

Stylus give £1/4m TV backing to Who all



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Make em! - CD - CAS - etc?!

Philips: 'blank CD is safe with us, but...'

FEARS THAT home copying using blank compact discs will be a bigger threat to the music industry than digital audio tape are being allayed by system pioneer Philips. However, the company warns beware of the Japanese.

In a Philips document not intended for public consumption, the company states that it is developing recordable and erasable CD systems, but stresses that it wishes to resolve any copyright prob-

lems before pushing the technology on to the market.

"Philips should endeavour to take the protection of copyright into account whenever possible," it says. "Philips will therefore indicate wherever appropriate the importance it attaches to the protection of copyright and will strive to achieve the co-operation of the software industry."

But the company warns that some of its competitors may not be

so thoughtful. "Recent talks with the top of the Japanese hardware industry have shown again that the need to co-operate with the software industry is not yet fully understood by all hardware firms."

Philips adds that its commitment to finding a copyright solution extends to all digital formats. "Discussions on the topic are still pending and the problems do not seem unsolvable," it states.

The board of the IFPI has reacted cautiously to the developments of the new CD technology which it believes, without copyright protection, "will undo the progress of the record market and totally undermine the recovery of the recording industry over the last three years."

It also says these systems represent an even greater potential threat to copyright owners than DAT. "New developments in technology are always welcomed but those which threaten the creativity of artists, performers and producers must be opposed," it adds.

"It is to be hoped that the hard-

WOOLWORTHS IS aiming to bring its brand of record retailing to the parts of the UK it currently does not reach through a series of stores carrying nothing but entertainment products.

The shops are being opened in towns that are not presently served

by a conventional Woolworths store. Their stock consists entirely of music and videos along with some computer software.

The first of the stand-alone entertainment stores is now open in Manchester and Woolworths has identified another 50 sites which may be appropriate.

Mike Sommers, managing director of Woolworths subsidiary Entertainment UK which is supplying the shops, comments: "They are aimed especially at the young family. The idea is that they come in and buy a kid's video and pick up their music at the same time."

He added that the stores will assist the company's corporate marketing plans, particularly over TV advertising.

Sommers is pictured (above, left) in Manchester with Peter Curtis, sales and marketing manager for Woolworths' entertainment division.



Woolies reaches the parts...

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EUROPE etc

A NEW monthly supplement designed to provide an international perspective of the music business makes its debut with this issue of *Music Week*. Entitled *EUROPE etc*, it will take a practical approach in covering the prospects for a single European market in 1992, but will also look beyond the 12 EC territories.

"As the music industry becomes increasingly international, we believe the time is right to introduce

an outward-looking monitor of business activity to complement the parochial views of trade papers covering individual territories," says *Music Week's* editor David Dalton.

"Arrogant as it may sound, we believe London is the right base for a European music paper; English is the linguistic currency of the music business and *Music Week* is the publication to bring it to you."

● Special insert

TO PAGE FOUR ►

What's a compilation?

AFTER AGREEING to exclude compilation albums from the chart (*MW*, November 5), the BPI is to begin deciding later today (8) just what constitutes a compilation album.

The BPI is targeting TV-advertised hits compilations, primarily the *Now* and *This* series, and so far has used the definition "multi-artist compilations of previously released material".

However, its charts committee is aiming to produce a definitive description at its meeting this afternoon and clarify whether soundtrack albums will be affected by the ban.

Midem goes on TV

MIDEM'S LIVE music content is to be broadcast to UK television screens next year under the banner of the Cannes Rock Festival.

The Midem organisation says the shows staged in the Martinez hotel will be seen in more than 20 countries around the world, including the UK and the US.

No deal has yet been finalised, though, with a specific UK carrier.

Copyright as law

THE COPYRIGHT Bill will become law on November 15, the Government has confirmed. The bill is currently being passed through the formal legal procedures.

Giant step for WEA

WEA INTERNATIONAL is taking a giant stride into the classical market with the acquisition of worldwide distribution rights for France's leading label, Erato Disques. The deal commences on January 1, 1990. See p4.

Anita Dobson
talking of love

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PART OF THE

Stylus give £1/4m TV backing to Who album

STYLUS IS launching a £250,000 TV advertising campaign, which rolls out nationally this week to support the release of the Who Collection. Another £250,000 campaign will be launched by Stylus to back the release of From Little White Love. It breaks on November 7 in Harlech and Yorkshire before rolling out nationally.

A £360,000 TV campaign is being launched by Fonfon and PWL Records to support the release of

The Hit Factory Vol. 2 by Stock, Aitken & Waterman. A number of ILR stations will be broadcasting the two hour programme The Stock, Aitken & Waterman Story in November and December. There will also be press advertising in *Smart Hits* and national and regional press.

K-TEL IS backing the release of All The Best From Chas And Dave with a £250,000 TV advertising campaign which begins in TV5 and Granada on November 14 before rolling out nationally on November 28. The release also coincides with a UK tour by the artists.

A £300,000 TV campaign is also being launched by K-tel to support the release of Kappin' Up The House. The campaign begins with our Price Co-op on Capital Radio followed by five weeks of regional TV advertising. The release is also backed by a club promotion campaign, and instore displays.

BEECHWOOD MUSIC is supporting the release of independent compilation CD88 on November 7 with press ads in *Q, NME, Melody Maker* and *The Catalogue*.

EMI IS backing the re-promotion of Unforgettable with national TV advertising from November 26 for two weeks. Instore display material will also be available.

THE JEFF HEALEY BAND'S See The Light album on Arista is being supported by national and music press ads, point of sale material, full instore displays and national fly-posting later in the campaign for at least six months.

AWARENESS RECORDS is supporting the release of Roy Harper's album *Loony On The Bus* with ads in *Folk Road*, *Off Beat* and a joint campaign with *Our Price in Melody Maker*. There will also be display material and leaflets distributed during Harper's UK tour.

THE SENSELESS Things will be touring the UK to support the Red Label release of their single *Up And Coming*, distributed through Rough Trade/Cartel, on Nov 14.

Royalty rates agreed

PROTRACTED RIGHTS negotiations between record companies and publishers have been brought to a conclusion in an agreement that will see a five per cent royalty on albums and 7½ per cent on singles.

The BPI and the Mechanical Copyright Protection Society have reached a settlement on the clauses of the Mechanical Royalties Agreement which will run until March 31, 1989 initially.

The royalty clause is back-dated to October 1988 and it means that

payments can be claimed in the third quarter of the year for royalties from the first half of the year or in the fourth quarter for the previous three quarters.

The BPI sees this as an important step towards record companies paying on net sales and it is something the organisation has campaigned for as a result of it claims, the failure of the returns provision to cater for significant returns.

Other changes include the ruling that royalties on exports to the US must be paid in the US, until further

notice, and not the UK. This comes as a result of an improved working relationship between MCPS and the Harry Fox Agency in the US. The termination provisions have been tightened up to put MCPS and its members on a better standing when record companies go into liquidation or receivership.

Set periods to remedy any omissions or defaults made by BPI members under the agreement will be introduced so that the MCPS and publishers can then exercise their termination powers.

Also, seven and 12 inch singles will each have separate allowances when issued free as promotional copies. Previously, 12 inch singles only qualified for the allowance if they had an extra track.

BPI/Equity set rules for promo video actors

A FRAMEWORK for the use of actors in promo videos has been established with the signing of an agreement between BPI and actors union Equity.

After several years of negotiation, the two parties have agreed a minimum daily rates for Equity members employed as either featured or background performers. It also covers overtime and cost of travel.

The agreement also allows for the buying out of rights on payment of 175 per cent of the agreed daily fee to featured artists. Payment of just the daily fee will

buy out all rights of background performers.

The agreement is back-dated to October 18 and runs for an initial period of one year.

"Many people in the record industry have been sceptical about the value of formalising arrangements with Equity."

"However, it is accepted that as the music video business grows up it is to everyone's advantage to have clear guidelines on matters such as payments and the obtaining of exploitation rights," says the BPI's legal adviser Patrick Isherwood.

Clay glad to get rid of indie tag

CLAY RECORDS is switching distribution from Pinnacle to Priority, through BMG, and says it is glad to get rid of the indie tag which it claims is a force.

After eight years, managing director Mike Stone and his company are leaving Pinnacle to move to major label distribution. "Pinnacle has done a great job for us in the past but we have been with them too long," he says.

"Because of the success of Kylie and the BBC records, the rest of us have been neglected. Basically, they have got too many records on their books and we need somebody with a fresher approach."

Stone adds that he will be more than happy to rid his company of the indie label. "I am not bothered in the slightest. What does the word independent mean? I sometimes feel that the only difference is that majors have lots of money but when it all comes down to it we are all record labels."

The new distribution deal takes effect from this week and the first release will be an album by the Climax Blues Band.



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THE BPI's Patrick Isherwood (left) and Equity organiser Jack Elliott sign the music video agreement.

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Classical war breaks out as CBS headhunts Breest

TWO OF the world's most powerful music forces, WEA and CBS, are mounting determined assaults on the international classical market. In the first attacks on PolyGram's pre-eminence, WEA has signed worldwide distribution rights to the French Erato Disques catalogue, while CBS is declaring war on Deutsche Grammophon by headhunting ASR director Gunther Breest.

CBS's intention of ousting DG from its top slot is underlined by the provocative decision to move the headquarters of its classical operation to Hamburg — the home of DG.

Though it leads the US classical sales with its Columbia label, CBS has never really penetrated Europe, where DG leads and which influences the all-important Japanese market.

PolyGram takes stock of Christmas service quality

THE UK's biggest music distributor is offering a message of hope to dealers concerned about quality of service in the run-up to Christmas.

PolyGram, which in October did 50 per cent more business than the previous best month in its history, says it has been stocking up in an effort to avoid serious difficulties.

Director of operations Brian Fallows comments: "We believe we are well prepared. We feel we have anticipated the problems."

However, he has this advice for retailers: "We need sensible ordering from dealers, and particularly in the periods immediately before and after Christmas. The problem in the past has been the lack of anticipation from dealers of the heavy trading between Christmas and New Year, a time when none of the pressing plants are working."

"This Christmas will be the first since the closure of PolyGram's factory at Walthamstow, and Fallows says: "I hope the loss of the factory will not make any difference. In terms of supply and delivery, retailers should see no change."

The consequence for PolyGram,

Over the last year, it has made numerous approaches to DG artists and personnel, including entire departments, especially on the creative side. But its success with Breest came as a considerable surprise.

During 18 years with DG, Breest used his unusual combination of acute musical ability and astute business sense to develop a central role in the company, maintaining a close relationship with artists starting with Herbert von Karajan while, as executive vice-president, also maintaining a strong commercial function.

He seemed a loyal DG figure — until CBS made him an offer he simply could not refuse. This included the head office move and, reputedly, an annual salary close to \$400,000. The appointment was officially made by Norio Ohga,

chairman of the CBS board but also president of Sony Corporation, which indicates the importance of the move from the Japanese viewpoint.

But everyone is now waiting to see which of DG's major artists, if any, Breest has taken with him. Claudio Abbado already records for CBS, but only music previously refused by DG.

Recorded music sales grow as consumer boom continues

CONSUMERS ARE spending more of their leisure expenditure on recorded music. Last year, discs and tapes took a larger portion of the market than at any time since 1987.

In 1987, records accounted for 0.356 per cent of all leisure spending but, according to the latest edition of the *BPI Year Book*, the rising trend is unlikely to continue.

Says the BPI: "In 1987, inflation was low, retail sales were booming due to a high level of personal cash availability and easy borrowing facilities. However, many analysts suggest that the current consumer boom is coming to an end and if the rate of inflation increases significantly, the record industry will be amongst the first to feel the effects of a recession."

The book — the 10th of the BPI's annual statistical analyses of the record industry — also re-states the organisation's claim that the newly-established VHS (Music/Our Price/Virgin) grouping accounts for

▶ FROM PAGE ONE

Blank CD

ware and software industries will be able to reach a copyright solution that is acceptable to the recording industry and it is IFFP's wish that a meeting with the consumer electronics industry will be held soon."

The CD technology presently being developed by Philips and Sony among others includes CD-E which allows unlimited recording and erasure on CD without loss of quality and CD-R which enables one non-erasable master quality recording from a digital or analogue source.

World BRIEFING

WASHINGTON DC: The United States has formally joined the Berne Convention for the Protection of Literary and Artistic Works. On signing the legislation, President Reagan added that the treaty "provides for the protection of copyrighted works from international pirates who make their living by stealing and then selling the creative accomplishments of others."

NEW JERSEY: Roulette Records president Morris Levy has been sentenced to two consecutive 10-year prison terms and fined \$250,000 as a result of his conviction earlier this year on charges of extortion relating to the sale of cuts of MCA Records in 1984. Also sentenced was co-defendant Dominick Canterino who is believed to be a member of the Genovese crime family.

JOHANNESBURG: EMI, the Gallo Group and Tusk — the three major record companies in South Africa — are to stop commercial production of vinyl singles in December. Sales have dropped from about 4m units in 1985 to 1m this year. There has also been an increase in the number of chart compilation albums.

CALIFORNIA: The winners of the third annual National Association of Recording Merchandisers (NARM) independent distributors best seller awards have been announced: Next Plateau Records picked up the awards for best selling seven and twelve inch with Salt 'n' Pepa's Push It and best album with Hot, Cool & Vicious — also by Salt 'n' Pepa. Best selling catalogue went to Fantasy Records for Creedence Clearwater Revival product and best selling new artist was EPMD on Fresh Records.

OTTAWA: Toronto manufacturer Fringe Product and an Ontario company that runs a Record Padlino outlet in Toronto, Ontario, have been charged with distributing obscene material — the first time in Canadian history. Police seized several hundred copies of Feed Us A Fetus and Here Today Gone Tomorrow by punk band DayGlo Abortions. The Canadian Independent Record Production Association has denounced the action which it says could limit free expression.

COPENHAGEN: Following the use of commercial programming, the number of new local radio stations has increased dramatically. Also, the UK's Network Chart Show will be broadcast nationally in December.

26 per cent of the retail market. CBS has consistently maintained, though, that even after the acquisition of 74 Virgin stores, it has 22.5 per cent.

The BPI also highlights an increase of 146 in the total number of record shops between March 1986 and June this year. According to figures collected by Gallup, the total now stands at 4,976, of which 2,792 are independents or part of independent chains or non-specialist outlets.

The year book also details the decline in the number of people employed by record companies from 10,700 in 1980 to 9,173 last year and the continued domination of the UK charts by UK artists. In 1987, domestic product claimed 56 per cent of the albums market and 55 per cent of the singles sector.

● *BPI Year Book 1988/89*, compiled by Heather John, edited by Peter Scappin. Published by the BPI at £7.50.

New Country doubles UK sales

COUNTRY MUSIC sales have doubled since the introduction of the New Country campaign, according to a Gallup survey.

The survey, commissioned by the Country Music Association, reveals that by the end of 1988 sales will have doubled since 1985.

In 1986, album sales increased by 48 per cent and have increased consistently over the last two years. Figures for the first nine months of 1988 show a 14 per cent rise.

The public, media and retailers were all contacted as part of the survey and a vast majority of retailers

said they had seen a significant rise in country sales and 70 per cent favoured more promotion of New Country.

Good new artists, good publicity and a wider range of music were among the reasons given by retailers for the increasing interest in New Country, which was launched three years ago with the Discover New Country campaign.

There was only one New Country artist in Gallup's 1985 list of the top 40 best selling country acts but this year's list, based on nine months, contains 13 such artists.

Leftwich joins EMI

JIM LEFTWICH (pictured, right) is to be the new managing director of EMI's manufacturing and distribution arm. He joins the company on December 1st from CBS where he is currently manufacturing director.

Based at EMI's plant in Hayes, Middlesex, Leftwich will report to Richard Burkett, managing director of European and international manufacturing and operations.



BRIAN FALLOWS (right) gets some assistance from Island managing director Clive Banks in dispatching Rattle And Hum

SINGLES

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ORANGE LEMON

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7" - CHAMP 78 • 12" - CHAMP 12-78

**FARLEY JACKMASTER FUNK
PRESENTS RICKY DILLARD**

AS ALWAYS

7" - CHAMP 90 • 12" - CHAMP 12-90

ROYAL HOUSE

**YEAH BUDDY/THE CHASE
REMIX**

7" - CHAMP 91 • 12" - CHAMP 12-91

SUGAR BEAR

DON'T SCANDALIZE MINE

7" - CHAMP 92 • 12" - CHAMP 12-92

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LONELINESS

7" - CHAMP 93 • 12" - CHAMP 12-93

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Indies group together under one un-named flag

IT MAY sound a contradiction in terms but independent dealers across the country are uniting under one name to ensure a strong market for indie product and provide a more inviting alternative to the multiples.

The Chain With No Name was set-up in 1986 as a banner to unite independent retailers but in a way that promotes what the shops sell rather than the individual stores themselves.

Since formation, the chain has recruited 50 shops from around the UK and has begun holding meetings to discuss any retailing problems and strategies for promoting their product, with the help of independent distributors.

Promotion of the chain and its shops began with single music press ads spotlighting a particular album, at either a special price or including a limited offer, as well as the names of each shop in the chain.

Each shop pays about £40 towards the ads and stocks whatever promotion is on offer. Future plans include having special carrier bags for the shops with the Chain With

No Name logo on them.

Rick Purcell, manager of Soundhouse, in Leamington Spa, Warwickshire, explains why he joined the chain. "Being an independent shop, we are unable to pay the cost of ads in papers like NME. If it just wouldn't be worth it," he says.

"But to contribute £40 to an ad is cheap and it's good publicity for the shop. It is amazing the amount business has increased since taking part. People are coming in and investigating the whole catalogue." Purcell says that often the shops are limited on the number of special offer albums they can stock through the chain. "But it gets people into the shops and even if we have sold out of the limited editions they usually buy a copy anyway," he says.

He believes the chain is providing a more personal service than some of the multiples. "Our shop is like an Aladdin's cave to a lot of people and we generally find that having the knowledge of the stuff we stock is very important. I think we have a more diverse range."

The chain has even encouraged record dealers in the same town or area to work together. "On a local level, we agreed to keep in touch with one another," says Purcell. "We try to create an image for the chain whereby people work into any of our shops and recog-

nise it as a Chain With No Name shop."

He is enthusiastic about the chain's future. "Five years ago it felt like indies were on the way out but that is definitely changing and people are starting to come back to the independent because it carries everything they want."

Nigel Simons, manager at Frank's Wild Records, in Birmingham, believes that the success of The Smiths' Rank campaign is proof of the chain's potential. "The response to The Smiths' campaign was phenomenal. We had queues outside the shop," he says.

"Campaigns like this build up prestige for the shops. A lot of our customers are students and if they move around from Manchester to Birmingham they should come across the same type of shop and buy from them."

Simons says the Chain With No Name can only succeed. "We all have the same aims. None of the shops lose their individual integrity and the chain has something that links them all together."

The Chain With No Name recently held its first regional meeting in Birmingham with more to follow. The chain is organised by the Cartel and the distribution operation says there is now a waiting list for membership, the criteria for inclusion being that shops have an enthusiastic stocking policy on indie product.

REP OF THE WEEK



IAN WHITFIELD, 25, is EMI album rep for Wales and the west. He knows his territory well, having been brought up within it and now resident in Cardiff. After gaining a BEC national diploma in business studies from South Glamorgan Institute of Higher Education in 1981, he worked in different fields, including retail, before joining EMI in 1986.

He says he is aware of the changes affecting the work of record sales staff, in particular the need for reps to undertake display and merchandising now, and welcomes them for added variety and experience.

For recreation, Whitfield plays ice hockey for Bristol Phantoms and classical guitar — but not, he says, at the same time.

EMI directors' tour UK in sales promotions

EMI DIRECTORS and executives are touring the UK, visiting dealers in a bid to add a more personal touch to the promotion of the company's autumn product.

UK classical marketing manager

Chris Evans (right) is pictured talking to Michael Mullen and Alan Wilson of Rare Records in Wilmsham, during the EMI visit to London.

The final date of the tour is on Thursday (10) at the Strathallan Thistle Hotel, Edgbaston, Birmingham.



Radio One v the indies

THE FOLLOWING is an open letter to Roger Lewis and Johnny Beerling of Radio One, as sent to *Music Week*, and so we have invited Radio One to offer their views on the issues raised in next week's paper.

GOOD MUSIC radio does not exist without good and exciting new music and the record business needs both. But, following the recent scheduling changes at Radio One, I am left utterly frustrated at the lack of exposure for new talent, a situation which threatens dire consequences. There should always be room for healthy debate (or better still, controversy) as to what is actually "good".

However, the single-minded pursuit of audience ratings based upon research of what people listen to, rather than what they would or even might — like to hear — highlights a totally unprofessional and shameful disregard for both the listener and the music. This allied to the gross and misplaced assumption that as a music executive radio producers have divine knowledge of what the public wishes to hear — in fact, quite the reverse is often true — is a disgrace.

How ironic it now seems that Radio One can take to its heart and champion the U2 phenomenon, when some of us with longer memories will recall the station's unique combination of night-time radio, massive critical acclaim and modestly successful albums, before day-time Radio One took notice of such acts. It is a pity that the extensive well-earned reputation which existed to make Radio One take notice — now you have even done away with this in a brutal two-fold manner.

Not only have specialist new music programmes been cut to a minimum (with the axing of Liz Kershaw's evening show), but this loss has not even been compensated for by more adventurous programming in the day-time programmes, leaving John Peel's highly personal selection as just about the sole representation of alternative music, on a completely inadequate six hours a week. Even worse, there is evidently an unofficial policy of positive discrimination, regardless of merit or even suitability, against records by lesser known artists on small independent record labels, just because they are small and independent. These labels are constantly told by your producers that their records would be played if they were released by major companies instead.

As the managing director of one such label — whose bands receive widespread attention, I don't realistically expect day-time Radio One to start playing our records such as *Revolution* by Spacemen 3 or *Time To Kill* by The Perfect Disaster. However, when we release a cracking pop single by The Parachute Men (who have got major record companies snapping at their heels), backed by a major promotional campaign, I think it deserves a crack of the whip rather than the "pass the indie asphy-

ringing"!

Just the other day I heard Radio One's Simon Mayo bemoan the obscure fate of an independent single by The Monochrome Set from years ago. Well, it was just another good indie single of the time. It got a lot of radio play, but was never a hit. I bemoan the passing of an era.

These days, The Wedding Present got to number 42 in the national charts and The Fall even make the top 30 with *Victoria*, yet both barely got played and although recently the independents have achieved many top 20 successes, these have largely been dance records broken in the clubs, frequently without any national air-play whatsoever. For years, independent companies have fought a losing battle to get records into the charts against the might and the hype of the major companies. The ultimate irony is that we finally have a supposedly unhyphenated chart — but then what happens when the majors have got Radio One instead? Clive Solomon, *Fire Records*, Highbury, London N5.

Leeds EMI has its say

WE WERE both surprised and offended to read the statement by Raj Velupillai of Listening Post in Leeds in your *Frontline* Counterpoint column (MW/October 29).

Since it refers to "the EMI area rep" it could be referring to either of us in a way which amounts to a clear accusation of unprofessional behaviour. We wish to make it absolutely clear that your correspondent, Mr Velupillai, has never met "the EMI area rep", either for album sales or for singles promotion. The only contact between this retailer and EMI has been a telephone call when the business was started up to establish contact.

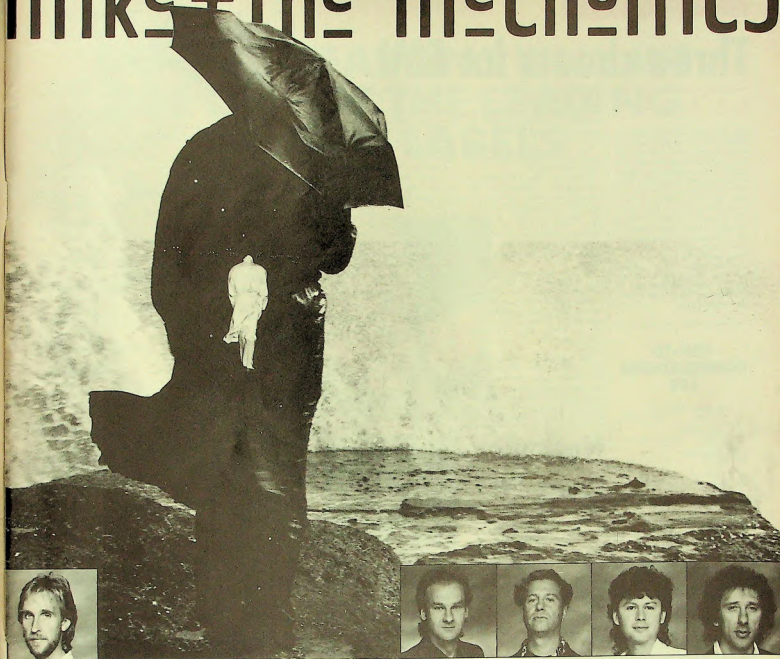
The nature of this shop's business was informed of that of a small CD specialist retail operation which opens only between 4pm and 7pm daily. As such, it has not been placed on the EMI call cycle.

An unsubstantiated, and in this case quite untrue, allegation of this kind, however petty, harms the reputation of any record company salesman. The six owners, when it is presented in print in the UK industry's major trade paper (and with an editorial introduction which seems to endorse what is being stated because it does not question it in any way), do not need one without any opportunity for the people directly involved, ie ourselves, to prevent it.

We hope that you will publicly correct the bad impression given by Mr Velupillai.

Alkie Jones, *Album Sales Representative*; Steve Charles, *Singles Sales Representative*; EMI Records.

mike + The mechan1cs



Mike Rotherford

Paul Carrack

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Three cheers for EMI

REVIEW

JOE ELY: Dig All Night. Demon FIEND 130. An intriguing self-produced album to lie in with Ely's UK tour, which often seems more like a David Gismoss guitar hero album with Ely as guest vocalist. This does not make it bad — often the contrary, but it has little to do with country music. For Your Love, in the style of clumsy Leiber & Stoller, is engaging. Drivin' Man comes on like Jim Morrison fronting Led Zepplin, and the title track, with Rosie Flores among the backing singers, is a near epic, as is the Gismoss showcase. Maybe She'll Find Me. After last year's excellent Lord Of The Highway, this is quite a diversion. An odd one.

TOP-10
COMPILATIONS
LPS

- 1 THE KENNY ROGERS STORY
Kenny Rogers
Columbia (C939) (£)
- 2 THE COLLECTION
Tim Barnes
Collector CCF3183 (BMG)
- 3 GREATEST HITS
The Judds
RCA PLR2043 (BMG)
- 4 ANNIVERSARY 20 YEARS OF HITS
Barney Wyrms
Epic 4503931 (£)
- 5 THE BEST OF GLEN CAMPBELL
Glen Campbell
MFP CDMP9023 (£)
- 6 DOLLY PARTON'S GREATEST HITS
Dolly Parton
RCA RL84422 (BMG)
- 7 THE COLLECTION
Boyz n the City
Collector CCS1919 (BMG)
- 8 THE VERY BEST OF JIM BEEVES
Jim Beeves
RCA RL89101 (BMG)
- 9 BEST OF WILLIE NELSON... ACROSS THE
Willie Nelson
Telstar SJA42317 (BMG)
- 10 DIAMOND SERIES
Dolly Parton
Diamond-RCA CD9108 (JCH)

THIS COLUMN applauds the initiative shown by EMI (UK) in making six recent US country albums available in Britain as imports at reasonable prices (LPs/cassettes £6.99, CDs £11.99).

Five of the six have sufficient good points to make them worthy of recommendation. Gracias by Johnny Rodriguez is well into new traditionalism, with several good songs written by the duo of B. P. Barker & Keith Palmer, like She Loves Austin and You Might Want To Use Me Again. Rodriguez is the only one of these six acts to have any kind of UK profile, and this album is above average.

As is the eponymous debut album from Dana McVicker, which includes a song co-written by Harlan Howard (I'm Loving The Wrong Man Again) and another penned by Dave Loggins (Call Me A Fool). With a Bonnie Tyloresque voice, McVicker could go far.

The best image among the six acts is that of Dean Dillon, whose Slick Nickel album sleeve portrays him as a Mississippi gambler. As writer of many George Strait hits, and with an all star backing cast including Johnny Gimble, Buddy

Spicher, David Briggs, Jerry Douglas and producer Randy Scruggs, Dillon performs, with many of his own songs, the Del Shannon song I Go To Pieces although the song that caught my ear most was the James Taylor-ish Father, Son & Holy Ghost.

Don't Look Back by Tom Wopat is superior to what might be expected from a Dukes Of Hazard star, and includes a good Bob McDill song, Red Hat & Blue and a few R&B songs, which are reminiscent of a slightly less practised T. Graham Brown. David Slater, whose debut album, Exchange Of Hearts, features back-up from Jim Horn, Vince Gill and Earl Scruggs and is no more than promising, which is more than can be said of trio Mason Dixon's album titled Exception To The Rule. Capitol, who have indicated all these albums, must think a lot of Mason Dixon, as the names of the three chops are nowhere to be found on their album sleeve.

Around 20 specialist country dealers in Britain already have this product, and other dealers who wish to be involved in what is intended as a continuing process are advised to contact Bob Street at EMI's head office.

Nashville
loves Phil

IT'S A great pleasure to welcome Phil Spector to the country page. The regal wave acknowledges the standing ovation he got at BMI's Country Awards Dinner in Nashville recently, when To Know Him Is To Love Him (included on the Parton/Harris/Ronstadt Trio album) was named Most Performed Country Song Of The Year. He wore a "Back to Mono" badge, of course.



12th November 1988

- 1 FROM THE HEART
Daniel O'Donnell
Telstar SJAR2327 (BMG)
C.STA.C2327/CD.TCV2327
- 2 OLD 8 X 10
Randy Travis
Warner Bros WX1462 (W)
CWX1.62/CD.K9254662
- 3 LONE STAR STATE OF MIND
Nanci Griffith
MCA MCF3364 (F)
C.MFCF3364/CD.MCA05927
- 4 I NEED YOU
Daniel O'Donnell
Ritz RITZP0038 (SF)
C.RITZL0038/CD.RITZCD104
- 5 DON'T FORGET TO REMEMBER
Daniel O'Donnell
Ritz RITZP0043 (SF)
C.RITZL0043/CD.RITZCD105
- 6 ALWAYS AND FOREVER
Randy Travis
Warner Bros WX107 (W)
C.WX107/CD.WX107CD
- 7 LITTLE LOVE AFFAIRS
Nanci Griffith
MCA MCF3413 (F)
C.MFCF3413/CD.DMCF3413
- 8 BUENAS NOCHES FROM A LONELY...
Dwight Yoakam
Repulse WX1193 (W)
C.WX1193/CD.WX1193CD
- 9 NEW WHAT A WONDERFUL WORLD
Willie Nelson
CBS 4625141 (C)
C.4625144/CD.4625142
- 10 GUITAR TOWN
Steve Earle
MCA MCF3335 (F)
C.MFCF3335/CD.DMCF3335
- 11 RE TRIO
Parton/Ronstadt/Harris
Warner Bros WX99 (W)
C.WX99/CD.K925491-2
- 12 TWO SIDES OF DANIEL O'DONNELL
Daniel O'Donnell
Ritz RITZP0031 (SF)
C.RITZL0031/CD.RITZCD107
- 13 STORMS OF LIFE
Randy Travis
Warner Bros 9254351 (W)
C.9254354/CD.9254352
- 14 EXIT O
Steve Earle & The Dukes
MCA MCF3379 (F)
C.MFCF3379/CD.DMCF3379
- 15 THE LAST OF THE TRUE BELIEVERS
Nanci Griffith
Rounder REUC1013 (F)
C.REUC1013/CD.REUC1013
- 16 PONTIAC
Lyle Lovett
MCA MCF3389 (F)
C.MFCF3389/CD.DMCF3389
- 17 NEW STOUT AND HIGH
The Wagoners
A&M DMA5200 (F)
C.AMC5200/CD.CDA5200
- 18 RE THEY DON'T MAKE THEM LIKE...
Kenny Rogers
RCA PL85633 (BMG)
C.PK85633/CD.PD85633
- 19 HILLBILLY DELUXE
Dwight Yoakam
Repulse WX106 (W)
C.WX106/CD.9255672
- 20 RE I PREFER THE MOONLIGHT
Kenny Rogers
RCA PL86484 (BMG)
C.PK86484/CD.PD86484

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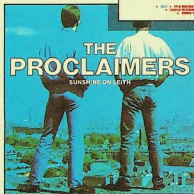
BILLY IDOL (PLATINUM)



SMASH HITS (GOLD)



HUEY LEWIS & THE NEWS (GOLD)



THE PROCLAIMERS (GOLD)



PAT BENATAR (GOLD)



THE WATERBOYS (GOLD)

Chrysalis

Writers to lose out in BMG-GEMA deal

THE FIRST major negotiations on the terms of the central licensing agreement between BMG Music and German authors and publishers body GEMA get under way this week. Led by EMI Music Publishing's Peter Smits, a delegation from the Music Publishers Association working party on central licensing were scheduled to meet GEMA's Dr. Erich Schulze in Munich.

These discussions follow a previous meeting in London between MPA and BMG's chief legal officer Manfred Kuhn. While Peter Smits diplomatically describes the meeting as "an exchange of views — the real talks will take place with GEMA", other sources indicate

that Kuhn's attitude towards MPA was very much "take it or leave it".

The contract permits BMG to base the royalty rate to be paid on that prevailing in any one of the European Community's 12 members. Some publishers fear that as

a result BMG will fix its rate at the lowest in the EC and that writers and publishers will lose income by comparison with the PolyGram/STEMRA deal which specifies that royalties must be applied on the basis of each national rate.

Music Sales buys out Wilhelm Hansen

MUSIC SALES has announced a major acquisition in the classical music publishing sphere. The pur-

chase involves the 125-year-old Danish company Edition Wilhelm Hansen, publishers of nearly every major Scandinavian composer, including Grieg, Sibelius and Carl Nielsen.

The former owners, Hanne and Lone Wilhelm Hansen will continue to run the theatrical business and production divisions while Tine Berger Christensen continues as managing director of the Danish company.

The deal also involves Wilhelm Hansen's subsidiary companies in Sweden, Finland, West Germany, the UK and the US. The London subsidiary is Chester Music which has published such outstanding international composers as Poulenc, Stravinsky and de Falla.

According to Music Sales managing director Robert Wise, the acquisition of Wilhelm Hansen will complement another of the Music Sales group of companies, G Schirmer of the USA.

Also over a century old, Schirmer has promoted and nurtured many contemporary composers, notably Bernstein, Menotti and Barber.

Wise adds that "the combined strength of Schirmer, Wilhelm Hansen and Music Sales itself will dramatically increase the international marketing possibilities of the Music Sales group. He says: "We are delighted by this opportunity to work with the Hansens especially as we are both independent family businesses and share so many traditions."

Ellis prize helps out young musical writers

THE CLOSING date for entrants for next year's Vivian Ellis Prize will be March 31, 1989. The competition for aspiring young writers of

musicals is administered by the Performing Right Society in collaboration with the Guildhall School of Music and Drama.

In giving the 1989 details, the administrator of the prize, Eileen Stow, has announced that the judging panel for the competition will be chaired by lyricist Don Black and that panel members will include PRS President Vivian Ellis himself, Andrew Lloyd Webber, Warner-Chappell's Jonathan Simon and Sheridan Morley.

Stow adds that "the spirit of the competition is to encourage young people to write for the musical theatre and it is open to composers and lyricists aged 30 and under. In the case of collaborations, only one partner need be under 31".

The Vivian Ellis Prize carries a £3,000 prize for the winner plus other cash prizes for the runners-up.

The finals will take place at the Guildhall School on July 20 and entry forms and further details are now available from Eileen Stow at PRS, 29-33 Berners Street, London W1P 4AA.



EILEEN STOW: encouraging young people to write for the musical theatre

Warner—Chappell just stays top

ALTHOUGH WARNER-Chappell still heads both the individual and corporate lists, its overwhelming lead in April-June has been dramatically cut, notably in the individual chart where EMI has proved the power of back catalogue by tripling its market share (from 4.5 per cent to 13.5 per cent) and moving from fifth to second spot. The revivals of Goffin and King's The Locomotion and of Toni Wine and Carole Bayer Sager's Groovy Kind Of Love played their part, as did the more contemporary Nothing's Gonna Change My Love For You.

Warner-Chappell's hits of the quarter came from Blank and Meiner (The Race), R&B veterans

Lowell Fulton, and Jimmy McCracklin (Trump os revisited by Salt 'n' Pepa) and the remix of Lovely Day.

It was a good quarter also for one of the newer publishers, BMG Music which has the appropriately titled The Only Way Is Up to thank for its rise to third place from ninth last quarter. More consistent were All Boys Music (Nothing Can Divide Us and The Harder I Try), SBK, Zomba and Virgin who all maintained a place in the top seven.

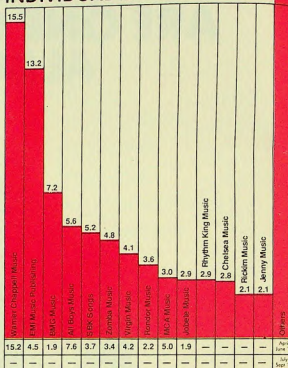
Among new entrants to the list this quarter, Rhythm King and Rickim both represent the continuing impact of dance tracks on the singles charts. The former published Mark Moore and Pascal Gab-

riel's Superfly Guy while Ricki Wilde, with Tony Swain, wrote You Came for Sister Kim.

In the corporate sphere, SBK's third place showing was impressive proof of the strength in depth of the company's catalogue at a time when it had no really major hits. Zomba Music retained its seventh place from April-June, weighing in with the Womack and Womack's Teardrops. Biggest plunge of the quarter came from MCA, which dropped from five per cent and third to three per cent and ninth.

MW's Quarterly Survey is based on chart panel sales for the A-sides of the top 200 singles of July-September, as supplied by Gallup.

PUBLISHING INDIVIDUAL %



PUBLISHING CORPORATE %

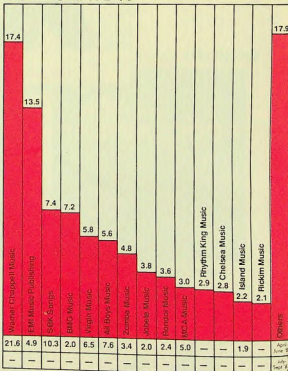


CHART PERFORMANCE

WRITERS

- | | |
|-------------------------|--------------------------------|
| 1 Jackson/Henderson | 6 Goffin/King |
| 2 Stack Aiklen Waterman | 7 Dr Rue/The Gypsy Wave Banner |
| 3 Russell/Scott | 8 Wilder/Wilde |
| 4 Mosser/Goffin | 9 Rodgers/Byrd/Hill |
| 5 Wine/Bayer Sager | 10 Glasper/Lillington |

LIKELY TO be massive if issued, here, the **Mike 'Nimman' Wilson** and **Steve 'Silk' Hurley** produced **OMD** *Brides Of Frankenstein* (A&M, SP-12285) is a house style mix of **Orchestral Manoeuvres in the Dark's** hits, while other imports include the excellent timeless soulful smacking jaunty **SCOTT WHITE!** *Don't Understand It* (RCA 8792-RD); old fashioned (pre-acid) "washing machine" jacked **ESMOOVE** *Down The Drain* (Future Sound/RRR Records FSR 1007), lead cut on a five-tracker; demoté **SEPARATE MINDS** *Can You Feel The Difference?* (1st Bass (Express Records EXP-014), the two best on an acid four-tracker; friskily churning rap **K-9 POSSE**, *Ain't Nuthin To It* (Arista AD-19763), with a catchy coughing fit, **James Brown** (and others) based lurching rap **LEVEL ONE** (*Keep The Crowd In Peace* (The Fever SF 828); repetitively anguished galloping **STERLING VOID** *Runaway Girl* (DJ International Records DJ 750); strangely **Steve Millie** *Fly Like An Eagle* (like attractive rolling jiggly **KATHY MATHIS** *Got To Give It Up* (Tabu 429 08159); dated synth loped cooing **DIONNE**

James Hamilton

C O L U M N

Come Get My Lovin' (BigShot Records BR-126035); lethargically chattered lurching **SWEET YEE** *On The Smooth* Tip (Profile PRO-7230), flipped by the **James Brown** *Make It Funky Goes On*; five track acid house **BIZZY B** *The Night Calls* (Jack Street JSR 003); synth washed mystically muttered lightly bounding **THE H-MEN** *Scream* (Racking RH011); **Jellybean** reixed slightly **Maddona**-ish latin hip hop **MARTIKA** *More Than You Know* (Columbia 44 08135), with instrumental chugging "House Mixes"; Belgian "new beat" (the new underground London trend) heavily lurching sexy **MAJOR PROBLEM** *Acid Queen* (Dirty Version) (KAOS dance records KAOS 003). Hot import albums include the rapping **KID 'N PLAY** 2 *Hype* (Select SEL 21628) and **THE REAL ROXANNE** *The Real Roxanne* (Select SEL 21627). **Jam & Lewis**-produced

Janet Jackson-ish soulful **CHERELLE** *Affair* (Tabu OZ 44148), surprisingly strong "black pop" styled **SHEENA EASTON** *The Lover In Me* (MCA Records MCA-42249), while out here are the excellent traditionally soulful (and selling for home listening) **WILLIE CLAYTON** *Forever* (Timeless Records TRPL 127), and conversationally rapping **JUNGLE BROTHERS** *Straight Out The Jungle* (Gee St Recordings GEEA001) — here including the remade *Ill House* You hit plus (with the first 5,000) a bonus megamix 12-inch. One UK released single, hitting the pop chart but not actually that big in discos yet, **SIMON HARRIS** *Here Comes That Sound* (Demolition Remix) (ffr FFRXR 12) proves that, against all odds, there is still mileage, to be had from the "volume pumping" format, as too do the **Peter Dinklage** created **HITHOUSE** *Jack To The Sound Of The Underground*

(Supreme Records SUPET 137), and **Red Army Choir** featuring funkier **JAY STRONGMAN** *East West* (Rhythm King LEFT 291). The more modern style of sampling is exemplified by the already massive on import and now UK issued **TODD TERRY** *PROJECT Weekend/Just Wanna Dance* (Sleeping Bag Records SBUK 11), via *The Cartel*, while other established club masters finally out here include **ERIC B & BAKIM** *Microphone Fiend* (MCA Records MCAT 1300), this **DJ Mark-The 45 King** reixed wordy rumbling slow jogger being in fact nothing like as hot here as the flip's **Greene Park** remix of *Put Your Hands Together*; **SUGAR BEAR** *Don't Scandalize Mine* (Champion CHAMP 12-92), **Talking Heads** *Once In A Lifetime* backed by jittery shouting rap; **KARYN WHITE** *The Way You Love Me* (Warner Bros W77737), **LA & Babyface**-created **Janet**

Jackson-ish bubbly jittering lurcher. Also out here are the **Maureen** wailed adventurous minimally backed booming slow **Dionne Warwick/Aretha Franklin** reiving **BOMB THE BASS!** *Say A Little Prayer* (Rhythm King DOOD 123); **Bam Bam** created acid TV theme adopting **THE PARTY BOY** *The Twilight Zone* (Urban Acid URBX 27); **Stock Aitken Waterman**-produced frantically "aceelid" (enough to keep them off **Top Of The Pops!**, perhaps!) **SIGUE SIGUE SPURTIK** *Success* (Parlophone 12R 6196); moody none too commercial **SALT-n-PEPA** *Everybody Get UP!* (ffr FFRx 16), likely to be eclipsed in the pop chart by their **Fat Boys**-type revival of *Twist And Shout* on the AA-side; untidily rambling brassy leaping **THE FUNKY WOMEN** *The Spell* (Get Down With The Genie) (Fan Records FGN1 6T); excellent vigorously sung "acid-soul" fusing **SLE** (*Street Level Funk*) *Show Me What You've Got* (Warners Dance WAFA005T), via *Spartan*; equally good gruffly soulful "deep house" **RICKSTER** *Nightmoves* (*Sure Delight* SDT 6, via *Jet Star*); also excellent sweet jiggly wawing "street soul" **TOTAL CONTRAST** *Waiting In Van* (Criminal Records BUST 14); typical jiggly jogging (but heightened up by remixer **Shep Pettibone** on the flip) **GEORGE BENSON** *Twice The Love* (Warner Bros W7665T); volently screeched juddering **RICHIE RICH** *My DJ* (*Pump It Up Some*) (Gee St Recordings GEE17).

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TOP DANCE SINGLES

12 NOVEMBER 1988

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL
1	1	1	Milli Vanilli	GIRL YOU KNOW IT'S TRUE	Cooltempo/Chrysalis COOLX1170 (C)
2	3	3	Art Of Noise/Tom Jones	KISS	China CHINA 11 (CHINX 12) (F)
3	4	4	Kyle Minogue	JE NE SAIS PAS POURQUOI	PWL PWL(T) 21 (F)
4	7	10	Royal House	CAN YOU PARTY	Champion CHAMP 112(79) (BMG)
5	5	5	D. Mido/Fred Cory Harmon	WE CALL IT ACIEED	Hifi/London FFR(X)113 (F)
6	6	6	Yaz	STAND UP FOR YOUR LOVE RIGHTS	Big Life BLR 51(T) (I)
7	18	3	Simon Harris	HERE COMES THAT SOUND	Hifi/London FFR(X)12 (F)
8	20	3	G. E. Watson/Miami Sound...	1-2-3	Epic 452587 (12-4529588) (C)
9	15	2	Karyn White	THE WAY YOU LOVE ME	Warner Brothers W7723(T) (W)
10	6	4	Jungle Brothers	I'LL HOUSE YOU	Gee So GEE 12(003) (I)
11	8	7	Wee Papa Girl Rappers	WE RULE	Jive JIVE(T) 185 (BMG)
12	10	4	Krize	THE PARTY	MCA MCA(T) 1288 (F)
13	12	11	Acid Man	ACID MAN	10/Virgin TEN(X) 236 (E)
14	13	3	Brandon Cooke/R'Shonte	SHARP AS A KNIFE	Club/Phonogram JAB(X)73 (F)
15	17	8	Beachmasters/P.P. Arnold	BURN IT UP	Rhythm King LEFT 27(T) (U/KT)
16	11	11	Ineen Ch'K Saunderson	BIG FUN	10/Virgin TEN(X) 240 (E)
17	NEW	1	Salt 'n' Pepo	TWIST AND SHOUT	Salt 'n' Pepo
18	NEW	1	Womack & Womack	LIFE'S JUST A BALLGAME	4th + B'way/Island 112(BRW)116 (F)
19	NEW	1	Ayn Maalile	USELESS IF I DON'T NEED YOU NOW	Syncope/EMI 12(5)118 (E)
20	19	2	Hinhouse	JACK TO THE SOUND OF THE...	Supreme SUPE(T) 137 (A)

21	NEW	1	Christians	HARVEST FOR THE WORLD	Island 12(15)395 (F)
22	26	3	Level 42	TAKE A LOOK	Polydor PO 24 (12-92.24) (F)
23	20	2	Fingers Inc/Chuck Roberts	CAN YOU FEEL IT	Desire WANT(X)6 (PAC)
24	NEW	1	Eric & Rakim	THE MICROPHONE FIEND	MCA MCA(T) 1300 (F)
25	NEW	1	Young MC	KNOW HOW	Island 12(12)BRW 120 (F)
26	10	15	Womack & Womack	TEARDROPS	12(12)BRW 101 (F)
27	NEW	1	Todd Terry Project	WEEKEND/JUST WANNA DANCE	Sleeping Bag - (SBUK 1T) (U/I)
28	14	2	Wish U Heaven	I WISH U HEAVEN	Paisley Park/WEA W7745(T) (W)
29	31	3	Mica Paris	BREATHE THE LIFE INTO ME	Island 12(12)BRW 115 (F)

30	NEW	1	Respect	BEFECT	Falout/Rossanne Cooltempo/Chrysalis COOLX1176 (C)
31	25	3	F. Valli/The Four Seasons	DECEMBER '63 (OH WHAT A NIGHT)	BR 12(45)277 (PL)
32	35	2	Boyz	DIAL MY HEART	Motown ZB42245 (12-2742246) (BMG)
33	27	2	Bonham	WHERE'S YOUR CHILD?	Desire WANT(X)7 (PAC)
34	NEW	1	S.L.F.	SHOW ME WHAT YOU'VE GOT	Warriors Dance - (WAF 5) (E)
35	NEW	1	Freddie Jackson	CRAZY (FOR ME)	Capitol 12(C)510 (E)
36	2	6	Adrianola M.O.D.	O-O-O	MCA RAGA(T) (F)
37	43	4	Perfectly Ordinary People	THEME FROM P.O.P.	Urban/Polydor UR(X)25 (F)
38	NEW	1	Ruby Glover	YOUR SPELL	Old Gold - (OG4507) (OGA/LIG)
39	23	9	The Pasadena's	ENIDY ON A TRAIN	CBS PASA(T) 2 (C)
40	24	2	Breakout	SO MANY WAYS (DO IT PROPERLY...)	Breakout/ABM USA(T)644 (F)
41	27	2	Marlene Shaw	OO LA LA LA	Mango/Island 12(12)5392 (F)
42	30	7	Will Downing	FREE	Island 12(12)BRW 112 (F)
43	21	2	Moody Boys/Rhyme & Reason	ACID RAIN	CityBeat CBE 12(30) (W)
44	42	2	Koju	BLACK PRIDE	Aniwa - (ARI 81) (U/S)
45	NEW	1	Feat Boys	LOUIE LOUIE	Urban/Polydor UR(X)26 (F)
46	36	8	Jason Donovan	NOTHING CAN DIVIDE US	PWL PWL(T) 17 (F)
47	46	2	Old Gold	YUMA/GO AWAY LITTLE BOY	Old Gold - (OG 4506) (CPA/LIG)
48	48	6	The Art of Chicago	RIDE THE RHYTHM	Club/Phonogram JAB(X) 72 (F)
49	50	2	T. Esterson/D. Springer	HELLO	Danceyard ANGE 31(T) (SP)
50	38	2	Kenny Jagan & Eddie Smith	CAN U DANCE	Champion CHAMP 12(4) (BMG)

TOP 10 ALBUMS

1	1	1	Luther Vandross	ANY LOVE	Epic 4629081/4629084 (C)
2	2	2	Janis Baker	GIVING YOU THE BEST THAT I GOT	Epic 4629089/EK749C (W)
3	3	3	Passionist	TO WHOM IT MAY CONCERN	CBS 4628771/4628774 (C)
4	4	4	Karyn White	KARYN WHITE	Warner Brothers WX235/WX235C (W)
5	NEW	1	Royal House	CAN YOU PARTY	Champion CHAMP 1011/CHAMPK1017 (BMG)
6	5	5	Various	URBAN ACID	Urban/Polydor UR(X)P15/UR(X)M15 (F)
7	NEW	1	Womack & Womack	CONSCIENCE	Island BRP1519/BRCA519 (F)
8	6	6	Various	ACID TRAX MEGAMIX	Serious DUXI 2(C)K1 (A)
9	7	7	Bomb The Boss	INTO THE DRAGON	Rhythm King DODDLP1/DODDC1 (KT)
10	NEW	1	Mica Paris	SO GOOD	Island BRP1525/BRCA525 (F)

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ON THE
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TOP 10 BUBBLERS

1	MAGIC LOVER	Cool Nites	Risin RAH(T)102 (E)
2	YOU'RE GONNA MISS ME	Tanzania Orchestra	Music Village - (MV0206) (IMP)
3	CHAIN GANG (RAP)	Shinehead	Elektra EKR 81 (T) (W)
4	LOVING FEELING	Beloved	WEA YZ 311(T) (W)
5	SHE'S ON THE LEFT	Jeffrey Osborne	Breakout USA(T)843 (F)
6	DANCE OUT OF MY HEAD	Pia	Epic 6528667 (12-4528668) (C)
7	CALL ME	Stacy Lattimore	Motown ZB42263 (12-2742264) (BMG)
8	SECURITY	Beat Club	Boss BSS 12(3) (BMG)
9	TWICE THE LOVE	George Benson	Warner Brothers W7665 (F)
10	NIGHTMARE	Lake Eerie	Nagruone - (NG 004) (IMP)

IN THE SHOPS FROM NEXT MONDAY (NOVEMBER 14TH):

JBARO (COME ON LET'S GO!) THE BALEARIC HOUSE ANTHEM

by ELECTRA

(ORIGINALLY FEATURED ON THE ALBUM BALEARIC BEATS - VOL. 1)

FR9: 9: 7 INCH ENGLISH RADIO EDIT

FFRX: 9: 12 INCH EXTENDED ENGLISH CLUB MIX (RED BORDER SLEEVE)

PLUS FFRX9: PREVIOUSLY UNAVAILABLE 12 INCH

BEN LIEBRAND 'SPECTRUM' MIX (+ 'YING YANG' MIX) (GREEN BORDER SLEEVE)



ORDER FROM YOUR FAVORITE RECORD STORE

LDR goes for broke with emphasis on new talent

by Nicolas Soames

A NEW classical label, LDR, has been launched by Keith Warren, a former BBC sound engineer, with two recordings of music for wind instruments and the firm's intention to release around a dozen titles in the first 12 months.

LDR stands for Location Digital Recording which was the initial name of the company founded by Warren two years ago on his return from the Middle East where he acted as consultant and trouble shooter for a range of recording projects.

He started by concentrating on recording music festivals, artist and vanity recordings, but found there was not enough business. "So we decided to go for broke and start our own label," says Warren.

He remains unperturbed by the list of new English classical labels that have started relatively recently, from Virgin downwards. "There is room for everyone — the ones who get it right stay, and the ones who do not get it right simply disappear," he said sardonically.

LDR's basic recording policy is to present new talent. It has started off with the City of London Wind Ensemble conducted by Geoffrey Brand playing an unusual repertoire, Holst's *Songs Of The Wold*, Lloyd's *Forest Of Arden*,

Granger's *Prelude In The Dorian Mode*, Ireland's *A Morning Overture*, Jacob's *Timpani* Concerto (played by Tristram Fryer), Derek Bourgeois' *Serenade (LDR 1001)* for CD/LDRK 2001 for tape.

The line-up of musicians is distinguished — the claretists on the recording include Colin Bradbury, Thea King, Jack MacCaw, Keith Puddy, and the saxophone section includes John Harby.

Initially on October release, it has been joined in this month by the Vego Wind Quintet playing the first recordings of Holst's *Wind Quintet Op 14* and Patterson's *Comedy For Five Winds*, as well as music by Reicha and Danzi (LDRK 1002/LDRK 2002).

And among future recordings, scheduled for a spring 1989 release

is Mendelssohn's complete works for cello and piano played by Richard Lester and Susan Tomes and a piano disc of music by Ives, Copland, Nonancor and arrangements of Garner and Monk featuring Joanna MacGregor.

Other artists scheduled to appear on LDR are the British String Quartet, Ann Mackay, soprano and John Constable, piano, and the trumpeter Crispian Steele-Percival.

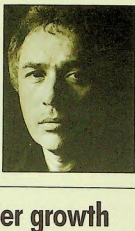
LDR CDs, which are pressed by Sonopress in West Germany, have a dealer price of £6.08 which convert to £9.99 rrp; and a tape dealer price of £3.48.

The UK distribution is with PRT, and Warren is currently negotiating for distribution in Japan, the US and West Germany.

Pesek stays at RLPO

LIBOR PESEK (right), the Czechoslovakian conductor, has renewed his contract as principal conductor and artistic adviser with the Royal Liverpool Philharmonic Orchestra for a further three years until 1993.

This ensures the continuation of a number of recording programmes, principally the cycle of Dvorak's Symphonies which he is making for Virgin Records, dividing the works between the RLPO and the Czech Philharmonic Orchestra, of which he is also the permanent conductor.



Further Conifer growth

LONG-TERM plans by Conifer for its own record label have just been revealed: concentrating on new and established artists, with the show a dramatic increase in the number of Conifer titles from its current 22.

In the past year, Conifer has released four recordings of the Choir of Trinity College, Cambridge directed by Richard Marlow and the continuing association has been confirmed by the signing of a new five-year exclusive contract covering a minimum of two recordings per year.

A second vocal contract has also been signed, this time with the CBSO Chorus conducted by Alan Halsey, with three recordings over the next three years.

The plans also involve the two-year-old chamber orchestra London Music, founded by Mark Stephenson and led by Iain Fletcher, co-leader of the Philharmonia Orchestra. "London Music has shown refreshing commitment to new music, to educational work and to the encouragement of young soloists," says David Barnard, classical marketing manager, Conifer. A three year exclusive recording agreement covers a minimum of nine re-

cordings, starting with works by Malcolm Arnold being taped at the Sage Mallings in December.

Finally, the much-praised recordings with the pianist Kathryn Stott is to continue. This month sees the release of Volume 2 of A Faure Collection (CDCD 161) and (on tape) and there are further recordings to come, including a Chaconne and some unusual concerto recordings.

However, Conifer is sustaining its interest in contemporary music. An imaginative coupling of two works dealing with the theme of nuclear devastation is released this month (Penderick's *Threnody For the Victims of Hiroshima* and Nancy van de Wate's orchestral work *Chernobyl* is joined by Penderick's *Violin Concerto* and van de Wate's *Violin Concerto No 12 (CDCF 168 on tape)* and (on tape) played by the Television SO, Krakow, under Szymon Kawolla. A recording of Peter Dickinson's *Outcry and Mass of the Apocalypse* is in preparation.

"We believe that since its launch in 1984 Conifer has established itself as an enterprising and characterful label, and we are now prepared for a greater expansion," declares Barnard.

REPLAY

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

		RADIO 1	RADIO 1	REGIONAL	LAST	
		11.00-12.00	12.00-1.00	11.00-12.00	WEEK	
		ACTUAL	PLANNED	PLANNED	PLANNED	
ADVENTURES: The One Step From Heaven	Elkino	7	8	C	12	20
ALL ABOUT EVE What Kind Of Fool	Mercury	8	4	B	20	22
ALMOND, MARC <i>Emouvoir</i>	Parlophone	7	—	—	17	12
ART OF NOISE feat. TOM JONES <i>Kiss</i>	China	11	19	A	34	27
ARTIST, RICKI <i>She Wants To Dance With Me</i>	RCA	8	10	C	19	30
BANGLES, THE <i>Heaven Room</i>	CBS	12	4	B	17	21
BEATMASTERS/PARNOLD <i>Born In U.S.A.</i>	Rhythm King	5	12	C	14	20
BICK, ROBIN <i>First Love</i>	Mercury	10	5	C	29	21
BILLOWING FEELINGS	WEA	—	—	B	7	—
BIG COUNTRY <i>Andies Heart (Hudson Valley)</i>	Mercury	5	—	B	24	23
BOY MEETS GIRL <i>Working For A Star In Fall</i>	RCA	4	5	—	9	—
BROTHERS BEYOND <i>The Ain't No</i>	Parlophone	18	13	A	22	21
BUCKS FIZZ <i>Heart Of Stone</i>	RCA	—	—	A	25	20
CAMEO <i>You Make Me Work</i>	Atletico	—	—	—	8	12
CHRISTIANS, THE <i>Hey For The World?</i>	Island	18	16	A	33	27
COLE, NATALIE <i>Yes For Your Love</i>	Manhattan	6	—	—	23	18
CRACKERBUSH <i>Bad Good Day</i>	Mercury	8	8	C	3	13
DEACON <i>Blue Road Gone Cold</i>	CBS	19	16	A	38	37
DE BURGH, CHRIS <i>Making You</i>	A&M	13	6	B	34	37
DIRE STRAITS <i>Sultans Of Swing</i>	Vertigo	—	5	C	—	78
D.M.B <i>We Call It Aced</i>	Isle	5	10	—	10	11
EARLE, STEVE <i>Coppenhead Road</i>	MCA	6	—	C	17	18
EVA <i>Crossing Flow</i>	WEA	18	23	A	34	29
FADING BUDDY <i>East</i>	Epic	13	15	C	29	23
STEFAN, GLOMIA 1.2.3	UK	17	15	A	29	26
EUROPE <i>Open Your Heart</i>	Epic	—	—	—	12	11
FABRIGUOND <i>Attraction Smiles Is A Whimper</i>	Atletico	5	—	—	25	13
FAT BOYS, THE <i>The Love Line</i>	Urban	—	7	A	16	21
FERRY, BRITAN <i>Let's Stick Together</i>	EG	17	10	A	20	22
GRANT, EDDY <i>For A Hold On</i>	Parlophone	—	5	B	17	19
GREEN, ALL <i>Let's Stay Together</i>	WEA	5	7	C	12	17
HEATH <i>Nothing As A Real</i>	Capitol	—	4	C	19	25
HOUSTON, WHITNEY <i>One Moment In Time</i>	Arista	5	4	C	38	38
HUE & CRY <i>Ondy Angel</i>	Circus	9	10	B	29	30
HUMAN LEAGUE <i>Love Is Like That Motion</i>	Virgin	5	11	C	27	33
INXS <i>Needs You Tonight</i>	Mercury	12	13	B	—	28
KAZZI <i>The Party</i>	MCA	4	4	—	5	4
KEANE, THE <i>Get On The Floor</i>	Capitol	—	—	—	2	2
LENNER, ANNIE <i>Annalena Green For A Little Love</i>	A&M	19	9	A	18	23
LEVEL 42 <i>Take A Walk</i>	Polydor	7	7	B	34	35
MCFERRIN, BOBBY <i>Don't Worry, Be Happy</i>	Manhattan	7	9	C	27	28
MIKE & THE MECHANICS <i>Nobody's Perfect</i>	WEA	8	10	B	—	19
MILL VANNILLI <i>Oh You Know It's True</i>	Cosmoamp	16	12	A	19	24
MINGOZZI, PIERRE <i>In The Sails Plus Flourens</i>	BMG	15	15	A	36	27
OCEAN, BILL <i>Smile And Deliver</i>	Capitol	5	5	C	8	11
ONE 2 MANY <i>Downtown</i>	A&M	—	—	B	13	74
OSMOND, DONNY <i>If It's Love You're Want</i>	Virgin	—	—	—	18	23
PALMER, ROBERT <i>She Makes My Day</i>	EMI	18	13	A	38	37
PARIS, MICA <i>Bezzle (Is It In Me)</i>	4th & B'way	12	11	A	34	32
PERI <i>Full In Love</i>	MCA	10	—	B	7	—
PENCEL <i>Walk Unknown</i>	Polydor	11	10	A	25	24
PROCLAIMERS, THE <i>Sambuca On Lark</i>	Chrysalis	8	11	B	26	19
REAL <i>It's Can Near Your Heartbeat</i>	WEA	8	8	C	8	15
REGGAE PHILHARMONIC <i>Once More We Meethere</i>	Manga	9	10	B	8	84
R.E.M. <i>The One I Love</i>	—	—	—	C	6	14
SALT 'N' PEPA <i>Tutti And Shout</i>	Hit	9	10	A	14	—
SCARBAN <i>Tanya Tanya In My Solitude</i>	Virgin	10	6	B	27	23
SHINHEAD <i>Clash (Gang Rap)</i>	Black	19	7	B	—	—
SIN GAMES <i>It's About You</i>	—	—	—	—	—	—
SPAGNA <i>I Want To Be Your Thing</i>	CBS	—	—	—	15	15
STEWART, AL <i>King Of Portugal</i>	Capitol	—	—	—	8	14
STREISAND, BARBRA/DON JOHNSON <i>Till Love You Ends</i>	EMI	—	4	—	24	20
TIFFANY <i>Love Romance</i>	MCA	6	—	B	22	10
WEFARS <i>Girl, Rappees Walk The Line</i>	WEA	8	11	B	37	40
WILLIAMS, GUY <i>Swing In My Mind</i>	Black	4	4	C	11	24
TRANSVISION VAMP <i>Sister Moon</i>	MCA	—	—	B	16	—
TRAVELLING WILMP <i>Handie With A Gun</i>	Wilbury	4	—	C	30	22
WALK FRANKIE <i>Oh, What A Night (December '63)</i>	BB	4	—	C	3	4
VOICE OF THE BEHIVE <i>Walk The Earth</i>	London	9	11	A	16	25
WEFARS <i>Girl, Rappees Walk The Line</i>	Black	11	12	B	17	21
WIKES <i>Walk The Line (You Love Me)</i>	MCA	—	4	—	14	5
WILDE, KIM <i>Near You (You Love Me)</i>	Warner Bros	—	4	—	14	5
WILLIAMS, DENISE <i>Can't Walk</i>	CBS	12	15	A	28	26
WOMACK & WOMACK <i>Lids Is Just</i>	4th & W'way	12	15	A	25	22
YAZZ <i>Steady Up For Your Love Rights</i>	Big Life	16	20	A	32	32

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynne Foray on 01 387 6611 ext 221. Records are eligible for the grid if they are on the current Radio 1 playlist, or if they had 4 or more plays on Radio 1 last week on tagged by Show Trackings, or if they featured on 2 or more other current RL playlists (A, B & W).

COMPACT disc DIGITAL AUDIO

- 1 MONEY FOR NOTHING, *Desi Shts*
Verano/Phonogram
- 2 GREAT BRITAIN, *Home League*
Virgin
- 3 KATHLEEN AND NINA, *U2*
Island
- 4 NEW LIGHT THROUGH OLD WINDOWS, *Chris Rea*
WEA
- 5 WATERMARK, *Eyes*
WEA
- 6 KISS, *17th*
Sire/VG
- 7 ABIGAIL'S TONGUES AND LOVE SONGS 71-84, *Paul Simon*
Warner Brothers
- 8 THE GREATEST HITS COLLECTION, *London*
- 9 12 HITTING CORDS, *Chris De Burgh*
A&M
- 10 THE PREMIERE COLLECTION, *Various Artists*
WEA
- 11 14 ANCIENT HEART, *Tina Turner*
Capitol
- 12 15 SIFT METAL, *Various*
Epic
- 13 7 AMT LOVE, *Laura Vandervo*
Epic
- 14 KYLE, *Kyle Minogue*
PVA
- 15 12 THE GREATEST LOVE, *Various*
Island
- 16 8 INTROPECTIVE, *Pat Stebbins*
Parlophone
- 17 16 UNORBITABLE, *Various*
EMI
- 18 TRAVELLING WILBYS, *Various*
Virgin/Warner Bros
- 19 10 TO WHOM IT MAY CONCERN, *Freddie Mercury*
CBS
- 20 THE CLASSIC EXPERIENCE, *Various*
EMI

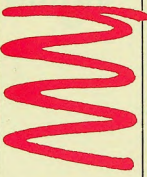
Compiled by Gallup for the BPI, Music Week and BBC © 1988

TOP 100 ALBUMS

12 NOVEMBER 1988

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK



No 1	MONEY FOR NOTHING ★ ★ ★ ★ CD Dire Straits	Verity/Phonogram VEH14
2	KYLIE ★ CD Kylie Minogue	EMI 1H 3
3	GREATEST HITS ● CD Humani League	Virgin 1H171
4	RATTLE AND HUM ★ ★ CD U2	Island U27
5	NEW LIGHT THROUGH OLD WINDOWS ● CD Chris Rea	WEA WX200
6	WATERMARK ● CD Eiro	WEA WX199
7	SMASH HITS PARTY '88 ● CD Various	Dome/Chrisli A0055
8	RAGE ● CD T'Pol	Seven Virgin 58NF20
9	THE GREATEST HITS COLLECTION ● CD Bonanzona	London BMA4.5
10	SOFT METAL CD Various	57HLS 588822
11	FLYING COLOURS ● CD Chris De Burgh	AA.M. MA.5251
12	TO WHOM IT MAY CONCERN ● CD Pendulums	CEB 46287.1
13	ANY LOVE CD Luther Vandross	EPIC 46280.1
14	UNFORGETTABLE CD Various	EMI ENTY 44
15	BUSTER (OST) ● CD Various	Virgin V 2544
16	INTROSPECTIVE ★ CD Pat Shiplops	Parlophone KCI 2255
17	NEGOTIATIONS AND LOVE SONGS 1971-1986 ● CD Paul Simon	Warner Brothers WK223
18	ANCIENT HEART ● CD Tania Trieronen	WEA WX 210
19	THE GREATEST LOVE ★ CD Various	Telstar 5148 2216
20	THE HIT FACTORY VOL. 2 CD Various	Festival 2001 Ltd 4

AS SEEN ON TV

STEVE NIEVE
From Love With Love
16 SEDUCTIVE LOVE SONGS

59	FROM THE HEART ● CD Daniel O'Donnell	Telstar 5148 2222
60	HOT CITY NIGHTS ● CD Various	Verity/Phonogram 1H10TV15
61	TANGO IN THE NIGHT ★ ★ ★ ★ CD Fleetwood Mac	Warner Brothers WK25
62	COMEDY CD Blick	AA.M. MA.5222
63	POPPED IN SOULED OUT ★ ★ ★ ★ CD Wet Wet Wet	Parlophone/MWML 1
64	THE MAGIC OF NANA MOUSKOURI CD Nana Mouskouri	Relips NH171
65	IDOL SONGS: 11 OF THE BEST ★ CD Billy Idol	Chrisli B1TV1
66	THE CHRISTIANS ★ ★ CD The Christians	Island UFS 8916
67	THE HEART AND SOUL OF ROCK & ROLL CD Various	Telstar 5148 2251
68	TWICE THE LOVE CD George Benson	Warner Brothers WK160
69	THE FIRST OF A MILLION KISSES ★ CD Fringuoid Attraction	RCA K471496
70	CLOSE CD Kim Wilde	MCA MCG 4020
71	THE JOSHUA TREE ★ ★ ★ ★ CD U2	Island U24
72	BIG THING CD Duran Duran	EMI DDB 32
73	PHANTOM OF THE OPERA ★ ★ ★ CD Various	Polygram 1H00V9
74	NITE FLITE ★ CD Various	CBS MCO04
75	BROTHERS IN ARMS ★ ★ ★ ★ ★ CD Dire Straits	Verity/Phonogram 1H10TV15
76	THE LOVE ALBUM '88 CD Various	Telstar 5148 2232
77	SEVENTH SON OF A SEVENTH SON ● CD Iron Maiden	EMI EMD 1006
78	PEACE IN OUR TIME CD Brid Courton	Mercator/Phonogram 1H10TV15

Art of Jones

by Selina Webb

"IT'S The bizarre combinations which often came up with something different," says Art Of Noise's Anne Dudley. Just as well, considering that collaboration with Tom Jones, Welsh swomonger and (some say) over-the-hill singing sensation, could hardly be more bizarre for pop's quirkiest soundsmiths.

Whether their brand new version of Prince's Kiss is profoundly "different" or more worthy than the original should be left open for discussion, but it's appeal to the masses is already proved: They've voted with their cash by whinging it into the chart at 19 the first week of release.

Jones, toned and charming enough to get the hotel chamber maid humming it's Not Unusual for down the corridor, is chuffed at the success of the venture. As he says himself, it couldn't have come at a better time. With a cameo roll on George Martin's new version of Under Milk Wood, newly signed to Jive, the right direction and material were playing hard to get until Dudley's call on his much-lauded performance of Kiss on Jonathan Ross' Last Resort show on Channel Four.

"Anne's call cut out all the bullshit," he states. "There was a huge reaction to my performance of Kiss and I wanted to record it. This was the perfect opportunity."

The vocal and backing tracks were laid down separately on either side of the Atlantic and the parties didn't meet until the record was in the shops.

Both are pleased with the result and Jones, eager for further collaborations with A of N, is quick to praise the prominence given to his voice in the production.

"When I heard the record for the first time I thought 'At least someone knows what I'm doing'. In the past when I've heard my records, I've thought 'The bloody thing does not explode'. Tom Jones is larger than life and the records have got to sound more like that — this proves that it can be done."

Kiss is now due to appear on

ROY FIELDS of Bombi Slam — selfish and all the better for it



JONATHAN BUTLER. The first album wasn't hard to record. The problem was with my follow-up.

both the Art Of Noise's forthcoming Best Of... album for Polydor and Jones' debut for Jive — likely prior to a UK tour next Easter.

Hybrid vigour

by Ian Gittins

ROY FIELDS is a Canadian exile filled with wanderlust and currently based in London. He's also the motor and ideas man behind the Bombi Slam, his band who offer a clutch of spunky indie singles have now joined WEA. A debut LP Bombi Slam comes out soon, and as a taster there's a single called Long Time Coming.

Bombi Slam music is an edgy hybrid, drawing on factors as diverse as heavy rock, hip-hop rhythms, a cunning cello and soulful highbrow lyrics. Long Time Coming is a protest song with a chip on its shoulder and gint in the eye, psychotically self-concerned. It's all about grabbing a slice of life's highs and excesses for yourself.

Fields talks about his work much as he thinks and writes it, at a frantic pace. From his quest to cram as much in as he can, plus the drive for kicks which keeps him travelling all over the world, comes both the music's urgency and also the wild, offbeat angles of the lyrics. "I like to be in everything. I guess it doesn't show," he muses on the odd Dylanesque We Can't Let Go. Yet it does. This is music as outlet and therapy.

But the first impact is still of mid-Seventies heavy rock. Was this an influence? "That's when I grew up, I guess. I mean, I heard the Beatles and the Stones a lot, from family records, but I was listening close to Aerosmith, AC/DC, Led Zeppelin. Those were the ones whose next LP I'd wait for. But now I can listen to anything, find good things in there..."

You can tell. The range of influences is vast, yet still Bombi Slam maintain a great intensity. It's not fusion music, more a series of hard, writing collusions overseen by Roy's own sense of self and purpose. He's selfish, and all the better for it. And like all the best hard 'n' roll, it's about living fast, hard and free, and making the most of what the world gives out.

Hard-ware

by Kirk Blows

LIKE ALL kinds of underground music, the hardcore scene is having to face resistance — from the industry, the media and public. The very nature of hardcore itself, with its violent and aggressive associations, has not helped, but now, with the rise of thrash illustrating just what can be achieved if it's handled correctly, the scene is looking up.

The latest addition to it is the Hawker label, one of four Roadrunner subsidiaries and a label that exists purely for the promotion of Hardcore acts.

"Hawker has a very distinct direction," says Rudy Reed, label manager in the UK. "Roadrunner is thought of as a rock label so it's important to distinguish between hard rock and hardcore."

Released to date are albums from New York's Taken Entry and Philadelphia's Pagan Babies, with product from Wrecking Crew and Rest In Peace to follow shortly. Response so far has been none too spectacular, though interest has been generated via the metal press, with Taken Entry receiving the greater acclaim. At the moment all the bands are American and have been signed by the man responsible for setting up the whole operation, John Bello, based in New York. Bello is a hardcore enthusiast to the hilt, but is well aware of the long-term approach that needs to be adopted.

"Hardcore is underground music now," he says, "but in a couple of years it'll have reached the same proportions as thrash. Over the next three or four years there'll be a lot of bands coming through and establishing themselves."

He does, however, acknowledge that the UK is currently a year to a year-and-a-half behind the US in its awareness of the genre. "The demand is there but it needs to be fully activated," he says. "It's a record company, we're ready to take a chance while it's in the infant stage. We're crawling, but we're now starting to walk and even getting our feet wet too."

Pillar of soul

by Adam Isaacs

THE STORY so far: a young multi-talented singer, songwriter and guitarist brought up in the slums of

Capetown moves to the UK after a spell as a celebrity in his native South Africa. He signs to Jive Records and releases a debut album titled simply Jonathan Butler that turns him into an international star.

As a result Butler is writing songs for such pillars of the soul establishment as George Benson and Al Jorreau, touring as a special invited special requested guest of Whitney Houston in the US. And now he has a follow up to his hit single Lies. No doubt There's One Born Every Minute will be equally successful, as it is, as he admits, "virtually lips part two".

"The first album wasn't hard to record," he recollects. "The problem was with my follow-up. We had to come up with songs that were commercial but still had musical integrity."

The result is More Than Friends, a polished collection of mostly "safe" songs all sparkingly produced. The album was the production from the beginning," explains Butler. "Barry Eastmond helped, he's a cool guy, very consistent. I did Terry Riley who produced Keith Sweat's I Want Her."

Butler will tour in January and return to the US where he says he was "amazed" by the response he has been receiving. He's definitely a man whose star is in the ascendant but equally, one with his feet planted firmly on the ground. "I've lived without food, without money, in conditions of extreme poverty. When I reach one goal there's another beyond. What it comes down to in the end is the joy of making music."

Under the influences

by John Tobler

JULIA FORDHAM had got rather bored with answering questions about Mani Wilson, in whose backing band, the Wilsons, she once worked.

In addition, various hooks have compared her with Anne Lennox, Kate Bush, Dusty Springfield, Anita Baker, Christine Collister, Carly Simon, Tracey Thorn and Jany Siberry, and while she is not aware of some of these comparisons, Fordham notes that none of them have been influences. "The first two women singers who knocked me over were Chrissie Hynde, who impressed me with her stage presence, aggression and brilliant writing talent, and Debbie Harry, because she looked so exciting, sang so well and was really sexy, confident and assertive all at the same time. And other women like Joan Armatrading, Joni Mitchell and Ricky Lee Jones, the kind of people who can paint a picture with a song."

It was on the basis of the songs that Fordham acquired a publishing deal with Blue Mountain Music prior to signing with Circa Records. "That was just because I was desperately hungry and also because I liked them." They saw me as a whole package of songwriter and performer, and I felt that eventually, if all else failed and the album was a monumental disaster, the bulk of the songs are very collectable by other writers and are covetable by the music industry."

While Woman Of The 80's, the most recent single, has been a ma-

ior talking point (and Fordham is indeed a confident person) the album also contains Cocooned, a torch song reminiscent of Julie London. "I love Julie London, and that's my favourite vocal on the album."

A second album is already written, although no date has been set for recording. Meanwhile, Julia Fordham is still largely motivated by her ability to write superb songs — as she says: "The best bit is getting a brilliant idea for a song while I'm doing the washing up."

Asian fusion

by Gerald Mahlowe

BORN IN Chelmsford of Indian parents, singer Nina Simone at label, Triple Earth, and her music include an Anglo-Asian fusion by pitting the ancient ghazal (Urdu poetry set to music) against a hypnotic backdrop that combines Eastern tabla, violin and santoor with Western bass, keyboards and sax.

Last year's album, Qareeb, ranked among the best 50 (Q or 60 [NME] of 1987, triggered her career surge. Reve reviews, features everywhere from The Observer via Folk Roots to Marxism Today, radio sessions from world music enthusiasts Kershaw and Giltz, support dates with Nina Simone at the Dominion, a sold-out Ronnie Scott's gig where faces included Green and Boy George, and an offer of a duet from the latter (politely declined) have been hers.

And she's not an interest in music at all until 1984," she says, "when I started having some singing lessons. And even though I made an album in India in 1986, I still didn't really take it seriously until Qareeb happened. Now I practise four hours every day and I'm much more confident on stage."

"According to strict Muslim tradition, it's sinful for a girl to sing in public. But she has overcome parents. There aren't really any other Asian girls with singing careers and my relatives in India and Pakistan don't agree with it. But my mother has been very supportive, and my father too, though he wasn't keen at first."

"How do English Asian record buyers view her? "At the moment, young Asians are influenced by Punjabi music (the bass of Bhangra) because it's danceable. Qareeb is more sophisticated. I think Asian yuppies would listen to it!"

Recently licensed to the US and Japan, Qareeb is now set for CD release here. And if the single Triple Earth gets released, don't bet even one rupee against its only following Olra Hazzo and Rocky Kante into the chart.

NAJMA — PRODUCT of under-standing parents



Spirit of independence

OVER 80 bands played during the three-day **Berlin Independence Days**, of four different venues, so inevitably some got missed along the way. With 15 countries and most styles of music being represented, part of the fun was choosing just which bands to go and see.

There was acid house from **Baby Ford**, who, clad in regulation cut-off jeans, baggy T-shirts and jean jackets, provided the best dance fun of the event. They only performed three songs, including the funky *Oochie Koochie* (I U Yea Yea), but that was enough to get an enthusiastic crowd writing.

Stupid were their usual manically friendly selves, hurtling through their set like an express train through a tunnel. But they were fun and **Life In A Blender** weren't. A mealy-mouthed blend of rock and country, the Blenders attempted to be humorous with songs about putting your girlfriend in an electric chair when you tire of her.

The Dinner Ladies were the most cheerful and accessible of the folkly contingent at **The Loft**. Not much competition from **The Metropolitan** upping the **Flag Of Convenience** were quite simply boring. So were **The Young Gods**. Great swathes of formless sound and self-indulgent noise swirled around Franz as he postured at the front of the stage in his own overbearing way.

AR Kane were good — right, tough and infectious. But unfortunately suffered one of the worst sound mixes I've ever heard.

One of the last bands of the event, **The Killer Bees** from Austin, Texas, played fairly traditional reggae, with warm vocals and meaty trombone playing soaring above the rest. A good choice for people to unwind to after a tiring, but fun, three days.

SARAH DAVIDS

Fresher than ever

THE ANNUAL start of term all-nighter at **ULU** is often a good platform for new talent, if the sight of students swilling and regurgitating beer doesn't turn your stomach.

It was in the main bar that EMI's discovery of the year, **Diogenes Park West**, delivered a rousing set. The Diesels are not ashamed to pay direct homage to their influences; the current 45, Jackie's Still Sad



STUPID BUT nice

has The Kinks written all over it. Elsewhere they are The Who, The Byrds, The Move, and cover the Stones' *Have You Seen Your Mother, Baby?*

The Le's from Liverpool have recently come out of hiding after almost a year's absence to follow up their impressive debut *Way Out*. They still boast a fine repertoire of brief, snappy, tuneful songs with pertinent lyrics and oozing with genuine passion. Again their roots lie predominantly in the Sixties. Youth is on their side, and major success can only be just around the corner.

Eighteen months ago I saw **Voice Of The Beehive** in this very same venue, and their striking appearance was already turning the odd head. Tonight they were the star attraction of the whole event, packing the main hall before opening up a collection of hit singles! They appear on so many different levels — musical, visual, sheer entertainment — that they can only consolidate their strength over the coming year. They are the ideal band for an event of this nature.

DAVID GILES

Rising star of Texas

RECENT A&M signing **Wagoners**, from Austin, Texas, created a strong impression on their first UK mini-tour. Country-influenced, but by no means an exclusive country band, the quartet's great strength is in lead vocalists/rhythm guitarists/predominant writer Monte Warden, a man who adores Buddy Holly, although Holly died before Warden was born.

The only Holly song the group played at London's recently opened **Borderline** bar was *Ting-A-Ling*, a far from obvious choice, while a cover of Presley's *Trying To Get To You*, with lead guitarist Brent Wilson also on lead vocal, confirmed the impression given by the group's debut album that Wilson would do better to concentrate on his guitar and just to backing vocals.

Drummer Tommy Lewis also shone on some imaginatively unexpected rolls here and there, but the main strength of this group is in Warden's impressive songs. Same, like I Confess, Help Me Get Over You and I Wanna Know Her Again, are excellent country, while *Wakers* like the staccato *Hill Town*, *All Nite* (fine cruising AOR) and the title track of their album, *Stout & High*, indicate that Warden is a real discoverer.

He's most convincing than Steve Earle as state of the art R&B, and Earle's equal as a country writer. He's also young, and when he's back in Britain with his group, he could be a rising star.

JOHN TOBLER

A tonic for the blues

NEIL YOUNG has said — and he ought to know — that the atmosphere of a room changes when a blues song is playing. **Robert Cray** may not have drastically altered the oxygen: nitrogen ratio in the **Hammersmith Odeon**, but his guitar solos and warm, soulful voice mused about with the healing a treat. He heated the audience one minute with a searing I Guess I Showed Her, and cooled them right down the next with a lugubriously flud At Last.

His band, a tight, snappy outfit with a second guitarist almost as good as Cray himself, smacks of long rehearsal, year-long residences of blues dives and good timing. Whereas some inferior blues/R&B guitarists have been banished by the bile of BB — who they shall jam until every note has been played twice — Cray limits himself to eight or sixteen-bar solos. He is very definitely a song man.

The band get a chance to mix it on a solitary improvised number, and quite excellent they are too; the Memphis Horns, a splendid legendary duo who shimmy like stoned snakes when they are not playing, give a real belt to the beat, just as they did on countless All Green records. Indeed, Cray's soft-shuffle and slow snop, not to mention his often oblique chord progressions, are sometimes reminiscent of Green.

DAVE CAVANAGH



FOUR wheels on their wagon

Penthouse sweet

by Barry Lazell

ONE OF the busiest acts up and down the UK club circuit during the last six weeks has been **Penthouse 4**, who on November 11 wind up a PA trek which has kept them busy since the end of September, with a gig at Catch 22 in Gillingham, Kent, which will be broadcast live by BBC Radio Kent. The focus of all this activity has been the band's second single *Slave* (House Of Love), currently on release via new label **Dynatron Records** (DYNAT 102 on 12-inch), marketed by Supertrack with distribution through EMI.

The initially confusing thing about **Penthouse 4** is that there are basically just two of them. Moreover, they are both named *Slave*: Steve Warwick, with whom the act originated, is the producer, composer, engineer, and general jack of all studio trades, being also much in demand in these areas outside **Penthouse 4** — he has worked with Simon Climie, Errol Brown, Musical Youth, and even Emma 'Wild Child' Ridley in recent times. Steve Myers, formerly a stage back-up vocalist with **Erosure**, is the lead vocalist and stage focal point, recruited by Warwick when he made the decision to take **Penthouse 4** from the realms of a purely studio operation on to the live performing scene. The confusion does not necessarily end here, however — on its club dates **Penthouse 4** is seen to feature three people, and Warwick is not one of them! He sends out his tapes in his stead, and Myers gathers strong visual accompaniment from dancers Clive Chin and Lee Fontaine.

The band's recording history has puzzled a few people, too, since prior to *Slave* (House Of Love) they had a brief liaison with EMI's own dance label **Syncope**, on which debut single *But This House Down* charted nationally at number 56 on **Syncope** back in the spring. The subsequent split is put down to 'marketing disagreements', but Warwick and Myers clearly regard the move to a small label as a very positive one. **Dynatron**, for its part, is totally committed to **Penthouse 4**, and has been closely involved in the organisation of the PA tour — which saw

Slave (House Of Love) drawing particularly strong reactions during the week spent in Scotland, interestingly.

The label is yet another in the vanguard of the movement which is attacking the UK dance market specifically with strong home-grown talent. This genre has undoubtedly many more similarly committed in recent months. The positive side of the trend is that so many are succeeding — in crossover as well as purely dance terms — and that the success is usually down to a street-level knowledge of the market and its trends, plus an early ear for the acts which are likely to be creating the next wave. Clearly are that the charts will be hearing a lot from **Penthouse 4** in the coming months.

● **Dynatron**, a label identity of **In-Market Ltd**, which can be contacted at 52 Mornington Terrace, London NW1 7RT (Tel: 01-387 1289).

Acid Jazz!

JAZZ & THE BROTHERS GRIMM, a name once heard, unlikely to be forgotten in a hurry, have already made their mark on the scene via their mid-summer single *Let's All Go Back* (Disco Nights), which was a late-Eighties re-evaluation of GG's nine-year-old (but still played) *Disco Nights* (Rock Free), and climbed to number 57 nationally. The North London trio's (Keith Dyce, Paul Owen and Paul Foreire — combined age 61!) first release, it appeared on Nigel Grange's Ensign label.

For the follow-up, **J&B** have now signed to Polydor, and are poised for a second assault with *Get Flat*, a rap-acid mixture over another late-Seventies-evoking bass line, due for November 7 release. It is coupled with *XTC* (Street Party), an almost equally strong acid blend. The 12-inch release (PZ 21), already being promoted in the clubs to strong reactions, is a good-value package with more than 16 minutes of music on it, combining *Get Flat* (which has a personalised dance. The *Get Flat* *Slut*, to go with it), with a six-minute-plus *XTC* (Street Party), and the alternative *Get Flat* (Contraversive) — which could prove to be just that.

The trio are likely to be heavily promoting the release, and Polydor already has signs set on best-selling that initial chart showing, so that hard to forget name is almost certain — one that should be remembered.



PENTHOUSE 4: slaves to the rhythm

TOP 75 SINGLES

12 NOVEMBER 1988

MUSIC WEEK



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

No 1	ORINOCO FLOW Enya 5/27/78 NBS 1213101 (M)
2	JE NE SAIS PAS POURQUOI Kylie Minogue 5/27/78 PWL PML121 21 (P)
3	STAND UP FOR YOUR LOVE RIGHTS Tazzy 5/27/78 Reg. Libe. BLS 7101 (MPT)
4	GIRL YOU KNOW ITS TRUE Miki Vindili 5/27/78 Columbia/Chrysalis COOL01 119 (C)
5	THE FIRST TIME Robin Beck 5/27/78 Mercury/Phonogram MEG01 279 (P)
6	SHE MAKES MY DAY Robert Palmer 5/27/78 EMI 1212M45 (E)
7	KISS Art Of Noise feat. Tom Jones 5/27/78 Ches. CHINA 111 (7)-CHINA 111 (P)
8	HE AIN'T NO COMPETITION Brother Beyond 5/27/78 Parlophone 1218 A19 (E)
9	1, 2, 3 Clara Estefan/Miami Sound Machine 5/27/78 Isle 652983 (7)-652986 (C)
10	REAL GONE KID Deacon Blue 5/27/78 CBS 634077 (C)
11	WE CALL IT ACIEED D-Mob (featuring Gary Hoorman) 5/27/78 Rim/London FRK01 13 (P)
12	LET'S STICK TOGETHER WESTSIDE '88 Remix Bryan Ferry 5/27/78 EG/Vega EGO 41 (7)-EGX 41 (E) 732728
13	ONE MOMENT IN TIME Whitney Houston 5/27/78 A&M 111613 (7)-111613 (BMG)
14	A LITTLE RESPECT Erasure 5/27/78 Mer. 1212M45 (E) 671559
15	MISSING YOU Chris De Burgh 5/27/78 A&M AMKY 024 (P)
16	HARVEST FOR THE WORLD The Christians 5/27/78 Island 12105 395 (P)
17	CAN YOU PARTY Royal House 5/27/78 Champion CHAMP12 79 (BMG)
18	NEED YOU TONIGHT INXS 5/27/78 Mercury/Phonogram INXS 121212 (P)
19	WEE RULE Wee Papa Girl Rappers 5/27/78 Isle 67155 (BMG)
20	NEVER TRUST A STRANGER Kim Wilde 5/27/78 MCA 14N121 9 (P)

TOP OF THE POPS

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

53	THE WAY YOU LOVE ME Karyn White 5/27/78 Warner Brothers W 77701 (M)
54	SUNSHINE ON LEITH The Proclaimers 5/27/78 Cynapse CANNY 1 (C)
55	REVOLUTIONS Jean Michel Jarre 5/27/78 Dryden/Polydor PD 25 (7)-PK 25 (P)
56	RIDING ON A TRAIN The Passendens 5/27/78 CBS/FASANI 7 (C)
57	USELESS (I DON'T NEED YOU NOW) Kym Mazelle 5/27/78 Synco/EMI 1205 18 (E)
58	DESIRE U2 5/27/78 Island 12125 400 (P)
59	HE AIN'T HEAVY, HE'S MY BROTHER The Hollies 5/27/78 EMI 1212M 74 (E)
60	SECRET GARDEN The Four 5/27/78 Stern/Virgin SNA1 93 (E)
61	WEEKEND Todd Terry Project 5/27/78 Sleeping Bag SBA1 11 (PT)
62	I WALK THE EARTH Voice Of The Beehive 5/27/78 London LOND 200 (P)
63	LOVE, TRUTH & HONESTY Barrabris 5/27/78 London NANA 17 (7)-NANA 17 (P)
64	LOVE IS ALL THAT MATTERS The Human League 5/27/78 Virgin V 5711 1025 (E)
65	INSIDE A DREAM Jane Wiedlin 5/27/78 Meridian/EMI 1212M 55 (E)
66	ALL OF ME Sabrina 5/27/78 PWL/Mega PML12 19 (P)
67	BOOM! THERE SHE WAS Scoti Pollin (featuring Roger 5/27/78 Virgin V 5711 1145 (E)
68	SHARP AS A KNIFE Brandon Cooke feat. Roxanne Stanton 5/27/78 Club/Phonogram JAB12 73 (P)
69	DIAL MY HEART The Boys 5/27/78 Molown 78 4215 (7)-72 4216 (BMG)
70	DOMINO DANCING Pat Sharp Boys 5/27/78 Parlophone 1218 619 (E)
71	RESPECT The Real Roseanne 5/27/78 Columbia/Chrysalis COOL01 179 (C)
72	IF IT'S LOVE THAT YOU WANT Donny Osmond 5/27/78 Isle 67155 (BMG)
73	DANCE OUT OF MY HEAD 5/27/78 MCA 14N121 9 (P)

MASTERFILE

the comprehensive guide
to the new releases



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- * Music Video releases listed alphabetically with suggested RRP
- * Classical releases in composer order

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Big push for new CBS sell through series

NEW VIDEOS by George Michael and Bros will spearhead the November 21 launch of CBS Records' sell through music video label, CMV Enterprises.



GEORGE MICHAEL: heading the CMV range

Following the recent US launch of CMV, the label will make its UK debut with Faith by George Michael and The Big Push by Bros. Both releases will carry a dealer price of £6.75.

Marketing and sales will be handled by CMV of CBS Records' head office in London, with CBS Distribution at Aylesbury responsible for distributing product to all retail outlets.

Tim Bowen, CBS' senior director of commercial operations, comments: "The launch of CMV Enterprises reflects our commitment to sell through video and our dedication to our artists and their music in both audio and video form."

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Castle profits top the £1m mark

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Terry Shand, chairman of Castle, comments: "We are very pleased to be able to announce results which show such a high rate of growth. Given the present opportunities in our music and video divisions and the pattern of trading in our name subsidiaries, we are very confident about the future and feel we can continue to strengthen our position in the entertainment industry."

New releases from Castle's sell through video label Castle Vision include two Tugs videos and the Video Dog (retail price £5.99).

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Pet Shop Boys
Showbusiness

Features the hits: "It's a sin", "What have I done to deserve this", "Rent",

MORE NEWS AND PRODUCT INSIDE

TOP 75 SINGLES

12 NOVEMBER 1988

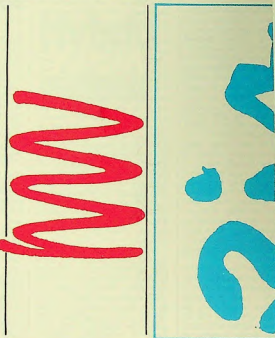


MUSIC WEEK



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No 1	ORINOCO FLOW Enya WEA (213107) (W)
2	JE NE SAIS PAS POURQUOI Kylie Minogue PWL (PWL012) (P)
3	STAND UP FOR YOUR LOVE RIGHTS Yaz Big Life (418 571) (J&R)
4	GIRL YOU KNOW ITS TRUE Milli Vanilli Columbia/Capitol/Cool (117) (C)
5	THE FIRST TIME Robin Beck Mercury/Phonogram (MEXX) (20) (P)
6	SHE MAKES MY DAY Robert Palmer EMI (12) (EM 45) (E)
7	KISS Art Of Noise feat. Tom Jones Columbia (11) (2" CHINA 11) (P)
8	HE AIN'T NO COMPETITION Brother Beyond Polygram (128 419) (P)
9	1-2-3 Gloria Estefan/Miami Sound Machine Epic (65958) (12" 65958 4) (C)
10	REAL GONE KID Deacon Blue CBS (28AC017) (C)
11	WE CALL IT ACIEED D.Mek (featuring Gary Holman) Hifi/London (FRX) (13) (P)
12	LET'S STICK TOGETHER Westside '88 Romix Bryan Ferry Epic/Trigo (EG 44 12) (EG 44) (E) (3) (2) (P)
13	ONE MOMENT IN TIME Whitney Houston A&M (1161) (12" 6161) (3) (J&M)
14	A LITTLE RESPECT Ensure Mer (12) (MUTE 85) (HRT) (SP)
15	MISSING YOU Chris De Burgh A&M (AMV) (4) (P)
16	HARVEST FOR THE WORLD The Christians Island (12) (IS 95) (P)
17	CAN YOU PARTY Royal House Columbia/CRA (M) (12) (9) (J&M)
18	NEED YOU TONIGHT INXS Mercury/Phonogram (INXS) (3) (2) (P)
19	WEE RULE Wee Papa GR Roppers Jive (JIVE) (185) (BMG)
20	NEVER TRUST A STRANGER Kim Wilde MCA (KIM) (1) (P)
21	DON'T WORRY BE HAPPY



53	THE WAY YOU LOVE ME Karyn White Warner Brothers (W) (77257) (W)
54	SUNSHINE ON LEITH The Proclaimers Chryslers (GAMM) (3) (C)
55	REVOLUTIONS Jean Michel Jarre Dryden/Polygram (PO 25) (12" 42 25) (P)
56	RIDING ON A TRAIN The Passendos CBS (PALM) (2) (C)
57	USELESS (I DON'T NEED YOU NOW) Kym Mazelle Sympatico (EM) (12) (5) (18) (E)
58	DESIRE U2 Island (12) (IS 600) (P)
59	HE AIN'T HEAVY, HE'S MY BROTHER The Hollies EMI (12) (EM 74) (E)

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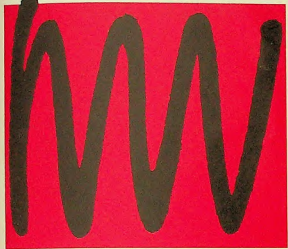
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BVA awards signal the nasties' demise

VIDEO NASTIES have been driven out by good, clean family entertainment according to the British Videogram Association.

Speaking after the PVA's recent awards ceremony at London's Grosvenor House Hotel — at which the BBC's Watch With Mother was named top selling video — BVA chairman Stewart Till commented: "The preferences revealed by the 1988 Video Awards poll confirm that video really is entertainment for the family. Video in Britain is healthily regulated — the 'nasties' have been driven out."

Runners-up in the sell through awards were Michael Jackson's Making Of Thriller and The Snow-

man. The dealer award for Best Distributor went to Warner Home Video; top independent distributor was Vestron; favourite music video was Genesis — Visible Touch Tour; favourite video actor and actress were Eddie Murphy and Julie Walters; favourite family video was Big Foot And The Hendersons while favourite children's video was Masters Of The Universe.

Till also predicted that 1989 will be "an even bigger year for video in Britain".

"With some 25,000 people directly employed, and over £100m a year raised for the Exchequer in VAT alone, video is big business," he commented.



VIDEO NICEY: Eddie Murphy arrives to receive his award

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GEORGE MICHAEL: heading the CMV range

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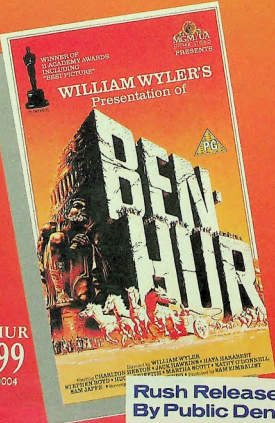
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SELL THROUGH

Do the Strand

STRAND MAGNETICS is aiming to set "unbeatable" prices with a new range of sell through videos retailing at £4.99 and £3.99.

An initial 60 titles — 40 for adults and 20 for children — are to be launched this month in the Lock Video range, Strand's first excursion into the sell through market. A total 500 titles are planned by spring in a themed and colour-coded series including Movies, Thrillers, Comedy and Kids, the latter retailing at £3.99.

The cartoon Kids films, which have running times of around 50 minutes, include popular TV series such as Top Cat and Inspector Gadget. Kids was promoted in all Woolworths stores during the summer when Strand says the range achieved a 50 per cent sell through in the first four days.

Examples of the feature films are

Duel In The Sun starring Gregory Peck and other classics starring Walter Matthau and Peter Ustinov. The Thrillers series includes Hell Drivers starring Stanley Baker, while the Comedy series includes the Carry On Team. Doctor series and other favourites starring Peter Sellers and Will Hay.

With dealer prices remaining negotiable, Strand says it is able to undercut its competitors by utilising its own in-house duplication. The company will be employing its national distribution network to ensure an efficient service to all stockists and retailers will also be offered display stands to merchandise the product.

Advertising will be kept to a minimum until next year because, according to the company, the new product range is "strong enough to launch itself".

Hollywood Nites gets on the Yellow Brick Road

HOLLYWOOD NITES has obtained the rights to select titles from the MGM sell through video catalogue including Tom And Jerry's Cartoon Festival, The Wizard Of Oz and Seven Brides For Seven Brothers.

The 15-month sales and distribution deal commenced on October 3 after it was agreed between MGM/UA Home Video and Parkfield Entertainment.

MGM/UA managing director Mike Heap comments: "Hollywood Nites has proved itself to be an aggressive force in the sales and merchandising of sell through.

"In particular it has proved itself capable of encouraging new retail outlets to be involved in sell through product in the UK. MGM believes the lack of shelf-space is one inhibiting factor stopping sell through achieving the volume which is possible."

Paul Feldman, chief executive of Parkfield Entertainment, adds: "The MGM library is one of the most prestigious in the world. The films with numerous awards and star names all have a very important element for the sell through market — collectability. Hollywood Nites is proud to represent MGM/UA."

ITN tie-in for special interest releases

ITN HAS collaborated with Video Collection to launch a new range of 60-minute special interest releases based on news events and public figures.

Presented by some of ITN's best known personalities, six initial titles have been produced covering a wide range of subjects from royalty to sport. Each will retail at £9.99 with a dealer price of £6.95.

VCI managing director Steve Ayres comments: "Special interest tapes have already been success-

ful, but they are still a relatively unexploited area of sales. Existing titles, especially in the work-out and sports classifications, have sold well but VCI and ITN believe that the full potential is yet to be realised."

ITN editor David Nicholas adds: "Our stock of great news pictures is a real asset and we need to make the best use of it. Working with a company which is as successful as Video Collection in selling videos to the public will help

us to get the best out of our archives and help them to get the best product."

The first tape to be released is That Man Botham which includes Leonard Parkin's new interview and some of Botham's greatest cricketing moments. The other titles to be released on November 18 are Diana — The Making Of A Princess, Space — The Final Frontier, The Yorkshire Ripper Investigation, Vietnam — The News Story and The Years Of Thatcher.



HOLLYWOOD NITES has appointed Michele Kincha as director of product development.

Kincha, previously managing director of Educational Video Workshop, will be responsible for building Hollywood Nites' own-label video catalogue.

"This is a significant development for us," says Hollywood Nites MD Paul Feldman. "We intend to build our own label catalogue in all areas including education, 'how to' and special interest. We do not need to concentrate on the feature film arena as our catalogue, through Warners and others, is already unbeatable."

Zwaard new MD at RCA/Columbia

CEES ZWAARD is joining RCA/Columbia Pictures Video UK as managing director on December 1, following the resignation of John McDowell.

Zwaard is currently managing director of RCA/Columbia Pictures Video BV, the company's Benelux organisation. He was previously marketing manager of Thorn EMI in Holland.

Pet Shop Boys
Showbusiness

also features the hits: Always on my mind, Heart and Domino Dancing.



THE ITN/VIDEO Collection range including sport, science and... horror!

Sell through looks to be on the verge of another boom as more and more companies are realising the potential of blockbuster movies at the under-a-tenner mark. Significantly this is a market where the rocking record retailer can steal a lead, bringing in their expertise in selling and display over the video dealer still getting to grips with the change from rental. Rosie Horide slips into the director's chair, shouts "roll 'em" and previews the biggies

Rocking and reeling

MOST MUSIC retailers who are now stocking sell through video came into the market gradually — usually via a route which started with the logical step of stocking music video. Often this progressed to children's product due to the size of the market which is conservatively estimated at £50m or into special interest tapes — lifestyle product like the Jane Fonda workouts. But few have really taken much notice of feature films, regarding them as the province of the more specialist video dealer — that is, until now.

This autumn sees the release of a staggering amount of top quality material — movies that, because of their track record either theatrically or on video rental, can genuinely be called blockbusters. Looking at the films available, and taking into consideration the changes that have taken place in the market, many music retailers are now looking seriously at stocking films on video for the first time.

These market changes have taken place over the last year. Firstly, all the major Hollywood studios are now involved — and not just with a few trial titles, but with major catalogues. Secondly, the quality of the films available has led not only to increased consumer awareness and some very big sellers, but also to a change in attitude. Previously few people thought of collecting films in the way many people do books — and even if they had, the price was prohibitive. Now for less than £10 a customer can own a favourite film — and for so little money it's nice to keep even if you don't watch it more than two or three times. This customer are building up their own libraries. And last but not least, because of the involvement of the major companies, large marketing budgets are being spent to sell both the concept of buying films and to publicise specific titles.

Feature film sales are therefore a growing part of the sell through market, and while they're not as big a part of the market as children's product, stocking movies (and especially the so-called "blockbusters") is becoming essential for the sell through retailer.

So what is on offer for the retailer this autumn? — quite simply it's some of the best and most successful films ever made. A look at the product recently released by the biggest company in this sector gives the dealer some idea of the quality of releases. CIC Video currently has about 40 per cent of the sell through market for feature films, and since last autumn the company has had massive sellers with such titles as Beverly Hills Cop and Back To The Future.

This autumn started for CIC with the release of a science fiction package led by Star Trek II: The Wrath Of Khan; and was followed by a war package ranging from Apocalypse Now and The Battle For Midway to the classic anti-war movie All Quiet On The Western Front. But these were just tasters for the real blockbusters, and October 7 saw the release of a major batch of titles.



THE GODFATHER: Marlon Brando outlines some key markets to an aspirant dealer

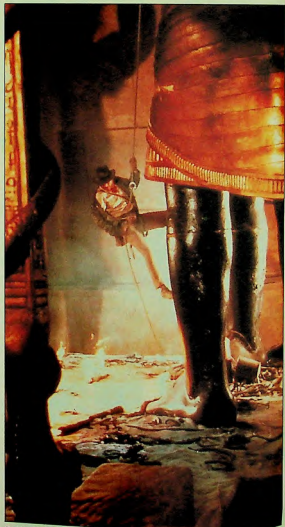
Raiders Of The Lost Ark, the movie in which the swashbuckling Harrison Ford achieved the impossible and made archaeology glamorous, led the batch. This Spielberg all-action epic had already sold over 100,000 units when it was available for £20 rental, and at the new lower price should sell at least that many again. Out Of Africa, starring Meryl Streep and Robert Redford, in the stunning scenery of Kenya, this winner of seven Academy Awards looks — on initial results — like being a massive seller.

The other four films in the package are hardly make-weights either. There's the classic modern dance movie Flashdance; Al Pacino's portrayal of a Mafia boss in Brian De Palma's Scarface plus the classic Mafia movie of all time, The Godfather; and one for horror fans — Friday The 13th Part 2. Finally, there's Explorers, a family entertainment movie complete with space travel and lovable aliens. This movie should do nicely on the back of ET, which CIC has just released for rental. It's a sort of "poor man's ET!"

That's a pretty impressive collection, and CIC is confidently predicting that at least three of the titles will sell over 100,000 units with the whole package expected to do in excess of 1.7m copies.

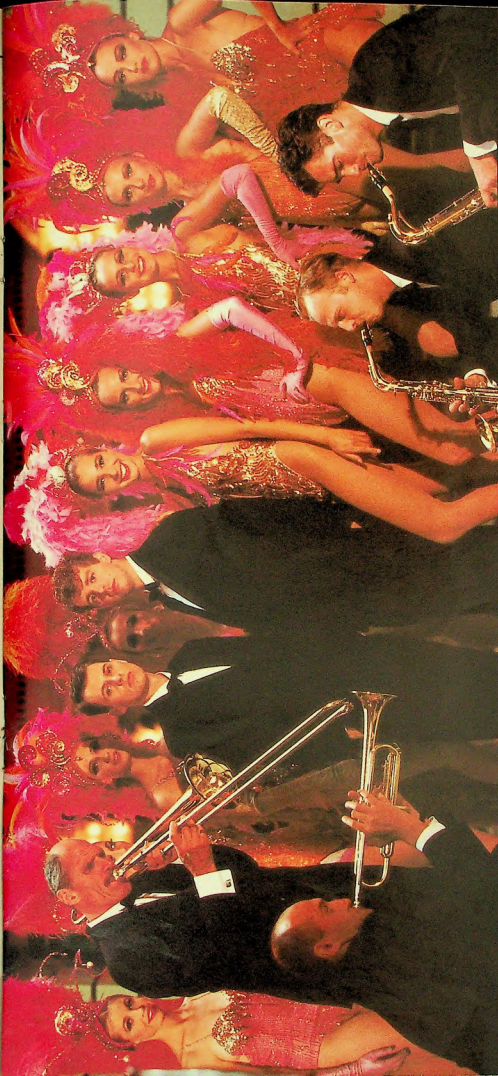
CIC's is a hard act to follow, but several of the other Hollywood majors are going to have a good try. Warner Home Video is a notable contender. After a cautious entry into the sell through market, this year the company has more than made up for its slow start.

Releasing product in themed packages, Warner has had notable success with collections like the Clint Eastwood westerns, Humphrey Bogart classic films and Hollywood musicals. Now the company has started its major autumn assault on the market. First release was a solo one, Amadeus, in mid-



RAIDERS OF THE LOST ARK: theatrical blockbuster, rental biggie — now sell through banker

TO PAGE 5 ▶



Pet Shop Boys Showbusiness

The new video: Available November 14th. MVRPSB2

There's no business like Showbusiness™ this Christmas.

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KIM BASINGER goes through all that 9 1/2 Weeks again routine

FROM PAGE FOUR

October. Now there are two more themed packages of releases. The Best Of The British Directors brings together some of the most successful films of the last few years. The harrowing film about the Vietnam War and winner of three Oscars, The Killing Fields, leads a batch of releases that also includes another Roland Joffe film, The Mission; Bill Forsyth's Local Hero, one of the most surprising hits of the last few years on video; Hugh Hudson's Greystoke — The Legend of Tarzan, Lord Of The Apes; and Peter Duffell's romantic drama set in India, The Four Pavilions. This package is completed by The Shooting Party, Revolution, Excalibur and Don't Look Now.

Not content with that batch and its potential, Warner has also released the Classic War Collection. This is a selection of the most famous war films — great for nostalgia freaks. Classics included are The Dam Busters, 633 Squadron, The Wooden Horse, The Colditz Story and The Great Escape. The Cruel Sea, Ice Cold In Alex, A Bridge Too Far and The Battle Of Britain.

Both collections are available through Warner's distribution deal with Hollywood Nites, and have a suggested retail of \$9.99. These two packages were the October 21 releases with November seeing even more product from Warner on the market. The Superheroes package has just been released (all four — Superman, Batman, Spider Supergirl) on November 4, with a different hero featured in another release on the same date: Santa

Claus — The Movie. The fourth Superman film only came onto the rental market earlier this year, so this is a quick sell through release of Superman 4: The Quest For Peace.

The end of November will see a whole batch of Fairy Tales released by Warner too, and although these could hardly be called blockbusters they'll do well.

Hollywood Nites is building an increasingly high profile in the sell through industry, first with the Warner product, and now with a new deal with another Hollywood major, MGM/UA. This company has already had considerable sell through success off its own bat, most recently with such major films as Palttergeist. Now all MGM/UA's sell through product will be marketed and distributed by Hollywood Nites. There'll be some product of this nature, most notably historical epic Ben Hur, with many more releases expected in the New Year.

This tendency for the majors to farm out their sell through product has been a noticeable trend this autumn. RCA Columbia has done the same, with a deal for a set number of titles (100) initially. But this company has plumped for Prestwich Operations as its distributor, and already such product as Karate Kid and several top musicals like Annie and Oliver have been released. Also a couple of classic films, Marlon Brando's On The Waterfront and The Jokson Story are included in the package, alongside the Bridge On The River Kwai, Dr Strangelove and many others.

These may not be blockbusters,

from other rights owners — the first time the company has done so. Sales and marketing director Steve Moore says that this move "demonstrates the strength of the company's commitment to sell through."

The first package could have been re-named the Python package, containing as it did three films associated with the famous Merry Python team. Two featured the whole team, Life Of Brian and The Holy Grail, while The Time Bandits was the brain-child of Python member Terry Gilliam. The fourth film in this batch was the London gangster movie starring Bob Hoskins — The Long Good Friday. Then, in late October, CBS/Fox put out another big package of titles — all notable successes both at the cinema and on rental. Customers can choose from 9 1/2 Weeks, A Nightmare On Elm Street, Biggles and Porky's — all for under £10. These titles should ensure that CBS/Fox grabs a sizeable share of the market for movies — although whether they'll be second or third to CIC in the market leaders, taking into account the amount of Warner product, is debatable.

Other companies are also determined to have a share of what is becoming a very sizeable market. Virgin has recently become a contender, having released some excellent sell through product — notably the Video Books on special interest subjects, and classics from the likes of Chaplin, Lloyd and Keaton. Now, because of the new deal with Orion, it has top movies too. Its first real contender is The Terminator, the successful Arnold Schwarzenegger movie in which he stars as a virtually unstoppable killing machine. With a track record of successes on both theatrical and rental markets, it has great sales potential.

Some of the specialist sell through companies are at last starting to get big movies to release. It's obviously much more difficult for them to acquire product, as opposed to major film companies who already own the rights. But Channel 5 currently has two releases, the award winning Jack Nicholson film Prizzi's Honour, and Sir Richard Attenborough's film version of the hit musical A Chorus Line — both of which should do well.

MSD has acquired the rights to some Guild titles for sell through — the Bo Derek film Bo Derek being one major title. Strangey, too, has also entered the market with two titles, the first Rambo movie, First Blood, and the film of the Richard Adams classic book Watership Down.

Missing In Action has also got an excellent package of movies on offer, with Heat And Dust likely to be the best seller. Another independent video label, EV, has entered the market with Teenwolf and House, and now has No Retreat No Surrender on release.

As dealers can see, the product list is almost endless. But given the increased interest and better prices (plus reasonable margins) blockbusters can be a highly profitable stock item. Pick the films you hear of, push them to customers and display well, and you could be in for a very pleasant surprise. There'll be lots of marketing back-up — and remember you have the edge over video dealers who are used to selling — most of them aren't!

COMPETITION

Big push for Bros

FREE TICKETS for next month's 22-date Bros tour are the prizes in this month's dealer competition. To celebrate the release of the group's sell through video Bros Live — The Big Push Tour, CMV Enterprises, CBS Records music video label, has provided 12 tickets, four each for the three winners of this easy-to-enter competition.

All you have to do is to submit a photograph taken in or near your store on a "Brossettes" theme. The picture can be of your staff or customers and the winning entries will be displayed in Music Week's next sell through supplement.

Please attach the form below to your entry and return to Siobhan Mullen, Music Week, Greater London House, Hamstead Road, London NW1 7QZ. Closing date is Thursday November 24.



BROS: 22-date tour plans

Name.....
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 Shop phone number.....

but there are definitely some among the forthcoming releases. November 14 sees a batch of product led by Close Encounters Of The Kind — Special Edition and including Death Wish II and Funny Girl. In December RCA/Columbia's big theatrical hit Tootsie, starring Dustin Hoffman, comes out on sell through. All titles are \$9.99 suggested retail (with the usual dealer price of £6.95).

It's interesting to note that price: RCA/Columbia was one of the companies which had previously stuck out for "over a tenner" prices, with titles like Ghostbusters originally having a £14.99 up. But now the company seems to have bowed to market forces and dropped its prices — obviously the influence of Prestwich Operations (part of the same group as sell through trail blazer Video Collection) has played a part in this.

Another company to have conceded the so-called "psychological barrier" of £10 and dropped its prices is CBS/Fox. When it launched its first batch of sell through titles last autumn, most of them were priced at the "premium" level of over £10. But the company now admits that it may have "miscalculated," and while classics like The Sound Of Music and major movies of the stature of Star Wars sold well, possibly much greater volumes would have been achieved had they been priced at under £10, especially in the lucrative pre-Christmas gift market.

This autumn CBS/Fox Video has two major packages priced at for other reasons, apart from the price and the obvious quality of the product. There are several titles which have been acquired for the sell through market by CBS/Fox

VIRGIN VIDEO-
MORE THAN YOU CAN IMAGINE



HALE AND PACE U2
VVD 445 VVD 045

RODNEY DANGERFIELD
VVD 440

OLYMPIC GOLDEN MOMENTS
VVD 453

TOR! TOTAL FOOTBALL
VVD 399

BELINDA CARLISLE
VVD 395

HUMAN LEAGUE GREATEST HITS
VVD 244

DESPERATELY SEEKING SUSAN
VVD 421

GENESIS VISIBLE TOUCH
VVD 204

RUPERT AND THE FROG SONG
VVC 109

THE BEST OF UB40 VOL. 1
VVD 246

T'PAU LIVE AT HAMMERSMITH
VVD 357

GREATEST GOALS
VVD 220

EURHYTHMICS WOMAN IN RED
VVD 340 VVD 423

HANNAH AND HER SISTERS
VVD 419

RORY BREMNER PASS THE TEST
VVD 441 VBK 05

THE TERMINATOR THE POGUES
VVD 420 VVD 405

THE IRISHMEN PETER GABRIEL
VVD 446 VVD 341

BURNING RUBBER NOW 13
VVD 416 MVNOW 13

BILLY CONNOLLY GLAM ROCK
VVD 258 VVD 454

LAUREL AND HARDY
MUSICAL MOMENTS
HR 028



Video

BEST • SELLERS

Best-selling non-music video titles for the four weeks ending 20 August 1988
Compiled by Gallup for Music Week © 1988.

1	PINOCCHIO (Walt Disney/Screen Legends)	239
2	CARTOON COLLECTION (Warner Home Video/Hollywood Nites)	RS 10000
3	MONTY PYTHON'S LIFE OF BRIAN (CBS/Fox)	2101 50
4	WATCH WITH MOTHER (BBC/Screen Legends)	BBC V4091
5	BACK TO THE FUTURE (CIC/Screen Legends)	VHR 1204
6	THE OFFICIAL HISTORY OF MANCHESTER UNITED FC (BBC/Screen Legends)	BBCV 4184
7	THE GEORGE BEST STORY (Video Collection)	VC 2040
8	THE TERMINATOR (Virgin)	VVD 420
9	THE SWORD IN THE STONE (Walt Disney/Screen Legends)	D202292
10	JANE FONDA'S NEW WORKOUT (Video Collection)	LR 2218
11	MONTY PYTHON'S HOLY GRAIL (CBS/Fox)	2146 50
12	GREMLINS (Warner Home Video/Hollywood Nites)	PES 11388
13	ACTION FORCE: THE MOVIE (Tempo/MSD)	V 9135
14	THOMAS THE TANK ENGINE: DEPUTATION (Screen Legends)	SL 1003
15	THE NEVERENDING STORY (Warner Home Video/Hollywood Nites)	PES 61399

16	LIVERPOOL FOOTBALL CLUB: THE MIGHTY REDS (BBC/Screen Legends)	BBCV 4144
17	HIGHLANDER (Warner Home Video/Hollywood Nites)	PEV 38050
18	THOMAS THE TANK ENGINE: PERCY & COAL (Screen Legends)	SL 1001
19	MANCHESTER UNITED: GOALS OF THE SEASON (Video Collection)	VC 2031
20	STAR TREK II: THE WRATH OF KHAN (CIC/Screen Legends)	VHR 2062
21	SPOT'S FIRST VIDEO (Tempo/MSD)	V 9150
22	ENTER THE DRAGON (Warner Home Video/Hollywood Nites)	PES 1006
23	LIZZIE WEBB'S EXERCISE VIDEO (Video Collection)	VC 6041
24	A NIGHTMARE ON ELM STREET (CBS/Fox)	6803 50
25	THE JAZZ SINGER (Warner Home Video/Hollywood Nites)	PES 38053
26	GREASE (CIC/Screen Legends)	VHR 2003
27	RAIDERS OF THE LOST ARK (CIC/Screen Legends)	VHR 2076
28	THE THING (CIC/Screen Legends)	VHR 1062
29	FAWLTY TOWERS: THE KIPPER AND THE CORPSE (BBC/Screen Legends)	BBCV 4002
30	WILLIE WONKA & THE CHOCOLATE FACTORY (Warner Home Video/Hollywood Nites)	PEV 61206



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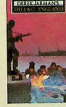


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It's a laff, innit?

With Christmas coming, the demand for those jolly comedy videos will never be greater — and remember this is a market that already boasts 0.5m sales of Fawley Towers. Rosie Horide creases up and sniggers through the product on view

HALF A million copies — that's how many BBC Video has sold across the four titles in its Fawley Towers series. Those "mega sales" make the titles blockbusters by anyone in video's standards, and just go to show what big business comedy can be in the sell through market.

Not all companies are fortunate enough to have material of the calibre of the John Cleese gems in their archives, but nevertheless there is a lot of comedy available on sell through. It can broadly be said to fall into two categories: programming from TV and comedy films, although the cabaret style material — especially from alternative comedians — is an increasingly profitable area too.

So far it has largely been TV programming which has sold best — and most of that has come from the BBC. The company's marketing director Tony Greenwood says that in fact comedy is one of the company's three main sales areas, and ranks alongside children's product and sport. He believes that its potential has been largely under-rated in the industry, and says that in his experience even programmes which ostensibly have only minority appeal can do well.

"For example, we had *Scotch And Wry* which meant nothing to anyone South of the border (unless they were Scottish) but that has sold 90,000 units. And *Our Jimmy* is similar — regional humour, but 20,000 sales in Northern Ireland alone."

As a result he has high hopes for something called *Vid Sparks*, which he describes as a "sort of Scottish *Lost Of The Summer Wine*" which is set on a Clyde tramp steamer and features similar characters to *Compo, Clegg and Co.*

But it's BBC's mainstream humour that is the big seller. Apart from unique material like *Fawley Towers* (still attracting large TV audiences some years after its first airing) the BBC Comedy Classics series has also done extremely well. Feature-

ing such well-loved characters as *Stephie and Son, Dad's Army* and *Hancock*, these programmes have a nostalgic appeal which makes them highly collectable — and all have been in the best sellers charts on release. As Greenwood says "We seem to have a special place in our heart for these people." Of all the classics so far, *Stephie* has proved the most successful.

More contemporary material has also done well, notably *Cool It* and *Cool It Too*, featuring *Phil Cool*. That's one type of alternative comedy — *The Young Ones* is another. This anarchic team has just released its latest video *Oil, Boring And Flood*, (srp £9.99) Greenwood says he is "expecting great things of it" and has put substantial marketing support behind it, with the tape being featured in co-operative advertising with the multiples and in various catalogues.

BBC Comedy is undoubtedly an excellent stock item for the Christmas season — and with *Fawley Towers* on TV there could be a substantial boost to sales.

Obviously the other TV companies also have good programming; *Thames* in particular has some noteworthy material like *Eric Sykes, The Plink and Rhubarb Rhubarb* plus shows from comics like *Jim Davidson*. And there's a tribute to that "magic" man, *Tommy Cooper*. As far as comedy on film goes, there's a large amount available — and it covers a vast range. Everything from black and white classics featuring comic greats like *Charlie Chaplin* and *Harold Lloyd* (Channel 5 and *Virgin Archive* have excellent material in this genre) to *The Carry On* films (both *Video Collection* and *Warner Home Video*).

Some other comedy films worthy of note are those hilarious *St. Trinians* movies, all four of which are available in a collection from *Warner Home Video*. *Video Collection* has a selection of the *Doctor Films* featuring *Dirk Bogarde*, which are still very popular. These are all family entertainment verging on the slapstick, that takes little or no thought to watch.



PHIL COOL: peculiar faces sell videos

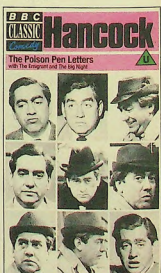
Slightly more adult humour is to be found in various catalogues, and a special mention must go to *Virgin's* new tape featuring *Hale and Pace*. This should also be successful, because of the pair's TV coverage.

CBS-Fox has just put out three major movies that no comedy section should be without — *Life Of Brian*, *Monty Python: The Search For The Holy Grail*, and *The Time Bandits*. A glance through CIC's sell through catalogue will also show some essential stock items, like the two *Eddie Murphy* films, *Beverly Hills Cop* and *Trading Places*.

As anyone thinking of stocking comedy can see, there's a wealth of product available. Just one more honourable mention: *Channel 5* not only has the brilliant *Ben*

Brooks film *The Producers* but also *This Is Spinal Tap* (a must for all involved in the music business) and lost but not least *Attack Of The Killer Tomatoes* — one of the worst, and thus funniest, films ever.

Of course, there is much more comedy available on video than has been mentioned here. Any dealer's choice must be subjective, probably based (as always) on a cross between what he or she likes and what will sell. The major BBC product is essential, but beyond that it's subjective. All the titles referred to here have a suggested retail price of £9.99 or less. So the moral of the story is, get your choice right and you could achieve volume sales, which will ensure that you are laughing all the way to the bank.



THE CLASSICS: *The Young Ones*, *Dad's Army*, *Monty Python* and *Tony Hancock*

Virgin joins market leaders

THREE OF the market leaders in *Music Week's* quarterly survey of sell through and music video sales have maintained their position — but strong sales from Genesis and The Eurythmics have taken Virgin from third to first place in the music video leading labels table.

In sell through distribution, Screen Legends has stretched an already commanding lead over Prestwich Operations/Video Collection from 8.2 per cent in April-June to 13.2 per cent in July-September. Much of the increase is due to the three Screen Legends titles in the top four best-sellers: *Back To The Future*, *Watch With Mother* and *The Mighty Reds*, the BBC profile of Liverpool FC.

In a table showing few changes, WEA/Hollywood Nites move up from three to four with a leap in market share from 10 per cent to 12.4 per cent.

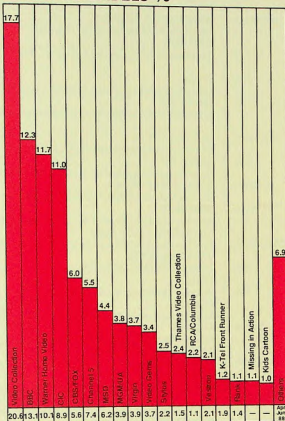
Top sell through label Video Collection held on despite losing market share of nearly three per cent. Its nearest rival, BBC, also dropped slightly, while Warner Home Video gained 1.6 per cent and CIC grew by 2.1 per cent, a sign that as the major studios move more strongly into the sell through market they will become strong challengers for the top positions.

In the music video label sector, Michael Jackson's magnetism has helped Video Collection to move from number four to number two label (thanks to the top selling *The Legend Continues*) and has doubled Vestron's share to 5.5 per cent. Here too, Warner has increased its slice of the market thanks to releases from Led Zeppelin, AC/DC and Prince (*Purple Rain*).

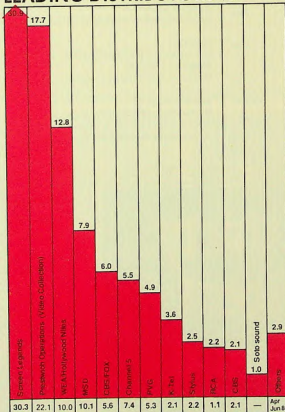
Among the music distributors, PVG has stayed in top place but Prestwich/Video Collection has reduced the lead from 8.8 per cent to five per cent thanks to the MJ effect. That other superstar, Madonna, had the number three title in the last quarter with her *Ciao Italia* — *Live From Italy*, helping WEA to increase its market share to 11.8 per cent from 6.8 per cent. The other significant move was a heavy metal surge for PolyGram based on healthy sales from Def Leppard and Magnum.

The leading labels and leading distributors' tables for July-September 1988 were compiled by Gallup from its weekly top 50 listing.

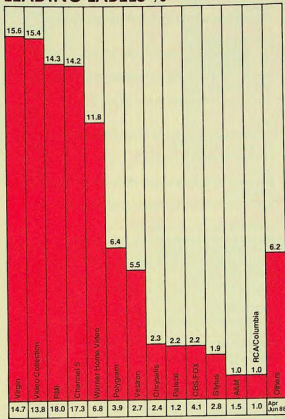
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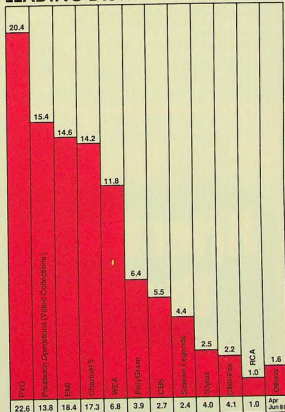
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ADE, KING SUNNY: LIVE AT MONTREUX 1983 Island Visual Arts/PolyGram VHS, IVA 014 (07/11/88) Cert: —. D.Price: £6.95	Music	MERRY MIRTHWORM CHRISTMAS, A Hending/PVG VHS, HEN 2064 H (15/11/88) Cert: 15. D.Price: £5.56	Children Cartoons
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BEAUTY AND THE BEAST Warner Home Video/Hollywood Nites VHS, PES 37094 (25/11/88) Cert. U. D.Price: £6.95	Family Fun	RIO BRAVO Warner Home Video/Hollywood Nites VHS, PES 1050 (04/11/88) Cert. PG. D.Price: £6.95	War/Westerns
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32	56	TILL I LOVED YOU (Love Theme from Goya)	CBS (CBS) 348 (12) (C)
33	29	THE PARTY	Big Bear (MCA) (MCA) (UK) 128 (F)

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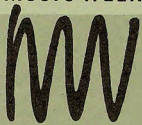
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THE CORN DOLLIES: Map Of The World (Medium Cool/MC 0171). Another supercharged slice of raunchy pop from the much revered Corn Dollies and with its frighteningly irresistible hook and earthy vocal it should have no problem conquering all. There's certainly more than a hint of potential here.

RAYMONDE: Destination: Breakdown (Immortal 8). Raymonde returns with this vamped up little rocker, chugging along in fine, swaggering rock n' roll style complete with pellucid vocal and kick-ass guitar riff. Just the sort of thing that deserves to pep up the charts.

HAPPY MONDAYS: Wrote For Luck (Factory FAC 2127). Original Acid pioneers, Manchester's Happy Mondays, lay down a bubbling and mesmerizing beat for their strident funky guitars and cosmic vocals. Totally hypnotic, thoroughly refreshing and enough to put a smiley on your face.

GOODBYE MR. MACKENZIE: Open Your Arms (Capitol/EMI 12/C1 513). This highly promising Scots band deliver a striking and dynamic track that strays into an-ethnic rock in places but does not show the crossover potential of their excellent, eponymously titled last single. Don't ignore the superb b-side though.

TRANSIVISION VAMP: Sister Moon (MCA (D)TV11/TG 5). Another fine pop song lifted from recently released Pop Art LP and as a more downbeat ballad with acoustic backing and breathy vocals it looks assured of high exposure to give them yet more chart action.

ALL ABOUT EVE: What Kind Of Love (Mercury/Phonogram EVEN(X) 9). One thing All About Eve are really good at is this type of strong, atmospheric ballad, with its sweeping strings providing the perfect base from which Julianne Regan's spine-tingling vocal can soar, magical and sure to do well.

DAVE GRANEY: With The Coral Snakes At His Stone Boast (fire BLAZE 327). Former Moodist goes solo with this scintillating and melancholy 4 track EP, produced by Barry Adamson and featuring ex-Josef K and Orange Juice guitarist, Malcolm Ross, in his backing band, The Coral Snakes. Deep, dark and bluesy and well worth checking out.

LAUGH: Sensation No. 1 (Sub Aqua AQUA 3(1)2). Already with



CORN DOLLIES walk the whole wide world

a brace of superb singles under their belts, this highly promising combo come up with a deceptively catchy number, marked by its spangly rhythm and accompanying lyrical undercurrent. Indie pop at its best.

THE WISHING STONES: Dead Man's Look (Sub Aqua AQUA 5(1)2). Not one of the most riveting tracks that the otherwise excellent Wishing Stones have ever released, but its long drawn out and downbeat arrangement does still have a certain charm.

ELLIS BEGGES & HOWARD: Where Did Tomorrow Go? (RCA PB 42317/PT 42818). Ellis Begges & Howard seem to have all the right ingredients for a top pop band, the glamorous clothes, slick and danceable soul sound topped by rock moves, but lack a hit and this derivative number seems unlikely to be the one, as well as it is delivered.

KYM MAZELLE: Useless (I Don't Need You Now) (Syncope/EMI SY 18). Highly irresistible slice of deep, soulful R&B, produced by Marshall Jefferson, and marked by it's strong, impressive vocal and atmospherically repetitive piano line, giving it plenty of crossover potential.

SAMANTHA FOX: Love House (Live/Zomba FOXYT 10). Already being picked up by aficionados for its bandwagon jumping Acid Mixes, produced by

Rob and Ferdi Bolland, where her vocal is at a minimum. You can't tell Acid House has well and truly gone overground!

THE PARTY BOY: The Twilight Zone (Urban/Polydor URB(X) 27). Arguably the best track from the Urban Acid compilation with its trance dance inducing rhythm boosted by pieces of the theme to the legendary TV series, and all set to put its creator the renowned Bam Bam in the charts.

PACIFIC: Sea Of Sand EP (Creation CRE 0587). New signing to Creation delivered this dramatically moody, four track debut single with its highly effective orchestral arrangements and light harmonies, this Brighton band could do far sensitive songwriters what Creation has done for leather trousers! A band with a big future.

MIKEY CRAIG: I'm A Believer (Virgin VS(T) 1131). Former boss player with Culture Club issues his debut solo single, which is not to be confused with the Monkees hit as it is an insipid slab of stodgy funk that doesn't bode well for its forthcoming LP.

LONDONBEAT: 9 A.M. (The Comfort Zone) (Anxious/RCA AN(XT) 008). Very sparse but effective backing works extremely well behind the superb vocal harmonies and an infectious chorus of what is almost an a cappella number. Innovative and uplifting soul that certainly deserves wide exposure.



LUNAR POP Art from Transvision Vamp

WISHING STONES: charming for dead men

TOP 40 SINGLES

1	A LITTLE RESPECT	Mary MURPHY (R) 59P
2	BITTER SWEET	Parlophone RA174 (R)
3	I WALK THE EARTH	London LON204 (R)
4	BURST	Eric BURDON (R)
5	ANCHORAGE	Cooking Vinyl/London (R) 0143 (R)
6	CHARLOTTE ANNE	Island IS306 (R)
7	SO IN LOVE WITH YOU	Virgin VS1123 (R)
8	PEEL SESSIONS	Savage Fruit SFF555 (R)
9	CONTROL I'M HERE	Mute MUTE 7 (R) 27 (R)
10	KILLING JAZZ	Wandsworth WJ615 (R)
11	THERE COMES A TIME	Chrysalis CH34 (R)
12	THE ONE I LOVE	R.S. JMC4 18M172 (R)
13	YOU'VE GOT THE LOVE	Fontana ULAC (R)
14	REVOLUTION BABY	MCA TV11 (R)
15	WHY ARE YOU BEING SO REASONABLE NOW?	Recognition REC 01 (R)
16	JACKIE'S STILL SAD	Food/Parlophone FOOD15 (R)
17	CELLOPHANE	Mute MUTE 5 (R) 51 (R)
18	HALLELUJAH MAN	Fontana MONEV 5 (R)
19	PLEASE HELP THE CAUSE AGAINST LONELINESS	Rough Trade RT220 (R) 21
20	BOY SAY NO	Fontana TCR1 (R)
21	HONEY BE GOOD	Chrysalis BB 1 (R)
22	WTF/SPY FOR THE DEVIL	Mute MUTH007 (R) 54 (R)
23	HERE I HIDE	Polydor PRO51 19 (R)
24	IT'S WORTH MY MONEY I'M AFTER BABY	Polydor GOMES (R)
25	WHY DO YOU HAVE TO GO...	McQueen MCQ2 (R) 01
26	THE MAN WITH THE GOLDEN ARM	Mute MUTE 7 (R) 57 (R)
27	PEEL SESSIONS	Savage Fruit SFF555 (R)
28	RAWHIDE	Anagram Cherry Red ANA 4 (R)
29	BUDD	Blondie BFF927 (R)
30	HEADHUNTER	Real Gone RR006 (R) 06
31	LIFE IS GRAND	Virgin VS1121 (R)
32	ELEPHANT STONE	Stonesun SUP131 (R)
33	I GO CRAZY	Beggin Beggin BEG221 (R)
34	DESTROY THE HEART	Creation CRE457 (R) 01
35	NOTHING MATTERS	In Tape IT509 (R) 09
36	ALL ABOARD THE HOUSE MOBILE	Immortal/EMIAC 7 (R) 01
37	HOUSE WE USED TO LIVE IN	Virgin/Virgo VNR2 (R)
38	HEAVEN KNOWS	Sabina SUBW411 (R) 01
39	WAS THERE ANYTHING I COULD DO?	Beggin Beggin BEG21 (R)
40	MUSH LITTLE BABY	Cooking Vinyl RFR004 (R)

TOP 20 ALBUMS

1	THE INNOCENTS	Mute STUMMS 01 (R) 59P
2	POP ART	MCA/CAPI 3421 (R)
3	MY NATION UNDERGROUND	Island IS 9519 (R)
4	EPIPHANOUS	R.S. JMC4 MBG 1038 (R)
5	SHORT SHARP SHOCKED	Cooking Vinyl CVX71 (R)
6	THE PRICE YOU PAY	Virgin VS24 (R)
7	THE EIGHT LEGGED GROOVE MACHINE	Polydor GOM1 (R)
8	DAYDREAM NATION	Blondie BFF 834 (R) 01
9	LET IT BE	Parlophone LON204 (R)
10	WORKER'S PLAYTIME	Gal Discs A GOLF 5 (R)
11	RANK	Rough Trade ROUGH 126 (R) 01
12	BLUE BELL KNOLL	ADD CAD803 (R) 01
13	HELLO ANGEL	Rough Trade ROUGH 116 (R) 01
14	THE SERPENT'S EGG	ADD CAD803 (R) 01
15	STRIP MINE	Sire JIM172 (R)
16	END OF THE MILLENNIUM PSYCHOSIS BLUES	Virgin V2550 (R)
17	HOUSE OF LOVE	Creation CRE1934 (R) 01
18	LET IT BE	Mute STUMMS 58 (R) 57 (R)
19	DESERT ORCHID	Parlophone FOOD1 (R)
20	TENDER PREY	Mute STUMMS 58 (R) 57 (R)

- 21** **THE PREMIER COLLECTION** CD
Various
Fresh/United/Various/ALAMY 1
- 22** **THE INNOCENTS** CD
Erosive
Mer 51/UMG 55
- 23** **GIVING YOU THE BEST THAT I GOT** CD
Aria Baker
Elek 4/ET 4
- 24** **THE TRAVELING WILBURYS** CD
Whitney/Various Brothers/WB 224
- 25** **HEAVY NOVA** CD
Robert Palmer
EMI BMD 107
- 26** **PUSH** CD
Bros
CBS 66/92 1
- 27** **THE CLASSIC EXPERIENCE** CD
Various
EMI BMD 45
- 28** **MOTOWN IN MOTION** CD
Various
K 14/NE 110
- 29** **DIRTY DANCING (OST)** CD
Various
K 24/EE 84/88
- 30** **THE WORLDS OF FOSTER & ALLEN** CD
Foster & Allen
Shy 5/SM 81
- 31** **RARE GROOVE MIX** CD
Various
Shy 5/SM 83
- 32** **RAINTOWN** CD
Deacon Blue
CBS 65/94 1
- 33** **BAD** CD
Michael Jackson
Epic 65/92/93 1
- 34** **CONSCIENCE** CD
Womack & Womack
4th + 8th/Various/RED 519
- 35** **SUNSHINE ON LEITH** CD
The Proclaimers
Chryslis/CR 144
- 36** **NEW JERSEY** CD
Bon Jovi
Verlog/Phonogram/VER 142
- 37** **KICK** CD
INXS
Mercury/Phonogram/MBE 114
- 38** **TRACY CHAPMAN** CD
Tracy Chapman
Elek 4/ET 44
- 39** **WHITNEY** CD
Whitney Houston
Aria 208 141
- 40** **THE SINGLES COLLECTION** CD
Kool and the Gang
D-Lite/Phonogram/KCT 1
- 41** **THE LEGENDARY ROY ORBISON** CD
Roy Orbison
Telarc 5748 230
- 42** **FISHERMAN'S BLUES** CD
The Waterboys
Empire/Crysis/CHMS

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- 99** **MORE DIRTY DANCING (OST)** CD
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- 100** **BARCELONA** CD
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History on the move

Nigel Hunter on the monumental task that EMI Publishing faced when it moved 111 years of history 200 yards down the Charing Cross Road



THEN: The home of Francis Day & Hunter for 76 years and headquarters of EMI Music Publishing since 1973, with Centre Point behind

MOVING ACROSS the road is not such a big deal in itself, although shifting 111 years of files, song copies and history 200 yards is as monumental a task as removing it for 200 miles.

But EMI Music Publishing's September trek across Charing Cross Road into the premises formerly occupied by the British Film Institute marked the end of an era, and that thought will be in the minds of many of the older staff members and their guests as they join in the official opening celebrations in the new building.

The transfer from 138-140 Charing Cross Road to 127, where the new neighbour is Collier's book and record shop, was the major part of the move, but other EMIMP outposts have also been brought in under one roof for the first time.

The removal of the copyright department, the commercial division, the KPM studio and the background music library from Denmark Street means that the latter road — the famous original Tin Pan Alley of British music publishing — seems even more forlorn and development-prone, with Peer-Southern the only major publishing presence remaining.

The Dean Street premises, formerly the Feldman Music headquarters, have also been vacated by the royalty and accounts departments, and the musical instrument and printed music shop, which occupied the ground floor of 138-140 Charing Cross Road,

has been closed down.

The Francis Day & Hunter building of 138-140 has been the focal point of EMIMP since 1973 when EMI acquired F&H, Feldman and Robbins Music, adding these famous names to its existing tally of Peter Maurice and Keith Prowse Music and Ardmore & Beechwood. F&H had been at the address since 1897 after its first 20 years in Oxford Street, and also had a branch around the corner at 22 Denmark Street.

The new location, with the latest in office compensation and hi-tech, is a far cry from those four-to-five days when William and James Francis, members of the successful Mahawk Minstrels group decided in 1877 to form a music publishing company, mostly to publish the work of Harry Hunter, a writer of songs, gags and sketches whom they had enticed away from the rival Manhattan Minstrels.

The first publication was probably the *Mahawk Minstrel's Magazine* or *Harry Hunter's Vocal Annual*, which was brought out with the skilled assistance and expertise of David Day, the third partner in the new enterprise who had been working for the music publishing firm of Ascherberg, Hopwood and Crew. The book was brazenly plagiarised by other minstrel troupes in days when there was no copyright protection.

Minstrel shows were supplanted

in popularity by the music halls towards the turn of the century, and Harry Hunter, who had become a partner on the death of James Francis, sold his interest in the company in 1900.

David Day had a good ear for a catchy song and the enthusiasm to visit the halls every night, thereby setting the modus operandi for generations of song pluggers who came after him. Day led F&H successfully into general pop publishing during the music hall era.

Among the high-selling F&H song copies were classics such as *Wailing At The Church*, *The Galloping Major*, *Lily Of Laguna*, *If It Wasn't For The Ouses In Between*, *I'm Henry The Eighth I Am*, *Ta-Ra-Ra-Boom De-AY*, *The Honeyuckle And The Bee*, and *tear-jerkers like The Miner's Dream Of Home* and *Won't You Buy My Pretty Flowers*.

Apart from building the business, David Day gave sterling service in obtaining protection and proper rewards for songwriters. He introduced the royalty system in place of a one-off (and usually low) payment and surrendering all rights. An example is *The Man Who Broke The Bank At Monte Carlo*, written by Fred Gilbert who sold

it in 1891 to Charles Coburn for £10 Coburn later sold it to F&H for £5 and a royalty which rapidly mounted to £500.

Song piracy was rife at the turn of the century, with unscrupulous printers photographing original song copies and running off hundreds of illegal sheets on lithographic presses. Day formed the Musical Copyright Association, which retained bribery ex-police to locate premises where pirated copies were printed and stored. They raided the addresses and seized the illegal material in an often ungentlemanly manner, leaving the pirates free to complain to the police — if they dared.

The MCA also brought several pirates to court, where they were fined or, in the case of repeated offences, jailed with hard labour. The Copyright Act of 1911 curbed much of the piracy, and three years later Day was one of the founders of the Performing Right Society.

The music hall suffered two blows during that decade. The carnage and misery of World War One dampened public enthusiasm for the raucous music hall atmosphere, although it created its own poignant songbook. The second setback was the ban on drink in the auditoriums imposed by the London County Council in 1914.

Marie Lloyd's death in 1922 is widely regarded as the end of the music hall era, although it lingered



NOW: AN exterior view of the new EMI Music Publishing headquarters in Charing Cross Road

on in a different form known as variety until the dawn of the TV age and, of course, some of its songs are with us still.

Regime, jazz, swing, crooning, rock 'n' roll, cylinders, gramophones, radio, television — F&H endured and prospered through all the evolution and has been in the forefront of the hits on both sides of the Atlantic, with an American office in action since 1905 right up to the final merger in 1973 under the EMIMP banner. The story of its sister companies has parallels over the years, although in the case of Keith Prowse a history longer than that of F&H by nearly a century.

As the then EMIMP MD Ron White commented on the occasion of F&H's centenary: "Although Francis Day & Hunter is no longer a separate company, the intrinsic strength of its marvellous catalogue remains a part of our heritage."

And now it's business as usual across the street under another roof, and the same old spirit prevails.

"It's been a major move but a very good one," says current EMIMP MD Frans de Wit. "Our new building has been stripped out, purpose-altered and redesigned to suit our needs. The studio is up and running again, all our creative departments and the library are on the same floor, and it's good to have everyone together. We're united in the same building and it's the start of a new era."



A Busty pre-1914 scene in the F&H music shop (centre), when chairs were provided for women customers. Other female visitors included Doris Day (left) and Petula Clark (aged eight and already a star)



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ENYA: chart success spurred on by M-Ocean's video
 development of techniques I had experimented with in the past," says 30-year-old Geoghegan. "It was produced on around a £30,000 budget but I had to do parts of it two or three times because I didn't really know what it would be until I had finished it."

Geoghegan acknowledges that WEA's co-operation in putting back the record's release date to accommodate his blossoming creativity was benevolent but ultimately a worthwhile investment. Highly original work cannot always be planned in advance, he says, and record company insistence on detailed storyboards and pre-ordained ideas can stifle directors. Geoghegan's recent work includes videos for Chris Rea, Roachford, Gail Ann Dorsey, Olra Haza, Mica Paris, Simply Red and The Wedding Present. With such a diverse range of artists, what criteria does he employ when deciding which jobs to go for?

"The music is important — basically if I don't like the record I can't really make a video," he says. Where budgets are concerned, big is obviously better when it comes to using more expensive and innovative techniques and equipment. Conversely, low budget work can allow flexibility of time and image, but even on a £200 promo for indie band Palp Geoghegan was faced with content restrictions. The video for The Suicelle At Night wasn't shown because it included a scene, totally appropriate to the song's lyrics, in which a band member was smothered in a clinging facial mask. The director slams such censorship as "sick".

"It's only censored. It doesn't eat anyone or kill anyone or do anything terrible. You should be able to use any images you want as long as they make sense within the song," he says.

Putting originality back on the screen

THE PROGRESS of Enya's hit single Orinoco Flow cannot have been hampered by a superb promotional video directed by Michael Geoghegan at M-Ocean Pictures.

The video, which was produced by Paul McNally, primarily employs photographic animation in which the 35mm negative is printed as several

thousand separate images. Enya's performance is montaged on to nature, marine and wildlife footage and the film (normal, high-speed and time-lapse) has been treated to give a painted effect — achieved by high-speed drawn animation and video post-production. "The Enya video was a de-

MUSIC VIDEO

	Description (Track) Turnings/Destiny Price	Video Collection
1	23 MICHAEL JACKSON: Legend Continues Completion (2 tracks) 55min/£8.95	MJ 1000
2	8 MICHAEL JACKSON: Making Thriller Completion (1 hr) £5.95	Vestron MA 1000
3	5 PRINCE: Sign 'O' The Times Live (13 tracks) 1hr 15min/£8.34	Palace PVC 2016
4	5 BELINDA CARLISLE: Live Live (14 tracks) 1hr/£6.95	Virgin VMD 395
5	6 23 WET WET WET: The Video Singles Completion (9 tracks) 45min/£6.95	Channel 5 CV 0564
6	9 FLEETWOOD MAC: Tango In The Night Live (13 tracks) 1hr/£6.95	WEA 9381493
7	5 16 NOW THAT'S...MUSIC VIDEO 12 Completion (16 tracks) 1hr/£6.95	PMI/MOV NW 012
8	20 2 BEATMASTERS: Burn It Up/Rock Da... Video Single (2 tracks) 8min/£6.95	Wierneworld VC 4059
9	10 3 U2: Under A Blood Red Sky Live (12 tracks) 1hr 1min/£6.95	Virgin VMD 045
10	10 10 ROCK'N ROLL THE GREATEST YEARS 1964 Completion (11 tracks) 50min/£6.95	Vid Collection VC 4055
11	11 1 ERASURE: Live At The Seaside Completion (11 tracks) 45min/£6.95	Virgin VMD 209
12	17 2 BOMB THE BASS: Don't Make Me Wait Video Single (2 tracks) 8min/£1.38	Wierneworld VC 4064
13	12 2 HEART: If Looks Could Kill Completion (7 tracks) 30min/£4.55	VC 4061 MVR 99 0075 3
14	14 1 UB40: Best Of UB40 Compilation (10 tracks) 1hr/£6.95	Virgin VMD 246
15	15 1 LED ZEPPELIN: The Song Remains... Live (9 tracks) 2hr 7min/£6.95	WHY PEV 61389
16	13 19 MADONNA: Ciao Italia... Live (16 tracks) 1hr 40min/£7.90	WEA 9381413
17	1 1 STING: The Videos Completion (10 tracks) 50min/£6.95	ABM AM 841
18	17 1 KATE BUSH: The Whole Story Completion (14 tracks) 30min/£6.95	PMI MWP 99 11432
19	1 1 JETHRO TULL: 20 Years Of Jethro Tull Completion (4 tracks) 1hr 20min/£8.34	Virgin VMD 398
20	1 1 DIRE STRAITS: Brothers In Arms EP (4 tracks) 35min/£6.95	Channel 5 CVF06142

Compiled by Gallup for Music Week © 1988

- ALL ABOUT EVE: Martha's Harbour. 080 522 2. PolyGram Music Video 5". (F) £3.25
- ART OF NOISE: In Visible Silence. 080 382 1. PolyGram Music Video 12". (F) £3.25
- BIG COUNTRY: In A Big Country. 080 070 2. PolyGram Music Video 5". (F) £3.25
- BUSH, Kate: The Whole Story. 080 041 1. PolyGram Music Video 12". (F) £3.25
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(7stomp2, stomp2)

T R A C K I N G

by Dave Henderson

RED RHINO continue to thrive with yet another batch of enchanting (F) releases available through the Cartel. There's four new album packages on the thrash-heavy Nuclear Blast label from Germany, and they are **Cancerous Growth's** Late For The Grave and Hmhmhmhm, **Sacred Denial's** Sifting Through The Remains and the compilation A Farewell To Arms. **The Seals** have an album on the Play It Again Sam label, **Skintight** is the follow up to their recent seven-inch release, The Ugly Man label returns from an early both with a new 12-inch from **Ambitious Beggars** called Welcome on 12-inch, while **Buick Circus Hour** — featuring ex-June Brides man **Frank Sweeney**, turn up with a 12-inch called Life In Chains.



THE WEDDING Present muck around with non-MOR Ukrainian Peel sessions

ADRIAN SHERWOOD'S On-U Sound stable opens up its door and roars with a new LP from **Singers And Players** called Vacuum Pumping, and that's available through Southern distribution. NBT (that stands for Next Big Thing 'know') release three new things through Fast Forward and the Cartel, and they are a seven-inch from **The Screaming Disbusters** that's cleverly called The Next Big Thing, an LP from **The Skeletons** called In The Flesh and an album from **Girl Trouble** called Hit It Or Quit It. The new Rough Trade subsidiary, World Service, releases a **Henry Rollins** spoken word album, the rather exceptional Big ugly Mouth

and that's available through Rough Trade and the Cartel. The label also has an album by Rolling band, **The Rollins Band**, called Do It Too.

THE WEDDING PRESENT release their Peel Sessions of a Ukrainian nature, on both 10-inch cassette and CD under the shaky title Ukrainiani Vstupi V Johna Peela on their own Reception label through Red Rhino and the Cartel. For those new to this show, they feature eight tracks of traditional Ukrainian music given the drunken football and good music treatment. **New Order** release a new single on Factory as a kind of preparation for an imminent LP. The single is called Fine Time and it'll be on both seven and 12-inch. It'll be followed in January by the group's new LP, Technique. And all of that will be available through Pinnacle.

THE EXILE label from Germany has three more desirable rock artefacts, all ten-inches, they feature **Trey Santa** on Signify Your Mind, **Justice Mahan** on Down By Love and **Joe Burdette** on the new West. They're all available in the UK through Pinnacle. The soundtrack for **Terence Davies'** Distant Voices, Still Lives is released on Rough Trade through the

Cartel. Rough Trade distribution is also handling **The Lemonheads'** second album release of the year, Hate Your Friends on the World Service label, there's a new **Alien Sex Fiend** album called Another Album released on LP, CD and cassette on the Anagram label through Pinnacle, pulling a single Sun-Ho from the album for simultaneous release. **Taboo**, produced by Keith West of Teenage Opera fame, release a seven and 12-inch on Anagram through Pinnacle and the label also has a LP, cassette and CD release called Faithful Of Passes, a compilation with tracks from the usual bunch of sub-Meteors rockers.

THE MIGHTY BOY label, from Australia, launches its UK branch with the three album releases. They'll be **Steve Ray** and **Rearing Jack's** mini-LPs and they'll be joined by a full-length LP from **Love Gone Wrong**. The label also releases three singles from Hoy, Love Gone Wrong and **The Spenders** and all of these releases are available through Red Rhino and the Cartel. The Trashcan label, through the Cartel, has a new single, Give Me Your Soul by **The Hunters Club** and Flicknife, through Sportan, release the debut EP from **the Groovy Chain-**

saws, with the lead track Chainsaw. The group features ex-Alien Sex Fiend guitarist Yaxi and Turkey from **Turkey Bones And The Wild Dogs**.

OTIS GRAND And **The Dance Kings** bring their brand of souped-up R&B style to the world on the LP Always Hot through Special Delivery through Nine Mile and the Cartel. **The Trojans** offer a new generation of ska with a single called Lumpi on Gaz's label through the Cartel, that'll be swiftly followed by an album called The Spirit Of Adventure. The et label, through Pinnacle, has singles and albums from two of its varied catalogue, they are **Bad Dream Fancy Dress's** The Supremes single and **Choriboy Gas LP**, and **Louis Philippe's** Guess I'm dumb 45 and Ivory Tower LP. **Roy Marper** has a new album of old material, Loony On The Bus is on the Awareness label through Revolver and the Cartel.

THE BGP label has an array of re-issues, including **The Blackbyrds'** Best Of The Blackbyrds Volume II and Acid Jazz Volume II, both available through FRT. Through Pinnacle, Cascade have a series of CDs, including 20 R&B Hits Of The '50s, 20 Great Blues Recordings Of The '60s and 20 Great Crusin' Favourites Of The '50s and '60s (volumes one, two and three).

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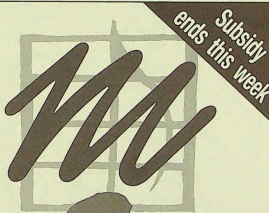
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3	A LITTLE RESPECT	Erosive	Mute (12)MUTBS (URT/SP)
4	BURN IT UP	Beatmasters/PP Arnold	Rhythm King LEF72(7) (URT)
5	I'LL HOUSE YOU	Jungle Brothers	Gez Street GEE1(2)003 (URT)
6	NOTHING CAN DIVIDE US	Jason Donovan	PWL PWL(7) (17) (P)
7	ALL OF ME	Sabrina	PWL PWL(17) (19) (P)
8	CAN YOU FEEL IT?	Fingers Inc./Chuck Roberts	Desire WANT(X)16 (PAC)
9	WHERE'S YOUR CHILD	Bomb Bom	Desire WANT(X)17 (PAC)
10	THE ONLY WAY IS UP	Yozz & The Plastic Population	Big Life BLSR(7) (URT)
11	I WANT YOU	Halloween	Noise Int. ZHELOZ (A)
12	A VICTIM OF PLEASURE	Meady Smith	PWL PWL(7) (18) (P)
13	HENRY THE WASP	The Highlanders	ABC ABCS017(2) (URE)
14	MEGABLAST/DON'T MAKE ME WAIT	Bomb The Boss	Rhythm King/Mute DOOD1(2)12 (URT)
15	CONTROL I'M HERE	Nirvana Ess	Mute (12)MUTE7(1) (URT/SP)
16	THE PEEL SESSIONS	The Smiths	Strange Fruit-/SPF055 (P)

17	JOHNNY AND MARIE	Up And Running	Toc ZZZ(1) (L) (PP)
18	LET'S STAY TOGETHER	Al Green	HV/Demon HHO01 (K)
19	IS THIS REALLY LOVE?	Jon Oxis	Libido URGE(T) (P)
20	THE LOCO-MOTION	Cherry Monique	PWL PWL(1)14 (P)
21	STOP THIS CRAZY THING	Cold Cut/Junior Reed	Ahead Of Our Time CCUT(J)16 (URT)
22	WHY ARE YOU BEING SO...	Wedding Present	Reception RECO(T)112 (URR)
23	SUDDENLY	Angry Anderson	Food For Thought YUM1(1)3 (P)
24	TOP CAT RAP	MC Brane	100 2 One CATRAP(1)21 (A)
25	TEAR THE ROOF OFF	Mutha Hood feat. TMO	Dr Beat DRKS1(2) (A)
26	REACHIN'	Phase II	Republic LIC(T)006 (URT)
27	BLUE MONDAY 1988	New Order	Factory FAC37(12**+r)FAC73R (K)
28	CITY LIGHTS	William Fit	Sierra FED4(1) (SP)
29	THEME FROM 5-EXPRESS	S-Express	Rhythm King/Mute LEF2(1)2 (URT)
30	BEAT THE RHYTHM	Heena	Arista ARIS2002 (L) (BK)
31	PLEASE HELP THE CAUSE	Sevinx Show	Rough Trade RT(T)220 (URT)
32	FUNKY MAN (YOU BETTER RUN)	R & R	3 Sinepe-/SAM1(1)2 (URE)
33	OOCH KOOCH	Baby Ford	Rhythm King/Mute 7BF0RD1(12-BF0RD) (URT)
34	THESE THINGS HAPPEN	Viola Wills	Rhythm King LEF7(23) (URT)

35	EASY LIVIN'	Usuh Hony	Legacy LGY(T)AS (A)
36	SUPERLY GUY	S-Express	Rhythm King/Mute LEF72B(1) (URT)
37	SYMPATHY FOR THE DEVIL	Laibach	Mute-(1)MUTE0(T)001 (URT/SP)
38	THE PEEL SESSIONS	Echo & The Bunnymen	Strange Fruit-/SPF056 (P)
39	CHAINS OF LOVE (REMIX)	Erasure	Mute (12)MUTBS (URT/SP)
40	N ANGER	Gary Numan	Illegal ILS(1)003 (A)
41	NEBULA 1	NEBULA 1	G-Zone-(GEE)2002 (1) (A)
42	HERE I HIDE	Heart Street	Proforma PROSOT(1) (A)
43	MIRACLES	M.C. Duke	Music Of Life-(NOT)20 (P)
44	BIRTHDAY	The SugarCubes	One Little 7/12 TP11 (1) (NM)
45	HUSH LITTLE BABY	The Horraffles	Cooking Vinyl FRY004 (L) (RE)
46	NOTHING MATTERS	Robert Lloyd	In Tape (T)T1059 (R) (R)
47	MAN WITH THE GOLDEN ARM	Barry Adamson	Mute (12)MUTE7(2) (URT/SP)
48	HEADHUNTER	Frank 242	Red Rhino RHO(1)006 (L) (URR)
49	ELPHANT STONE	Silverstone ORE(T) (P)	
50	IF I COULD WEAR YOUR JACKET	Parosute Man	Fire BLAZE03(2) (P)

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TOP 25 ALBUMS

1	KYLIE	Kylie Minogue	PWL HF3 (P)
2	THE INNOCENTS	Erosive	Mute STUMMS5 (URT/SP)
3	INTO THE DRAGON	Bomb The Boss	Rhythm King DOODLP (URT)
4	ONES ON 1	Various	BB CCF692 (P)
5	ACID TRAX MEGAMIX	Various	Serious DUTX1 (A)
6	THE CIRCUS	Various	Mute STUMM 35 (URT/SP)
7	HOUSE X.TERC	Various	Low Fat Vinyl XTERE1 (1)
8	DAYDREAM NATION	Spicx Youth	Blast First BFFP34 (1)
9	STARS ON THRASH	Various	Roadrunner RR44981 (P)
10	ACID TRAX VOL 2	Various	Serious DRUG 2 (A)
11	RANK	The Smiths	Rough Trade ROUGH126 (URT)
12	KEEPER OF THE 7 KEYS - PART 2	Halloween	Noise NUK 117 (A)
13	BLUE BELL KNOLL	Cocotron Twins	4AD CAD 807 (URT)
14	WONDERLAND	Erasure	Mute STUMM 25 (URT/SP)
15	SERIOUS ONE	Various	Low Fat Vinyl SOU1 (URT)
16	HOLLY ANGEL	Sandie Shaw	Rough Trade ROUGH110 (URT)
17	NO SLEEP AT ALL	Motorhead	GWR GWR131 (A)
18	THE SERPENT'S EGG	Dead Can Dance	4AD CAD808 (URT)
19	TOMMY	The Wedding Present	Reception LEEDS 2 (URR)
20	HOUSE OF LOVE	House Of Love	Creation CRELP34 (URT)
21	METAL RHYTHM	Gary Numan	Mute ILG035 (A)
22	LET IT BE	Laibach	Mute STUMMS38 (URT/SP)
23	TENDER PREY	Various	Mute STUMM 52 (URT/SP)
24	BUG	Dinosaur Junior	Blast First BFFP31 (URT)
25	25 YEARS OF ALTERNATIVE RADIO	Various	Strange Fruit SFRLP200 (P)

JET SET ADVERTISEMENT

1-800-5818 REGGAE DISCO CHART

REGGAE CHART

THIS WEEK LAST WEEK

1	BLACK PRIDE	Various	Alma A18 (P)
2	COVER ME	Enga Stewart	Nonagon/Panor PCK08 (P)
3	SWEET FOR MY SWEET	Supercat	Seagulls SGL07 (P)
4	AM I LOSING YOU	Cynthia Selby	Chem Car CH0732 (P)
5	NOT AS HAPPY	Cherry C. Jackson	Cometone CCR278 (K)
6	HER LOVE IS BURNING	Phyllis Cole	Pulsar PCL10 (P)
7	STYLE & FASHION	Phyllis Cole	Black Seagull SGL09 (P)
8	PROUD TO BE BLACK	Carol Robbin	11-71000 0130 (P)
9	MUSIC LOVER	Chakalaka Patis	Black Seagull SGL08 (P)
10	OOH LA LA	La Salsas	Mango 1305 292 (P)
11	MI LOVE MI GIRL	Bad Satchel & Phyllis	11-71000 0111 (P)
12	FOOD OF LOVE	Phyllis Cole	Energy F505 (P)
13	BAD BWOY	Tommy Spivey	Seagulls SGL092 (P)
14	HOLDING BACK THE YEARS	Enga Stewart	Black Seagull SGL05 (P)
15	OH BABY BABY	Luella	Mango 1305 292 (P)
16	I NEED YOUR LOVING	Jarrett Keston	High Power HPO004 (P)
17	WAY I FEEL	Frankie Balle	Seagull SGL007 (P)
18	DON'T DISTRESS	Gregory Isaacs	Bar Car BCO0023 (P)
19	MENTAL HOSPITAL	Tommy Spivey	Seagull SGL001 (P)
20	LIFE	Enga & Caballero	Y&D YD012 (P)

REGGAE ALBUM CHART

1	RED ROSES	Gregory Isaacs	Cometone CRE118 (P)
2	TURBO CHARGE	Paul Power	Super Seagull SGL01 (P)
3	LOVEHINES	Chakalaka Patis	Black Seagull SGL15 (P)
4	COMED IN THE SKY	Servino Cross	AWRA ARB004 (P)
5	SEIZING	Frankie Balle	Stangton SLDY009 (P)
6	BLOOD AND FIRE	Nina & Friends	Trapp TRS 263 (P)
7	GREEN ISLES SAMPLER VOL 2	Various	Cometone CRE013 (P)
8	MIKAL LOVE	Camille Anthony	Trapp TRP 1000 (P)
9	REGGAL HITS VOL 4	Various Artists	Jet Star JSTP 1004 (P)
10	SCOTT UNBELIEVABLE SOUNDS	Various Artists	Trapp TRS 264 (P)

DISCO - NEW RELEASES

NIGHT MOVES	Love	Sara Delgado	SGL 001 (A)
POWER OF LOVE	Erasure	Gibbons	Chem Car CH0738 (P)
BROWN EYE	Barry Manilow	Laure	Black Music BMD 008 (P)
LIVE AT THE COURT	Subdivision	79 Manly In Bush	11-71000 0121 (P)
JAMAICA I HEAR YOU CALLING	Dennis Roy	Black Jack BJ023 (P)	

ALBUMS - NEW RELEASES

REGGAE HITS VOLUME 5	Various	JSTP 1005 (P)
WITH A FLICK OF MY MUSICAL WRIST	Various	Trapp TRS 261 (P)
STEP SOFTLY	Dennis Marshall and Friends	Trapp TRS 262 (P)
WHEN WILL BETTER COME	Amoeba	Trapp TRS 268 (P)
LET ME TELL YOU BOY	Phyllis Cole & Friends	Trapp TRS 269 (P)
FREELY	Barry Manilow	1-Artist AX00525P (P)
BREAKING THE BARRIERS WITH SOUND	Various	Alma ARF010 (P)
ROOTS DANCERS	Various Artists	Alma ARF010 (P)

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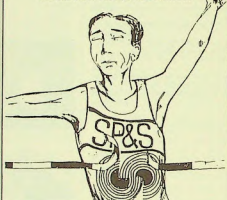
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Adam Blake previews the Barbican exhibition Royal Britain, a testament to efficient, speedy human industry on the part of artists and technicians

THE MOST interesting aspect of the permanent exhibition of the Barbican, entitled Royal Britain, is that it provides unique opportunities for the combined talents of multitudes of artists and technicians.

With its premise being an entertaining and educational survey of the history of the British monarchy, this exhibition is remarkable in that it relies for its effect not on authentic artefacts but on the brave and largely successful attempts of contemporary artists to recreate period designs and atmospheres. With a time-span ranging from 600 BC to the present day, this was indeed a highly ambitious undertaking, and its execution has involved an exceptionally high level of technical virtuosity.

Initial motivation for the project came from Unicorn Heritage plc, which, armed with £5m raised through business expansion schemes and a £200,000 grant from the English Tourist Board, contracted leading design and communications company Imagination (whose other clients include Ford Motors and British Telecom) to bring Royal Britain to fruition. Imagination's production team, especially created for the project by managing and creative director

Gary Withers, contracted and sub-contracted a team of more than 120 artists and craftsmen from around Britain to work on the various elements of the exhibition. Actors involved include Stratford Johns, Robert Powell and Gwen Watford, while the huge task of composing and arranging original music for the exhibition was entrusted to Mark Emney.

An eminently up-and-coming musician, composer and conductor, Emney has worked with all London's major orchestras and recently had the rare honour of conducting the Royal Philharmonic Orchestra in a performance of his own work. Emney's music for Royal Britain (shortly to be released on the Unicorn Heritage label as a CD and cassette titled Royal Legend) had to reflect an enormously varied range of composition styles. Had he ever been involved in anything like this before? "No, but it was fairly straightforward," says Emney, "and very enjoyable. My early musical training from when I was in the choir at school has rubbed off. It was really one of the easiest jobs I've done."

In conjunction with producer Alan Dobbie and engineer Julian Scott, no efforts were spared in attempting absolute authenticity in

Seal of approval for Royal exhibition

instrumentation and acoustics. This involved the use of such instruments as viols, sackbuts and crumhorns, as well as location recordings of, for example, a choir in Worcester Cathedral, a youth brass band in the open air of Sheffield and medieval battle re-enacted in a muddy field of Wales. "As much money was spent on this as would be spent on a major feature film," remarks Emney. "It was a fairly unique commission, involving a great deal of time, care and money. There is a lot more music on the CD than is heard of the exhibition, and we are planning to do concert performances of it in London in the near future."

The quality of reproduction of the music in the exhibition is of an unprecedented standard and reflects the immense technical achievement of the project as a whole. As the exhibition is intended to run eight hours a day all year round, an automatic system requiring minimal maintenance is essential. Consequently, a purpose-designed computer system has been installed — devised by Malcolm

Clark and Kevin Murphy. Six main computers are used to control 13 lighting computers as well as 14 small system computers which deal with video and sound. In addition to this, 24 CD players (one for each zone of the exhibition), controlled by IBM-compatible personal computers play a total of 60 different audio tracks through 60 loudspeakers powered by 29 quad power amps.

The weight of all this hardware and artistry creates a sumptuous spectacle for the visitor, with stand-out features including a mechanical theatre, a 360 degree diorama and a talking head hologram of Elizabeth I. An optical illusion created by carefully angled mirrors gives an impression of tremendous height and space surrounding Henry V lying in state, and the death of Mary, Queen of Scots is mercilessly re-enacted with the ill-fated queen walking to the block to the sound of crying and praying. Brought up to date, the visitor is invited to experience first-hand the modern day Royal Family's claustrophobic public life, complete with

computerised, microscopic scrutiny of every word and action.

Considering that a little over two years ago, the 22,000 square feet of Royal Britain was an empty space, the exhibition is a glowing testament to efficient, speedy human industry. Expected to attract around 900,000 visitors a year, this one will run and run.

The quality of reproduction of the music is of an unprecedented standard and reflects the technical achievement of the project as a whole



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D I A R Y

THE GREAT retail market share mystery of the lost percentage points bubbles to the surface again with the publication of the *BPI Year Book* which lists the *W H Smith/Our Price* share as 26 per cent of music sold through tills. It seems that when you add in mail order, pirate tapes and stolen goods into the equation, it is possible to edge that share down towards the retailer's own estimate of 22.5 per cent... Remember this column a few weeks ago predicting that CBS and WEA would be targeting the classical market? Well, it's happening (see p4) and, presumably in deference to the new German boss, CBS Masterworks is already answering the phone with a laudic "Masterwerk"... A lot of people in the compilations field are perplexed as to just what definition the BPI charts committee will come up with this week. For instance, one company is putting together a collection of live tracks from various bands which are unreleased, but the originals on which they are based were previously available. Now, is this a multi-artist compilation of previously released material, or not?... Expect a substantial increase in *Super Channel's* music output following major acquisition by Italian TV operator *Video Music*... What are *Ahmet Ertegun*, *Luther Vandross* and *David Geffen* doing hanging around in the *Tote's*? They are listed among the owners who have lent their *David Hockney* canvases to his exhibition at the London gallery...

OUR CD competition wasn't too difficult, was it? We own up: *Herbal T* is, in fact, *Boy George* showing off an interesting new style on a track from his forthcoming album. Some thought *Herbal T* was *George Michael*, someone guessed *Boy George* but said they recognised the photograph (which wasn't him at all), while others thought they heard the likes of *U2* and *John Farnham* in there somewhere. Dealer winners of *Virgin's* bubbly will appear in *Frontline* next week... Brave of *U2* to have a post-premiere party among the dinosaurs at the *Natural History Museum*, though the *Rattle And Hum* movie surely confirms their status as the 'biggest' band in the world today, in spite of snooty crits from wrinkles such as *Barry Norman* and *Alexander Walker*... Someone ought to have a word with those boys, though. On *Radio One U2* members said they were not desperately concerned about bootlegging, if the price of tapes is not too great and the quality is reasonable. Going further, manager *Paul McGuinness* described the "home taping is killing music campaign" as "stupid", adding that home taping is "a very good thing and is spreading music"... You might well be bored with this saga but, in commenting on a suggested link between *Island Music* and *SBK Songs*, *Chris Blackwell* says: "Any rumours of an administration deal are premature"... Colleagues on *Studio* magazine are eagerly awaiting results of lengthy investigations by the *DTI* and *fruit squad* into a top London studio.



KYM HERE: Singer Kym Mazelle meets the EMI strategic marketing staff.



LASTING IMPRESSION: James Last receives the Ralph S Peer Award for services to the music industry from Peer Southern's Michael Karnstedt and Ralph Peer II.



WENDY BAND comes in: Transvision Vamp's Wendy James makes an appearance at HMV Oxford Circus.



BIG PANE: Tower Records shows off Duran Duran's new album.



CURRAN GETS Coy: Paul Curran at BMG Music Publishing signs Manchester's T-Coy.



GIRL TALK: The Wee Papa Girl Rappers hop into *Virgin*, Oxford Street, to launch their new album.



NOT SO blue: Staff at CBS present *Deacon Blue* with double gold discs for sales of *Raintown*.



PLAY TIME: The cast of *Under Milk Wood* celebrate the album's release with EMI staff.

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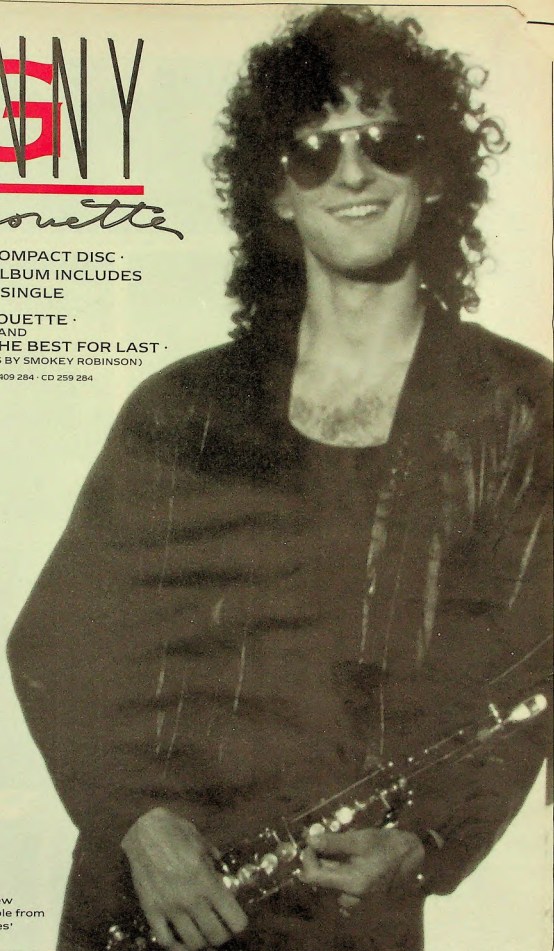
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