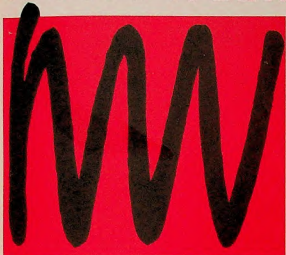


10 DECEMBER 1988

MUSIC WEEK

P.44



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- BOMB THE BASS - "Don't Make Me Wait" (12" Version)
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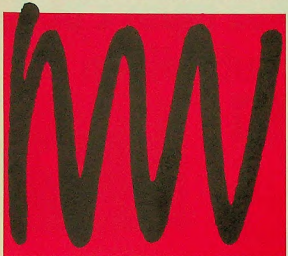
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MUSIC WEEK



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OFT to keep an eye on High Street retailers

THE OFFICE of Fair Trading is to keep a watching brief on the UK's record dealers after expressions of concern from the BPI about the possible effects of the concentration of retailing power.

The BPI has had talks with the OFT's competition division and now officials have asked for quarterly up-dates on retail trends.

The meeting was requested by the BPI at the time of the W H

Smith's purchase of 74 stores in the Virgin chain during the summer. The organisation's legal adviser, Patrick Isherwood, states: "We were not making a formal complaint. We were there to offer information about the record industry and the retail industry so that, in the event that there are future adverse developments, the Office of Fair Trading will be primed."

The BPI made a formal submission to the OFT before the Virgin purchase in which it argued that the acquisition would not be in the public interest.

Says Isherwood: "Our concerns are the effects this could have on negotiations and such things as trading terms, and the long-term implications on the industry generally of more conservative buying policies".

He maintains that in the past the high risks involved in recorded music have been shared by record companies and retailers. However, pointing to the food industry where huge supermarket chains now dictate to manufacturers, he fears that the traditional music industry risk-sharing might be replaced by a similar shift of power.

Isherwood adds that, in addition to wanting regular information about the market, the OFT has indicated a desire to continue to meet with the BPI.

He says: "What they will be looking for is any indication of standardising industry terms. Then they will certainly investigate."

BPI sinks 'biggest ever' pirate factory

THE BIGGEST pirate tape factory ever discovered in the UK — a plant with a bigger turnover than most record companies — has been smashed by the BPI's anti-piracy unit.

The organisation's success comes in the week after its declaration of renewed war on the counterfeiters and bootleggers in advance of tighter copyright legislation due next year.

The pirate factory was housed in industrial premises in Glasgow and

was capable of producing 20,000 tapes a week. With each cassette having a street value of £3, that equates to an annual turnover of more than £3m.

Eleven duplicating machines were seized in a raid co-ordinated by the BPI and involving Glasgow CID and the serious crimes squad. Other material including 30,000 finished tapes, boxes and 1/2m pieces of artwork were also taken away.

Says BPI legal adviser Patrick

Isherwood: "This is the biggest factory we have found in 15 years of anti-piracy operations."

Six men were arrested in the raid. It is not yet known whether they will face charges.

The BPI's action follows on from a high-profile raid on the bootleg cassette vendors at Camden Market in London (MW, December 3), an initiative that was intended as a warning to everybody involved in the illicit music trade.

● See also p4.

Smith bends 'deaf ears' on CD prices

THE LEADER of the UK's retailers is making a renewed call for a drop in compact disc prices.

Steve Smith, chairman of the British Association of Record Dealers and director of European operations for Tower, says he had a near 10-fold increase in business when he dropped CD prices to £6.99.

In association with WEA, Tower had a month-long promotion on the company's Prime Cuts mid-price catalogue in its two London stores. Smith says that, on all formats, he sold 38,000 units compared with a normal month's 4,000.

Vinyl and cassette albums were set at £2.99, and of the £6.99 CDs, he comments: "That is the price that people want their CDs. We found that they were buying three at a time."

"There lies the argument for bringing down CD prices — we want more customers to make

multiple purchases.

"It makes music more interesting to consumers if they can get it at the right price, but that is an argument that has been falling on deaf ears for three years."



STEVE SMITH: 'CDs must be at the right price to be interesting'

Laurie Hall exits PolyGram

POLYGRAM COMMERCIAL director Laurie Hall left the company on Friday. It is believed that he has not been offered a post elsewhere.

Hall had been with PolyGram for 18 months and had particular responsibility for special projects, the TV division, classics and the Irish operation.

Home-recordable CDs set to make UK mark

PLANS TO launch a home-recordable compact disc in the UK are expected to be announced by Japanese manufacturer Taiyo Yuden later this week.

The company has so far declined to reveal any details, but it is believed that it is about to market

a machine that would allow a single recording on to a blank CD, a format known as CD-R.

The anticipated price of the system is also under wraps, but one phrase being used by people close to the launch is "about the same as a professional CD player".

Limie Fisher

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TITLE: Needles & Pins - Swans For My Sweet
When You Walk In The Room
CAT NO. OG 6103



ARTIST: Teddy Bears, Cascades, Johnny Tillotson
TITLES: To Know Him Is To Love Him
Rhythm Of The Rain - Poetry In Motion
CAT NO. OG 6104



ARTIST: Shirelles
TITLE: Will You Love Me Tomorrow
Soldier Boy - Mama Said
CAT NO. OG 6105



ARTIST: Ritchie Valens, Bobby Fuller Four
TITLE: Donna - La Bamba - I Fought The Law
CAT NO. OG 6106



ARTIST: Gene Pitney
TITLE: 24 Hours From Tulsa
Looking Through The Eyes Of Love
I'm Gonna Be Strong
CAT NO. OG 6107



ARTIST: Ché-Lites
TITLE: Have You Seen Her - Homely Girl - Oh Girl
CAT NO. OG 6108



ARTIST: Jackie Wilson
TITLE: I Got The Sweetest Feeling
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Acid's reign survives the media clampdown

THE ABILITY of acid house to find its way into the charts despite suppression harks back to the early days of punk. Once again, in the face of adverse pressure from radio stations and the press, the groundswell of public opinion has been shown to

represent the true indicator of a successful record.

The rise of acid house also demonstrates the difficulties that record companies have in marketing and promoting specialist music.

Dance music, like heavy metal, is often deemed unsuitable by radio stations for daytime play and acid house in particular has had a bumpy ride on the airwaves. A Radio One spokesman says acid house records are given "careful placing" in terms of air-play which has seen D Mobs' *We Call It Acid* being virtually the only record of its genre to receive regular daytime plays.

Other acid tracks like Jolly Roger's *Acid Man* and Children Of The Night's *It's A Trip* have been restricted to a few plays on Jeff Young's Friday evening show and some have been totally excluded. "The only record that has had any significant exposure is D Mobs'," says the spokesman. "But it was not put on a play list — it was decided individually by producers."

Acid Man by Jolly Roger was only featured during the chart run-down on Sunday. Mike Mathieson, head of promotions at Siren/10 Records which released the single, explains the problems.

"I think we had about one play a week on Radio One even when it was in the charts and across the country we got onto about two or three play lists at the most," he says.

"The only way to get the record supported was through the clubs which played it for a very long time. It actually succeeded with no help from Radio One."

He believes this problem has applied almost across the board for acid house. "I think it is definitely being given a rough deal but at the same time I suppose it is difficult to programme on radio."

But he says Capital Radio has had a less reserved attitude to acid house and dance music in general. "But it is like trying to promote an Irish Maiden record. There are a lot of fans but it is a specialist style

'I think acid is definitely being given a rough deal, but at the same time I suppose it is difficult to programme on radio'

of music," says Mathieson.

He adds that television programmes like *The Chart Show* are a more efficient and valuable way of gaining exposure for specialist music by showing videos.

Chris May, marketing manager at Westside Records, has exactly the same problem promoting dance music and acid house records on his label. "Daytime radio support is important to any record but it is not the only tool in the marketing mix," he says.

"The success of Stakker's Humanoid proves that enthusiastic specialist radio and club DJ support can more than offset any short falls on daytime play-listing."

"If a track is sufficiently in line with current sensibilities and receives appropriate specialist support, its chances of breaking through remain high."

'If a track is sufficiently in line with current sensibilities and receives appropriate specialist support, its chances of breaking through remain high'



A £250,000 TV campaign is being mounted by Stylus in support of Bucks Fizz — *The Story So Far*. It breaks in Harlech and Yorkshire this week prior to a national roll-out. Dealer price of £4.51 (compact disc £6.95), the album includes *Land Of Make Believe*, *My Camera Never Lies* and *Now Those Days Are Gone*.

Stylus builds House hits

STYLUS IS backing *The Greatest Hits Of House* with a £300,000 TV campaign.

The promotion breaks in Harlech and Yorkshire on Monday (12) before rolling out nationally. The 32-track double album includes *Stand Up For Your Love Rights*, *Humanoid* and *Boss (How Low Can You Go)*. Dealer price is £8.49 (compact disc £10.43).

WEA IS spending an additional £100,000 on promoting *Chris Rea's New Light Through Old Windows*. The TV campaign is back in *Granada* and *Scotland* this week and is rolling out for the first time in Harlech.



EMI and DG fight for the Xmas classical market

EMI AND Deutsche Grammophon are challenging for a sizeable section of the lucrative Christmas classical market with two campaigns based on their own best-seller charts.

DG is mounting a £40,000 campaign with 25,000 leaflets containing the top sellers being sent to dealers throughout the country, and an ad campaign in *The Guardian*, *Independent*, *Times*, *Sunday Times*, *Financial Times* and other nationals, as well as "style" magazines such as Q.

"We feel that sometimes the

Gallup classical charts do not accurately reflect our own sales figures, and it would be more helpful to dealers to produce our up-to-the-minute charts," says Bill Holland, marketing manager, DG.

Chris Evans, marketing manager, classical division, EMI UK has taken a slightly different approach. He is circulating all dealers with the top 75 titles in all formats from the EMI classical catalogue, but presented in composer/alphabetical order.

If it is a success, Evans will consider producing a consumer leaflet based on similar material.

MUSIC WEEK

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Editor: David Debon. Deputy Editor: Dave Loring. News Editor: Jeff Clark-Moore. Reports: Ted and Wally. Nick Robinson. ASB Team: Jeff Clark-Moore, David Debon, Duncan Holford, Karen Fawcett, Dave Loring, Nick Robinson, Kay Sanchez. Sales Wales: Fredrickson Editor: Kay Sanchez. Chief Sub Editor: Duncan Holford. Special Features Editor: Karen Fawcett. Contributing Editor (International): Adam White. Music Reviews: James Hamilton and Barry Lazenby (Discs & Records), Jerry Smith (Single), Nicolas Smeaton (Classical), Dave Henderson (Throbbing Gorn), John Tabor. US Correspondent: Les Mizer. 488 East 18th Street, Brooklyn NY 11226, USA. Tel: 718-649-9230. Research: Lynn Fawcett (Investig), Susan Yeo, Graham Thompson, Inesma Embridge. Advertisement Manager: Andy Grey. Senior Ad Executive: Paul Stocker. Ad Executives: David Howard, Judith Evans, Classified: Judith Evans. Ad Production Manager: Robert Clarke. Commercial Manager: Kathy Lippard. Publisher: Andrew Bann.

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TDC

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Ames starts up a chain reaction with concessions

PHIL AMES, the man who ran a chain of proudly independent shops under the Virgin banner, is aiming to make a return to the High Street with his own stores.

First stage in doing that is his purchase of 22 Virgin concessions within Debenhams (MW, December 3) with money raised privately by Ames and his management team.

Ames comments: "These concessions are quite a nice, tidy little operation and we have in place a team and a system that can handle

a smaller retail chain.

"I've bought them because it occurred to me that, instead of letting these concessions bite the dust, there is potential there that can be exploited."

The name of the outlets is to be changed and Ames is holding a competition among staff to find a replacement for the Virgin marque. Priority after that will be given to persuading Debenhams to allocate space to the concessions in more of its 70 stores.

"If we do a good job in the

stores we are in, we should be invited to go into others," he contends. Ames believes, he can succeed where Virgin failed because: "We have no high central overhead and simply because Virgin could not accommodate them into the retail structure."

The concessions will be supplied centrally from Ames' warehouse in Preston.

He concludes: "These outlets are intended to be the springboard for us to get back into the High Street in our own right."

Box and pop top junior choice

UK TEENAGERS would rather listen to music than do almost anything else.

Only watching television is a more popular way to spend an evening among 11- to 20-year-olds, according to market research commissioned by *Smash Hits*. When they do watch TV, music is the second most popular type of

programme after comedy.

The survey, *Youth Facts '88*, also reveals that 14 per cent of boys aged 19 and 20 have a compact disc player, although at younger ages the hardware penetration is still low. Across the sample, most bought their music from Woolworths (32 per cent) followed by HMV (23 per cent), Our Price (20

per cent) and Virgin (20 per cent). The population demographics indicated by the survey forecast a decline in the numbers of young people well past 1990. The numbers in the survey age range are expected to drop to 6.3m in 1995 from 7.6m in 1985.

• Youth Facts '88 is published by Marketing Direction Ltd at £195.



CBS RECORDS' new video label, CMV Enterprises, is claiming a sell through record after shipping 90,000 units of *Bravo Live* on the first day of availability.

The company adds that the 60-minute tape went on to reach up double platinum status — 150,000 units — in the first five days of release.

Those figures were produced in advance of a TV campaign which breaks this week.

• *Bravo* are pictured celebrating with CBS video sales manager Paul Wilcock.

Merchandise wins right to seize illicit product

A HIGH Court judge has authorised merchandiser *Bravado* to seize unlicensed product from street sellers outside venues on San Jo's UK tour.

The company told Mr Justice Morris that at the band's first European show in Dublin, 100 unauthorised vendors had been spotted selling shirts and other merchandise.

Bravado director Tom Bennett said he believed the street trade was a well-organised commercial operation and the only way to deter the people at the top was to seize their product.

Courts get tough with tape pirates

TWO TAPE pirates have been given suspended prison sentences in separate cases before London Crown Courts.

In both instances, the judges said they regarded the offences as serious and that only mitigating circumstances persuaded them not to hand down immediate jail terms. At Knightsbridge Crown Court, Christopher Michael Leader (31), of Dagenham, Essex, pleaded guilty to two charges of offering to supply goods to which false trade descriptions had been applied.

He was sentenced to 15 months imprisonment on each charge to run concurrently, suspended for two years. He was also ordered to pay £750 towards costs.

The judge said that he had suspended sentence as Leader had, since the offence, established himself as a legitimate supplier of blank audio tapes.

Southwark Crown Court, Charles Victor Pagan (44), of Leytonstone, London, pleaded guilty to a charge of using false instruments contrary to the Forgery and Counterfeiting Act.

Judge Malcolm Smith sentenced Pagan, a director of a contract cleaning company to 12 months imprisonment, suspended for two years. He was also fined £1,000. The judge commented that Pagan was not being sent to jail immediately only because several people depended on him for employment.

The charges against Pagan stemmed from the interception by British Transport Police of a consignment of artwork for counterfeit cassettes.

Troubled Bajaj hit with copyright writ

MAHESH BAJAJ, managing director of Serious Records which is currently involved in a winding-up petition, is facing a new legal action alleging breach of copyright.

A writ has been served on Bajaj and on his label Low Fat Records by Pow Wow Records. It alleges that the song Dim Dize was included on a Low Fat compilation without permission. Pow Wow is seeking withdrawal of all copies of the album from the market and damages.

The winding-up petition against Serious, issued on behalf of Vivid Information Design, was presented before the High Court in London last week. The hearing was adjourned until tomorrow (7).

IFPI renews DAT talks with manufacturers

THE INTERNATIONAL record industry had another meeting with the world's main music hardware manufacturers aimed at finding a technical solution to the problems posed by digital audio tape.

The discussions in London brought together the IFPI and the Recording Industry Association of America with hardware companies from Europe and Japan. These companies were: Toshiba, Philips, Sony, Matsushita, Hitachi, Thomson and Grundig.

Both sides said after the meeting that it was "constructive and valuable".

Main topic on the agenda was the systems being examined to prevent the digital cloning of compact discs to DAT. A working party is now to be set up to facilitate the exchange of information with a view to finding agreement on practical proposals.

MUSICAL Chairs

TOWER RECORDS has appointed Louise Dickens as marketing coordinator. She was previously with Central TV ... Changes at EMIL: Mike Perry is now senior promotions manager for EMIL/EMI-Mannington. Succeeding him as head of regional promotion ...

David Winwood: Tjark Weiriga has joined the company as divisional accountant and Murray Chalmers has been appointed head of press relations. Mick Barraclough has joined Capitol/Parlophone. David Pittman has joined from Polydor as PR working on these labels. ... Steve Sugrue, formerly legal assistant at the BPI, has been appointed business affairs executive and Claire King has been promoted to senior international marketing executive for Europe ... Former musician Nick Barraclough has been appointed senior producer (music) at the BBC local radio programme services unit.

MUSIC BRIEFING

AMSTERDAM: Booming compact disc sales have led to an 18 per cent increase in sound carrier sales in Holland over the first six months of 1988, according to Rob Edwards, managing director of the national umbrella organisation of the Dutch record industry. The NVPI reports that CD sales rose by 73 per cent over the same half of 1987, while LP sales have declined by 37 per cent for the half year and cassettes dipped by 14 per cent. Total sound carrier sales grossed \$185m, compared with \$157m in 1987 and the NVPI concludes that last year's 12-month total of \$373m will be exceeded this year.

STAMFORD, CT: Gordon Bossin has departed as president of the recently reactivated Pickwick Entertainment Inc. He has been replaced as president and chief operating officer by former CBS Records general counsel and MGM/UA Home Entertainment home video division president Myron (Micky) Hyman.

WASHINGTON DC: Bon Jovi's New Jersey album has surpassed the 3m mark in sales after less than three months, according to the RIAA, while Def Leppard's *Hysteria* exceeded the 8m mark and Cinderella's *Long Cold Winter* passed 5m in wholesale shipments. All three albums are on PolyGram's Mercury label. Columbia's Aerosmith *Greatest Hits* collection is at the 4m mark while Poison's *Open Up And Say Ah!* has sold 3m copies to date.

LOS ANGELES: Richard Palmese has been appointed as executive vice president and general manager at MCA Records, a new position. The company is currently being reorganised by president Al Teller and the restructuring has seen the demise of MCA's recently formed classical and classical arms, the stripping of the Uni label of all but A&R functions and the dismissal of at least 25 employees.

MADRID: Music sales are thriving in Spain according to the sales statistics released by the Spanish Phonographic and Video Association. A total of 39m pre-recorded music units were sold last year, the bulk of the figure accounted for by cassettes and LPs. Sales value in 1987 was about \$264 compared with \$194 the previous year, a 36 per cent increase. The Spanish concert scene is also in boom. Local authorities in Madrid, Barcelona, Bilbao and Valencia have all supported rock and jazz music events while Bruce Springsteen and Michael Jackson both appeared here in the summer.

OUT NOW

LES MISÉRABLES STAGE BY STAGE

STAGE BY STAGE

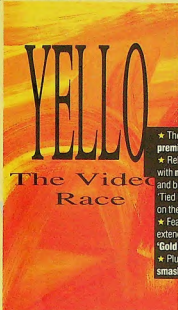


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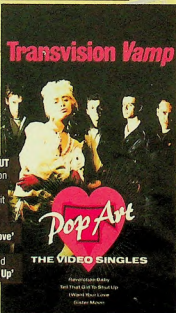
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- ★ The stunning video premiere from YELLO
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- ★ Features six minute extended versions of "Cold Rush" and "Desire"
- ★ Plus the Top Ten smash hit "The Race"

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- ★ The explosive DEBUT video from Transvision Vamp
- ★ Features the new hit single "Sister Moon"
- ★ Plus the Top Ten single "I Want Your Love"
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Putting the goods in the shop window

EVERY DEALER tries their best to attract as many customers as possible into their shop and one of the most obvious ways of doing this is by using prominent and attractive window displays and in-store material.

Although many major record companies send round their own display reps many retailers would rather stick to their own designs. Here they explain their philosophies and problems.

Andy Shippen runs Rhythm In Records in London which specialises in dance product as well as providing a wide range of chart al-

bums. "I have my finger on the pulse of what is happening in dance music but most people who come into the shop want to buy a record and don't know which one, so I have to be able to help them," he says.

"I do most of my own displays. I do get display reps coming round wanting to put up stuff but I feel happier doing it myself. I have been in the business for about 12 years and I must admit that the quality of display material we get from the companies has been a lot better in the past. I don't think that they put as much effort into it these



CBS PRODUCED this montage for Spin-A-Disc in Northampton.

days." Chris Andrews at Muzé Records & Tapes in Bury says he also tries to do his own displays when he can. "I'll often leave it to the display reps but sometimes the material is just dumped in the shop by sales reps and isn't worth using," he says.

He adds that this criteria for displays has to be what he thinks will sell, which often excludes indie product. "It's not really a good town for indie things so I just stick with what I know will do well."

Leighton Buttle, manager of Rainbow Records in Pontypridd, Wales, says he is visited by display reps as often as once a week but still likes to do his own displays as well.

"We often feature the stuff we get off reps but I also like to feature quite a lot of indie stuff," he says.

But Paul Wardell, of Beppo Records in Norwich, is often left more

than disappointed with the service he gets from record companies. "I have to put up my own stuff because the only display reps we get coming round is EMI/PolyGram," he says.

"Also we often put in for display material and nine times out of 10 we don't actually receive it. It really is hit and miss. One example is the Bon Jovi pack which has only just arrived yet the album come out ages ago now."

Wardell believes it is much easier to do it yourself. "I tend to use my own judgement in what I put up and as we have two big windows I have quite a lot of scope."

"But in the main we find our own displays by creating them ourselves. For instance, if there is something released relating to a Lewis 501 ad then we will borrow a pair of jeans from someone and use them in the window."

REP OF THE WEEK



SALES REP of the week is Adrian Wells who is a member of the PolyGram Classics sales team and covers Kent, Sussex and Essex.

Far from the accepted classics image, Wells — whose nickname in the sales team is Dangerous — is notably an early music specialist but also a failed motor cycle stuntman who rebuilds classic cars as a hobby.

Wells firmly believes that the growth of classics in this country depends on a better application in schools.

Counterpoint

GLASGOW RETAILER Tom Russell, of Tom Russell's Music Centre in Bishopbriggs, was more than a touch angry when Gallup rang to ask how many U2 LPs he had sold. That was because he had spent the last month ordering copies and not received any.

"On October 6, I became concerned that no one had sold me the LP, so I phoned Island only to be told that the album was not being pre-sold but simply being left for dealers to order through PolyGram accounts."

"On October 6, I placed an order. The LP finally arrived on October 14 at lunchtime after I had turned away countless customers. I feel totally disgusted and disillusioned with Island as I have lost at least 80 sales which is a considerable amount for an independent shop."

"I could have ordered 100 units on a pre-sell without any difficulty and the thought that, to Island, a pre-release order of 100 units is not worth bothering about is incomprehensible to me and a sad reflection on the record business."

● Make your views known through Counterpoint by writing to: Jeff Clark-Meads, Music Week, Greater London House, Hampstead road, London NW1 7QZ.

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SATURDAY 31 DECEMBER CLOSED Ansaphone Service only	SUNDAY 1 JANUARY CLOSED Ansaphone Service only HAPPY NEW YEAR	MONDAY 2 JANUARY CLOSED Ansaphone Service only	TUESDAY 3 JANUARY Sales Desk Open 08.00 - 18.00	WEDNESDAY 4 JANUARY Sales Desk Open 08.00 - 17.30	THURSDAY 5 JANUARY Sales Desk Open 08.30 - 17.30	FRIDAY 6 JANUARY Sales Desk Open 08.30 - 16.00

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MERRY CHRISTMAS & HAPPY NEW YEAR



NANCI GRIFFITHS: One Fair Summer Evening, MCA MCF(C) 3435. (CD-DMCF 3435). Producers: Artist & Tony Brown. With three albums already in the Country LP chart, this one will make four. As opposed to the more electric sounds of those three albums, this is acoustic, with instrumental backing purely from James Hooker (keyboards) and Danny Bobby (bass), as this superb artist relives her past with a return to a venue in Houston where she used to play before the big time. The choice of songs may be to some extent the result of the lack of a lead guitarist and drummer, although there are many jewels in Griffiths' repertoire, several of which are included here, like the gorgeous Once In A Very Blue Moon, the magnificent Trouble In The Fields, the amazing From A Distance and the song that first brought Griffiths fame, Love At The Five & Dime. The eight others produce somewhat less extreme

emotions, but this is still a superb album from an artist who has had few equals and has never been bettered.

JOHNNY CASH: Water From The Wells Of Home, Mercury 834 778-1 (also on cassette and CD). Cash's artistic renaissance since changing labels after nearly 30 years with CBS continues with this collection of duets, which in-

cludes participation by daughter Rozanne, wife June Carter, son John Carter Cash, Emmylou Harris, the Everly Brothers, Waylon Jennings and his wife, Jessi Colter, Tom T. Hall, Hank Williams Jr., Glen Campbell and Paul and Linda McCartney. Of course, there are variations in quality, but overall this will be a deserved big seller with crossover appeal.

Reviews by John Tabler

Grantham boost for quality country acts

SINCE THE advent of New Country in 1986, only Messrs Kruger and Conn have been in the business of promoting huge festivals of country music in Britain.

However, 1989 will see a third international weekend festival. Currently titled Lincolnshire International Country Music Jamboree, it will be held at Spaldgate Airfield, Grantham, under the auspices of South Kesteven District Council over the Spring Bank Holiday (May 27-29). Organised by Colin Kettle, editor of Country Music Roundup magazine, early confirmation acts seem promising.

Already confirmed are the

Bellamy Brothers, George Hamilton IV and Lynn Anderson, while acts reportedly still in negotiation include Kathy Mattea, Highway 101, Johnny Rodriguez, Rosanne Cash, Lyle Lovett and Daniel O'Donnell, among others.

As well as O'Donnell, such big names in British country as Sarah Jory, Raymond Froggatt, the recently formed Two Hearts (Lille Ginn and Tommy Cline) and pollwinning newcomers Medicine Bow have been booked.

● FURTHER TO the mention of the CD only compilation, Savannah Sounds, in the last country column, the rrp for this good value item is £7.99.



US COUNTRY star Dan Seals took time off from his UK tour to present Coventry's Roy Proctor with his prize of a CD player, on behalf of Country Music People magazine.

TOP • 20 • ALBUMS COUNTRY

10th December 1988

1	1	FROM THE HEART	1	Telstar STAR2327 (BMG) C5TAC2327/CD-TCV2327
2	2	COPPERHEAD ROAD	1	MCA MCF3426 (F) C.MCFC3426/CD-DMCF3426
3	3	OLD 8 X 10	1	Warner Bros WX162 (M) CWX162/CD-K9254662
4	5	I NEED YOU	1	Ritz RITZLP0038 (SP) C.RITZLC0038/CD-MCAD5927
5	NEW	WATER FROM THE WELLS OF HOME	1	Mercury 834778 1 (F) C.834778 4/CD-834778 2
6	4	DON'T FORGET TO REMEMBER	1	Ritz RITZLP0043 (SP) C.RITZLC0043/CD-RITZCD105
7	6	LONE STAR STATE OF MIND	1	MCA MCF3364 (F) C.MCFC3364/CD-MCAD5927
8	10	ALWAYS AND FOREVER	1	Warner Bros WX107 (M) CWX107/CD-WX107CD
9	7	LITTLE LOVE AFFAIRS	1	MCA MCF3413 (F) C.MCFC3413/CD-DMCF3413
10	8	BUENAS NOCHES FROM A LONELY...	1	Reprise WX193 (M) C.WX193/CD-WX193CD
11	13	STORMS OF LIFE	1	Warner Bros 9254351 (M) C.9254354/CD-9254352
12	15	GUITAR TOWN	1	MCA MCF3335 (F) C.MCFC3335/CD-DMCF3335
13	11	WHAT A WONDERFUL WORLD	1	CBS 4625114 (C) C.4625114/CD-4625114
14	9	TWO SIDES OF DANIEL O'DONNELL	1	Ritz RITZLP0031 (SP) C.RITZLC0031/CD-RITZCD107
15	17	THE LAST OF THE TRUE BELIEVERS	1	Rounder Europa REU1013 (F) C.REUC1013/CD-REUCD1013
16	14	EXIT O	1	MCA MCF3379 (F) C.MCFC3379/CD-DMCF3379
17	NEW	GONNA LOVE HER ON THE RADIO	1	Ritz RITZLP 0048 (F) C.RITZLC 0048/CD-RITZCD 108
18	RE	TRACES	1	Capitol EST 2048 (E) C.TCEST 2048/CD-CDF 7480342
19	NEW	T-SHIRT	1	CBS 462876 1 (C) C.462876 4/CD-462876 2
20	18	PONTIAC	1	MCA MCF3389 (F) C.MCFC3389/CD-DMCF3389

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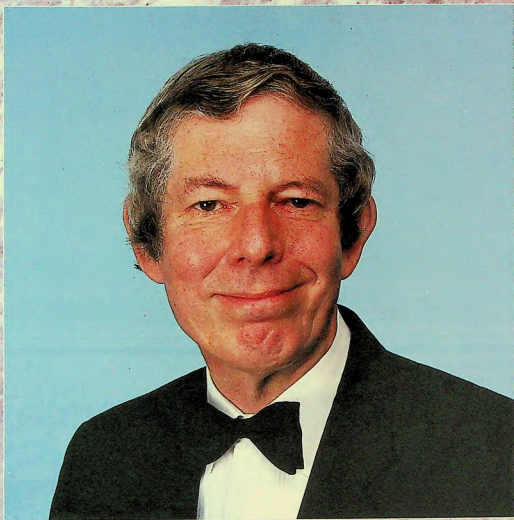
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by Nigel Hunter

THE POWER of prayer has a firm advocate in Dennis Morgan. There he was in York, Minster, overawed by the ancient beauty and serenity of his surroundings, and also overawed by the fact he had just started his own publishing company and badly needed a substantial success to get it up and running.

"I closed my eyes and said a little prayer," Morgan recalls. "I asked for some help to write something that would mean something to a lot of people."

Somebody up there must have been listening because Morgan went away and wrote I Knew You Were Waiting For Me with Simon Climie, and within three weeks four record companies wanted it.

George Michael and Aretha Franklin recorded it, sold 4m singles worldwide, and the fledgling Little Shop of Morgansongs was

I say a little prayer

indeed up and running, linked with Chrysalis Music in the UK.

Morgan is from Tracy, Minnesota, where his folks run a farm. He's three generations away from Wales (although "I'm not sure which part"), and he grew up in a small town agricultural community where country music is not surprisingly in the ascendancy.

"I started writing songs when I was about 11," he says, "and I listened to music by people like Hank Williams, Elvis Presley, and the Everly Brothers, and also black blues records. I heard The Beatles on the Ed Sullivan Show and that was really something."

Morgan dropped out of high school when he was 16, and his

road in best Woody Guthrie fashion, hitch-hiking for the next four years over vast tracts of the States and Canada and living for periods in Chicago, Denver, Boulder, Quebec and California.

The song for his supper, played campus dates, busked on the streets of New Orleans, and wrote songs all the while. He wasn't too proud to contact Mum sometimes when the bucks and the prospects were low, and, being Mum, she wasn't hard enough to refuse wiring him money.

"I can remember a lot of nights when I was sleeping in places with no curtains on the windows," Morgan grins. "It's always hard to break into the music business. I put a cabaret act together, and tried to work for two or three months until I raised enough cash to get to Nashville."

He hung out there during his visits with other hopefuls or up-and-comers such as Kris Kristofferson, Roger Miller and Harlan Howard. One of the places they frequented was the Country Corner bar, where it was nothing special to find 60 songwriters congregated together at any one time. It impressed upon Morgan how tough the odds were.

He started writing with a female collaborator, Kaye Flemming, with some modest success. The breakthrough came in 1978 with Sleep-

ing Single On A Double Bed recorded by Barbara Mandrell, the first of a string of successes for her written by Fleming and Morgan.

They penned a good 50 hits together before parting company, including Roll On Mississippi by Charley Pride and The Jordanaires and Smokey Mountain Rain by Ronnie Milsap. Among their material were Alabama, Tom Jones, Al Martino, David Allen Coe and Reba McEntire.

The honours started piling up: BMI Songwriter of the Year three times and 42 awards from the same association marking 300,000 airplays each time on different songs. Morgan came over to Liverpool shortly after the murder of John Lennon, and met Bob Wooler who showed him around the old Beole haunts. The American visitor found the Merseyside atmosphere stimulating, and set up some musical exchanges between there and Nashville.

He also visited London for some useful meetings with people like music publisher John Merritt, songwriter Roger Greenaway, and promoter man Pete Lewton, who introduced him to Simon Climie in Stringfellows.

That encounter was the start of a highly productive partnership, with songs such as And So I Will Wait For You, Angel Cross and Will



DENNIS MORGAN: a little prayer answered

Pray For Peace, recently recorded by Steve Cropper and Jim Horn. He's writing more songs with Climie and Rob Fisher for the next Climie Fisher LP.

All this and a farm outside Nashville and a Californian home in Santa Monica makes one wonder about the need for prayer and divine intervention.

"I wanted Morgansongs to make it," says the founder. "I wanted to branch out beyond country music, although it does incredible business. I wanted to tap into the international market, and through Simon and the others it looks like I have. You have to believe in what you're doing, treat it like a business, work at it and nurse it."



IRISH SINGER/SONGWRITER Brian Kennedy has signed to Chrysalis Music. Pictured left to right are Tern Gould (19 Management, representing Kennedy), Bruce Craigie (general manager Chrysalis Music), Brian Kennedy, Stuart Slater (president, Chrysalis Music) and Simon Fuller (19 Management)

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OG 9821 MADNESS Baggy Trainers Embrassment	OG 9831 MALCOLM MCLAPEN Church Of The Poison Mind Vicims	OG 4089 ATLANTIC STARR A Secret Lovers B Silver Shadow	4:01 5:52
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Chart	Week	Title	Artist	Label	W
1	7	MISTLETOE & WINE	Chris Church (CHR Church)	Southern Music (Patch Music)	EMI (1726M 7) (E)
2	NEW	SPECIALLY FOR YOU	Kylie Minogue & Jason Donovan	(Stock/Aiken/Waterman) All Boys	PWL PWL71 (7) (P)
3	16	SUDDENLY	Angry Anderson (Kevin Beamin)	All Boys/Muslimgang 113 (P)	Food For Thought (W)
4	2	CAT AMONG THE PIGEONS/SILENT NIGHT	Chris Crompton (CIG Bros)	(Columbia) A/Columbia/Warner/CV/Inna/VA	Warner Chappell (W)
5	1	FIRST TIME	Robin Beck (Gavin Spencer/Tom Anthony)	EMI Music (E)	Mercury/Phonogram MNR70 (7) (E)
6	2	TWO HEARTS	Phil Collins (P. Collins/L. Dozier)	Hi! & Run/Warner/Chappell	Virgin V1141 (R)
7	NEW	CRACKERS INTERNATIONAL	Wain (12/MUTE) (E)	Wain (12/MUTE) (E)	Wain (12/MUTE) (E)
8	12	TAKE ME TO YOUR HEART	Rick Astley (Stock/Aiken/Waterman)	All Boys (E)	BMG RCA 95373 (17) (E) 42574 (B) MG
9	8	SMOOTH CRIMINAL	Michael Jackson (Quincy Jones/Michael Jackson)	Warner Chappell (W)	A&M AM74 (7) (E)
10	3	MISSING YOU	Chris de Burgh (Paul Hindman/Chris de Burgh)	Rondor Music (E)	A&M AM74 (7) (E)
11	4	LEFT TO MY OWN DEVICES	Pat Sharp (George Michael/Stephen Lipson)	Capitol (E)	Parlophone 1218 479 (E)
12	10	SAY A LITTLE PRAYER	Blythe Dwyer/Mike Doolin (12) (W)	BMG	Mercury/Phonogram MNR70 (7) (E)
13	5	NEED YOU TONIGHT	INXS (Chris Thomas)	MCA Music (E)	Mercury/Phonogram MNR70 (7) (E)
14	13	RADIO ROMANCE	Tiffany (George Michael/The 2 P/etters/Faton Music)	MCA (P) (7) (E)	MCA (P) (7) (E)
15	19	NATHAN JONES	Nathan Jones (Stock/Aiken/Waterman)	Johnnie Music (E)	London NANA 10 (17) (NANA) (E)
16	14	JACK TO THE SOUND OF THE UNDERGROUND	Hibouose (Peter Stughuis)	Supreme (S) (P) (17) (A)	Supreme SUPRST 17 (A)
17	18	STAKER HUMANOID	Hammond (Brian Douglas/John Laker)	Phos Music/MCA Music (E)	Weslaco WSR12 (12) (A)
18	24	KISSING A FOOL	George Michael (George Michael)	Warner Chappell/Mercury (E)	EMI (E) (7) (E)
19	9	WHIST AND SHOUT	Sail N Burn (Hurdy Lub Lov)	Hot London (P) (R) (14) (P)	Hot London (P) (R) (14) (P)
20	34	BURNING RIDERS (8 & OFF)	Statur Quo (Tipp Whitcomb)	Verity/Phonogram QVO 251 (7) (E)	Verity/Phonogram QVO 251 (7) (E)
21	11	REAL GONE KID	Deacon Blue (Warrne Liversley)	ATV Music (E)	CBS DISC7 (7) (E)
22	NEW	GOOD LIFE	Inner City (Kevin Souders)	Drive-On/Virgin/Chelsea	18/Virgin 12NKO 24 (E)
23	NEW	FINE TIME	New Order (New Order)	Be Music/Warner Chappell Music	Factory FAC7 (7) (227) (P)
24	37	DOWNTOWN '88	Patula Clark (Tony Hatch)	ATV Music (E)	PRT P15 (17) (17) (P) 11 (E)
25	33	KOKOMO	The Beach Boys (Terry Malcher)	Campbell Connection	Elektra EKR 85 (W)
26	15	HE AIN'T NO COMPETITION	Jeffrey Brannon (Stock/Aiken/Waterman)	All Boys Music (E)	Parlophone 1218 479 (E)
27	21	JE NE SAIS PAS POURQUOI	Kylie Minogue (Stock/Aiken/Waterman)	All Boys Music (E)	PWL PWL71 (7) (P)
28	17	YOU ARE THE ONE	Alex (Alan Tarney)	ATV Music (E)	Warner Brothers W 76367 (7) (W)
29	17	STAND UP FOR YOUR LOVE RIGHTS	Yaz (The Beatmasters)	Big Life (E) (S) (14) (E)	Big Life BLR 507 (14) (E)
30	46	LOCO IN CAPULCO	Four Tops (Collins/Dozier)	Phil Collins/Hi! & Run/Warner/C	Arista 111860 (17) (41186) (BMG)
31	NEW	BORN TO BE MY BABY	Rob Joni (Bruce Fairbairn)	PolyGram Music/SBK Songs	Verity/Phonogram JOV 412 (7) (E)
32	31	ENCHANTED LADY	The Posseidon (Pats Wingfield)	CBS/SBK Songs/Island Music	CBS PASA7 (1) (E)
33	27	GIRL YOU KNOW IT'S TRUE	Cherry (Cherry Collins)	Mercury/Columbia	CBS/Columbia 111860 (17) (41186) (BMG)
34	51	FOUR LETTER WORD	Kim Wilde (Ricki Wilde/Tony Swain)	Kim Publishing	Mercury/Columbia 111860 (17) (41186) (BMG)
35	26	BREATHLE LIFE INTO ME	Mica Paris (Liquor)	Warner Chappell Music (E)	4th B/Wayland (12) (W) 115 (E)
36	23	SHES MAKES MY DAY	Robert Palmer (Robert Palmer)	Island Music (E)	EMI (12) (E) 65 (E)
37	32	LOVE HOLME	Somethin' Hot (Rob Bolland/Ferdie Bolland)	Zomba Music (E)	Jay FOY171 (1) (BMG)

Chart	Week	Title	Artist	Label	W	
38	43	9 AM (THE COWFOLD ZONE)	Loudonwain (Willy M)	Warner Chappell (W)	Arista/RCA AN171 (8) (BMG)	
39	20	THE CLAIRVOYANT	Iron Maiden (Martin Birch)	Zomba Music (E)	EMI (12) (E) 79 (E)	
40	NEW	CHRISTMAS SONG/THANK YOU	Alexander O'Neal (Neal/Lewis)	A. Warner Chappell/Morris (A)	Tabu 65182 (7) (17) (65182) (E) (A)	
41	25	1-2-3	Gianna Estevez & Miami Sound Machine	(Emilio/Herke)	EMI Music (E)	
42	1	LILLI LOVED YOU (Love Theme From Goya)	BB King	Capitol (E)	CBS SBAR7 (2) (E)	
43	28	6	BRINCO FLOW	Enya (Ryan/Egan/Cullum)	SBK Songs (E)	WEA V21321 (7) (W)
44	NEW	BUFFALO STATION	Neck (Cherry Tom Simons/Matt Saunders)	Circa/Virgin 1707 (2) (E)	Circa/Virgin 1707 (2) (E)	
45	71	PUT A LITTLE LOVE IN YOUR HEART	Allen Lennox And Al Green (David A Stewart)	SBK Songs (E)	A&M AM74 (7) (E)	
46	56	3	LIVE FOR YOUR LOVE	Natalie Cole (Dennis Lambert)	EMI Music/MCA Music (E)	Mercury/EMI 12187 57 (E)
47	50	MINNIE THE MOOCHER	Reggae Philharmonic Orchestra	(Mykell 5 Riley)	EMI Music (E)	
48	41	SISTER MOON	Roy Orbison (Roy Orbison/Duncan Bridgeman)	Copyright Control	MCA TW711 (5) (E)	
49	48	2	TOO TOO DREAM	Deniz (Roy Thomas Beck)	MIS/Virgin Music (E)	Siren/Virgin SMN70 (10) (E)
50	62	2	HANDLE WITH CARE	Blondie (Richard Gooding)	EMI Music (E)	Chrysis CH12320 (E)
51	20	TRONTS (88 Remix)	Blondie (Richard Gooding)	EMI Music (E)	Chrysis CH12320 (E)	
52	NEW	DON'T BELIEVE THE HYPE	Travis (Travis/Chris Wilson/Nelson Wilby)	COX Music (E)	Liberty/Liberty 14807 (2) (E)	
53	18	TRUE LOVE	Shirley Stovett (Stevens/Heath)	Warner Chappell Music (E)	Eric SHAK71 (8) (E)	
54	NEW	LOVE NEVER DIES	Beinda Carter (Rick Nowels)	She Devil Music/Future Music (E)	Virgin V171150 (E)	
55	36	IN YOUR ROOM	Bonnie Tyler (Warner Chappell)	SBK Songs/Warner Chappell (E)	CBS BAN511 (4) (E)	
56	62	HOW CAN I FALL?	Bonnie Tyler (Warner Chappell)	SBK Songs/Warner Chappell (E)	Siren/Virgin SMN70 (10) (E)	
57	49	WE CALL IT ACCION	M.D. (Leahyng Gary Holman)	(Danny D) SBK Songs	Hot London (P) (R) (14) (P)	
58	5	LOVE'S JUST A BALLGAME	Wanna (Wanna)	(Chris Blackwell)	Zomba Music (E)	
59	38	LET'S STICK TOGETHER	Wanna (Wanna)	(Chris Blackwell)	Zomba Music (E)	
60	29	FRANKS (L)	Morison (Morison/Privet Hedge)	Mercury/Chrysis Music (E)	EMI (12) (E) 26 (R) (E)	
61	NEW	REQUIM	London Boys (Ralf Rene Mue)	Warner Chappell Music (E)	WEA V21457 (7) (W)	
62	55	DEAR GOD	U2 (The Edge/Bono/Dave Navaro)	Mood Music/Warner Chappell (E)	Chrysis (M) (E) (4) (E)	
63	67	WAITING FOR A STAR TO FALL	Roy Orbison (Roy Orbison/Martin Mulcahy)	Copyright Control	RCA 49519 (12) (P) 49520 (BMG)	
64	65	THE AIR THAT I BREATHE	The Hollies (Ron Richards)	Rondor Music (E)	EMI (12) (E) 80 (E)	
65	59	SUNSHINE ON LEITH	The Proclaimers (Peter Wingfield)	Zoo Music/Warner Chappell Music (E)	Chrysis CLAM701 (3) (E)	
66	NEW	IMAGINE/FALEOUS GUY/HAPPY XMAS	John Lennon (Yoko Ono)	Warner Chappell Music (E)	Parlophone 6139 (E)	
67	39	8	IN MY SOBBRIETY	Tina Turner (Van Hooker/Argent)	Brogue/Warner Chappell (E)	WEA V2131 (7) (W)
68	72	5	PAPARAZZI	Stock/Aiken/Waterman (Stock/Aiken/Waterman)	All Boys (E)	PWL PWL71 (7) (P)
69	52	ONE MOMENT IN TIME	Whitney Houston (Narada Michael Walden)	Empire/Warner Chappell (E)	EMI 111613 (17) (41161) (BMG)	
70	61	3	THE SPPELL	John Lennon (Yoko Ono)	Warner Chappell Music (E)	FON/WEA POL 1407 (7) (W)
71	75	2	A DAY IN THE LIFE (M. Brydon)	FON Music/MCA Music/MCA PolyGram (E)	FON Music/MCA Music/MCA PolyGram (E)	
72	45	7	KISS	Art Of Noise feat Tom Jones (Art Of Noise)	Warner Chappell (E)	China NANA 1 (17) (NANA) (E)
73	53	1	CAN YOU PARTY	Royal House (Todd Terry)	Champion Music (12) (E) (BMG)	
74	NEW	MY DJ (PUMP IT UP SOME)	Ricky Martin (Ricky Martin)	Fiction Songs (E)	Cos Groove GRET7 (1) (URT)	
75	2	TRU LOVE WAYS	Buddy Holly (J Southern Music)	MCA (D) (MCA) 1302 (1) (E)		

THE NEXT 25

76	AS LONG AS YOU	Steve Bace	BMG
77	COME OUT TO PLAY	Donna Summer	Capitol
78	RADIO	Johnnie Walker	Capitol
79	ISSUE ME DEADLY	Black Sabbath	Mercury
80	NOT DANCING	Black Sabbath	Mercury
81	THE CHRISTMAS EP	Black Sabbath	Mercury
82	DOWNTOWN	Black Sabbath	Mercury
83	AMERICA	Black Sabbath	Mercury
84	IF FERGUSON	Black Sabbath	Mercury
85	BANG OUT OF ME	Black Sabbath	Mercury
86	WORLD TO ME	Black Sabbath	Mercury
87	NEGOTIATIONS	Black Sabbath	Mercury
88	LOVE AT THE END OF THE RAIN	Black Sabbath	Mercury
89	THE PARTY TIME	Black Sabbath	Mercury
90	IF I WERE A RICH MAN	Black Sabbath	Mercury
91	THE PARTY TIME	Black Sabbath	Mercury
92	THE PARTY TIME	Black Sabbath	Mercury
93	THE PARTY TIME	Black Sabbath	Mercury
94	THE PARTY TIME	Black Sabbath	Mercury
95	THE PARTY TIME	Black Sabbath	Mercury
96	THE PARTY TIME	Black Sabbath	Mercury
97	THE PARTY TIME	Black Sabbath	Mercury
98	THE PARTY TIME	Black Sabbath	Mercury
99	THE PARTY TIME	Black Sabbath	Mercury
100	THE PARTY TIME	Black Sabbath	Mercury

Top 75 chart entries to date (48 weeks) - 549
 Period starts over last week - 17%

'What am I doing in the charts?'

by Andy Beavers

BRIAN DOUGANS is struggling to come to terms with the fact that his first ever record, *Slacker Humanoid* by Humanoid, has made the top 20. "What am I doing in the charts? Unbelievable!" he exclaims on at least 10 different occasions during the course of the interview.

His state of shock is understandable when you consider that he started his musical career in Glasgow with Test Department-style metal bashers, The Consciousness. From there, he moved to Manchester to do a two-year course in music recording technology at Salford College. During this time he began creating electronic music in the style of Cabaret Voltaire and Psychic TV. After completing the course he was taken on as a part-time lecturer, a job which he still does two days a week. He also started working for a video company and *Slacker*, creating Hip hop/house soundtracks for its videos for fashion houses and its clips for MTV.

Realising that there could be a consumer market for their audiovisual products, they approached several record companies looking for a deal. Morgan Khan of Westside was interested in the audio side and asked Dougans to record some demos. *Slacker Humanoid* was chosen for the forthcoming Acid Amigo compilation LP and was put out on white-label to promote the album. The record generated so much interest that it was soon released as a single in its own right.

The fact that *Slacker Humanoid* is unlike any other acid house track is a pure accident, Dougans explains. "It doesn't sound like an American recording simply because I can't do it properly — I wanted to create sounds like Todd Terry, Adonis and Phuture but I just couldn't. The inspiration and a couple of samples for the track came from a robot game in an amusement arcade and it ended up with a definite UK feel: it's like rock or punk game acid."

Slacker has surprised the video for the track, a startling collision of every special effect in the book,



HUMANOID: Aka Brian Dougans and should also be contributing the visuals for subsequent Humanoid output.

"What about the future? For starters there will be a Humanoid LP and a more mainstream follow-up single, possibly featuring a female vocalist. And after that? 'I have been writing music for five or six years, so I have got plenty up my sleeve,' claims Dougans, adding: 'I may get out of house all together and go for a more INXS type sound.' It sure is a far cry from bashing dubstins.

Warriors of the beat

by Barry Lazell
WARRIORS DANCE, the Harrow RABD-based London dance indie label which kicked up some club noise with the Three Wise Men and Bang The Party a few months ago, and has a still current floorburner with SLF (Street Level Funk)'s Show Me What You've Got, released in October, has what looks like being another major dancefloor buzz on the way in the form of *Climax (The Acid Test)* by Cybertron & Doc Savage, described as "a sizzling acid sample track."

Released on November 28 and distributed by Spartan, the 12-inch (WAAPT 007) has three distinctly different mixes of the track to suit virtually all club floor occasions: The Radio Test Club Mix (Vocal), is the most straightforward, and has vocals by Sand Street (who will be taking lead vocal chores when the act sets up its first live shows, which are currently being planned). The Real Deal Acid Mix is an altogether harder story for the more acidically-committed audience, and the Fingers Jazz Mix

is a funky variation highlighting the outfit's jazzy keyboards player Sir Oliver.

The group's two principal members as its name suggests are Cybertron (the scratch-mix DJ and rapper who accompanied the Three Wise Men until a year ago, and has subsequently had a solo release on Warriors Dance with Turntables Do It) and Doc Savage (a pseudonym for former Animal Nightlife drummer, Paul Walker, who has since backed both Eurythmics and the Style Council, but now provides drums, keyboards and samples for his new collaboration). These two co-wrote and produced *Climax (The Acid Test)*, which was cut and mixed at The Church, Audio One, and Warriors Dance's own associate AdDis Abba studios.

The current huge national media backlash against anything with an acid label, because of the urban drug culture which has appropriated the music, suddenly makes everything with the word in its title or on its label a potentially risky release — or could, if a running scandal backlash comes about of club and radio level. At the moment, Warriors Dance, like the other UK dance labels which are involved in producing the acid style as music, gives the press historians short shrift, via its PR line: "As the tabloid press war over on the acid, Cybertron and Doc Savage bring war to the floor, with their pulsating debut cut that grooves when people come together to free themselves and listen to the beat."

The Warriors Dance production company, also based at AdDis Abba studios (which, run by Tony AdDis, has been one of the UK's top reggae studios for years has some 10 acts on its roster at the moment, five of them already licensed via production deals to major labels. Preferring to think of itself as an easy-access outlet for worthwhile talent or individual productions, rather than the traditional record label signing acts, the company will also be the umbrella for the new Cosmo Effect production house being launched imminently by Bang The Party's Kid Batcher (also a top London DJ) and Bullet. The next release on the Warriors Dance label itself will be its first LP, a compilation of acid Trax And Warriors Dance, and scheduled for pre-Christmas release. The company has just taken on Colin Line, until recently club promotion manager of Impulse, to fill the new post of label manager.

C O L U M N

THE VOID left in trendier clubs following the over-commercialisation and subsequent ridiculing of 'acidtest' [not even last month's thing, now being filled by 'garage' or 'deep house' (although some DJs are still persevering with Belgian 'new-beat', which was last month's thing). "Garage" has been around for years and was the loose term given to whatever legendary DJ **Larry Lewan** chose to play at New York's now defunct **Paradise Garage**, which three years ago included the early Chicago 'house' productions (explaining why 'house' was initially misnamed here as 'garage'), but now, in the absence of the club to which it related, the term applies to an essentially New York sound that ranges from the gay appreciated **David Owen White** through groups like **Serious Intention** to the New York 'house' style productions of such as **Bluse**, the common thread being a rambling soulfulness. This now fits in with 'deep house', largely the work of Chicago's **Marshall Jefferson** via such seminal acts as **Ten City**, also ramblingly soulful.

Although commonly interchanged, and to measure mutually exclusive, the two terms should be understood to mean separate things, 'garage' relating quite strictly to New York productions and 'deep house' to — well — deep, soulful, and often mystically tinged 'house' (which may well be produced in New York but originated in Chicago). So, who's 'street soulful'? This is its downgoing jogging UK produced out, rooted in reggae's sweet 'lovers rock' style, which has remained popular here with conservative West Indian audiences (especially through the medium of pirate radio in London) while all around went off to flourish frontally to 'house'. Remember all this, if I'm asking questions later related to one of the parties that the side that's selling its **Black Riot** re-release on Champion is not worried but a Day in the Life, an extremely influential **Todd Terry** creation which is currently so hot again because its distinctive synth riff has recently been much imitated by other people (the **BITBASE** & DJ **ES ROCK** Get On The Dance Floor [The 'S' King Remix] [BGM Records 12133 on Impart) but I've been here ahead of January UK release on Supreme **SURET 139** a Todd Terry-type house tempoed track which combines the aforementioned A Day in the Life with the **Jedusaas** 'Shake Your Body (Down To The Ground)

Also, the **Black Riot** chords have been adopted by **remixer Les Adams** for the brilliant **EXOTIC K&T Mix** (that's Rev and Trex Mix, as opposed to the S&T, Sharon & Tracy Mix) of the unfortunately now maybe unfashionable **MARQUEE** *This Acid* [A New Dance Craze] (Breakout USAT 650) — if you took two ago, it would have been a smash, and still warrants attention despite the unfortunate title.

Right, remembering the earlier given definitions, current important singles include the inevitable **Marshall Jefferson** co-created deep house **Jeffery Martin** Not Gonna Do It (Mavin Records MKR04); girl wailed and moaned bounding deep house-cum-garage **JOMANDA** Make My Body Rock (Feel It) (Big Beat BB-0004), previously created in its original form to **Cheri Williams** when on New York Underground Records Back To Basics EP; vigorous shouting (argh) **DADA & NADA** Haunted House (1) (Voice Records, MLOT0647), strongest in its Garage Mix and not to be confused with the more sparsely acid **GRANT** Haunted House (New Power BP-3731); soulfully rambling garage **Brian Keith** Touch Me (Love Me Tonight) (New Image NI 9011); plaintive girl leered canteering garage **KITA WITA** Just Another Game (Easy Street EZS-7545); coolly atmospheric apocryphic house **THE CENTERFIELD ASSIGNMENT** Mi Casa (Next Door ND-0029), about how hard to find for some weeks; Get On The Good Foot featuring **K&E-1** rapped **JACK OF SPADES** (Boogie Down Productions) Jack Of Spades (Jive 11691-1)D an import but due here next week on JIVET 192); **James Brown** and **Kool & The Gang** 'Lonky stuff' based **BLACK BY DEMAND** Can't Get Enough (Tommy Boy TB 921), fast talking female rap (revised three different ways) **M.C. LYTE** Lyte As A Rock (First Priority Music O-96596), satisfying soulful (unhappily rolling **JOCelyn Brown** R&L-Lonely (Tri-World Records TWR 2002).

GERALD ALSTON Gerald Alston (Houston 23 7265), popular recording artist — and the main reason for the lessons earlier — on an excellent double album compilation of **VARIOUS** The Garage sound Of Deepest New York (Republic Records LIC 10 LP, via Rough Trade). Be warned, this latter will be a monster... and remember those lessons, as there's no room for 'street soul' and the other stuff this week!

♪ DO AS YOU PLEASE, UP WITH YOUR KNEES, IT'S PARTY TIME AGAIN ♪ *

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IT'S PARTY TIME AGAIN

by

GEORGE VANDERSEN

(7BT 00A/B)

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TOP DANCE SINGLES

10 DECEMBER 1988

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

THIS WEEK NEXT WEEK WEEKS ON CHART	ARTIST	TITLE	LABEL
1	STAKKER HUMANOID	Westside WSR(T) 12 (A)	
2	SAY A LITTLE PRAYER	Westside WSR(T) 12 (A)	
3	3 Sons The Boss & Maurice	Rhythm King DODD(12)3 (I)	
4	LEFT TO MY OWN DEVICES	Parlophone 12(R)8198 (E)	
5	SMOOTH CRIMINAL	Epic 6530267 (12)-6530268 (C)	
6	JACK TO THE SOUND OF THE	Supreme SUP(12)37 (A)	
7	TAKE ME TO YOUR HEART	RCA PB42573 (12)-PT42574 (BMG)	
8	TWIST AND SHOUT	Hfr/London FFR(X) 16 (F)	
9	GOOD LIFE	Inner City 10/Virgin TEN(X) 249 (E)	
10	ENCHANTED LADY	CBS PASA(T) 3 (C)	
11	NATHAN JONES	London NANA 18 (12)-NANX18 (F)	
12	GIRL YOU KNOW IT'S TRUE	Cooltempo/Chrysalis COOL(X)179 (C)	
13	LIFE'S JUST A BALLGAME	Womack & Womack Island 12(BRW) 116 (F)	
14	BREATHE LIFE INTO ME	Mica Paris Island 12(BRW) 115 (F)	
15	THE WAY YOU LOVE ME	Karyn White Warner Brothers W7773(T) (W)	
16	THE SPELL	Foxy Worm Fon/WEA FAN 16(T) (W)	
17	IT'S A TRIP (TUNE IN, TURN...)	Children of the Night Jive/Koolhaq LIVE(T) 189 (BMG)	
18	LOVE HOUSE	Samantha Fox Jive FOX(Y)110 (BMG)	
19	STAND UP IN THE LIFE/WARLOCK	Black Red 7 Champion CHAMP(T)12175 (BMG)	
20	A DAY UP FOR YOUR LOVE RIGHTS	Yazz Big Life BLR 5(T) (I)	
21	I LIVE FOR YOUR LOVE	Natalie Cole Manhattan/EMI 12(M)57 (E)	

21	CRACKERS INTERNATIONAL	Erasure Mute 12(MUTE) 9 (I/R) (SP)
22	NIGHT MOVES	Rickster Sure Delight SD(T) 6 (US) (E)
23	USELESS I DON'T NEED YOU NOW	Lynce Atlantic/EMI 12(SY18) (E)
24	LIFE	Frighy & Colonel Mita Y&D - (YDDO)1321 (US)
25	DENIS ('88 REMIX)	Bianchi Chrysalis CHS(12)332 (C)
26	1-2-3	G Estofan/Miami Sound... Epic 6529587 (12)-6529588 (C)
27	FINE TIME	New Order Factory FAC2237 (12)-2237 (P)
28	JE NE SAIS PAS POURQUOI	Kylie Minogue PWL PWL(T) 21 (P)
29	S.S. PAPA RAZZI	Stock Attack Waterman PWL PWL(T) 22 (P)

30	DON'T SCANDALIZE MINE	Sugar Bear Champion CHAMP(T)12179 (BMG)
31	CAN YOU PARTY	Royal House Champion CHAMP 12(179) (BMG)
32	WEEKEND/JUST WANNA DANCE	Todd Terry Project Sleeping Bag - (SBUK 1T) (U)
33	LOVE HANGOVER (PWL '88 REMIX)	Diana Ross Motown ZB42307 (12)-ZT42308 (BMG)
34	DIAL MY HEART	Boys Motown ZB42345 (12)-ZT42346 (BMG)
35	TALKING WITH MYSELF	Electra - I.O.L. Club/Phonogram JAB(X)174 (F)
36	DON'T BELIEVE THE HYPE	Melba E Urban/Polydor UR(X)028 (F)
37	VOODOO RAY EP	DANCE OUT OF MY HEAD Khumi - (RS 8804) (C)
38	A Guy Called Gerald	4 P.A. Epic 6528667 (12)-6528668 (C)
39	WE CALL IT ACIDED	D. Mob Feat. Gary Houston Hfr/London FFR(X)113 (F)
40	LAP OF LUXURY	Dee Dee Wilde Island 12(BRW) 117 (F)
41	THANK YOU FOR A GOOD YEAR	Alexander O'Neal Tabu 6531627 (12)-6531826 (C)
42	BIG FUN	Inner City/K. Saunders 10/Virgin TEN(X) 240 (E)
43	LET ME BE YOURS	Five Star Tent PB42343 (12)-PT42344 (BMG)
44	EVERYTHING I MISS AT HOME	Cherelle Tabu 6530667 (12)-6530666 (C)
45	ACID POKE	Adonis Desire - (WANTX 8) (PAC)
46	DOOMSDAY OF RAP/HOLD NO ...	Hijack Music Of Life - (NOTE 21) (P)
47	IBARO (COME ON LET'S GO)	Electra London FFR(X)9 (F)
48	RESPECT	Neneh Cherry Cooltempo/Chrysalis 4V943329 (Imp)
49	BUFFALO STANCE	Nanah Cherry Circa/Virgin YR(T)121 (E)
50	TRANSCENDENTAL	Shonen Vi. Sam Bom Desire - (WANTX 10) (PAC)

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TOP 10 ALBUMS

1	HEARSAY/ALL MIXED UP	Alexander O'Neal Tabu/CBS 4509361/4509364 (C)
2	WANTED	Yazz Big Life YAZZ(B)1/7AZZ(M)C (I)
3	TO WHOM IT MAY CONCERN	Posidonas CBS 462871/462874 (C)
4	NORTH-THE SOUND OF THE DANCE.	Various RCA PL71939/PK71939 (BMG)
5	KARYN WHITE	Karyn White Warner Brothers WX235/WX235C (W)
6	IT TAKES TWO	Rob Base & DJ-E-Z-Rock Supreme SU 47CSU 4 (A)
7	A SALT WITH A DEADLY PEPA	Karyn White Warner Brothers WX235/WX235C (W)
8	2 HYPE	Kid 'n Play Cooltempo CTL(P)02/CTL(P)10 (C)
9	AFFAIR	Cherelle Tabu 4607341/4607344 (C)

TOP 10 BUBBLERS

1	MY SWEET	Errol Dunkley Value Gold - (VGR 005) (US)
2	BLACK PRIDE	Kraft Ariwa - (ARI 81) (US)
3	I'VE WAITED TOO LONG (...)	Chrysalis Syncope/EMI 12(SY2) (E)
4	RUNNING AWAY	Scrone Citybeat CB729(12)-CB7229(12) (W)
5	TURNING POINT	Orion Cheatham Champion MSS6 (12)-MS6 (BMG)
6	BORN FREE	Melvin Rhythm King LEFT 2(T) (I)
7	WAITING IN VAIN	Tahiti Contract Criminal - (BUSL 14) (I)
8	DON'T STOP YOUR LOVE	Keith Sweat Elektra EKR 84(T) (W)
9	AND SO I WILL WAIT FOR YOU	Freddie McGregor Polygram P020 (12)-P200 (F)
10	RUNNER	James D-Train Williams - CBS 6531167 (12)-6531166 (C)

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AHH AHH

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7" 7BFORD 2 12" BFORD 2

Fresh approach to Weill's work

by Nicolas Soames
SINGERS AS different as Robyn Anderson and Dagmar Krause have been drawn to the sleazy but sad songs of Kurt Weill and always they have to bear comparison with the songs' original interpreter, Weill's wife, Lotte Lenya. Weill's company to sign her.

This month, coincidentally at the same time as CBS brings out Lenya on CD, Decca presents its new hope for cross-over stardom, the German cabaret artist Ute Lemper.

Slinky, sexy and undeniably charismatic, Lemper is an unknown name in the UK but has captivated audiences in Paris, Hamburg and New York.

Still only 26, she is a graduate of 300 performances of Cats in Vienna, then Peter Pan in Berlin. This was followed by Solly Bowler's a production of Cabaret which toured France, West Germany and Italy, and invited, inevitably, comparisons with Lotte Lenya.

It also underlined the versatility which has been a hallmark of her continuing success. The role tested her more than anything before, not least because of her German background. The political implications were one thing; the practical ones — of a German playing an English girl on a French stage — were quite another. I had to bring to a certain amount of naïveté to the role," she has said.

Lemper also showed she was a

cabaret artist of note, equally comfortable in dance routines and informal performances as in specific roles. It was in these more informal evenings that she introduced songs by Weill and Brecht which interested Decca sufficiently for the company to sign her.

Lemper visited London last month to confirm various appearances in the coming year, including at the Almeida Theatre, London.

It also gave her an opportunity to promote the first of a number of forthcoming Decca recordings which will cover all Weill's major stage works over the next few years.

The first compilation offers some of the gems from Kurt Weill's opera: Alabama Song from Mahogany; Die Moral von Mackie Messer from The Threepenny Opera; Nana's Lied from Berliner Requiem — all Brecht/Weill collaborations; but also three songs in English from One Touch of Venus which dates from Weill's American days. There are 14 in all.

She sings in a strongly individual style — no pale Lenya imitations here, though the performances have marvelously pointed gutturals. She is accompanied by the RIAS Berlin Chamber Ensemble, conducted by John Mouren (CD 4425042 and on LP/ape). It is, says Decca, the first of a series of recordings presenting singers in a



UTE LEMPER: no Lotte Lenya soundlike

more popular vein who do not sound like lost sheep straying from the classical fold. The company could scarcely have found a more striking debutante than Ute Lemper.

But she immediately faces strong opposition, not only from the classic recordings by Lotte Lenya (CD 42658) but from another CBS disc, featuring the sparkling personality of Julia Migenes Johnson. On a new recording with Michael Tilson Thomas and the LSO, Johnson sings songs from The Seven Deadly Sins and The Threepenny Opera on CD 44529 which will be available before Christmas despite being late for its original November-scheduled release date.

KEY	RADIO 1		RADIO 2		RECORDS	MUSIC VIDEO	
	A=Radio 1	B=Radio 2	A=Radio 1	B=Radio 2			PLAYLISTS
ALMA You Are The One	Warner Brothers	10	7	—	—	24	28
ANDERSON, ANGELO Suddenly	Food For Thought	4	—	—	—	—	—
ANDERSON, ANGELO You Hear	ICA	16	16	A	—	35	35
BANANARAMA Nathan Jones	London	17	15	A	—	34	33
BANGLES In Your Room	CBS	8	14	C	B	26	35
BEACH BOYS, The Kokomo	Elektra	15	13	A	A	35	35
BECH, ROBERT Fine	Mercury	18	18	A	A	36	36
BOMB THE BASS Say It Like Freyer	Rhlyden King	12	14	A	—	28	31
BON JOVI Run To Me Like A Boy	Vertigo	17	11	B	—	16	25
BOSS BEAT Let There Be Drums	Sire	6	5	C	7	7	—
BOY MEETS GIRL Walking For A Star To Fall	ICA	10	10	B	B	26	27
BREATHE How Can I Fall	Sire	5	—	—	—	24	28
BROS Car Against The Pistons	CBS	14	8	B	—	35	27
MOTHER BEYOND He Ain't No Competition	Parlophone	10	14	B	—	28	35
BROWN, ROBERT My Precious	MCA	—	—	—	—	—	—
CHARBARI, TRACY Baby Can't Hold You	Elektra	4	5	B	—	26	27
CHERELLE Everything's Got A Home	Telma	6	7	—	—	7	12
CHEEKY, NENE! Buffalo Stance	Circus	9	14	B	—	5	4
CLARK, PETULA Downtown 88	PIR	8	—	B	—	27	24
COLLE, NATALIE Love For Your Love	Mushtark	7	6	B	—	22	21
COWLES, PHIL Two Hours	Virgin	21	19	A	—	28	38
CROSBY, TILLI GALE & YOUNG American Dream	WEA	6	4	—	—	18	8
DE BUCHON, BRUNO Blue Eyes Kid	CBS	7	17	B	A	33	38
DE BURCA, CHRIS Missing You	ASM	10	13	A	A	37	38
DOREY, GAIL Ann When Is Your Love	WEA	4	—	—	—	8	10
EARLE, STEVE Johnny Come Lately	MCA	11	8	—	—	11	13
EVITA Clinica Flow	WEA	5	7	C	—	39	43
EXILE Stage	MCA	12	7	A	—	25	27
ESTERAN, JUAN Carlos	ICA	6	14	C	A	25	23
FLEETWOOD MAC At Long As You Follow	Warner Bros	6	4	—	—	30	28
FOUR TOPS, The The Loco In California	Ariola	14	8	A	B	27	23
FOX, SAMANTHA Love House	WEA	11	12	B	B	17	17
FRANKIE REAGAN The Dream Alone	CBS	15	13	B	B	14	13
GIANT STEPS The World Don't Need	AMI	—	—	—	—	9	16
GOTTSCHALK, The The Sound of This	Supernova	—	—	—	—	18	21
HOLLIES, The The Hit That Banned	EMI	—	—	—	—	18	14
HOLLY, BRUCE The Love Ways	MCA	—	—	—	—	15	12
HORNBY, BRUFF Defenders Of The Flag	ICA	—	—	—	—	10	10
HUMANOID, SUEK Humanoid	Westside	—	—	—	—	13	17
HUMANOID, JULIO Love Is On Our Side	EMI	—	—	—	—	6	13
HUNTER CITY Good Bye	WEA	10	4	—	—	12	9
HUNTER CITY You Tonight	Mercury	17	18	A	A	35	37
IRON MAIDEN The Claymancer	AMI	—	—	—	—	6	14
JACKSON, MICHAEL Smooth Criminal	ICI	16	20	A	B	37	36
JOHN, ELTON A Word In Spanish	Rocket	—	—	—	—	33	26
KANTÉ, MORTY	London	10	—	B	—	1	—
LAURA CLAYTON The Librarian	MCA	—	10	B	B	20	20
LENNON, ALAN GREEN Pea A Little	Chryslis	—	—	—	—	17	18
LEWIS, HELE THE NEWS World To Me	Chryslis	—	—	—	—	29	28
LONDONBEAT 9am (The Comfort Zone)	Aniweb	16	15	A	A	29	28
MICHAEL, GEORGE Kissin' G	ICI	11	12	A	A	38	38
MILLI VANILLI Get Your Kiss 'n' True	Coltara	9	—	A	—	14	23
MINGOUE, KYLIE An Especially For You	PWS	13	—	A	—	28	1
MINGOUE, KYLIE No Sex No Fun	PWS	4	7	—	—	19	34
NEWMAN, RANDY If Money That Matters	WEA	4	—	—	—	—	—
ONE I MANY Downtown	ASM	9	8	C	B	17	21
PALMER, ROBERT She Takes My Day	AMI	4	6	C	C	22	29
PARIS, MICHAEL Boothe Love Into Me	4th B way	9	6	B	B	26	33
PARSONS, JIM Excused Lady	CBS	8	9	B	B	26	23
PERFECT DAY, The America	MCA	8	—	—	—	1	—
PERRI Fall In Love	MCA	8	—	B	—	4	—
PIR SHIP BOYS Let To My Own Devices	EMI	16	21	A	A	36	34
PROCLAIMERS, The Sunshine On Me	Chryslis	—	—	—	—	C	B
REGGAE BILL ORCH! Miss The Moshie	Motown	6	11	C	B	11	16
REINOLDS, GUY Hello & Wine	EMI	—	—	—	—	31	11
ROD, DAVID Love Callin' Girls	Warner Brothers	—	4	C	—	15	16
SALT 'N' PEPA Let's Get Loud	WEA	8	10	C	—	23	30
SHAW, SANDIE Nothing Less Than Brillant	Rough Trade	6	9	B	B	8	—
SPENCE, JUDITH Yes, Yes, Yes	Atlantic	—	—	—	—	8	12
STATUS QUO Running Back	Vertigo	10	—	—	—	30	22
TEARFUL EYES Romance	MCA	12	11	A	A	34	34
TEARFUL EYES The Best	WEA	7	5	C	—	31	29
TRAVELING WILMP Side With Me	MCA	8	10	C	—	19	22
TRAVELING WILMP I'm A Woman	WEA	7	6	C	—	6	7
U2 Angel Of Harlem	DEF	10	—	A	—	23	15
U2 Rattle And Die	DEF	13	11	A	A	4	7
U2 Rattle And Die	Chryslis	6	8	C	B	22	24
WILDIE, KIM Fall Into World	MCA	7	—	—	—	34	24
WOMACK & WOMACK Love Is Just	4th B way	10	10	B	A	20	37
YAZO Stand Up For Your Love Rights	Mercury	7	14	C	A	21	25
YAZO Tied Up	Mercury	9	8	B	—	2	—

COMPACT disc

- DIGITAL AUDIO**
- 1 GREATST HITS, Warner Brothers
 - 2 MONEY FOR NOTHING, Virgin/Phonogram
 - 3 PRIVATE COLLECTION, Cliff Richard
 - 4 THE PREMIER COLLECTION, Really Useful
 - 5 NOW 13, Vainio EMI/Vergil/Phonogram
 - 6 THE TRIVINER, MCA/EMI
 - 7 THE ULTIMATE COLLECTION, Bryan Ferry/Roy Music
 - 8 DELICIOUS SOUND OF THUNDER, Polygram
 - 9 NEW LIGHT THROUGH OUR WINDOWS, Chis Cole
 - 10 GREATST HITS, Venus League, VEA
 - 11 THE GREATST HITS COLLECTION, London
 - 12 HOLD ME IN YOUR ARMS, Bob Ashley ICA
 - 13 RATTLE AND DIE, Island
 - 14 IN REDUCTION, Polygram
 - 15 ROCK, INXS, Mercury/Phonogram
 - 16 FITTING COLOURS, Clive De Burgh, ICA
 - 17 HEARST, Alexander O'Neal, Tabu
 - 18 SOFT RAIL, Yazoo, Syllia
 - 19 NEGOTIATIONS AND LOVE SONGS 71-84, Polygram
 - 20 TILL I DROWN YOU, Barbara Streisand, CBS

Compiled by Galka for the BPI Music Week and BBC © 1988

R E V I E W S

Kiri, Kiri Te Kanawa, K-Tel NCD 3424. This surely will be one of the biggest sellers of Christmas 1988. Dame Kiri sings some of the most beautiful Puccini arias from Tosca, Gianni Schicchi, Madama Butterfly as well as Mozart arias and a collection of songs by Strauss, Duparc,

Walton and others. Always compelling in the emotionally-drawn Romantic music, her lovely sound is clearly present in this compilation made by Robin Roy from CBS and EMI back catalogue. K-Tel did not manage access to the Polygram material which contains her most popular recent items, including the musicals but I think this is a more cohesive selection as a result. The fills will be of a ringing.

B R E E F S

- HUNGAROTON will be able to seek foreign investment for its major recording projects from January 1, as a result of economic reforms passed in Hungary. A similar announcement is expected from Supraphon, the Czech state classical record company.
- HYPERION RECORDS has managed to 23 Avery Hill Road, New Eltham, London SE9 2BW, telephone: 01-294 1166, fax: 01-294 1161. The company's correspondence address is still PO Box 25, London SE9 1AX. Mike Spring has joined Hyperion from Pinnacle. He will cover dealings with distributors.
- STEPHEN BISHOP-KOVACEVICH has joined the orchestra of St John's, Smith Squares as co-principal conductor.
- TWO GREMLINS crept into an article on the new Albany label in May, covering their 19 The Albany Symphony Orchestra is now professional, not semi-professional, and Peter Kerman is its chairman, not musical director.

Romantic Violin Concertos, Bruch/Glazunov. Stoyka Milanova, violin. Philharmonica Rotterdam, Vlado Stankovic, piano. Collection MEX 531. Patinoise, Naectern, Waldem, etc. Chopin, Dieter, Goltzman, piano. Intermzzo Collection, MEX 529. Famous Choruses, Messiah! St John Passion, Juda, Maccabeus, Handel, Bach, Netherlands Handel Ensemble/Choir Holland. Intermzzo Collection MEX 536. A small selection, taken almost at random, from the first release of the budget series (joined at a £3.99 retail price), issued by the independent distributor Target Records. I give them an unreserved welcome, for the recordings (some digital, some analogue) are sound and the repertoire, while well-known is not all overly brashly popular. The Bruch/Glazunov coupling is a typical example and passionately played by the Bulgarian violinist Milanova. This series can be ordered with confidence — despite its price, it does not sound like scrappings off the studio floor.

A more detailed playlist breakdown, tracking specific records, is available from the Record Department. For details of this weekly service, call Lynn Facey on 01 387 6611 or 2222. Records are eligible for the grant if they are on the current Radio 1 playlist or if they had 1 or more plays on Radio 1 last week as logged by Scan Tracking, or if C are featured on 1 or more current IR playlists (A & B).



HELLFIRE CLUB: ravenous outfit living up to their name

Heavenly Hellfire

by Gerald Mahlowe

JUST AS the four of us should have been at our lightest, things began to dissipate," says bassist Paul Raven about Killing Joke. "After the success of *Love Like Blood*, the emphasis changed from being guitar-based to being more keyboard-oriented. And I didn't like it."

Though *Big Paul Ferguson, Raven quit at the start of 1988* to put together an outfit rarer enough to warrant the name of the Hellfire Club.

Though *Ferrie got side-tracked*, the band is now a reality. Ex-Cull drummer Les Warner replaces *Big Paul*, while Les Davidson, session guitarist *Spencer*, and John Ryder, semi-hill Glaswegian vocalist, flesh out the four-man nucleus.

The powerhouse debut single, *Heaven Can Wait*, recorded virtually live, is available on *Wizz through Spartan*. "Having been expletive-deleted around by EG and Virgin," Raven explains, "I wanted to circumnavigate the music business mafia and get straight to the punters. I went to Matt Hayward (ex-PRT, now Bossi-Singer) because he is a qualified individual."

The single's accompanying video comes courtesy of lighting giants *Tasco*, come to showcase their purpose-built sound stage complex at *Flumstead* via a band who know what they're doing.

"We're turning a lot of cynical, disillusioned people into believers again," says Ryder. "There is such a thing as a real English rock band."

Vanilla essence

by Paul Sexton

ONE IS from New York, with an American father and a German mother, the other is from the West Indies and grew up in Miami. Now they live in Wapping.

Milli Vanilli may shortly find themselves on the school geography syllabus for they're basking in the success of *Girl You Know It's*

True, their debut *Chrysalis* single that caught on here second time around. Recently, the promotional activities of *Rob Pilatus* and *Fabrice Morvan* have lived up to their glabrotting past.

"We're buying this apartment in Wapping," says Fabrice, "but we're never there. The record is top five in Norway, Switzerland, Spain, all over. Every day our schedule changes." Rob adds: "I started in Germany and the first time it came out here we didn't have time to promote it. Then we moved to London."

"Fabrice grew up in Paris and met Rob in LA. The latter had by this time a distinctly cosmopolitan attitude." It was born in New York but after three months we left to go to Germany. I was adopted by German parents but I'm a black German and I'm more open to different cultures," says Rob.

When they met, Rob already had a record deal with MCA for his group, Dupont. "That didn't make it but every time I believed I would really make it. You should never give up," says Rob.

Their work relationship began in 1985, quite modestly as background singers. Now their debut LP, *All Or Nothing*, is finished and due for German release. They're choosing between four of its tracks for the follow-up single and plan live dates in early 1989.

"We really want to work with other people," says Rob. "In five or six years I'd like to be in a position in a record company, or a manager or producer."

4 taste of sex

by Paula McGinley

THE ARE two guys to write about sex — moonlight and roses and croshing waves on a deserted coastline, or bump-and-grind and rumpled bedclothes.

I Just Can't Get Enough by Belfast band, The 4 Of Us, takes the latter approach, yet the band remains endearingly uncomfortable with the connotations of lyrics like "I need someone to throw off her clothes tonight."

"We could run into some censorship problems," mutters guitarist, Declan, studying his shoes with blushing intensity.

The 4 Of Us got together four years ago as students in Belfast and spent their formative summers

basking round northern France, re-creating Simon and Garfunkel's laudations. Back home they recalled the final of a nationwide MTV video competition for unsigned bands with a homemade reel which took a weekend to record. That was in 1986 and the quartet were snapped up by CBS in June of the following year.

Brendan says, "More groups are getting messed up by the independents than by the majors. We were pleased to sign with CBS for that reason and the company was also very enthusiastic at an early stage."

The foursome spent the next year recording on an eight-track system at home — experimenting with new material and different sounds which were to characterise the bulk of their album, scheduled for release next spring, preceded by a January single.

With the album almost complete — it was recorded at Homestead Studio in Belfast and mixed at London's *Advision Studios* — are the 4 Of Us ready to take up the mantle decreed by The Undertones, arguably the last Northern Irish band of any note?

Boss guitarist Paul says: "We see ourselves as Irish rather than Northern Irish. Politically, we don't deliberately try to incorporate the troubles in our music. The situation in Northern Ireland is part of everyday life and we certainly don't want to make a political issue. There are enough groups from outside Ireland doing that for us."

Emotional snooze

by Joanna Jenkins

LIKE FELLOW Georgians Paddy McAloon and Martin Stephenson, 23-year-old Andy Pawlak is a songwriter in love with songs and Pawlak has a lot of songs. He has recently released a debut single, *Mermados* (Fontana), which is featured on the LP *Shoebus Full Of Secrets* (due for release in February 89) and he has enough songs already written for the next album.

Although he has more than 200 gigs behind him, Andy says that he is still in the apprenticeship stage of his writing and performing. A member of many Red Wedge acts, Andy Pawlak has also sported the likes of *Wet Wet Wet* and *The Pogues* and has just completed a successful UK tour with Martin Stephenson and the Dairntees, playing encores each night.

Early exposure to The Tube led many A&R people to Newcastle and Andy soon got a publishing deal with *Chrysalis Music*. However, it was another three years before a recording deal with *Phonogram* was secured, by which time Pawlak had abandoned his one-man show and acquired the help of fellow Georgians Henderson (keyboards), Bognell (bass) and Hudson (drums). "I was lucky in that I wanted to sign to *Phonogram* because I knew Nick Angel and had a high regard for the work he did at the company," he says.

Shoebus Full Of Secrets, produced by Craig Leon, is full of different feelings, emotions and inspirations, from the tender *Loveletters* to the stunning *White Eagles*.

Yugoslav theories

by Ian Gittins

FOUR YEARS ago, Loibach emerged from the Yugoslav town of Ljubljana with a harsh, intimidating debut called *Nova Akropolis*. At the forefront of a cultural-aesthetic movement, the *Neue Slowenische Kunst*, they then amazed fans by following up with an LP, *Opus Dei*, which included po-faced cover versions of Queen's *One Vision* and *Opus Dei's Euro-beat Live Is Life*. Concert dates here are also astonishing, the band often taking to the stage with huge staccato onifiers on their heads.

Loibach throw their unique path deeper now with Let It Be, a complete cover version of The Beatles' last studio album, omitting only the title track for some unspecified reason. Like all the band's covers, it's a massive, Wagnerian assault on the music, with lugubrious chants substituting the original's fun and whimsy. They're used to ridicule for their style. Milan Fras's sore-headed singing growl has been compared to a bad-tempered Fozzie Bear. Yet still it's oddly gripping.

The band see their music as very much subordinate to a greater purpose: To prompt a reconsideration and re-evaluation of history and, in particular, the course of history. Main spokesman Ivan Novak explains: "Our view on history is retrogradist, that is to say that by looking at what has gone we can find an angle on the future. Groups like The Beatles are a high point of pop history, so by painting their work with our left hands, as we are doing, we can show people just how much they were a part of the pop machinery, product developed by the economy. Any art is shaped by the ideology prevailing at the time."

Let It Be falls hard on the heels of *Symphony For The Devil*, Loibach's epic single where they released six different versions of The Rolling Stones's rowdy original. None of them sounded much like it. In truth, the music of present labours to keep pace with their weighty theory, yet Loibach still put great stress on being a mid-European, Eastern-bloc group, trying to come to terms with the Western pop machine. It's certainly an enterprising contest.



REWRITING HISTORY: Loibach

Welsh wonders

by David Giles

TWO YOUNG Welsh musicians with a tremendous future ahead of them are *Chris Duffy* and *Phil Cita*, collectively known as *Waterford*. The pair were recently signed to *Polydor* and have already released an impressive debut single, *Cry*. Two companions that immediately spring to mind are *ABC* and *George Michael*. "Anne Dudley did all the strings on the LP with the LSO," explains Phil. "We used the same string players as on the *Lexicon Of Love* album in fact. Also, we sometimes use *Shirley* and *Dee Lewis* on backing vocals, so it's a fair comparison."

The two met at school in Cardiff and have been playing and writing together ever since. Following the arrival of *Polydor* they had already bagged a major publishing deal with *SBK* and their songwriting expertise in this area has been extended to other artists. They are currently working on some songs for *Randy Crawford* and they also hope to work with some fellow *Polydor* acts.

Their album should be out in the New Year, preceded by another single, *Nature Of Love*. After that *Chris* and *Phil* hope to move into the production seat. All things considered, it looks as though *Waterford* have found themselves much more than just another glossy pop duo.

Kowtowing to nobody

by Gareth Thompson

OUT OF the much vaunted and misunderstood "progressive rock revival" six years ago, only three acts remain — *Marrillion* (story well known), *IQ* (now making classic music for *Phonogram*) and *Pentagon*.

It's been two years since their last LP, *731*, appeared on shelves. *Pentagon* sold several thousand copies to the band's unswervingly loyal following. Lead singer and songwriter *Nick Barrett* explains the band's absence: "We did a lengthy stint of touring in Europe, building a big following helped by good press and radio broadcasts. In England we pushed for a major label contract, but although our achievements to date were generally viewed with respect, I'm sure the prog-rock tag was held against us."

Frustrated by this, Barrett and the band set up their own label, *Toff Records*, distributed by *Pinnacle*. "Having our own label gave us a greater control over the new LP, *Kowtow*, and we can also use the venture to show the majors what we can achieve by ourselves. I feel that bands like *Pentagon* who play quality melodic rock are few and far between despite the continued rise in CD sales and the adult market. Although *Toff Records* is initially aimed at promoting *Pentagon's* career, it would be nice if some future steps could provide an outlet for other similarly-minded artists," says Barrett.



SADIE: GETTIN' funky

Torch too much

"SADIE ON stage 8.30" said the **Wembley Arena** tickets but by 9 o'clock there was no sign of her; only scurrying roadies and bland soul from the loudspeakers (there was no support act). This may help to explain your reviewer's lukewarm response to what was a very professional show which eventually started at 9.10.

The various interviews given by the lady recently have emphasized how she's not just a whispering torch singer, but funky. Live, Sadie certainly proves the point, although she still seems less than a natural singer like a Moyal or Houston. There are torchy bits and funky bits but little in between, sometimes the change of gear from one to the other in the same song is unnervingly abrupt.

Well marshalled by the whirling bassist Paul Denman, the nine-piece band provided sterling service, but did nothing much to surprise. When Sling or Clapton can recruit genuine individuals to solo with them, this kind of performance bested this. Yes, Stuart Mathewman's sax breaks were well played, but weren't they too safe, too much Sanborn-by-numbers?

For the fans, this was a triumphant return to London, though Smooth Operator brought them to their feet and they stayed there through the encores.

DAVE LAING

All mouth and trousers

"GEE, IT'S great to be back in London," declared **David Lee Roth** to tumultuous applause from an adoring **Wembley Arena** crowd. Roth doesn't have to try too hard these days but, with partly trousers tighter than ever, he's got no intention of taking it easy.

This 90-minute show was sheer ebullient glitz, lacking subtlety in its presentation but never shapng up for disappointment. For once Wembley had the benefit of near-perfect sound quality as Roth and

band charged from the full-blown rock explosions of this year's hit Just Like Paradise and Van Halen aside Ain't Talkin' 'Bout Love to surprisingly soft-hued acoustic bits, bluesy numbers and a brilliant interlude on steel drums.

Stevie Vai, ever impressive, pulled the talking guitar trick out of the bag while Roth himself leapt occasionally round the stage, energetically taking time out to flirt enthusiastically with the crowd.

The show was an exercise in obvious, but value-for-money showmanship, the highlight coming towards the end when the star absconded down into a full-sized boxing ring and was carried off on a giant surf board to the strains of *California Girls*. By the time we'd heard 'You Really Got Me' and Jump there couldn't have been an unenthused bud in the house.

SELINA WEBB

Relaunching the Sputnik

THE QUESTION on everyone's lips as they waited to witness the return of **Signe Sigue Sputnik** at **The Astoria** in London was: have they anything to offer or not?

What you have to remember is that Tony James and the rest of the band cannot be held stupid in the way that **Stor**, **Alken** and **Walterman** cannot be called stupid. They are business men presenting a product and at **The Astoria**, 555 was presenting a new, own version of **SAW** to the club scene.

The old songs have been re-packaged and remixed and the new material is both more imaginative and, more importantly, for them one assumes, more accessible.

In the same way that the **SAW** stable presents a song with a simple, infectious beat, **555** presents songs with simple, catchy guitar riffs.

Sputnik have also meant to be a little more user-friendly in their approach. **OK**, **Martin Deaville** still brings **555** one of the best rock'n'roll band anyone will see during the next 10 years, but at the same time he has learnt to communicate with his audience and not treat them, as he used to, as tools.

So do Sputnik have anything to offer? Well, with stronger songs, a less offensive attitude and just as much hype, the answer—at least in terms of commercial success—seems to be yes.

NICK ROBINSON

Acoustic alchemy

OVER the past year, a new musical movement has been flourishing in the coffee bars and pubs of London. Dubbed the "New Acoustic" scene by its detractors, it has produced several highly talented acts who spin the use of modern technology in music in order to draw attention back to the time-honoured virtues of songwriting and instrumental virtuosity.

The **Folk City Rock Festival** at the **Town & Country Club** gave many of these acts their first taste of a large venue, lining them up alongside more established artists like Roy Harper. **Andrew Cunningham**, solo singer with



SIGUE SIGUE SPUTNIK: whatever you call them, don't call them stupid

guitar, looked a bit lonely on stage at 3.30 in front of the very small audience for the early part of the show, which was mainly due to the promoters' pathetic decision not to allow re-admission on the £7.50 tickets. Those of us there enjoyed a selection of his excellent songs.

The Dinner Ladies, a four-piece with guitar, cello and various woodwind, followed. Their act is deceptively jolly, their songs imbued with a stinging polemic. **Richard Williamson**, formerly of the Incredible String Band, was billed to play something resembling a full set, but he was clearly perturbed by the low attendance and left after only 20 minutes.

There were several solo singers — **Les French**, **Suzanne Chewner** and **Sonja Kristina** to name the cream. We could have seen more of **Rupert Slide**, one of the compères and the best performance poet to emerge in Britain for years.

Brew, the Scottish duo, played a passionate and tuneful set of songs, and **Tyler** featured some interesting use of steel drums, but the evening's best music came from **Miles**, the spearhead of New Acoustic music. **Roddie** and his band (the largest of the festival) gave a show that demonstrated fine song, excellent instrumentation and a strong hint of the theatrical, particularly in the song **Six Stars**. For **Miró**, and several others, the future looks bright indeed.

DAVID GILES

Spanish mainly

JULIO IGLESIAS' performance at **Wembley Arena** was a gala for the aficionados. Interested bystanders not fluent in Spanish, Portuguese, French, Italian and several other languages for all I know, had to be content with the 25 or so per cent of the programme that was in English.

The lavish programme's promise of a 15-piece band, including nine brass, materialised as a group of seven men an electronic instrument, plus one saxophone. A string section would have been a definite asset, especially on such ballads as Spanish Eyes, When I Fall In Love, and Never Never. Special guest time brought forth Des O'Connor, who deputised for Willie Nelson on To All The Girls I've Loved Before.

It was a slick show, very suave, and almost mechanically organised. Even after an exhausting touring schedule Iglesias seemed happy to be there, genuinely enjoying his reception. As usual at Wembley the soundtrack was muddled and too loud. And yet, when he went into long stories of trips to China and denials of ru-

mours regarding his massive libido, they were difficult to follow, even from a decent seat halfway along the arena. It would be nice, but obviously not financially viable, to see him in a more intimate venue. A view shared, I suspect, by the cosmopolitan, flower-throwing audience.

JOHN MARTLAND

Alice in blunderland

AT a time when the mention of acid is drawing all kinds of interpretations, the more appropriate term of psychedelic is getting overlooked. Certainly, that was the common denominator between the majority of acts present at the **Acid Skate Party** of the **Town & Country Club** commencing on the 5th anniversary of the Alice In Wonderland club. With the event being co-promoted by **Skateboard** magazine, the theme of skaling

was just as high in profile.

The penultimate act was **Gwynllif And The Raspberry Flavoured Cat**, not quite what you'd imagine, but the equally absurd **Dr & The Medics**. With the Medics, it's all about the spirit they convey, with their crude brand of rock and roll combined with the perfect degree of humour to make them entirely appropriate for the occasion.

As for headliners **Gaye Bykers On Acid**, surely they seemed to miss the whole point. While the Medics had encouraged a party atmosphere, the dismal and murky atmospherics of the Bykers approach did little to keep things going. The crowd diminished down to the committed faithful while the band delivered a large chunk of new material to accompany the old. The biggest drawback, apart from the dubious sound, was their total lack of humour, an element that became vital on the day and the factor that ultimately gave victory to Gwynllif (and his raspberry flavoured cat).

KIRK BLOWS

FOLK & ROOTS ALBUMS

	TITLE, Artist	Label/Catalogue No. (Distributor)
1	TRACY CHAPMAN, Tracy Chapman	Elektra UK246 (N)
2	DO NOT BE AFRAID OF THE DARK, Robert Cray Band	Mercury MERX 129 (P)
3	SHORT SHARP SHOCKED, Mikal Gilmore	Cooking Vinyl CV2 (P)
4	NO MORE TO THE DANCE, The Sky Sisters	Topic 125454 (ECCA/PRR)
5	WORKERS' PLAYTIME, Billy Brag	Gal Discs AG229 (P)
6	BUENOS NOCHES FROM A LONELY... Original Tuckers	Capitol WSC29 (P)
7	IRISH HEARTBEAT, The Horrors & The Chaffins	Mercury MERX 128 (N)
8	ANCIENT HEART, Susie Harrison	WEA 92224 (N)
9	QAQBA Live Tour	Topic 12754 (ECCA/PRR)
10	IMMIGRES, Tunes 'n' Dues	Earthworks/EVCA EPW10 (P)
11	IN MY TRIBE, 13,000 Menzies	Elektra UK214 (N)
12	LITTLE LOVE AFFAIRS, Mezzie Gillis	MCA MC2 3413 (P)
13	ALI FARKA TOURE, Ali Farka Toure	World Circuit WCA202 (S)R2
14	THE LAST DAYS OF THE CENTURY, Al Stewart	Empire/Virgin EMKRP 265 (P)
15	SOUBINDOOR, Juli Novas Jovenc	World Circuit WCA208 (N)
16	SORO, Sali Kato	Sony Alice STEANS 202 (STEREO)
17	THE CUTTER AND THE CLAN, Ray Rag	Ridge/Capitol CRK 348 (P)
18	LIAM O'FLYNN, Liam O'Flynn	WEA Intendant LOR 1 (N)
19	GET RHYTHM, Joe Cocker	Warner Bros WE121 (N)
20	MAKOROTHIM, The Four Brothers	Cooking Vinyl CO204 (K)R2
21	ATLANTIC BRIDGE, Dory Spillane	Cooking Vinyl CO208 (N)
22	LIVE AND LET LIVE, Billy King & Terry Stone	Special Delivery SP2 1014 (S)R2
23	DOWN IN THE GROOVE, Bob Dylan	WEA 94262 (P) (C)
24	NO 2 PATRICK STREET, Frank Sturt	Green Lennox GR 3008 (N)
25	THOKOZILE, Makalala & The Makalala Queens	Earthworks/EVCA EPW14 (P)
26	AKWABA BEACH, Kevin Yano	Banley/Lennox BS119 (N)
27	LIFE IN THE BUS LANE, The Babylon Affiliates	Special Delivery SP2 1078 (S)R2
28	HOOCHE COOCHEE MAN, Maddy Waters	WEA 94188 (P) (C)
29	THE FOREST IS CRYING, The Tito Bagdas	Planet Music PL24 (P)
30	A RICHER DUST, Beavolite	Flexi Label FLX 800 (S)R2

The best selling folk and roots music LPs for November 1988, compiled by **FOLK ROOTS** magazine (0252-724638) from a national survey of specialist and general record dealers

TOP 50 SINGLES

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** **MISTLETOE & WINE**
Cliff Richard EM (17,154N) 7B
- 2** **ESPECIALLY FOR YOU**
Kylie Minogue & Jason Donovan PML PWL (17) 24 (P) 7C
5/27/78
- 3** **SUDDENLY**
Angry Anderson Food For Thought (UM) 113 (P) 7C
5/27/78
- 4** **CAT AMONG THE PIGEONS/SILENT NIGHT**
Bros. C&A (AT&M) 14 (G) 7C
5/27/78
- 5** **FIRST TIME**
Robin Beck Mercury/Phonogram M&R (D) 278 (P) 7C
5/27/78
- 6** **TWO HEARTS**
Phil Collins Virgin (VST) 114 (E) 7C
5/27/78
- 7** **CRACKERS INTERNATIONAL EP**
Erasure Min (12) MUTE 63 (U) (T) 5P 7C
5/27/78
- 8** **TAKE ME TO YOUR HEART**
Rick Astley RCA (R) 42573 (12) (P) 42574 (BMG) 7C
5/27/78
- 9** **SMOOTH CRIMINAL**
Michael Jackson Epic 453026 7 (12) 453026 6 (C) 7C
5/27/78
- 10** **MISSING YOU**
Chris De Burgh A&M (AM) (C) 414 (P) 7C
5/27/78
- 11** **LEFT TO MY OWN DEVICES**
Per Shop Boys Polygram (12) 8 (19) 16 (E) 7C
5/27/78
- 12** **SAY A LITTLE PRAYER**
Bomb The Boss featuring Misreen Rhythm King/M&M DDD (D) 12 (3) (U) (T) 7C
5/27/78
- 13** **NEED YOU TONIGHT**
INXS Mercury/Phonogram INXS 1212 (P) 7C
5/27/78
- 14** **RADIO ROMANCE**
Tiffany MCA (TFF) 5 (P) 7C
5/27/78
- 15** **NATHAN JONES**
Bananarama London (NANA) 11 (12) - NANA 18 (P) 7C
5/27/78
- 16** **JACK TO THE SOUND OF THE UNDERGROUND**
Hifi House Supreme (SUP) 137 (A) 7C
5/27/78
- 17** **STAKKER HUMANOID**
Humanoid Westside (WSR) 112 (A) 7C
5/27/78
- 18** **KISSING A FOOL**
George Michael Epic (EMU) 7 (C) 7C
5/27/78
- 19** **TWIST AND SHOUT**
Salt 'N' Pepa Epic (London) EP (R) 16 (P) 7C
5/27/78
- 20** **BURNING BRIDGES (ON & OFF & ONAGAIN)**
Status Quo Virgin/Phonogram QUB 2510 (P) 7C
5/27/78
- 21** **REAL GONE KID**
Cher (Cher) 10 (P) 7C
5/27/78

7C
5/27/78

- Records to be featured on this week's Top of the Pops
- 53** **TRUE LOVE**
Shakin' Stevens Epic (SHANT) 18 (C) 7C
5/27/78
- 54** **LOVE NEVER DIES...**
Virgin (VST) 1158 (E) 7C
5/27/78
- 55** **IN YOUR ROOM**
Bangles CBS (ANGST) 1 (C) 7C
5/27/78
- 56** **HOW CAN I FALL?**
Breithe Swan/Virgin (SMT) 102 (E) 7C
5/27/78
- 57** **WE CALL IT ACIEED**
D.Mob (featuring Gary Holman) Hit/London (FR) 13 (P) 7C
5/27/78
- 58** **LIFE'S JUST A BALLGAME**
Womack & Womack 4th & 8 Way/Island (12) BRW 116 (P) 7C
5/27/78
- 59** **LET'S STICK TOGETHER Westside '88 Remix**
Bryan Ferry EG/Virgin (EG) 44 (12) 450 44 (E) 7C
5/27/78
- 60** **FREAKS (Live)**
Mention EM (12) M&S 5 (E) 7C
5/27/78
- 61** **REQUIEM**
London Boys WEA (YZ) 34 (U) (W) 7C
5/27/78
- 62** **DEAR GOD**
Midge Ure Chrysalis (URE) 16 (C) 7C
5/27/78
- 63** **WAITING FOR A STAR TO FALL**
Boy Meets Girl RCA (R) 69139 (12) (P) 69130 (BMG) 7C
5/27/78
- 64** **THE AIR THAT I BREATHE**
The Hollies EM (12) EM 86 (E) 7C
5/27/78
- 65** **SUNSHINE ON LEITH**
The Proclaimers Chrysalis (CLAMP) 3 (C) 7C
5/27/78
- 66** **IMAGINE/JEALOUS GUY/HAPPY XMAS**
John Lennon Polygram (R) 6191 (E) 7C
5/27/78
- 67** **TWIST IN MY SOBRIETY**
Tanita Tikaram WEA (YZ) 20 (U) (W) 7C
5/27/78
- 68** **S.S. PAPA RAZZI**
Stock Aitken Waterman PML (PWL) 22 (P) 7C
5/27/78
- 69** **ONE MOMENT IN TIME**
Whitney Houston A&M (11) 813 (12) 41413 (BMG) 7C
5/27/78
- 70** **THE SPELL!**
The Funky Worm FON (WEA) (ON) 14 (U) (W) 7C
5/27/78
- 71** **A DAY IN THE LIFE/WARLOCK**
Black Riot Champion (CHAMP) 123 (5) (BMG) 7C
5/27/78
- 72** **KISS**
Art Of Noise feat. Tom Jones Chrysalis (CHAMP) 123 (5) (BMG) 7C
5/27/78
- 73** **CAN YOU PARTY**
Spartan Polygram (S) 10 (P) 7C
5/27/78

the comprehensive guide to the new releases



Masterfile is your monthly guide to everything that's been released on record, tape, CD or music video... plus a full rundown on what's entered the charts. Masterfile build, month by month, into a complete directory of the year's releases, all fully cross-referenced and indexed. Want to know the name of the album when you only know the name of one track? ... look it up in Masterfile... it'll tell you the album name, the release date, the catalogue number, what other titles it's available in and what other tracks are on it... even if it's a compilation.

Here's a list of what you get:

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- * A-Z of albums releases
- * Full track listings for album releases
- * Albums categorised by type of music
- * Separate CD listings
- * Album tracks in alphabetical order
- * Album artists appearing on compilations
- * Singles chart — new entries for the year to date plus initial entry date, highest position, weeks on chart, producer
- * Album chart — new entries for the year to date plus initial entry date, highest position, weeks on chart, producer
- * Music Video releases listed alphabetically with suggested RRP
- * Classical releases in composer order

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... to promote the release of its new children's title *Introducing Ovide And More Ovide And The Gang*.

Released on November 21 with a dealer price of £6.25, the title features the animated antics of Ovide the blue duckbilled platypus and his furry friends.

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The agreement covers all territories around the world excluding USA, Taiwan, Korea, Hong Kong, Singapore and Malaysia. Dealer price for each programme in the UK is £6.95.



CLOSE ENCOUNTERS of the advance orders kind.

Lightning launches 'no-risk' tie to attract retailers

Lightning may not amongst introduction designed to to the sell

...ing in re-nted dealer sell through announced ment Div-ony is part, re around any 1 of iling group fony, and by offering Best Sellers in the com-ue of over r price (exc. t that retail-erate both 'eir venture 'ea and has ir return' fo-

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regular calls and Point-Of-Sale material."

Brian Yershon, Lightning Video Director, adds: "As Lightning we know that sell through works, and with the imminent launch of the video symbol scheme, dealers throughout the country will also be sampling sell through first hand. In the meantime, this superb package is guaranteed to convert many rental outlets into retailers."

Stylus gears up for 1992

STYLUS HAS announced plans to establish a Pan-European distribution network for its video sell through product by 1991.

Anticipating a unified Europe in 1992, the company has completed stage one of its plan and has signed an agreement with Qualitel Holland BV through Stylus Video to market and distribute sell through videos in the Benelux and Scandinavian markets.

The Stylus and Qualitel partnership has formed a new company — Stylus Entertainment BV — currently a wholly owned subsidiary of Stylus Video. The first collection to be launched by the new company was the World Of Survival range in October.

Stylus is releasing further titles from its America At War, National Geographic and Firepower series in the UK before Christmas.

Science fiction breaks sales records

of Steven Outers Of oken Pres-records —

even before its release. Advance orders for the science fiction classic were higher than any of the distribution company's previ-

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Managing Director Terry Hanks comments: "Our decision to rush release the film for the Christmas market has paid dividends:

"The success of the film has undoubtedly been helped by the release of Spielberg's ET but we didn't expect such a reaction."

The extended version includes a new finale that takes viewers inside the space ship to meet the aliens.

Prestwich is supporting the release with trade press advertising and competitions through leading local newspaper groups. Colour posters and point of sales are available to retailers who can buy this title for £6.95.

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BUMPER ISSUE

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10 Tracks INCLUDING The Beatmasters - S'Xpress - Bomb the Bass



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TOP 5 SINGLES

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.

- | | | |
|-----------|---|---|
| 1 | MISTLETOE & WINE
Cliff Richard | EMI (125M) 24 (P) |
| 2 | SPECIALLY FOR YOU
Kylie Minogue & Jason Donovan | PWL (PWL) 24 (P) |
| 3 | SUDDENLY
Angie Anderson | Food For Thought (UM) 113 (P) |
| 4 | CAT AMONG THE PIGEONS/SILENT NIGHT
Bros | CBS (ATOM) 14 (C) |
| 5 | FIRST TIME
Robin Beck | Mercury/Phonogram (MERC) 270 (P) |
| 6 | TWO HEARTS
Phil Collins | Virgin (507) 114 (E) |
| 7 | CRACKERS INTERNATIONAL EP
Erosure | Mus (12) MUTE 55 (U) (P) 5P |
| 8 | TAKE ME TO YOUR HEART
Rick Astley | RCA (R) 42317 (12" PT) 42311 (BMG) |
| 9 | SMOOTH CRIMINAL
Michael Jackson | Epic (43205) 7 (12" 45304) 4 (C) |
| 10 | MISSING YOU
China Sue Burgess | A&M (AMY) 424 (P) |
| 11 | LEFT TO MY OWN DEVICES
Pat Sharp Boys | Pelophanes (128) 4198 (E) |
| 12 | SAY A LITTLE PRAYER
Bomb The Bass featuring Moorren | Rhythm King (Mv) D0008 (12) 1 (U) (P) |
| 13 | NEED YOU TONIGHT
INXS | Mercury/Phonogram (NMS) 13 (2) (P) |
| 14 | RADIO ROMANCE
Tiffany | MCA (TFF) 5 (P) |
| 15 | NATHAN JONES
Benararama | London (NANA) 181 (2" MANK) 18 (P) |
| 16 | JACK TO THE SOUND OF THE UNDERGROUND
Hillhouse | Supreme (S09E) 13 (2) (A) |
| 17 | STAKKER HUMANOID
Humanoid | Worldwide (WRT) 12 (A) |
| 18 | KISSING A FOOT
George Michael | Epic (EM) 7 (7) (C) |
| 19 | TWIST AND SHOUT
Sail In Popo | Herc (London) FERM 14 (P) |
| 20 | BURNING BRIDGES (ON & OFF & ON AGAIN)
Stano Gao | Virgin/Phonogram (G02) 21 (2) (P) 2 (P) 2 (P) |
| 21 | REAL GONE KID | |

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

- | | | |
|-----------|---|------------------------------|
| 53 | TRUE LOVE
Shakin' Stevens | Epic (SMATT) 8 (C) |
| 54 | LOVE NEVER DIES...
Ballinda Carlisle | Virgin (VST) 1150 (E) |
| 55 | IN YOUR ROOM
Bangles | CBS (BANGS) 4 (C) |
| 56 | HOW CAN I FALL?
Breathe | Sire (Virgin) (SMT) 102 (E) |
| 57 | WE CALL IT A GIEED
D.M.O. (featuring Gary Holman) | Herc (London) FRK 13 (P) |
| 58 | LIFE'S JUST A BALLGAME
Womack & Womack | 4th & 8-way (12) 28W 114 (P) |

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MASTERFILE

MUSIC WEEK



Lightning launches 'no-risk' scheme to attract retailers

LIGHTNING DISTRIBUTION may be setting a new trend amongst wholesalers with the introduction of a 'no risk' scheme designed to tempt retail outlets into the sell through market.

Lightning says it is acting in response to "unprecedented dealer interest" shown in the sell through market plans recently announced by Parkfield Entertainment Division, of which the company is part.

Parkfield's plans centre around the inauguration on January 1 of a "video symbol" retailing group headed by Steve Mandy and Lightning is acting now by offering retailers a Top 100 Best Sellers Selection compiled from the company's current catalogue of over 4,000 titles, at a dealer price (exc. VAT) of under £700.

Lightning is confident that retailers will be able to generate both sales and profit from their venture into the new product area and has offered a 'sale or return' facility on initial orders.

Lightning head of sales and marketing John Garner comments: "This package offers video outlets a unique opportunity to enter the sell through market at absolutely no risk to their profits. We experimented with a very similar scheme in August which proved so spectacularly successful that we decided to expand the offer to all video outlets. Our sales team will be supporting this promotion with

regular calls and Point-Of-Sale material."

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Stylus is releasing further titles from its America At War, National Geographic and Firepower series in the UK before Christmas.

Virgin wins Seoul rights

VIRGIN VISION has struck a deal with the International Olympic Committee (IOC) for exclusive video publishing rights to the 1988 Seoul Olympic Games throughout most of the world.

Under the agreement with the IOC, Virgin will have access to coverage of all the sports and will be producing a video series which aims to be "an invaluable and unforgettable record of the Games and what they stand for." The series will be marketed and sold throughout most parts of the world on video in various languages, via Virgin's international distribu-

tion network and specifically designated licences.

In announcing the deal Virgin Group chairman Richard Branson commented: "The IOC's recognition that video is now a powerful visual medium in its own right is a giant step forward for the video publishing industry and Virgin is delighted to have reached this agreement."

Virgin now has direct access to 160 National Olympic Committee and national sponsors worldwide and Branson adds: "Our video series will be yet another visual medium with which the Olympic sponsors can become associated and we are incredibly excited at the possibilities of co-promotion and publicity."

The series will initially consist of six programmes ranging from a Golden Moments compilation (released last week) to compilations of the best moments in individual sports such as gymnastics, equestrianism, hockey and swimming.

The agreement covers all territories around the world excluding USA, Taiwan, Korea, Hong Kong, Singapore and Malaysia. Dealer price for each programme in the UK is £6.95.

Ovide campaign

A NATIONAL television advertising campaign has been launched by K-Tel to promote the release of its new children's title *Introducing Ovide And More Ovide And The Gang*.

Released on November 21 with a dealer price of £6.25, the title features the animated antics of Ovide the blue duckbilled platypus and his furry friends.

SF classic breaks sales records

THE SPECIAL edition of Steven Spielberg's *Close Encounters Of The Third Kind* has broken Prestwich Operations' sales records —

even before its release.

Advance orders for the science fiction classic were higher than any of the distribution company's previ-

ous top selling tapes and Prestwich confidently expects to sell 50,000 units before Christmas.

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Pickwick claim a first with three-in-one kids package

PICKWICK IS claiming a first with its recent release of Video Playpacks: a video, audio cassette and book in one package.

The children's series claims to offer more than any other product on the market — a 20-25 minute video, an audio tape and a corresponding sticker storybook, all at a retail price of £4.99.

Initially, Pickwick is making six titles available: Nursery Rhymes, Jack In The Box, Edward And Friends, Classic Fairy Tales, Henry's Cat and Paddington Bear. They are available to independent specialist video dealers at a trade

price of £3.52 per pack with a minimum order of six units — "a major opportunity for dealers to share in the lucrative business currently dominated by the major multiples," according to the company.

Pickwick's Group Marketing Manager Melvin Simpson says the company has received genuine demand within the enormous children's market for this type of incentive product. "So far there is a distinct lack of quality product available but we aim to satisfy this huge

demand with our well-researched, three-product Video Playpacks.

"To date," he continues, "We have received pre-orders exceeding 250,000 units from major retailers and anticipate phenomenal success for this range in the pre-Christmas period."

Pickwick believes the videos in the playpacks will also provide a boost to their corresponding full-length releases. Each video playpack shows, in full colour all of the videos in the range from which it is taken.

Vestron venture further into 'making of' market

VESTRON VIDEO has made their second foray into the "making of" market with the release of Phil Collins & Buster.

Following the phenomenal success of their Making Of Thriller release, Phil Collins is Buster takes the behind-the-scenes look of the filming of the movie and captures some of the most dramatic and spectacular moments — from the cold, wet streets of London to the tropical heat of Acapulco. The 60 minute programme includes interviews with the stars and director of Buster, and features not only exclusive studio footage of Phil Collins recording 'Two Hearts' and the number one chart hit Groovy

Kind Of Love but also the promotional videos for each of the songs.

In a similar vein, Vestron has also released a 90-minute tape featuring all of the action from the Dirty Dancing Tour. The video aims to provide a permanent record of the sell-out show and contains concert footage of all the dances, songs and music from box office smash Dirty Dancing. Staged by choreographer Dorian Sanchez, the Dirty Dancing Tour video features Bill Medley, Eric Carmen and several of the original Dirty Dancing dancers.

Both Phil Collins is Buster and The Dirty Dancing Tour have dealer prices of £6.95.

Painting pictures on your up-turned TV screen

HENDRICK IS bringing Video Art to the people with the first UK release of three New Age video programmes which aim to turn blank TV screens into moving paintings.

The first two programmes, Mistaken Memories Of Medieval Manhattan (running time 47 minutes) and Thursday Afternoon (running time 82 minutes) are "vertical format video paintings" by one of the leading exponents of New Age, Brian Eno. The programmes

should be played with the TV set on its side, and viewed as framed, seven screens which enhance a room without necessarily being its focal point. Thursday Afternoon features a series of slowly changing pictures of a female nude, recalling the Impressionist style of painting, while Mistaken Memories Of Medieval Manhattan 'paints' the sequence of the New York skyline slowly transmuting through layers of light and colour. Music specially composed and performed by Brian Eno accompanies both programmes.

The third programme is Excerpt From The Khumba Melo — Same As It Ever Was (running 45 minutes) directed by Albert Falzon of Crystal Voyager fame. The film traces a journey through the waterways of Kashmir to the Khumba Melo, an Indian religious festival. Music is by Montovani and Harold Budd. All three programmes are released on December 7, with a dealer price of £10.45.

Sharing the December 7 release date is Mantovani's Christmas Log (running time 47 minutes), a collection of 14 classic Christmas songs performed by the Mantovani Orchestra including God King Wenceslas, The First Noel, and O Come All Ye Faithful. The video has a dealer price of £6.95.



ROBOCOP: PART man, part machine, all cop... loadsamoney

Behind the scenes action

TIMED TO coincide with the video retail release of Robocop, The Video Collection has released a behind-the-scenes look at the making of the futuristic action blockbuster.

The Making Of Robocop (dealer price £3.37) shows how the most stunning and original special effects were put together for one of the top science fiction thrillers of recent years. Included are an exclusive interview with Peter Weller, who plays the half-man-half robot Robocop and a revealing insight into the mind of director Paul Verhoeven.

Video Collection says the re-

lease aims to enthrall both devotees of the film and those with an interest in how movies are made.

The Video Collection's last batch of releases for 1988 also includes two programmes currently highly popular with children. A Fright At The Opera (dealer price £4.86) features three more stories starring the hapless vampire duck Count Duckula.

A Fright At The Opera is supported by The HunchBudge Of Notre Dame and Dr Goosewing and Mr Duck with David Jason providing the voice of our web-looted hero in this 60 minute tape.

Adult only comic capers

VRIGIN VIDEO aims to keep the punters laughing with the adult film featuring the world's best comedians "live and unexpurgated".

Virgin Comedy Club has been kicked off by six titles including Hole And Pace — Live In Concert, The Irishmen — The Original Irish Joke and Roy Bremner Live. Each hour-long video was recorded live in performance by Elephant House Productions who produced The Secret Policeman's 31st Ball and the Nelson Mandela 70th Birthday Celebration.

Elephant House has just filmed Harry Enfield live at the Hockney Empire for the last programme in the series, each of which carries a £6.95 dealer price.

"Elephant House's aim is to film the comics for one hour videos, unadulterated and unbridled, so that their talent as live performers can come shining through," comments the production company.

Virgin Vision is also releasing three motor sports titles on this year, each with six RAC titles. The 1988 Shell Oil's RAC British Open Rally Championship (running time 120 minutes) includes six rounds from the 1988 season and the coverage, as shown on BBC TV's Grandstand, features on-board cameras and commentary by Steve Rider.

The 1988 Dunlop RAC (running time 117 minutes) is complemented by Murray Walker's en-

thusiastic commentary to provide the full story from alongside the track, behind the scenes and behind the wheel. The 1988 Lucas British Formula 3 Championship (running time 105 minutes) represents highlights of a season's coverage. All three titles have a dealer price of £6.95.

Cup corkers

THE BEST in football action is provided in three new FA cup final releases from BBC Video, Arsenal v Ipswich Town 1978; Arsenal v West Ham 1980 and Brighton v Manchester United 1983.

The 1978 final was one of the great classic upsets when the rural heroes of Ipswich produced a performance that played mighty Arsenal off the pitch.

In 1980 West Ham re-wrote the script of an all-London final by out-gunning an Arsenal team bidding to win the trophy for the second year in succession.

And in 1983 a drawn cliff-hanger of a final saw Brighton force a replay with a talented Manchester United team. But in the replay the underdogs could not contain the United 11 which inflicted the biggest winning margin recorded at Wembley.

All three titles, which were released on November 21, have a dealer price of £6.95.

Bud's bunnies

THE PLAYBOY video catalogue is now available in Britain for the first time in several years. The Playmate 1989 Calendar was released on 28 November by Screen Entertainment the company set up in 1986 by Corey Budnick. There are plans to release further titles next year, and Budnick aims to sell 25,000 of each.

Budnick says that dealers will be offered a small counter display box "which won't be offensive" will include the Playboy bunny insignia, "the second most well-known logo in the world."

Other new and recent products from the label includes a series of six cassettes from the cult children's TV series De Grassi Junior. High and a video biography of Marilyn Monroe, which is featured in Woolworth's Xmas catalogue. The Monroe tape is taken from a series of 35 biographies created by American producer David Walker using CBS newsreel footage.

Screen Entertainment will re-release the series in 1988 with a suggested retail price of £7.99 per cassette or £299 for the full set.



ENO: Thursday afternoons were never like this

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Video BEST • SELLERS

Best-selling non-music video titles for the four weeks ending 26 November 1988
Compiled by Gallup for Music Week © 1988.

1	PINOCCHIO (Walt Disney/Screen Legends)	239
2	GREMLINS (Warner Home Video/Hollywood Nites)	PES 11388
3	THE TERMINATOR (Orion)	VVD 420
4	THE NEVERENDING STORY (Warner Home Video/Hollywood Nites)	PES 61399
5	GHOSTBUSTERS (RCA/Columbia/Screen Legends)	CVT 20488
6	THE GEORGE BEST STORY (Video Collection)	VC 2040
7	SANTA CLAUS — THE MOVIE (Warner Home Video/Hollywood Nites)	PES 38063
8	WATCH WITH MOTHER (BBC/Screen Legends)	BBC V 4091
9	THE SWORD IN THE STONE (Walt Disney/Screen Legends)	D202292
10	MONTY PYTHON'S LIFE OF BRIAN (CBS/Fox)	2101 50
11	THE OFFICIAL HISTORY OF MANCHESTER UNITED FC (BBC/Screen Legends)	BBCV 4184
12	THE OFFICIAL HISTORY OF CELTIC FC (BBC/Screen Legends)	BBCV 4185
13	SPARKY'S MAGIC PIANO (Tempo/MSD)	V 9151
14	WINNIE THE POOH — HONEY POT ROBBERY (Walt Disney/Screen Legends)	D208092
15	CARTOON COLLECTION (Warner Home Video/Hollywood Nites)	RS 10000

16	DUCKULA 2 (Thames Video Collection)	TV 8038
17	BACK TO THE FUTURE (CIC/Screen Legends)	VHR 1204
18	SPOT THE DOG (Tempo/MSD)	V 9150
19	FIRST BLOOD (Guild Home Video)	8577
20	ENTER THE DRAGON (Warner Home Video/Hollywood Nites)	PES 1006
21	KARATE KID (RCA/Columbia/Screen Legends)	CVT 20471
22	CHILDREN'S TV FAVOURITES (Tempo/MSD)	V 9047
23	MIKE TYSON PRESENTS: GREATEST KNOCKOUTS (Screen Legends)	BF 12102
24	MONTY PYTHON'S HOLY GRAIL (CBS/Fox)	2146 50
25	THOMAS THE TANK ENGINE: DEPUTATION (Screen Legends)	SL 1003
26	A NIGHTMARE ON ELM STREET (CBS/Fox)	6803 50
27	JANE FONDA'S NEW WORKOUT (Video Collection)	LR 2218
28	9½ WEEKS (CBS/Fox)	6162 50
29	THE SNOWMAN (Palace)	PVC 3090
30	BEDKNOBS AND BROOMSTICKS (Walt Disney/Screen Legends)	D 200162



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Working for the train gang

As sell through makes its mark, so the home-based enthusiast — the hobby market — becomes more important. Trainspotters, gardeners and DIY chaps are now catered for by a growing range of tapes. Rosie Horide gets on her hobby-horse

ONE often underrated area of the sell through market is special interest, and within that there are many types of programme which don't rate consideration as a separate category — but can be profitable for the dealer. That's especially true at times of the year such as this, when the gift market is so buoyant.

Particularly good as presents are tapes concerning a person's special hobby, and this can make best sellers of what are seemingly obscure subjects. This was borne out a couple of years ago when among Woolworths' top sellers for the Christmas period was Styfus

Video tape called *Love Those Trains*. Since then transporting tapes, and especially those recalling the halcyon days of steam trains have been consistently successful.

Styfus has continued to release excellent train tapes, this autumn launching a three cassette series entitled *Great Trains*. This includes two 30 minute programmes *Steam On The Settle and Carlisle Line* and *The Mallard* (both £7.99 srp) and the hour-long *A Steam Train Passes* (£9.99).

BBC Video's considerable catalogue of train tapes ranges from the Michael Palin narrated *Great Railways Of The World* and *Two Miles Kingston* programmes entitled *Steam Days*, to Sir John Betjeman's *Metro-Land*, and *Branchline Railway*. All have an srp of £9.99.

MSD Video has a newly released video in its series for lovers of trains. Entitled *The Glorious Days Of The Express Steam Train*, it's described as "A fascinating and nostalgic look at the great days of British Steam" and runs for 50 minutes with a suggested retail price of £8.99.

Unless one gets involved in actually working on the lines and engines, train-spotting is an occupationally inactive hobby. But there's another popular hobby which requires rather more energy and has given rise to some successful video tapes. That's gardening, with the latest two tapes on the subject just released by the BBC. They deal with two specific aspects, namely *First Time Gardening* especially at those faced with the prospect of establishing a garden from something that's not much more than a patch of mud on a building site; and *Organic Gardening*, an essential guide for the increasing numbers of people who are turning away from artificial fertilisers and pesticides and towards natural alternatives. Both tapes have an srp of £9.99.

Gardening has already been the subject of many video tapes and Video Collection has a whole

series, sponsored by Quiclast, and hosted by TV presenter and journalist Geoff Hamilton. The tapes deal with topics such as lawns and lawncare; flowers shrubs and trees; vegetable and fruit gardening; and greenhouse and cold frame cultivation. There are tips on improving gardening skills, and how to tackle both simple and difficult jobs. Dealers should consider the possibility of stocking all four tapes at £8.99 each they're excellent gifts, and with a whole set retailing at just over £35, multiple purchases are definitely possible.

One final suggestion on gardening tapes — for those of a less active inclination, the BBC's special anniversary tape *75 Golden Years: The Chelsea Flower Show* which was rush released within hours of the event this May, is proving a consistent seller.

Another area worth considering stocking is that of DIY tapes. It's a source of constant amazement to some people, but there are many who actually enjoy making or renovating things around the house. This Christmas there's quite a choice of programming aimed at them: the largest quantity comes from Video Collection which has a 10 tape series on offer. The subjects covered include plumbing, wallpapering, use of hand tools use of power tools, exterior maintenance, plumbing, tiling walls, floorcovering, home insulation and fixtures and fittings. These are hosted by Mike Smith (the DIY expert, not the DJ) and each tape provides an hour long guide to the subject in hand.

One of the more recent BBC releases in the DIY area comes from the *On The House* team. They took over a dilapidated old house, and completely restored it to its former glory. This not only involved almost re-building parts of the house, but replacing, renovating and rescuing many other features. The work was done by experts Rick Ball, Harry Green and Pottie Coldwell, and the result is a beautiful, traditional home which has risen from a place that looked ready for demolition. Entitled *On The House: Restoring A Victorian house*, the tape retails for £9.99.

A final suggestion in this category — DIY of a different kind. The BBC has also got a very unusual programme entitled *Blizzard's Wonderful Wooden Toys*. It's referred to as "a must for would-be carpenters" and expert Richard Blizzard painstakingly takes the viewer through the various steps needed to make a selection of beautiful wooden toys. These range from a go-cart to a play-house, and from a saw-saw to a rick Rick's Royle. The video is accompanied by a 56 page instruction booklet, and makes a fascinating present for £12.99 srp.

In this area of hobbies, many are catered for in the style of a blizzard book and tape: the video is accompanied by cards or a book on the subject. Virgin has an excellent range in its Video Books series. These range through topics we've

already touched on like *Super Gardening* (presented by Alan Titchmarsh) and *DIY-The Top 50 Jobs*, to a variety of other subjects such as car care and cookery. They come as video plus keycards and retail at £11.99.

In fact there's a tape about virtually every kind of hobby now, whether your customers are bird-watchers or would-be astronomers, amateur video makers or sports fans. Here are just a few final suggestions for stock that you could find shifts off your shelves pretty fast in the last couple of weeks before Christmas.

MSD has an unusual programme about *Space*. Entitled *Voyage To The Outer Planets And Beyond*, it consists of Isaac Asimov presenting a programme about the planets, illustrated by historical footage including much from NASA, and accompanied by music from *Holst's Planet Suite*. The tape includes a colour NASA brochure, and retails at £9.99. Many older children and adults are interested in astronomy, so this could be a surprise success.

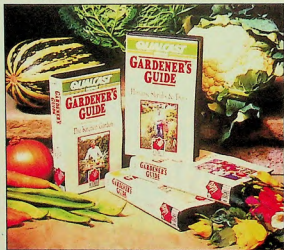
Sports tapes always do well, but there are several good instructional tapes that also have potential. CBS/Fox has a new programme called *How To Be A Soccer Star*, which uses top international players to help young learners develop their skills. It's a fair bet that *MW* readers will have customers who are interested in music, and learning to play. While teenagers may prefer



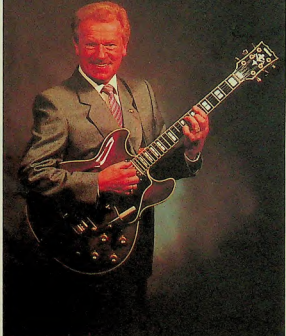
EXPRESS DELIGHT: Steam trains get on the right tracks

guitar heroes like Jimmy Page as instructors, younger pupils may prefer the gentle tuition of Bert Weedon on the new *Pickwick/Screen Legends* tape, *Bert Weedon's Guitar Course*.

As you can see, with the growth of the sell through market (which my guesses value at £200m next year) and increased market penetration of VCRs and customer awareness of software, the hobbies area is ripe for expansion. There's still time for you to cash in on it this year, if you act now.



GREEN FINGERED: the gardener's guide



BERT WEEDON: learning-in-a-day video style

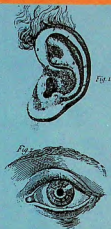
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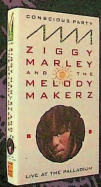


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26	15 HE AIN'T NO COMPETITION Brother Beyond	Parlophone (12) 8 (19) (E)
27	21 JE NE SAIS PAS POURQUOI Kylie Minogue	PWL (PW) 121 (P)
28	42 YOU ARE THE ONE A-Ha	Warner Brothers (W) 736207 (W)
29	17 STAND UP FOR YOUR LOVE RIGHTS Yaz	Big Life (BL) 570 (A&T)
30	46 LOCO IN ACAPULCO The Four Tops	Arista (11) 856 (12-41) 856 (BMG)
31	BORN TO BE MY BABY Bon Jovi	Kentago/Phonogram (DV) 412 (F)
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50	DENIS (88 Remix) Blondie	Sire (V) 181 (L) 106 (E)
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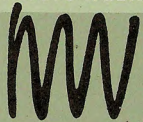
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32 ENCHANTED LADY
The Passions
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STOCK IT

VARIOUS: North — The Sound Of The Dance Underground. deConstruction/RCA PD 71939. This is a killer compilation for those who like their house laced with acid and liquidated for easy consumption. Accumulated from Friday-night goings-on down at Manchester's Hacienda, the eight lengthy tracks feature plenty of clanking piano, a heady soulfulness and something indefinably good-natured. T-Coys's I Ain't Nightclubbing and the multi-layered Voodoo Ray from A Guy Called Gerald are outstanding. **SW**

BLONDIE: Once More Into The Bleach. Chrysalis CHR 658. Debbiethies should exercise caution — this is not a Blondie album, but a rather needless double album of Blondie dance mixes. All the instruments are replaced by computers (as though the originals were anything but conceivably irritating sonic experimentation), play silly beggars with the classic tunes. One trusts this will not catch on. **DC**

BIG DIPPER: Craps. Demon FIEND 132. Unfortunately-named good things from US rock band, by which you're to understand loud and resolute guitars, driving beats and a smidgen of homey weirdness to keep the brain ticking as well as the fingers clicking. Lots of influence, but Blue Oyster Cult meets The Feelies is a suitably eclectic suggestion. Excellent gatefold too. **DC**

ROBBIE NEVIL: A Place Like This. EMI-Manhattan MTL 1037. Straddling the gap between MOR and soul, Nevil seems to fare better writing songs for other people than progressing as a solo artist. This LP shows him to be a man clearly obsessed with being the new Prince, as it fills from the sassy funk of Mary Lou to the plush cocktail jazz of Here I Go Again. Could benefit from a tad more personality. **DC**

VARIOUS ARTISTES: Israel Vibration — Strength Of My Life. RAS 3037. Siney, seductive, measured and melodic. Strength Of My Life is one of this year's bet-

ter reggae releases and an overdue return to the scene for Skelly, Wiss and Apple's ethereal harmonies. With the once voguish roots style now largely overlooked, this set is unlikely to cause the sort of stir it would have done some years back. For the devoted few, however, it's the proverbial main man from heaven. **AI**



STOCK IT

CRAIG FERGUSON: Mental... Bing Hitler Is Dead? Polydor 837 643 — 1. No-nonsense hilarity and a couple of musical interludes from this brilliant young Scots comic, currently on the road with Harry Enfield. Keeping his smut just to the wrong side of naughty schoolboy, Ferguson's non-offensive wit twists new life into such innocuous topics as perfume, Guendo and Arctic exploration. Sit back and enjoy the show (recorded live at the Edinburgh Assembly Rooms): the man is funny. **SW**

ANNABOUBOULA: Hamam. Virgin 209246. Hamam's an unusual fusion of Middle Eastern and Western influences: Anglo-American electronics and hip-hop rhythms paired, leavened by soaring vocals and clapnet percussion. Like Afro Haza's most recent album, some songs are too poppy sweet for the UK palate, but could be big in Europe. Promising. **SW**

SD



STOCK IT

AMERICAN MUSIC CLUB: California. Demon FIEND 134. Distribution: Pinnacle. If the Smiths had been a Californian guitar rock band, then AMC would have found their brother in arms. With REM potentially leading the genre even further into the mainstream, AMC have one of the best chances of following in their slipstream. Songs, production and atmosphere are all marked with quality. **MA**

RAPEMAN: Two Nuns And A Mule Pack. Blast First BF333. The logical extension to Big Black is Santogga's Arsenal not this. Albani

has found Scratch Acid's backbone, a few new tunes and a highly objectionable name. So wharf some of the songs are all right but who cares! Albani used to be admirable for being controversial, but at least then he had a point to make. **LF**

KISS: Smashes, Thrashes & Hits. Phonogram/Vertigo 836 759-1. A pretty comprehensive selection of Kiss songs over the years, stretching from 1974's Strutter to the obligatory contemporary numbers. Almost every interim year is represented, which gives a good impression of the gradual transition from bar-room boogie to raw metal in the Seventies, the Morador influence in '79's I Was Made For Lovin' You, and the Eighties more conformist, polished rock. **DC**

OTIS GRAND & THE DANCE KINGS: Always Hot. Special Edition SPDC 1019. This 10-piece R&B band in the Californian Filles Johnny Otis style has created a growing following around Europe, and this accomplished debut album goes some way to indicating why. Grand himself is a fine guitarist, and with another guitarist in Joe Louis Walker, an above average vocalist in Earl Green, and a five man horn section, this will please R&B fans, although it seems unlikely to cross over to pop this time round. **JT**

THE COLORBLIND JAMES EXPERIENCE: Colorblind James Experience. Earring Records SAV50. Distribution Red Rhino/Cartel. Yet another wild and wacky bunch of Americans came upon us & why not? At times they tread the path laid down by Proof Of Utah and Camper Van Beethoven, but they at least out-camp the Campers. While every one gets excited about the latest new wave in yonke music, the Colors will continue to entertain. Listen to A Different Bob without smirking and you're already dead. **LF**

DANNY THOMPSON, KETAMA & TOUMANI DIABATE: Songhai. HANIBAL HNBL 1323. Delicate traces of guitar and Kora overseen by haunting moorish choruses typify this splendid combination of contemporary African (Toumani Diabate), Spanish (Ketama) and British (Thompson)

musicianhip. It all adds up to an adventurous and accessible whole and is a welcome addition to Hornsby's diverse and expanding catalogue. **AI**



STOCK IT

FUGAZI: Fugazi. Dischord DISCHORD 30. Distribution Rough Trade. Former Minor Threat frontman, Ian MacKaye returns with an exciting new band featuring ex-Rites Of Spring members. As might be expected they represent the humanistic side of hardcore. Particularly effective is, Glue Man a depressing view of life as seen through the eyes of a snifer. Currently touring the country and with a Peel session coming up this should be a major indie success. **LF**

THE RECORDS: Smashes, Crashes And Near Misses. Virgin COMCD 13. This critically acclaimed but commercially only tolerated group functioned from 1978 to 1981 and were arguably the UK's best exponents of powerpop, a craze which never quite became a movement. Lyricist Wil Birch remains outstanding today after the reformation of his pre-Records band, the Kursalof Flyers. Nearly 75 minutes on this best of, includes Starry Eyes, Rock'n'Roll Love Letter and 18 Rough Trade CD-only testament to a nearly great band. **JT**

VARIOUS: The House Of Hits. Westside Records. HOUSEX1. Dealer price: £29.95. A box set of 14 albums of house music might seem like a nightmare to some but the fact that 118 quality (well, most of them) tracks can just about cover the spectrum of the house sound shows the sheer expanse and variety of the genre. Predictably, the real scorers are US in origin — as is most of the set — with the UK represented by T-Coys among others. Tracks date back to the sublime minimalism of Chip 'E's M B Dance and the wicked 'I'm Scared by Le'Noz (1983). Club hits from Jamie Prince and Nitti Deluxe are also included and the history is brought bang up to date with plenty of acid and deep house tracks. This set is the house bible — every dance fan should have one. **NR**

BRANFORD MARSALIS: Random Abstract. CBS Records CB291. In spite of the title this record is wholly accessible and includes jazz saxophonist Marsalis on dazzling form. Side one opens with a breezy, exuberant salute to Wayne Shorter and then slips into Marsalis compositions that are mellow and occasionally melancholy, laced with the polished contributions of pianist Kenny Kirkland and bassist Delbert Felix. Most memorable of all is the haunting, ethereal Ornate Coleman piece — Lonely Woman. **KF**

La TOYA JACKSON: La Toya. RCA Records PL85802. La Toya's voice sounds distinctly studio manufactured but as most of the tracks are thumping, abrasive and danceable it doesn't seem to matter too much. But doubts creep in when she slows the pace on tracks such as Like I Do and Giving Up On You, and her voice becomes noticeably thin. The strident, upbeat If I Could Get To You with vocalist John Fogano is the high point. **KF**

TOWER OF POWER: Power. (Cypress YL0106). The horn section of Tower of Power are currently touring with Huey Lewis, and it is they who not surprisingly dominate the sound. Highly rated among the more technically-minded listeners, their music is accessible enough to catch casual interest. They play funk/rock much to a formula, a successful formula none the less. **RY**

THE VERLAINES: Bird-Dog. Flying Nun FNE 21. Distribution: Rough Trade/Cartel. Seems odd to most best album of the year for an unknown band, but there's not been anything like this before. Imagine the Go-Betweens covering Schubert (composing bod Graeme Dunbar is classically inclined) whilst trying to play every guitar chord twice. Weird and wonderful stuff from New Zealand, what's new? **DC**

SWABBING THE DECKS: Martin Aston, Dave Cavanaugh, Sarah Davis, Leo Finlay, David Giles, Adam Isaacs, Nicholson, John Tobler, Selina Webb, and Robert Yates

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ATOL 1200

Reviewed by Jerry Smith



OFRA HAZA: exotic and beguiling

U2: Angel of Harlem (Island 1215 402). An exceptional and epic ballad lifted from the band's chart-topping *Rattle and Hum* opus, *Angel of Harlem* is, besides an evocative tribute to Billie Holiday, a fitting Christmas song with its grand, soulful invocation of New York in winter.

STOCK IT

THE POGUES Yeah, Yeah, Yeah, Yeah, Yeah (Pogue Mahone WEA YZ 355(T)). The Pogues look to repeat their feat of last year and this sharp rousing party anthem, produced by Steve Lillywhite, could certainly do just that with its strong beat and irresistible raucous air.

SARAH JANE MORRIS: The Rains Have Failed Again (Jive SJM(X) 2). This much-acclaimed singer, who came to fame duetting with the Communards on their Don't Leave Me This Way number one hit, issues this striking EP where she enthusiastically demonstrates the range and depth of her distinctive voice through jazzy tones.

RICHIE RICH: My DJ (Pump It Up Some) (See SJ GEET 7). Another classic slice of British Hip Hop, cranking in a wealth of material on to punchy, bubbling beats

and pumping bass. Enough innovative effects to ensure it crosses from the dancefloor to the nation's charts.

SKINNY PUPPY: Censor (Network/Capitol 121CJ 517). Canada's electric trio terrifies (strike up) another barrage of hard, unremitting rhythms in truly mesmerizing style. Harsh and relentless, they pound out a manifesto that is not for the faint hearted.

BON JOVI: Born To Be My Baby (Vertigo/Phonogram JOV 3112). More classic American rock from Jon Bon Jovi and the crew, with another strong track lifted from their recent New Jersey album to follow their US number one hit *Bad Medicine*.

STOCK IT

NENEH CHERRY: Buffalo (Circa/Virgin YR 21). Cherry teams up with Tim Simenon's *Bomb The Bass* to produce this bright and sassy number with an infectious beat and vivacious energy exploding from the grooves in a rare display of tough and stylish pop fun. A strong contender.

LADYSMITH BLACK MAMBAZO: Rain, Rain, Beautiful Rain (Warner Brothers/WEA W

7630(T)). The benefits of having a song used to advertise a product are no better illustrated than by Robin Beck's present number one, and this song from Ladysmith Black Mambazo is getting the most exposure treatment with the inevitable results expected.

STOCK IT

OFRA HAZA: Shaday (Teldec/WEA YZ 326(T)). From a different part of the world but an equally expressive and hauntingly atmospheric ballad, with Ofra Haza's beguiling vocal supported by an effectively sparse backing and one that deserves wide attention.

STOCK IT

STEVE EARLE: Johnny Come Lately (MCA (D)JMC(A) 1301). The Pogues turn up again, this time as guest musicians on this raw, reeling track from Steve Earle's current *Copperhead Road* album and help to inject a sense of verve into this poignant tale.

THE JIMI HENDRIX EXPERIENCE: The Peel Session (December 15, 1967) (Strange Fruit SFPS 065). The latest batch of Peel Sessions offers this legendary group which includes the Rodio One theme, Spanish Castle Magic and a version of Day Tripper with its attendant speculation as to who is on backing vocals. Yet another classic from the vaults.

Christmas crackers?

CHRIS REA: Driving Home For Christmas (Magnez/WEA YZ 325(T)). This Christmas EP looks sure to receive its fair share of attention with its smooth, polished sound and the joyous, up-beat nature of the title track.

JOHN LENNON: Imagine (Parlophone/EMI, n. 121R 6199). A time of releases, although here ostensibly to tie in with the new Lennon film biography and coupled with *Justus Clay* and that perennial favourite *Happy Xmas (War Is Over)*, so seasonal sales assured.

MONTY PYTHON: Always Look On The Bright Side Of Life (Warner Brothers W 7653). Taken from the *Life of Brian* film, so there is a tenuous religious link but wasn't this ripping war of an epic number used during the Easter season?

CLIVE DUNN: Grandad's WINIFRED'S SCHOOL CHOR: There's - No One Quite Like Grandad (Columbia/EMI DB 9172). They must be working overtime in EMI's strategic marketing department to come up with this scem! Two number ones placed back-to-back for grandparents everywhere!

TOP 40 SINGLES

1	SISTER MOON	MCA TV95(1)
2	BIG NEW FRINZ/JERUSALEM	Beggars Banquet BALT28 (19)
3	NIGHTINGALES	Kelowne SK42 (1)
4	WHAT KIND OF FOOL	Eden EVEN 9 (7)
5	A LITTLE RESPECT	Musa MUTEES (1)RT(7)
6	THERE SHE GOES	Col Discs COL452 (7)
7	THERE SHE GOES AGAIN	Sirewest SUR48 (8)
8	BLACK VELVET	Parlophone BR418 (8)
9	BITTER SWEET	Epicure ELIC42 (8)
10	OPEN YOUR ARMS	Capitol C133 (8)
11	LOVE IS DEAD	Epic GPT3 (1)
12	TRANSCENDENTAL	Decca WANT70 (1)AC
13	SHE'S GOT A NEW SPELL	Col Discs GOD24 (1)
14	SUBCANEAN	Festive TCR2 (7)
15	BURST	Epic BLOND1 (1)
16	WOODOO RAY	Bloose BR884 (1)R
17	WHAT'LL YOU DO TILL SUNDAY?	Virgin V51121 (8)
18	WROTE FOR LUCK	Factory FAC12 (7)
19	CULT OF PERSONALITY	Epic LCC3 (1)
20	PEEL SESSIONS	Strange Fruit SFPS65 (1)
21	ANCHORAGE	Cooking Vinyl/London LON193 (7)
22	LOVING FEELING	WEA Y231 (1)
23	CONTROL I'M HERE	Musa MUTE 71 (1)RT(5)
24	FEED ME WITH YOUR KISS	Crescent CRE4 (1)R
25	BUFFALO	Epic ENT4 (1)
26	TELEVISION	Alternative Tarrivies WJ13 (1)RT
27	WHY ARE YOU BEING SO REASONABLE NOW?	Reception REC 101 (1)R
28	I WALK THE EARTH	London LON256 (7)
29	SO IN LOVE WITH YOU	Virgin V51123 (8)
30	HONEY BE GOOD	Chrysalis BR 13 (1)
31	IF YOU'VE GOT LOVE	I.R.S./MCA MB172 (7)
32	THERE COMES A TIME	Kelowne SK41 (1)
33	CELOPHANE	Virgin V51116 (8)
34	DISTANT RELATIVES	Decca D9151 (1)S
35	SPED SPEED ECSTASY	Produced Inc PUE11 (1)RT
36	ELEPHANT STONE	Sirewest SUR49 (1)
37	JACKIE'S STILL SAD	Parlophone P00D15 (8)
38	PEEL SESSIONS	Strange Fruit SFPS 067 (1)
39	SYMPATHY FOR THE DEVIL	Musa MUTE87 (1)R
40	HENRY THE WASP	ABC ABC501 (1)R

TOP 20 ALBUMS

1	THE INNOCENTS	Musa STUM55 (1)RT(5)
2	FRAN BEB	WEA WEA274 (1)
3	POP ART	MCA MCA3421 (1)
4	ISN'T ANYTHING	Crescent CRE404 (1)R
5	SHORT SHARP SHOCKED	Cooking Vinyl CVLP (1)
6	THE EIGHT LEGGED GROOVE MACHINE	Polydor GONLP (1)
7	WORKER'S PLAYTIME	Col Discs (1)
8	I AM KUBRICK, ORANI	Beggars Banquet BEGA 19 (1)
9	RANK	Rough Trade ROUGH 124 (1)RT
10	ELECTRIC FOLKLORE LIVE	I.R.S./MCA MB4501 (1)
11	BLUE BELT KNOLL	4AD CAD87 (1)RT
12	ALL ABOUT EVE	Mercury MERM319 (1)
13	FRONTMUSK	I.R.S./MCA MB4528 (1)
14	MY NATION UNDERGROUND	Jaded LPN 9 (1)
15	2001: A SPACE ODYSSEY	Blast First BFPP 34 (1)RT
16	TOMMY	Reception LED32 (1)R
17	HOUSE OF LOVE	Crescent CRE4124 (1)RT
18	FROM ENLIGHTENMENT TO OBLITERATION	Eurodisc MGS18 (1)R
19	MAD MONKEY AND THE SURFERS FROM ZORCH	Zorch/Cherry Red GRAM2 (1)
20	BUG	Blast First BFPP31 (1)RT



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21	PUSH ★ ★ ★ Bros. CD	CEA 664281
22	BAD ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ Michael Jackson CD	Epic 45292-1
23	RATTLE AND HUM ★ ★ U2 CD	Island UJ 27
24	BUSTER (OST) ● CD Various	Virgin V234
25	THE THEMING MACHIE ● CD Marilyn CD	BM MARI 1
26	SMASH HITS PARTY '88 ★ ● CD Various	Dorland/Cypress ADO 5
27	THE HIT FACTORY VOL. 2 ● CD Various	Fordner/PWL HF 4
28	HEARSAY ★ ★ ● CD Alexander O'Neal CD	Telstar 4593A-1
29	TILL I LOVED YOU ● CD Bertha Sheppard CD	CEA 54282-1
30	TO WHOM IT MAY CONCERN ★ ● CD Produbans CD	CEA 65387-1
31	THE SINGLES COLLECTION ● CD Koolhaï and The Gang CD	De-Lite/Phonogram DCLV 1
32	THE GREATEST LOVE ★ ● CD Various	Telstar STAR 2716
33	BEST OF HOUSE '88 ● CD Various	Telstar STAR 2247
34	THE TRAVELING WILBURYS ● CD The Traveling Wilburys CD	Wilbury/Western Brothers WZ 24
35	NEGOTIATIONS AND LOVE SONGS 1971-1986 ● CD Paul Simon CD	Warner Brothers WZ 223
36	A SALT WITH A DEADLY PEPA ● CD Sofit 'N' Papa CD	Meridian/EMI 2
37	THE INNOCENTS ● CD Erosive CD	Mega STUM 55
38	DANCE DANCE DANCE ● CD James Last CD	Polygram 41171
39	DIRTY DANCING (OST) ★ ★ ● CD Various	KCAI RI 8408
40	SUNSHINE ON LEITH ● CD The Proclaimers CD	Cypress/CML 164
41	SO GOOD ● CD Mico Fortis CD	4th + 5th/Island
42	PAGE ● CD T'Pol CD	Seven Nights/SNU 20

43	WATERMARK ● CD Erosive CD	WGL WA 199
44	TRACY CHAPMAN ★ ★ ● CD Tracy Chapman CD	Epic/EMI 44
45	THE JOE LONGTHORNE SONGBOOK ● CD Joe Longthorne CD	Telstar STAR 2255
46	ANCIENT HEART ● CD Ianthe Thaxton CD	WEA WQ 210
47	THE WORLDS OF FOSTER & ALLEN ● CD Foster & Allen CD	Spine SWR 861
48	HEAVY NOVA ● CD Robert Palmer CD	EMI SMO 1037
49	RANTOWN ● CD Deacon Blue CD	CEA 50584-1
50	CHRISTMAS WITH NAT KING COLE ● CD Nat King Cole CD	Spine SWR 868
51	A WHOLE LOTTA SHAKY ● CD Shakin' Stevens CD	Epic MCO 5
52	TOGETHER AGAIN ● CD Koolhaï CD	Telstar STAR 2233
53	RAPPIN' UP THE HOUSE ● CD Various CD	K. TEL. INC. 1438
54	THE CLASSIC EXPERIENCE ● CD Various CD	EMI ENTVO 45
55	NOW THE CHRISTMAS ALBUM ★ ★ ★ ● CD Various CD	BM/Virgin MOK 1
56	ANY LOVE ● CD Luther Vandross CD	Epic 45298-1
57	REMOTE ● CD Hud and Cry CD	Cann/Virgin/CICA 6
58	BACK TO THE SIXTIES ● CD Various CD	Telstar STAR 2248

79	ABSOLUTE ABBA ● CD Abba CD	Telstar STAR 2279
80	LOVE SONGS ● CD Mormin Gaye & Smokey Robinson CD	Telstar STAR 2281
81	GOOD MORNING VIETNAM (OST) ● CD Various CD	ADM MAA 9113
82	HYPERACTIVE ● CD Various CD	Telstar STAR 2228
83	POPPED IN SOULED OUT ★ ★ ★ ● CD Weir/Weir/Weir CD	Phonogram/MWML 1
84	THE BEST OF THE ART OF NOISE ● CD Various CD	Celso BQ 367-1
85	COPPERHEAD ROAD ● CD Steve Earle CD	MCA MCF 2426
86	INTO THE DRAGON ● CD Bomb The Boss CD	Rhythm King/Mega DDD0017
87	THE FIRST OF A MILLION KISSES ★ ● CD Fridrikurud Amnion CD	ECM EY 2106
88	TANGO IN THE NIGHT ★ ★ ★ ★ ● CD Friedwood Mac CD	Warner Brothers WMS 5
89	CLOSE ● CD Kim Wilde CD	MCA MCF 6303
90	POP ART ● CD Transmission Vamp CD	MCA MCF 3427
91	THE WHO COLLECTION ● CD The Who CD	Spine SWR 928
92	ALL ABOUT EVE ● CD All About Eve CD	Magny/Phonogram MERN 119
93	FAITH ★ ★ ● CD George Michael CD	Epic 4400001
94	RENAISSANCE ● CD Ariana CD	Spine SWR 864
95	THE CHRISTIANS ★ ★ ● CD The Christians CD	Island ERS 9876
96	APPETITE FOR DESTRUCTION ● CD Guns 'N' Roses CD	Geffen MW 125
97	THRILLER ★ ★ ★ ★ ★ ★ ★ ★ ★ ● CD Michael Jackson CD	Epic EPC 83930
98	BROTHERS IN ARMS ★ ★ ★ ★ ★ ★ ★ ★ ● CD Various CD	Virgin/Phonogram VERN 25
99	IDOL SONGS: 11 OF THE BEST ★ ● CD Billy Idol CD	Columbia BILTY 1
100	THE JOSHUA TREE ★ ★ ★ ★ ● CD U2 CD	Island UDS

CD: Released on Compact Disc
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Streetwise dance videos blossom under Pressure

by Selina Webb

STREETWISE DANCE music promos are the speciality of Pressure, a young production company set up by film makers Graham Proulx and Lyn Champion.

In just six months of operation, the company has turned out half a dozen Top 20 promos, its list of credits including Bomb The Bass' Beat Da, The Theme From 5-Ex-Press, We Rule for The Wee Papa Girl Rappers and both Rok Da House and Burn It Up for The Beatmasters.

The videos are characterised by their street level, low gloss dynamism and have set the tone for some of the Summer's recurring visual images. Rok Da House with its cartoon footage of bopping tower blocks, the urgent cuts of Beat Da and the nostalgic disco psychedelia of The Theme From 5-Ex-Press have all been trend-setters and suggest creative affinity with the artists involved.

"We see ourselves as being part of the dance scene, rather than

outsiders going in purely because there's a job to be done," says Proulx. "Through the images — such as borrowed footage and scratch video — we try to reflect the attitude and styles of the people who are making the music."

Having chosen to work in music's most progressive and image-conscious area, Pressure acknowledges that some of its earlier work is no longer as "happening" as it was. The company is confident, however, of keeping abreast of the changes.

"5-Express was the first promo to use a lot of those psychedelic images, but we wouldn't do anything like that now — things have moved on and so have we," affirms Proulx.

Pressure now has plans to branch out into TV and documentary projects as, although it can claim to finish the year as one of the UK's most successful pop video production houses, promo-making in the independent sector has not been lucrative.

Lyn Champion reveals that two

successful jobs for The Beatmasters earned Pressure just £1,100 and admits that she feels "sick and mortified" to see the company's work featured on video compilations, TV advertising and MTV with royalties going to all parties except the production company.

"It's an issue which needs sorting out and the smaller production companies should address themselves to it," she says. "Promos are not purely there to assist in the marketing of a record, they're a bona fide piece of product in their own right — an art form."

● **WIENERWORLD** has released two 13-track new music video compilations featuring some of the year's top dance hits.

Girls, Girls, Girls 2 (running time 46 minutes) includes tracks from Samantha Fox, Wee Papa Girl Rappers, Sinitta and Hazell Dean while Dance Dance Dance (running time 50 minutes) features Eric B & Rakim, Erasure and Milli Vanilli. Both compilations have a dealer price of £6.95.

MUSIC VIDEO

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Description (track)		Timing/Dealer Price	CMV	PWL	VHF	Video Collection	PMI	PMI	PMI	PWL/Fanfare	Channel 5	Channel 5	Channel 5	Virgin	Channel 5	Channel 5	WHV	PolyGram Music	Virgin	
1		BROS: The Big Push Tour Live (10 tracks)/1hr/£6.95	4980.2				MWPCR 1	MWPCR 1	MWPCR 1	VHF 4	5	5	5	259	5	5	189	041 684.2	395	
2		KYLIE MINOQUE: Kylie The Videos Video Single (5 tracks)/20min/£6.25																		
3		GEORGE MICHAEL: Faith Compilation (6 tracks)/40min/£6.95	9000.2																	
4		MICHAEL JACKSON: Legend Continues Compilation (22 tracks)/55min/£6.95																		
5		CLIFF RICHARD: Private Collection Compilation (16 tracks)/54min/£6.50																		
6		MICHAEL JACKSON: Making Thriller Compilation (4 tracks)/30min/£5.21																		
7		PET SHOP BOYS: Showbusiness Compilation (4 tracks)/30min/£5.21																		
8		NOW THAT'S... MUSIC VIDEO 13 Compilation (15 tracks)/1hr 6min/£6.95																		
9		THE HIT FACTORY Compilation (12 tracks)/45min/£6.95																		
10		WET WET WET: The Video Singles Compilation (5 tracks)/25min/£6.95																		
11		PRINCE: Sign 'O' The Times Live (1.3 tracks)/1hr 15min/£8.34																		
12		BANANARAMA: The Greatest Hits... Compilation (13 tracks)/45min/£6.95																		
13		FLEETWOOD MAC: Tango In The Night Live (1.3 tracks)/1hr/£6.95																		
14		DIRE STRAITS: Alchemy Live Compilation (11 tracks)/1hr 30min/£6.95																		
15		ERASURE: Live At The Seaside Live 1hr/£6.95																		
16		INXS: Kick The Video Flick Compilation (6 tracks)/30min/£6.95																		
17		HUMAN LEAGUE: Greatest Hits Compilation (12 tracks)/44min/£6.95																		
18		LED ZEPPELIN: The Song Remains... Live (9 tracks)/2hr 7min/£6.95																		
19		DEF LEPPARD: Historia Compilation (18 tracks)/1hr 30min/£10.42																		
20		BELINDA CARLISLE: Live Live (14 tracks)/1hr/£6.95																		

Compiled by Gollup for Music Week © 1988

R E V I E W S

THE DAMNED. This Could Be The Last Time! Hending HEN 2 150. Running Time: 85 minutes. Dealer Price: £10.43.

Comment: Despite initial forebodings, this video of a reunion gig at London's Town & Country Club last June, with added interview footage, features the veteran punks at their most sociologically significant. Here we find the original quartet (with Sensible and Brian James) as well as the most recent line-up. Featuring several hits (Smash It Up, Love Songs, etc), it is determinedly the original Damned style, thus no Cloise. Scabbies is at times the nearest to Keith Moon you'll see.

Sales Forecast: This could go well with more than just fans. Presumably many at the T&C that night will want this and other may, too, as a prime example of the spirit of the best rock'n'roll so sadly lacking today.



CURTIS MAYFIELD: broad appeal

CURTIS MAYFIELD: At Ronnie Scott's London, 1988. Hending HEN 2 151. Running time: 56 minutes. Dealer price: £10.43.

Comment: Criticising Curtis Mayfield is like spitting into the wind, as he made more great records in the Sixties with the Impressions than anyone is entitled to. Personally, I'd rather he was still like that, but it's been nearly 20 years since he went solo, although half this performance is of Impressions songs, which generally outdo the later more specialist anti-blaxploitation stuff. I wish this had been a vintage Impressions concert.

Sales Forecast: With Paul Weller as interviewer for brief snatches of chat between songs, this could have broader appeal than it may appear at first sight to possess — Weller's name isn't on the sleeve, surprisingly, but perhaps typically, good but not great. All reviews by John Tobler



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US TOP FORTIES

SINGLES

1	1 RATTLE AND HUM, U2	Island
2	2 GIVING YOU THE BEST THAT I GOT, Anita Baker	Elektra
3	4 COCKTAIL, Soundtrack	Elektra
4	3 APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
5	5 NEW JERSEY, Boyz II Men	Mercury
6	7 DON'T BE CRUEL, Bobby Brown	MCA
7	6 HYSTERIA, Def Leppard	Mercury
8	9 TRAVELING WILBURYS, Traveling Wilburys	Mercury
9	8 SILHOUETTE, Kenny G	Arista
10	12 TILL I LOVED YOU, Barbara Streisand	Columbia
11	13 OPEN UP AND SAY... AHM!, Poison	Enigma
12	10 ANY LOVE, Luther Vandross	Epic
13	11 FAITH, George Michael	Columbia
14	14 LONG COLD WINTER, Cinderella	Mercury
15	18 GREEN, R.E.M.	Warner Brothers
16	16 NO REST FOR THE WICKED, Ozzy Osbourne	CBS Associated
17	15 KICK, INXS	Affinity
18	17 OUR12, Van Halen	Warner Brothers
19	23 REACH FOR THE SKY, Ruff	Affinity
20	19 TRACY CHAPMAN, Tracy Chapman	Elektra
21	21 HEARTBREAK, New Edition	MCA
22	20 ...AND JUSTICE FOR ALL, Metallica	Elektra
23	22 SIMPLY PLEASURES, Bobby McFerrin	EMI
24	25 ROLL WITH IT, Steve Winwood	Virgin
25	24 BIG THING, Duran Duran	Capitol
26	26 LABOUR OF LOVE, UB40	A&M
27	27 WILD, WILD, WEST, The Escape Club	Affinity
28	31 SHOOTING RUBBERBANDS..., Eddie Bricken	The Geffen
29	28 TELL IT TO MY HEART, Taylor Dayne	Anista
30	29 TALK IS CHEAP, Keith Richards	Virgin
31	* AMERICAN DREAM, Crosby, Stills, Nash & Young	Affinity
32	30 OUT OF ORDER, Rod Stewart	Warner Brothers
33	32 UP YOUR ALLEY, Joan Jett & The Blackhearts	CBS/Asa
34	34 UNRESPECTIVE, Pat Sharp Boys	EMI
35	37 HEAVY NOVA, Robert Palmer	EMI
36	36 ALL THAT JAZZ, Breathe	A&M
37	33 IT TAKES '10, Rob Base & DJ EZ Rock	Profile
38	38 WINGER, Winger	Affinity
39	39 DIRTY DANCING, Soundtrack	RCA
40	* SMASHES, THRASHES & HITS, Kiss	Mercury

ALBUMS

1*	2 BABY, I LOVE YOU WAY/FREEBIRD..., Will To Power	Epic
2*	6 LOOK AWAY, Chicago	Reprise
3*	4 HOW CAN I FALL?, Breathe	A&M
4*	7 I DON'T WANT YOUR LOVE, Duran Duran	Capitol
5	3 DESIRE, U2	Island
6*	9 GIVING YOU THE BEST THAT I GOT, Anita Baker	Elektra
7*	12 WAITING FOR A STAR TO FALL, Boyz II Men	RCA
8	1 BAD MEDICINE, Boyz II Men	Mercury
9	5 KISSING A FOOL, George Michael	Col/CBS
10	16 EVERY ROSE HAS ITS THORN, Poison	Enigma
11*	14 WELCOME TO THE JUNGLE, Guns N' Roses	Geffen
12	15 WALK ON WATER, Eddie Money	Col/CBS
13	18 MY PREGOGETTIE, Bobby Brown	MCA
14*	17 THE PROMISE, When In Rome	Virgin
15	8 WILD, WILD, WEST, The Escape Club	Affinity
16	11 KOKOMO, The Beach Boys	Elektra
17	21 FINISH WHAT YA STARTED, Van Halen	Warner Brothers
18	21 DOMINO DANCING, Pat Sharp Boys	EMI
19	10 THE LOCO-MOTION, Kylie Minogue	Geffen
20*	16 IN YOUR ROOM, Bangles	Col/CBS
21	13 DON'T KNOW WHAT YOU GOT, Cinderella	Mercury
22*	24 SPY IN THE HOUSE OF LOVE, Was (Not Was)	Chryslis
23*	29 EASY IN THE MORNING, Robert Palmer	EMI
24*	25 TWO HEARTS, Phil Collins	Affinity
25	28 TILL I LOVED YOU, Barbara Streisand	Col/CBS
26*	33 DON'T RUSH ME, Taylor Dayne	Arista
27*	31 REMEMBER HOLDING YOU, Boys Club	MCA
28*	34 SILHOUETTE, Kenny G	Arista
29*	30 NOT JUST ANOTHER GIRL, Ivan Neville	Polydor
30	23 GROOVY KIND OF LOVE, Phil Collins	Affinity
31	25 SMALL WORLD, Huey Lewis & The News	Chryslis
32	38 SMOOTH CRIMINAL, Michael Jackson	Epic
33*	36 YEAR, YEAR, YEAR, Judson Science	Affinity
34	* PUT A LITTLE LOVE IN..., Anita Lennox & Al Green	A&M
35	19 ANOTHER LOVER, Giant Steps	A&M
36*	37 THE WAY YOU LOVE ME, Kaye White	Warner Brothers
37*	* ARMAGEDDON IT, Def Leppard	Mercury
38	39 SYMPTOMS OF TRUE LOVE, Trace Spector	Capitol
39	20 ONE MOMENT IN TIME, Whitney Houston	Arista
40*	* ALL THIS TIME, Tiffany	MCA

Charts courtesy Billboard, December 10, 1988 *Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

INDIES A&R

T R A C K I N G

by Dave Henderson

DEATH CULT have written their back catalogue reissued, well they have a six-track CD covering their Pre-Cult and Post-**Southern Death Cult** releases, on the *Solution* two label through Rough Trade and the Cartel. More modern news suggests that their new LP, which is complete, is not to be released until March of 1989. Out now is the second full-length LP from **Slab!** titled *Kick, Inxs*, it features their new line up and is on the Ink label through Nine Mile and the Cartel. A fine, thumping piece of noise, it's a regular speaker rattler. Also intact on damaging those *Whatears* are that eclectic US combo **Arthrop** who have their first UK album release in Gods Of Grunge on the Vinyl Drip label through revolver and the Cartel, featuring a bizarre cover version of Howl No Gila and a tune about chainaws, it deals with all the vital parts of life and is acclaimed as a cross between **The Grumps** and **Pussy Galore**.

MEGA CITY Four continue to stir up press interest with their *Distance Relatives* single on the Decoy label, which is being part handled by those oh-so-nice people of Vinyl Solution. The record is available through Pinnacle. The Decoy label also has its debut LP release, the raucous noise tragedy of **Playground** on their *Sleeping Dogs* mini-set. And, with the original recently shown in **Napalm Death**, whose to say that *Playground* won't be next week's *NME* cover story (unless there's another acid paragraph they can squeeze out).

THE REPUBLIC label, through Rough Trade and the Cartel, steps a few blocks on from acid and releases the compilation LP, *The Garage Of Deepest New York*, a set of 'deeph house' (now, you'll get used to saying that y'hear?) recordings including tracks by **Blaze**, **Kym Maxxello**, **Phase II**, **The Turntable Orchestra** and numerous others. At Blast First there's the debut (guaranteed to cause a storm in an egg cup) debut album from **Bogusman**. Following their Budd single, the group release their two Nuns And A Pack Mule album, with special perforated cut-out sleeve and weirdo exploding vacuum cleaner illustrations.

The EURO branch of New Zealand label Flying Nun have two releases, albums from **Sneaky Feelings** and **The Verlines**, both of which are distributed by Rough Trade and the Cartel. They follow grandly on the heels of recent LP packages by **The Able Tasmans** (hippy gibberish) and **Bird Nest Boys** (actually they're quite good) and **Sneaky Feelings'** platter is called *Hard Love Stories*, while **The Verlines'** album, in true rock 'n' roll tradition, is called *Bird-Dog*. No mention on this illuminating press release about the old Everly Bros record of the same name though. Shame!

GANG GREEN release a five-track mini-LP called 18184U on the Roadrunner label through Pinnacle, to be in with a visit to our shores from their native America. For the visit they'll be accompanied by labelmates **DBI**, the Dirty Rotten Imbeciles to you, pal, who'll have a video of their good selves live at the Ritz in New York to promote. Meanwhile, UK centratics, **Reckless Records** release a couple of LPs, **The Bavis Frons'** *Bavis Through The Looking Glass* and **Mervell Frankenhauer's** *The Maui Album*. Mervell is, of course, a former member of **Mu** who had an album release on Reckless earlier this year.

UP At Nine Mile, they'll be distributing a haul of stuff before they wind down for Christmas and these little gems will include, **Leather Nuns'** *Demolition Love* 12-inch culled from their *Force Of Habit* best of Package. Nine Mile will also have a CD version of **The Shamens'** first LP, *Sumo EP* on Chapter 22, **Dewes After Dewes'** *The Groove on Chapter 22*, **The Senseless Things'** *Where The Secrets Lie on Red...* and these will be closely followed by **BOB State's** *Let Yourself Go* and a **Loop** 12-inch on Chapter 22 called *Black Sun*.

THE WEDDING Present have one of their Radio One evening sessions released. The set including *Everyone Thinks He Looks Daft*, *Shatter My Favourite Dress* and a cover of **Gang Of Four's** *I Found That Essence Rare*, will also be released on CD single, the first in the *Night Tracks* series to gain that honour. The **Got And Mouse** label release a new seven and 12-inch from **Wo**



SLAB!: TOTALLY allergic to sanity

Are Going To Eat You and that's called *Heart In Hand* and it'll be available through Pinnacle, meanwhile, the vinyl Solution label has an album from **Cerebral Fix**, *Life Sucks...* And *Then You Die*, while **Medicine Factory** turn out on the House Of Dolls label with a cover of **The Rolling Stones'** *Sympathy For The Devil*. **Martin Carthy** returns to the other world of a new album called *Rights Of Passage* on Topic, which is available in vinyl cassette and CD formats, while **The Spacemen 3** have a single called *Revolution* released in both seven, 12-inch and three-inch CD formats through Pinnacle.



THE WEDDING Present: no-one could think Gadge looks daft. Could they?



THE SHAMENS: drop in on CD



PHASE II: deep on Revolution



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Howard's way to more snowbiz

After the massive success of The Snowman, many have been surprised that the composer Howard Blake didn't repeat the formula for another guaranteed blockbuster. But as Nicholas Soames discovers plans are now afoot for a similar theme, but with a different story

soaps, stationary, china, pencils, rubbers et al.

But the composer Howard Blake, and the team of director Dianne Jackson and producer John Coates, resisted immense pressure to produce a sequel. "We all felt that we had got it right first time, and it was such a nice thing we should leave it alone," explains Blake.

This commendable self-discipline did not prevent the exploration of other avenues which help to keep the whole Snowman interest alive. Last month (November) the musical opened in the Haymarket, Leicester, and shows all signs of making it down to London.

If Blake and his team decided to pursue the Ronald Biggs story, they did not put aside ideas of further collaboration in a similar vein. The result is *Grampa*, a musical package with a similar universal appeal, though set in a slightly different form.

Blake calls it "an animated opera" and it tells the story of a close relationship between an old man and his granddaughter, with tales of fantasy and imagination as he recalls memories of his rich life.

"But as the composer explains, it did not have an easy birth. 'I started writing it in 1985 when my daughter was six,' he comments. "She had a strong relationship with my father, who was dying, and, in a way, it was very personal."

"John Coates had showed me the book by John Birmingham sometime before, but I didn't really like it. I kept thinking about it, though, and eventually I wrote *Make-Believe*, the big song, and the rest followed."

Curiously, it wasn't until two years later that the whole project came together. Complex negotiations between TVC, the television production company, Channel 4, the publishers and others caused delays, but it allowed the ideas in Blake's imagination to settle.

"I wanted to make a children's opera out of it, using a singer's choir and orchestra and strings —

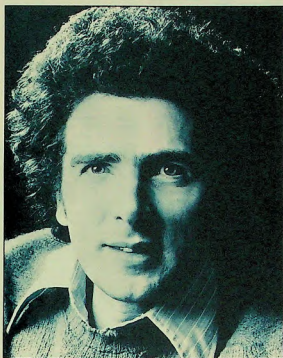
a kind of animated opera that had never been done before." He also had very clear ideas for the recording. "I wanted a very young voice — I think that when children are very young, they have an innocence that they lose when they get a bit older and become more self-conscious." He was delighted that Peter Ustinov agreed to play the role of the grandfather. Sarah Brightman was the shrewd choice to sing *Make-Believe*.

For the choir Blake chose the Wroughton Middle School Choir from Yarmouth, a group of eight and nine year olds trained by Gregory Underwood. "I had heard them when I was adjudicating on BBC Choir of the Year — they sang so fantastically in tune I knew they would be wonderful."

Blake reports that CBS placed itself firmly behind *Grampa* from the start. The company had been as surprised as anyone else of the success of *The Snowman*, and were active in its continuous promotion including the release of the single three times.

Last year, it took the highly unexpected step of signing Howard Blake to a contract spanning eight albums of his "serious" music, in addition to his more popular work, and clearly a loyalty has built up between them. CBS is confident that *Grampa* will do just as well as the *Snowman*, the album of which is just going gold. "In some ways, we think it will do even better," says Roxly Bellamy, classical marketing manager.

There is a three-tier promotion. The first covers the release of the album (H&L) on all three formats which has *Grampa* on one side, and the Nursery Rhyme *Overture* and the *Conquest Of Space* on the other. This will take the project up to Christmas. The second phase will start in January, with the release of the single, backed by a video with Brightman. All this will culminate at Easter when the full-length cartoon film is shown on Channel 4, including a "launch" concert. The publicity runs on *Grampa* being "a magi-



HOWARD BLAKE: the man behind the 'animated opera'

cal experience for children of all ages."

However, CBS is also keen to develop the profile of Howard Blake as a composer of serious music. There is little doubt that there is a market for modern classical music couched in a popular vein — Andrew Lloyd-Webber's *Requiem* has proved that handsomely for EMI. There may even be a hope, within the CBS camp, that it can produce a home-grown Lloyd-Webber.

Blake, who is now 50, is best known in the music industry as a commercial composer. His film credits include *The Duellists*, *The Riddle Of The Sands*, *SOS Titanic* and even one of the *Amyville* horror movies. His music to *A Month In The Country* won the British Film Institute's Anthony Asquith Award for the best film score in September.

"I have always been fascinated by film music at a high level," comments Blake. "Of course, film music is very different to concert music: film music for film works at a lower temperature. Often it is just there waiting for something to happen, while concert music must stand up on its own without visuals."

"Now I will only do a film if it is really worth doing."

In the Seventies, Blake left London to live in a watermill in the Sussex countryside, and produced a vast volume of concert work, including orchestral, choral and instrumental works.

Among them was *Benedictus*, a large-scale work for soloist, chorus and orchestra based on the Rule Of St Benedict which he wrote in the late Seventies on the suggestion of the abbot of the Benedictine monastery Worth Abbey.

A work which proved remark-

ably popular in a series of performances given in cathedrals throughout the country. *Benedictus* has been recorded by CBS, with Robert Tear as the novice considering entry into the Order, The Bach Choir and the RPO conducted by Sir David Willcocks. Running for 61 minutes, it, too, is released on all three formats (H&L).

The CBS numbering system assigned to Howard Blake indicates the faith the company has in the composer. Instead of signing Blake to a particular label it was decided to let him roam free within CBS because of his versatility. His next big recording will probably be a group of orchestra showpieces, including the *Toccata* for orchestra and the *Diversions for Cello and Orchestra*, though this has yet to be finalised.

"Suffice to say, a lot more will be heard of Howard Blake. A church organist in his home town of Brighton by the age of 12, he has been through an intensive film music period and an intense period of solitude, where, for 10 years, he sat in his watermill and composed.

"I think you could call me obsessive: I got into a tremendous working mood when I will write from 9am to 5pm, then stop for something to eat, and continue working until two o'clock in the morning."

He does take a great interest in his recordings — he conducts *Thea King* and the ECO in the *Hyperion* disc of his *Clarinnet Concerto*. "But it is the gilt on the gingerbread, because writing is a solitary and time consuming business. I don't really lead the life of a monk now, though there are affinities.

"But the intense spiritual searching is over and has been related to the rest of my life. I just want to go on writing music."



SIR DAVID WILLCOCKS and Howard Blake recording at Abbey Road

Jazz is big news. And that's not just the verdict of the fanatical fringe. No longer is it exclusive to the pages of *Soho* or *Soho* nightspots far more fashionable than *Ronnie Scott's*, as *Philip Watson* discovers

CCOURTNEY PINE'S debut album on Island has sold 90,000 copies in the UK. It's the jazz world's equivalent of *Thriller*; Island's resurrected Antilles label has propelled Andy Sheppard into international recognition. Broad-based labels such as Virgin's Venture have been launched. Blue Note reissues have been doing good business for some time.

Clint Eastwood has made *Bird*, a biopic of Charlie Parker's life. Both the BBC and Channel 4 have increasingly given over airtime to jazz programmes — BBC2 even screened a Jazz Week.

Advertising is using the sounds and images of jazz to sell lager,

Jazz is wired for sales

coffee and chocolate bars. British jazz musicians have been used to model clothes in *Vogue*, *Elle*, *The Observer* and *Harp's Magazine* — how much more mainstream do you want me to go?

One focal and increasingly visible symbol of this renaissance of interest and activity is *WIRE* Magazine's British Jazz Awards, sponsored by Carlsberg. Held this year in the dramatic interior of the Katherine Hammett shop in Brompton Road, the glitter and glamour of this event was many a conceptual mile from the back rooms, real ale and open-load sandals sometimes associated with jazz in the UK.

Jools Holland, Robbie Coltrane, Terence Stamp and Linford Christie were among the celebrities presenting the awards to winners voted by *WIRE's* readers.

Saxophonist Andy Sheppard picked up Best Instrumentalist repeating the Antilles label's success last year with Courtney Pine. This time Pine won the Best Album award for *Destiny's Song* and The Image Of Pursuance. Human Chain, the trio whose second album *Cashin'* in was released on Editions EG last month won Best Band and the widely respected Mike Westbrook, Best Composer. Westbrook signed to Venture last year. Mike Gibbs, another important composer on Venture was

presented with the Carlsberg award for services to British Jazz.

Jazz Warrior Cleveland Watkins found himself Best Vocalist for the second year running and 19-year-old pianist, Jason Rebello not only received the Best Newcomer prize but his trio provided the evening's music. Best New Band went to Gang of Three which features another young and increasingly acclaimed player, saxophonist Dave O'Higgins.

The ceremony is promoted as 'the premier event in the British jazz calendar' and 'The British Jazz Oscars', but what is the actual significance of the event?

"Jazz is one area where the musicians have never been given any formal recognition," says *WIRE* Editor Richard Cook. "We think it only right and proper that some of those people should be honoured."

Venture label manager Declan Colgan echoes this sentiment. "The American Grammys have a jazz section but there's no parallel system here. The BPI Awards have a Best Classical Album; why isn't there a Best Jazz Record?"

If jazz still has some way to go in achieving this greater acceptance, Richard Cook feels strongly that the situation is improving. "Jazz has never really known how to sell itself," he says. "Once

Charlie Parker came on the scene, it was the death of jazz as a commercial ticket. If the last few years have shown anything, it's that it's possible for the music to get mainstream coverage again."

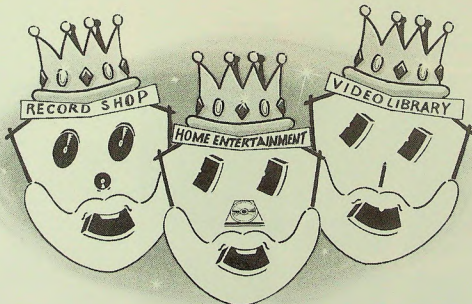
There is evidence that the jazz market is now one of considerable

size. A recent TGI/BARB survey for The Arts Council showed that the potential audience for the music was 3.5 million. Within that total there's room for niches — *WIRE* primarily addresses a readership of ABC1 Men 18-40, "discerning, socially-active professionals" as



COURTNEY PINE: young, bright, sharp and articulate

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JASON REBELLO: suitably pleased with his best newcomer award

Richard Cook refers to them.

WIRE's audience is clearly one that advertisers are interested in influencing, and for the second year Carlsberg have picked up the sponsorship of the awards. David Burdon, Marketing Manager of Carlsberg, is more accustomed to putting money into world athletics and European Football Championships than spending it in specialist areas of music. Yet he sees benefits in jazz over and above pure demographics: "Jazz has an associated lifestyle which is modern and dynamic. Yet it also has a history and a culture all its own. I could lock into any number of adult-orientated pop bands but they could fall by the wayside."

What's the cross-over between Charlie Parker and a can of

Carlsberg Export then? "I don't want to overdo it but it's only that they can be appreciated by the same person," responds Burdon. Music and drinking are two inextricably linked entertainments."

Carlsberg are not the only company to have detected and exploited these advantages. Among the list of jazz sponsors are JVC, Sanvivo, Guinness, McEwan, Schlitz and Red Stripe, who recently promoted an Andy Sheppard tour and put money into the Brecon jazz festival.

Geoff Mellor, Red Stripe's Marketing Manager, explains the thinking behind these decisions: "Red Stripe is a bit of an oddball lager that appeals to the more independent person. Jazz fits in with this, and like jazz Red Stripe isn't heavily advertised — it has to be discovered."

Jazz's potential is something that has long been recognised by Rob Partridge, Head of Antilles and Press Director at Island. I ask him what Courtney Pine's success is down to. His reply is characteristically understated: "Well one obvious factor is that Courtney is one of the finest young musicians in the world right now. The US press clippings prove that. Without that talent nothing would have been possible."

"On top of that it probably helps that he's not 65, balding, wearing a woolly jumper with a beer gut. Courtney is young, bright, articulate and he looks sharp. Journey To The Urge Within [his debut release] was not just a jazz record, it was a fashion item. I think we've widened the market for jazz in the

way we've handled him." A quick check of the sleeve notes reveals that Pine is not an unwilling participant in this image. "When I dress up in a suit and stand on stage I feel different. I feel serious," it reads. "It's the best music that I've ever played, so I don't see why I should turn up in my pyjamas."

It all seems inter-related, cross-fertilised and incestuous. Jazz — style — advertising — drink — sponsorship — music. Work forwards or backwards.

Yet the British Jazz Awards are not without their detractors. The Independent's Chris Parker for one, has recently written that he suspects the press's interest in jazz musicians' style "conceals a lack of genuine appreciation for their mu-

sical prowess". He cites WIRE's choice of venue for this year's awards as adding further fuel to the flames.

Rob Partridge has a different view. "To deny jazz its style is to deny it an awful lot — it's to see it as purely an academic exercise. Photographers like Herman Leonard have built a collective mythology around the music. Jazz has a lot of stark, potent images — what's wrong with a record company emphasising those factors?"

Jim Simpson, Director of the M&B Jazz Awards event that takes place in Birmingham in March, has further criticisms. "The WIRE awards favour the new and trendy," he argues. "We're a little

'Wire is serious-minded and densely prepared. It is not a fashion magazine'

more serious. We don't discriminate against older musicians. Players like Dick Morrissey and Peter King at the peak of their careers — they shouldn't be passed over in preference to the flavour of the month."

Richard Cook's reply to these comments is that "WIRE is serious-minded and densely-prepared. It is not a fashion magazine. If you look at an issue you'd find any number of untrendy topics and artists. The fact is that someone like Humphrey Lyttellon has been honoured time and time again. He's a respected elder statesman and there we are. Whereas someone like Mike Gibbs has never been really appreciated.

If there's one thing that these discussions illuminate, it's that jazz is a long way from any collective strategy — any consensus. Maybe in an increasingly wide and divided market that's impossible. Also, jazz has always had an ambivalent attitude towards selling itself as if it was the proverbial 'can of baked beans'.

It was summed up by Richard Cook's explanation of what WIRE was trying to achieve by hosting the British Jazz Awards. His initial reply was, "Oh, we're trying to shamelessly market the magazine." Very tongue-in-cheek — or was it?



MIKE WESTBROOK winner of best composer award pictured with wife

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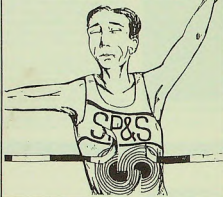
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The role of music supervisor in the film world is more than just a go-between linking the two industries — it's a creative position of growing importance, as Dave Laing finds out

AMONG THE many credits that roll on the movie screen is "music supervisor". But what is the job and how do you get to be one?

It's the link between the music industry and the film industry — but it's far more than a go-between," says Fraser Kennedy, nearing the end of a 15 month job supervising the music on the new Mickey Rourke film, *Hombre*.

"I selected all the source (background and library) music and I brought in the composer, Eric Clapton," he explains. "The setting of the film cried out for a blues-orientated score and a number of names were suggested, but the only person for me was Eric. Edge Of Darkness (the TV serial) worked brilliantly and as it turned out Eric had a feel for the picture."

As music supervisor, Kennedy also took charge of all recording,

Let the music and cameras roll

editing and dubbing. "And after the film is finished you work with the record company in preparing, marketing, distribution and promotion of the soundtrack album. With *Hombre*, Clapton's score is 70 per cent of the album and the rest is source music. I've sequenced the album so it follows the film closely but with some variations." And sales? "A straight orchestral album has a limited market of say 5,000 in the UK. But if the soundtrack is the right mix, like *Dirty Dancing*, it's limitless."

Before setting up Fraser Kennedy Management Co this year, Kennedy's varied career had taken him to some of the music and film businesses. He was plucked from behind a record shop counter in 1971 to become Scottish promotion rep and then head of regional promotions for B&C/Charisma. After B&C went down he moved into management with Andy Desmond (Arista's first UK act), the Blues Band, David Knopfer and Bones Howe, the noted American arranger and composer. From there he moved to Island Records in 1986 to work on special projects like the label's 25th anniversary.

Then, last year, he had a call from film producer David Putnam with an offer of the post of director of music for Columbia Pictures. Based in London, Kennedy co-ordinated the music on six movies before Putnam was pushed out

and the new Hollywood bosses shut down their London office. At Columbia he worked again with Bones Howe and got an American hit with Peabo Bryson and Regina Belle's *Without You* (from the Bill Cosby vehicle *Leonard VI*) — "it went into the chart the day I left".

While at Columbia Putnam had initiated a "discovery programme" for developing new talent. Though Kennedy had no chance to have an input, he says he is on the lookout for new film composers, a category into which Clapton fits. Among those he currently rates are Mark Isham, Ann Dudley (of *Art Of Noise*) and Andrew Powell, onetime Kate Bush producer and arranger for the Alan Parsons Project: "an incredible discipline and exceptional economy is needed. To go from three minute hits to a 15 second cue which can get a point across takes a lot of skill."

The other legacy of the seven months at Columbia is a strategy plan for maximising the interplay of film and record companies. Pointing out that soundtrack singles and albums are the most effective marketing tools a film can have, Kennedy feels that too often "the music budget is very small. By the nature of the way a film is made, the music is left to last and gets what money is left".

On the other side, Kennedy feels that "sometimes the cost of a copyright can be inflated, though if you explain the budget the publisher is



FRASER KENNEDY: 'too often the film and record industries don't work together'

usually reasonable". He adds that the record industry frequently doesn't know how to handle a soundtrack: "It's a one-off item, a stumbling block that doesn't fit in with their approach of breaking on an artist, although you can compose a soundtrack album with a touring artist." He suggests that "a lot can be done with distribution through the cinemas themselves".

Such is the length of time from beginning film music project to marketing the album (usually over a year), that Kennedy finds himself

working on a number of movies at any one time. "At present Slipstream with music by Elmer Bernstein is in post-production, I'm working on a Channel 4 documentary on the Black Leather Jacket and there are five possible projects in the pipeline for next year, including Rourke's next film."

He emphasises that "every situation is unique which means you have to undertake the co-ordination of those involved. Too often the film and record industries don't work together."

WHO IS NUMBER ONE?



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Kerrang! issues dated January 14 and 21 will include additional FREE colour booklets, delivering all the details on positions 74 through to 25.

Finally, the January 28 issue will deliver all the scam on the top 24 positions — not to mention the answer to that all-important question: WHO IS NUMBER ONE? (Helpful hint: it's not 'Perry Como's Christmas Album'.) In addition, this pulse-pounding promotion will feature a colossal competition for one lucky *Kerrang!* reader to win the entire top 100 albums!

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KERRANG!

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Drotsky's

DIARY

"THE LAST great bastion of restrictive practices," was how Margaret Thatcher described television some while ago. So it is perhaps no surprise to learn that the Musicians' Union, along with actors union Equity, has had a missive from the Monopolies and Mergers Commission asking for justification of certain alleged restrictive practices in the light of fair trading legislation... PolyGram chairman Maurice Oberstein is losing one of the two key women in his life — personal assistant Beryl Hewitt is resigning this month after 17 years with Obie. Few people could replace her: the woman who is going to do it is John Deacon's assistant at the BPI Mary Watts. By the way, the other woman in Obie's life is Shirley, his trusty driver... Long before Phil Ames had the Debenhams concessions off Virgin's hands, Richard Branson was trying to flog them to Our Price who were definitely not interested in the deal... Great A&R stories of our time (No. 27): Chrysalis Music's Dave Massey received a visit from an enthusiastic songwriter aiming to get a deal on the basis of three songs he'd "written". Massey listened attentively, was impressed by their evident quality, but had to decline on the basis that they were all tracks from the new Bangles album... Those who value their liver will be delighted to learn that Valentine Music has had to cancel its traditional post-NPA Christmas luncheon party this week in order to protect new computer installations... Don't send Christmas cards — take an ad in MW's December 24 issue and we will donate half the rate to Music Therapy...

READERS MAY feel they already know a few worms in the music business. A new one you may have to get used to is the Write Once, Read Many WORM compact disc whose proponents believe will be the right format at the right price to make it a new home copying medium (see p11)... Looking at home copying on that and other fronts, the IFPI meeting with hardware interests in London last week was followed by such a wall of silence from participants and such a bland press release that we can't help thinking that something big must have happened... Some people just can't leave the job alone: within hours of arriving in Los Angeles, promotion man Oliver Smallman had plugged Broken English to Van Johnson, programme director of KROQ, and the band received their first play that day... A perfect Christmas present might be a copy of Joe Smith's *Off The Record*, sub-titled *An Oral History of Popular Music* and containing more than 200 interviews with performers and music industry executives who have helped shape the business. Smith's stature (he's now chief executive officer for Capitol-EMI in the US) opened many doors for him but he was still disappointed by notables such as Springsteen and Sinatra, while Smith says Colonel Tom Parker "asked me for \$25,000 for a 10-story interview, \$2,500 per anecdote".



THE MAN with three heads: PolyGram MDs from the UK, the Netherlands and Australia helped Mark King kick off Level 42's tour.



HIP, HIP hoo-Ree: Hein van der Ree and PhonoGram directors celebrate on taking one and two slots in the singles chart through Robin Beck and INXS.



IS THIS a record? Chrysalis is aiming to have produced the world's best time for live song-to-vinyl record with the B-side of Midge Ure's *Dear God*. Chrysalis staff are pictured delivering the record to HMV Oxford Circus three days and 10 hours after the tracks were laid down.



DOWNING THE groove station: Mica Paris and Will Downing popped in to PolyGram's Chadwell Health plant to say thank you for all the good work.



NEVER APART: Telstar helps Rose-Marie launch her new album, *Together Again*.



GLASS MASTER: Philip Glass meets with CBS representatives before a performance of *The Making Of The Representative For Planet 8* at the London Coliseum.

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