum sweat out of the moon-stomping mass of their feet. By the final encore the eight piece's *Los Palmas 7* sound had whipped the devoted into a frothy



LEVEL 42's Mark King: a lad's night out, drinking bass, not lager

frenzy. While that remains their main aim, *Potato 5* shall continue to play to packed, painful venues like this. This is a shame because they definitely have the talent and raw material to go further.

DAVID DAVIES

Close to the ledge

THEY'RE AT it again. Driving themselves across the country in a van powered by a 40-odd-horse UK tour, **Fairport Convention** remain the travelling minstrels.

The new discs coincide with the release of *Red & Gold*, a new album on Rough Trade's New Routes label, and on the first date proper at the **Wimbledon Theatre**, the famous five (Niccol, Pegg, Mottack, Sanders and Alcock) gave much of it airtime. The title song is a Ralph McTell tune, and he was in the audience to see it introduced along with *Set Me Up*, *Dad Eyed Molly*, *Summer Before The War* and *Bob Dylan's Open The Door* Richard among others from the new record.

This was a fairly low key performance of Fairport show because the venue and the audience dictated that kind of mood, although some violin pyrotechnics from Ric Sanders upped the gear for a while. *Meet On The Ledge* was a popular encore because it came the end of February and the Dominion show, they'll doubtless be at full speed all the way.

PAUL SEXTON

MASTERFILE

the comprehensive guide
to the new releases



Masterfile is your monthly guide to everything that's been released on record, tape, CD or music video... plus a full rundown on what's entered the charts.

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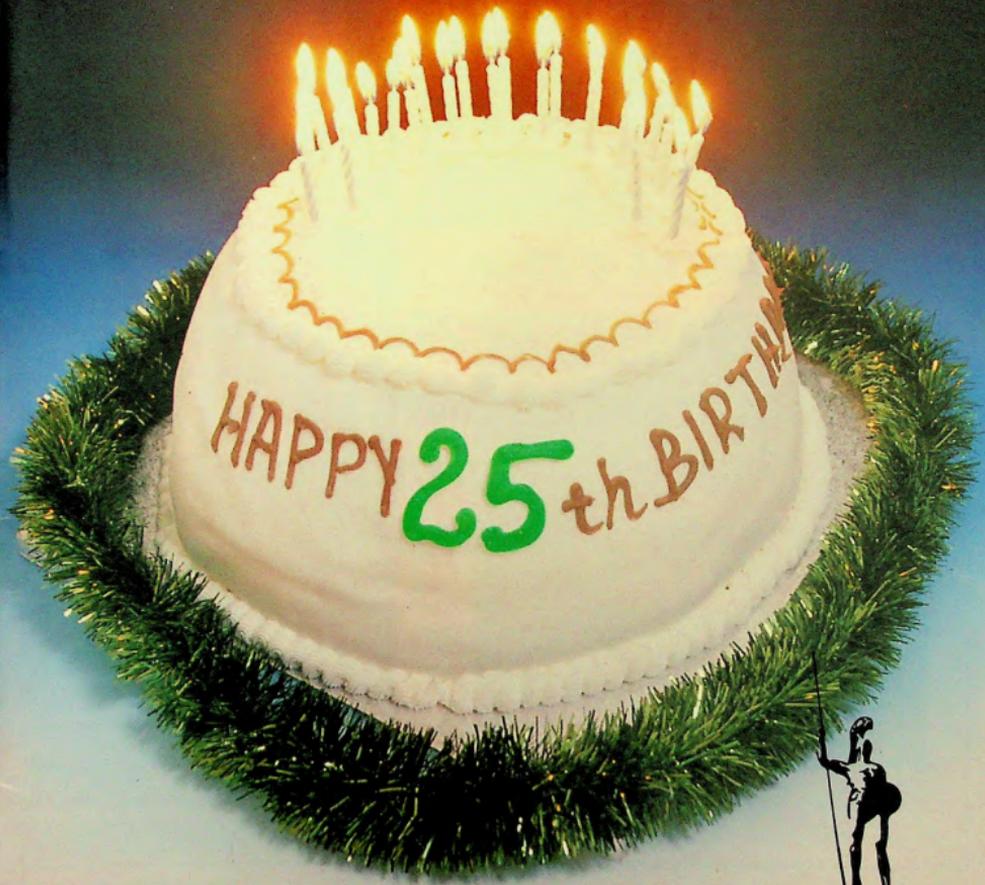
73 NEWS SHOOTING FROM MY HEART

00... BIG AREA

CONGRATULATIONS!

THE
Sparta Florida

MUSIC GROUP



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Set up in 1964 Sparta Music grew into the Sparta Florida Music Group and has a long list of successes to its name. Nigel Hunter talks to the guiding light behind the Sparta ideal, Hal Shaper

IN 1962, Hal Shaper visited Corfu for a holiday, hurtling around the island on a Harley-Davidson and wearing swimming trunks with a camera slung round his neck.

He found an ancient palace converted into a casino and, in its garden, a 20-foot bronze statue of a Spartan warrior. He took a photograph of it and later used it as the logo of Sparta Music, which he founded two years later.

"I decided to call it Sparta Music as I had in mind the Pass of Thermopylae, where 300 Spartans held off 30,000 Greeks — or was it the other way round? I thought the name constantly would remind me that it wasn't going to be easy," says Shaper.

Shaper's father, Jack, emigrated to South Africa and became a diamond prospector and Hal was

Taking the Sparta approach

born in a village 16 miles from Cape town, called Muizenberg, which forms part of the South African game reserve at the Cape of Good Hope.

Because of that unusual environment, Hal had every intention of becoming a zoologist. But that boyhood ambition was superseded by law and Shaper was admitted to the Bar in 1955.

Music, however, had already assumed a major role in his life and he resolved to forsake law in favour of a musical career in the UK.

His first job here was with the late Dave Toff, a genial and astute veteran music publisher. After three years, Shaper was on the board of directors and a partner in the association with Doris Day's husband, Marty Melcher.

"We kicked off with Que Sera, Sera," recalls Shaper. His discovery of Russ Hamilton, which resulted in *We Will Make Love* going to number one in the UK and *Rain-bow* to the same position in the US, was followed by an offer to join Alan Holmes and the late Joy Connack at Robbins Music.

"I was there for seven very happy years," says Shaper. "They gave me every writing job going and as I was head of promotion,

it gave me great opportunities to work with enormously talented people."

In 1963, after a series of writing successes, he was encouraged to contemplate forming his own publishing company. He opened Sparta Music in 1964 in partnership with a concert promoter who also had a small record company.

Sparta took up residence in Wardour Street "above the Durex sign" and "it took me eight months of paying rent before I discovered the guy to whom I was paying the rent had nothing whatsoever to do with the building."

Shaper's first major signing was a young Birmingham band called The Moody Blues. Their second recording, *Go Now* went to number one worldwide. Sparta had been in business for seven months.

"Mike Pinder and Denny Laine were our exclusive writers and, following the album *This Is The Beatle*, they became a worldwide sensation with *Nights In White Sails*.

"We were represented on every subsequent album, including *To Our Children's Children's Children*, *A Question Of Balance*, *The Days Of Future Passed*, *In Search Of The*



THE MAN himself with a few Ivors picked up along the way

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SIXTIES SUCCESS, Shaper with Petula Clark

Last Chord and Every Good Boy Deserves Favour. Denny Laine later left to join Paul McCartney's Wings and we still maintain a strong relationship with Mike and Denny.

Chad and Jeremy were among the first to sign for the record label and broke into the US Top Twenty almost immediately. John Barry, the composer, was another major signing.

"There was an electric atmosphere about the Sixties," Shaper remembers. "It isn't just a myth. We went to America with our tails high at the outset of The Beatles era and the Americans were the first to understand that Britain was really a force in the music industry."

"Nowadays, the only area of international growth appears to be litigation, but those were friendlier times. During those first visits to

New York and Los Angeles, we made a number of deals for our other British bands."

Sparta won the Brighton Song Contest in 1965 with the recording by Kenny Lynch I'll Stay By You and within a year it had hits with Val Doonican, Ian Whitcomb (three American hits including You Turn Me On — all from the same recording session), follow-ups by The Moody Blues, Keep On Running by the Spencer Davis Group for territories in Europe and cover recordings by Mireille Mathieu, Johnny Hallyday, Brigitte Bardot and Petula Clark.

Shaper ran the original company with Jean Griffiths (now married to Ben Nisbet, another music publisher) and a small team of enthusiastic youngsters. One of the latter was Mike Berry, "whose street ear was terrific. Among the

many acts he brought in were the UK Subs. Every single and all the albums made the charts."

"Around this time," continues Shaper, "Tony Osborne's wife insisted that her son Gary join Sparta as a lyrical song-plugger. Gary stayed at Sparta for several years and among the hit songs he wrote were Children Of My Mind, recorded by Anne Murray and The Real Me by Vikki Carr. Mike Berry was eventually poached by The Beatles and Gary by Elton John, which gives an idea of just how talented they are."

The Beatles/Moody Blues tour had beneficial consequences. Sid Bernstein telephoned Shaper from New York and asked him to put a proposition to Brian Epstein. Shaper complied and the result was The Beatles concert at New York's Shea Stadium.

Sparta's reward for the liaison work was the publishing of Bernstein's support band, the Young Rascals. Groovin', the very first song under that deal, became another Sparta number one success. The next major signing was David Bowie.

"We are very proud to own a number of David's songs," Shaper declares. "I always got along with David very well, and we represented him up to the release of Space Oddity."

"After a break of several years, he asked us to represent him again and we did through a series of platinum albums. The songs included Heroes and Rebel Rebel and we take enormous pride in our association with him," says Shaper. Shaper spotted the potential of

reggae music well ahead of the field. He persevered in that idiom with international results.

"I first heard reggae in 1956. I was certain that, as we had a growing West Indian population in England, it could only be a matter of time before their rhythms fused with British pop music to produce something new."

"It was like waiting for the Messiah. We were looking for a star. We signed every reggae act, label and publishing company possible,

waiting for something or someone to emerge. It happened early in 1969 with Desmond Dekker and the worldwide hit The Israelites."

It was the opening of the floodgates for Sparta. Its huge catalogue finally spilled out with hits like The Tide Is High, OK Fred, Rudy A Message To You and others such as Wet Dream and Train To Skoville. In 1982, Sparta signed another major hit, Pass The Dutchie, recorded by Musical Youth, and published their next

'The calming influence'

KEITH THOMAS, who runs the Sleeping Giant enterprise, is the financial consultant for The Sparta Florida Music Group and a director of Hal Shaper Ltd, which is the licensing division.

"I deal with overseas licensing and supervise the group's financial affairs," explains Thomas. "Sorting out contractual and collection problems and the like. Our companies also work on joint projects."

Thomas, who started as a songwriter and rock musician, worked in the financial departments of Chappell, PolyGram and EMI Music Publishing before launching Sleeping Giant. A colleague is John Beattie, who acts as financial controller for The Sparta Florida Music Group. "I travel a lot with Hal in the course of business," says Thomas. "He has a tremendous

amount of energy and is very knowledgeable when it comes to contracts and deals and the law relating to copyright. He's a fun guy to work with and gets things done. He needs some controlling because of all his activities and I act as the balance, the calming influence. Do I have any regrets about leaving EMI? Yes — I wish I'd taken the catalogue with me," says Thomas.



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three single hits including Tell Me Why by John Hall.

Another signing by the company, Foundations, broke internationally. Sparta was on the B-side of the Mary Hopkins Eurovision winner, Knock Knock, which was another million seller.

In 1969, all the various music publishing interests and acquisitions of the partners were merged into one new music publishing entity called The Sparta Florida Music Group.

"We wanted to have a broader base than just a reliance on hit songs," Shaper explains. "In the theatre we achieved this with the scores for the Mermaid Theatre's Treasure Island, starring Bernard Miles and Spike Milligan.

"I ran for several years, then came the Great Expectations musical, starring John Mills. Having gone to Los Angeles to get Frank Sinatra to record the main songs, I came back empty-handed. Then the phone rang, and within two weeks, through Ken Barnes, Bing Crosby had cut them instead."

Sparta Florida's theatrical interest was extended to Broadway, where it has enjoyed hits like A Day in Hollywood, A Night in The Ukraine and — more recently and even more successfully — Tango Argentino, a smash on Broadway and on tour.

Shaper has written many film songs himself so it is not surprising that the group has made a formidable entry into the film music sector. It publishes the scores of several hundred motion pictures and television series, among them Moonstruck, First Blood, Rambo,



TWO SPARTA Florida clients discuss some musical points — David Bowie and Bing Crosby

Another Time Another Place, Enigma, The Avengers, Rumpole Of The Bailey, The Sweeney, Tinker Tailor Soldier Spy, Dr Who and the score for the Academy Award winning film, Mephisto.

"We have a 10-year experience representing Artjuis, the Hungarian Society, for all its film and television scores," adds Shaper. "It covers the western world and a number of important scores have emerged from this agreement."

In 1979, 10 years after the merger, Shaper acquired sole worldwide control of the Sparta Florida Music Group catalogue. It also has administrative control of the Barton Music catalogues, containing around 100 standard songs recorded over the years by Frank Sinatra, Dean Martin, Sammy Davis Junior and others. Among the titles are Sammy

Cahn and James Van Heusen classics such as the Tender Trap, and Love and Marriage Come Fly with Me and All The Way. The material includes four Academy Award winners and the scores for 17 of Frank Sinatra's movies.

"The promotion of the Barton catalogue never ceases," Shaper points out. "There are always new albums in production and compilation albums so that these copyrights receive constant attention and action."

The Sparta Florida Music Group also represents the music publishing interests for Julie Andrews, Jack Jones, Ray Levy of Al Records and the Enid Blyton books. It acts as consultant to a number of film and TV producers.

Shaper served on the committee of BASCA for two years where he helped clarify the rights of lyricists of foreign words and was a member of the committee on licensing with the erstwhile Mechanical Rights Society. He is concerned by several developments in contemporary publishing and the transformation which has taken place since Sparta opened 25 years ago.

"One has to be thoughtful about the future in general terms. It's worrying that a Conservative Government could not think of bringing in legislation to help an industry which earns so much for Great Britain. The blank tape levy would have brought us into line with other countries and been of enormous help," he says.

"Copyright controls are now under attack and, more and more, the future of copyrights are moving into the hands of record compa-

'We hit it off right away'

COMPOSER KEFF McCulloch first met Shaper 20 years ago when Ray Levy of Al Records took him along to The Sparta Florida Music Group offices with several pieces of music. McCulloch had written, "We hit it off right away," McCulloch recalls.

A major part of his association with Sparta Florida centres on Dr Who, the long-running BBC TV space-age fantasy. McCulloch wrote the music for three stories last year and two this year.

"That's hard work but it's fun," he comments. "Hal helps enormously in terms of encouragement, and he knows what

he's talking about. He's so experienced and well-connected and he's always there when inspiration flags."

He's also written the soundtrack music for the video version of White Mischief through Shaper's friendship with producer Simon Perry of Umbrella Films.

Current projects include writing and recording a country album featuring his girlfriend and her sister, known as Tracey and Jodie Wilson, and some children's music. "There is a major film score for spring of 1989 and two further television documentaries, in the pipeline," says McCulloch.

ies and the broadcasting media, which are more concerned with corporate profit than with a writer's rights or a publisher's control. US broadcasters have plagued our industry in their determination to pay zero royalties."

Where The Sparta Florida Music Group's future is concerned, Shaper points out that the enterprise is not the same business it was 25 years ago and that its original base has expanded considerably.

"We work with terrific people. We are basically a working group of friends. Keith Thomas runs Hal Shaper Ltd (HSL), the recording division, which controls hundreds of major recordings, and deals with our international administration. We are involved in producing and licensing every day."

"Stella Groves is my right arm. She handles everything in connection with our overseas affiliates and the flow of information and material. Margaret Brace looks after everything to do with copyright registration and administration, and with John Beattie in our accounts department, they all make certain that the whole operation runs smoothly."

Shaper believes the growth of the group's profits reflects that it is coming to terms with the way the music industry is now diversified. The group started off as a music publisher and has finally become a licensor, deal-maker, project producer, production supervisor, negotiator, banker and general music consultant.

The Associates were another of our major signings. We brought them down from Scotland, fed and housed them and we are very pleased still to have a number of their biggest successes in our catalogue."

Recent group successes Party For The World by the late Steve Walsh; Push The Beat by Mirage three songs on the new Rose-Marie Telstar album; cuts by Reba McEntire, The Forester Sisters; Kenny Rogers, UB 40, Fairport Convention; Steeleye Span songs and the Greensleeves recorded catalogue of songs, including material by Yelloman, Saint & East-

wood, The Walling Souls, Eek-A-Mouse "and nearly 1,000 other songs with the label."

"There has also been Lonely Boy



CONGRATULATING WRITER-producers Chas Klash and Martyr Levitt for the album Party For The World

wood, The Walling Souls, Eek-A-Mouse "and nearly 1,000 other songs with the label."

"We brought Keff in to restore completely the film White Mischief for video release worldwide for producer Simon Perry," adds Shaper. "The main theme is on a new Trax album."

'Hal's an accessible man'

RAY LEVY, who heads the independent label Al Records, has known Hal Shaper for over two years. They consolidated a business association at the time of Familiar Feelings which was recorded by Peters & Lee. Shaper said "You're the publisher of the song and I'm the record company — how much are you going to put into the pot?" grins Levy. "Hal said 'You better come and see me.'"

The two have worked on several projects since then, including the LP charter by Rose-Marie and the late and much-

missed Steve Walsh. Shaper is looking after the publishing side of Al's activities which is growing healthily.

"Al's a small operation but fast-moving," Levy remarks. "We talked to some other publishers about that side of things, but there are too many people in big publishing companies. I can phone Hal late at night and he phones me early in the morning. He's an accessible man and very professional. I could bop him on the nose sometimes, but he gets a lot of effort out of his people."

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An adventurous occupation

Life is full of surprises for Stella Groves, Sparta Florida's international director

STELLA GROVES, international director, joined The Sparta Florida Music Group in 1980. She had heard on the music grapevine that Hal Shaper was looking for a personal assistant, applied for the job and got it.

She came to a demanding post with an excellent pedigree, having spent several years working with songwriters including one or two very high flyers. She found herself pitched into a 24-hour day routine.

As with all things, you find your own strengths," says Groves. "I've always enjoyed working with writers, and finally found myself at frequent creative meetings involving writers, projects and productions.

"Our biggest continual involvement is in TV advertising. One successful ad is like selling a million singles overnight and getting paid the same day. Happily we have a fantastic catalogue of good songs," she says.

Groves joined the board of the group in 1986 and is in direct control of liaison between the company and its affiliates abroad.

"The most exciting thing about the job is that we are a completely independent publishing group. Our licensing division has broadened to such an extent that we are now considering our own label or at least a label identification leased through a major outlet.

"The biggest advantage of being an independent publisher," continues Groves, "is that we can make decisions and see projects through from start to finish without too much fuss. We never know what's coming through the door, through the post or over the phone, and every day is different and another adventure. In fact, what I like about our company is that we still are really involved with people."

She works very closely with Shaper, whom she terms "a very sociable workaholic," half of whose calls seem to be invitations to some event or other or to play tennis.

"Underneath it all, he's very sensible and quite serious, and it's good to work with someone who is so positive," she says.



PERFECT PEDIGREE: Stella Groves at Sparta Florida

'Dynamic, difficult, dedicated'

MARGARET BRACE has known Hal Shaper for a number of years and has looked after the Sparta Florida Music Group copyright matters ever since 1972, two years after she founded her Margaret Brace Copyright Bureau in October 1970.

The Bureau is now part of the Leosong Copyright Service in the Filmtrax group, and Brace is now working only part

of each week, but she is still looking after Sparta Florida copyrights with Ray Ellis of Leosong.

"The group came to me as a client 17 years ago," she says. "It's excellent catalogue, very interesting and very active, and I know it backwards by now. Hal is dynamic and can be very difficult but he is also totally dedicated."

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For a man who says he has treated songwriting as a professional 'hobby', Hal Shaper is incredibly successful, as Nigel Hunter reveals



WITH THE Old Groaner — Bing Crosby — who covered some Shaper songs from *Great Expectations*

Shaper's other side

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and
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to
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HAL SHAPER is also a highly successful songwriter. To date he has penned 650 recorded songs, about 85 of them for motion pictures and a couple of highly successful musicals.

He won his first Ivor Novello Award in 1959 in the Best Song Of The Year Musically And Lyrically Category and in 1975 it was for Best Musical (Treasure Island).

That show starred Lord Bernard Miles and Spike Milligan, and was one of his Lordship's greatest successes at the Mermaid Theatre. It transferred to the West End and was also produced in Australia, South Africa and Japan. It was filmed at Shepperton Studios with Christopher Gaze and Frank Gorshin heading the cast.

Shaper and his collaborator, Cyril Ornadel, repeated this success the following year with the musical *Great Expectations* starring Sir John Mills. This London production toured England before moving to the US and Canada. Bing Crosby recorded two of the songs, and in 1986 Shaper wrote the book and lyrics for *Jane Eyre*, which was showcased in New York starring Elizabeth Lenner.

"I've always treated songwriting as a professional hobby," remarks Shaper. The "hobby" has included a long series of collaborations with Michel Legrand and Francis Lai and a close-working relationship with Hollywood's Oscar-winning movie composer, Jerry Goldsmith.

Their collaboration has produced songs for the *Boys From Brazil*, whose cast was headed by Laurence Olivier and Gregory Peck; *Papillon*, starring Dustin Hoffman and Steve McQueen; the song from which, entitled *Free As The Wind*, was a number one hit for

Andy Williams in Japan and a charter in the US both for Engelbert Humperdinck and myself in New York. Shaper and Goldsmith also wrote the theme song for the Sylvester Stallone film *First Blood*.

"Not Shapiro, who was agent for Michel Legrand and myself in New York, was always something of a good angel," Shaper reminisces. "He got Michel and me the job of writing the original songs for Barbra Streisand's *Je M'Appelle* — Barbra album. I returned the favour when he gave me the script of *Hair* by bringing in Golt McDermot who had come to see me in New York during that writing period in the hope that I could help him."

Shaper also collaborated with Antonio Carlos Jobim in writing *Goodbye Tristesse* for the Academy Award-winning film *Black Orpheus*, with John Williams on the *Star Wars* song, and with Erroll Garner for the jazz standard *That's My Kick*.

Barbra Streisand, Frank Sinatra and Elvis Presley are just three of the superstars who have cut songs with Shaper lyrics. Elton John recorded *From Denver To LA* written by Shaper and Francis Lai for the *Michael Winner* movie entitled *The Games and Man Amour* (adapted from the *Adagio* theme from the *Concierto De Arenuz*) is one of Shaper's biggest worldwide successes.

Originally recorded by Richard Anthony with Shaper lyrics, it sold several million and is currently one of the most popular, and off-recorded works in the repertoire.

Libsba Antigua made the number one spot in the US as did *El Bimbo* in 1985 and *The Mysterious People*, *The Years Of My Youth* and *My Friend The Sea* provided

hits for Val Doonican, Jack Jones and Nana Mouskouri.

Perhaps his greatest achievement to date, certainly in terms of covers, is *Softly As I Leave You*. There have been several hundred recorded versions so far, starting with Matt Monro and lately by Howard Keel, Brenda Lee, Johnny Rivers, Doris Day, Henry Mancini, Cliff Richard and, of course, Frank Sinatra.

Shaper's most happy personal achievement was having Julie Andrews ask him to collaborate on a tune she had composed with the daunting request that it be converted into a song for her to duet with Kermit on *The Muppet Show*. It took Shaper 20 minutes to write *When You Were A Tadpole* (And I Was A Fish), which remains one of Julie Andrews's favourite pieces.

In the BBC series of *Songwriters Of The 20th Century*, an entire one-hour programme was devoted to Shaper's prolific output and was neatly summarised by the comment: "There is scarcely a literate or intelligent singer in the past 25 years who has not recorded or performed a song with words written by this lyricist."

"Songwriting is obviously still close to Shaper's heart." "It would only take the right phone call to tempt me back," he admits. "When I think back, it all started with songwriting and developed into the music business generally."

"People think that today's music is terrible. Nonsense. Remember we are in the theatre era of Andrew Lloyd Webber and Stephen Sondheim, who are writers of enormous skill and passion. We are too close to it all to see it clearly now but one day we will look back with great affection to the music of the Eighties," he says.

A 'prestigious' venture

Making its debut is new label outlet Prestige Records. It will be releasing new album material by established artists and finding and developing new talent

Tennille, The Stylics, The Drifters, The Tymes, Gil Scott Heron, George Williams, The Trammps, Rufus Thomas, Carlo Thomas, Bobby Womack, Junior Walker, Johnnie Guitar Watson, Billie Davis, Crispian St Peters and many other established artists.

Prestige will also be actively involved in finding and developing new recording talent, specialising in acts with depth, musical integrity and excitement.

Its debut coincides neatly with the copyrights and publishing catalogues acquired by The Sparta Florida Music Group and Sleeping Giant Music International, and many of these copyrights will be featured on the records.

Keith McCulloch, who has scored the Dr Who series recently and the videogame version of the White Mischief movie, will shortly start recording an album of major themes.

Sleeping Giant Music International, utilising the production talents of Blade Hunter, Billy Jackson and Keith C. Thomas, has some 20 album projects under production at present. Together with Hal Shaper Ltd, they have several thousand hours of music already recorded and 1989 will be a bonanza year.



THE LINE-UP to announce the new Prestige label. From left, Hal Shaper, Keith Thomas, director of Hal Shaper Ltd and Sleeping Giant International, Stella Graves, director of Hal Shaper Ltd, and Colin Miles and Mark Rye of See For Miles Records

A NEW venture designed to facilitate the licensing activities of Hal Shaper Ltd and Sleeping Giant Music International Ltd is Prestige Records. This label outlet will be handled by See For Miles Records, which is distributed by PRT.

Prestige will be releasing new album material by artists of the calibre of Jack Jones, Marion Montgomery, Francis Lai, Julie Andrews, Michel Legrand, Bobby Goldsboro, Bob Florence, Gian Franco Reverberi, The Digital Orchestra, Keef McCulloch, Ian Whitcomb, Vikki Carr, Toni

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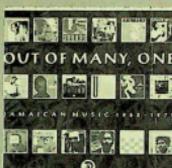
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48	35	YEAH! BUDDY Ritchie Ball	Great Virgin 4817 24 (E)
49	44	LOVE CHANGES EVERYTHING The DJ First Eddie	Champion CHAM112 (7) (BMG)
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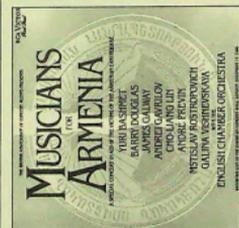
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30	31	STUPID QUESTION New Model Army	Champion CHAMP112 (7) (BMG)
31	20	YOU ARE THE ONE A-Ha	EMI 12044 7 (E)
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 Epic
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 Epic
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 Steeler Quo
 Virgin
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 Chris de Burgh
 J&M
44 TWO HEARTS
 Phil Collins
 Virgin
45 STRANGE KIND OF LOVE
 Royal Head
 Fontana
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 Julian Cope
 Island
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NEW ORDER: *Technique*. Factory Records Fact 275. From their grey beginnings, New Order have blossomed with every album. *Technique* finds them at their most colourful, combining simple but effective rhythms with lush instrumentation. The lyrical sentimentalism sounds a little faint, but there's no denying the strength, the wealth of effortless dance tracks. **NR**

FOUR SEASONS: *Hits Digitally Enhanced*. Curb 7171923. Distribution: BMG. This latest retreat of one of pop's most glorious group sounds arrives in the wake of the success of *Big Girls Don't Cry* in Dirty Dancing. But with only 10 tracks and no less than three separate remix engineers it can only be for Four Seasons completists. For the classic songs, the recent 20 Greatest Hits from Telstar is better value. **DL**

THROWING MUSES: *Hunkypunk*. CAD 901. Gone to the schizophrantic scream and whisper of their breathtaking earlier work to be replaced by a less brittle sound that retains a natural quirkiness and is both more mature and assertive. Glittering guitarwork and Kristin Hersh's delicate vocals to emphasize the Muses glowing standing within the indie scene. **NR**

STOCK IT

VIOLENT FEMMES: *Violent Femmes 3*. Slash/London 828 130-1. The Femmes return album catches them at their most effective since 84's *Hallowed Ground*. Gordon Gano, tired of sitting on the Mercy Seat, contributes some of his best ever acoustic guitar work. Brian Ritchie on bass does wonders too and of course, wacky lyrics remain to the fore. Best moments are when the guys rock out, as in *Fool In The Fall*, *Moon* and *Mother Of A Girl*. This should be the one all Feminists were waiting for. **LF**

STOCK IT

JOE SMOOTH: *Promised Land*. DJ International/Westside. DJ ART 903. The name and name change should not mislead: this is a fitting and varied selection of smoothies and bleppers from the ubiquitous Chicago writer/producer/artist. Taking the mixer for just two tracks, *Smooth* concentrates on crooning, caramel backing for songs sung by a selection of honeyvoiced cohorts, though his staccato rendition of Hendrix' Purple Haze intrigues the mellow mood. They call it deep house, but there's real soul in this superb album. **SW**

CICCONE YOUTH: *The Whiskey Album*. Blast First BFF22. Sicilian youth bore their souls and Madonna fixations on its patchy but interesting LP. Like last year's *Mastardief* EFX the finer moments are the cover versions. Into the *Groupie* and *Admitted To Love* shine but they get bogged down when the Youth get all anarchy-nosed and self-indulgent. One strictly for the fans of this rapidly growing group. **LF**

FAIRPORT CONVENTION: *Red & Gold*. Rough Trade RUE 002. *Woodworm Records* through New Routes. Remember back at the old school end of term and the teachers suddenly revealed they had a band and used to get up and play a strangely competent set of instrumental fireworks? Fairport could've been that band. Academic, skilful and thoroughly enjoyable as the chops race through a collection of tunes from many sources, each performed with a grin and a 'er a grumble. Will sell, clearly, but importantly the right sort of flagship for New Routes to sail under. **DH**

THE CULT: *The Manor Sessions*. *Beggars Banquet BBPI CD*. This five-track CD-only selection demonstrates what The Cult's wonderful Electric album would have sounded like if producer Rick Rubin hadn't got his mitts on it. Each song has added guitar frills unlike the stripped-to-the-bones re-recording. These tracks are more akin to the indie rock of the Love album than the definitely good instrumental for fans of the delicious groove. **NR**

BABY FORD: *Fordtux*. *Rhythm King B Ford 3*. Through all the monotony that choked the musical backdrop to the "aceeidi" summer, the reverberating weirdness of Baby Ford's *Oachy Koochy* stood out a mile. On this LP (basically a package of two extended 12-inch singles) the formula of speaker-demolishing house beats and surreal, drifting melodies is stretched to produce some highly commercial instrumental work [I love it in particular]. Conclusive proof that British dance music is capable of competing with the best Stateside sounds. **DG**

STRETCH HEADS: *Five Fingers Four Things A Thumb A Face: Lift And A New Identity*. *Moksha SOMALP 2*. The UK hardcore movement goes from strength to strength with the help of this furious yet humorous 22-track set. Definitely more punk orientated than metal, these boys come up with some disturbingly catchy tunes and a blissful trashing of I Should Be So Lucky. Hardcore is selling well and this lot could become one of the frontrunners. **NR**

CLIMAX BLUES BAND: *Drastic Steps*. Clay LP26. Distribution: Priority. Like a BK release for a singer/saxophonist Colin Cooper remains from those bygone days of the Climax Chicago Blues Band, while the essence of Chicago soul, long time member Derek Holt, who was a backing stalwart in the recent *Night Of The Guitars* tour, is back on bass. Only one new track for many years. There's a remake of their one hit, *Couldn't Get It Right* and a bunch of material that sounds at best like a cross between *Survivor* and *Dirge* Straits and at worst utterly anonymous. Neither a smash nor a shambles. **JT**

JOHN DENVER: *Higher Ground*. RCA/Windstar P190240. John Denver's popularity, to judge by his sold out *Albert* album last year, when he was without a label, should not be undervalued. It's (as usual) sung and played with care and professionalism by players of the calibre of James Burton, Jerry Scheff

TREBLE CLEFS all round! Fairport Convention back with the Red & Gold

and Glen D. Hardin (all from Presley's last band) although few instrumental fireworks protrude other than a lillean piper and a didgeridoo player. This will surely sell if Denver fans get to know about it. **JT**

OTIS REDDING: *The Otis Redding Story*. Atlantic 781 762-1. Like Sam Cooke before him, Otis Redding will always be remembered as a true natural. His ability to convey in one breath all the emotions that cannot be expressed in words added a unique touch to his singing. This talent is captured on this indispensable four-album set. **NR**

STOCK IT

ELVIS HITTER: *DisgraceLand*. *GWR Records GWLP 37*. A new mix and a new sleeve for this 1987 debut from Detroit's current hardcore faves Elvis Hitter. Garage rock and roll is where it's at and damn fine it is too. The frantic three minute bursts overflow with heady riffs and hilarious hooklines, particularly *Green Haze* — a million of the Hendrix classic. Loud 'n' lively. **NR**

KILLDOZER: *Snakeboy Touch & Go*. T&G LP6. Distribution: South-2. Distribution: Pinnacle. Killdozers' '985 classic of nastiness. Subjects from miticide to patricide and general murder are, often, delicately treated in blazing, bastardized blues style. The result is delightful — a grunge masterpiece. Neil Young's *Cinnamon* G car comes in for a good kicking, and why not? Soon to be seen on our shores — these boys have the class and bad taste to be as big as the *Butthole Surfers*. **LF**

THE DOWNSIDERS: *All My Friends Are Fish*. *Diablo SOB 2*. Distribution: Pinnacle. *Demon* do it again. The Downsidars are another Southern guitar combo (that's Carolina, not Bourne-mouth) by the way) in the tradition of a *Dream Syndicate* or *True West* (whose old guitarist and writer Russ Tolman produced this), twin-guitar burner, with a firm grip on Eighties' psychosis and Sixties psychedelia. **MA**



BABY FORD: giving the US some opposition

STOCK IT

THE POOH STICKS: *Orgasm*. S&R & 3rd AG&M 5. Distribution: Fast Forward/Carrel. Eeks the new shaming giants of Scotland! In case anyone thinks the genre is long gone, The Pooh Sticks' smart, irreverent and twisting beat-pops takes you there. *Orgasm* is a live album, gorged with all the reference points, knowing clichés, buzzsawing guitars and scrambled vocals. Already cult figures, the Poohs sign to you *Indiepop Ain't Noise Pollution*, and *Agreement*. They might be giants yet. **MA**

THE ESSENCE: *Ecstasy*. *Midnight Music CHIME 00.395*. Distribution: Rough Trade/Carrel. This Dutch trio have infringed the spiritual copyright laws regarding *The Cure* sound, even down to Robert Smith's plaintive voice, and *Ecstasy* is just about up to the Head On The Door stage, but minus all the playful bits. So the music press here don't take them seriously and they've yet to make an impression,

but the Continent loves them. Maybe this very accomplished set will change that, but don't hold your breath. **MA**

SYLVIA JUNCOSA: *Nature*. SST Records SST 146. Distribution: Rough Trade. Sylv's been in more LA hardcore bands than I've had hot dinners — and the experience shows on *Nature*. An album of extremes, really *Oceans Apart* is a beautiful haunting love song while the unfortunately titled *Lick My Pussy*, Eddie Van Halen contains the finest trash guitar heard in quite a while. Apparently she's doing very well on the continent and live dates follow, so sales should bloom. **LF**

● **HANNIBAL RECORDS** has pointed out that distribution of its albums by *Voicings* and the *Greene String Quartet* [reviewed *MW*, Jan 14] is by Charly, Harmonia Mundi, Sterns, Celtic Music and others, not by Rough Trade as was stated.

OLD ORDER: Martin Aston, Leo Finlay, David Giles, Dawson Holland, Dave Lang, Nick Robinson, John Tober and Selina Webb

Reviewed by Jerry Smith

HUE AND CRY: Looking For Linda. (Circa/Virgin YR(T) 24). The talented Kane brothers lift another superb track from their excellent Remote album with an anguished tale delivered by Patrick's highly charged soulful vocals ably supported by brother Gregory's dramatic, swerving keyboards.

THE WOLFGANG PRESS: Kansas EP. (A&D BAD 902). This four-track EP includes a radically re-arranged version of Kansas from their latest album, Bird Wood Cogs, here titled Assassination K/Kanserous which sounds through all manner of effects over a strong mesmerising base line before launching into the song proper.



STOCK IT

THE WOLFHOONS: Rent Act. (Midnight Music DONG 43). The startlingly brilliant Wolfhoons return after a long break with their most instantly commercial number yet, although their characteristic sharp guitars and that engagingly whining voice are still much in evidence. They have not yet received the attention they deserve but this song will

YAZZ: Fine Time. (Big Life BLR 006(T)). Yaz's third single sees a departure from anthemic dance tunes, but this catchy, loping ballad, produced by Youth, taken from her hit Wanted album, seems certain to continue her successful run of hit singles.

SIMPLY RED: It's Only Love. (WEA YZ 349(T)). Mick Hucknall and Co deliver an exquisite taste for their forthcoming third album with this infectious slice of smooth, Stewart Levine-produced soul that match up another classic hit in the process.



STOCK IT

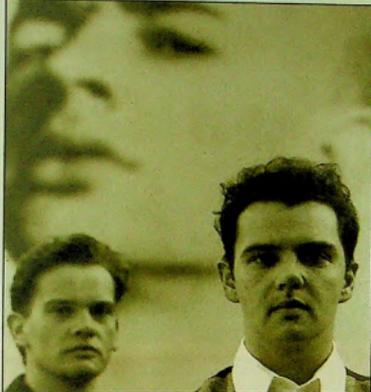
EDIE BRICKELL & NEW BOHEMIANS: What I Am. (Geffen/WEA GEF 49(T)). Having displayed her talent on the excellent, but sadly ignored, Shooting Rubberbands At The Stars debut album of last year, Brickell should gain the recognition she deserves on the latest in a long line of sensitive and sincere singer/songwriters with a superb single.

XTC: Mayor Of Simpleton. (Virgin VST(1) 1158). XTC seem to inhabit their own quaint little world of fine traditional English tunes, occasionally breaking through without playing the music big game and this extremely catchy new track looks sure to get noticed once more.



STOCK IT

ANDY PAWLAK: Secrets. (Fontana/Phonogram PAWL 2(12)). Young contender, Tynesider Andy Pawlak should gain some much deserved attention with this strong dynamic number and its powerful Craig Leon production showcasing his classic style of songwriting to dramatic effect.



HUE AND CRY: more superb anguish for the brothers

ONE LOC: Loc'd Island Dark/Wild Thing. (Delicious Vinyl/4th & Broadway/Island (12)BRW 121). Los Angeles' Delicious Vinyl lets loose a seductive, mean and moody rap track, characterised by Tone Loc's low voice and captivating rhythm that proves to be irresistible, so keep it loc-ed!

CHARLES B: Lack Of Love. (Desire WANT(X) 13). Desire has quickly established itself as a dance label to watch out for and Lack Of Love justifies that with an infectious number, pumped along on a bubbling rhythm, that isn't harmed by its now passé acid sound.

IVAN NEVILLE: Not Just Another Girl. (Polydor P(O/Z) 30). Aaron Neville's sin issues polished track, with Danny Kortchmar production, prior to his forthcoming debut album. If My Ancestors Could See Me Now, and the solid dance rhythms and distinctive, memorable tune should ensure plenty of exposure.



STOCK IT

TIL TUESDAY: (Believed You Were) Lucky. (Epic 653064 6). After a two year absence, American band Til Tuesday returns as a duo fronted by stunning singer/songwriter Aimee Mann with a track from their forthcoming LP, written with singer Jiles Shear and produced by Rhett Davis, and maybe its less overblown style will give their commercial sound a much-deserved UK break.

PERFECT DAY: Liberty Town. (London LON(X/CD) 214). Displaying all the right attributes to make it in '89, good looks, good image and fast, snappy songs that you couldn't forget if you tried, Perfect Day look sure to start the year off with a hit with this Ricky Wilde produced lone-topper.

THE DOGS D'AMOUR: How Come It Rains. (China/Polydor CHIN(A/G/X) 13). New Dynamic re-mix of a track from their In The Dynamite Jet Saloon album and with you support their rough and

ready slice of drawing, old time rock 'n' roll, with honk-tonk appeal, could make waves.

THE SILENCERS: The Real McCoy. (RCA PB 42585(PT 42586)). Another band previewing a forthcoming new album, entitled Blue For Buddha, The Silencers are a competent rock outfit with this single showing strong commercial potential in its bright guitars and memorable chorus.

ICE COLD IN ALICE: Causation A Commotion. (Revelation REVAT(1) 3). Lost in the Amos rush but well worth a mention as the young pop band begin to cause a stir. Again produced by Graham Gouldman, a lively single seems them begin to realise their potential with its foot-tapping beat and up-lifting brass arrangements culminating in an unforgettable chorus.



THE WOLFGANG PRESS: radically re-arranged



TIL TUESDAY: maybe the time to get lucky

TOP 40 SINGLES

1	SHE DRIVES ME CRAZY	London LON 919 (P)
2	CRACKERS INTERNATIONAL EP	Mercury MTR 81(P)
3	SOMETHING'S GOTTEN HOLD OF MY HEART	Mercury MTR 81(P)
4	HIT THE GROUND	Nonesuch NES 11(ON)123
5	STUPID QUESTIONS	Epic EMMA 67 (P)
6	STRANGE KIND OF LOVE	Fontana FONET 1 (P)
7	FINE TIME	Factory FAC 212 (P)
8	O'CLOCK WORLD	Virgin VSI 109 (P)
9	THERE SHE GOES	Capitol CAP 104 (P)
10	IF LOVE HAS A TRAIN	Cooking Vinyl CVN 112 (P)
11	IS THIS LOVE?	Virgin VSI 101 (P)
12	YOUR LOVE TAKES ME HIGHER	WEA YZ 225 (P)
13	YEAR YEAH YEAH YEAH YEAH	Poppy Madonna P 225 (P)
14	A LITTLE RESPECT	Mercury MTR 81(P)
15	MOTORCYCLE (EP)	Virgin VSI 143 (P)
16	DREAM KITCHEN	Virgin VSI 144 (P)
17	RADIO RADIO	Mercury MTR 81(P)
18	SISTER MOON	Mercury MTR 81(P)
19	BLUE MONDAY 1988	Mercury MTR 81(P)
20	WHAT KIND OF FOOL	Epic EMMA 67 (P)
21	THE LAST BEAT OF MY HEART	Wandell WND 12 (P)
22	THERE SHE GOES AGAIN	Serviced SOR 48 (P)
23	MAN IN THE MOON	London LON 208 (P)
24	BURST	Epic EMMA 67 (P)
25	IN YOUR ROOM	Capitol CAP 104 (P)
26	BITTER SWEET	Fontana FONET 1 (P)
27	DESTROY THE HEART	Crestone CRE 012 (P)
28	NIGHT TRACKS	Strong Flight/No Tracks SFT 101 (P)
29	THE WORLD IS OURS	Atlantic ATL 4123 (P)
30	LOVE IS DEAD	Epic EMMA 67 (P)
31	VOODOO RAY (EP)	Epic EMMA 67 (P)
32	WROTE FOR LUCK	Factory FAC 212 (P)
33	REVOLUTION	Fire FIRE 8422 (P)
34	ANCHORAGE	Cooking Vinyl CVN 101 (P)
35	BLACK VELVET	Fontana FONET 1 (P)
36	NOBODY'S TWISTING YOUR ARM	Exception ECE 101 (P)
37	ARE YOU BEING SO REASONABLE NOW?	Exception ECE 101 (P)
38	OPEN YOUR ARMS	Capitol CAP 104 (P)
39	EAST WEST	Rhyme Jam R 127 (P)
40	CONTROL FM HERE	Mercury MTR 81(P)

TOP 20 ALBUMS

1	THE INNOCENTS	Mercury MTR 81(P)
2	SHORT SHARP SHOCKED	Cooking Vinyl CVN 112 (P)
3	ALL ABOUT EVE	Mercury MTR 11 (P)
4	GREEN	Warner Bros W 2724 (P)
5	POP ART	MCA MCA 3241 (P)
6	STRANGE KIND OF LOVE	Fontana FONET 1 (P)
7	SUBSTANCE	Factory FAC 212 (P)
8	THE EIGHT LEGGED GROOVE MACHINE	Polisha POL 11 (P)
9	HOUSE OF LOVE	Crestone CRE 012 (P)
10	TRIFLING OF HOLLOW	Strong Flight/No Tracks SFT 101 (P)
11	ISN'T ANYTHING	Crestone CRE 012 (P)
12	EVERYTHING	CBS CBS 4791 (P)
13	BELIEF	Mercury MTR 81(P)
14	EPYTMIOUS	Mercury MTR 81(P)
15	BLUE BELL KNOLL	Capitol CAP 104 (P)
16	BUMMED	Fontana FONET 1 (P)
17	GEORGE BEST	Mercury MTR 81(P)
18	TOMMY	Mercury MTR 81(P)
19	RANK	Strong Flight/No Tracks SFT 101 (P)
20	MANOR SESSIONS	Mercury MTR 81(P)

**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

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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

Pluggier of the Year Award

Best Record Distributor Award

The Leslie Perrin Award for PR

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THE SINGLES AWARDS



Warner: music's young upstart

With the news that Warner Communications' worldwide sales have topped those of arch-rival CBS, Dave Laing takes a look behind the scenes of WEA International. He talks to the key players to find out what makes WEA tick and the rationale behind its rapid growth over the past decade

WHILE CBS claims to be 101 years old and EMI 90, WEA prefers to see itself as a lusty 18. In 1971 Warner Communications grouped together three record companies, Warner Brothers (founded 1958), Elektra (1950) and Atlantic (1948), which together contained many of the US's most exportable acts: from Sinatra to CSNY to Otis Redding. That same year, WEA International was formed to maximise the corporation's global potential.

The overseas division's first head was Nesuhi Ertegun, previously Atlantic's international chief. He built the company until Ramon Lopez succeeded him as chairman and chief executive officer in 1987. With a rapid growth since 1983, in 1988 the sales of WEA International matched those of the company in the American market.

How is WEA International developing under Lopez and how is it shaping up for the challenges facing the music industry in the Nineties? One insider described the company's evolution like this: "Nesuhi Ertegun built a family company. He was an A&R guy and a father figure. But when your turnover is increasing by 200 per cent, you need a different management system. Ramon Lopez is a manager as well as sensitive to A&R."

The Spanish-born Lopez rose through the ranks of EMI and spent three years at the helm of PolyGram before joining WEA. He says: "We have a first class legacy from Nesuhi. In my career I have never chopped and changed when I took on a new job. WEA International is changing through evolution not revolution."

'Collegiate vision'

He goes on to stress the point that the company's organisational structure flows from the tasks set for themselves by its executives rather than operating a "burrany of organisational geometry". According to Lopez: "We have a collegiate vision of where we want to go—it's a team effort. You must have first-class people and you must listen to them."

WEA International's current geometry takes the shape of a pyramid, with Lopez at the apex. On the next level are senior vice-presidents Stephen Shrimpton (in charge of Europe), Keith Bruce (Asia-Pacific) and Kirt van Hengel

(artist development and international marketing), plus executive vice-presidents Jim Caradine (operations) and Ken Cooper (finance). This team of five oversees a slightly larger group of vice-presidents located in London and New York. Then there are the heads of the 27 branch companies.

With the exception of New York-based Caradine, the top management work out of WEA International Services' Baker Street building in London. A temple of new technology, it's a smart, quiet building uncluttered with people. Ken Cooper, WEA International's treasurer, proudly says that only 40 are employed at this head office, "half of them dealing with royalty accounting".

The stress on staff size carries through to the national level. In Germany, where sales have increased in five years from £15.4m to £58.5m, while the number of employees has remained at 140, with a shift from administration to marketing.

Watchword

Cooper stresses the company watchwords, cost-consciousness and marketing. "We have a conservative policy on advances and recording costs," he explains. "We like to spend money on the advertising and marketing end, not the other one. But this means if we make good A&R decisions we have the profits to fund them."

One important source of those profits is what the company calls tail-end marketing, squeezing extra sales out of albums which are already hits. As Manfred Zunkeller, MD of WEA Germany, says: "If you can sell 500,000, why not 800,000?" His own company proved that point last year when Tracy Chapman's existing 600,000 units were boosted by a further 200,000 in a Christmas campaign spearheaded by television advertising. On a Europe-wide scale, WEA has successfully tail-ended Fleetwood Mac, Bee Gees and Madonna, whose sales have gone from 5m to 11m during 1988.

WEA International's A&R decisions take place at national level, but under the eyes of Shrimpton, Bruce and van Hengel, whose role in artist development involves seeking out for special treatment artists like Enya and Tonika Tikoramo when the com-

pany believes have strong international potential. In special cases, usually where the local market is small, van Hengel is able to sign artists directly to WEA International. "We're currently looking at a Norwegian group with that in mind," he says.

The other side of van Hengel's A&R role is about selling his chosen artists to the four American WEA labels which include Geffen. At a time when their domestic artists give the WEA companies the biggest market share, it's a big task. Within Europe, the UK's in a similar position. For other WEA artists, exposure in the British market and media can be the passport to international recognition, but the British record industry as a whole is notoriously resistant to European product. And while WEA's UK branch is part of the company's European division — in this it differs from CBS, EMI and PolyGram — Shrimpton cannot insist that UK chairman Rob Dickens releases German or French hit records. As Zunkeller puts it: "There is no red button to push. It is necessary to try to convince my colleagues."

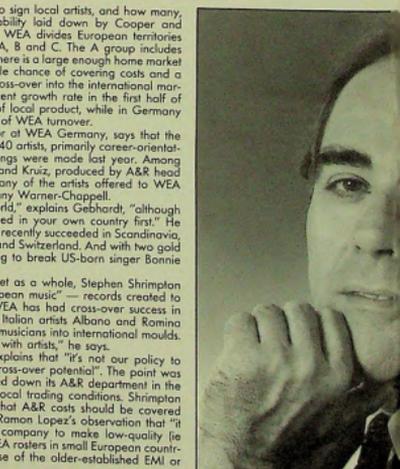
Whether European branches get to sign local artists, and how many, depends on strict criteria of profitability laid down by Cooper and Shrimpton. Like other multinationals, WEA divides European territories into three categories, which it calls A, B and C. The A group includes Germany, the UK and France. Here, there is a large enough home market for a new artist to have a reasonable chance of covering costs and a further chance that the artist could cross-over into the international market. The French company's 35 per cent growth rate in the first half of 1988 involved a doubling in sales of local product, while in Germany local artists account for 40 per cent of WEA turnover.

Gerd Gebhardt, marketing director at WEA Germany, says that the artist roster currently stands at about 40 artists, primarily career-oriented rock bands. About 10 new signings were made last year. Among them was the Russian speed-metal band Krux, produced by A&R head Lothar Meid in Munich, although many of the artists offered to WEA come via the sister publishing company Warner-Chappell.

"We always sign artists for the world," explains Gebhardt, "although the most important thing is to succeed in your own country first." He adds that WEA German artists have recently succeeded in Scandinavia, the Benelux countries and in Austria and Switzerland. And with two gold albums locally, the company is aiming to break US-born singer Bonnie Bianco in her homeland.

In considering the European market as a whole, Stephen Shrimpton is no great evangelist for "pan-European music" — records created to a transnational formula. Although WEA has had cross-over success in Germany with France Gall and the Italian artists Albano and Romina Power, he doesn't believe in forcing musicians into international moulds. "It's fraught with danger to interfere with artists," he says.

In smaller territories, Shrimpton explains that "it's not our policy to spend vast quantities unless there's cross-over potential". The point was borne out last year when WEA closed down its A&R department in the Netherlands as a result of adverse local trading conditions. Shrimpton emphasises that company policy is that A&R costs should be covered in the country of origin. Taken with Ramon Lopez's observation that "it is not feasible for a self-respecting company to make low-quality (ie cheap) product", this suggests that WEA rosters in small European countries are unlikely to match in size those of the older-established EMI or PolyGram.



seeks the in just grow



Nevertheless, the company can boast a series of leaps in national market share from Brazil to Australia. Within Europe, the star performers of 1988 were France and Italy, where a 38 per cent increase was due mainly to "getting international right".

Further afield, Keith Bruce regards SE Asia as a vital growth point for the record business. A potent mixture of stronger anti-piracy laws and enforcement together with economic progress have led to a four-fold increase in business in Malaysia, to a new WEA affiliate in Korea and to the opening up of Indonesia, once the most notorious centre of illicit cassette production.

Indonesia

Like other majors, WEA has licensed a former Indonesian pirate (Aquarius), because "they are the only people that really understand the record business". Forty-seven WEA titles were released by Aquarius in December and Bruce adds that while unit quantities in Indonesia will not be as huge as they were at low pirate prices, "it's the most important new market to open up in the last five years, although you'll only sell to the top 10 per cent of the 190m population — the possibility of selling our Malay language music there and also their music in Malaysia. Indonesia is also an interesting market for Australian artists — it's ours on their doorstep".

WEA Australia discovered INXS, but the company has been reorganised to set up a local repertoire division, with eight signings in the first nine months of 1988. In Latin America, also overseen by Bruce, Brazil is WEA's bright spot within

a continent where economic fluctuations make the record business a difficult one.

The boldest international initiative by WEA, however, is in Saudi Arabia, a market without adequate copyright protection and flooded by pirate product. WEA International has licensed a legitimate CD and cassette company, Music Master, as a first step towards further ventures in the Gulf States.

Among the major international record companies, WEA's growth in the last few years has been the most spectacular, with WEA International claiming a 33 per cent increase in sales in 1987 and predicting even better results for 1988. Although local A&R activity and the opening up of new Third World markets have made their contribution, the most important factor has almost certainly been the marketing effort for US product.

Although WEA International's executives are demonstrably committed to developing talent in their own territories, "we are a US-driven company and we don't lose sight of that", in Stephen Shrimpton's words. He adds that "we actually outsell the US comfortably on some titles", citing the Bee Gees and Madonna. This commitment to Warner Bros, Elektra, Geffen and Atlantic (plus MCA outside the UK and Eire) extends to making all American releases available in Europe. "We are not here just to cherry-pick the hits". Similarly, Shrimpton gives "doing justice to our US labels" as a prime reason for the opening of WEA branches in every European territory, a task that will be completed in July with the arrival of WEA Denmark and WEA Finland.

The economics of releasing product with only a limited appeal outside the US is made easier because of WEA's central manufacturing at its Alsdorf plant in Germany. The integrated system enables Shrimpton to supply all configurations to every territory using standardised numbers and bar-codes.

The most important new tactic in the fight for market share has been to split the marketing of American from local and WEA International-sourced product in the two biggest European territories, Germany and the UK, plus Australia and Canada. Germany, explains Manfred Zunkmeller, is the only WEA company whose product divisions are organised according to market segment (rock, jazz, etc) rather than national origin or record label. "But the two marketing managers work on international and local repertoire respectively," he says. "So we have the best

of both worlds. It's been even more successful than I thought it would be."

Zunkmeller adds that the German experiment is being watched carefully from London, where Shrimpton comments that "we needed to allocate more specialised resources to US product". In the UK itself, the separation of American from local product has been made more radically, through the creation of two totally separate divisions, each with its own press office and product managers as well as its own marketing staff.

The other new element brought by Ramon Lopez into the WEA International game-plan has been an aggressive acquisition policy aimed at other European record labels.

During 1988 he bought Magnet in the UK and Teldec in Germany, but for different reasons. In the UK, says Shrimpton, "we were looking for a major UK act when the opportunity came, we jumped at the chance to get Chris Rea". Shrimpton adds that WEA's marketing skills can get Rea a new global audience. "We're gonna take this guy to the world in a way that's not been done before."

The purchase of Teldec — a company founded by Telefunken and Decca in 1951 primarily as a distributor and manufacturer — has more far-reaching implications for WEA's future. What Lopez and Shrimpton were after was not another factory, but Teldec's repertoire base in German MOR, children's tapes, foreign pop material like Stock Aitken Waterman and, above all, classical music.

The man chosen to run Teldec was Jürgen Otterstein, a high-flyer from Lopez's London headquarters, formerly WEA Europe's marketing director. His first task at Teldec was to slim down the company to fit in with WEA's existing domestic activity in Germany. By the end of last year, 43 of Teldec's 225 staff had gone and Otterstein had taken steps towards new investment in children's product and light music.

Strategic move

All this is intended to bring Teldec's market share from 7.3 per cent to 10 per cent. But Otterstein's main job at Teldec is central not to WEA's German plans but its global one. "Ramon never told WEA was an all-round company," says Otterstein, referring to WEA's roots in R&B, rock and jazz. "Buying Teldec was a strategic move into the classical market."

WEA has limited identified music as an important growth area for the record business in the more developed markets with a larger, older and more sophisticated population. "We've all seen the demographics, we know the profile of the classical buyer," adds Stephen

Shrimpton. "Our aim is to become a major player in classical records in the early Nineties. We are aggressively looking at further acquisitions."

And what kind of major player will WEA International be in the loyal record market of the Nineties? In the Seventies and Eighties, the company's role and image has been seen as that of a salesman for top-class American rock, and in discussing his classical plans, Ramon Lopez is at pains to emphasise that "we don't want to tamper with the pop culture of WEA International".

Lifeline

However, Lopez and several of his key executives got their music industry grounding at EMI and PolyGram. European companies where local repertoire is the lifeblood; and WEA International, like its arch-rival CBS, also wants to have roots in national repertoire in most countries where it has a branch.

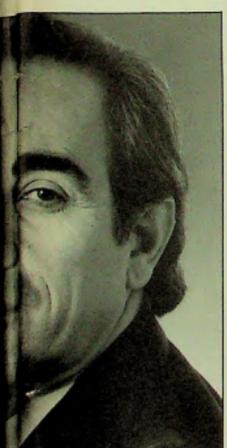
But can an American-owned multinational successfully blend into foreign landscapes, especially when the US repertoire remains the driving force of the catalogue? Ramon Lopez clearly believes it can, and the "two division" approach adopted in such major markets as Germany, the UK, Australia and Canada is one strategy to achieve this. Not only does it free staff to work single-mindedly on selling US product, it also creates another team whose sole job is to work on domestic and WEA international artists.

The music industry is notoriously under-researched and even the largest companies seem chary of asking outside opinions of their activity. It is therefore a sign of the priority given to a continuous monitoring of WEA International's performance and strategy that the company recently commissioned the US market research company Bright & Associates to undertake in-depth interviews with MW's editor and other music industry luminaries, asking their views on WEA International's performance and image.

The information generated by this survey will no doubt contribute to WEA International's preparation, not only for the music marketplace of the next decade, but the 21st century as well.

Size barrier

Ramon Lopez himself seems impressively aware of the potential dangers as well as the rewards of the kind of explosive growth his company is currently enjoying. "Size has a habit of thwarting creativity," he says. "Over the years I've been vocal about a size barrier developing in the talent industry, but you should not allow the size of an organisation to interfere. We are a people organisation. Our success is a consequence of doing the right things with our artists."



RAMON LOPEZ: "WEA International is changing through evolution not revolution"

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TITLES A-Z (WRITERS)

1	34	68	102
2	35	69	103
3	36	70	104
4	37	71	105
5	38	72	106
6	39	73	107
7	40	74	108
8	41	75	109
9	42	76	110
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13	46	80	114
14	47	81	115
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19	52	86	120
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22	55	89	123
23	56	90	124
24	57	91	125
25	58	92	126
26	59	93	127
27	60	94	128
28	61	95	129
29	62	96	130
30	63	97	131
31	64	98	132
32	65	99	133
33	66	100	134



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Chart	Week	Title	Artist	Label	W
▲	1	SOMETHING'S GOTTEN HOLD OF MY HEART	Patulaone (128 3301 R)	WEA UJ 73777 (W)	11
▲	2	THE LIVING YEARS	WEA UJ 73777 (W)	10	
▲	3	ESPECIALLY FOR YOU	PHI 3401 (24 P)	9	
▲	4	YOU GOT IT	Virgin VJ 1144 (B)	8	
▲	5	SHE DRIVES ME CRAZY	London LON109 (1 P)	7	
▲	6	CRACKS INTERNATIONAL EP	Mus (120M191 03) (W759)	6	
▲	7	ROCKY TOY	CBS 80476 (4 T)	5	
▲	8	BUFFALO STATION	Circ/Virgin VJ 171 (21 B)	4	
▲	9	BABY LOVE YOUR WAY (FREEBIRD) Medley	ACE 63384 (7) (63394)(C)	3	
▲	10	WAITING FOR A STAR TO FALL	MCA MCA 271 (306 P)	2	
▲	11	GOOD LIFE (Arti Mardin)	Kandar Music K	1	
▲	12	GET ON THE DANCE FLOOR	Supersire SUP129 (13A)	1	
▲	13	BE MY THING	Parlophone (128 115 B)	1	
▲	14	BABY DON'T FORGET MY NUMBER	Chappell/Chrysalis COOL30 (178 C)	1	
▲	15	THAT'S THE WAY LOVE IS	Affonic A 8963 (7 B)	1	
▲	16	FOUR LETTER WORD	MCA MCA 271 (10 F)	1	
▲	17	WHERE IS THE LOVE	4th + 9way (128 928) (128 928) (128 928)	1	
▲	18	RESPECT	Chappell/Chrysalis COOL30 (178 C)	1	
▲	19	BIG AREA	London LON109 (104 F)	1	
▲	20	LOCO IN CAPULCO	Ariola 11850 (12-41116) (BMG)	1	
▲	21	LIVIN' FOR YOUR LOVE	EMI Music/Parlophone (128 928) (128 928)	1	
▲	22	KEEPING THE DREAM ALIVE	CBS 65299 (77-45299)(A 4)	1	
▲	23	SUDDENLY O	Foed For Thought TUM 113 (P)	1	
▲	24	ALL SHE WANTS IS	Parlophone (128 928) (128 928)	1	
▲	25	MY PEROGATIVE	MCA MCA 271 (100 F)	1	
▲	26	TRACIE	Polygram PO 34 (12-12-34) (34)	1	
▲	27	RHYTHM IS GONNA GET YOU	Level 42 (Level 42/Badcom/Mandels/Shea) Level 42/Warner C Polygram	1	
▲	28	BREAK 4 LOVE	Champion CHAMP12 (7) (BMG)	1	
▲	29	STUPE QUESTION	EMI (D2NMA 7 E)	1	
▲	30	YOU ARE THE ONE	Warner Brothers W 74367 (7)	1	
▲	31	BORN THIS WAY (LET'S DANCE)	Her/London 1180 (19 B)	1	
▲	32	THE LOVER IN ME	MCA MCA 271 (100 F)	1	
▲	33	SHED EYES (G.A.) (RIP ON YOURSELF)	The Stranglers (Morris Rusheff) SBK Songs	1	
▲	34	HIT THE GROUND	Native/EMI BLDN27 (2 C)	1	
▲	35	AFTER THE WAR	Virgin GMS7 (1 E)	1	

Chart	Week	Title	Artist	Label	W
▲	36	CONFERENCE MAN	USA 101 (7-4152) (85)	76	
▲	37	PROMISED LAND	USA 101 (7-4152) (85)	75	
▲	38	NATURE OF LOVE	Polar POL105 (1)	74	
▲	39	SKIN IN THE GAME	SBK Songs	73	
▲	40	HOPE	USA 101 (7-4152) (85)	72	
▲	41	HOPE	USA 101 (7-4152) (85)	71	
▲	42	WHO'S DOTTIN' MICHIGAN	USA 101 (7-4152) (85)	70	
▲	43	BE QUIET	USA 101 (7-4152) (85)	69	
▲	44	LOVEGROOVE	Chappell/Chrysalis COOL30 (178 C)	68	
▲	45	INTERVENTION	USA 101 (7-4152) (85)	67	
▲	46	THE REAL MCCOY	USA 101 (7-4152) (85)	66	
▲	47	STAND UP FOR YOUR	USA 101 (7-4152) (85)	65	
▲	48	WALK ON	USA 101 (7-4152) (85)	64	
▲	49	SCANDALIZE	Chappell/Chrysalis COOL30 (178 C)	63	
▲	50	LOVE FOLLOWS	Chappell/Chrysalis COOL30 (178 C)	62	
▲	51	PROFIT	USA 101 (7-4152) (85)	61	
▲	52	THEY'RE BACK	USA 101 (7-4152) (85)	60	
▲	53	THEY'RE BACK	USA 101 (7-4152) (85)	59	
▲	54	WAPNABE YOUR LOVE	USA 101 (7-4152) (85)	58	
▲	55	CHICKEN	USA 101 (7-4152) (85)	57	
▲	56	ALL THE BETS ON	USA 101 (7-4152) (85)	56	
▲	57	WILD THINGS	USA 101 (7-4152) (85)	55	
▲	58	LOVE GOES UP AND DOWN	USA 101 (7-4152) (85)	54	

Chart	Week	Title	Artist	Label	W
▲	59	LOOKING FOR LINDA	Circ/Virgin VJ 171 (21 B)	53	
▲	60	SHIP BUDDY	Champion CHAMP12 (7) (BMG)	52	
▲	61	LOVE CHANGES EVERYTHING	Really Useful/Parlophone RUD12 (3 B)	51	
▲	62	HIP HOUSE/CAN DANCE	DI International/Warner DINTM (5 A)	50	
▲	63	CATHEDRAL SON	WEA UJ 133 (7 B)	49	
▲	64	CLARE	USA 101 (7-4152) (85)	48	
▲	65	YOU'RE GONNA MISS ME	Republic LIC1 (7) (187)	47	
▲	66	LOST IN YOUR EYES	Affonic A 8970 (7 M)	46	
▲	67	AMERICAN DREAM	Affonic A 9007 (7 M)	45	
▲	68	EVERLASTING (Pete Hammond)	USA 101 (7-4152) (85)	44	
▲	69	SMOOTH CRIMINAL	USA 101 (7-4152) (85)	43	
▲	70	LIBERTY TOWN	London LON109 (214 F)	42	
▲	71	PERFECT DAY (Kick Arside)	Go! Discs	41	
▲	72	THEE SHEETS	Go! Discs	40	
▲	73	MAKE IT LAST	4th + 9way (128 928) (128 928)	39	
▲	74	DOWNTOWN 88	Parlophone (128 928) (128 928)	38	
▲	75	FINE TIME	Factory FAC 223 (12-12-223) (12-12-223)	37	
▲	76	HIM? HIPPY HIPPIES	Elektra ER 867 (7 M)	36	
▲	77	THE COMFORT ZONE	Parlophone (128 928) (128 928)	35	
▲	78	MAJOR OF SIMPLETON	XTC VJ 101 (158 B)	34	
▲	79	NOW YOU'RE GONE	ARM AVM 91 (114 F)	33	
▲	80	ONE LOVE	Chrysalis PAT10 (7 C)	32	
▲	81	TAKE ME TO YOUR HEART	USA 101 (7-4152) (85)	31	
▲	82	THE PROMISE	105/VIRGIN 105 (244 R)	30	
▲	83	IT'S MY PARTY	Warner Brothers W 74367 (7)	29	
▲	84	SAY A LITTLE PRAYER	Rhythm King/Mus (D200) (12-12-12)	28	
▲	85	SHOOTING FROM MY HEART	MCA MCA 271 (128 F)	27	
▲	86	IF LOVE WAS A TRAIN	Cooking Vinyl/London LON109 (121 B)	26	
▲	87	THANKS FOR MY CHILD	CBS 65137 (12-45137) (12-45137)	25	

THE NEXT 25

76	CONFERENCE MAN	USA 101 (7-4152) (85)
77	PROMISED LAND	USA 101 (7-4152) (85)
78	NATURE OF LOVE	Polar POL105 (1)
79	SKIN IN THE GAME	SBK Songs
80	HOPE	USA 101 (7-4152) (85)
81	HOPE	USA 101 (7-4152) (85)
82	WHO'S DOTTIN' MICHIGAN	USA 101 (7-4152) (85)
83	BE QUIET	USA 101 (7-4152) (85)
84	LOVEGROOVE	Chappell/Chrysalis COOL30 (178 C)
85	INTERVENTION	USA 101 (7-4152) (85)
86	THE REAL MCCOY	USA 101 (7-4152) (85)
87	STAND UP FOR YOUR	USA 101 (7-4152) (85)
88	WALK ON	USA 101 (7-4152) (85)
89	SCANDALIZE	Chappell/Chrysalis COOL30 (178 C)
90	LOVE FOLLOWS	Chappell/Chrysalis COOL30 (178 C)
91	PROFIT	USA 101 (7-4152) (85)
92	THEY'RE BACK	USA 101 (7-4152) (85)
93	THEY'RE BACK	USA 101 (7-4152) (85)
94	WAPNABE YOUR LOVE	USA 101 (7-4152) (85)
95	CHICKEN	USA 101 (7-4152) (85)
96	ALL THE BETS ON	USA 101 (7-4152) (85)
97	WILD THINGS	USA 101 (7-4152) (85)
98	LOVE GOES UP AND DOWN	USA 101 (7-4152) (85)

* PLATINUM **♦** GOLD **♦** SILVER **♦** OVER 500,000
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P H I L I P S A N D D U P O N T O P T I C A L



High budget Holly

LIMELIGHT SUBSIDIARY, The Unit, has ventured into high-budget promo making with its recently-completed £58,000 video for Holly Johnson's Love Train.

Directed by Marco Cecece, whose past work includes High Rise, Low Life for Shack, the colourful promo employs Ullimate and model work to couple Johnson's quirky mannerisms with an ever-changing lay down background. The techniques are described by The Unit's Mark Wightwick as "taking those steps in Comberwick Green a few steps further".

"The Unit philosophy is still based firmly around the belief that great things can be done on low budgets but we found ourselves increasingly in despair as to the low standard of work being made on high budgets," says Wightwick. "We felt it was time for us to put out time and energy where our mouths are and show what we feel could and should be done with a large amount of money."



THE UNIT splashes out £58,000 on a colourful Holly Johnson

Seen That!

THAT PETROL Emotion are captured live at the Town and Country Club for a new music video released from Virgin Vision.

Entitled Seen And Unseen, the hour-long tape features 17 songs from the Northern Ireland band including Big Decision, Swamp, Creeping To The Cross and It's A Good Thing. Also included is Groove Check, the title track of a 10-inch EP and CD which is due for release on Virgin Records.

Directed by Jay Brown for Lime-light Productions with the live soundtrack produced by The Petrol's Steve Mack and Geoffrey Perrin, Seen And Unseen is released on January 30 with a dealer price of £6.95.



MUSIC VIDEO

Rank	Artist/Title	Label
1	KYLIE MINOQUE: Kylie The Videos Video Single (3 tracks)/20min/£6.25	PWL VHF 3
2	CLIFF RICHARD: Private Collection Compilation (16 tracks)/54min/£6.50	PMI MVPCR 1
3	BROS: The Big Push Tour Live (10 tracks)/1hr/£6.95	CMV 498002
4	MICHAEL JACKSON: Making Thriller Compilation (1 track)/30min/£6.95	Vestron MA 11000
5	MICHAEL JACKSON: Legend Continues Compilation (22 tracks)/55min/£8.95	MJ 1000
6	GEORGE MICHAEL: Faith Compilation (6 tracks)/40min/£6.95	CMV 499002
7	ERASURE: Live At The Seaside Live (1 track)/30min/£6.95	Virgin VVO 209
8	DIRTY DANCING: The Concert Tour Live (1 track)/30min/£6.95	Vestron VA 17287
9	INXS: Kick The Video Flick Compilation (6 tracks)/30min/£6.95	Channel 5 CVF 07452
10	TPAU: Live At Hammersmith Compilation (11 tracks)/55min/£6.95	Virgin VVO 257
11	WET WET WET: The Video Singles Compilation (5 tracks)/25min/£6.95	Channel 5 CVF 05642
12	DEF LEPPARD: Historia Compilation (18 tracks)/1hr 30min/£10.42	PolyGram/Music Video 041 6842
13	PRINCE: Sign 'O' The Times Live (13 tracks)/1hr 15min/£8.24	Polace PXC30164
14	FLEETWOOD MAC: Tango In The Night Live (13 tracks)/1hr/£6.95	WEA 9381493
15	MADONNA: Ciao Italia... Live (16 tracks)/1hr 40min/£7.80	WEA 9381413
16	PET SHOP BOYS: Showbusiness Compilation (4 tracks)/30min/£6.71	PMI MVPSB 2
17	BANANARAMA: The Greatest Hits ... Compilation (13 tracks)/45min/£6.95	Channel 5 CVF 07902
18	GLAM ROCK Compilation (52min)/£6.95	MV 454
19	U2: Under A Blood Red Sky Live (12 tracks)/1hr 40min/£7.80	Virgin VVO 248M
20	NOW THAT'S...MUSIC VIDEO 13 Compilation (15 tracks)/1hr 5min/£6.95	PMI/Vision MNW0913

Compiled by Gallup for Music Week © 1988

REVIEW

Taking steps in the right direction ...

ZIGGY MAREK & THE MELODY MAKERS: Live At The Palladium. Virgin VVD 401. Running Time: 58 minutes. Dealer Price: £6.95.

Comment: In answer to the much asked question about whether David (or Ziggy, as he's known - a Bowie influence) is a chip off the old block, on the strength of this concert video it's too early to say. He looks like Bob, he uses his father's language (I and I, Rasputin, note boys, Africa), but while his presence is definitely reminiscent of reggae's one, much of his major crossover artist, much of his material (self-written) is a touch drab, and the two songs from the Bob Marley songbook (Rot Race and Time Will Tell) are, arguably, not his best known. The rest of the Melody Makers (Cadelia, Sharon and younger brother Stevie) are all Ziggy's siblings, and the only immediately recognisable ex-Wailer around is guitarist Cynthia Smith. Sales Forecast: This aggregation's debut album was a Grammy winner in 1985, and the current album, Conscious Party, is still in the US pop album chart after nine months, and is nearing 1-million status. This show was shot in LA, but over here, interest seems limited so far. It's probably too soon to know.

US TOP FORTIES SINGLES

Rank	Artist/Title	Label
1	TWO HEARTS, Phil Collins	Atlantic
2	WHEN I'M WITH YOU, Sheriff	Capitol
3	ARMAGEDDON IT, Dal Leppard	Mercury
4	DON'T RUSH ME, Taylor Dayne	Arista
5	WHEN THE CHILDREN CRY, White Lion	Atlantic
6	STRAIGHT UP, Paula Abdul	Virgin
7	BORN TO BE MY BABY, Boy Jovi	Mercury
8	THE WAY YOU LOVE ME, Karyn White	Warner Brothers
9	WILD THING, Tone Loc	Delicious
10	ALL THIS TIME, Tiffany	MCA
11	HOLDING ON, Steve Winwood	Virgin
12	MY PREROGATIVE, Bobby Brown	MCA
13	I WANNA HAVE SOME FUN, Samantha Fox	MCA
14	THE LOVER IN ME, Shereen Easton	Virgin
15	SMOOTH CRIMINAL, Michael Jackson	Epic
16	EVERY ROSIE HAS HER THORN, Panson	Enigma
17	PUT A LITTLE LOVE IN YOUR HEART, Annie Lennox & Al Green	A&M
18	SHE WANTS TO DANCE WITH ME, Rick Astley	RCA
19	WALKING AWAY, Information Society	Tonny Boy
20	WHAT I AM, Eddie Brackel & New Bohemians	Geffen
21	LITTLE LIAR, Joan Jet & The Blackbriars	Blackheat
22	I REMEMBER HOLDING YOU, Boys Club	MCA
23	ANGEL OF HARLEM, U2	Dial
24	28 I'M MY HEART, The Boys	Motown
25	YOU GOT IT (THE RIGHT STUFF), New Kids On The Block	Capitol
26	SURRENDER TO ME, Ann Wilson & Robin Zander	Capitol
27	A LITTLE RESPECT, Broeze	Sire
28	SHAKE FOR THE SHEK, The Escape Club	Atlantic
29	THE LIVING YEARS, Jane & The Machine	Atlantic
30	LOST IN YOUR EYES, Debbie Gibson	Atlantic
31	WAITING FOR A STAR TO FALL, Boy Meets Girl	RCA
32	ALL SHE WANTS IS, Duran Duran	Capitol
33	MY HEART CAN'T TELL YOU NO, Rod Stewart	Warner Brothers
34	IN YOUR ROOM, Bangles	Capitol
35	LOOK AWAY, Chicago	Reprise
36	PARADISE CITY, Guns 'N' Roses	Geffen
37	KONI, Bobby Brown	MCA
38	GIVING YOU THE BEST THAT I GOT, Anita Baker	Elektra
39	31 KISS, The Art Of Noise	Chino
40	DON'T TELL ME LIES, Breake	A&M

ALBUMS

Rank	Artist/Title	Label
1	DON'T BE CRUEL, Bobby Brown	MCA
2	APPETITE FOR DESTRUCTION, Guns 'N' Roses	Geffen
3	TRAVELING WILBURTS, Traveling Wilburys	Wibury
4	MYSTERA, Dal Leppard	Mercury
5	OPEN UP AND SAY...AMH, Poison	Geffen
6	NEW JERSEY, Boy Jovi	Capitol
7	GUN N' ROLLS, Guns 'N' Roses	Elektra
8	GIVING YOU THE BEST THAT I GOT, Anita Baker	Elektra
9	RATTLE AND HUM, U2	Elektra
10	COCKTAIL, Soundtrack	Geffen
11	SHOOTING RUBBERBANDS AT THE STARS, Eddie Brackel	Arista
12	SILHOUETTE, Kenny G	Columbia
13	GREATEST HITS, Journey	Columbia
14	DELICATE SOUND OF THUNDER, Pink Floyd	Warner Bros
15	GREEN, R.E.M.	MCA
16	GREATEST HITS, Fleetwood Mac	Warner Bros
17	HOLD AN OLD FRIEND'S HAND, Tiffany	MCA
18	FAITH, George Michael	Columbia
19	AMERICAN DREAM, Crosby, Stills, Nash & Young	Atlantic
20	TILL I LOVED YOU, Barbra Streisand	Columbia
21	TRACY CHAPMAN, Tracy Chapman	Elektra
22	SMASHES, THRASHES & HITS, Kiss	Mercury
23	LONG COLD WINTER, Cinderella	Mercury
24	ANY LOVE, Luther Vandross	Epic
25	REACH FOR THE SKY, Ron	Atlantic
26	KICK IN THE CAN, The Cars	Atlantic
27	TELL IT TO MY HEART, Taylor Dayne	Arista
28	WINGER, Winger	Atlantic
29	OURIZ, Van Halen	Atlantic
30	HEARTBREAK, New Edition	Warner Brothers
31	PRIDE, White Lion	Atlantic
32	ROLL WITH IT, Steve Winwood	Virgin
33	FOREVER YOUR GIRL, Paula Abdul	Capitol
34	JUST ANDICE FOR ALL, Metallica	Elektra
35	UP YOUR ALLEY, Joan Jet & The Blackbriars	CBS Assoc
36	33 EVERYTHING, The Bangles	Columbia
37	BIG THING, Duran Duran	Capitol
38	WILD WINGS WEST, The Escape Club	Reprise
39	WILD WINGS WEST, The Escape Club	Atlantic
40	KARTY WHITE, Karyn White	Warner Bros

Charts courtesy Billboard, January 28, 1989. * Bull's are awarded to those products demonstrating the greatest airplay and sales gain.

TOP INDIE TOP 40 SINGLES

1	6	ESPECIALLY FOR YOU	Blue Mountain Sound	PWL PWH731 (LP)
2	6	CRACKERS INTERNATIONAL EP	Various	Mega 120478 (5 EP)
3	4	GET ON THE DANCE FLOOR	Club & Back	Supernova Profile SPWH1139 (LP)
4	11	SUDDENLY	Angry Anderson	Fred For Theatres FFM113 (LP)
5	NEW	YOU'RE GONNA MISS ME	Tanaka's Children	Reprise 15CT073 (LP)
6	5	FINE TIME	Club Culture	Factory FAC 2317 (7" 45-CT22) (LP)
7	NEW	HIP HOUSE/ I CAN DANCE	Front Line	Washed 2300 (7" 45) (LP)
8	6	DOWNTOWN '88	Club Culture	RYT 392 (7" 45-RT 39) (LP)
9	8	SAY A LITTLE PRAYER	Blush King	DECOOD 23 (7" 45) (LP)
10	10	CHIKI CHIKI AHH AHH	Body Fun	Blush King 23000 (7" 45) (LP)
11	NEW	MIGHTY HARD ROCKER	Cash Hays & Marianne	Sleeping Bag SBK050 (7" 45) (LP)
12	11	JACK TO THE SOUND OF THE...	Various	Mega 120478 (5 EP)
13	8	STAKKER HUMANOID	Various	Washed 2300 (7" 45) (LP)
14	9	JOHN KETTLEY IS A WEATHERMAN	Club Culture	Compendia Different DMT11 (LP)
15	13	WALK ON	Blue & Magik/ Jackson	3 Steps 15AM 1114 (8) (88)
16	NEW	IF IT'S WHAT YOU MAKE IT)	Highly 7	Mega 705031 (LP)
17	12	STAND UP FOR YOUR LOVE RIGHTS	Big Life	BLA 818 (7" 45) (LP)
18	15	A LITTLE RESPECT	Club Culture	Mega 120478 (5 EP)
19	16	FLOW WITH THE NE STYLE	Club Culture	Shelving Boy SBK017 (7" 45) (LP)
20	17	HE'S GOT MAGIC	Club Culture	Fraser 5066 (7" 45) (LP)
21	14	IF NE SAI'S PAS POURQUOI)	Club Culture	PWL PWH731 (LP)
22	18	7 PARAZAZZI	Track Attack	PWL PWH731 (LP)
23	26	THE ONLY WAY IS UP	Club Culture	Big Life BLA 818 (7" 45) (LP)
24	NEW	SHIP OF FOOLS	Various	Mega 120478 (5 EP)
25	14	WEEKEND/JUST WANNA DANCE	Club Culture	Shelving Boy SBK 110 (7" 45) (LP)
26	23	CHAINS OF LOVE (Remix)	Club Culture	Mega 120478 (5 EP)
27	22	WAITING IN VAIN	Club Culture	Central 88887 (2) (8) (LP)
28	20	THE CIRCUIT	Blue Mute	MUTE MUTH (LP)
29	19	M.T.J. (PUMP IT UP SOME)	Club Culture	Club 3 6452 (7" 45) (LP)
30	4	BLUE MONDAY	Club Culture	Factory FAC2317 (7" 45-FACT23) (LP)
31	7	IT'S PARTY TIME AGAIN	Club Culture	Big Tone 781 (8) (LP)
32	1	LOVE MACHINE	Love Machine/ New Wave	Dansward 7480 (7" 45) (LP)
33	29	DESTROY THE HEART	Heart Of Darkness	Creation CRE0201 (LP)
34	25	BURN IT UP	Club Culture	Creation CRE 1773 (7" 45) (LP)
35	30	THE FEEL SEOURS	Club Culture	Strong Arm 2405 (7" 45) (LP)
36	NEW	THE WORLD IS OURS	Club Culture	Arctic 410 (7" 45) (LP)
37	39	BORN FREE	Blush King	Blush King 1877 (7" 45) (LP)
38	31	WILL YOU LOVE ME TOMORROW	Blush King	Cherry CXC 7180 (7" 45) (LP)
39	43	REVOLUTION	Blush King	Fox 36423 (7" 45) (LP)
40	37	EAST-WEST	Blush King	Blush King 1877 (7" 45) (LP)

TOP 20 ALBUMS

1	1	38	THE INNOCENTS	Various	Mega 120478 (5 EP)
2	2	27	KYLIE	Kylie Minogue	PWL PWH731 (LP)
3	4	72	THE CIRCUIT	Various	Mega 120478 (5 EP)
4	3	8	WANTED	Club Culture	Big Life 15422 (7" 45) (LP)
5	9	58	WONDERLAND	Various	Mega 120478 (5 EP)
6	7	4	ACIDO AMIGO	Various	Washed 2300 (7" 45) (LP)
7	6	4	JACK TO THE SOUND	Various	DJ Hit 24847 (8) (8) (LP)
8	13	4	IT TAKES TWO	Front Line	Supernova 501 (8) (LP)
9	11	5	THE GARAGE SOUND OF DEEP...	Various	Reprise 15CT073 (LP)
10	5	13	INTO THE DRAGON	Blush King	Blush King 1877 (7" 45) (LP)
11	10	3	SUBSTANCE	Various	Factory FAC2317 (LP)
12	NEW	12	INTO THE DRAGON	Blush King	Blush King 1877 (7" 45) (LP)
13	14	2	HOUSE OF LOVE	House Of Love	Creation CRE1284 (LP)
14	12	6	LOUDER THAN BOMBS	Various	Blush King 1877 (7" 45) (LP)
15	8	10	THE HIT FACTORY VOL 2	Various	Factory FAC 2317 (LP)
16	5	10	TO THE BATHROOM, LET'S GO	Various	Club 3 6452 (7" 45) (LP)
17	17	4	ROCKY HORROR PICTURE SHOW	Various	Club 3 6452 (7" 45) (LP)
18	20	1	BLUET ANYTHING	Blush King	Club 3 6452 (7" 45) (LP)
19	NEW	19	BELIEF	Blush King	Mega 120478 (5 EP)
20	18	18	RANK	Blush King	Blush King 1877 (7" 45) (LP)

by Dave Henderson

THE WHEEL turns around yet again on **These Mighty Caseros** here their 1986 CD *Acropolis*. Now re-issued on the Milkshakes label through Revolver and the Cartel, alongside **The Pharaohs'** own *Nobbing Can Stop These Men* LP from 1984, not to mention **The Mighty Caseros'** *The Pharaohs Of Trash*. On the ABC label, **Stomping At The Klub Foot**, volumes three and four are re-issued, also through Revolver and the Cartel, and that double features the likes of **Restless**, the **Guano Bats**, **Franzy**, **The Pharaohs**, and so on. **Love Jangle** debut with a pop rock album on the Sugar Shock label through Revolver and the Cartel, and that's rather whimsically called *Welcome To The House Where The Extras Are Free*. hey, like deep man. London based group **The Chairs** release a new single on the Pink Halo label, through Pinnacle and the Cartel, called *Honey I Need A Girl Of A Different Stripe*. The record will be supported by various radio sessions and lots of enthusiasm.

EXPECT A rush of interest in Fire Records' **Blue Aeroplanes** compilation *Fire Records: Volume One* due retro as the group head off on the road. The Aero's will be playing live and Pinnacle should offer a few units in the past. Follow Fire bands, **Parachute Men** are readying two singles for release, the first is *Leeds Station*, a classic of sorts, and the second will feature a cover of The Kinks' *Waterloo Sunset* on the *Parachute* EP. Also scheduled for Fire, but in March is the new LP by **Sprotesman 3** called *Playing With Words*. The **Stretchheads** have their Bros Are Fish one-sided single with their debut album for Moksha entitled *Five Fingers Four Things A Thumb A Face It And A New Identity*. That's through Nine Mile and the Cartel and should be a little peach to order over the telephone. The legend of **Foot Records** continues as **Crazyhead** have a four track radio session released on Night Tracks through Pinnacle this week. It'll be available as a CD single, as will **Voice Of The Beehive's** four track session.

ACID SAMPLIN' rears its ugly head yet again with **The Christmas Bunch** teaming up with **Nick Sample** for a 12-inch on Dance Space called *Marvellous Person*. That's available through Books and the Cartel, as is the new **Freiburg** single, *Until The Money Falls Out Of The Sky*, which takes the shape of a seven inch single on the Books label itself. Books are also handling the re-release of **Movier's Polar Opposites** 12-inch single on Wax which has been held up due to problems with their former label Some Bizzare. **The Shrubs** release a new album called *Yesssss Of The Heart* on the Public Domain label, it'll also be available as a CD, and the **Devicars** label has a 12-inch only from **The Carringtons** called *Swell Party*.

THE SEE For Miles label through Pinnacle, digs into the vaults yet again and comes up with **Family's** *Bandstand A Song For Me* album, alongside **Man Jumping's** *Jump Cut*. **New Order's** *Technique* album is out back, but not on the new CD, cassette, CD and DAT. On Music For Nations there are three CD releases of **Frank Zappa's** albums, *Waka Jambou*, *One Star Fits All* and *Absolutely Free*, while **Demon** offers *The Big Band* self-titled LP and **The Fugs'** *Tenderness Junction*. Fire releases **Rose Of Avalanche's** *Anthology* on CD, and also has a mini-EP from the group called **First Avalanche**. **The Shamen's** new LP is on *Demon* and it will be called in *Garbache* We Trust.

FROM HEIDELBERG with **Skis**, **The Butlers** have *Ryder* then *Ride* on the Unicorn label through Nine Mile and the Cartel, and **The Suns Of**

Arge turn up on the Bop Casettes label through Revolver and the Cartel, with **White Band** *Song*, **Wilks** *Tongue*. Also through Revolver, **Smith And Mighty** have a seven inch version of their *Walk On* by on the Three Stripe label, plus a mini remixed 12-inch. **The Inc** *Babies* have a CD version of their album *Hour* on the Communion label and **The Anti Nowhere League** offer a double LP on ID called *We Are The League*. Live in Yugoslavia: The We Be label features **The Accused's** *Martha Splinterhead's* *Maddox's* *Even Told* on LP and CD and **Government Issue's** *Crash* album and CD.

THE BACKS distribution network has a host of new product, including: **The Dallas** *You Can't Judge A Book*, on seven inch four track EP on the Kaur-which label, the label also has an album called *Psycho* *Hendrixes*, which features tracks from the **Kang Yell Taxons**, **The Franc** *Hendrixes*, **Torment**, **Griswold**, **Go Kats**, **Spellbound** and **Fall Mean Freaks**. The Wag label has an album called *Bootsa Boots* from the Riviera Boys which continues its paragon of rockabilly bent and Gaz's label turns on the ska heat with **The Skis** *Flames'* *Ska Fever* LP. **The Justice League Of America** release their album *Blackout* on Posthead under a scrum of chugging guitars — it's called as being "a scary dir". The Broken Flag label returns after some time with **Skullflower's** *Bridehead* 12-inch which is a cross between *Gore* and *Bolt Thrower*. The GI label has an album called *Find The Way* by **Mourndale** and there's a compila-

tion called *The Bizarre Boutiques* and that includes **The Risk**, **The Chemistry Set**, **The Groove Farm** and German mod bands **The Shiny Gnomes**, **The Kleck** and **Sharing Patrol**.

THE STUNNINGLY named **When The World Was Flat** release *Suspicion* on a 12-inch for *Survival*, which was produced by Tim Whelan from Furniture. Worcesterhire-based metal band, **Crywolf** release a mini-EP called *The First 12 inches on J&K* and there's yet another compilation of rockabilly music on the Fury label called *I Am! Love No More*, this time with tracks from **The Willagville Spliffs**, **Conan**, **Franzy**, **Speak And The Ghosly**, **Playboys** and **Deuces Wild**.



PARACHUTE MEN: fond of train stations

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4101261/4101264 (F) |
| 3 | ELGAR CELLO CONCERTO/ENIGMA VARIATIONS CBS
D Barenboim/POD/J Du Pre | CBS76529/4076529 (C) |
| 4 | ANDREW LLOYD WEBBER REQUIEM
Domingo/Brightman/Mozzel/ECO | HMV
ALW17/CAW17 (E) |
| 5 | ALBINONI ADAGIO/BACH ELLERBEL CANON
Herbert Von Karajan/BPO | Deutsche Gramm
4133091/4133094 (F) |
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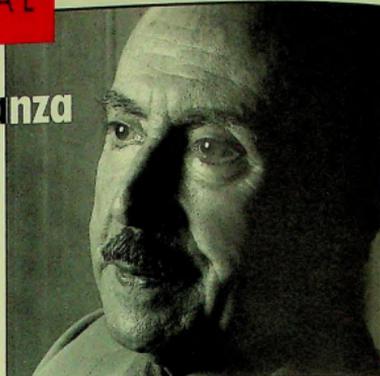
CLASSICAL

Bach bonanza

by Nicolas Saames
BACH'S KEYBOARD music comes pouring out on CD this month in a variety of guises. The pioneering harpsichordist Wanda Landowska sees the light of CD with her RCA recordings of Bach's Well Tempered Clavier Book 1 (86217 two CDs) and Book 2 (GD 87825 three CDs).

The devoted followers of the eccentric Canadian virtuoso Glenn Gould will be keen to learn that his milestone recordings of the Well Tempered Clavier Books 1 and 2 have been remastered and contained on three CDs, and issued by CBS (CD 42266).

Also in February comes The Glenn Gould Legacy, Volume 1, a three-CD set containing the Goldberg Variations (in the 1955 recording), the Piano Concerto No 1 (recorded live) and the conversation with John McClure, Glenn Gould, Concert Drop-Out, and Gould's wayward interpretation



CLAUDIO ARRAU: remastered Forties recordings

of Bach is well known, but perhaps not so the Forties recording of the distinguished Chilean-born pianist Claudio Arrau. He recorded Bach's Goldberg Variations, and other works including Inventions and Sinfonias in 1942 and 1945 and

they are issued by BMG in February (GD GK 87841 two CDs). They have been digitally remastered and generally cleaned up and show one of today's senior recitalists at a very different stage of his career.

Thomson launches new opera glossy

A NEW glossy upmarket opera magazine, *Opera Now*, is scheduled for national release on March 14, capitalising on the striking growth in interest in the medium over the past five years.

Full colour throughout, and with a cover price of £2, it sets out to give opera fans "everything they need to plan their opera-going, opera watching and opera collection", including substantial coverage of opera recordings.

A joint venture between D C Thomson and the founder directors of *Opera Now* (the chairman is Sir Trevor Holdsworth, chairman of British Satellite Broadcasting and president of the CBI) it will be edited by Mel Cooper.

With an initial print run of 60,000, it is aiming for an average monthly circulation of 40,000 for the first six issues, reached with the help of distribution in bookshops such as Waterstones and Dillons as well as specialist music shops and conventional magazine outlets. A sum of £250,000 will be spent on the initial phase of launch promotion.

Cooper's confidence in the success of *Opera Now* is backed by careful research. He claims that the opera audience has grown stead-

ily over the past 15 years and now stands at 2.4 million, 30 per cent of which are regular opera goers, visiting at least two or three times a year. He points out that ticket sales for all Arts Council funded performances have increased by 22.5 per cent since the 1974-75 season. He adds that 900,000 people watched *Madama Butterfly* on BBC-2 in August last year, and 2.5m watched the telecast of Julia Milnes Johnson's *Carmina*.

"We will appeal to the newly curious and to opera lovers who are setting new records in box office receipts, CD and video sales — opera is more than the latest yuppie status symbol," says Cooper.

AVM boldly goes...

AVM RECORDS, which only started last year, is forging ahead with a bold programme of nearly 80 releases in 1989, according to its classical director Robert Matthew-Walker.

Helped by its access to the Bulgarian Balkanton label, it is continuing with various series though one of the most popular will likely be The Top 10 Of Your Best Classics.

Curiously, in view of the title, this will be a multi-volume series, with a £5.99 CD rrp and a LP/tape rrp of £3.99. It is launched with perhaps a certain longing in cheek, as it was the AVM team of Matthew-Walker and Frank Rodgers who directed the hugely successful series of 100 Greatest Classics while he was at Trax Classique.

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Decca strikes out

Decca is trying to forge a new direction, combining classics and pops. Nicolas Soames talks to Michael Letchford about the new venture — and tries to avoid calling it cross-over

THERE IS a received wisdom in classical music that at the end of the cross-over road is a bucket of gold. This is the road walked by James Galway in his heyday, by John Williams, by Kir Te Kanawa in a number of ways, including Blue Sues with Nelson Riddle and Bernstein's West Side Story.

But 1989 is seeing the classical department of Decca try to forge a new direction which will have elements of both classics and pops, yet which will appeal to a much wider audience. Michael Letchford, Decca's UK general manager, remarks: "We are desperately trying to avoid the use of the word 'cross-over' and the old-fashioned category of MOR — and definitely give New Age a wide berth."

All, to a certain extent, have a slight air of chocolate cake roses, and however one defines the character of one of the leading artists in this new venture, the German cabaret singer Ute Lempert, it is not a comfortable poliwax.

The venture is called Decca New Line and its first major star is the 25-year-old Lempert, whose first Decca recording — reviewed below — is devoted to Kurt Weill. It will be noticed that there is no mention of Decca New Line on the cover: just Decca and the acronym DNL.

Letchford proclaims that this is not a deliberate ploy by the company to disguise its origins — Decca to dealers in the UK automatically means classical — but simply an attempt to let the product speak for itself.

If any word underlines the philosophy of Decca New Line, it is entertainment: although such a rigid definition is also discouraged

by Letchford: Nevertheless, there is no doubt that entertainment suits the next release on the series: Orient Express.

Decca has signed the Swiss palm court ensemble I Salonisti — the inventive group which would even strain-laced critics at the Wigmore Hall just before Christmas — to an exclusive contract. The company is carefully putting together programmes which will be very different in appearance to the recordings of salon music made by I Salonisti over the past five years for Deutsche Harmonia Mundi, and released in the UK by EMI.

So the first, Orient Express, contains music from the films of Fellini, *The Orient Express*, *The Way Of All Flesh*, as well as arrangements from Kreisler, Debussy, Rimsky-Korsakov, Rassini and Massenet (425 200 LP/CD/tape).

"Derek Jamieson is very keen on them and this is the kind of radio play we are looking for," says Letchford. With the group having an informal appearance — they play in waistcoats and trousers — there is a strong chance for TV too. "But they don't play down to the music: they play the music for what it is worth," explains Letchford.

February also sees another DNL release — *Joy*, featuring the English guitarist Michael Conn. Now in his mid-thirties, Conn has already recorded for Pickwick's *IMP Classics* — he played Rodrigo's *Guitar Concerto* — but was snapped up by Decca's producer Paul Myers after demonstrating his versatility at a concert.

Conn plays arrangements — or, as Letchford points out, re-compositions — of favourite tunes. Some are classical — Bach's *Jesu*, *Joy Of Martin's Desire*, *Faure's Pavane*, *Albini's Adagio* — while others include Nuages by Django Reinhardt; *Olivia* by Chappell and *Spring Came Early* by Brian Gulland. (CD 425 201 CD/LP/tape).

He is accompanied by the English Chamber Orchestra conducted by Leslie Williams, who made the



UTE LEMPERT: martial, strident, seductive and defiant

arrangements, and indications of Decca's hopes can be seen in the decision to release a seven-inch single (containing *Joy* and *Spring Came Early*) as well as the album.

"I hope that over the next few months, a lot of people are going to take off Richard Clayderman and put on Michael Conn," says Letchford.

The first title on Decca New Line was *Electric V* by Thomas Brandy, an electronic realisation of Vivaldi which came out just before Christmas. Among future plans — Letchford is hoping for around one a month — is an album by the recorder player Philip Pickett. "However, we are not intending to draw regularly on our established classical artists like Soli or Ashkenazy," declares Letchford. "This is not cross-over. We feel there has been a strong polarisation between classical and pop, and that there is a growing demand for something in the middle. This is what we are aiming for with New Line."

All the artists used so far need image-building in the UK.

Letchford hopes to take Decca into the concert promotion arena over the next few months in order to show what Ute Lempert is capable of on stage.

And the series expects a major boost from the recording of a new musical based on the life of Martin Luther King. Called *King* and written by Richard Blackford, it stars Simon Estes and Shirley Verrett and will be released in June. Plans are advanced for performance in this country and the US.

'This is not cross-over. We feel there's been a polarisation between classical and pop, and there is a demand for something in the middle'

JULIA MIGENES Johnson: full-blooded and uncompromising



R E V I E W S

BERLIN AND AMERICAN Theater songs, Kurt Weill, Lotte Lenya. CBS MK 42658.

Kurt Weill, Ute Lempert, RIAS Berlin Kammerensemble, John Mauceri, conductor. Decca NL 424 204-21.

The Seven Deadly Sins, Little Threepenny Music, Kurt Weill. LSD, Julia Migenes Johnson voice, Michael Tilson Thomas conductor. CBS MK 44529. The works of Kurt Weill are not short of champions on compact disc, so these three recordings have to justify their existence. And, for different reasons, they do.

The Lotte Lenya recordings are, of course, classics of their kind, for as Weill's widow, Lenya offers, for our insight into the works themselves. Here, CBS presents not just the German works with which Weill is still largely identified — *Surobaya Johnny*, *The Ballad Of Mack The Knife*, *Alabama Song* — but also the songs from the Ameri-

can era — *I September Song*, *I Never Was A Boy Like You* and many others.

But they were recorded in the Fifties and I must confess to being a little disappointed by the performances. They seem slightly dull, which is death to Weill whose music, above all, must appear to challenge at all times.

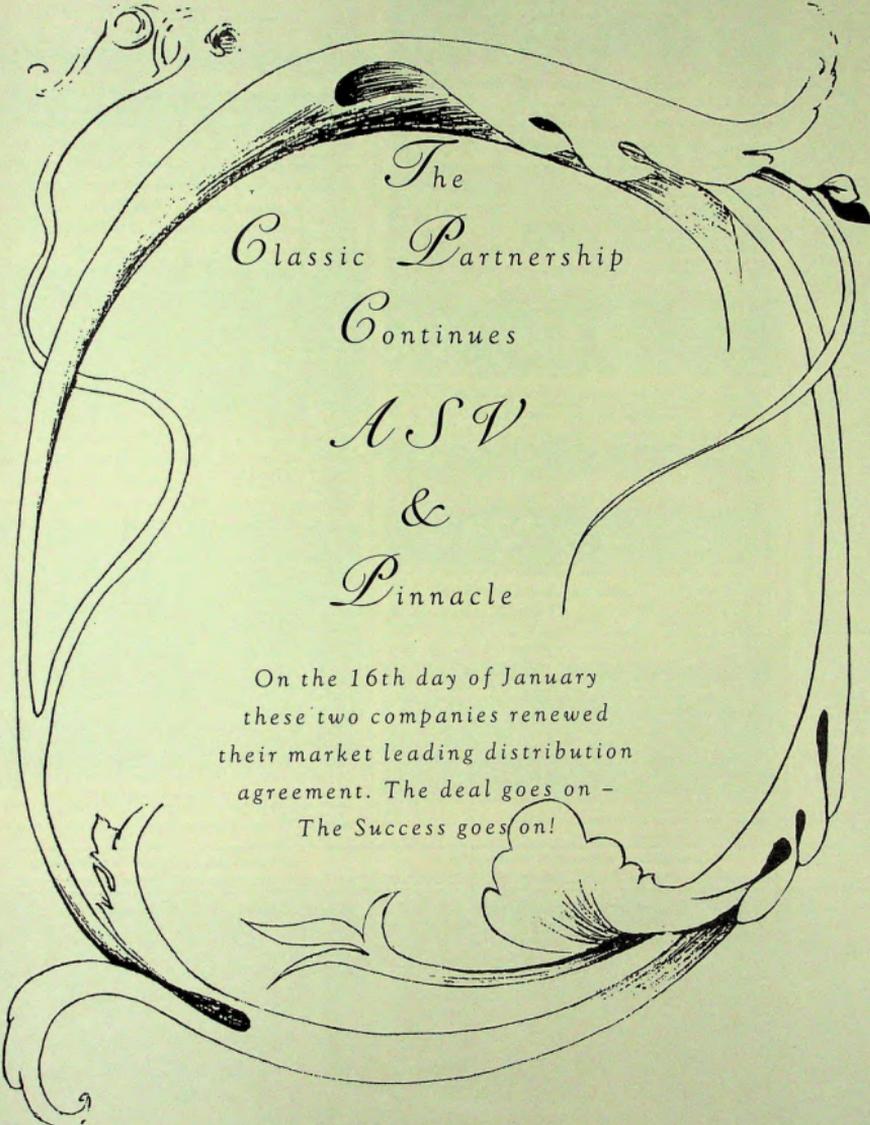
It may be that I have been persuaded to a more urgent performance of Weill by these two other singers, though they are very different. Julia Migenes Johnson (of *Carmen*, fame) is full-blooded and uncompromising. In *The Seven Deadly Sins* riding on the deft direction by Michael Tilson Thomas. Clearly a trained voice, she manages the best of both worlds, strong on the nuance of microphone technique as she is on detail. The coupling with the Little Threepenny Music is well considered.

Ute Lempert is very different. Her

background as a cabaret artist makes for great immediacy and entertainment, and her selection is varied but excellent, including songs from Silverlake, *The Three-penny Opera*, from *Mahogany* as well as examples from Weill's work in English and French.

Drawing every ounce of sexual innuendo from the words and music, she can be martial, strident, seductive and defiant — and sometimes all at once. Yet she can discard her strong Germanic timbre at will — as she does for *Je ne l'aime pas* and the three songs from *One Touch Of Venus*. Only rarely — in *Ninna's Lied* specifically — does she reveal less vocal control than Migenes Johnson.

Decca is preparing a series of Weill discs with Lempert, and I look forward to them. For my money, Migenes Johnson and Lempert make Kir Te Kanawa's effort of popular material painfully amateurish. **NS**



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EXPERIENCED MANAGER/ESS

required for busy shop bordering city. May suit experienced senior assistant.

Salary negotiable.

Phone:
01 953 8646

PRODUCT MANAGER



A bright, young ideas person is needed to supplement our Product Marketing Team and be ready to take responsibility for a roster of artists within a very short time.

Ideally, we would want someone who already has a year or so of experience as a Product Manager but we will consider applicants whose experience has been gained in an allied function. What is particularly important is experience of working with artists, a clear understanding of the basic principles of marketing and good organisational skills.

We will offer a competitive salary, company car etc and the opportunity to develop your marketing career within a professional team.

To apply, please send a detailed CV and covering letter to:

Melanie Higgs,
Personnel Department,
Polydor Limited,
PO Box 1421,
1 Sussex Place,
London W6 9XS
Tel: 01-846 8515 x 5341

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PRODUCT MANAGER FOR INTERNATIONAL POPULAR MUSIC DIVISION

A bright young Product Manager is needed to join the International Pop Division of our Corporate Headquarters. Reporting to the Divisional Director, US/UK Marketing, you will liaise with our European affiliates to set up releases of US repertoire. This will involve securing production parts and conceiving and supervising the design of in-store material promotional items, in addition to providing general assistance to the Divisional Director.

The successful applicant requires a minimum of 2 years experience Product Management within a record company and will of course possess excellent communication skills. Experience of international markets would be useful. We offer a competitive salary, company car, plus all the usual benefits associated with a major international group.

To apply, please write with detailed cv and daytime telephone number to Joy Hamlyn, Personnel Manager, PolyGram International Ltd., 30 Berkeley Square, London W1X 5HA.

PolyGram

Production/Print Administration Manager

You'll appreciate the importance of image in the music industry. And as one of the largest and most successful record companies in the business, our image is more important than most.

To ensure we keep making the right impressions, we're looking for a Production/Print Administration Manager who can get the right face, in the right place at the right time. Taking responsibility for artwork and production parts for all records, CDs and cassettes. You'll allocate work to repro houses, ensure the results correspond to proofs and approve all invoices.

Experience of print buying and reprographics is essential to be able to cope with a varied administrative role in a particularly hectic department, where a head for figures is as important as keeping your head under pressure.

If you're interested, write now to Jill Berry, Personnel Officer, BMG Records, 1 Bedford Avenue, London WC1B 3DT or telephone her on 01-636 8331. Ext. 2170 for further information.



SALES MANAGER

Successful independent Label in W1 requires an experienced Sales Manager for liaison with major distributor. Marketing experience an asset.

Please reply with full C.V. & current salary.

To: Box No. 1712
c/o Music Week

Please address all Box No replies
to: Box No ..., Music Week,
Greater London House,
Hampstead Road, London NW1 7QZ

MARKETPLACE

DISPLAY MERCHANDISING

DISPLAYING SUCCESS

Spong Retail Systems design and build a range of custom-made and in-stock point-of-sale displays to increase the visibility and impact of your records, cassettes, CDs and videos for maximum selling power. Our Price and Wordworks have all benefited from our expertise. Find out how we can help your business to display even more success.



SPONG RETAIL SYSTEMS PLC

Field Rd, Mildenhall, Suffolk IP28 7AR. Tel: (0638) 713011.

CLASSIFIED ADVERTISEMENT RATES

Music Week Classified Advertisement rates at £10.00 per single column centimetre + VAT.

Recruitment £13.50 per single column centimetre + VAT.

Spot colour — prices available on request.

Box number charge £6.00. 6 insertions 10%, 13 insertions 15%, 1 year 20%. All advertisements are sold by the single column centimetre, minimum size 3cms. Artwork Thursday 5pm, 9 days before issue publication date. Advertisements may be submitted as flat artwork or typed copy for typesetting.

PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT

Further information contact:

Judith Rivers Tel: 01-387 6611 Ext. 255 — Greater London House, Hampstead Road, London NW1

Music Week cannot be held responsible for claims arising out of advertising on the classified pages.

TOUR MERCHANDISING



ACME TOTAL MERCHANDISING LTD

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MANAGEMENT WANTED

**ASHER D + DADDY FREDDY
REQUIRE**

ENTHUSIASTIC MANAGEMENT
Applicants should have a knowledge of the Rap/Reggae scene or a willingness to learn, and some knowledge of Artist Management.

Apply to Chris France at:

MUSIC OF LIFE RECORDS,
22 Hanway Street, London W1P 9DD.
Tel: (01) 631 3846

**PLEASE ADDRESS ALL BOX NO
REPLIES TO: BOX No. . .
Music Week,
Greater London House,
Hampstead Road,
London NW1 7QZ**

ANNOUNCEMENT

**macpherson
associates**
print and management services

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Tel: 0304-372960 Direct 0860-367769
Fax: 0303-46561 Tlx: 9312102504.

Representation for —

Topper Headon, Carol Grimes,
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Contact Andrew MacPherson at the
Hilton Mimont (395164) during Mideam

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Diary

DIARY

THE HONEYMOON is over for the new management of Midem and participants at this year's Connes event are looking closely for tangible signs that in the post-Chevy era Midem will be more relevant for the whole music industry... How refreshing it would be to have a woman heading up one of the major labels, it's often been said. Well, what about PolyGram's Lisa Anderson as RCA MD? Watch this space... MCA A&R man Mark Dean is flying out to join David Simone in LA as part of the plan to make Uni (as Simone predicted loftily) "the biggest A&R-orientated label in the world"... "I told you so", is probably the thought in Simone's mind as he points to Holly Johnson's success, saying that among those joining in the celebrations are people who thought he was foolish to do the deal... With Barry Hartog now MD (well, as of next month) of Our Price, it means that two of three bosses of specialist chains are ex-accountants—Virgin's Simon Burke being the other. Is the day of the entrepreneurial salesman gone now that retailing has become such a science? ... Remember Our Price chairman Gary Nesbitt's portentous quote at the time of David Cliphsham's appointment that "Trading terms are being reviewed almost hourly"? As he moves on to bigger things (see p1), Cliphsham reckons that negotiations are on a much better footing these days, assisted in large part by the BARD framework... Part of Cliphsham's new brief is to establish a long-talked-of recorded music retail business in North America, while it is clear that in the UK Our Price may be coming to your area very soon, if you haven't already got one. The new W H Smith director of specialist chains reckons there are about 100 additional High Streets suitable for Our Price outlets...

BET THAT Anton Piller never realised he would cause such a fuss or ever get his name in Music Week. The search and seize order (famed after the company to which the first such court order was granted) has been a potent weapon in the fight against both audio and video piracy. However, a long-running legal battle which centred on an Anton Piller raid which went horribly wrong was finally resolved last week when Warner Communications Inc and nine other companies, including long-time BPI solicitors Hamlin Slowe, agreed to pay £210,000 plus costs in an out-of-court settlement to alleged video pirate Frank Dale... Two ex-Virgins back together: former head of Virgin Retail Johnny Fewings has linked up once again with his old boss at Virgin Steve Mandy in becoming director heading Parkfield Entertainment's thrust into retailing... Former Parkfield director and long-serving head of Lightning's juke box operation Dave Powell is now involved in consultancy work on warehousing and distribution in the entertainment field and can be contacted on 0276 22489... Kathy Doherty has left WEA after 12 years and can be contacted on 0181 2322.

IMPORTANT NOTICE

MRS/BPI NEW RELEASE
AND TELEVISION PROMOTION

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MUSICAL ROYALTY ACCOUNTING
SOFTWARE CAN HANDLE ALL
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AND RECONCILIATIONS.

For further information
contact Chris Palmer

MUSICAL SYSTEMS LTD
194 UNION ST., LONDON SE1 0LH 01 928 6085

MIDEM STAND 0533



WORKING MEN: Bruno Brooks helps Bassandance and Working Music's Jeff Chegwinn raise a glass to success.



WORKING BOYS: The Tattooed Love Boys are made to feel welcome after signing to JSE Music.



HOLLYWOOD NIGHTS: CBS's Adam Hollywood helps Basha and Djavan to a good night out.



MAGNIFICENT FEAT: PRT Distribution's Dove Brooker collects the Breckin Records football trophy. Challengers for the trophy should contact Graham Dean on 0582-22000.



COME CEDAR band: MCA staff welcome new signings Energy Orchard to the company.



YOU MUST BE jocking: Radio Luxembourg DJs past and present gathered to help celebrate the station's 35th anniversary.



WE ARE the law: Other music industry solicitors from The Simkins Partnership help mark Simon Long's elevation to partner.



SWING INN: Conifer reps dropped into their local after a monthly sales meeting to find the entertainment provided by new Big Bear signings King Pleasure.

BACK PAGE PASS

"ZECTS"

THE LATEST DEVELOPMENT
..... THE DANCE DIVISION
SPECIALISING IN SALES,
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AT ALL LEVELS

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Dance Division

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