

MUSIC WEEK



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Our Price's 200: a Stirling effort

THE 200th Our Price opened for business yesterday (7), marking a doubling of the chain's size in three years.

The newest store is in Stirling and it represents Our Price's continued expansion from its base in south-east England.

The opening, performed by The Proclaimers, was attended by several senior figures from the

London-based music industry.

The chain's managing director, David Clipsham, points out that the growth is set to continue with Our Price planning to open 30 to 35 stores a year. "We have identified a maximum of 350 locations," he adds. "Now we have to find the sites and that part is the tricky bit."

Clipsham says the priority is to become a genuinely national chain but he emphasises that the expansion plans will not exclude growth in the South-east.

Three years on from the opening of Our Price's 100th store in London's Kings Road and eight months into his tenure as managing director, Clipsham is taking stock of the

achievements so far and the challenges for the future.

He ascribes Our Price's success as due in a large part to the youthfulness and quality of the management. "There are only four of us in the company over 40 and just 20 over 30. As these people get better then so will the business get better."

Recognising musical trends is another of the group's strengths, he argues. "We re-stocked and re-structured to accommodate cassettes and compact discs. Not all the players in retailing have done that — and that's putting it mildly."

Clipsham says, though, that de-
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Industry regroups as US rejects Copycode

THE MUSIC industry's first line of defence against home copying using digital audio tape has been breached with the branding of the Copycode system as "not the answer".

An investigation by the National Bureau of Standards in the US says that Copycode, which involves marking compact discs with an electronic signal, can seriously

compromise the sound quality of CDs.

Now the search is on for an alternative way of preventing the digital-to-digital recording of CDs on to DAT. Jay Berman, president of the Recording Industry Association of America, says: "We are disappointed that the Copycode approach to the DAT problem has been rejected. But we are not dis-

couraged and we are certainly not defeated. Working together with the hardware manufacturers, we are certain to find an acceptable technological solution."

Berman adds that until a solution is found his organisation will use the courts to stop the importation of DAT machines into the US.

The IFPI, too, is putting its hopes for a successful outcome on negotiations with hardware manufacturers. Comments associate director general Gillian Davies: "We are confident that it will be possible to reach agreement between the record industry and the hardware manufacturers."

Davies points out that Copycode is one of several technical options which have received serious consideration by the worldwide music industry. Other systems tested include Philips' Solocopy which allows one recording of each CD to be made.

She adds that Copycode is no longer politically viable because of IFPI's stated policy that any technical solution must not be achieved at the expense of sound quality.

Grammys set the standard

NEW YORK: There were two big winners at the 30th annual Grammy awards presentation last week, but in very different ways.

U2 picked up two of the most prestigious awards for The Joshua Tree as album of the year and best rock performance by a group out of four nominations, while Michael Jackson — surprisingly Grammy-less on the night — drew a standing ovation for his stunning live performance.

It was Jackson's first live TV appearance in more than four years on the eve of US tour dates,

but the almost zero result for last year's Bad project (the album's engineers did at least win their category) contrasts sharply with his eight-statue haul of 1983 for Thriller.

Absolute secrecy was maintained around the 73 different categories, many of which were awarded prior to the TV segment of the show. Paul Simon took the premier accolade of record of the year for the single Graceland, from last year's Grammy-winning

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THE UK's most popular TV programme, *EastEnders*, is giving an unintentional platform to contemporary music.

In its desire for authenticity, the series regularly presents chart music and shows recent flyposters to an audience in the UK of more than 20m. *EastEnders* is additionally seen in seven other countries.

A spokeswoman for the show says the producers closely monitor the pop press to ensure that music they include in the filming will still be relevant when that programme is broadcast seven weeks later.

Most of the music broadcast is purportedly from pub juke boxes, and she comments: "While there would be some golden oldies on the juke box in The Vic, it is important for us to keep an eye on the music papers to see what is coming through."

The flyposters, which are prominent and identifiable in some of the outdoor scenes, are, she says, torn and defaced to mimic a real street scene and to disguise the product they are promoting.

"They are supplied to us by a variety of sources within the music industry, but we do not favour any one company," she adds.



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Pirrie plans Midem rival

MIDEM IS set to face a rival event next year, with the organisers claiming that the Cannes show is "on its last legs".

One of the men behind the project, Alastair Pirrie, says he has the support of at least three major record companies, and he comments: "There is so much dissatisfaction with the current conferences that the time is right for something more dynamic. People are crying out for something new."

Pirrie, founding producer of The Roxy, is now executive producer with Fugitive TV, the company

which films the annual rock showcases in Ibiza. He says that this year's event in May — which, he promises, will include big-name acts — will be broadcast to the US for the first time.

"We'll be using this as a springboard to launch a major festival next year," he adds. "We'll also be looking at a conference next year following comments put to us by the managing directors of several major record companies."

"This would be infinitely preferable to Midem because the Spanish government are prepared to

provide accommodation and transportation at very, very favourable rates.

"The television production at Ibiza will be very glamorous and will be a real showcase. You can't really say Montreux was a showcase. It was more like a car boot sale."

"Nobody can see a future for Midem. There is a lot of disappointment and disquiet. Midem and Montreux are on their last legs — everybody is saying it."

"It is time somebody took the initiative and provided an alternative."

CBS CONFERENCE



SADE: *THIRD* album; The Clash: *history lesson*; Alexander O'Neal: *TV push*

PRODUCT PRESENTED to CBS's spring sales conference includes Nite Flite, a 16-track compilation of late-night music, due to be released in the spring and backed by national TV advertising.

Masterworks is releasing a classical album from jazz artist Wynton Marsalis, *Baroque Music For Trumpets*, and a new album from John Williams, *The Baroque Album*, out in the spring to tie in with a UK tour. An LP from Placido Domingo, *Greatest Love Songs*, is due. The album includes *Blue Moon*, *Moon River* and *Yesterday* and will be supported by national press advertising, radio promotion and co-operative promotion with the major retailers.

New titles are being added to the Nice Price compact disc series. Among them are Boston's *Don't Look Back*, Judas Priest's *Screaming For Vengeance*, The Bangles' *All Over The Place*, The Stranglers' *Feline*, Simon And Garfunkel's *Breakaway*, Marvin Gaye's *Midnight Love*, Earth, Wind And Fire's *I Am*, Wham!'s *Fantastique*, Meat Loaf's *Hits Out Of Hell*, The Jacksons, Julio Iglesias's *Julio* and Bonnie Tyler's *Faster Than The Speed Of Light*.

CBS will be mounting a national and regional press and music magazine advertising campaign for its mid-price albums which will mention in particular Europe's *Wings Of Tomorrow*, an album not previously available in the UK. The catalogue promotion will also include test TV advertising in Central. New additions to the catalogue include Billy Joel's *The Nylon Curtain*, Prefab Sprout's *Swoon* and Bob Dylan's *Greatest Hits*.

Product being released for the first time by the company includes the debut single from all-female band Big Trouble, *When Love Is Good*, and their first album, due out in April, which features songs by Giorgio Moroder. LPs are also

due from Ricky Skaggs, The O'Kanes and Australian band Midnight Oil.

The debut single from Roachford, *Family Man*, is being released to tie in with the current college tour and an album is now being completed.

TV advertising campaigns are being lined up for Luther Vandross' *Give Me The Reason* and Alexander O'Neal's *Hearsay*.

An album, *Femme*, is due from Sally Oldfield and Flash And The Pan are having a single and album released, both of which are titled *Nights In Paris*. Ex-Europe guitarist John Norum has a single, *Love Is Meant (To Last Forever)*, and an album, *Total Control*, due.

Albums are also due from Chris Jasper, *The Zhwinul Syndicate*, The Weather Girls and Teena Marie along with *The Story Of The Clash Volume 1*. Eighth Wonder and Bros will be making their LP debuts with *Fearless* and *Push*.

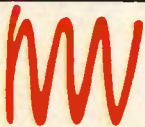
Michael Jackson's *Bad* is to receive further TV advertising and there will be a single out to tie in with his UK tour.

Sade's third album, *Stronger Than Pride*, will be backed by radio, poster and press advertising.

CBS is re-releasing *31 Days*, the debut album from Shogun, on the licensed Jet label.

Singles due out include Time And Tide from Basia, *If You Leave Me Can I Come Too* from Mental As Anything, *Rhythm Is Going To Get You* from Gloria Estefan And Miami Sound Machine, *Every Kind Of People* from Paul Johnson, *Johnny B Goode* from Judas Priest, *Beds Are Burning* from Midnight Oil, *Living Without Your Love* from Wayne Hernandez, *I Know You By Heart* from Dolly Parton and *Smokey Robinson, Johnny B* from The Hooters, *Stop Loving You* from The Hooters, *Drop The Boy* from Bros and *Love Is Stronger Than Pride* from Sade.

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Johnson's £1½m bonus

A FURTHER victory has been won by Holly Johnson in his legal battle with ZTT and Perfect Songs when the judge ruled that the two companies should pay costs of around £500,000.

The judge, who had found that restraints in Johnson's contract with ZTT and Perfect were unreasonable, ruled that the companies should pay the bill incurred by Johnson in opposing their bid to obtain injunctions.

Andrew Bateson QC, representing ZTT and Perfect Songs, told the judge that he believed the costs to be unreasonably high as a result of the introduction of unnecessary documents and unduly long cross-examination of witnesses. The judge agreed the case was "unnecessarily protracted" but maintained that the companies should pay all of Johnson's costs. Johnson's lawyers estimate the total cost of the trial at £500,000.

Dockland venue

A VENUE with seating capacity of 3,000 is one of the possible uses for a development being contemplated by the London Docklands Development Corporation. The corporation has commissioned a team of consultants to look into a variety of uses for the Victoria Island site.

The project being investigated foresees organisations from all aspects of entertainment, media and arts coming together under one roof. All fittings such as stage, seating and lights would be portable to allow the venue to cater for a wide range of events.

Other music related possibilities for the development include a smaller venue and the creation of a rehearsal facility and studio for a major London orchestra.

Cold deal

THE FIRST release on New York label Cold Chillin', following the signing of a worldwide distribution deal with WEA is the album *Goin' Off* by Biz Markie.

Ray Still, director of US division at WEA says: "Involvement with Cold Chillin' is a serious step into the rap market for WEA. The substantial dance floor moves to serious rap music in the UK bodes well."

● ERASURE TOOK top indie distribution album with *The Church* in the MW awards and not top indie single as stated last week. That award went to M/A/R/R/S for *Pump Up The Volume* on 4AD. Epic was leading singles label.

● LAST WEEK's CD chart should have included at number three *Give Me The Reason* by Luther Vandross on Epic. The omission was due to a computer error.

Green Thoughts

NEW ALBUM BY THE SMITH HEREENS



CD prices down for April

A SPATE of compact disc price reductions, some affecting frontline product, will be in place by the beginning of April.

The cost to dealers of product from PolyGram, Classics For Pleasure, Hyperion and SP&S is coming down and PolyGram is additionally re-introducing three per cent returns for CD.

PolyGram's full-price CDs are dropping from £7.29 to £6.99 with both mid-price classical and pop product falling to £4.89. Says sales director Pete Rezon: "The industry has been pressing for us to do something. These new prices will allow them to experiment with low prices if they see fit or take the extra margin."

PolyGram is also increasing the price of its non-CD product. Stan-

dard pop albums are rising to £3.99, deluxe pop to £4.29 and standard classical albums to £4.29. TV-advertised product will be £4.59, mid-price £2.45 and Walkman cassettes £1.98. Singles will be £1.82.

The company's new prices come into force on April 1, the same date that independent classical company Hyperion drops CD prices from £6.95 to £5.80. Hyperion's recommended retail price will then fall from £11.50 to £9.99.

EMI label Classics For Pleasure is being reduced to retail at £5.99, making it a budget label, according to repertoire and marketing manager Patricia Byrne. SP&S CDs have been reduced from £4.86 to £3.91.



Our Price

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spite retailing being "massively competitive" there are times when all the chains should stand together. "There should be a retailers forum," he contends, "and I think you will find that there will be one. It should and could only concentrate on major industry matters like the future of the singles market — that is the single biggest issue facing us."

Since joining Our Price, Cliphsham has had social contact with the heads of the other chains and while he says nobody is going to give away an advantage, he goes on: "We are all on the same side in that everybody is concerned about the industry. I am in it and Brian McLaughlin at HMV is in it and John Fewings at Virgin is in it because we care about the music."

He feels that the market will still have room for the indies in the face of rapid expansion by the multiples, although he warns: "Nobody has an unassailable right to be in business. You have to do it reasonably well but in the growing market that we have at present there is no reason why anybody should be afraid of a competitor who is expanding."

"The indies should not be afraid. They have advantages we don't — no central overheads for a start."

"In towns where we have opened up, the indies have fought back very effectively, as they did in Perth, for example — and Stirling."

Robinson joins Chrysalis

CHRYSLIS HAS a new director of A&R, Peter Robinson who is joining from RCA, where he has worked for four years.

Robinson replaces Stuart Slater, who is in the process of moving to head the worldwide activities of Chrysalis Music. Chrysalis has been

seeking to strengthen its A&R department for some time and made several approaches for staff even before announcing Slater's new role.

Robinson, who has worked at CBS and MCA in a variety of international, marketing and A&R roles,

was associated at RCA with Rick Astley and Five Star.

● Robinson is pictured (second from right) with Chrysalis UK managing director Roy Eldridge, chairman Chris Wright and international president Doug D'Arcy.

Branson slams 'unworkable' record rental proposals

HIGH-POWERED representation has been made in the past seven days in a bid to persuade the Government to extend its current "unworkable" proposals on record rental.

In a letter to trade and industry secretary Lord Young, Virgin chief Richard Branson contends: "The right to rent is tantamount to the promotion of home taping."

The Copyright Bill now passing through the House of Lords proposes to outlaw any hiring of an album in the first year of its life. After that, rental operations will have to pay a royalty but record companies will have no control over the number of times each disc is hired out.

Branson argues in his letter: "The

present proposals, although representing a minor improvement, are simply unworkable. They would result in a system which will spawn a huge bureaucracy, be impossible to police and cause permanent damage to the record industry."

"The one-year moratorium will not enable record companies to maximise their initial investment. The average time in which a classical recording needs to recover its costs is between four and seven years. As far as pop records are concerned, over 50 per cent of the top 200 were released more than a year ago."

BPI director general John Deacon has also written to the industry department stating: "The suggested amendment is in line

with legislation in Japan which provides a very poor model. The position of copyright owners there has actually deteriorated since rental legislation was introduced."

Grammys

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album. He beat off competition from Steve Winwood, U2, Los Lobos and Suzanne Vega and there were a few other surprises.

Bruce Springsteen was judged best rock vocal performance for Tunnel Of Love, Jody Watley was best new artist, Sting gained best male pop vocal performance, Whitney Houston triumphed in the equivalent female section, while song of the year — a conservative choice, according to many observers — went to Somewhere Out There, penned by James Horner, Barry Mann and Cynthia Weil.

The three-hour spectacular, screened live from Radio City Music Hall, was a lavish, star-studded affair, made possible by sponsorship of more than \$13m.

As an exercise in pure show business logistics it made the recent British Record Industry Awards look like a street fight compared to the Grammys' Battle of Waterloo, and the attendant media coverage ensured a healthy boost for the music business.

● Next week, are there lessons to be learned for the British Record Industry Awards?

Business as usual for Magnet says WEA

MAGNET, BOUGHT last week by WEA, has had no decision made on its future location or staffing, but in the meantime it is business as usual.

A spokeswoman for WEA says UK chairman Rob Dickens and UK division managing director Max Hole have visited the company and spoken to staff.

"It's business as usual at Magnet except that they report to WEA," she says.

Magnet managing director

Michael Levy adds that he has been given no indication whether the label's distribution will remain with BMG but points out that their agreement expires in June.

Levy explains his decision to sell with: "When you are an independent company, you have two choices — you can either go to the market or you can sell up. Having looked at record companies that have gone to the market I have not been impressed with what has happened after the flotation."

● PICKWICK'S COMPACT disc and video divisions are being credited with having played the biggest part in the growth of the company in the year ending December 1987, for which Pickwick reports an 88 per cent increase in profit over the previous year.

The company has announced a pre-tax profit for the year of £3m exceeding the forecast figure of £2.6m given at the time of the public sale of the group's shares in May 1987. Pickwick reports a growth in markets and product range in each of its divisions, but places an emphasis on developments in its CD and Video operations.

World BRIEFING

NEW YORK: Sports shoe manufacturer Nike has agreed not to use the Beatles' Revolution for its future advertising campaigns. The song was licensed from Capitol by Nike for its current campaign for a fee that is reported to have been in the region of \$250,000.

Although the license expires at the end of March, Nike had an option to renew for a further year.

OTTAWA: Praxis Technologies, the compact disc manufacturing plant recently taken over by a rival firm, is soon to be shut down says the management. Since the Toronto plant was purchased by Cinram, staff have been laid off and the management has now begun a process of selling assets.

Cinram chief financial officer, Lewis Ritchie, gives the reason for the phasing out of the plant as high costs disproportionate to output. Much of the operation will be amalgamated with Cinram's other plant near Toronto. Ritchie comments: "There are too many CD plants in the world. Whether or not you make money depends on how long you can stick around and lose money."

AMSTERDAM: Dutch indie label CNR is claiming that its spoken word CDs are the first to be recorded on the format. The CDs feature prose and poetry read by leading Dutch and Belgian authors.

More than 85 per cent of sales have been through book stores with record retailers showing little interest in the product.

Jan Van de Wetering, one of the initiators of the project, says: "The first idea was to release the recordings on albums but the LP is a dying sound carrier and I think the CD is a perfect way of releasing literary works."

NEW YORK: WEA Latina, the latin branch of WEA International, has a new director of operations in Luis Pisterman, who replaces Maxima Aguirre. Pisterman's appointment follows the resignation of Aguirre last month.

Pisterman was previously general manager of the latin label Profono, and is described by WEA International vice-president, Keith Bruce, as "an industry veteran with experience in all phases of the record business".

NEW YORK: CBS is expected to announce formal support for three-inch CDs at the forthcoming NARM convention. As reported here in January Sony and WEA will be promoting the new format in the spring.



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THE RETIREMENT of long-serving publicist Keith Goodwin to a new home in Malta will provoke "end of an era" feelings among many of London's music journalists.

Goodwin suffered two brain haemorrhages a couple of years ago, at which time he was the subject of several obituaries (which he has subsequently read!). Although he is some years away from normal retirement age, he says: "When that sort of thing happens, you can either go back to exactly what you were doing before you recovered, or else treat it as a warning, and I decided that for the sake of my family, it would be sensible to slow down."

After leaving school, Goodwin's first job was with the *Woodford Times* in Essex. He used to read *Jazz Journal* edited at the time by Sinclair Traill, and approached the latter for work as a reviewer during the late Fifties. From there, he worked for *New Musical Express* during the rock 'n' roll years, interviewing and socialising with such legends as Buddy Holly and Eddie Cochran.

"Buddy Holly changed the direction of rock 'n' roll. We didn't know how great his influence was going to be — True Love Ways is one of the great love songs of our times. My strongest memory of him is



FORMER MM journalist Max Jones, Keith Goodwin and ex-MW publisher Jack Hutton (left to right)

like Good Vibrations and Heroes And Villains are the greatest productions I've ever heard."

Goodwin had other favourites during more than 25 years as a publicist, a field which he entered at the urging of the man he refers to as "the doyen of publicists", Les Perrin, as well as the singer Matt Munro!

Goodwin also feels that he may be leaving at a time when his chosen profession (freelance publicist) may become at least outmod-

ed, 14-year-old Darius and eight-year-old Kelly.

Who will he miss when he's living on the George Cross island. "Certainly Jon Anderson, although I know we'll keep in touch, and that six feet of lumbering Scotsman called Fish. Lots of other people that I've worked with, but lost contact with over the years, like If, which included Terry Smith and Dick Morrissey, which was one of the finest British bands ever, and Heads, Hands & Feet —

Goodwin's good times

No, this is not another obituary — but publicist Keith Goodwin has decided to hang up his press releases and retire to Malta. John Tobler looks back over Goodwin's long career in the music industry

rather pathetic. I went to interview this American college kid who was here on the strength of That'll Be The Day, and he insisted on calling me 'Sir', which first embarrassed me, and then irritated me. Eddie Cochran also called me sir, but he was just taking the piss."

Goodwin saw all the early rock 'n' rollers who came to Britain, and met Jerry Lee Lewis at the time of The Killer's first British tour when the controversy over his first wife, his 13-year-old cousin, Myra, swiftly turned the UK media against him.

"I liked him as a person and a performer. He'd stop in the middle of a song and comb his quiff, which I thought was great. Before that sort of experience, I was a jazz fanatic and a jazz snob. Those rock 'n' rollers started me thinking that jazz wasn't the be all and end all — but it was the Beach Boys who changed my whole thinking about music. Their sound was the absolute essence of fun and sunny sounds. I learned to listen to their music as fun, not as serious music."

Does he still think the Beach Boys are where it's at? "The disintegration of the Wilson family upsets me, because we may never see such creativity again. Mind you, they recently proved they could still do it with their version of the Del Vikings hit, Come Go With Me. They prompted a lifelong habit, which I may have to curb when I'm in Malta, when the first rays of the winter sun appear, I open the windows, turn the speakers round and lay by the riverside wallowing in sunshine music. I think that songs

ed, if not a thing of the past: "I think the day of the independent publicist is drawing to a close rather rapidly, although I wouldn't like to suggest precisely why."

Among Goodwin's favourite records of the many hundreds on which he has worked over the years, are those which have been most successful (chart topping albums by Yes, hits by Marillion, and several Number One singles by Mud), but he also remembers with affection Dusty Springfield's succession of hits during the Sixties. He recalls a time when a national paper wanted to know if any of his clients lived in houses with peculiar names of the "Dunroamin" variety. Jokingly, he told the hack that Dusty's house was called The Temple Of The Sacred Cow, and it was published as such!

"She never quite forgave me for that, but perhaps she got her own back at my wedding. There were several rows of moveable pews in the church and she walked into them by mistake and knocked them all over, which almost finished the ceremony."

His favourite person of all those with whom he has worked over the years is Jon Anderson of Yes. "He's my best friend and I have great respect and love for him — he's the most human human being I know, and he has time for everyone. After I'd been married for a while, I didn't have any interest in having kids, because I thought it might adversely affect my lifestyle, then I saw how Jon had done it, and I was ready to be a Dad!" Keith and Pat Goodwin now have two chil-

what a band!

"On the journalistic side, I'll really miss *Sounds'* Hugh Fielder, because he was always polite, unlike many of the people I've come across. Too many people seem to go into journalism for the reflected glory, and use the music as cannon fodder to display their brilliance with words. In recent years particularly, there has been a degree of intolerance among journalists, and too many of them, for example, forget to review the audience reaction at live gigs as well as the band. The reviewer can absolutely hate the band, but the rest of the audience may love it, and the review should indicate that."

Now Goodwin is looking forward to living in Malta: "These days I'm less able to motivate myself. I want to enjoy my family in an environment I like without the pressure of having to earn a living."

'Jon Anderson is my best friend — he's the most human human being I know, and he has time for everyone'

AIRC: 'End the PPL monopoly'

WHILE RECOGNISING that *Music Week's* ad revenue is almost entirely dependent on the record companies and, therefore, you are most unlikely to publish anything which might upset them, I do think you could make a token shot at balancing some of your stories.

Week after week your columns read like a PPL handout; statements from John Love or John Brooks being reported as "news", but with no attempt to discover if the people they are talking about (eg, the radio companies) have a contrary view.

I refer to your February 20 item headed "PPL seeks official inquiry". If you had asked for a comment from AIRC, which is featured prominently in Brooks' reported remarks, you would have learned that:

- AIRC gave — and has continued to give — the Home Office, DTI, peers and backbenchers facts about PPL's armlock on radio; if Government papers, ministers, peers, or MPs occasionally do not understand or inaccurately regurgitate those facts it is rather tough to blame us.
- The impetus for an inquiry into PPL's operations has come not from AIRC (although we would welcome it, too) but from ministers who, one must assume, have come to the conclusion that there is something there which bears investigation. (We had heard, by the way, that they favoured a Monopolies Commission inquiry, which makes sense because PPL is certainly a monopoly.)
- We told the Home Office in 1986 that one radio station (Capital) paid as much as £30 in royalties (PPL and PRS) every time it broadcast a record. That was fact. Now the figure is higher still — £35 per play on Capital's latest calculations and, interestingly, PPL gets the lion's share of that, £21 to PRS's £14.
- To contend, as Brooks does, that "the broadcasters are trying to make themselves into a privileged class of record user" is laughable. PPL is in an exceptionally privileged class of one among radio stations' suppliers because it has an almost total monopoly of the types of record listeners want to hear. All radio operators want is a fair deal which recognises that the broadcasting of records is of mutual benefit.

Let's face it, protected by the copyright law as it stands (and the DTI intellectual property experts

seem to have no wish to change it), PPL is fighting tooth and nail to hang on to its revenue from, and dictation of terms and usage to, the radio industry.

In the Government's plans for the expansion of UK radio there is potential for PPL eventually to increase its earnings from radio very substantially — but only if it permits, or is required by the Government to permit — that expansion to take place.

AIRC has proposed to the Government a modest change to the law ("first fixation" to replace "first publication" as a criterion for copyright protection of records) which would not put PPL out of business, but would require it to negotiate sensible rates because, for the first time in the UK, there would be an alternative source of supply.

The Government, as Brooks says, has indicated that it would prefer to look at both PPL's right to negotiate collectively on behalf of the record companies and also at the possibility of "capping" its rates to broadcasters.

In our view, both are inelegant and only partial remedies to an iniquitous situation. An end to the monopoly, in the way we have proposed, is far more satisfactory on all counts: it accords with the Government's free market philosophy, it will not put PPL out of business (and, indeed, it could prosper if it chose to help radio to expand) and might well encourage more top artists to record in the UK, thus helping musicians, studios and others.

I do not expect you to publish this letter (and would not want it to go into print other than in full), so I am copying it, with the cutting referred to, to the relevant authorities.

BRIAN WEST, director AIRC, Regina House, 259-269 Old Marylebone Road, NW1 5RA.

'Arrogant' BBC steals all the credit

CAN I add two more observations to the BPI Awards controversy, which has been highlighted in your columns over the past weeks?

Firstly, to point out the BBC's arrogance in hijacking not only Rick Astley's award presentation, but also stealing all the credit for the record industry's promotion.

We saw a succession of Radio 1 DJs smirking across the screen, with barely a mention to the support — and the money — that Independent Radio puts into the music business day after day.

New acts are broken on commercial radio, as Deacon Blue, The Proclaimers, Sinitta and Rick Astley would testify. So it saddens us commercial radio people that the music industry lets the BBC get away with claiming all the credit where so much less is due to them.

And, by the way, did anyone spot that on the BPI Awards TV programme Mike Smith, Radio 1's "top DJ", said that Rick Astley comes from Hull! Arrogance and ignorance too.

MICHAEL BRISCOE, programme controller Piccadilly Radio, 127-131 The Piazza, Piccadilly Plaza, Manchester.

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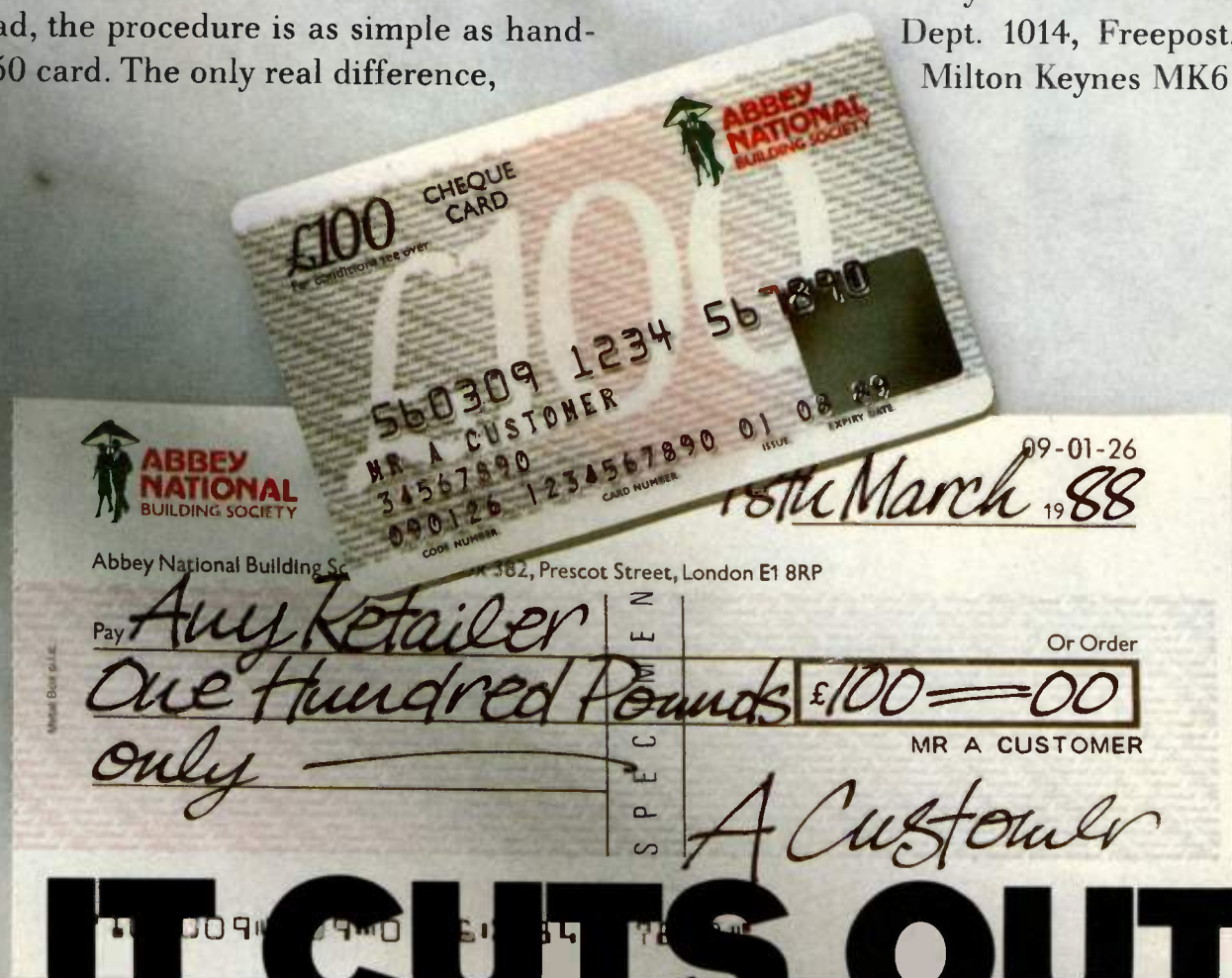
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ACCEPTING
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by Dave Henderson

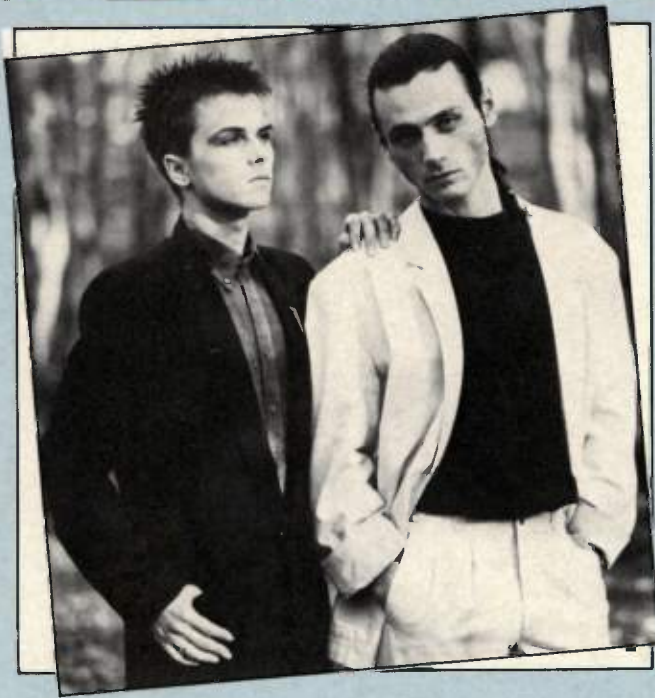
BAM CARUSO continues to amaze with its series of releases ... latest to head on out of St Albans (through Revolver and the Cartel) is **The Eyes'** Blink LP (a maximum Sixties freak beat classic), **Paul Roland's** Danse Macabre finds its way on to CD with four extra tracks, while **The Left Banke's** And Suddenly It's ... is re-released on both LP and CD.

THE RATHER popular, **Giant Sand** have a new LP, *Storm*, released on Demon through Pinnacle, while Leeds' longhairs **Rose Of Avalanche** have a new EP of material, *In Rock*, released on Fire. Also from Fire, there's a re-release of **Blue Aeroplane's** *Tolerance* album and on the Harbour label, **The Fat Lady Sings** release their second single, *Be Still*. **Paul Haig** continues his flight from anonymity with a new 12-inch, *Torchomatic*, on For A Song, **Anna Domino** releases a seven/12 for the same label called *Tempting*, and on the Warrior label there's the first Acid House compilation in *Acid Beats 1* ... Konnexion also has an intriguing compilation released through Pinnacle in *Future Allies* ... and that boasts tracks from **Gaye Bykers On Acid**, **Crazyhead**, **The Bomb Party**, **No Man's Land**, **Play Dead** and a bundle of other happy funsters.

THE MEDIUM Cool label pre-empt its compilation special (for the price of less than a 12-inch, mate) with a re-issue of **The Corn Dollies'** *Forever Steven*. This time, that marvy tune comes in 12-inch form only with an additional two tracks and it still sounds as fresh as a daisy. From *Fun After All* there's a grindingly grinding sub-funk sound from **Elliot** called *Pretending To Care* (that comes through Pinnacle with all its frills showing), and on Anagram, **The Meteors** continue to create havoc with a 12-inch called *Somebody Put Something In My Drink* (a likely story, huh!). That's through Cherry Red through Pinnacle (mmm, sounds just like the racing tips, doesn't it?).

MIGHTY MIGHTY recoup some of their reputation — ruined by their drabbo 45 *Maisonette* — with their debut LP *Sharks* on Chapter 22 through Nine Mile

T R A C K I N G



KILLING TIME: *Into A Circle* poised for the release of new album *Assassins*

and the Cartel. There are some melodic tunes there, but these Midlands popsters still sound incredibly self-doubting. Be more confident, lads. Stiff upper lip and all that! They'll be touring through March to support the record's release. More pop, too! Abstract Sounds has a brace of releases hot to trot and one of the first to trickle from the gramophone cabinet is the heavy-



NOT TO be missed: Pixies

handed discombobulation of **Future Games'** *Wanderlust* (through Pinnacle). With quotes about **Jefferson Airplane** and **Fleetwood Mac** on their biog, you better be careful!

AS MENTIONED in the last issue, the next two releases from 4AD are vitally important and should see hordes of enthusiastic persons squeezing into record emporiums to sample their enclosed tracks. **Throwing Muses** and **Pixies** both have albums and will be touring Europe to further lighten what's fast becoming a difficult and discontent winter. The Muses album is a superb slab titled *House Tornado* — the CD and cassette versions of which come resplendent with the tracks from their *Fat Skier* mini-set of last year — while **Pixies'** *Surfer Rosa* LP is exceptional with more frustrated guitar stuff, and the tracks from their *Come On Pilgrim* set make the cassette and CD versions even more tasty. Neither should be missed.

THE GROOVILY named Idealogical Sound Records from the southern sub-cultural capital of Catford has its *Painting The Fence Red* compilation knocking on every door now that it's distributed through Pinnacle. Featured artists are **Best Foot Forward**, **Easter And The Totem**, **Keeping Up With The Reagans** and

The Cultural Assassins. And, also through Pinnacle, there are a couple of singles on the German Exile label — replete with standard highly-coloured sleeves. They feature **Million Miles** with *The Heart and Angry Flowers* with *Heaven When You Smile*. The label also announces new product soon from **Tracy Santa**, **Justice Mahn**, **Joe Burdette**, **Tumbling Hearts**, **The Beatitudes**, and **The Legendary Golden Vampires**.

ROUGH TRADE follows last week's release of **The Seers'** *Lightning Strikes* 12-inch with a new single from **Craig Davies** titled *I Don't Want It*. Featured on the single is the ringing guitar of **Ben Watt**, and Craig himself will be on tour through March to promote, before an album is released. Down at McQueen Records, the "quirky" **Brilliant Corners** will be unleashing an album called *Somebody Up There Likes Me* (through Revolver and the Cartel) following hot on the heels of their latest 45, *Teenage*. Also through Revolver is the eponymous live album from **Running Wild** on Noise International.

LINK RECORDS through PRT has three releases that'll yet again scrape the protective skin from your earlobes. It releases a double live set from the reformed **Stiff Little Fingers** in its *Live And Loud* series, and **Sham 69** add a second *Live And Loud* to the set, while **The Business** have a four-track 12-inch with the lead track *Do A Runner*. On the other side of the coin, the tasteful modernist label, Unicorn



NINA SIMONE: special import

(through the Cartel) has two new albums of note. First off there's a live set with a side apiece from **The Risk** and **The Threads**, but for old-fashioned types, there's a compilation called *It Wasn't Just The Jam*, which collects some of the finer tracks from mod Phase II between '79 and '81. Featured are **Back To Zero**, **The Circles**, **The Crooks**, **Directions**, **The**



CRAIG DAVIES: promo tour

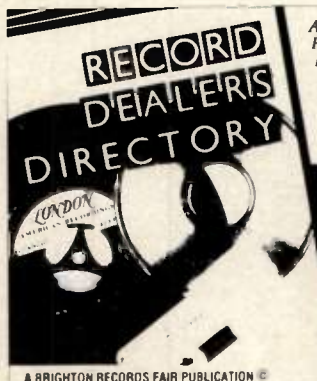
Exits, **Sta-Prest**, **The Strangeways**, **Small Hours**, **Long Tall Shorty** and more who have had tracks culled from many long forgotten labels like *Fiction*, *Blueprint*, *Graduate*, *Automatic* and *Stage One*.

MORE FROM the back pages of life include the latest batch of *Peel Sessions* from **Syd Barrett** (1970), **Buzzcocks** (1977), **CUD** (1987) and **The Very Things** (1983). All are on *Strange Fruit* of course, through Pinnacle. Still with Pinnacle, and *Into A Circle* release a new single, *Evergreen*, which will be followed by a new album, *Assassins*. This activity will be cast into the public eye with a series of UK dates through March. **The Guana Batz** also set out their live stall and have their fourth album, *Rough Edge* on ID through the Cartel, released to coincide.

CHARLY HAS a batch of special albums covering all sides of the musical coin. There's **John Lee Hooker's** *The Cream*, **Albert King's** *Albert*, **Julia Lee's** *Of Lion And Lambs*, **Townes Van Zandt's** *Our Mother The Mountain*, **Magma's** *Udu Wudu*, **The 13th Floor Elevators'** *The Psychedelic Sounds Of ...*, **Red Crayola's** *The Parable Of Arable Land* and **Gene Simmons'** *I Done Told You*, as well as a herd of special imports, including albums from **Bill Doggett**, **Hank Ballard**, **Earl Bostic**, **Cab Calloway**, **Nina Simone** and more ...

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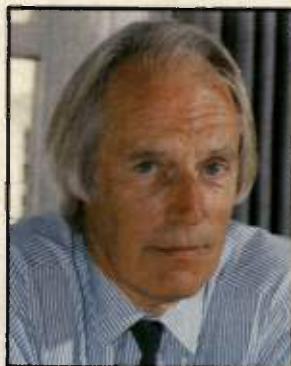


PHOTO: PHIL DENT

CONGRATULATIONS GEORGE MARTIN C.B.E.

Chrysalis

Congratulations from Chris Wright, his fellow Directors, colleagues, staff and artists of Chrysalis.

TOP INDIE SINGLES

1	1	8	I SHOULD BE SO LUCKY	PWL PWL(F)8 (P)
2	2	3	BEAT DIS	Mister-ron/Rhythm King/ Bomb The Bass Mute DOOD(12) 1 (I/RT)
3	3	3	DOCTORIN' THE HOUSE	Ahead Of Our Time Cold Cut feat. Yazz & Plastic People CCUT2 (I/RT)
4	4	2	GOODGROOVE	Derek B Music Of Life 7NOTE12 (12 — NOTE 12) (P)
5	NEW		SHIP OF FOOLS	Erasure Mute (12)MUTE74 (I/RT/SP)
6	NEW		NOBODY'S TWISTING YOUR ARM	Wedding Present Reception REC009(12) (I/RR)
7	6	2	JACK MIX VII	Mirage Debut DEBT(X)3042 (A)
8	5	9	ROK DA HOUSE	Rhythm King/Mute LEFT11(T) (I/RT) The Beatmasters featuring The Cookie Crew
9	7	3	ANIMAL (F... LIKE A BEAST)	W.A.S.P. Music For Nations (12)KUT 109 (P)
10	8	6	COLD SWEAT	The Sugarcubes One Little Indian (12)TP9 (I/NM)
11	9	2	STREETSONDS REAL THING MIX	Masquerade Westside/Hardcore HAK(T)10 (A)
12	14	3	SAWMIX 1	Hitmasters Quazar QUA(T)5 (P)
13	11	6	THERE IS NO LOVE BETWEEN US ANYMORE	Pop Will Eat Itself Chapter 22 (12)CHAP20 (I/NM)
14	10	3	DANCING AND MUSIC (MUSIC PLEASE)	Groove Submission—(SUBX 04) (I/RT)
15	NEW		FASCINATED	Company B Bluebird BR(T)48 (SP)
16	13	26	PUMP UP THE VOLUME/ANITINA (...)	M.A.R.R.S. 4AD(B) AD 707 (I/RT)

17	24	17	SAVIN' MYSELF	Eria Fachin Saturday 7STD1 (12 — STD1) (A)
18	18	19	BLUE MONDAY	New Order Factory FAC73 (P)
19	15	11	TOUCHED BY THE HAND OF GOD	New Order Factory FAC1937 (P)
20	23	2	BYE BYE BABY	The Kurts GWR GWR9 (12 — GWT9) (A)
21	19	9	BEHIND THE WHEEL (REMIX)	Depeche Mode Mute (12)BONG15 (I/RT/SP)
22	17	31	TRUE FAITH	New Order Factory FAC 183/7 (12 — FAC 183) (P)
23	NEW		ANGEL IN BLUE	General Lafayette Plaza PZA031(T) (SP)
24	28	11	LAST NIGHT I DREAMT ...	The Smiths Rough Trade RT(T)200 (I/RT)
25	29	5	HARD CASES	Tom Robinson Castaway TR27 (A)
26	12	6	YOU MAKE ME FEEL	Woodentops Rough Trade RT(T)179 (I/RT)
27	46	4	WILLIAM IT WAS REALLY NOTHING	The Smiths Rough Trade RT(T)200 (I/RT)
28	26	19	MY BABY JUST CARES FOR ME	Nina Simone Charly CYZ7112 (12 — CYZ112) (CH)
29	16	2	THE PEEL SESSIONS	The Buzzcocks Strange Fruit—(SFPS044) (P)
30	NEW		I CAN'T LIVE WITHOUT MY RADIO	Product Inc World Domination 7PROD12 (12 — 12PROD12) (I/RT)
31	30	7	THRU THE FLOWERS	The Primitives Lazy LAZY06(T) (I/RT)
32	22	22	THE CIRCUS (Remix)	Erasure Mute (1) MUTE66(T) (I/RT/SP)
33	20	3	ANYONE	Smith & Mighty Three Stripe SAM111 (I/RE)
34	21	3	DO IT ON THURSDAY	Jim Jiminee Cat & Mouse ABB01(T) (P)

35	NEW		KNATURE OF A GIRL	The Shamen Moksha SOMA4(T) (I/RT)
36	NEW		THIS HOUSE IS YOUR HOUSE	Paul French & Mix Master Crew Rise—(RISET10) (P)
37	25	7	JINGO	Candido Hardcore HAK(T)9 (A)
38	41	26	GIRLFRIEND IN A COMA	The Smiths Rough Trade RT(T) 197 (I/RT)
39	NEW		SHIFTING GEARS	Johnny Hammond Ace BPTG 001 (A)
40	27	19	BEATS + PIECES	Ahead Of Our Time CCUT1 (I/RT) Cold Cut featuring Floormaster Squeeze
41	RE		SOMEBODY PUT SOMETHING IN MY DRINK	The Meteors Anagram/Cherry Red—(12ANA41) (P)
42	43	13	THE PEEL SESSIONS (VOLUME 2)	New Order Strange Fruit—(SFPS039) (P)
43	35	11	ALICE	Sisters Of Mercy Merciful Release MR021 (I/RR)
44	42	2	THE JAZZ DEFECTORS	Jazz Defectors Factory FACT205 (P)
45	NEW		WOULDN'T TREAT A DOG	Clive Gregson/Christine Collister Special Delivery SPET12003 (I/NM)
46	31	8	NEVER GIVIN' UP ON YOU	John Paul Barrett Westside WSR(T) 2 (A)
47	34	6	MASTER DIK	Sonic Youth Blast First BFFP26(T) (I/RT)
48	48	16	I STARTED SOMETHING I COULDN'T FINISH	The Smiths Rough Trade RT(T)198 (I/RT)
49	36	2	THE PEEL SESSIONS	Cud Strange Fruit—(SFPS045) (P)
50	33	6	COCAINE SEX	Renegade Sound Wave Rhythm King/ Mute LEFT201T (I/RT)

TOP 25 ALBUMS

1	NEW		WOODEN FOOT COPS ON THE HIGHWAY	The Woodentops Rough Trade ROUGH127 (I/RT)
2	1	47	THE CIRCUS	Erasure Mute STUMM 35 (I/RT/SP)
3	5	27	SUBSTANCE	New Order Factory FACT 200 (P)
4	2	3	DANCE MANIA VOL 2	Various Serious DAMA2 (A)
5	3	4	JACKMASTER VOL 2	Various DJ International/Westside JACKLP502 (A)
6	7	21	STRANGWAYS HERE WE COME	The Smiths Rough Trade ROUGH106 (I/RT)
7	4	3	MAD ON HOUSE VOL 1	Various Needle/Serious MADD1 (A)
8	9	19	GEORGE BEST	Wedding Present Reception LEEDS001 (I/RR)
9	11	9	THE WORLD WON'T LISTEN	The Smiths Rough Trade ROUGH101 (I/RT)
10	10	12	BEST OF HOUSE MEGAMIX	Various Serious BOIT1 (A)
11	8	12	LES MISERABLES	Original London Cast First Night ENCORE1 (P)
12	6	49	HATFUL OF HOLLOW	The Smiths Rough Trade ROUGH 76 (I/RT)
13	NEW		LE MYSTERE DES VOIX BULGARES VOLUME 2	Various 4AD CAD 801 (I/RT)
14	12	13	WONDERLAND	Erasure Mute STUMM25 (I/RT/SP)
15	NEW		INDIE TOP 20 VOLUME 3	Various Beechwood TT03 (P)
16	17	28	THE QUEEN IS DEAD	The Smiths Rough Trade ROUGH 96 (I/RT)
17	24	12	LOUDER THAN BOMBS	The Smiths Rough Trade ROUGH 225 (I/RT)
18	14	16	BEST OF HOUSE VOLUME 3	Various Serious BEHO 3 (A)
19	19	11	UPFRONT 9	Various Serious UPFT9 (A)
20	13	3	SALVATION	Original Soundtrack Les Disques Du Crepuscule TW1774 (P)
21	15	19	MY BABY JUST CARES FOR ME	Nina Simone Charly CR30217 (CH)
22	20	2	PEEL SESSIONS (MINI LP)	Syd Barrett Strange Fruit SFPS043 (P)
23	25	2	THE CUTTER AND THE CLAN	Run Rig Ridge RR008 (CM/RM/PROJ/FF/GD)
24	RE		ROCKY HORROR PICTURE SHOW	Original Soundtrack Ode/Pacific OSV21653 (PAC)
25	23	2	DAWNRAZOR	Fields Of The Nephilim Situation Two SITUP18 (I/RT)

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TOP 20 ALBUMS

THIS MONTH	LAST MONTH	ALBUM	ARTIST
1	NEW	ALL OUR YESTERDAYS (THE SINGLES 1963-1987)	Various Artists (CD) (C) GRAM 34
2	NEW	ONLY THE METEORS ARE PURE PSYCHOBILLY	The Meteors Anagram (CD) (C) GRAM 33
3	13	HARD CENTRES - THE ROCK YEARS -	The Swell Zebra (CD) (C) ZEB 11
4	1	FRESH FRUIT FOR ROTTING VEGETABLES	Dead Kennedys Cherry Red (CD) (C) BRED 10
5	2	A DISTANT SHORE	Tracy Thorn Cherry Red (CD) (C) MRED 35
6	NEW	THE MAGIC OF THE HEPBURNS	The Hepburns Cherry Red BRED 83
7	8	NORTH MARINE DRIVE	The Vets Cherry Red (CD) (C) RRED 40
8	NEW	THE RETURN OF THE QUIET	Marilyn Baines Cherry Red BRED 81
9	10	BURNING AMBITIONS (A HISTORY OF PUNK)	Various Artists Cherry Red (CD) (C) DRED 3
10	17	LIQUID HEAD IN TOKYO	Allen Sex Field Anagram MGRAM 22
11	3	GOLD MINE TRASH	Felt Cherry Red (CD) (C) RED 79
12	7	IT (THE ALBUM)	Allen Sex Field Anagram (C) GRAM 26
13	RE	WHO'S BEEN SLEEPING IN MY BRAIN?	Allen Sex Field Anagram GRAM 10
14	20	MAXIMUM SECURITY	Allen Sex Field Anagram GRAM 34
15	5	HERE CUM GERMS	Allen Sex Field Anagram (C) GRAM 31
16	RE	CRUMBLING THE ANTISEPTIC BEAUTY	Felt Cherry Red MRED 25
17	4	DON'T TOUCH THE BANG BANG FRUIT	The Meteors Anagram (C) GRAM 30
18	RE	ACID BATH	Allen Sex Field Anagram (C) GRAM 18
19	RE	PUNK AND DISORDERLY III - THE FINAL SOLUTION	Various Artists Anagram GRAM 005
20	RE	NOVA AKROPOLA	Lashin Cherry Red BRED 87

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CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	REGGAE ALBUM CHART
1	(6)	GIRLFRIEND Dean Frazer	Dennis Star/DST 1
2	(1)	SHE'S MY LADY Administrators	Groove And Quarter/CRD 003
3	(4)	CHILL OUT, CHILL OUT Tenor Saw	Nightlife/NP 001
4	(5)	BIG IN BED Lilly Madely	Eclipse/HCF 101012
5	(4)	HOOKED ON YOU Trevor Harteley	Massive/MASS 1
6	(2)	GEE BABY Toyin	Criminal/Bust 5
7	(11)	DANGEROUS Conrad Smith	Redman Int RED 1
8	(29)	SHE'S MINE Barrington Levy	Time/ATR 022
9	(15)	WINGS OF LOVE Trevor Sparks	Blue Trac/MMD 123
10	(21)	DON'T TURN AROUND Aswad	Manga/12 IS 341
11	(28)	DOCK OF THE BAY Junior Wilson	Blue Trac/MMD 117
12	(13)	KINGSTON TOWN Lord Creator	Hawkeye Record/HD 083
13	(14)	ASK FOR A DANCE Tex Johnson	Discofox/DT 21
14	(7)	IF I GIVE MY HEART John Madeon	Arrival/ARI 66
15	(18)	EVERYWHERE Marcia Griffiths	German/DGT 27

REGGAE ALBUM CHART

1	(2)	INSEPARABLE Dennis Brown	J&W Records/WKLP 7
2	(3)	FEELINGS OF LOVE Michael Gardin	Fine Style/FADLP 006
3	(1)	IN THIS TIME Peter Hunningale	Street Vibes/SVLP 001
4	(6)	KINGSTON 14 Wailing Souls	Manga/LLP 28
5	(8)	COLOURS OF LOVE Blackstones	Body Music/Stene 01
6	(4)	GIVE ME THAT FEELING Frankie Paul	Moodies/MR 1004
7	(7)	RUB A DUB MARKET Frankie Paul	Manga/LLP 9882
8	(5)	MAXI Maxi Priest	Ten Records/DIX 64
9	(9)	BIG BAD SAX Dean Frazer	Super Power/SPLP 5
10	(10)	WATCHMAN OF THE CITY G. Isaccs	Robert Rec./RIFWLP 93000(PRE)
11	(11)	LOVE'S GOTTA TAKE ITS TIME Nervous Joseph	Fashion/FADLP 005
12	(14)	SO AMAZING Janet Kay	Body Music/JANET 01
13	(23)	FOUR SEASON LOVER Leroy Gibbons	Super Power/SPLP 6
14	(12)	GREAT AMBITION Lt. Stitchie	Superpower/SPLP 4
15	(21)	DANCE HALL FEVER Various	Y & D Record/YLP 1

NEW RELEASE DISCOS

EVERYWHERE Marcia Griffiths German Rec/DGT 27

NEW SOUL RECORD OF THE WEEK

START Leigh Gregory Explicit/XPL 2

NEW RELEASE ALBUMS

MY LIFE IN A HOLE IN THE GROUND A Head Charge Onu Sound/ONULP 13

D.J. LEGEND Jah Woosh Original Music/OMLP 009

TEN YEARS AFTER Roy Cousins & The Royals Wombas/TWLP 1005

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PMI in bid to reverse sales trend in Europe

PICTURE MUSIC International is making positive moves to develop the music video market in Europe where sales are lagging behind Britain.

According to PMI managing director Martin Haxby: "We are partners with Video Collection in Spain and things are encouraging in Scandinavia where our product is distributed through Terry Shand's Castle Communications. In Taiwan, we work through EMI Records' Licensee and we are currently seeking partners in Italy and the Benelux countries."

Haxby took the reins at PMI last August when Geoff Kempin went to Polygram Music Video, and he echoes the general industry view that the sales breakthrough for

music video occurred at Christmas. "We sold more units in November and December than in the whole of 1985," he says.

Looking to the future, Haxby believes that high-speed duplication could transform the music video market, but he also points out that software sales is only one arm of PMI's activity. "We are also very heavily involved in video production," he adds, "and not only for EMI Records artists."

A third area of PMI activity, and one which may have considerable potential given the present trends in broadcasting, is TV programme sales and production. Co-production projects on Maria Callas and Nat King Cole are already under discussion with the BBC.



FORMER DIRECTOR of video at Virgin, Tessa Watts, has left the company after 12 years to form her own company.

Trading under the name Direct Cuts, Watts will act as consultant on promo and video material for artists including Genesis and Phil Collins. Another client, through Gail Force management, is Peter Gabriel (above), who says: "I have never known anyone who understands music video and its potential as well as Tessa Watts."

Chrysalis marks 20 years of Jethro Tull

A SPECIAL television and video programme to mark the 20th anniversary of Jethro Tull is being made by Span Pictures in conjunction with Chrysalis.

The 60-minute show is due for launch in May, to coincide with the release of a five-album box set and a double greatest hits album by Chrysalis.



JETHRO TULL: TV and video special

REVIEW

DEPECHE MODE: STRANGE. Virgin Video VVC 248. Running time: 30 minutes. Dealer price: £5.56.

Comment: Not just a string of video clips but a concept work shot in grainy black-and-white by Anton Corbijn, who was responsible for U2's Joshua Tree. Vaguely allegorical in tone, the group are featured alongside babies, glamorous women and old men. Depeche Mode perform Question Of Love in a concert scenario and four more songs in cafes, deserts and the shadow of the Eiffel Tower.

Sales forecast: The video is technically excellent and its style fits the mildly pretentious approach of the group themselves. Expect moderate sales to fans. **DL**

THE QUEEN ELIZABETH FOUNDATION CONCERT. MSD V9067. Running time: 52 minutes. Retail price: £8.99.

Comment: Excerpts from a Royal Albert Hall concert last year in aid of the Queen Elizabeth Training College For The Disabled, featuring Brother Beyond (forgettable), Precious Wilson (adequate), Paul Johnson (promising), Rich Astley (as himself), David Grant (with a guest spot from Madeleine Bell — OK), T'Pau (a star is born — Carol Decker should duet with Jon Bon Jovi) and Sinitta. Several hits including Never Gonna Give You Up, China In Your Hand and So Macho, far too much miming, and

really a far from indispensable tape. Sales forecast: T'Pau, who do three songs, could sell this on their own, although no doubt Rick Astley's and Sinitta's presence may help. At £8.99 retail, maybe the mixed bag effect won't be too harmful, and this is for the benefit of a very worthwhile charity. **JT**

ALICE COOPER: WELCOME TO MY NIGHTMARE. Hendring HEN 2 072. Running time: 84 minutes. Dealer price: £11.08.

Comment: A pseudo-documentary largely based on a Wembley show featuring many of Vincent Furnier's hits, including School's Out, No More Mr Nice Guy and Only Women Bleed. Subtle? No. Noisy? Certainly. Theatrical? Highly, with props, dancers, dolls to mutilate, black widow spiders and Vincent Price's narration. It's really like a daft horror film much of the time, and as such shouldn't be taken seriously, although with a band including Dick Wagner and Steve Hunter etc, the hard rock content is very serious.

Sales forecast: Cooper is due here to tour soon, and presumably will be staging a show not unlike this which could mean spin-off sales. Note the 15 certificate, which should be taken seriously, lest people in white houses start throwing stones. **JT**

● For sell through news and charts see Page 40.

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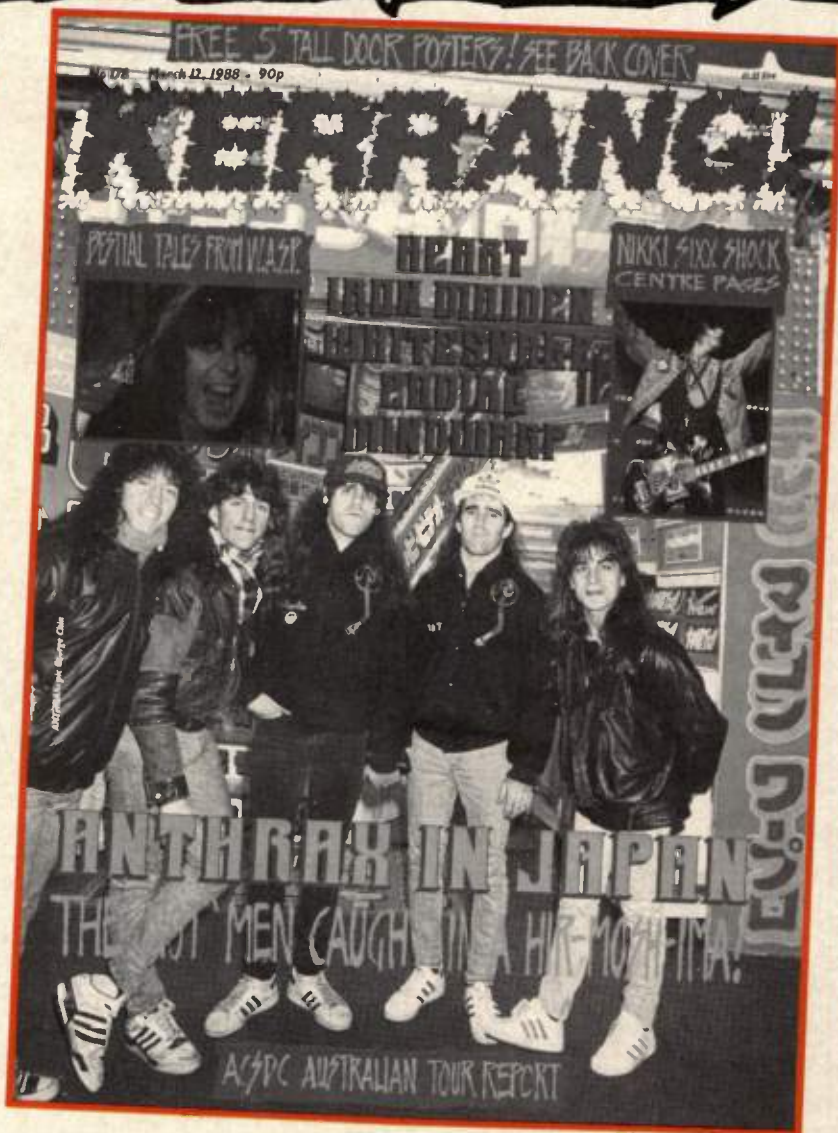
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Dance
AND DISCO

James Hamilton

C O L U M N

THERE ARE still an awful lot of releases to get through, possibly the two best sellers of the last fortnight actually being albums — **WILL DOWNING** Will Downing (Fourth & Broadway BRLP 518), a strong soulful debut by the Vandross-ish singer from **Wally Jump Jr & The Criminal Element**, his standout lushly cantering treatment of **John Coltrane's** A Love Supreme being due also as a remixed smash-bound single, and **JEAN CARNE** You're A Part Of Me (RCA PL71624), an excellent largely downtempo soul set by the popular emotional stylist, here consistently good listening in **Anita Baker**-ish style.

On import 12-inch are the oddly named **AL B. SURE!** Nite And Day (Warner Bros/Uptown 0-20782), superb atmospheric sweetly swaying drifter like **Lee John** singing **Janet Jackson's** Funny How Time Flies, with a French translated Nuit Et Jour flip; **THE TODD TERRY PROJECT** Bango (To The Batmobile) (Fresh FRE-80117), Dinosaur L-inspired nervily skittering eccentric House-ish racer, with a similar but easier Back To The Beat flip, selling well; **KASHIF** Love Me All Over (Arista AD1-9681), hesitant breathy tender slow soul jolter generating perhaps more interest for the flip's brand new gently doodling piano instrumental, Kathryn; **MARK IMPERIAL & CO** featuring **JACK N. HOUSE** The Love I Lost (House Nation HN-88011), **Kevin Irving**-sung mournfully moaning and churning slick House bouncer; **JOE CHURCH** I Can't Wait Too Long (Let Somebody Love You) (Sleeping Bag Records SLX-40133), **Colonel Abrams**-ish frantically flying, maybe over-busy, but soulful and adventurous House; **KEV-E-KEV & AK-B** Listen To The Man (DNA International DNA 1003), jumbled jerky rap jitterer scratching up the **Mohawks'** The Champ and much more; **SHA-ROCK & INF** Wait Stop Start The Clock (Young's Recording Co YR 127), routine rap set (like **Sweet Tee's** It's Like That Y'All) to **Betty Wright's** old Clean Up Woman; **TWAT SISTERS** featuring **HOUSE MASTER BALDWIN** Eat My Pussy

(Future Sound Records FSR 1003), tongue in cheek (or somewhere!) frantic "acid" House.

US LPs include **KEITH PATRICK** Keith Patrick (Atlantic/Omni 81815-1), innocuous mix of tempos by the amazingly **Howard Hewett**-like singer, and **BLUE MODERNE** Where Is Love (Atlantic/23 West Records 81807-1), **Sandy Baker**-sung set of disco and slowies in **Whitney Houston** style. New compilation albums out here include **Rare Groove Vol 1** (DM/StreetSounds RARELP 1), funk 'n' soul from 1969-76 like **Eddie Bo's** Hook And Sling and **Nature Zone's** Porcupine, selling well; **Best Of House Volume 4** (Serious BEHO4), quite strong eight-tracker with hits by **Bomb The Bass**, **Beat Masters**, **Bam Bam** and **Royal House**; **Anthems Volume 5** (DM/StreetSounds MUSIC 13), old crossover hits plus possibly more in demand classics by **Lowrell**, **Positive Force** and **Oneness Of Juju**.

12-inchers out here include **N.T. GANG** Wam Bam (Cooltempo COOLX 163), Pump Up The Volume-inspired beefy chugger with suspiciously foreign accents and the usual sort of cut-ins, selling well though on pre-release; **PENTHOUSE 4** Bust This House Down (John Shaft's Mix) (Syncopate 12SY 10, via EMI), **Freddie Bastone**-remixed butchly chanted old fashioned soulful lurching House canterer, building a big buzz on pre-release; **JAMIE PRINCIPLE** Baby Wants To Ride (ffrr FFRX 1), muttering slightly risqué House loper, a slower remake of his original rarity, now finally out after being white labelled for months; **SHOKK** Amazin' (Raja Records ROXA T001), homegrown soulfully jogging girl-led duet now reissued in a more **SOS Band**-like strong remix coupled similarly by the remixed Stay; **PAUL HARDCASTLE** Walk In The Night (Chrysalis PAULX 4), surprising (is he short of inspiration?) straightforward remake of **Jr Walker's** classic walking bass driven jazzy sax instrumental; **DAVY D** Ohh Girl (Def Jam 651452 6), tugging tender hip hop

ballad from last summer's LP, but the flip's funkier Clap Your Hands rap has attracted most initial attention; **JACK FACTORY** Jackin' James Club Remix (Warrior Records WR12 002R), catchy UK jack track remixed and recoupled, now that its original **Adrenalin MOD** B-side is due here though MCA, with the sample and scratch-filled energetically "acid" Cut It Up by Harrow group **X-10-CIV** (pronounced "extensive"); **RICK ASTLEY** Together Forever (House Of Love Mix) (RCA PT 41818R), largely instrumental jack track-type remix by **Pete Hammond**, with Set It Off "pshta pshta" hi-hats; **SUPERTRAMP** I'm Beggin' You — Madhouse Mix (A&M AMY 430), US dance chart-topping though here now dated-seeming "jack" remix by **Phil Harding** of the track that I championed last October when it was unjustly ignored here by the label, and which now in its far better original tuneful vocal version (despite being five months old) is on **Capital Radio's** "A" list; **BLACK BRITAIN** Heroin ("Just Say No" Mix) (10 Records TENX 201), pop-aimed hustling remix by **Jack 'N'** Chill of a House track that packed floors but didn't sell in its tougher original version; **LOU Rookies** Revenge (Supreme SUPET 123), **Phil Harding**-produced (back in September) girl-sung mixture of Roadblock and what became the **Climie Fisher/Jermaine Stewart** beat, but was then presumably Casanova-ish; **MAXI PRIEST** featuring **Beres Hammond** How Can We Ease The Pain? (10 Records TENX 207), finger-snapping classy reggae-soul crossover hit; **GLEN GOLDSMITH** Dreaming (RCA GG 2), **Jolley/Harris/Jolley** created innocuously swaying jiggly jogger, likely to be stronger in its awaited remix; **FREDDIE MCGREGOR** Come To Me (Polydor POSPX 905), smoochy very soulful groin-grinder, not reggae at all; **The O'JAYS** Lovin' You (Philadelphia International Records 12PIR 6), very soulful nostalgically dated **Dells**-style slowie.

• For more dance and disco news see page 22.

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Crazy Crazy Nights
2. ROBERT PALMER
Addicted To Love
3. BILLY IDOL
Mony Mony
4. MARILLION
Incommunicado
5. INXS
Listen Like Thieves
6. BON JOVI
Wanted Dead Or Alive

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1. WHITESNAKE
Is This Love
2. STEVE WINWOOD
Valerie
3. HUEY LEWIS AND THE NEWS
The Power Of Love
4. THE HOOTERS
Satellite
5. THE CULT
Lil' Devil
6. MOTLEY CRUE
Girls, Girls, Girls

SIDE THREE

1. PAT BENATAR
Love Is A Battlefield
2. STATUS QUO
In The Army Now
3. GEORGIA SATELLITES
Battleship Chains
4. BROKEN ENGLISH
Comin' On Strong
5. ICEHOUSE
Crazy
6. FOREIGNER
I Want To Know What Love Is

SIDE FOUR

1. EUROPE
The Final Countdown
2. JOHN PARR
St Elmo's Fire
3. THE RAINMAKERS
Let My People Go Go
4. PAUL CARRACK
Don't Shed A Tear
5. JETHRO TULL
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TOP Dance SINGLES

12 MARCH 1988

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

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	4	BEAT DIS	Mister-ron/Rhythm King/Mute DOOD(12)1 (I/RT)
2	10	I SHOULD BE SO LUCKY	Kylie Minogue PWL PWL(T)8 (P)
3	4	DOCTORIN' THE HOUSE	Ahead Of Our Time Coldcut feat. Yazz & The Plastic Population — (CCUT 2) (I/RT)
4	6	TOGETHER FOREVER	Rick Astley RCA PB 41817 (12" — PT 41818)(BMG)
5	3	GET OUT OF MY DREAMS, ...	Billy Ocean Jive BOS(T) 1 (BMG)
6	7	GIMME HOPE JO'ANNA	Eddy Grant Ice ICE 78701 (12" — 128701) (BMG)
7	9	GOODGROOVE	Derek B Music Of Life 7NOTE 12 (12" — NOTE 12) (P)
8	12	LOVE IS CONTAGIOUS	Taja Sevelle Paisley Park/WEA W 8257(T) (W)
9	10	THAT'S THE WAY IT IS	Mel & Kim Supreme SUPE(T) 117 (E)
10	5	TELL IT TO MY HEART	Taylor Dayne Arista 109616 (12" — 609616) (BMG)
11	8	SAY IT AGAIN	Jermaine Stewart 10/Virgin TEN(R)188 (E)
12	21	DON'T TURN AROUND	Aswad Mango/Island (12)IS 341 (F)
13	13	SPY IN THE HOUSE OF LOVE	Was (Not Was) Fontana/Phonogram WAS 2(12) (F)
14	16	LOVEY DOVEY	Tony Terry Epic TONY (T)2 (C)
15	27	RECKLESS	Afrika Bambaataa & Family featuring UB40 EMI (12)EM 41 (E)
16	NEW	I KNOW YOU GOT SOUL	Eric B & Rakim Cooltempo/Chrysalis COOL(X)R 146 (C)
17	17	I WANT HER	Keith Sweat Vintertainment/Elektra EKR 68(T) (W)
18	18	HOW CAN WE EASE THE PAIN	Maxi Priest featuring Beres Hammond 10/Virgin TEN(X) 207 (E)
19	11	NEVER KNEW LOVE LIKE THIS	Alexander O'Neal & Cherrelle (12" — 6513826) (C)
20	26	I'M NOT SCARED	Eighth Wonder CBS SCARE(T) 1 (C)

21	19	NOBODY (CAN LOVE ME)	Tongue In Cheek Criminal-(BUST 6) (JS/E)
22	14	I THINK WE'RE ALONE NOW	Tiffany MCA MCA(T) 1211 (F)
23	15	MAN IN THE MIRROR	Michael Jackson Epic 6513887 (12"-6513886) (C)
24	24	GOING BACK TO CALI	LL Cool J Def Jam LLCJ(T) 2 (C)
25	25	LET'S GET BRUTAL	Nitro Deluxe Cooltempo/Chrysalis COOL(X) 142 (C)
26	20	SHAKE YOUR LOVE	Debbie Gibson Atlantic A9187(T) (W)
27	28	JACK MIX VII	Mirage Debut/Passion DEBT(X) 3042 (A)
28	22	WHEN WILL I BE FAMOUS?	Bros CBS ATOM(T)2 (C)
29	NEW	HOUSE TRAIN	Risse Jack Trax 7 JTX (12"—JTX 7) (A)

30	29	LOVER'S LANE	Georgia Motown ZB 41611 (12"-ZT 41612) (BMG)
31	39	I'M ALL SHOOK UP	Spoonie Gee Sure Delight SD15 (JS/E)
32	NEW	DREAMING	Glen Goldsmith RCA PB 41711 (12"—PT 41712) (BMG)
33	23	THE JACK THAT HOUSE BUILT	Jack 'n' Chill 10/Virgin TEN(T) 174 (E)
34	33	DON'T LOCK ME OUT	Terry Billy Atlantic A9147(T) (W)
35	36	I WANT TO BE YOUR MAN	Roger Reprise W8229 (T)
36	31	MOVE THE CROWD	Eric B And Rakim 4th + B'Way/Island (12)BRW 88 (F)
37	38	PIANO IN THE DARK	Brenda Russell A&M USA(T)623 (F)
38	32	COME INTO MY LIFE	Joyce Sims FFRR/London LON(X) 161 (F)
39	37	HOUSE ARREST	Krush Club/Phonogram JAB(X)63 (F)
40	35	ROK DA HOUSE	Rhythm King/Mute LEFT 11(T) (I/RT)
41	34	SIGN YOUR NAME	Terence Trent D'Arby CBS TRENT(T)4 (C)
42	NEW	WHERE DO BROKEN HEARTS GO	Whitney Houston Ariola 109793 (12"—609793) (BMG)
43	NEW	THINKING ABOUT HIS BABY	Blue Zone Rockin' Horse/Arista RH(T)115 (BMG)
44	45	SHE'S MINE	Barrington Levy Time ATR022 (JS)
45	NEW	FAITH	Wee Papa Girl Rappers Jive JIVE(T) 164 (BMG)
46	44	GIVE ME THE REASON	Luther Vandross Epic LUTH(T)5 (C)
47	NEW	PIECE OF YOU	Soho Hedd/Virgin HEDD 1(12) (E)
48	NEW	JUST A MIRAGE	Jellybean featuring Adele Bertel Chrysalis JEL(X) 3 (C)
49	41	SHE'S THE ONE	James Brown Urban/Polydor URB(X) 13 (F)
50	NEW	THAT'S WHERE YOU'LL FIND ME	Deja 10/Virgin TEN(X) 208 (E)

TOP 10 ALBUMS

1	4	GIVE ME THE REASON	Luther Vandross Epic 4501341/4501344 (C)
2	1	INTRODUCING THE HARDLINE ACCORDING TO ...	Terence Trent D'Arby CBS 4509111/4509114 (C)
3	2	COME INTO MY LIFE	Joyce Sims FFRR/London LONLP47/LONC47 (F)
4	3	HEARSAY	Alexander O'Neal Tabu 4509361/4509364 (C)
5	5	MAKE IT LAST FOREVER	Keith Sweat Vintertainment/Elektra WX163/WX163C (W)
6	7	WHENEVER YOU NEED SOMEBODY	Rick Astley RCA PL71529/PL71529 (BMG)
7	6	BAD	Michael Jackson Epic 4502901/4502904 (C)
8	NEW	SAY IT AGAIN	Jermaine Stewart Siren SRNLP14/SRNMC14 (E)
9	NEW	JACK TRAX THE FOURTH ALBUM	Various Jack Trax JTRAX4/CJTRAX 4 (A)
10	8	ALL OUR LOVE	Gladys Knight & The Pips MCA MCF3409/MCF3409 (F)

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TOP 10 BUBBLERS

1	WITHOUT YOU/WHENEVER YOU'RE IN MY ARMS	Peabo Bryson & Regina Belle Elektra EKR 66(T) (W)
2	HOUSEDOCTORS (GOTTA GET DOWN)	Housedoctors Big One VVBIG 8 (I/RT)
3	JAMES BROWN	Darryl Duncan Motown ZB 41739 (12"—ZT 41740) (BMG)
4	GO FOR IT	Oliver Cheatham Champion CHAMP(12)63 (BMG)
5	DANGEROUS	Conroy Smith Redman Int RED 1 (JS)
6	TAKE IT!	Age Of Chance Virgin VS(T) 1035 (E)
7	HOLDING ON	Sandra Cross Ariwa ARI 1775 (12"—ARI 175) (JS/E)
8	FASCINATED (1988 REMIX)	Company B BlueBird BR(T) 48 (SP)
9	SIMPLE SIMON	Mantronix 10/Virgin TEN(X) 217 (E)
10	MIDDLE OF THE NIGHT	Body MCA MCA(T) 1203 (F)

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Grappelli double leads 25 new EMI Studio CD titles

by Nicolas Soames

THE SUCCESSFUL series of mid-price CDs released by EMI, Studio, is expanded by a further 25 titles this month, including some unexpected repertoire such as two Stephane Grappelli programmes and Ravi Shankar's western concerto for sitar.

The Grappelli albums are *Just One Of Those Things* (CDC 7691722) and *We've Got The World On A String* (CDM 7691732), while the Shankar couples the *Concerto For Sitar* with *Morning Love*, and features not only the composer, but also Jean-Pierre Rampal on flute, with the LSO conducted by Andre Previn (CDM 7691212).

Among the more conventional material is a collection of Overtures by Berlioz conducted by Andre Cluytens (CDM 7691092), which runs for nearly 70 minutes; a selection of arias and songs performed by Jessye Norman called *L'Incomparable* (CDM 7692562) and Giulini conducting Arrau in Brahms' Piano Concertos. This brings the total Studio series to 100 titles.

Meanwhile, Decca has decided to issue the mid-price cassette series *Opera Gala* on CD. *Opera Gala* draws on the extensive Decca back catalogue to build portraits in sound of specific artists as well as highlighting certain operas.

In the first ten releases, four titles are devoted to excerpts from



STEPHANE GRAPPELLI: unexpected repertoire

operas — including *Carmen* (CD 421 300), *The Magic Flute* (CD 421 302) and *La Boheme* (CD 421 301); four are devoted to artists — including Luciano Pavarotti (CD 421 304) and Joan Sutherland (CD 421 305); and two are other compilations.

Philips also expands its mid-price CD series, *Silver Line*, with 11 new

titles this month, including a volume of Schubert Lieder, *Ave Maria*, sung by Elly Ameling with Dalton Baldwin (420 870), Beethoven's Piano Concertos played by Alfred Brendel (420 861) and Schubert's *Death and the Maiden* Quartet, coupled with Dvorak's *American* and Borodin's *Notturmo* played by the *Quartetto Italiano* (420 876).

Shostakovich film music gets new treatment

JOSE SEREBRIER, the Uruguayan-born conductor best known for his recording of Ives *Symphony No 4*, has embarked on a three-volume set of the film music written by Dimitry Shostakovich — some of which has never been played in the concert hall.

The first CD, which has already achieved good sales in the US, is now released in the UK on RCA Red Seal and contains the music from *The Gadfly* (the music to Reilly: *Ace Of Spies*) and *Piragov*, played by the Belgian Radio Symphony Orchestra. "Shostakovich was a most prolific writer for films — the medium fascinated him since his youth," says Serebrier.

"I hope that my new recordings of these unusual works will help to remove a wide gap in the orchestral music of a great composer."

Bicentenary sampler offer

THE BICENTENARY of Bach's son Carl Philipp Emanuel is being marked by the complete edition from the German company Capriccio, imported by Target Records.

But while mainly specialists will be interested in the 14 volumes — all available separately — Target is offering a special sampler at the rock-bottom price of £1.80 dealer or £2.99 retail. The sampler, which contains excerpts from symphonies, concertos, vocal works and chamber music, is completely digital but runs for 25 minutes (CD 10 999). It is available in packs of 30 only and is formally described as a limited edition.

The first eight volumes of the CPE Bach Edition have been available for some months, but this month the remaining volumes, Nos 9-14, are issued, with a dealer price of £7.29 per CD. They are also available on tape and LP.

US sales beckon Rattle

THIS MONTH sees an important venture for Simon Rattle and the City of Birmingham Symphony Orchestra as they depart on a short tour of the USA, which will doubtless result in a breakthrough for their EMI recordings in the States.

But March also sees extensive concerts in the UK, with appearances both in London and Birmingham with a range of repertoire — though notably the *Symphonies Nos 5, 6 and 7* by Sibelius.

Rattle and the CBSO are coming to the end of a Sibelius Symphony cycle, closing with two releases this month. *Symphonies Nos 4 and 6* are issued (on CDC 7477112 and

on tape/LP); and, most unusually, the *Symphony No 5* is coupled with the *Violin Concerto* played by Nigel Kennedy (CDC 7497172) which should prove one of the best-sellers of the year.

RADIO 3'S new signature tune — the piece of music played every morning before the first programme — is taken from the ASV recording of English Music for Bassoon and Piano with Daniel Smith on bassoon and Roger Vignoles on piano (ZC DCA 535). For the next few months, early listeners will hear two movements of the *Avison: Sonata in F*.

			RADIO 1		RADIO 1		REGIONAL		LAST WEEK'S CHART
			w/a	w/e	w/c	w/e	w/c	w/e	
KEY A—Radio 1 'A' list B—Radio 1 'B' list			5.3	27.2	1.3	23.2	5.3	27.2	
			ACTUAL PLAYS (4 or more)	PLAYLISTED	ACTUAL PLAYS (4 or more)	PLAYLISTED	ACTUAL PLAYS (4 or more)	PLAYLISTED	
AFRIKA BAMBATA/UB40 <i>Reckless</i>	EMI	11	—	B	—	31	20	40	
ALARM, THE <i>Presence Of Love</i>	I.R.S.	—	5	—	—	9	22	48	
ASTLEY, RICK <i>Together Forever</i>	RCA	16	23	A	A	41	35	4	
ASWAD <i>Don't Turn Around</i>	Mango	14	10	A	A	35	20	37	
AZTEC CAMERA <i>How Men Are</i>	WEA	6	9	A	A	40	32	33	
BANGLES, THE <i>Hazy Shade Of Winter</i>	CBS	16	19	A	A	37	34	12	
BEE GEES <i>Crazy For Your Love</i>	Warner Brothers	7	9	B	A	9	22	—	
BODEANS <i>Dreams</i>	London	4	—	B	—	9	—	—	
BOLTON, MICHAEL <i>That's What Love Is All About</i>	CBS	—	—	—	—	17	15	—	
BOMB THE BASS <i>Beat Dis</i>	Mister-ran	14	19	A	A	23	18	2	
BOY GEORGE <i>Live My Life</i>	Virgin	8	7	A	B	38	31	72	
BREAKFAST CLUB <i>Never Be The Same</i>	MCA	—	4	—	—	10	9	—	
BRYSON, PABLO <i>Without You</i>	Elektra	—	—	—	—	14	19	89	
CARLISLE, BELINDA <i>I Get Weak</i>	Virgin	16	15	A	A	42	36	17	
CHURCH, THE <i>Under The Milky Way</i>	Arista	7	7	B	B	2	—	93	
CLIMIE FISHER <i>Love Changes Everything</i>	EMI	13	—	B	—	34	25	—	
COCHRAN, EDDIE <i>C'mon Everybody</i>	EMI	10	17	B	B	37	31	14	
COLD CUT <i>Doctor! The House</i>	Ahead Of Our Time	4	5	—	—	22	20	9	
D'ARBY, TERENCE TRENT <i>Sign Your Name</i>	CBS	6	12	B	A	4	17	47	
DAYNE, TAYLOR <i>Tell It To My Heart</i>	Arista	10	19	A	A	36	34	6	
DEACON BLUE <i>Dignity</i>	CBS	9	15	B	A	12	27	39	
DEREK B <i>Goodgroove</i>	Music Of Life	13	14	A	A	19	9	19	
DOCTOR & THE MEDICS <i>Drive He Said</i>	I.R.S.	11	10	A	A	1	—	—	
EARTH WIND & FIRE <i>Thinking Of You</i>	CBS	—	—	—	—	21	18	—	
ECHO & THE BUNNYMEN <i>People Are Strange</i>	WEA	13	13	A	A	31	26	29	
EIGHTH WONDER <i>I'm Not Scared</i>	CBS	17	15	A	A	38	25	38	
ERASURE <i>Ship Of Fools</i>	Mute	11	9	A	B	37	22	20	
ESTEFAN, GLORIA/MIAMI ... <i>Rhythm's Gonna Get ...</i>	Epic	—	—	—	—	23	13	—	
FLEETWOOD MAC <i>Everywhere</i>	Warner Brothers	—	—	—	—	35	23	—	
GARFUNKEL, ART <i>So Much In Love</i>	Epic	—	—	—	—	26	19	—	
GODFATHERS, THE <i>Birth School Work Death</i>	Epic	9	5	B	B	4	—	—	
GRANT, EDDY <i>Gimme Hope Jo'anna</i>	Ice	13	16	A	A	42	36	8	
HARRISON, GEORGE <i>When We Was Fab</i>	Dark Horse	9	15	B	A	30	35	30	
HEART <i>These Dreams/Never</i>	Capitol	15	15	A	A	42	28	—	
HOUSTON, WHITNEY <i>Where Do Broken Hearts Go</i>	Arista	10	6	A	—	29	—	—	
ICEHOUSE <i>Crazy</i>	Chrysalis	11	8	A	A	30	22	42	
INXS <i>Devil Inside</i>	Mercury	7	5	—	—	26	8	—	
IT BITES <i>Kiss Like Judas</i>	Virgin	6	9	B	A	12	15	76	
JACKSON, MICHAEL <i>Man In The Mirror</i>	Epic	16	14	A	A	32	35	25	
JITTERS, THE <i>Last Of The Red Hot Fools</i>	Capitol	—	4	—	—	3	3	—	
JOHNNY HATES JAZZ <i>Heart Of Gold</i>	Virgin	18	19	A	A	42	35	32	
MCMANN, GERARD <i>Cry Little Sister</i>	Atlantic	8	7	B	—	—	—	—	
MADNESS, THE <i>I Pronounce You</i>	Virgin	13	—	B	—	6	—	—	
MARX, RICHARD <i>Should've Known Better</i>	Manhattan	10	11	B	B	32	33	55	
MEL AND KIM <i>That's The Way It Is</i>	Supreme	18	17	A	A	40	36	16	
MICRODISNEY <i>Gale Force Wind</i>	Virgin	4	4	—	—	7	—	100	
MINOGUE, KYLIE <i>I Should Be So Lucky</i>	PWL	15	21	A	A	41	37	1	
MISSION, THE <i>Tower Of Strength</i>	Mercury	11	13	A	A	16	25	18	
MORRISSEY <i>Suedehead</i>	HMV	17	15	A	A	35	32	5	
NOISEWORKS <i>Take Me Back</i>	Epic	13	7	A	B	—	—	—	
OCEAN, BILLY <i>Get Outta My Dreams ...</i>	Jive	15	19	A	A	42	38	3	
PARADIS, VANESSA <i>Joe Le Taxi</i>	Polydor	20	18	A	A	39	34	7	
POGUES, THE <i>If I Should Fall From ...</i>	Pogue Mahone	10	17	A	A	20	13	63	
PRIEST, MAXI <i>How Can We Ease The Pain</i>	10	7	13	B	B	25	21	57	
PRIMITIVES, THE <i>Crash</i>	RCA	18	16	A	A	26	31	15	
PROCLAIMERS, THE <i>Make My Heart Fly</i>	Chrysalis	13	16	A	A	23	21	73	
RAINMAKERS, THE <i>Small Circles</i>	Mercury	—	—	—	—	7	11	—	
ROACHFORD <i>Family Man</i>	CBS	—	5	—	—	11	7	—	
ROGER <i>I Want To Be ...</i>	Warner Brothers	—	—	—	—	—	11	—	
ROTH, DAVID LEE <i>Just Like Paradise</i>	Warner Brothers	16	11	A	A	21	12	59	
RUSSELL, BRENDA <i>Piano In The Dark</i>	Breakout	10	7	B	—	16	11	82	
SAXON <i>Ride Like The Wind</i>	EMI	10	5	B	—	7	4	74	
SEVELLE, TAJA <i>Love Is Contagious</i>	Paisley Park	16	15	A	A	36	22	28	
SIMPLY RED <i>I Won't Feel Bad</i>	WEA	—	14	A	A	—	34	78	
SINITTA <i>Cross My Broken Heart</i>	Fanfare	10	—	A	—	28	16	—	
SISTERS OF MERCY <i>Dominion</i>	Merciful Release	13	12	A	A	22	16	13	
SOME, BELOUIS <i>Some Girls</i>	Parlophone	4	—	—	—	14	12	80	
SPRINGFIELD, RICK <i>Rock Of Life</i>	RCA	14	11	A	A	16	13	99	
STEWART, JERMAINE <i>Say It Again</i>	Siren	6	14	B	A	35	42	11	
SWEAT, KEITH <i>I Want Her</i>	Elektra	12	14	A	A	15	42	49	
TAYLOR, JAMES <i>Never Die Young</i>	CBS	—	—	—	—	21	20	—	
TERRY, TONY <i>Lovey Dovey</i>	Epic	—	—	—	—	21	16	56	
THIS WAY UP <i>Louise</i>	Virgin	—	—	—	—	10	12	—	
TIFANNY <i>I Think We're Alone Now</i>	MCA	8	10	B	A	25	33	10	
T'PAU <i>Valentine</i>	Siren	6	13	B	A	20	26	24	
VOICE OF THE BEEHIVE <i>I Walk The Earth</i>	London	19	16	A	A	28	18	54	
WAS NOT WAS <i>Spy In The House Of Love</i>	Fontana	9	16	A	A	31	32	22	
WEE PAPA GIRL RAPPERS <i>Faith</i>	Jive	4	6	—	—	1	—	—	
WET WET WET <i>Temptation</i>	Precious	11	—	A	—	13	—	—	

Records are included on the grid if they (A) had 4 or more plays on Radio 1 last week, as logged by Sham Tracking; or (B) are featured on the current Radio 1 playlist; or (C) are featured on 11 or more ILR playlists (A & B lists accounted for only).

COMPACT
disc
DIGITAL AUDIO

1	THE BEST OF OMD, OMD	Virgin
2	INTRODUCING THE HARDLINE ..., Terence T. D'Arby	CBS
3	CHILDREN, The Mission	Mercury
4	NOW AND ZEN, Robert Plant	Atlantic
5	3 GIVE ME THE REASON, Luther Vandross	Epic
6	2 BRIDGE OF SPIES, T'Pau	Siren/Virgin
7	6 TURN BACK THE CLOCK, Johnny Hates Jazz	Virgin
8	4 POPPED IN SOULED OUT, Wet Wet Wet	Precious/Phonogram
9	UNFORGETTABLE, Various	EMI
10	11 THE JOSHUA TREE, U2	Island
11	5 CHRISTIANS, Christians	Island
12	10 TANGO IN THE NIGHT, Fleetwood Mac	Warner Brothers
13	9 LIVE IN AUSTRALIA, Elton John	Rocket/Phonogram
14	13 THE GREATEST LOVE, Various	Telstar
15	15 HEAVEN ON EARTH, Belinda Carlisle	Virgin
16	12 WHENEVER YOU NEED SOMEBODY, Rick Astley	RCA
17	14 BAD, Michael Jackson	Epic
18	7 NOTHING LIKE THE SUN, Sting	A&M
19	19 HEARSAY, Alexander O'Neal	Tabu
20	IDLEWILD, Everything But The Girl	blanco y negro

Compiled by Gallup for the BPI, Music Week and BBC © 1987

GEMA's shift in licensing policy

THE GERMAN rights body GEMA has agreed a fundamental switch of policy on centralised licensing in its first detailed statement on the issue.

GEMA president Professor Dr Erich Schulze repeats his accusation that in concluding its deal with PolyGram International, the Dutch collecting society STEMRA has breached the statutes of BIEM, the international negotiating body which is responsible for agreeing a standard mechanical royalty rate for continental Europe.

Schulze argues that the terms of the STEMRA/PolyGram contract are damaging to the interests of rights owners in other European countries because there will be delays in receipt of payments and because STEMRA's commission of 6.5 per cent is too high.

In what may be seen as the most significant section of his statement, Schulze expresses total opposition

to central licensing systems, despite the fact that GEMA itself formerly had such an agreement with PolyGram, a deal which has been superseded by the STEMRA/PolyGram contract. His own blueprint for the future of European mechanical royalty payments is founded on the need for "a generally binding standard agreement" on the basis of which "the royalty threshold could be optionally in the country of sale". This latter aspect, however, is acceptable to Schulze on the basis that "equitable monthly advance payments" are forthcoming and that settlement with authors' societies is made every three months.

This new hard line from GEMA will inevitably affect the continuing discussions between BIEM and IFPI on a new standard contract, and may have repercussions for the operation of the PolyGram/STEMRA deal.

MPA sets date for debate

THE MUSIC Publishers Association will be holding a two-day conference for members on September 8 and 9. MPA secretary Peter Dads-well says the decision to hold the meeting comes as a result of a questionnaire sent to publishers before Christmas. "The response to our survey was very encouraging," he adds.

The first day of the MPA event will be devoted to copyright issues, with various other topics up for discussion on the second day. Full details of the venue, speakers and booking arrangements will be available later.

Decision soon on tariff row

THE PERFORMING Right Tribunal is due to release its decision in the dispute between the Performing Right Society and concert promoters in the next few days.

The dispute arose when the PRS decision to increase its tariff from three to six per cent for the use of music in pop concerts and variety shows was challenged by a consortium of interested parties.

US catalogue up for sale

FOLLOWING THE recent sale of Chappell to Warner Bros Music, another major publishing catalogue is on the market. Columbia Pictures Entertainment has announced in California that it is to find a new owner for its music publishing catalogues and its print operations. Among potential purchasers are SBK Entertainment and the newly-launched publishing arm of CBS Records.

Headed by president Bob Holmes, Columbia Pictures Music

Publishing includes Belwin-Mills with some 60,000 copyrights, the Al Gallico country music holdings, plus numerous film and television titles held by the company through various subsidiaries. It is reported in Hollywood that Columbia Pictures is hoping to get as much as \$100 million for its publishing interests.

SBK and Screen-Gems Colgem are among those who have received an offering circular and both are expected to make a bid for the business.



COLLIER: ON the move

Collier heads for Oxford

MIKE COLLIER has moved his publishing company Jess Music to new offices in Oxford along with his consultancy Collier Associates. Collier has recently signed an agreement with Music Sales to activate its standard catalogues, which include Campbell-Connelly of which Collier was formerly professional manager.

Collier sees a bright future for standard catalogues, pointing out that "there were 12 oldies in the Top 20 a few weeks ago, and with artists like the Pet Shop Boys, Alison Moyet and Rick Astley re-viving standard songs, these memorable melodies have a whole new lease of life".

Solar eclipse

by Barry Lazell

MARCH 21 will see the release of a spectacular eight-album boxed set from Street Sounds, celebrating the 10th anniversary of Solar Records. The Sound Of Los Angeles Records (from which "Solar" is derived) was launched in Los Angeles by Dick Griffey in 1978, and since then has scored dance and crossover hits on both sides of the Atlantic with acts like The Whispers, Shalamar, The Sylvers, Dynasty, Collage, Klymaxx and Midnight Star, among others. All of these and more appear among the set's 72 tracks.

Solar is currently distributed here by MCA, from which Street Sounds has licensed the tracks. The catalogue number will be SOLBX 1, and dealer price is £19.99. Distribution via PRT.

Sister label Westside Records also has a boxed set in preparation, pulling together the story of House music to date. Release date and dealer price are not yet finalised. Unlike the vinyl-only Solar box, the House set will be available in different formats: on LP as HOUSBX 1, cassette as ZCHOUS 1, and CD as CDHOUS 1.

Westside is already scoring major crossover LP chart success with its Jackmaster compilations from Chicago's DJ International label, and this has prompted the launch of a companion series, to be generically titled Acid Tracks, and to spotlight the new generation of "Acid" House music now coming out of Detroit, Miami and New York, as well as Chicago. Acid Tracks 1 will also be released in March, and again in three formats: ACIDL 1 (LP), ZCACID 1 (cassette), and CDACID 1 (CD). With this expansion of transatlantic activity, DJ International is about to open a European HQ within Westside's London offices, where label president Rocky Jones will work.

Franklin's simple soul

RECENTLY RELEASED on Beggars Banquet's Citybeat label was Vanessa Franklin's My Mind (CBE 1220), a record which has received a lot of positive comment because of what it is *not* — it doesn't fall into a hip-hop, House, rap, hi-NRG or any other bag, but it is simply a strong, danceable soul record by a singer with an excellent voice. Much the same sort of reactions, in fact, that Anita Baker's Rapture album received when it appeared here.

Such reactions — and the comparison, in fact — are pleasing to the ears of Franklin herself, who was whisked into the UK recently by Citybeat for club and radio promotion around the country. She is *not* yet another of Aretha's sisters unnoticed until now, but a 25-year-old New Yorker with an appropriately Aretha-like back-



VANESSA FRANKLIN: not another of Aretha's sisters, but a New Yorker with a line in strong, danceable soul

ground in gospel music at her local pentecostal church, which shows unmistakably in her secular vocal style.

My Mind was recorded for New York's Peppermint label, run by her producer and songwriter mentor Walter Brooks. Its release here on Citybeat was fortuitous: "Tim Palmer was in a record shop in New York when my single was lying on the counter. He asked to hear it, liked it and decided to follow it up. He decided to put the record out here, and now here I am."

Citybeat is also sparking additional interest among club DJs by inviting those who received advance white labels to submit their own remix of the disc. The UK 12-incher already includes an original "Club Mix" in addition to the long 12-inch version, but if a cracking UK remix comes up, chances are that this will appear on the next pressing if the record really begins to shift.

Immediate plans for Franklin are further promotion of this single, then into the studio to record a follow-up. And an album? "We haven't really got to the stage of planning an album yet; Walter Brooks is keen to get me known through a strong single or two, but I'm looking forward to working on one eventually." She cites as her all-time influences Diana Ross ("the image I always aspired to as a child and a teenager"), and Gladys Knight ("because of her voice: I don't model my style precisely on hers, but I do have a similar huskiness in my singing.") Strong role models to follow.

● PORTSMOUTH-BASED dance specialist label Domino Records has just released Robert John's Greased Lightning (DOM 9T) on 12-inch, with distribution by Charly. The high-voiced vocalist is best known in a laid-back soul-pop style, as on his first UK hit If You Don't Want My Love (20 years ago!) and his 1979 US chart-topper Sad Eyes, but the newie is a racing hi-NRG dance number. It was co-written, arranged and produced in New York by Michael (Let's All Chant) Zager, recently also responsible for Raquel Welch's instant recruitment into Eurobeat favour with This Girl's Back In Town.

As Domino says, "Greased Lightning is aimed directly as the hi-NRG club market"; rapid BPM and strong production should guarantee it immediate Scottish and South Coast exposure for starters. If John still appeals to UK

radio the way he frequently used to, then a wider crossover could also be in the offing.

● POLYDOR'S URBAN label is mining the Rare Groove seam of the early Seventies again with a re-issue of the much-sought James Brown-produced slinky funkier Yes It's You by Sweet Charles, originally released in the US in 1974, both as a single and as part of the album For Sweet People From Sweet Charles. The album is to shortly make its debut here as Urban URB 9, while Yes It's You appears on 12-inch on March 14 as URBX 15, coupled with two tracks of similar vintage by Brown's main female protégée of the time, Lyn Collins: Rock Me Again & Again & Again from 1975, and her 1972 US hit Think (About It).

Polydor's club promotion department plans an "Urban Classics" rare groove promotion around UK clubs during March.

RADIO LONDON

A LIST

ASWAD: Don't Turn Around	Mango/Island
EDDIE GRANT: Gimme Hope Jo'anna	Ice
MEL & KIM: That's The Way It Is	Supreme
MAXI PRIEST: How Can We Ease The Pain	10/Virgin
ROGER: I Want To Be Your Man	Warner Brothers
BRENDA RUSSELL: Piano In The Dark	Breakout/A&M
TAJA SEVELLE: Love Is Contagious	Paisley Park/Reprise/WEA
NINA SIMONE: Mr Bojangles	Enterprises/RCA
KEITH SWEAT: I Want Her	Elektra
TONY TERRY: Lowkey Davey	Epic

CLIMBERS

ART OF NOISE: Dragnet	China
JEAN CARNE: Ain't No Way	Atlantic (Import)
NORMAN CONNORS: I Am Your Melody	Capitol (Import)
CUCA: Young Love	Alpha Int (Import)
WHITNEY HOUSTON: Where Do Broken Hearts Go	Arista
THE KANE GANG: Don't Look Any Further	Capitol (Import)
MICROWAVE: Instant Replay	Columbia (Import)
PEBBLES: Girlfriend	MCA
TAJA SEVELLE: Wouldn't You Love To Love Me	Paisley Park/WEA (Import)
SHANICE WILSON: I'll Bet She's Got A Boyfriend	Breakout/A&M

As featured on the **TONY BLACKBURN** Show, Radio London 9am-12 noon Monday-Friday (206/94.9 VHF)

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1967, featuring:

HEY JOE - The Jimi Hendrix Experience, STRANGE BEW - Cream, SAN FRANCISCO NIGHTS - Eric Burdon and The Animals, WATERLOO SUNSET - The Kinks, EXCEPT FROM A TEE NAGE OPERA - Keith West, KITES - Simon Dupree and The Big Sound, I'M A BELIEVER - The Monkees, H.H.O. SWEET UNING - Jeff Beck, H.A.H.A. SMOKE THE CLOWN - Manfred Mann, MASSACHUSETTS (THE LIGHTS WENT OUT IN) - The Bee Gees, I'VE BEEN A BAD, BAD BOY - Paul Jones, BABY NOW THAT I'VE FOUND YOU - The Foundations, A WHITE SHADE OF PALE - Procul Harum, LET THE HEARTACHES BEGIN - Long, John Baldry, DEATH OF A CLOWN - Dave Davies, THE LETTER - Box Tops, MATTHEW AND SON - Cat Stevens, NIGHTS IN WHITE SATIN - Moody Blues, THERE'S A KIND OF HUSH - Herman's Hermits, LET'S GO TO SAN FRANCISCO - The Flower Pot Men, DEDICATED TO THE ONE I LOVE - The Mamas and the Papas, ZABADAK - Dave Dee, Dory, Beaky, Mick & Tich, CADAF (ANN) - Hotties, PUPPET ON A STRING - Sonnie Shaw

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TITLES A-Z (WRITERS)

100% (Powell)	96	Just A Mirage (Toni C/Adele Berni)	51
All Night Long (Murphy/Slatiam)	100	Just Like Paradise (Roth/Tuglio)	35
Anarchy In The U.K. (Mott/Cook/Jones)	57	Kiss and Tell (Ferry)	69
Baby Wants To Ride (Principe)	86	Live My Life (Willis/Sembello)	62
Beat Dis (Pasquetti/Black/R33)	3	Love Changes (Everything) (Kiersey Fisher/Morgan)	45
Birth School Work Death (The Godfathers)	80	Love Is Contagious (Seville)	17
Burning Like A Flame (Lynch/Pilson/Brown/Dokken)	78	Lovey Dovey (Khazouri/Terry)	44
C'mon Everybody (Cochran/Capehart)	18	Make My Heart Fly (Reid/Reid)	63
Candle In The Wind (John/Toupin)	39	Man In The Mirror (Garrett/Ballard)	33
Can and Girls (McAloon)	61	Mandinka (O'Connor)	54
Crash Court (Kreischer)	38	Neighbours (Hatch/Trent)	84
Devil Inside (Farris/Hutchence)	53	Never Be The Same (Giray/Bray)	91
Dignity (Rosa)	55	Never Knew Love Like This (Harris/III/Lewis)	37
Dose (The House/Morale/Black/Yaz/Riley)	6	Never These Dreams (JA Knight/Black/Conne/AA)	20
Dominion (Eldritch)	15	Nobody (Ashmopang/Murray)	59
Don't Lock Me Out (Billy/Joly)	23	Nobody's Twisting Your Arm (Doors)	31
Don't Turn Around (Warren/Hammond)	92	Piano In The Dark (Russell/Hull/Coker)	74
Dragonet '88 (Schumann)	94	Peace Of You (Scho)	47
Dreaming (Jolley/Harris/Jolley)	43	Raw (Hardy/Williams)	88
Face (Lawrence/Lawrence/Riley)	68	Reckless (Robbie/UB40/Bambaataa/Malibu)	27
For A Friend (Somerville/Coles)	28	Ride Like The Wind (Cross)	52
Free As A Bird (Davies)	95	Rock Like (Springfield)	97
Free As A Bird (Davies)	95	Rok Da House (Pryce/Bentfield/Glanfield/Carter/Walmsley)	60
Get Outta My Dreams... (Lawrence/Ocean)	5	Say It Again (Singer/Davis)	24
Give It To Me (Bom-Bom)	77	Shogun (Four Love/Cobson)	47
Give Me All Your Love (Coverdale/Sykes)	71	Ship of Fools (Clarke/Bell)	12
Goodgroove (Boland)	16	Should've Known Better (Marx)	50
Goodbye (Simon)	23	Sign Your Name (D'Arby)	64
Heart of Gold (Duchler)	11	Simple Simon (You Gotta Regard) (Mantronik/M.C. Tee)	72
Heaven Is A... (Nowels/Shelley)	66	Some Girls (Some/Alomar)	81
House Arrest (Campbell/Gamble/Jay)	73	Some Kind Of Lover (Cymone/Walkey)	85
How Can We Ease The Pain (How Men Are Frame)	25	Spy In The House of Love (Was/Was)	32
I Don't Mind At All (Workman/Bourgeois)	65	Suedehead (Morrissey/Sheel)	8
I Fought The Law (Curli)	48	Tell It To My Heart (Swinsky/Gold)	14
I Got Weak (Warren)	49	That's The Way It's (Stock/Aiken/Waterman)	10
I Know You Got Soul (Various)	21	The Hit Mix, Actually (Tennant/Love/Warman)	90
I Should Be So Lucky (Stock/Aiken/Waterman)	1	The Jack That House Built (Stratton/Naslas)	46
I Think We're Alone Now (Cordell)	19	THE KISS OFF (McNabb)	76
I Walk The Earth (Nack)	42	Thinking About The Baby (Stanfield/Devaney)	87
I Want Her (Sweet/Riley)	34	Together Forever (Lover's Leap)	2
I Want To Be Your Man (Brown)	79	Remix (Stock/Aiken/Waterman)	2
I Won't Feel Bad (Hucknoll/Simply Red)	75	Tower of Strength (Adams/Brown/Hunter/Hussey)	29
I'm All Shook Up (Jackson)	82	Under The Milky Way (Kilby/Jonson)	99
I'm Not Scared (Tennant/Love)	26	Valentine (Singer/Decker)	40
Ideal World (Remix) (Priestman/Herman)	89	When We Was Fab (Harrison/Lynne)	49
I'll Should Fall From Grace With God (MacGowan)	58	When Will I Be Famous? (The Brothers)	36
Jack Mix VII (Various)	67	Where Do Broken Hearts Go (Wickham/Jackson)	30
Joe Le Taxi (Roda-Gil/Langolf)	4		

THE NEXT 25

76	81	THE KISS OFF	Beggs/Beggs BEC 706 (12/11/1) (W)
77	82	GIVE IT TO ME	Ice Cube (Goddard/Miller/Works) Warner Chappell
78	83	BURNING LIKE A FLAME	Debbie Gibson (EKR 67/T/TP)
79	84	I WANT TO BE YOUR MAN	Rapman/WEA W 8297 (T) (W)
80	85	BIRTH SCHOOL WORK DEATH	Epic GFT (T) 1 (K)
81	86	SOME GIRLS	Porlaphone 132R 6176 (E)
82	87	I'M ALL SHOOK UP	Savage Dangle 5007 (S) (USP)
83	88	HOUSE TRAIN	Jack Trax 7 J702 (12-3737) (A)
84	89	NEIGHBOURS	BBC RESL 210 (E)
85	90	SOME KIND OF LOVER	MCA MCA (T) 1234 (F)
86	91	BABY WANTS TO RIDE	Hit/London FFR (T) 1 (F)
87	92	THINKING ABOUT...	Radio Hama/Arise (H) 1115 (BAC)
88	93	RAW	Cold Chills/WEA W 7953 (T) (W)
89	94	IDEAL WORLD (Remix)	Island 11735 347 (F)
90	95	THE HIT MIX...	Extra/Supermax 1232TRA 6 (E)
91	96	NEVER BE THE SAME	MCA MCA (T) 1230 (F)
92	97	PIECE OF YOU	Hall/Cap 1123 (E)
93	98	DON'T LOCK ME OUT	A&M 9147 (T) (W)
94	99	DRAGNET '88	China CHINA 4 (F)
95		FREE AS A BIRD	ALM AMT 430 (F)
96		100%	Timeless (F) 12ACTR 100 (A)
97		ROCK OF LIFE	RCA PB 49405 (12-PT 49406) (BMG)
98		GALE FORCE WIND	Virgin VS (T) 1044 (E)
99		UNDER THE MILKY...	Arise 1097793 (12-6097793) (BMG)
100		ALL NIGHT LONG	Beggs/Beggs BEC 707 (T) (W)

★ PLATINUM (One million) ● GOLD (500,000) ○ SILVER (250,000)

① Indicates title available in sheet music
 ▲ Panel Sales Increase over last week

● Panel Sales Increase of 50% or more over last week

Compiled by Gallup for the BPI Music Week and the BBC based on a sample of 500 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fell by 20 per cent compared with last week.

Top 75 chart entries to date (9 weeks) 121
 Panel Sales over last week -5%

• DOKKEN •

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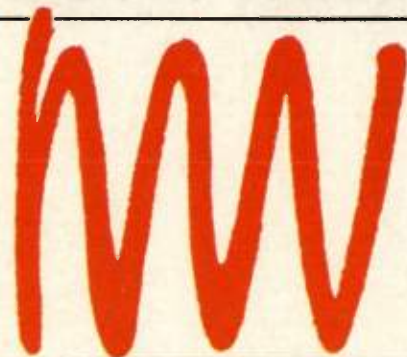
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 ORDER FROM THE **WEA** TELE-ORDER DESK ON 01-998 5929 OR FROM YOUR **WEA** SALESMAN/TELE-SALES PERSON.

38	42	5	CRAZY	Chrysalis CHS (12) 3156 (C)
39	23	9	CANDLE IN THE WIND (LIVE)	Rocket/Phonogram EJS 15 (12) (F)
40	24	7	VALENTINE	Siren/Virgin SRN (X) 69 (E)
41	57	4	HOW CAN WE EASE THE PAIN	10/Virgin TEN (X) 207 (E)
42	54	2	I WALK THE EARTH	Hit/London LON (X) 169 (F)
43	NEW		DREAMING	Reproduction/RCA PB 41711 (12-PT 41712) (BMG)
44	56	3	LOVEY DOVEY (Remix)	Epic TONY (T) 2 (C)
45	NEW		LOVE CHANGES (EVERYTHING)	EMI (12) EM 47 (E)
46	27	10	THE JACK THAT HOUSE BUILT	Oval/10/Virgin TEN (T) 174 (E)
47	26	8	SHAKE YOUR LOVE	Atlantic A 9187 (T) (W)
48	NEW		I FOUGHT THE LAW	CBS CLASH (T) 1 (C)
49	30	6	WHEN WE WAS FAB	Dark Horse/WEA W 8131 (T) (W)
50	55	3	SHOULD'VE KNOWN BETTER	Manhattan/EMI (12) MT 32 (E)
51	NEW		JUST A MIRAGE	Chrysalis JEL (X) 3 (C)
52	74	2	RIDE LIKE THE WIND	EMI (12) EM 43 (E)
53	NEW		DEVIL INSIDE	Mercury/Phonogram INXS 10 (12) (F)
54	34	9	MANDINKA	Ensign/Chrysalis ENY (X) 611 (C)
55	39	8	DIGNITY	CBS DEAC (T) 4 (C)
56	46	2	NOBODY'S TWISTING YOUR ARM	Reception REC 009 (12) (I/RR)
57	45	3	ANARCHY IN THE U.K.	Capitol (12) CL 480 (E)
58	63	2	IF I SHOULD FALL FROM GRACE...	Pogue Mahone/Stiff PG 1 (12) (E)
59	75	3	NOBODY (CAN LOVE ME)	Criminal BUS (T) 6 (JS/E)
60	41	10	ROK DA HOUSE	Rhythm King/Mute LEFT 11 (T) (I/RT)
61	64	5	CARS AND GIRLS	Kitchenware/CBS SK (X) 35 (C)
62	72	2	LIVE MY LIFE	Virgin BOY 105 (12) (E)
63	73	3	MAKE MY HEART FLY	Chrysalis CLAIM (X) 1 (C)
64	47	10	SIGN YOUR NAME	CBS TRENT (T) 4 (C)
65	43	6	I DON'T MIND AT ALL	Island (12) IS 353 (F)
66	53	14	HEAVEN IS A PLACE ON EARTH	Virgin VS (T) 1036 (E)
67	50	3	JACK MIX VII	Debut/Passion DEBT (X) 3042 (A)
68	NEW		FAITH	Jive JIVE (T) 164 (BMG)
69	51	5	KISS AND TELL	Virgin VS (T) 1034 (E)
70	44	9	HOT IN THE CITY (Exterminator Fix)	Chrysalis IDOL (X) 12 (C)
71	61	6	GIVE ME ALL YOUR LOVE	EMI (12) EM 23 (E)
72	NEW		SIMPLE SIMON (You Gotta Regard)	10/Virgin TEN (X) 217 (E)
73	58	15	HOUSE ARREST	FON/Club/Phonogram JAB (X) 63 (F)
74	NEW		PIANO IN THE DARK	Breakout/A&M USA (T) 623 (F)
75	NEW		I WON'T FEEL BAD	Elektra YZ 172 (T) (W)

12 MARCH 1988

TOP 100 ALBUMS

MUSIC WEEK



No1	1	INTRODUCING THE HARDLINE ... ★★★ CD Terence Trent D'Arby CBS 450 911-1
2	NEW	CHILDREN • CD The Mission Mercury/Phonogram MISH 2
3	3	GIVE ME THE REASON ★ CD Luther Vandross Epic 450 134-1
4	NEW	THE BEST OF OMD CD OMD Virgin OMD 1
5	5	WHENEVER YOU NEED SOMEBODY ★★★ CD Rick Astley RCA PL 71529
6	4	POPPED IN SOULED OUT ★★ CD Wet Wet Wet Precious/Phonogram JWWWL 1
7	2	BRIDGE OF SPIES ★★★ CD T'Pau Siren/Virgin SRNLP 8
8	6	TURN BACK THE CLOCK ★ CD Johnny Hates Jazz Virgin V 2475
9	41	UNFORGETTABLE CD Various EMI EMTV 44
10	NEW	NOW AND ZEN CD Robert Plant Esparanza/Atlantic WX 149
11	12	HEAVEN ON EARTH • Belinda Carlisle Virgin V 2496
12	9	BAD ★★★★★ CD Michael Jackson Epic 450290-1
13	NEW	IDLEWILD CD Everything But The Girl blanco y negro/WEA BYN 14
14	7	TIFFANY CD Tiffany MCA MCF 3415
15	8	THE CHRISTIANS ★ CD The Christians Island ILPS 9876
16	11	THE GREATEST LOVE • Various Telstar STAR 2316
17	19	THE JOSHUA TREE ★★★★★ CD U2 Island U26
18	10	HEARSAY ★ CD Alexander O'Neal Tabu 450 936-1
19	NEW	THE FRENZ EXPERIMENT CD The Fall Beggars Banquet BEGA 91
20	17	TANGO IN THE NIGHT ★★★ CD Electric Blue Mercury/Phonogram MISH 2

BILLY OCEAN

THE NEW ALBUM

TEAR DOWN THESE WALLS



10 BRAND NEW TRACKS,

INCLUDES

GET OUTTA MY DREAMS

59	38	WOW! • CD Bananarama London RAMA 4
60	44	VITAL IDOL • CD Billy Idol Chrysalis CUX 1502
61	51	JUST VISITING THIS PLANET ○ CD Jellybean Chrysalis CHR 1569
62	49	JACK TRAX THE FOURTH ALBUM CD Various Jack Trax JTRAX 4
63	76	RED ★ CD The Communards London LONLP 39
64	64	DIRTY DANCING (OST) CD Original Soundtrack RCA BL 86408
65	54	LIFE IN THE FAST LANE • Various Telstar STAR 2315
66	68	GREATEST HITS CD Isley Brothers Telstar STAR 2306
67	58	DISCO ★ CD Pet Shop Boys Parlophone PRG 1001
68	60	SUBSTANCE CD New Order Factory FACT 200
69	67	MEN & WOMEN ★ CD Simply Red Elektra WX 85
70	55	THE BEST OF UB40 VOL 1 ★★ CD UB40 Virgin UBTV 1
71	46	OUT OF THE BLUE CD Debbie Gibson Atlantic WX 139
72	NEW	I STAND ALONE CD Agnetha Faltskog WEA WX 150
73	62	THE MICHAEL JACKSON MIX • CD Michael Jackson Stylus SMR 745
74	81	LOVE CD Aztec Camera Warner Brothers WX 128
75	86	HEART • CD Heart Capitol EJ2403721
76	48	WOODEN FOOT COPS ON THE HIGHWAY CD The Woodentops Rough Trade ROUGH 127
77	RE	THIS IS THE STORY CD The Proclaimers Chrysalis CHR 1602
78	61	RUNNING IN THE FAMILY ★★ CD The Waitresses Chrysalis CHR 1569

21	15	NOTHING LIKE THE SUN ★ CD Sting	A&M AMA 6402
22	13	PET SHOP BOYS, ACTUALLY ★★ CD Pet Shop Boys	Parlophone PCS104
23	18	COME INTO MY LIFE ● CD Joyce Sims	FFRR/London LONLP 47
24	25	WHITNEY ★★★★★ CD Whitney Houston	Arista 208 141
25	35	FLOODLAND ○ CD The Sisters Of Mercy	Merciful Release/WEA MR 441L
26	24	IF I SHOULD FALL FROM GRACE ... CD The Pogues	Pogue Mahone/Stiff NYR 1
27	21	KICK ● CD INXS	Mercury/Phonogram MERH 114
28	14	FAITH ★★ CD George Michael	Epic 460000 1
29	NEW	BEST OF HOUSE VOL. 4 CD Various	Serious BEHO 4
30	47	THE CIRCUS ★ CD Erasure	Mute STUMM 35
31	27	TELL IT TO MY HEART CD Taylor Dayne	Arista 208 898
32	16	ALL ABOUT EVE ○ CD All About Eve	Mercury/Phonogram MERH 119
33	23	BLOW UP YOUR VIDEO ● CD AC/DC	Atlantic/WEA WX 144
34	33	PHANTOM OF THE OPERA ★★ CD Various	Polydor PODV 9
35	28	RAINDANCING ★★ CD Alison Moyet	CBS 450 152-1
36	22	DUSTY - THE SILVER COLLECTION ● CD Dusty Springfield	Philips/Phonogram DUSTV 1
37	40	SKYSCRAPER CD David Lee Roth	Warner Brothers WX 140
38	32	SAY IT AGAIN CD Jermaine Stewart	Siren/Virgin SRNLP 14
39	29	THE BEST OF MIRAGE JACK MIX '88 ● Mirage	Stylus SMR 746
40	26	DANCING WITH STRANGERS ★ CD Chris Rea	Magnet MAGL 5071
41	30	WHITESNAKE 1987 ★ CD Whitesnake	EMI EMC 3528
42	53	BAD ANIMALS ● CD Heart	Capitol ESTU 2032

★ ★ ★ = TRIPLE PLATINUM (900,000 units) ★ ★ = DOUBLE PLATINUM (600,000 units) ★ = PLATINUM (300,000 units)
● = GOLD (100,000 units) ○ = SILVER (60,000 units) **NEW** NEW ENTRY **RE** RE-ENTRY

GET INTO MY CAR

*Produced by Robert John "Mutt" Lange
Wayne Brathwaite and Barry J. Eastmond.
Mixed by Nigel Green & Bryan "Chuck" New.
Engineered by Jerry Peal
Recorded & Mixed at Battery Studios, London*



43	34	RAINTOWN CD Deacon Blue	CBS 450549-1
44	43	LIVE IN AUSTRALIA CD Elton John	Rocket/Phonogram EJP 2
45	50	HORIZONS CD Various	K-Tel NE 1360
46	39	THE CREAM OF ERIC CLAPTON ★ CD Eric Clapton/Cream	Polydor ECTV 1
47	20	TATTOOED BEAT MESSIAH CD Zodiac Mindwarp/The Love Reaction	Mercury/Phonogram ZODLP 1
48	37	THE SINGLES ★★ CD Pretenders	Real/WEA WX 135
49	42	CLOUD NINE ● CD George Harrison	Dark Horse/WEA WX 123
50	31	THE LION AND THE COBRA CD Sinead O'Connor	Ensign/Chrysalis CHEN 7
51	57	GRACELAND ★★★★★ CD Paul Simon	Warner Brothers WX52
52	36	ALL LIVE AND ALL OF THE NIGHT CD The Stranglers	Epic 460259 1
53	45	SIXTIES MIX ★ Various	Stylus SMR 733
54	56	MAKE IT LAST FOREVER Keith Sweat	Vintertainment/Elektra WX 163
55	71	HIT FACTORY CD Various	Stylus SMR 740
56	59	BROTHERS IN ARMS ★★★★★★★★★★ CD Dire Straits	Vertigo/Phonogram VERH 25
57	66	A PORTRAIT OF ELLA FITZGERALD CD Ella Fitzgerald	Stylus SMR 847
58	52	NOW! 10 ★★★★★ Various	EMI/Virgin/PolyGram NOW 10

79	69	HITS 7 ★★ Various	CBS/WEA/RCA/Arista HITS 7
80	94	EVERYTHING CD Climie Fisher	EMI EMC 3538
81	78	RUMOURS ★★★★★★ CD Fleetwood Mac	Warner Brothers K 56344
82	70	ALL THE BEST! ★★ CD Paul McCartney	Parlophone PMTV 1
83	85	SLIPPERY WHEN WET ★★ CD Bon Jovi	Vertigo/Phonogram VERH 38
84	88	TOP GUN (OST) ★ CD Various	CBS 70296
85	77	FROM MOTOWN WITH LOVE ★ Various	K-tel NE 1381
86	96	EVERY BREATH YOU TAKE - THE SINGLES ★★ CD The Police	A&M EVERY 1
87	98	SEDUCED AND ABANDONED ○ CD Hue And Cry	Circa/Virgin CIRCA 2
88	74	A MOMENTARY LAPSE OF REASON ● CD Pink Floyd	EMI EMD 1003
89	72	CHER ○ Cher	Geffen WX 132
90	92	U2 LIVE - UNDER A BLOOD RED SKY ★★ CD U2	Island IMA 3
91	65	I'M YOUR MAN CD Leonard Cohen	CBS 460642 1
92	89	BEST SHOTS ★ CD Pat Benatar	Chrysalis PATV 1
93	79	PLEASE ★ CD Pet Shop Boys	Parlophone PSB 1
94	63	THE WORLD WITHOUT END CD Mighty Lemon Drops	Blue Guitar AZLP 4
95	82	HYSTERIA ★ CD Def Leppard	Bludgeon Riff./Phono HYSLP 1
96	RE	NO JACKET REQUIRED CD Phil Collins	Virgin V 2345
97	RE	PRESLEY - THE ALL TIME GREATEST HITS CD Elvis Presley	RCA PL 90100
98	RE	QUEEN'S GREATEST HITS CD Queen	Parlophone EMTV 30
99	84	BEST OF BLONDIE CD Blondie	Chrysalis CDLTV 1
100	75	MAINSTREAM ● CD Lloyd Cole & The Commotions	Polydor LCLP 3

CD: Released on Compact Disc

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Goldsmith aids Aida

by Dave Laing

EARLS COURT will be the venue in June of London's most ambitious opera production. With one-quarter of the arena taken up by the elaborate staging and a cast of 600, Verdi's *Aida* will be performed on six nights for a total audience of 90,000.

The project is the brainchild of rock promoter Harvey Goldsmith. "I had the idea about four years ago. We've done most of the Earl's Court concerts and I wanted to try to use it for a classical spectacular of the kind that is commonplace on the continent but has never been done in London." His 1986 success with Luciano Pavarotti at Wembley spurred him on and he looked at such possibilities as productions of *Carmen*, Gershwin's works or Mikhail Baryshnikov's *Moscow ballet*.

He settled finally on Vittorio Rossi's production of *Aida* which had already played in Italy, France and Switzerland. Goldsmith's partners in the production are the classical impresario Victor Hochhauser, who deals with the casting, and Mark McCormack's International Management Group, in charge of getting sponsorship. Goldsmith deals with the marketing and the sales of tickets which are priced at £20 and £25. Also involved is LBC radio which will promote the show and record it for broadcasting.

The total cost of the project is running at £1.6m and to date no major sponsor has come forward. Goldsmith seems unperturbed since such companies usually commit their funds much further ahead and right now "the three of us are sponsors".

More importantly, he sees *Aida* as the first in an annual series of large-scale classical productions in London, and full houses this year will virtually guarantee a sponsor for 1989.

Lowlife highlights

by Rob Mackie

LIVING UP to a reputation as a guy who tends to take things to the limit, Warren Zevon was a little bleary when we met, having stayed up most of the night reading Martin Amis' *Moronism Inferno*.

Like that author, Zevon has spent years trawling amusingly and carefully, sifting various forms of lowlife to produce darkly comic tales that hang on in the imagination. In a perfect world, Zevon would be the most eminent of that Seventies LA bunch, which included Linda Ronstadt, The Eagles and Jackson Browne.

In reality, he was widely forgotten until *The Color Of Money* provided a graphic reminder of wild wit-and-riffs exuberance, pairing his *Werewolves Of London* with its hero's pool triumph.

Hard on its heels came Zevon's re-emergence as US Virgin's first signing, with last year's *Sentimental*

Hygiene album, and current dates in Scandinavia, Germany, Ireland and at Hammersmith Odeon recently.

Certainly, his peers didn't forget Zevon and his comeback record includes an array of sidemen including Bob Dylan, Neil Young, REM and George Clinton. "At one point," he remarks ruefully, "I said to a friend of mine who's always had a band, that I envied him seeing I always had to find people because I couldn't keep a band on retainer for a year. He reminded me that I had this golden opportunity to use individuals for individual songs, and I realised that was very true, that my style, such as it is, is to vary from song to song."

If *Sentimental Hygiene* suggests a cleansing of the emotions, he's a little misty about a precise meaning: "I haven't found it necessary to work out a real, detailed, analytical definition, which may be a little remiss on my part, but now I have an official answer — I got a letter from a woman who said that her four-year-old son was singing it and asked her what it meant, and she said, 'I told him that it meant keeping your feelings clean', and I try to keep my feelings so clean you could eat off 'em."

The live show provided a model of Zevon's professional approach, a long and varied set that acted as a virtual "best of" collection. The confident band included two female players, Karen Childs (synthesizers) and Jennifer Condos (bass) and the one-time King Crimson drummer Ian Wallace.

Zevon's songs range from the exquisitely structured to the brutally blunt but nothing sounded like filler. Nowadays he's able to announce not only a current album but a new single, *Reconsider Me*, "which will give George Michael sleepless nights".

Rafferty gets back to his roots

SHIPYARD TOWN is the new single from Gerry Rafferty. It comes out five years after *Sleepwalking*, his final album for Liberty.

But he's not exactly been idle in the meantime, since work on some of the songs which form the accompanying album, *North and South*, released by London on April 25, were started in 1984. Add to that the fact that "nobody heard the LP until it was complete. Then the word got round and Paul Charles of Asgard played it to four or five companies. The people involved at London were aware of my work over a number of years and they weren't looking for another Baker Street!" adds Rafferty.

North and South shows that Rafferty's not lost his genius for melodies and words that straddle the divide between pop and rock, but instead of the brash metropolitan air of his 1978 multi-million seller, the album has a Celtic flavour announced by Davy Spillane's uilleann pipe solo which opens side one.

Rafferty, whose family has both Irish and Scottish roots, confirms that the Celtic dimension "is something I'd wanted to explore for

some years." There is also a deeply autobiographical side to the single which evokes his West of Scotland boyhood, forming bands and falling in love.

This mood helps to explain Rafferty's enthusiasm for The Proclaimers, whose *Letter From America* he co-produced with long-time collaborator Hugh Murphy, who also worked on the new Rafferty album. "Someone from Chrysalis sent me their demo," he recalls. "I get sent a lot of tapes but most of the stuff isn't great. This was fresh, direct, just the two of them with guitars."

While the new album has the full keyboards, guitar, sax line-up, Rafferty's next move will be back towards an acoustic sound. "All my albums have been highly produced," he explains. "I've enjoyed that emphasis on songwriting and recording but now I've come back to singing and I feel confident enough to go out with just a guitar." He's started on the acoustic follow-up to *North And South* and is thinking of performing at this year's Edinburgh Festival with a show that would include both a solo set and an electric band.

DL

Richman on the road

by John Tobler

FOR MOST people Jonathan Richman means two late Seventies big hits, *Roadrunner* (a classic) and *Egyptian Reggae* (a curiosity).

In those days, he was signed to (the now relaunched) Beserkley label, for whom he made half a dozen albums soon to be reissued on CD. Around 1980, he left and signed with Sire, from whom he parted company after one album, *Jonathan Sings!* (released in the UK by Rough Trade). After two more albums also on Rough Trade here in 1985-6, Richman re-emerged this year on another leading indie, Demon, which has licensed *Modern Lovers '88* from Rounder in the US.

This has led to a European tour which will bring the *Modern Lovers* (now a trio of Jonathan on vocals and guitar, Brennan Totten on guitar and Johnny Avila on drum. [singular] and vocals) back to Britain during March.

On the Rounder decision Richman says: "I looked at different US labels, and when I looked at Rounder, I realised they released some of my favourite recent records, like Ted Hawkins and Skeeter Davis with NRBO. I thought, 'Why mess with it?' As simple as that." He adds that this is "the first album we've ever produced all by ourselves and it's our favourite —

Bradford confuse and confound

by Matthew Cole

YOU KNOW where you are with a band named after a North American city, but what about an industrial town in West Yorkshire? Bradford seem determined to cause confusion, since they come from Blackburn (not Bradford) and play a melodic brand of pop that belies their skinhead image.

One thing that is certain about Bradford is their talent for publicity. The release of *Skin Storm*, their debut single, on CD as well as vinyl is being claimed as a first for an indie band. "None of us has got a CD player though," says vocalist Ian H proudly, then adds: "But our manager has."

If the band's appearance is responsible for the comparisons with the Redskins it is Ian H's plaintive vocal performance that has caused them to be misleadingly likened to The Smiths. The band laugh off the comparison as unfortunate but in-

evitable. "We're nothing like The Smiths really, it's just the opinion of a couple of journalists," says Jos Murphy, Bradford's bassist.

The band are hoping that the single will attract attention from a major, having had no success with their demo. "It certainly shows that we have business initiative," says keyboard player John Baulcombe. The initial run of 1,000 CDs was pressed at a personal cost to the band of £1,000.

In the 14 months that they have been together Bradford have attracted a good deal of attention from local press and the single is on the playlist at Manchester's Radio Metro. Recorded at Stockport's Strawberry Studios the single is the first release on the Bolton-based label Village Records, whose reported ambition is to emulate Factory Records. Does this mean that Bradford's next release will be on DAT?

the one that so far gets closest to the simple sound that we've wanted."

Richman is disparaging about much of his Seventies work: "As far as artistic reasons go, I don't like fully 60 per cent of the tracks of all those albums on Beserkley, but I'm not blaming anyone else. What I started out doing was being a guy who played electric guitar riffs, like on the famous *Roadrunner*, and shouted things over, which is what I learnt from the Velvet Underground. In other words, they weren't songs, they were like talking blues, and that's how I started. They didn't have melodies to speak of, they had good riffs, but I switched professions at about age 23, and decided that I wanted to communicate more through melodies, which in some ways, I don't think I was very good at. I was innovative, but it's taken me a while to get the hang of it. I was experimenting through the Seventies, and I think a good half of the experiments failed. A lot of them are cuter than they were actually intended to be — they weren't intended to have that kind of television commercial sound."

Older fans might say that it was Richman's tuneful melodies and apparently simplistic lyrics which gave him a major portion of his following, but on the evidence of a recent Central London Poly gig, he has made no concessions towards greater accessibility.

The group played at an inadequate volume, as a result of which the crowd pushed nearer the stage, endangering the health of those at the front.

"In a way, we played loud," he comments. "We were louder on the stage than when we first came

over in '77. The idea is to be loud enough for people to hear us and no louder — just enough so that you can dance to it. It's not supposed to be quiet, the idea is it's supposed to be medium. It sounds quiet in this world, but if this was 1965, we'd be using the same kind of PA that the Rolling Stones and the Beatles used."

Stump has the media stumped

by Nick Gibson

RARELY HAS a group produced such raw excitement and perplexity as Stump. With sexually-charged live shows drawing comparison with peak-period James Brown, these indie chart-toppers have been lauded by Britain's rock media as a new Beefheart or XTC.

For despite their traditional instrumentation, Stump are not a rock band. They prefer wit to slamming power chords and stealth to an FM backbeat.

And despite the often fluid swing of much of their music — especially live — Stump are hardly a soul band either. "We've been given many different tags, purely because critics are unable to describe our songs," says elastically sinewed frontman Mick Lynch. "We are not naturally 'wacky' people as many have portrayed us, but have a style and sound all our own which will always seem 'different' when compared to everything else."

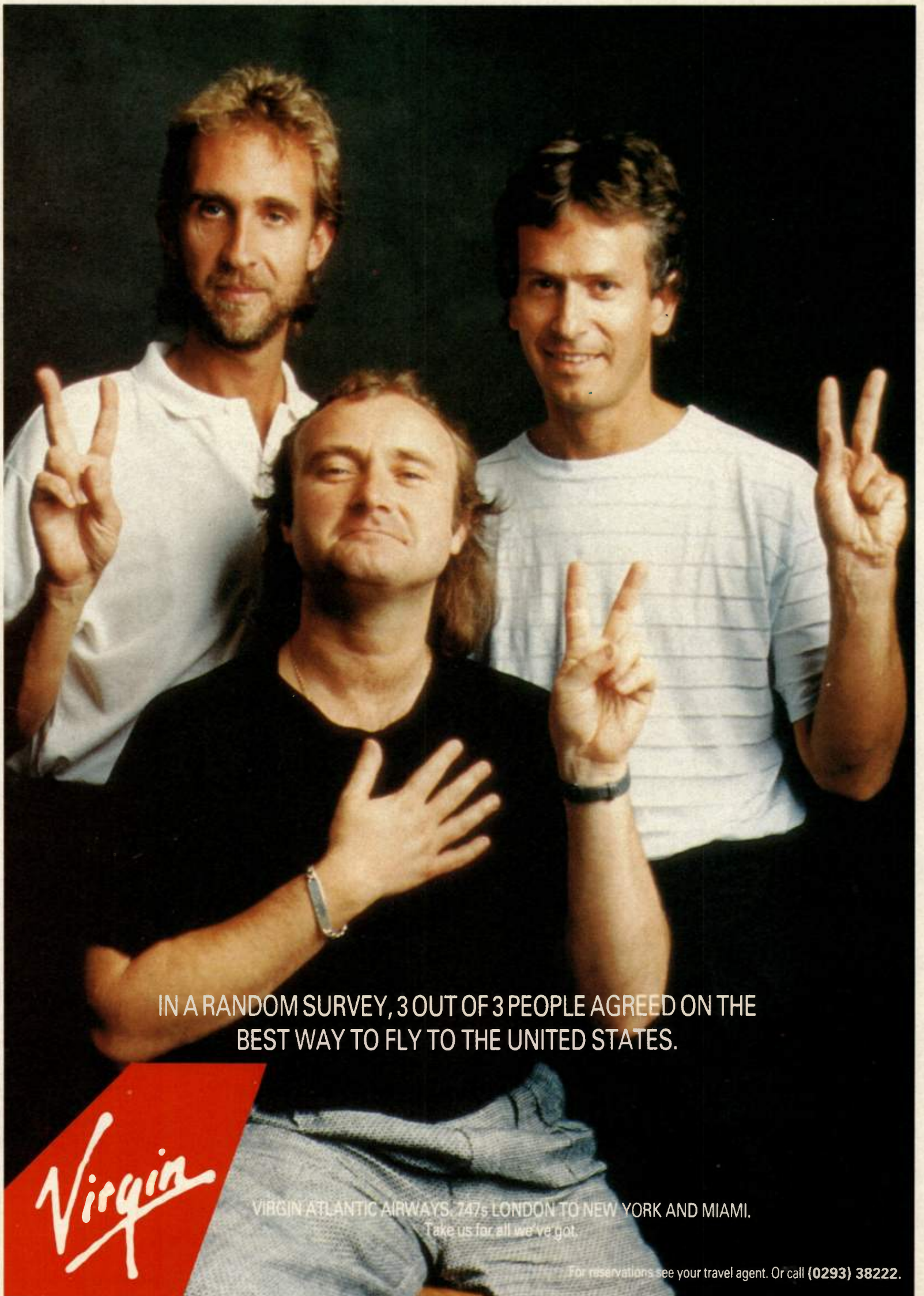
Stump owe more to Bertolt Brecht than Beefheart, and through liberal use of hard-bitted imagery offer a new tenor to the voice of environmental reason.

"If there is a message in Stump lyrics, it's one of individual responsibility — people have a duty to themselves," adds Lynch.

Recently released to coincide with a nationwide tour, *Fierce Pancake* is the group's debut album for the Ensign label. Newcomers should ease themselves into the lulling C & W of Charlton Heston or the atmospheric power struggle of *Chaos* (Said The Captain) before exploring the more challenging *Bone*. Former Stump pieces *Buffalo* and *Tupperware Stripper* are recreated, loosely, in the new *Green Bits* and *Living It Down* — both already established live favourites.



BRADFORD COME from Blackburn, actually



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TOP 75 SINGLES

12 MARCH 1988



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

No1	1	I SHOULD BE SO LUCKY		PWL PWL(T) 8 (P)
		Kylie Minogue		
2	4	TOGETHER FOREVER (Lover's Leap Remix)		
		Rick Astley	RCA PB 41817 (12"-PT 41818) (BMG)	
3	2	BEAT DIS		
		Bomb The Bass	Mister-ron/Rhythm King/Mute DOOD(12) 1 (I/RT)	
4	7	JOE LE TAXI		
		Vanessa Paradis	FA Productions/Polydor POSP(X) 902 (F)	
5	3	GET OUTTA MY DREAMS, GET INTO MY CAR		
		Billy Ocean	Jive BOS(T) 1 (BMG)	
6	9	DOCTORIN' THE HOUSE		
		Coldcut	Ahead Of Our Time CCUT 27 (12"-CCUT 2) (I/RT)	
7	8	GIMME HOPE JO'ANNA		
		Eddy Grant	Ice ICE 78701 (12"-128701) (A)	
8	5	SUEDEHEAD		
		Morrissey	His Master's Voice/EMI (12)POP 1618 (E)	
9	15	CRASH		
		The Primitives	Lazy/RCA PB 41761 (12"-PT 41762) (BMG)	
10	16	THAT'S THE WAY IT IS		
		Mel & Kim	Supreme SUPE(T) 117 (E)	
11	12	HAZY SHADE OF WINTER (Remix)		
		Bangles	Def Jam BANGS(T) 3 (C)	
12	20	SHIP OF FOOLS		
		Erasure	Mute (12)MUTE 74 (I/RT/SP)	
13	17	I GET WEAK		
		Belinda Carlisle	Virgin VS(T) 1046 (E)	
14	6	TELL IT TO MY HEART		
		Taylor Dayne	Arista 109616 (12"-609616) (BMG)	
15	13	DOMINION		
		The Sisters Of Mercy	Merciful Release/WEA MR 43(T) (W)	
16	19	GOODGROOVE		
		Derek B	Music Of Life 7NOTE 12 (12"-NOTE 12) (P)	
17	28	LOVE IS CONTAGIOUS		
		Taja Sevelle	Paisley Park/Reprise/WEA W 8257(T) (W)	
18	14	C'MON EVERYBODY		
		Eddie Cochran	Liberty (12)EDDIE 501 (E)	
19	10	I THINK WE'RE ALONE NOW		
		Tiffany	MCA MCA(T) 1211 (F)	
20	35	NEVER/THESE DREAMS		
		Heart	Capitol (12)CL 482 (E)	
21	NEW	I KNOW YOU GOT SOUL		
		The Double Trouble		

MUSIC WEEK



CBS

I Fought The Law THE CLASH



53	NEW	DEVIL INSIDE		
		INXS	Mercury/Phonogram INXS 10(12) (F)	
54	34	MANDINKA		
		Sinead O'Connor	Ensign/Chrysalis ENY(X) 611 (C)	
55	39	DIGNITY		
		Deacon Blue	CBS DEAC(T) 4 (C)	
56	46	NOBODY'S TWISTING YOUR ARM		
		The Wedding Present	Reception REC 009(12) (I/RR)	
57	45	ANARCHY IN THE U.K.		
		Megadeth	Capitol (12)CL 480 (E)	
58	63	IF I SHOULD FALL FROM GRACE WITH GOD		
		The Pogues	Pogue Mahone/Stiff PG 1(12) (E)	
59	75	NOBODY (CAN LOVE ME)		
		Tongue In Cheek	Criminal BUS(T) 6 (JS/E)	
60	41	ROK DA HOUSE		
		Beatmasters feat. Cookie Crew	Rhythm King/Mute LEFT 11(T) (I/RT)	
61	64	CARS AND GIRLS		
		Prefab Sprout	Kitchenware/CBS SK(X) 35 (C)	
62	72	LIVE MY LIFE		
		Boy George	Virgin BOY 105(12) (E)	
63	73	MAKE MY HEART FLY		
		The Proclaimers	Chrysalis CLAIM(X) 1 (C)	
64	47	SIGN YOUR NAME		
		Terence Trent D'Arby	CBS TRENT(T) 4 (C)	
65	43	I DON'T MIND AT ALL		
		Bourgeois Tagg	Island (12)IS 353 (F)	
66	53	HEAVEN IS A PLACE ON EARTH		
		Belinda Carlisle	Virgin VS(T) 1036 (E)	
67	50	JACK MIX VII		
		Mirage	Debut/Passion DEBT(X) 3042 (A)	
68	NEW	FAITH		
		Wee Papa Girl Rappers	Jive JIVE(T) 164 (BMG)	
69	51	KISS AND TELL		
		Bryan Ferry	Virgin VS(T) 1034 (E)	
70	44	HOT IN THE CITY (Exterminator Fix)		
		Billy Idol	Chrysalis IDOL(X) 12 (C)	
71	61	GIVE ME ALL YOUR LOVE		
		Whitesnake	EMI (12)EM 23 (E)	
72	NEW	SIMPLE SIMON (You Gotta Regard)		
		Mantronix	10/Virgin TEN(X) 217 (E)	
73	58	HOUSE ARREST		
		Krush	FON/Club/Phonogram JAB(X) 63 (F)	

22	37	DON'T TURN AROUND Aswad		Mango/Island (12)IS 341 (F)
23	32	HEART OF GOLD Johnny Hates Jazz		Virgin VS(T) 1045 (E)
24	11	SAY IT AGAIN Jermaine Stewart		10/Virgin TEN(T) 188 (E)
25	33	HOW MEN ARE Aztec Camera		WEA YZ 168(T) (W)
26	38	I'M NOT SCARED Eighth Wonder		CBS SCARE(T) 1 (C)
27	40	RECKLESS Afrika Bambaataa & Family feat. UB40		EMI (12)EM 41 (E)
28	36	FOR A FRIEND The Communards		London LON(X) 166 (F)
29	18	TOWER OF STRENGTH The Mission		Mercury/Phonogram MYTH(X) 4 (F)
30	NEW	WHERE DO BROKEN HEARTS GO Whitney Houston		Arista 109793 (12'-609793) (BMG)
31	29	PEOPLE ARE STRANGE Echo & The Bunnymen		WEA YZ 175(T) (W)
32	22	SPY IN THE HOUSE OF LOVE Was Not Was		Fontana/Phonogram WAS 2(12) (F)
33	25	MAN IN THE MIRROR Michael Jackson		Epic 651388 7 (12'-651388 6) (C)

*The first ever CLASH C.D. Single
7" & 12" and a four track C.D.
A classic from 'The Story Of The Clash'.
CLASH 1/T1. CD CLASH 1.*

DPA

34	49	I WANT HER Keith Sweat		Vintertainment/Elektra EKR 68(T) (W)
35	59	JUST LIKE PARADISE David Lee Roth		Warner Brothers W 8119(T) (W)
36	21	WHEN WILL I BE FAMOUS? Bros		CBS ATOM (T)2 (C)
37	31	NEVER KNEW LOVE LIKE THIS Alexander O'Neal feat. Cherrelle		Tabu 6513827 (12'-6513826) (C)
38	42	CRAZY Icehouse		Chrysalis CHS(12) 3156 (C)
39	23	CANDLE IN THE WIND (LIVE) Elton John		Rocket/Phonogram EJS 15(12) (F)
40	24	VALENTINE T'Pau		Siren/Virgin SRN(T) 69 (E)
41	57	HOW CAN WE EASE THE PAIN Maxi Priest feat. Beres Hammond		10/Virgin TEN(X) 207 (E)
42	54	I WALK THE EARTH Voice Of The Beehive		ffrr/London LON(X) 169 (F)
43	NEW	DREAMING Glen Goldsmith		Reproduction/RCA PB 41711 (12'-PT 41712) (BMG)
44	56	LOVEY DOVEY (Remix) Tony Terry		Epic TONY(T) 2 (C)
45	NEW	LOVE CHANGES (EVERYTHING) Climie Fisher		EMI (12)EM 47 (E)
46	27	THE JACK THAT HOUSE BUILT Jack 'n' Chill		Oval/10/Virgin TEN(T) 174 (E)
47	26	SHAKE YOUR LOVE Debbie Gibson		Atlantic A 9187(T) (W)
48	NEW	I FOUGHT THE LAW The Clash		CBS CLASH(T) 1 (C)
49	30	WHEN WE WAS FAB George Harrison		Dark Horse/WEA W 8131(T) (W)
50	55	SHOULD'VE KNOWN BETTER Richard Marx		Manhattan/EMI (12)MT 32 (E)
51	NEW	JUST A MIRAGE Jellybean featuring Adele Bertei		Chrysalis JEL(X) 3 (C)
52	74	RIDE LIKE THE WIND Saxon		EMI (12)EM 43 (E)

74	NEW	AND IN THE DARK Brenda Russell		Breakout/A&M USA(T) 623 (F)
75	NEW	I WON'T FEEL BAD Simply Red		Elektra YZ 172(T) (W)

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T W E L V E • I N C H

1	1	BEAT DIS Bomb The Bass	21	27	LOVEY DOVEY (Remix) Tony Terry
2	2	DOCTORIN' THE HOUSE Coldcut feat. Yazz & Plastic Population	22	25	RECKLESS Afrika Bambaataa & Family feat. UB40
3	NEW	I KNOW YOU GOT SOUL Eric B. & Rakim	23	30	I WANT HER Keith Sweat
4	3	DOMINION Sisters Of Mercy	24	NEW	NEVER/THESE DREAMS Heart
5	4	SUEDEHEAD Morrissey	25	13	SPY IN THE HOUSE OF LOVE Was Not Was
6	9	CRASH The Primitives	26	33	HOW CAN WE EASE THE PAIN Maxi Priest feat. Beres Hammond
7	5	GET OUTTA MY DREAMS... Billy Ocean	27	19	GIMME HOPE JO'ANNA Eddy Grant
8	8	TOGETHER FOREVER Rick Astley	28	35	HEART OF GOLD Johnny Hates Jazz
9	10	GOODGROOVE Derek B	29	11	TOWER OF STRENGTH The Mission
10	23	DON'T TURN AROUND Aswad	30	NEW	I'M NOT SCARED Eighth Wonder
11	15	LOVE IS CONTAGIOUS Taja Sevelle	31	18	SAY IT AGAIN Jermaine Stewart
12	17	THAT'S THE WAY IT IS Mel & Kim	32	28	PEOPLE ARE STRANGE Echo & The Bunnymen
13	7	I SHOULD BE SO LUCKY Kylie Minogue	33	NEW	NOBODY (CAN LOVE ME) Tongue In Cheek
14	12	SHIP OF FOOLS Erasure	34	24	NEVER KNEW LOVE LIKE THIS Alexander O'Neal & Cherrelle
15	6	TELL IT TO MY HEART Taylor Dayne	35	39	HOW MEN ARE Aztec Camera
16	14	JOE LE TAXI Vanessa Paradis	36	NEW	JUST A MIRAGE Jellybean
17	21	I GET WEAK Belinda Carlisle	37	40	JUST LIKE PARADISE David Lee Roth
18	16	HAZY SHADE OF WINTER (Remix) Bangles	38	20	THE JACK THAT HOUSE BUILT Jack 'n' Chill
19	22	FOR A FRIEND The Communards	39	NEW	I FOUGHT THE LAW The Clash
20	NEW	DREAMING Glen Goldsmith	40	NEW	WHERE DO BROKEN HEARTS GO Whitney Houston

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Carrie on trial

THE FLEET Street knives have been out for **Carrie**, the new stage musical based on Stephen King's phenomenally popular horror story and film. The Anglo-American production has been having a three-week trial run at the **Royal Shakespeare Theatre** in Stratford-upon-Avon prior to opening on Broadway.

It is true that this is an unlikely subject for a musical — the story of a telekinetic girl, her first menstruation and subsequent revenge on those who persecute her — but the same has been said in the past about other musicals: remember how people doubted the wisdom of writing a show about the long-dead wife of a South American dictator?

What does matter is the music — by Michael Gore and Dean Pitchford, best-known for their Fame musical score. This is a bright enough patchwork quilt of songs, not dissimilar to some of those featured in the popular TV series and film.

Broadway star Barbara Cook brings her formidable singing talents to the role of the religious zealot Margaret White, while Linzi Hatley, a 17-year-old who plays the title role, is undoubtedly one of the West End stage stars of the future. There are some lively dance routines choreographed by Debbie Allen (of Fame fame) and spectacular stage effects.

So who, ultimately, will prove to be right — the critics, or the paying public? Certainly the Stratford audience received the show enthusiastically and it does seem to be particularly tailor-made for the American market. Time will tell, but don't be surprised if it's the drama scribes who end up with egg on their faces.

CHRIS WHITE



STAN THE Man: perfection

Youthful veteran

STAN GETZ is one of a rare breed — a musician who not only seeks to improve upon perfection, but seems to achieve the near-impossible.

One could devote an entire review to extolling the virtues of the Master's control. On his tonal eloquence. Or his effortless phrasing and near-seamless flow of improvisation. But there is more to this youthful veteran — now in his 61st year, and a working musician since before he was 16. There is the warmth, for instance, which suffuses ballads such as Warm Valley and Bloodcount, his impeccable time and rhythmic powers on faster-tempo selections like Voyage (title tune of his superior Black Hawk LP of the same name), and Jobim's O Grande Amor.

As usual, Getz' associates at the **Royal Festival Hall** were up to their leader's demanding specifications. Victor Lewis remains a musical, driving, listening drummer, new young bassist Anthony Cox is obviously a name to watch out for in the future, and pianist Jim McNeely proved himself a superbly gifted soloist, as well as a sensitive, understanding accompanist.

The first-half proceedings were taken care of by **Mari Wilson**. Accompanied with sympathy and care by a fine, uplifting four-piece combo, Wilson's was a jazz-based set including some high-calibre standards.

STAN BRITT



FISCHER Z: falling short of revolutionary outrage

Slap with a wet Fischer

THERE IS something of a **Fischer Z** revival going on inside the music business, as evidenced by the full house at London's **Marquee** for the band's secret date.

It would be hard to say how this performance rated alongside the vintage Fischer Z, but as the group took the stage to a hardy cheer from all assembled, vocalist/songwriter John Watts looked suitably bemused at having to push

and shove his way through the crowd to clamber on stage.

Their music is standard MOR light rock fodder popular the world over but particularly in America. Watts knows how to write a song, and he combines a slightly eccentric lyrical slant with the delivery of a world-weary Ray Davies. The overall result is mildly interesting but falls short of revolutionary outrage.

Given the current climate, there must be hope for Fischer Z. Their return to activity is something of a novelty in itself — has the Eighties revival started already? — and Arista seems keen to shovel them chartwards.

JULIAN HENRY



STOCK IT

GODLEY & CREME: Goodbye Blue Sky. Polydor POLH 40. In the case of Godley and Creme, video's gain has been music's loss. Because of the priority given to directing and producing this is the duo's first album for five years. In terms of wit and imagination it's light years ahead of most contemporary pop. In the best 10CC tradition, a mastery of the three-minute song is combined with surreal humour so that The Last Page Of History seems like a description of an apocalyptic video shoot but turns out to be... the apocalypse. The crowning triumph of Goodbye Blue Sky is the choice of the humble harmonica as the principal solo instrument. In the hands and gobs of Mark Feltham and Mitt Gamon, it runs the gamut of styles from bluesy to schmaltzy. **DL**

THE WHO: Who's Better, Who's Best. Polydor WTV 1. Over recent years Polydor has given us a whole variety of Who compilations as well as keeping the group's albums in catalogue. Released to mark the band's 25th anniversary, the principle behind this set is simple — hit singles. Side one broadly covers the Sixties from My Generation to I Can See For Miles, while side two goes through to the 1981 American hit You Better You Bet. With added publicity from the anniversary razzmatazz and an accompanying video, this 18-track selection should notch up healthy sales. **DL**



STOCK IT

THE FALL: The Frenz Experiment. Beggars Banquet BEGA 91. After a year when Mark E Smith's monotone slur ended up in the charts — and not before time — The Fall release their most important album to date. A cohesive new rock selection, with a wired vision and a political intrigue, The Frenz Experiment is the accessible face of craggy commercialism, that is riddled with hooks and threatening hand movements and peppered with perfect pop confection. Never slipping into treacle land, as if they ever could, The Fall gird their loins for a caustic splashback that's as hard as nails, while staying as reasonable and calm as a dignified indoctrination into Smithville's greatest major. Past the punk cultism, this album will appeal to all ages, and cross dressers, a selection of extra dietary musts on initial quantities should make for a high chart position too. Don't leave home without it. **DEH**

VON FREEMAN: Young And Foolish. Affinity AFF 184. Producer: Fred Dubiez. Anyone interested in full-throated, hard-swinging tenor playing with originality of approach need look no further. One of the great underrated performers of the past 40 years, Freeman Way recorded at



THE WHO: 25 years on



the 1977 Netherlands Festival. Accompanied with skill and perception by a strong trio from his native Chicago, the ageless veteran is in prime form throughout, notably on a stretched-out I'll Close My Eyes, which takes up all of side one. Strongly recommended. **SB**



STOCK IT

EVERYTHING BUT THE GIRL: Idlewind. blanco y negro/WEA BYN14/BYNG 14/CD: K 242288-2 (W). Ms Thorn and Mr Watt return with another set of songs that are as touching, poignant and memorable as anything likely to be released this year. EBTG succeed by matching jazz and folk/rock musical colours with some splendid

DON'T LEAVE home without them: caustic splashbacks from The Fall (above) while EBTG (top) make a welcome return

lyrical sketches, epitomised by the single These Early Days and the standout tracks The Night I Heard Caruso Sing and Apron Strings. Expect prominent press coverage to help push this LP into the Top 20 and then much higher if they can force a hit single, possibly Love Is Here Where I Live. **GT**

HEAVY METAL ALBUMS

This Month	Last Month	Title, Artist	Label, Catalogue No.
1	—	BLOW UP YOUR VIDEO AC/DC	Atlantic WX144 (W)
2	1	WHITESNAKE 1987 Whitesnake	Liberty/EMI EMC33528 (E)
3	—	SKYSCRAPER David Lee Roth	Warner Brothers WX140 (W)
4	—	LA GUNS LA Guns	Vertigo VERH 55 (F)
5	2	HYSTERIA Def Leppard	Bluebird Riffola HYSLP1 (F)
6	4	SLIPPERY WHEN WET Bon Jovi	Vertigo VERH 38 (F)
7	10	RECKLESS Bryan Adams	A&M AMA 5013 (F)
8	—	IF YOU CAN'T LICK 'EM, LICK 'EM Ted Nugent	WEA K255385-1 (W)
9	12	PYROMANIA Def Leppard	Mercury VERS2 (F)
10	9	BAT OUT OF HELL Meat Loaf	Cleveland International EPC82419 (C)
11	5	PERMANENT VACATION Aerosmith	Geffen WX126 (W)
12	—	ACCIDENTALLY ON PURPOSE Gillan & Glover	Virgin Y2498 (E)
13	—	LIVE + 1 Frehley's Comet	Megaforce Worldwide 7818261 (W)
14	—	BOOTLEG Bad News	EMI EMC3542 (E)
15	3	CRAZY NIGHTS Kiss	Vertigo VERH 49 (F)
16	15	ELIMINATOR ZZ Top	Warner Brothers W3774 (W)
17	7	HOLD YOUR FIRE Rush	Vertigo VERH 47 (F)
18	8	GIRLS, GIRLS, GIRLS Motley Crue	Elektra EKT39 (W)
19	Re	HIGHWAY TO HELL AC/DC	Atlantic K50628 (W)
20	11	THE NUMBER OF THE BEAST Iron Maiden	Fame/EMI FA 3178 (E)
21	6	SOLDIER OF FORTUNE—BEST OF PHILLYNOTT/THIN LIZZY P Lynott/T Lazz	T-star STAR 2300 (BMG)
22	—	FIREWORKS Bonfire	MSA ZL71518 (BMG)
23	22	MASTER OF PUPPETS Metallica	Music For Nations MFN60 (P)
24	—	GREATEST HITS Aerosmith	CBS 4607031 (C)
25	20	PEACE SELLS... BUT WHO'S BUYING? Megadeth	Capitol EST 2022 (E)
26	31	PRIDE Whites Lion	Atlantic 781 7681 (W)
27	Re	EAT 'EM AND SMILE David Lee Roth	Warner Brothers WXS6 (W)
28	—	FATAL ATTRACTION Lon	Scotti Brothers 8342341 (F)
29	13	SAINTS 'N' SINNERS Whitesnake	Fame/EMI FA 3177 (E)
30	16	APPETITE FOR DESTRUCTION Guns N Roses	Geffen WX125 (W)
31	14	WHO MADE WHO AC/DC	Atlantic WXS7 (W)
32	19	IRON MAIDEN Iron Maiden	Fame/EMI FA 31211 (E)
33	37	TRICK OR TREAT Fastway	CBS 4504441 (C)
34	23	TRIUMPH AND AGONY Warlock	Vertigo VERH 50 (F)
35	Re	WILD FRONTIER Gary Moore	10 Records DIX56 (E)
36	36	SHOUT AT THE DEVIL Motley Crue	Elektra 9602891 (W)
37	Re	BON JOVI Bon Jovi	Vertigo VERL14 (F)
38	Re	HIGH VOLTAGE AC/DC	Atlantic K50257 (W)
39	Re	BACK FOR THE ATTACK Dokken	Elektra EKT43 (W)
40	Re	CRAZY FROM THE HEAT David Lee Roth	Warner Brothers 9252221 (W)

Compiled by Music Week Research/Gallup from a nationwide panel of 366 shops.



HOWARD HUGHES: infectious western twang



STOCK IT

HOWARD HUGHES: Paleface (E.G./Virgin EGO(X) 38). The eccentric Howard Hughes emerges on a major label with another quirky but thoroughly engaging number and one whose infectious western twang should gain him wide support.

ACT: I Can't Escape From you (ZTT (T)IMM 2). Claudia Brücken and Thomas Leer enlist the help of guitarist Andy Gill to create another bright and shiny pop artefact prior to the release of their debut LP, Laughter, Tears & Rage. Dramatically stylish but still not as striking as their version of Heaven Knows I'm Miserable Now.



STOCK IT

WIRE: Kidney Bingos (Mute (12)MUTE 67). The wonderfully enigmatic Wire turn up with another brilliant, insidious track and one that is so catchy beneath its bizarre title that it deserves to pick up mass exposure.

THE SHAMEN: Knature Of A Girl (Moksha SOMA 4(T). Weaving more hypnotic melodies around a stuttering beat, these

Aberdonians deliver another heady brew that forms an imaginative answer to pop psychosis in its swirling atmospherics.

THE POGUES: If I Should Fall From Grace With God (Pogue Mahone FG 1(12). After their massive Christmas hit with Fairytale Of New York and with yet another long British tour, The Pogues look sure to do well with this the jaunty title track to their latest album.

THE CLASH: I Fought The Law (CBS CLASH 1). CBS have obviously decided to plunder the Clash's vaults but this seems to be an odd choice, taken from the unimaginatively-titled, The Story Of The Clash Volume 1, although it provides an opportunity for new fans to obtain rare B-sides with City Of The Dead and 1977 included here.

DAVID LEE ROTH: Just Like Paradise (Warner Brothers W 8119(T). The flamboyant former Van Halen frontman delivers an excellent slice of American rock with a verve and panache sadly missing amongst many of his contemporaries and its unforgettable hooks should ensure a high chart position.

TINA TURNER: Addicted To Love (Capitol/EMI (12)CL 484). A rather straightforward live version of the Robert Palmer classic but nonetheless a fine single that shows the awesome power of Tina Turner's tremendous live act and one that's guaranteed plenty of exposure.

THE WEE PAPA GIRL RAPPERS: Faith (Jive JIVE(T) 164). With dance records currently dominating the charts, these two sisters look sure to do well with this, their major label debut, an imaginative cut-up track with a highly distinctive rap.

MANTRONIX: Simple Simon (10/Virgin TEN(T) 217). The Mantronix crew keep 'em coming with another track from their forthcoming new LP, In Full Effect, following hard on the heels of Sing A Song but not quite as effective.

THE BUNKER KRU/THE HARLEQUIN 4'S: Set It Off (Champion CHAMP(12) 64). As the bound-

aries between producers and artists blur more and more, here comes Mixmaster Phil Harding playing and producing his own highly infectious dance track with the help of former Talk Talk keyboard player Ian Curnow and New York's Harlequin 4's vocals. Another one set for strong cross-over appeal.

PERFECT STRANGER: I Don't Wanna Fight (RAK RAK 504). Mickie Most relaunches his famous RAK label with this very competent and well-written piece of adult-orientated pop. Don't let the fact that they are based around ex-Uriah Heep's Peter Goalby put you off as they are a very promising band.



ACT'S CLAUDIA Brücken: bright and shiny pop artefact



STOCK IT

THE CHURCH: Under The Milky Way (Arista 109778). Australian band The Church reappears quietly on a new label with this excellent, evocative number displaying their fine shimmering guitars and a haunting melody line. Bodes well for their new LP, Starfish.



STOCK IT

THE FAT LADY SINGS: Be Still (Harbour Sound HSS 1). This intriguingly-titled Dublin band releases another impressive single, full of insistent bite and shot through with a rough passion that serves to illustrate the fact that they are a very promising band indeed.

CHATSHOW: Noisy Bad High Thing (Idea IDEA 011). Another well fab single from the Ideal label with this Oxford band delivering swathes of echoing guitars around a dry vocal and an engaging hook that shows it to be another fine piece of indie pop.

THE FLOWERPOT MEN: The Janice Long Session (Nighttracks/Strange Fruit SFNT 007). The Nighttracks series throws up a real gem with this excellent session from the now-sadly-defunct Flowerpot Men. Never the most prolific of groups, this provides a short summary of the career of a very fine band.

STEVE HARLEY & COCKNEY REBEL: Mr Soft (EMI EM 50). This truly classic hit from 1974 gets a well-deserved re-issue. It's only sad that it should take an advert to generate interest for one of the most influential artists of the Seventies.

THE OTHER CHART

TOP 40 SINGLES

1	1	SUEDEHEAD	His Master's Voice POP161 (E)
2	3	DOMINION	Merciful Release/WEA MR43 (W)
3	4	CRASH	RCA PB46176 (BMG)
4	2	TOWER OF STRENGTH	Mercury/Phonogram MYTH 4 (F)
5	—	SHIP OF FOOLS	Mute MUTE74 (I/RT/SP)
6	—	NOBODY'S TWISTING YOUR ARM	Reception REC009 (I/RR)
7	6	I WALK THE EARTH	London LON 169 (F)
8	—	IF I SHOULD FALL FROM GRACE WITH GOD	Pogue Mahone/Stiff FG 1 (E)
9	9	MAKE MY HEART FLY	Chrysalis CLAIM1 (C)
10	—	NUMB	Beggars Banquet TW1 (W)
11	8	COLD SWEAT	One Little Indian 77P9 (I/NM)
12	5	WE CARE A LOT	Slash/London LASH 17 (F)
13	—	TAKE IT	Virgin V51035 (E)
14	—	I CAN'T ESCAPE FROM YOU	ZTT IMM2 (F)
15	7	I WANNA BE A FLINTSTONE	WEA Y2166 (W)
16	18	UNDER THE MILKY WAY	Arista 109778 (BMG)
17	—	BIRTH, SCHOOL, WORK, DEATH	Epic GTF1 (C)
18	14	GALE FORCE WIND	Virgin V51044 (E)
19	10	WILD HEARTED WOMAN	Eden EVEN6 (F)
20	13	THERE IS NO LOVE BETWEEN US ANYMORE	Chapter 22 CHAP20 (I/NM)
21	11	VICTORIA	Beggars Banquet BEG206 (W)
22	12	CHAOS	Ensign/Chrysalis ENY612 (C)
23	16	PUMP UP THE VOLUME	4AD AD0707 (I/RT)
24	17	TOUCHED BY THE HAND OF GOD	Factory FAC193 (P)
25	21	TRICK OF THE LIGHT	Island IS350 (F)
26	23	LAST NIGHT I DREAMT SOMEBODY LOVED ME	Rough Trade RT200 (I/RT)
27	15	YOU MAKE ME FEEL	Rough Trade RT179 (I/RT)
28	19	PEEL SESSIONS	Strange Fruit SFPS 044 (P)
29	—	I CAN'T LIVE WITHOUT MY RADIO	Product Inc/Mute PROD12 (I/RT)
30	22	DO IT ON THURSDAY	Cat And Mouse ABBO 1 (P)
31	—	KNATURE OF A GIRL	Moksha SOMA4 (I/NM)
32	20	INSIDE OUT	Blue Guitar AZUR6 (C)
33	—	SOMEBODY PUT SOMETHING IN MY DRINK	Anagram/Cherry Red 12ANA41 (P)
34	30	PEEL SESSIONS	Strange Fruit SFPS 039 (P)
35	27	MASTER-DIK	Blast First BFFP 26 (I/RT)
36	26	LOSE HIM	Mute MUTE 69 (I/RT)
37	—	PEEL SESSIONS	Strange Fruit SFPS 045 (P)
38	—	PEEL SESSIONS	Strange Fruit SFPS 009 (P)
39	24	INSTITUTIONALISED	Virgin V51039 (E)
40	34	PEEL SESSIONS	Strange Fruit SFPS 046 (P)

TOP 20 ALBUMS

1	—	TATTOOED BEAT MESSIAH	Mercury ZODLP1 (F)
2	—	ALL ABOUT EVE	Mercury/Phonogram MERH 119 (F)
3	1	IF I SHOULD FALL FROM GRACE WITH GOD	Pogue Mahone/Stiff NYR1 (E)
4	5	FLOODLAND	Merciful Release/WEA MR441 (W)
5	—	WOODEN FOOT COPS ON THE HIGHWAY	Rough Trade ROUGH127 (I/RT)
6	3	CIRCUS	Mute STUMM35 (I/RT/SP)
7	—	THE WORLD WITHOUT END	Blue Guitar AZLP4 (C)
8	4	SUBSTANCE	Factory FACT200 (P)
9	8	BIRTH, SCHOOL, WORK, DEATH	Epic 4605831 (C)
10	—	UNANSWERABLE LUST	Beggars Banquet BEGA90 (W)
11	6	STRANGEWAYS, HERE WE COME	Rough Trade ROUGH 106 (I/RT)
12	9	GEORGE BEST	Reception LEED51 (I/RR)
13	7	THIS IS THE STORY	Chrysalis CHR1602 (C)
14	10	GOD'S OWN MEDICINE	Mercury/Phonogram MERH102 (F)
15	—	INTRODUCE YOURSELF	Slash/London SLAP 21 (F)
16	11	THE PEOPLE WHO GRINNED THEMSELVES TO DEATH	Go! Discs AGOLP9 (C)
17	14	DOCUMENT	IRS/MCA MIRC 1025 (F)
18	—	INDIE TOP 20 VOL III	Beechwood TT02 (P)
19	13	IN MY TRIBE	Elektra EKT41 (W)
20	15	DARKLANDS	blanco y negro/WEA BYN11 (W)

The Pogues



POGUES: FALLING jauntily from grace

TOP 100 ALBUMS

1	134	INTRODUCING THE HARDLINE... ★★★	CBS 450 911-1(C)
		Terence Trent D'Arby (Ware/D'Arby/Gray)	C:450 911-4/CD:450 911-2
2	NEW	CHILDREN ●	Mercury/Phonogram MISH 2(F)
		The Mission (John Paul Jones)	C:MISHC 2/CD:8342632
3	359	GIVE ME THE REASON ★	Epic 450 134-1(C)
		Luther Vandross (Vandross/Miller)	C:450 134-4/CD:450 134-2
4	NEW	THE BEST OF OMD	Virgin OMD 1(E)
		OMD (Various)	C:TCOMD 1/CD:CDOMD 1
5	516	WHENEVER YOU NEED SOMEBODY ★★★	RCA PL 71529(BMG)
		Rick Astley (Stock/Aitken/Waterman/Various)	C:PK 71529/CD:PD 71529
6	424	POPPED IN SOUL OUT ★★	Precious/Phonogram JWWWL 1(F)
		Wet Wet Wet (Baker/Kroll/JWWWL/Smarties)	C:JWWWL 1/CD:832 726-2
7	225	BRIDGE OF SPIES ★★★	Siren/Virgin SRNLP 8(E)
		T'Pau (Roy Thomas Baker)	C:SRNMC 8/CD:CDSRN 8
8	6 8	TURN BACK THE CLOCK ★	Virgin V 2475(E)
		Johnny Hates Jazz (Calvin Hayes/Mike Nocito)	C:TCV 2475/CD:CDV 2475
9	41 2	UNFORGETTABLE	EMI EMTV 44(E)
		Various (Various)	C:TCMTV 44/CD:CDMTV 44
10	NEW	NOW AND ZEN	Espananza/Atlantic WX 149(W)
		Robert Plant (Palmer/Plant/Johnston)	C:WX 149/CD:790863 2
11	1211	HEAVEN ON EARTH ●	Virgin V 2496(E)
		Belinda Carlisle (Rick Nowels)	C:TCV 2496
12	927	BAD ★★★★★	Epic 450290-1(C)
		Michael Jackson (Quincy Jones/Michael Jackson)	C:450290-4/CD:450290-2
13	NEW	IDLEWILD	blanco y negro/WEA BYN 14(W)
		Everything But The Girl (Ben Watt)	C:BYN 14C/CD:242288 2
14	7 3	TIFFANY	MCA MCF 3415(F)
		Tiffany (George Tobin)	C:MCF 3415/CD:DMCF 3415
15	820	THE CHRISTIANS ★	Island ILPS 9876(F)
		The Christians (Laurie Latham)	C:ICT 9876/CD:CID 9876
16	1112	THE GREATEST LOVE ●	Telstar STAR 2316(BMG)
		Various (Various)	C:STAC 2316
17	1952	THE JOSHUA TREE ★★★	Island U26(F)
		U2 (Daniel Lanois/Brian Eno)	C:UC26/CD:CID U26
18	1032	HEARSAY ★	Tabu 450 936-1(C)
		Alexander O'Neal (Jimmy Jam/Terry Lewis)	C:450 936-4/CD:450 936-2
19	NEW	THE FRENZ EXPERIMENT	Beggars Banquet BEGA 91(W)
		The Fall (Simon Rogers/Grant Showbiz)	C:BECC 91/CD:BEGA 91CD
20	1747	TANGO IN THE NIGHT ★★	Warner Brothers WX65(W)
		Fleetwood Mac (Buckingham/McVie)	C:WX65C/CD:925471-2
21	1521	NOTHING LIKE THE SUN ★	A&M AMA 6402(F)
		Sting (Neil Dorrman/Sting)	C:AMC 6402/CD:CD6402
22	1326	PET SHOP BOYS, ACTUALLY ★★	Parlophone PCSD 104(E)
		Pet Shop Boys (Mendelsohn/Various)	C:TCPCSD 104/CD:CDPCSD 104
23	1810	COME INTO MY LIFE ●	FFRR/London LONLP 47(F)
		Joyce Sims (Joyce Sims/Mantronik)	C:LONC 47/CD:450 936-2
24	2540	WHITNEY ★★★★★	Arista 208 141(BMG)
		Whitney Houston (Various)	C:408 141/CD:258 141
25	35 3	FLOODLAND ●	Merciful Release/WEA MR 441(W)
		The Sisters Of Mercy (Eldritch/Various)	C:MR 441/CD:242246-2
26	24 7	IF I SHOULD FALL FROM GRACE ...	Pogue Mahone/ShH NYR 1(E)
		The Pogues (Steve Lillywhite)	C:TCNYR 1/CD:CDNYR 1
27	2110	KICK ●	Mercury/Phonogram MERH 114(F)
		INXS (Chris Thomas)	C:MERHC 114/CD:832 7212
28	1418	FAITH ★★	Epic 460000 1(C)
		George Michael (George Michael)	C:460000 4/CD:460000 2
29	NEW	BEST OF HOUSE VOL. 4	Serious BEHO 4(A)
		Various (Various)	C:ZCHO 4
30	4749	THE CIRCUS ★	Mute STUMM 35(I/RT/SP)
		Erasme (Flood)	C:STUMM 35/CD:CDSTUMM 35
31	27 2	TELL IT TO MY HEART	Arista 208 898(BMG)
		Taylor Dayne (Ric Wake)	C:408 898/CD:258 898
32	16 3	ALL ABOUT EVE ●	Mercury/Phonogram MERH 119(F)
		All About Eve (Samwell-Smith/All About Eve)	C:MERHC 119/CD:834 260-2
33	23 5	BLOW UP YOUR VIDEO ●	Atlantic/WEA WX 144(W)
		AC/DC (Harry Vanda/George Young)	C:WX 144C/CD:781828-2
34	3356	PHANTOM OF THE OPERA ★★	Polydor PODV 9(F)
		Various (Andrew Lloyd Webber)	C:PODVC 9/CD:831 563-2
35	2815	RAINDANCING ★★	CBS 450 152-1(C)
		Alison Moyet (Jimmy Iovine/Various)	C:450 152-4/CD:450 152-2
36	22 7	DUSTY - THE SILVER COLLECTION ●	Philips/Phonogram DUSTY 1(F)
		Dusty Springfield (Various)	C:DUSTC 1/CD:834 1282
37	40 6	SKYSCRAPER	Warner Brothers WX 140(W)
		David Lee Roth (David Lee Roth/Steve Vai)	C:WX 140C
38	32 2	SAY IT AGAIN	Siren/Virgin SRNLP 14(E)
		Jermaine Stewart (Jerry Knight/Aaron Zigman)	C:SRNMC 14/CD:CDSRN 14
39	2912	THE BEST OF MIRAGE JACK MIX '88 ●	Stylus SMR 746(STY)
		Mirage (Nigel Wright)	C:SMC 746
40	2625	DANCING WITH STRANGERS ★	Magnet MAGL 5071(BMG)
		Chris Rea (Chris Rea)	C:ZCMAG 5071/CD:CDMAG 5071
41	3049	WHITESNAKE 1987 ★	EMI EMC 3528(E)
		Whitesnake (Mike Stone/Keith Olsen)	C:TCMC 3528/CD:CDP 746 702-2
42	5312	BAD ANIMALS ●	Capitol ESTU 2032(E)
		Heart (Ron Nevison)	C:TC ESTU 2032/CD:CDP 746 676-2
43	34 2	RAINTOWN	CBS 450549-1(C)
		Deacon Blue (Jon Kelly)	C:450549-4/CD:450549-2
44	43 2	LIVE IN AUSTRALIA	Rocket/Phonogram EJLP 2(F)
		Elton John (Gus Dudgeon)	C:EJMC 2
45	50 2	HORIZONS	K-Tel NE 1360(K)
		Various (Various)	C:CE 2360/CD:NC 3360
46	3925	THE CREAM OF ERIC CLAPTON ★	Polydor ECTV 1(F)
		Eric Clapton/Cream (Various)	C:ECTVC 1/CD:833 519-2
47	20 2	TATTOOED BEAT MESSIAH	Mercury/Phonogram ZODLP 1(F)
		Zodiac Mindwarp/Love Reaction (Balfe/Drummond)	C:ZODMC 1/CD:822729 1
48	3719	THE SINGLES ★★	Real/WEA WX 135(W)
		Pretenders (Various)	C:WX 135C/CD:242229-2
49	4218	CLOUD NINE ●	Dark Horse/WEA WX 123(W)
		George Harrison (Jeff Lynne/George Harrison)	C:WX 123C/CD:925 643-2
50	31 8	THE LION AND THE COBRA	Ensign/Chrysalis CHEN 7(C)
		Sinead O'Connor (O'Connor/Maloney)	C:ZCHEN 7



ARTISTS' A-Z

AC/DC	33	JOHNNY HATES JAZZ	8
ALL ABOUT EVE	32	LEVEL 42	78
ASTLEY, Rick	5	LIFE IN THE FAST LANE	65
AZTEC CAMERA	74	MCCARTNEY, Paul	82
BANANARAMA	59	MICHAEL, George	28
BENATAR, Pat	92	MIGHTY LEMON DROPS	94
* BEST OF HOUSE VOL. 4	29	MINDWARP, Zodiac/The	94
* BLONDIE	99	LOVE REACTION	47
BON JOVI	83	MIRAGE	39
CARLISLE, Belinda	11	MISSION, The	2
CHEE	89	MOYET, Alison	35
CHRISTIANS, The	15	NEW ORDER	68
CLAPTON, Eric/Cream	46	* NOW! 10	58
CLIMIE FISHER	80	* O'CONNOR, Sinéad	50
COHEN, Leonard	48	ONEAL, Alexander	18
COLE, Lloyd & The Commotions	100	OMD	4
COLLINS, Phil	96	PET SHOP BOYS	22, 67, 93
COMMUNARDS, The	63	* PHANTOM - OPERA	34
D'ARBY, Terence Trent	1	* PINK FLOYD	88
DAYNE, Taylor	31	PLANT, Robert	10
DEACON BLUE	43	POGUES, The	26
DEF LEPPARD	95	POLICE, The	86
DIRE STRAITS	56	PRESLEY, Elvis	97
DIRTY DANCING (OST)	64	PRETENDERS	48
ERASURE	30	PROCLAIMERS, The	77
EVERYTHING BUT GIRL	13	QUEEN	98
FALL, The	19	REA, Chris	40
FALTSKOG, Agnetha	72	ROTH, David Lee	37
FITZGERALD, Ella	57	SIMON, Paul	51
FLEETWOOD MAC	20	SIMPLY RED	69
FLEETWOOD MAC	85	SIMS, Joyce	23
FROM MOTOWN WITH LOVE	85	SISTERS OF MERCY, The	25
GIBSON, Debbie	71	SIXTIES MIX	53
HARRISON, George	49	SPRINGFIELD, Dusty	36
HEART	42, 75	STEWART, Jermaine	38
* HIT FACTORY	79	STING	21
* HITS 7	79	STRANGLERS, The	52
* HORIZONS	45	SWEAT, Keith	54
* HUSTON, Whitney	24	TPAU	7
HUE AND CRY	87	* THE GREATEST LOVE	16
IDOL, Billy	60	* TIFFANY	14
INXS	27	* TOP GUN (OST)	17
ISLEY BROTHERS	66	* U2	90
* JACK TRAX 4TH ALBUM	62	UB40	70
* JACKSON, Michael	12	* UNFORGETTABLE	9
JACKSON, Michael	73	* VANDROSS, Luther	3
JELLYBEAN	61	* WET WET WET	84
JOHN, Elton	44	WHITESNAKE	41

Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 56 conventional record outlets. To qualify for a chart position LPs, Cassettes and CDs must have a dealer price of £1.82 or more.

KEY TO CHART

THIS WEEK	LAST WEEK	WEEKS ON CHART
TITLE	Artist (Producer)	Label (P No. (Distributor))
		C: Cassette No./CD: Compact Disc No.

△ Indicates panel sales increase of 50-99%
▲ Indicates panel sales increase of 100% or more.
BPI AWARDS
• PLATINUM (300,000 units)
Any multiple of this level can be certified to provide for double platinum (600,000 units), treble platinum (900,000 units), quadruple platinum (1,200,000 units) awards etc.
• GOLD (100,000 units)
• SILVER (60,000 units)

BPI awards are made for combined unit sales of LPs, Cassettes and CDs.
Records with a dealer price of £2.24 or below require twice the sales quantity quoted above to obtain an award.

STATISTICS (WK 9)	THIS WEEK	YEAR TO DATE
New Chart Entries	11	95
Panel Sales Percentage	5%	

SYMPHONIC ROCK HITS 2

ORDER NOW
SMR 851 SMC 851 CDSMD 851



51	5779	GRACELAND ★★★★★ Paul Simon (Paul Simon)	Warner Brothers WX52(W) C:WX52C/CD:925 447-2
52	36 4	ALL LIVE AND ALL OF THE NIGHT The Stranglers (The Stranglers/Ted Hayton)	Epic 460259 1(C) C:460259 4/CD:460259 2
53	4536	SIXTIES MIX ★ Various (Various)	Stylus SMR 733(STY) C:SMC 733
54	56 9	MAKE IT LAST FOREVER Keith Sweat (Keith Sweat)	Vintertainment/Elektra WX 163(W) C:WX 163C
55	71 3	HIT FACTORY Various (Stock Aitken Waterman)	Stylus SMR 740(STY) C:SMC 740/CD:5MD 740
56	59147	BROTHERS IN ARMS ★★★★★★★★ Dire Straits (Mark Knopfler/Neil Dorrman)	Vertigo/Phonogram VERH 25(F) C:VERHC 25/CD:824 499-2
57	66 3	A PORTRAIT OF ELLA FITZGERALD Ella Fitzgerald (Various)	Stylus SMR 847(STY) C:SMC 847/CD:5MD 847
58	5215	NOW! 10 ★★★★★ Various (Various)	EMI/Virgin/PolyGram NOW 10(E) C:TC-NOW 10
59	38 4	WOW! ● Bananarama (Stock/Aitken/Waterman)	London RAMA 4(F) C:KRAMC 4/CD:828 061-2
60	44 6	VITAL IDOL ● Billy Idol (Keith Forsey)	Chrysalis CUX 1502(C) C:ZCUX 1502
61	5114	JUST VISITING THIS PLANET ○ Jellybean (Jellybean)	Chrysalis CHR 1569(C) C:ZCHR 1569/CD:CCD 1569
62	49 2	JACK TRAX THE FOURTH ALBUM Various (Various)	Jack Trax JTRAX 4(A) C:CTRAX 4/CD:CDTRAX 4
63	7622	RED ★ The Communards (Stephen Hague/Communards)	London LONLP 39(F) C:LONC 39/CD:828066 2
64	6420	DIRTY DANCING (OST) Original Soundtrack (Jimmy Ienner/Bob Feiden)	RCA BL 86408(BMG) C:BL 86408/CD:BD 86408
65	5412	LIFE IN THE FAST LANE ● Various (Various)	Telstar STAR 2315(BMG) C:STAC 2315
66	68 2	GREATEST HITS Isley Brothers (Various)	Telstar STAR 2306(BMG) C:STAC 2306/CD:TC 2306
67	58 9	DISCO ★ Pet Shop Boys (Various)	Parlophone PRG 1001(E) C:TC PRG 1001/CD:746450 2
68	6010	SUBSTANCE New Order (Various)	Factory FACT 200(P) C:FACT 200C/CD:FACT 200
69	6714	MEN & WOMEN ★ Simply Red (Sadkin/Ellis/Hucknall)	Elektra WX 85(W) C:WX 85C/CD:WX 85CD
70	5519	THE BEST OF UB40 VOL 1 ★★ UB40 (Various)	Virgin UBTV 1(E) C:UBTV 1/CD:CDUBTV 1
71	46 7	OUT OF THE BLUE Debbie Gibson (Zarr/Gibson)	Atlantic WX 139(W) C:WX 139C
72	NEW	I STAND ALONE Agnetha Faltskog (Peter Cetera)	WEA WX 150(W) C:WX 150C/CD:242231 2
73	6212	THE MICHAEL JACKSON MIX ● Michael Jackson (Various)	Stylus SMR 745(STY) C:SMC 745/CD:5MD 745
74	81 6	LOVE Aztec Camera (Various)	Warner Brothers WX 128(W) C:WX 128C
75	86 2	HEART ● Heart (Ron Nevison)	Capitol EJ2403721(E) C:EJ2403724/CD:CDP 746157 2
76	48 2	WOODEN FOOT COPS ON THE HIGHWAY The Woodentops (Scott Litt & Rolo)	Rough Trade ROUGH 127(U/RT) C:ROUGH 127
77	RE	THIS IS THE STORY The Proclaimers (John Williams)	Chrysalis CHR 1602(C) C:ZCHR 1602/CD:CCD 1602
78	6151	RUNNING IN THE FAMILY ★★ Level 42 (Wally Badarou/Level 42)	Polydor POLH 42(F) C:POLHC 42/CD:831 593-2
79	6915	HITS 7 ★★★★★ Various (Various)	CBS/WEA/RCA/Arista HITS 7(W) C:HITS7
80	94 5	EVERYTHING Climie Fisher (Hague/Lillywhite)	EMI EMC 3538(E) C:TCMC 3538/CD:CDP 7483382
81	7810	RUMOURS ★★★★★ Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Brothers K 56344(W) C:K 56344/CD:K 256344
82	7018	ALL THE BEST! ★★★★★ Paul McCartney (McCartney/Martin)	Parlophone PMTV 1(E) C:TCPMTV 1/CD:CDPMTV 1
83	8510	SLIPPERY WHEN WET ★★ Bon Jovi (Bruce Fairbairn)	Vertigo/Phonogram VERH 38(F) C:VERHC 38/CD:830 264-2
84	88 7	TOP GUN (OST) ★ Various (Various)	CBS 70296(C) C:40 70296/CD:CD 70296
85	7720	FROM MOTOWN WITH LOVE ★ Various (Various)	K-tel NE 1381(K) C:CE 2381
86	96 2	EVERY BREATH YOU TAKE - THE SINGLES ★★ The Police (Police/Padgham/Gray/Latham)	A&M EVERY 1(F) C:EVERC 1/CD:EVECD 1
87	98 7	SEDUCED AND ABANDONED ● Hue And Cry (Harvey Goldberg/James Biondolillo)	Circa/Virgin CIRCA 2(E) C:CIRC 2/CD:CIRC 2
88	7426	A MOMENTARY LAPSE OF REASON ● Pink Floyd (Bob Ezrin/Dave Gilmour)	EMI EMD 1003(E) C:TCMD 1003/CD:CDP 7480682
89	72 9	CHER ○ Cher (Michael Bolton/Various)	G&P - WX 132(W) C:WX 132C
90	92 3	U2 LIVE - UNDER A BLOOD RED SKY ★★ U2 (Jimmy Iovine)	Island IMA 3(F) C:IMA 3/CD:CID 113
91	65 3	I'M YOUR MAN Leonard Cohen (Leonard Cohen)	CBS 460642 1(C) C:460642 4/CD:460642 2
92	8919	BEST SHOTS ★ Pat Benatar (Various)	Chrysalis PATV 1(C) C:ZPATV 1/CD:TC 1538
93	7910	PLEASE ★ Pet Shop Boys (Stephen Hague)	Parlophone PSB 1(E) C:TCPSB 1/CD:CDP 746271-2
94	63 3	THE WORLD WITHOUT END Mighty Lemon Drops (Tim Palmer)	Blue Guitar AZLP 4(C) C:ZAZLP 4/CD:CDAZ 4
95	8229	HYSTERIA ★ Def Leppard (Robert John Lange/Nigel Green)	Bludgeon Riff/Phono HYSPL 1(F) C:HYSMC 1/CD:830 675-2
96	RE	NO JACKET REQUIRED Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345(E) C:TCV 2345/CD:CDV 2345
97	RE	PRESLEY - THE ALL TIME GREATEST HITS Elvis Presley (Various)	RCA PL 90100(BMG) C:PK 90100/CD:PD 90100
98	RE	QUEEN'S GREATEST HITS Queen (Various)	Parlophone EMTV 30(E) C:TC EMTV 30/CD:CDP 7467932
99	84 2	BEST OF BLONDIE Blondie (Various)	Chrysalis CDLTV 1(C) C:ZCLTV 1/CD:CCD 1371
100	7511	MAINSTREAM ● Lloyd Cole & The Commotions (Ian Stanley)	Polydor LCLP 3(F) C:LCMC 3/CD:833 691-2

Matthew Fearnley looks at the ups and downs of the ABC figures and considers the facts behind the figures and the trends that are changing the publications.

Specialisation = equals = circulation

ABC FIGURES

	July-Dec '86	Jan-June '87	July-Dec '87	% change last 6 months
NME	100,059	98,733	93,405	-5.4
Sounds	62,300	60,770	58,417	-3.9
Melody Maker	62,572	61,323	61,677	+0.6
rm	52,000	50,198	43,945	-12.4
No 1	158,448	147,643	146,302	-0.9
Smash Hits	515,427	512,317	533,930	+4.2
Just 17	268,370	278,036	282,381	+1.6
Kerrang	67,187	68,559	67,649	-1.3
Q	—	48,140	59,505	+23.6
Time Out	75,577	77,094	80,228	+4

THE LATEST music press ABC circulation figures hold few surprises and continue to outline the developing trends in the music titles' readership, namely a shift from tabloid form to glossy magazine format, and the need for titles to target different music sections instead of attempting blanket coverage.

EMAP Metro has had a highly successful last 12 months with its three main music titles, *Smash Hits*, *Just 17* and *Q* all beefing up already impressive circulations.

While many people within the music press were looking to a continual circulation slide from EMAP Metro's flagship *Smash Hits*, it exceeded EMAP's own expectations and jumped from 515,427 (Jul-Dec '86 ABC) to 533,930 (Jul-Dec '87 ABC).

"I think it's the simple things that have led to *Smash Hits*' recent ABC success," says editor Barry McIlenny. "We try to do the basics very well, which means getting the big interviews first and the pictures and lyrics right. If we've done anything new it's been to increase reader involvement with more competitions and so on. I think these little things build up reader loyalty," he concludes.

Another contributory factor to *Smash Hits*' success is the stability of its editorial team who, with support from extensive use of freelancers, is comparatively large and has remained unchanged for a year or so.

Just 17 has consolidated its position as the country's largest-selling teenage magazine with a circulation rise from 268,370 (Jul-Dec '86 ABC) to 282,381 (Jul-Dec '87 ABC). While *Smash Hits* aims to catch the teenager whose primary interest is music, *Just 17* captures those for whom music is a secondary interest. "*Just 17* has made music more accessible to our readers than before and this is the secret of its success," says EMAP Metro's managing director, Tom Moloney.

Both *Smash Hits* and *Just 17*

have increased their mass market appeal but EMAP Metro's latest title, *Q*, has proved to be highly successful on a more specialist circulation. "*Q*'s latest ABC circulation of 59,505 is a start and the thing that's helped to deliver this is the quality of the editorial," says Moloney.

Q's backbone is the synergy it achieves between the 100 or so reviews it covers each month and its extended, in-depth features. "*Q* was launched at the right time to catch the growing number of people with catholic tastes in music — I think the traditional press have had difficulty in doing this," Moloney continues.

"All EMAP Metro's titles have achieved record high ABCs this last half-year and the common thread is the commit-



MELODY MAKER: holding firm despite the inkies' demise; Kerrang! now outselling its parent, Sounds.

533,933

ABC

(We've smashed another record).

Smash Hits readers buy over a quarter of all singles. Shouldn't you put your singles there too?

SMASH HITS

ment to the titles' editorial product," he confirms.

Holborn Publishing's mass market music weekly, *No. 1*, suffered a downturn in circulation from 158,448 (Jul-Dec '86 ABC) to 146,302 (Jul-Dec '87 ABC) but editor Colin Irwin points to the dynamics of the title to account for this.

"No. 1 is in a period of transition. We are changing the design and re-introducing fun into the title and although there was a fall in circulation, the future is looking bright for next year," he says.

Spotlight title *rm* has seen a declining circulation from 52,000 (Jul-Dec '86 ABC) to 43,945 (Jul-Dec '87) but editor Betty Page believes the magazine is reaching its core readership and insists advertising revenue remains unaffected.

"I don't think *rm* can be viewed as a mass market publication anymore. Instead, we are homing in on our strengths, namely our coverage of the charts and dance music. Around five years ago, the casual reader played much more of a part in *rm* but now we've filtered this down to our core we will start to build on it," she confirms.

Spotlight's three other consumer music titles have seen mixed fortunes over the last year or so. *Kerrang!*, originally

a glossy offshoot of *Sounds*, has found itself outselling its parent with a solid circulation of 67,649 (Jul-Dec '87 ABC), marginally up over this time last year.

"*Kerrang!* is a success story. When we changed it from a bi-weekly into a weekly we actually gained readers. It is a closely targeted title, which illustrates that the editorial team know exactly what the readers require and can give it to them," says publisher Eric Fuller.

Fuller is also behind *Underground*, the monthly magazine for independent music, which has earned a useful ABC for the first six months of 11,800 (Jul-Dec '87 ABC). "*Underground* defines the market by itself — it is 100 per cent targeted and is proving a success," he says.

But music tabloid *Sounds* has proved to be less successful over the past year and while the golden days of the music tabloids clearly evaporated with the demise of the late Seventies, *Sounds* has continued to shed readers albeit at a diminishing rate. Its current circulation stands at 58,417, a fall of almost 4,000 year on year.

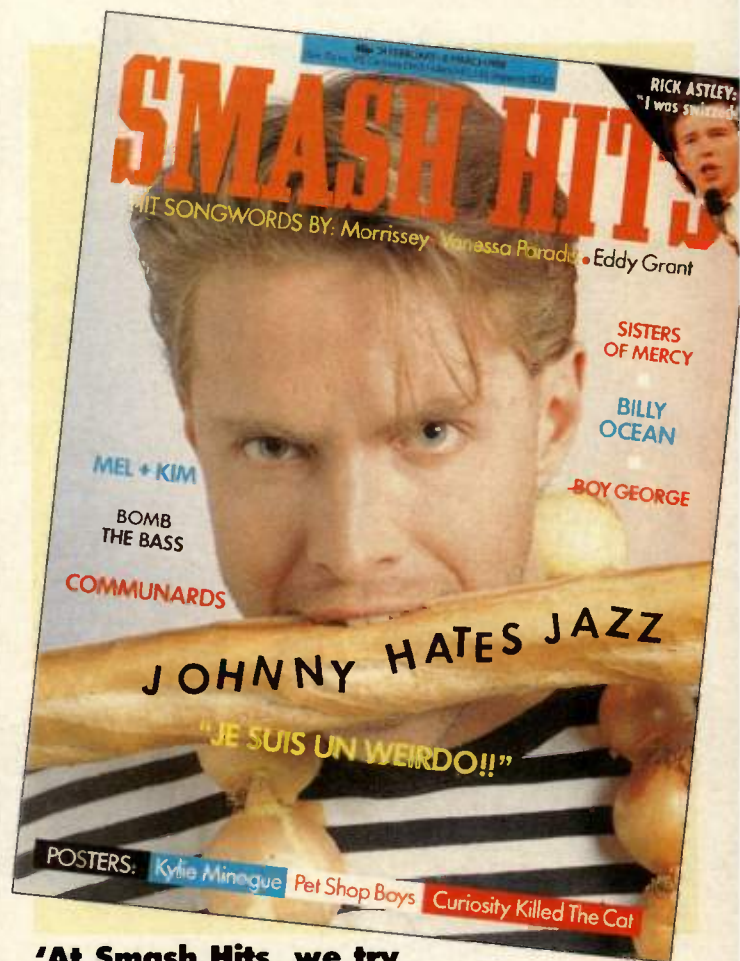
"The size of the decrease is so small compared with the last four years or so it proves

Sounds has increased its editorial pull. Last year we became much more of a rock music paper with a more accessible writing style. We've taken note of what the readers want and so we broadly regard '87 as a constructive year," says Fuller.

During the year, the *NME* fell below 100,000 for the first time and now it stands at 93,405, a fall of almost 7,000 year on year while its sister, *Melody Maker*, continues to maintain its stability at 61,677 (Jul-Dec '87) a rise of 300 over the past two years and a slight fall year on year.

● For some time now EMAP Metro has been formulating its new young women's fortnightly magazine called *More!* which is set to debut in April. It aims to catch the feeling of the times by satisfying women between 18-24 who are faced with lots of successful role models but aren't yet committed to any particular one.

Choice is the key word and while *More!* will be bright and light-hearted it promises to be intelligent in the scope of its coverage and will feature an in-depth music reviews section. There will also be emphasis on people and pictures and the dummy issue suggests that it will carry the EMAP stamp of bold editorial compartmentalisation.



'At Smash Hits, we try to do the basics very well, which means getting the big interviews first and the pictures and lyrics right.'

DAVID BYRNE 🎵 MIRIAM MAKEBA 🎵 POGUES 🎵 LOUIS MOHOLO 🎵 LEE SCRATCH PERRY 🎵 MAXI PRIEST 🎵 PAUL JOHNSON 🎵 TERENCE TRENT D'ARBY 🎵 CHUCK BROWN 🎵 DAVID RUDDER 🎵 TOM WAITS 🎵 BIG AUDIO DYNAMITE 🎵 MICRODISNEY 🎵 PRIMITIVES 🎵 SUZANNE VEGA STING 🎵 DRUMMERS OF BURUNDI 🎵 LLOYD COLE 🎵 BRYAN FERRY LAVINE HUDSON 🎵 LONDON COMMUNITY GOSPEL CHOIR 🎵 HOT HOUSE FLOWERS 🎵 FAIRGROUND ATTRACTION 🎵 THAT PETROL EMOTION BHUNDU BOYS 🎵 SALIF KEITA 🎵 AZTEC CAMERA 🎵 ARTURO SANDOVAL 🎵 AIRTO AND FLORA PURIM 🎵 AFRICAN HEADCHARGE GLENN BRANCA 🎵 DEBBIE GIBSON 🎵 STEVE WILLIAMSON 🎵 BASIA REGINA BELLE 🎵 ALPHA BLONDY 🎵 CHUCK BERRY 🎵 GODFATHERS Nanci GRIFFITHS 🎵 NUSRAT FATEH ALI KHAN 🎵 ASHA BOSHLE 🎵 DON CHERRY 🎵 LOOSE TUBES 🎵 MCCARTHY 🎵 ANDY SHEPPARD 🎵 ERIC B AND RAKIM 🎵 DUSTY SPRINGFIELD 🎵 COOKIE CREW 🎵 YARGO 🎵 SOHO SUGAR CUBES 🎵 CHER 🎵 INXS 🎵 SWEET HONEY IN THE ROCK PRINCE 🎵 ASLAN 🎵 U2 🎵 THROWING MUSES 🎵 RED HOT CHILI PEPPERS 🎵 CURIOSITY KILLED THE CAT 🎵 BAND OF HOLY JOY BALKANA 🎵 CELIA GONZALEZ 🎵 REAL SOUNDS 🎵 10,000 MANIACS GUNS 'N' ROSES 🎵 LUXURIA 🎵 SLAB! 🎵 MAN JUMPING 🎵 STARTLED INSECTS 🎵 BHANGRA 🎵 LADYSMITH BLACK MAMBAZO 🎵 MADONNA B 52'S 🎵 ALBERT KING 🎵 O'JAYS 🎵 DWIGHT YOAKHAM 🎵 LOUISE GOFFIN 🎵 MATHILDE SANTING 🎵 SINEAD O'CONNOR 🎵 BOB DYLAN TOM PETTY AND THE HEARTBREAKERS 🎵 LL COOL J 🎵 PROCLAIMERS

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Free magazines: the sounds wave



Retailers are cashing in on the spending power of the young with free music and youth-orientated magazines. Karen Faux looks at a new media explosion



THE SNOB element about free magazines is dying out and they are now more likely to end up on the coffee table than in the gutter

THESE DAYS free music and youth-orientated magazines are more likely to end up on the coffee table than in the gutter. Their growing success and credibility — due to better design and quality journalism — testifies to the fact that sheer circulation is now speaking as loudly as paid-for discernment.

Insight is a good example of a free, retailer-linked publication that has shaped up to meet the perceived sophistication of its readers. *Insight* is given to everyone who purchases a CD and video in W H Smiths and was launched on a bi-monthly basis in October 1987. Editor Deanne Pearson says: "*Insight* is aimed at the 25 to 30 year-old and is pretty mainstream. It reflects Smiths' profile and complements what it sells — but while the magazine's coverage is biased towards the chart material that Smiths stock, the company does not dictate the content."

Insight has respected writers like Robert Elms and Anne Billson on its contributors' roster and has scooped exclusive artist interviews such as a recent one with Terence Trent D'Arby that went in the issue inserted into the BPI brochure. Pearson believes that the snob element about free magazines is dying out as record companies are giving them more support. "They know that they can reach the people they want to reach — and in *Insight's* case those people number approximately 250,000. You can't argue with a circulation that's going direct to people who buy CDs and videos."

Tracks magazine, which like *Insight* is under the directorship of Dave Crowe, is given to all purchasers of albums or videos in Woolworths and is geared towards a younger readership. The magazine's editor of four months, Phil McNeill, who took over when it transferred from Boots, explains that while the magazine stands up in its own right it is also a desirable

accessory to the purchase.

"We have tried to make it more substantial and give it the level of authority its circulation dictates," says McNeill. "Circulation fluctuates between 300 to one million at peak times of the year and there's no doubt that it acts as an encouragement for people to buy from Woolworths."

"Woolworths doesn't interfere with what goes in. We put out a magazine that we want them to be happy with and as long as the readers like it, they do too. However, we have to be attuned to the fact that we do not have a regular readership."

It would be interesting to determine if free magazines which are available without making a purchase are more likely to have a regular readership. Tower Records' magazine *TOP* claims it attracts people into the store just to pick up a copy and seems to be the most highly esteemed by record companies. Ten thousand copies are distributed via its Kensington High Street store, while 40,000 are available in the Piccadilly branch.

Advertising manager Chris Dundon says: "It's a very effective point-of-sale medium. People have to make the effort to drop by the store to pick up a copy — and do. We see the magazine as functioning in a similar vein to Q — providing meaty editorial across the entire musical spectrum."

Making Music editor Paul Colbert corroborates that magazines available independent of purchase can build up loyalty for a store and bring in potential buyers. Just past its second birthday, *Making Music* is stocked by 300 music instrument specialists nationwide and there are another 150 clamouring for it. *Making Music* looks very inviting visually, has broad editorial scope and attracts a diverse range of advertising, including ads for beer, British Rail and banks as well as instruments.

"We know who we are aiming

at," says Colbert. "Our readers are young men between 15 and 25 who are actively involved in playing music. While the magazine is concerned with educating its readers and keeping them up to date with new techniques, we have deliberately steered away from a technically weighted approach and carry band profiles, music reviews and general features. We try to pinpoint aspects of a band's career that will appeal."

ABC's subsidiary organisation BVS, which monitors circulations of free magazines, gives *Making Music* a current figure of 55,062 and it is now poised for a design revamp. Colbert says: "It has taken at least a year to convince record companies that their readers are interested in bands beyond The Moody Blues, but the consistent standard of our coverage now has them convinced."

Like record retailers, banks and building societies are recognising the potential of using music and youth-orientated magazines as subtle marketing tools. Three years ago The Leeds launched its *Speakout* publication as a means of convincing the mortgage buyers of tomorrow that The Leeds is the best society to use.

Editor Pete Crowther says: "The society has always recognised the need to appear less stuffy and the magazine is a way of conveying the right image. However, the profile is kept low inside — we are not blatantly telling readers what to do. We advertise the society

wherever we can but in a subtle fashion."

Speakout is distributed to 482 branches of the society nationwide which see that it gets to schools, cinemas, colleges, libraries and some record retailers. Crowther reiterates: "For the market we are aiming at, music is a universal language and we now get a lot of support from record companies in terms of artist interviews. In the early stages they were wary but have since been impressed by the quality of articles we have produced."

It is interesting to speculate on whether the upswing in free magazines is encroaching on the paid-for magazines' territories, and another related factor that has to be taken into consideration is the increased coverage of pop by the nationals — not just on a daily basis, but in the guise of "bonus" pull-outs.

One such offshoot is *Biz*, which is inserted into *The Mail On Sunday's* magazine, *You*. *Biz* began as a weekly pull-out in the London distribution area, with the editorial emphasis on music and pop personalities. It has since gone national with a slight shift away from music. A *Biz* spokesperson says this reflects that the magazine is most popular among female teenage readers and the editorial has been adjusted accordingly.

As a result, *Biz* now has less advertising support from record companies and the bulk of its ad revenue comes from fashion, film, banks and recruitment.

It seems that record companies

now have more choice of vehicles for their product than ever before. Barbara Charone, head of press UK at WEA, says: "We take all the free magazines seriously. *Tracks* and *Insight* have professionals running them, *Making Music* succeeds in making a specialist area exciting and Tower's mag is the best of the lot."

"But there's still an element of doubt in the fact that while it's good to reach the record buyers direct, they are likely to be less discerning than someone who would buy *NME* or *Melody Maker*. Also they work far in advance which can be problematic."

"As the paid-for magazines' circulations decline and become less significant, so the free magazines will become more important. Their strength lies in their link to the chain."

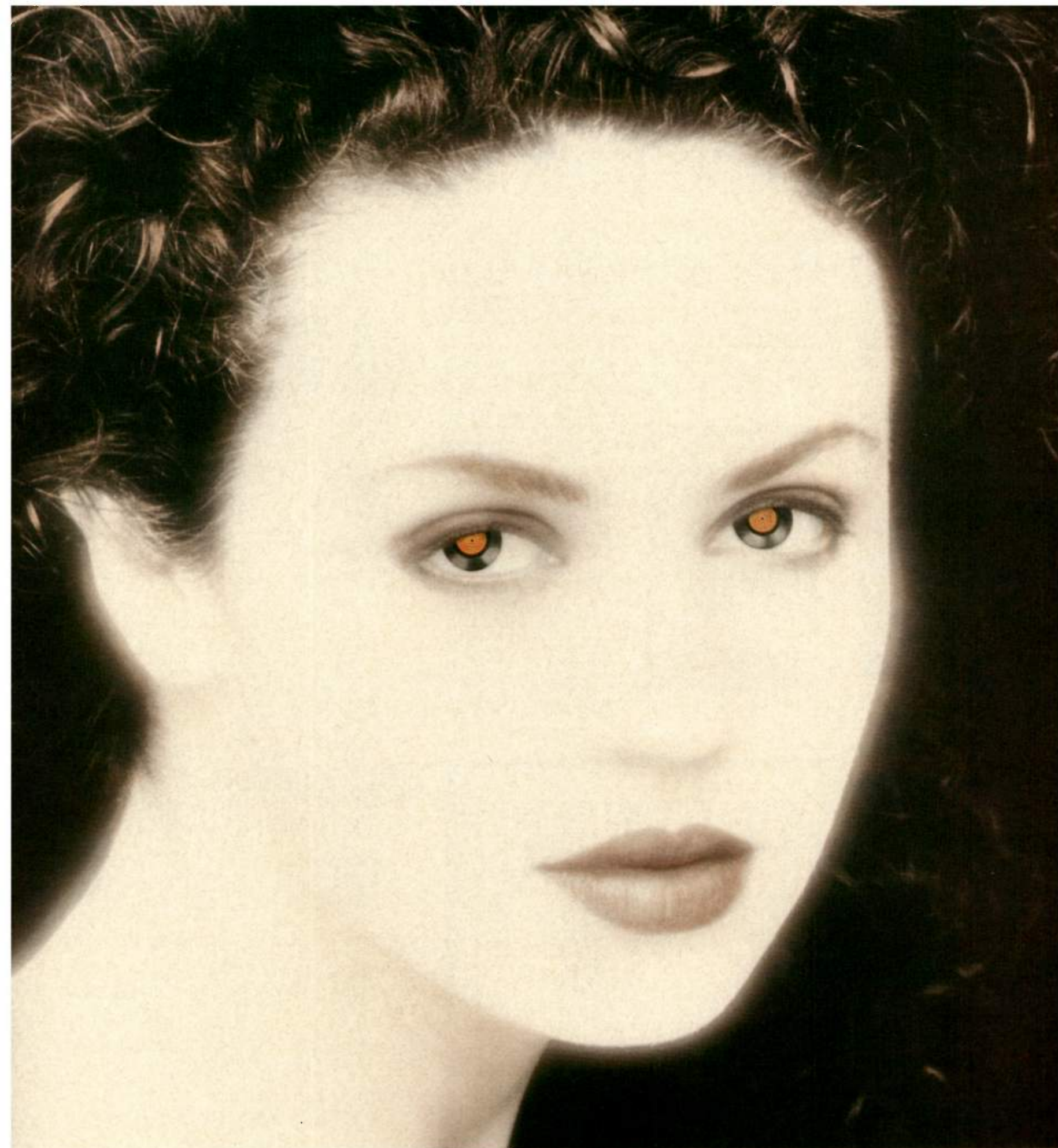
John Waller of Phonogram recognises that they have a part to play and can be effective for reaching consumers direct. "Out of them all *TOP* is the best; *Tracks* has suffered too much from being like a catalogue, although it has recently improved. *Insight* suffers from the restrictions imposed by Smiths insofar as it's not helping to expand the CD market — but merely preaching to the converted. And their advertising rates are too high generally."

HMV is one major chain which decided it could spend its money better elsewhere than on its own magazine, *The Beat*, which was brought to a halt nine months ago. "We feel we can do more in-store outside of *The Beat* by spending our money in other avenues such as on personal appearances, live bands and enhancing our use of graphics."

Retailers are clearly becoming increasingly innovative in their marketing strategies and in spite of the death of *The Beat*, it seems that free magazines are going to have an important role for some time.

BETTER DESIGN and quality journalism have resulted in growing credibility for giveaways





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Which means Just Seventeen sells more than Record Mirror, Melody Maker and No. 1 put together. Call Barbara Smith on 01-437 8050. She'll tell you why an ad for a record in Just Seventeen is one in the eye for other music mags. Just Seventeen, 52-55 Carnaby Street, London W1V 1PF

An EMAP-Metro Publication



Competition hots up in Ireland

Music journalist Paul O'Mahony examines the state of the Irish music press and talks to some leading exponents.

MAGAZINES SUCH as *Jazz News* and the classically-orientated *Music Ireland* have emerged in the last two years, yet it is in the rock and pop market that the keenest competition is now to be found with the arrival of a *Smash Hits*-type glossy, *Fresh*, throwing out a challenge to the established and well-respected *Hot Press*.

In a market where sales alone cannot hope to justify a magazine's

survival, the battle for advertising space is where the newcomer will either establish itself or disappear. With its ninth issue on the news-stands, *Fresh* has capitalised on the existence of a gap in the market for a local alternative to imported UK magazines like *Smash Hits*, *Record Mirror* and *No. 1*. Similar in format and content to these titles, *Fresh's* blend of international pop, fashion, and lifestyle coverage has the added — but crucial — ingredient of an Irish dimension.

It is this precise marketing which has surprised many in the music and publishing fields who predicted an early failure. "But, when you consider that in the age group 14-24, there are 882,000 people here, I don't see it as being surprising at all," says Andy Ruane of *Fresh*. "The problem with previous failed efforts in this market was lack of finish. We've got top-class coverage of all the topics of interest to people of that age, and we do it with stylish layout and a lively approach to writing."

"We have moved from an initial sale of 28,800 to 33,000 and we see our settling-level at around 60,000. We expect to make further gains now that we have switched from monthly to fortnightly publication, a move that will be backed by a substantial TV advertising campaign."



NEWCOMER FRESH: throwing out a challenge.



JAZZ NEWS specialisation is increasing.



THE ESTABLISHMENT: *Hot Press*, born in the white heat of punk and now a proud, colourful 10-year-old.

Unlike *Fresh*, which hasn't been on the market long enough to qualify for the all-important ABC rating, *Hot Press* has an audited figure of 18,335 per fortnightly issue. Now celebrating its 10th year of publication, its slow but consistent growth from black-and-white tabloid to full-colour status

has mirrored its mix of music, politics, and social issues — reflected in the slogan "It's not only rock 'n' roll." Selling to the 14-35 segment, with an average reader age of 22, the *Hot Press* emphasis is on intelligent incisive and wide-ranging re-

TO PAGE 36 ►

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SOUNDS

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with a sense of humour**



CAROLYN FISHER: helping spread rock news in the national weeklies; Hot Press editor Niall Stokes

► FROM PAGE 34

porting. Editor, Niall Stokes: "50,000 people in our age profile have emigrated in the last 12 months, yet we're still gaining in circulation. These new readers are obviously coming from right across the spectrum because among those 50,000, about 5,000 ACTUAL readers must have been lost to foreign shores."

Obviously there's a dependable music audience in this country which provides a basis for a paper like *Hot Press*, says Stokes. "But as we know from even the most popular albums over here, that base audience can be quite small. And again, you can take the number of people who read about music as against just purely listening to it. That narrows it down further. So, with *Hot Press*, I'd always felt that given the size of the market here, you'd need a broader readership than a readership purely interested in music. But there was a constituency there who'd come through a rock 'n' roll experience and that was a new readership in this country."

With music "being a hook around which the other factors would work," *Hot Press* appeared for the first time right in the middle of the spirit of '77 with a blatantly anti-establishment stance, directing this treatment initially through coverage of politically and socially aware music and extending it to broader spheres of Irish life over subsequent years. Its identity established, *Hot Press* encouraged readers to take an active role through the letters page.

Yet, where once artists like Madonna or Michael Jackson would have received minimal treatment, such mass appeal pop stars now regularly appear on the cover of *Hot Press*. The question arises then as to how the paper balances coverage of politics and "alternative" music on the one hand, and "corporate rock" on the other.

"We had to make a decision at a certain stage as to whether we needed to write pieces about obscure bands who'd make two singles and disband, and whether we needed to give cover-stories to bands who had little or no significance in the long run. The answer on both counts was 'no,'" Stokes explains. "It was much more important to keep *Hot Press* viable and as a result of that to keep people in employment."

Editorial priorities aside, Niall Stokes feels that *Hot Press*'s journalistic standards mark it out from the other music publications both in Ireland and the UK. "I think that the quality of work done for the paper stands up beside any similar publication and that it's a distinguishing factor," he elaborates. "The reputation that the paper has in Britain

is second to none. I always felt there was a basic arrogance in the attitude of the British music press which bore no relation to reality, where you had people who were themselves second-rate writers berating musicians in the most outrageous terms. I just couldn't see the point of it."

Graphically, as well as journalistically, *Hot Press* has improved dramatically over the past two years; colourful and vibrant art direction, thoughtful use of typefaces, and sharpness in headlines and captions, have seen it diversify into other realms of publishing — an annual yearbook, a *Book Of Pop* published in association with Ireland's national pop radio (RTE 2), and a major export, *The U2 File*, now in its third edition. The regular fortnightly issue is also readily available in central UK locations.

Like the rest of the Irish music industry *Hot Press* has been helped by the global success of U2, Bob Geldof's role in Live Aid and Ireland's own Self-Aid telethon for the unemployed. Such a mass profile for home-produced talent has meant an increasing awareness of the importance of the youth market in a country that spends an annual total of £198m on books, newspapers and magazines.

This has meant that newspapers are now willing to devote considerable space to rock music, a fact borne out by the appearance of 12 weekly rock-orientated columns in Dublin-published papers. The influence these writers now command, given their publications' circulation figures, is having a positive effect on both record and con-

cert sales.

The biggest of these is undoubtedly *The Sunday World* whose writer, Carolyn Fisher, claims "Across-the-board coverage of rock and pop, with informative stories from behind the scenes".

George Byrne of *The Irish Independent*, on the other hand, has created quite a deal of notoriety for his "tolerate no nonsense" approach to rock criticism. His column has definite musical standards and while he is often scathing of acts not to his taste, his style has been imitated by other columns. With a "more mainstream, but hard-hitting" style, Richie Taylor of *The Sunday Press* tackles his subject matter with equal amounts of incisiveness and charisma. Dublin's evening papers also carry considerable weight, with *The Evening Herald* running three columns per week of which Friday's Seven-Day Weekend column by indie label MD, Eamonn Carr, chock-full of up-to-the-minute happenings, gossip, and comment. Overall, the Irish music press is in its healthiest state for years.

Which music publications do PR and marketing people love to use or love to hate — and for what particular reasons? *Music Week* will be answering these questions and more when it publishes the results of a survey in its next music press focus which will coincide with the January-June '88 ABC figures.

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ARAB—Arabesque 01-995 3023

BH—Blue Hat 0225 782640
BK—Backs 0603 626221
BMG—BMG 021-500 5678
BU—Builer 08894 76316

C—CBS 0296-395151
CA—Cadillac 01-836 3646
CC—Croc Cassettes 0388 762262
CH—Charly 01-639 8603
CM—Celtic Music 0423 888979
CON—Conifer 0895 441 422
CP—Counterpoint 01-555 4321
CSA—01-960 8466

DIS—Discovery 067 285 406

E—EMI 01-848 9811

F—PolyGram 01-590 6044
FF—Fast Forward (see I)
FOL—FolkSound 0203 711 935

GD—Gordon Duncan 0467-21517
GOLD—S. Gold 01-539 3600
GS—Graphic Sound 0622 683196
GY—Greyhound 01-924 1166

H—HR Taylor 021 622 2377
HM—Harmoria Mundi 01-253 0863
HOL—Hollywood Nights 0438 315533
HV—Havasong 0634 43952
HS—Hotshot 0532 742106

I—Cartel (Backs, Rough Trade) and Fast Forward 031 226 4616 Probe—051 236 6591
Nine Mile—0926 881292/
8811293 Red Rhino (Nth)
0904 641 415
Revolver—0272 541 291
IMP—Impex Musik 01-229 5454
IMS—Import Music Services (via PolyGram) 01-590 6044
IRS—Independent Record Sales 01-850 3161 (Chris Wellard)

JETZ—Jethsoundz 0253 712453
J—Jungle 01-359 9161
JS—Jestor 01-961 5818

K—K-tei 01-992 8000
KS—Kingdom 01-836 4763

LIG—Lightning 01-965 9292
LO—Londisc 01-522 2936

M—MSD 01-961 5646
MMG—Magnum Music Group 0494-882858
ML—Mainline 01-686 3636
MO—Mole Jazz 01-278 0703

NM—Nine Mile (see I)

O—Outlet 0232 322826
OR—Orbitone 01-965 8292

P—Pinnacle 0689 73146
PAC—Pacific 01-800 4490
PK—Pickwick 01-200 7000
PL—Prism Leisure 01-804 8100
PP—Probe Plus (see I)
PR—President 01-839 4672
PROJ—Projection 0702 72281
PVG—Palace Virgin and Gold 01-539 5566
PY—Priority 01-992 7021

RA—Rainbow 01-589 3254
RC—Rollercoaster (0453) 886252
RE—Revolver 0272-541 291
REC—Recommended 01-622 8834
RH—Rhino 01-965 9223
RL—Red Lightnin' 037-988 693
RM—Record Merchandisers 01-848 7511
ROSS—Ross 08886 2403
RR—Red Rhino (see I)
RT—Rough Trade 01-833 2133

SIL—Silva Screen 01-284 0525
SO—Stage One 0428 4001
SOL—Soloman & Peres 08494-32711
SP—Spartan 01-903 8223
SRD—Southern 01-889 6555
SSD—Silver Sounds (CD) 01-808 0833
STERN—Stem's/Triple Earth 01-388 5533
STY—Stylus 01-453 0886
SW—Swift 0424 220028

T—Trojan 935-8323
TB—Terry Blood 0782 620321

VFM—VFM Cassette Distributors 0296 37307

W—WEA 01-998 5929
WRD—Worldwide Record Distributors 01-636 3925
WYND—Wynd-up 061-872 0170

Artist	Title	Label	LP No/Cassette No/Compact Disc No	Dealer Price	(Distributor)	Music Category
AFRICAN HEAD CHANGE	OFF THE BEATEN TRACK	On U Sound	ONULP 40/—	£3.89 (JS)		Reggae
AFRICAN HEAD CHANGE	MY LIFE IN A HOLE ON THE GROUND	On U Sound	ONULP 13/—	£3.89 (JS)		Reggae
ALAAP	BEST OF ALAAP	Multitone	DMUT 001 "CD" £7.05 (I/BK)			Asian
ALLEN, Terry	LUBBUCK ON Special Delivery	SPT 1007/SOT 1007 "MC" £3.95 (I/RT)				Rock
ASLAN	FEEL NO SHAME	EMI EMC 3541/TCEMC 3541	£3.85 (E)			Jazz
BALL, Kenny	ON STAGE	Start STOL 102/STOC 102 "MC"/STOCD 102 "CD" £2.44/£4.26 (A)				Jazz
BILK, Acker	ON STAGE	Start STOL 101/STOC 101 "MC"/STOCD 101 "CD" £2.44/£4.26 (A)				Thrash
BLIND ILLUSION	THE SANE ASYLUM	Under One Flag	FLAG 18/—	£3.65 (P)		Soul
BOOKER T. & The MGs	SOUL LIMBO	Stax	SXE 009/—	£2.99 (P)		Soul
BROWNMARK	JUST LIKE THAT	Motown	ZL 72623/ZK 72623 "MC"/ZD 72623 "CD" £3.85/£7.29 (BMG)			Reggae
BYTES, Junior	THE UPSETTER YEARS	Trojan	TRLP 253/ZCTR 253 "MC" £3.60 (A)			Rock
CARGO	SECT, The INDEPENDENCE	Right Stuff	1044/—	£3.65 (Self 0533 783690)		Soca
CHALK DUST	THE MASTER	Strakers	GS 2283/—	£4.95 (JS)		Pop
CHILDISH, Billy	I REMEMBER ...	Hangman	HANG 13UP/—	£3.65 (I/RE)		Modern Classical
CHILDISH & MING	YPRES 1917 OVERTURE	Hangman	HANG 12UP/—	£3.65 (I/RE)		World Music
CHIWESHE, Stella & The	EARTHQUAKE	With 3 MUSTAPHAS 3 AMBUYA? Globe Style	ORB 029/—	£3.65 (P)		Rock
CHURCH, The	STARFISH	Arista	208895/408895 "MC"/258895 "CD" (BMG)			Psychedeic
CLEAR LIGHT	BLACK ROSES	Edsel/Demon	ED 245/—	£3.65 (P)		Rock
CLOWN ALLEY	CIRCUS OF CHAOS	Alchemy	VM 101/—	£2.99 (SRD)		Rock & Roll
COCHRANE, Eddie	C'MON EVERYBODY	United Artists	ECR 1/TCECR 1 "MC"/CDECR 1 "CD" £3.85/£7.29 (E)			Rock
CRAZY HORSE	STILL LOOKING FOR HEAVEN	On Earth	Chrysalis CHR 1576/ZCHR 1576 "MC" £3.89 (C)			Soul
CROPPER, Steve	WITH A LITTLE HELP FROM MY FRIENDS	Stax	SXE 008/—	£2.99 (P)		Rock
CRUZADOS	AFTER DARK	Arista	208212/408212 "MC"/258212 "CD" (BMG)			Rock
DeFOREST, Carmag & BAND	SIX LIVE CUTS	New Rose	ROSE 143/—	£3.85 (P)		Rhythm & Blues
DEZERTER	UNDERGROUND ROCK 'N' ROLL	Maximum Rock 'n' Roll	YRR 003/—	£2.99 (SRD)		Rhythm & Blues
DIXON, Floyd	EMPTY STOCKING	BLUES Route 66/Mr R&B KIX 27/—	(CP)			Rhythm & Blues
DIXON, Floyd	HOUSTON JUMP	Route 66/Mr R&B KIX 11/—	(CP)			Rhythm & Blues
DIXON, Floyd	OPPORTUNITY	BLUES Route 66/Mr R&B KIX 1/—	(CP)			Soul
DUNCAN, Darryl	HEAVEN	Motown	ZL 72624/ZL 72624 "MC" £3.85 (BMG)			Rock
EMERGE	THE LITTER	Big Beat	WIK 68/—	£3.65 (P)		Rock
ERIKSON, Roky	OPENERS	Five Hours	Back TOCK 010/—	£3.85 (I/RE)		Rock
FASTWAY	ON TARGET	TWR TWLP 22/TWTC 22 "MC"/TWCD 22 "CD" £3.75/£7.29 (A)				House/Soul
FINGERS INC	ANOTHER SIDE	Jack Trax	FING 1/CPING 1 "MC"/CDING 1 "CD" £3.75/£7.29 (A)			Dance/Disco
FIORILLO, Elisa	ELISA FIORILLO	Chrysalis	CHR 1608/ZCHR 1608 "MC"/CCD 1608 "CD" £3.89/£7.29 (C)			Rock
FISCHER Z	REVEAL	Arista	208620/408620 "MC"/258620 "CD" (BMG)			Rock
GASTUNK	UNDER THE SUN	Pusmort	PUS 0012-19/—	£2.99 (SRD)		Rhythm & Blues
GAYTEN/LAURIE	CREOLE	GAL Route 66/Mr R&B KIX 8/—	(CP)			Pop
GERRY & THE PACEMAKERS	FERRY CROSS THE MEXIC	BGO BGO 10/—	£3.99 (P)			New Country
GIANT SAND	STORM	Demon	FIEND 115/—	£3.65 (P)		Rockability
GRIFFITHS, Nanci	LITTLE LOVE AFFAIRS	MCA	MC 3413/MCFC 3413 "MC"/DMCF 3413 "CD" £3.89/£7.29 (F)			Blues
GUANA BATZ, The	ROUGH EDGES	ID NOSE 20/KOSE 20 "MC"/CLOSE 20 "CD" £3.65/£6.49 (I/RE)				Rhythm & Blues
HAMMOND, Johnny	GEARS	Ace	MX 9062/—	£3.65 (A)		Rhythm & Blues
HANCOCK, Hunter	BLUES & RHYTHM	MIDNIGHT MATINEE	Route 66/Mr R&B KIX 1200/—	(CP)		Rhythm & Blues
HARRIS, Peppermint	I GOT LOADED	Route 66/Mr R&B KIX 23/—	(CP)			Rhythm & Blues
HARRIS, Wynonie	MR BLUES IS COMING TO TOWN	Route 66/Mr R&B KIX 3/—	(CP)			Rhythm & Blues
HARRIS, Wynonie	OH BABE	Route 66/Mr R&B KIX 20/—	(CP)			Rhythm & Blues
HARRIS, Wynonie	PLAYFUL	Route 66/Mr R&B KIX 30/—	(CP)			Rhythm & Blues
HASSAN, Nazia	HOT LINE	Multitone	DMUT 1043 "CD" £7.05 (I/BK)			Asian
HAWKINS, Roy	WHY DO EVERYTHING	HAPPEN TO ME	Route 66/Mr R&B KIX 9/—	(CP)		Rhythm & Blues
HAWKINS, Ted	UNDER THE BOARDWALK	Unamerican Activities	BRAVE 2/BRAVEC 2 "MC" £3.99 (A)			Soul
HAWKINS, Ted	DOCK OF THE DAY	Unamerican Activities	BRAVE 6/BRAVEC 6 "MC" (SRD/HS/I/RR)			Soul
HAZA, Ofra	YEMENITE SONGS	Globe Style	ORBC 006 "MC" £3.65 (P)			World Music
HOLLE HOLLE	WICKED & WILD	Arishma	ARI 1006/ARI 0106 "MC" £3.05 (I/BK)			Asian
HOUSE OF FREAKS	MONKEY ON A CHAIN	GANG Demon	FIEND 116/—	£3.65 (P)		Rock
HR HUMAN RIGHTS	SST SST 117/SSTC 117 "MC"/SSTCD 117 "CD" £3.95/£7.99 (P)					Rock
HUNTERS CLUB, The	TOO FAR GONE TO TURN AROUND	Trashcan	THC LP1 (Mini LP) (I/NM)			Rock
JACKDAW	WITH CROWBAR	HOT AIR	Ron Johnson	ZRON 33/—	£3.65 (I/RT)	Rock
JUPP, Mickey	X Waterfront	WF	041/—	£3.65 (I/BK)		Rhythm & Blues
KILLDOZER	LITTLE BABY BUNTIN'	Touch & Go	GLP 26/—	£2.99 (SRD)		Rock
KINGDOM	COME KINGDOM	Come Polydor	KCLP 1/KCMC 1 "MC"/835368-2 "CD" £3.75/£7.29 (F)			Rock
LATTISAW, Stacey	PERSONAL ATTENTION	Motown	ZL 72620/ZC 72620 "MC"/ZD 72620 "CD" £3.85/£7.29 (BMG)			Soul
LE RUE LE RUE	Unamerican Activities	BRACE 4/BRAVEC 4 "MC" (SRD/HS)				Pop
LOOP HEAVEN'S END	Head	HEADCD 1 "CD" £6.49 (I/RE)				Pop
LOVE OUT THERE	Big Beat	WIK 69/—	£3.65 (P)			Jazz
MANN, David	GAMES	Antilles/Island	AN 8702/ANC 8702 "MC" £3.95 (F)			Rock
MARTINI RANCH	HOLY COW	Warner Brothers	K 925674-1/K 925674-2 "MC"/K 925674-2 "CD" (M)			Reggae
MELODY, Courtney	NINJA MI NINJA	World Enterprise	WELP 344/—	£3.89 (JS)		Pop
MILKSHAKES, The	LIVE FROM CHATHAM	Hangman	HANG 11UP/—	£3.65 (I/RE)		Rock
MISSION, The	CHILDREN	Mercury/Phonogram	MISH 2/MISHC 2 "MC"/834263-2 "CD" £3.95/£7.29 (F)			Rock
MORRISSEY	VIVA HATE	His Masters Voice	CSD 3787/TCCSD 3787 "MC"/CDSD 3787 "CD" £3.99/£7.29			Rock
OCEAN, Billy	TEAR DOWN THESE WALLS	Jive	HIP 57/HIPC 57 "MC"/CHIP 57 "CD" £3.89/£7.29 (BMG)			Dance/Disco
ORIGINAL SOUNDTRACK	THE RINK	(Liza MINNELI Chita RIVERA) That's Entertainment	TER 1091/ZCTER 1091 "MC"/CDTER 1091 "CD" (P)			Films & Shows
ORIGINAL SOUNDTRACK	THE FOUR MUSKETEERS	(Lola SCHIFRIN) Silva Screen	LXCD 5 "CD" £7.29 (A)			Films & Shows
ORIGINAL SOUNDTRACK	NIGHT CROSSING	(Jerry GOLDSMITH) Silva Screen	RVF 6004 "CD" £7.29 (A)			Films & Shows
ORIGINAL SOUNDTRACK	BRIGHT LIGHTS	BIG CITY	Warner Brothers	K 925688-1/K 925688-4 "MC"/K 925688-2 "CD" (M)		Films & Shows
PABLO & MOSES	LIVE TO LOVE	Blue Moon	BMCD 114 "CD" £7.29 (JS)			Reggae
PAXTON, Tom	THE VERY BEST OF	Start	STL 14/STC 14 "MC"/SCD 14 "CD" £3.65/£7.29 (A)			Folk
PHANTOM DEAD	OR ALIVE	US Metal/Powerstation	US 12/—	£3.65 (I/RR)		Heavy Metal
PICTURE MARATHON	Carrera	CAL	228/—	(A)		Rock
PONCE, Daniel	ARAWA	Antilles/Island	AN 8710/ANC 8710 "MC" £3.95 (F)			Jazz
PREMI BEST OF PREMI	Multitone	DMUT 002 "CD" £7.05 (I/BK)				Rock
PUSSEY GALORE	RIGHT NOW	Product Inc	PROCD 19 "CD" £7.05 (I/RT)			Rock
RAINMAKERS, The	TORNADO	Mercury/Phonogram	MERH 118/MERHC 118 "MC"/832795-2 "CD" £3.75/£7.29 (P)			Rock
READING, Bertice	BERTICE	VIP	VIR 83001/ZCIVIR 83001 "MC" (P)			MOR
REAL SOUNDS	WEDEZAK	Cooking Vinyl	COOKCD 004 "CD" (I/RT)			Ethnic
REPLACEMENTS, The	SORRY MA	FORGOT TO TAKE OUT THE TRASH	Goes On	GOESON 017/—	£3.65 (I/RT)	Rock
RUNNING WILD	READY FOR BOARDING	Noise	NOI 08/—	£4.25		Heavy Metal
RUSSELL, Brenda	BRENDA RUSSELL	Breakout/A&M	AMA 3174/AMC 3174 "MC"/CDA 3174 "CD" £3.89/£7.29 (F)			Soul
SABBAT	HISTORY OF A TIME TO COME	Noise	N 0099 "MC"/N 0099-2 "CD" £3.85/£6.49 (I/RE)			Metal
SAD LOVERS & GIANTS	THE MIRROR TEST	Midnight	CHIME 30CD "CD" £6.99 (I/RT)			Rock
SEVELLE, Taja	TAJA SEVELLE	Warner Brothers	K 925546-1/K 925546-4 "MC"/K 925546-2 "CD" (M)			Pop
SEWER ZOMBIES	REACH OUT AND ...	Ron Johnson	ZRON 32/—	£3.65 (I/RT)		Rock
SHAKEY, Jake	MOUTH HARP	BLUES Ace	CH 236/—	£3.65 (P)		Blues
SINGER & PLAYERS	STAGGERING HEIGHTS	On U Sound	ONULP 23/—	£3.89 (JS)		Reggae
SPAZZTIC	BLURR BEFORE & AFTER	Eorache	MOSH 5/—	£3.05 (I/RE)		Hardcore
STUMP	A FIERCE PANCAKE	Ensign/Chrysalis	CHR 1641/ZCHR 1641 "MC"/CCD 1641 "CD" £5.25/£7.29 (C)			Rock
TALKING HEADS	NAKED	EMI	EMD 1005/TCEMD 1005 "MC"/CDEMD 1005 "CD" £3.99/£7.29 (E)			Rock
TANKARD	CHEMICAL INVASION	Noise	NOI 09 (Pic Disc) £4.25 (I/RE)			Metal
TANK TANK	TWR TWLP 23/TWTC 23 "MC"/TWCD 22 "CD" £3.75/£7.29 (A)					Rock
THREE TO THE POWER	OF THREE	Geffen	K 924181-1/K 924181-4 "MC"/K 924181-2 "CD" (M)			Rock
TIGER & GENERAL TREES	LIVE! TIGER MEETS GENERAL TREES	CSA	ZCSLC 25 "MC" £3.89 (JS)			Reggae
TOSH, Peter	THE TOUGHEST	Parlophone	PCS 7318/TPCS 4318 "MC"/CDPCS 7318 "CD" £3.85/£7.29 (E)			Reggae
TOXIK	WORLD CIRCUS	Roadrunner	RR 9572/RR 349572 "CD" £3.65/£7.80 (P)			Rock
TOZZI, Umberto	HIS GREATEST HITS	Silva Screen	TOZZ 001/TOZZC 001 "MC"/TOZZCD 001 "CD" £3.75/£6.70 (A)			Rock
UNICORN 3	INTO THE NIGHT	Unicorn	PEZA 18/—	£3.05 (I/RT)		Rock
VARIOUS CREATION	COMPILATION	Creation	CRELP 28CD "CD" £6.50 (I/RT)			Rock
VARIOUS DANCE	JUICE	Ace	BGP 1005/—	£3.65 (A)		Soul
VARIOUS EVERY GREAT	MOTOWN SONG VOL 1	Motown	WL 72235/WK 72235 "MC" £2.43 (BMG)			Soul
VARIOUS EVERY GREAT	MOTOWN SONG VOL 2	Motown	WL 72236/WK 72236 "MC" £2.43 (BMG)			Pop
VARIOUS UNFORGETTABLE	EM EMTV 44/TCEMTV 44	£4.10 (E)				

* Import

Mon 14 March-Fri 18 March 1988 Album Releases: 110

Year to Date: 11 weeks to 18 March Album Releases: 1263

US TOP FORTIES SINGLES

1★	2	NEVER GONNA GIVE YOU UP, Rick Astley	RCA
2	1	FATHER FIGURE, George Michael	Col/CBS
3	3	SHE'S LIKE THE WIND, Patrick Swayze	RCA
4★	4	I GET WEAK, Belinda Carlisle	MCA
5★	8	ENDLESS SUMMER NIGHTS, Richard Marx	EMI
6★	7	JUST LIKE PARADISE, David Lee Roth	Warner Brothers
7★	9	THE MAN IN THE MIRROR, Michael Jackson	Epic
8★	12	OUT OF THE BLUE, Debbie Gibson	Atlantic
9★	16	I WANT HER, Keith Sweat	Vintertainment
10	6	CAN'T STAY AWAY FROM YOU, Gloria Estefan	Epic
11	10	I FOUND SOMEONE, Cher	Geffen
12★	22	GET OUTTA MY DREAMS . . . , Billy Ocean	Jive
13	17	LOVE OVERBOARD, Gladys Knight & The Pips	MCA
14★	20	HYSTERIA, Def Leppard	Mercury
15★	19	BE STILL MY BEATING HEART, Sting	A&M
16★	24	ROCKET 2U, The Jets	MCA
17★	23	(SITTIN' ON) THE DOCK . . . , Michael Bolton	Col/CBS
18	5	WHAT HAVE I DONE TO . . . Pet Shop Boys	Manhattan
19★	26	GIRLFRIEND, Pebbles	MCA
20	11	HUNGRY EYES, Eric Carmen	RCA
21	13	PUMP UP THE VOLUME, M/A/R/R/S	4th + B'Way
22★	28	DEVIL INSIDE, INXS	Atlantic
23★	33	SOME KIND OF LOVER, Jody Watley	MCA
24★	32	CHECK IT OUT, John Cougar Mellencamp	Mercury
25★	31	WHEN WE WAS FAB, George Harrison	Dark Horse
26	14	SEASONS CHANGE, Exposé	Arista
27★	35	WISHING WELL, Terence Trent D'Arby	Col/CBS
28★	38	WHERE DO BROKEN HEARTS GO, Whitney Houston	Arista
29	15	SAY YOU WILL, Foreigner	Atlantic
30★	36	ANGEL, Aerosmith	Geffen
31	27	BECAUSE OF YOU, The Cover Girls	Fever
32★	37	ROCK OF LIFE, Rick Springfield	RCA
33	21	COULD'VE BEEN, Tiffany	MCA
34	25	PUSH IT, Salt-N-Pepa	Next Plateau
35	18	DON'T SHED A TEAR, Paul Carrack	Chrysalis
36★	—	I SAW HIM STANDING THERE, Tiffany	MCA
37★	40	NEVER KNEW LOVE . . . , Alexander O'Neal & Cherrelle Tabu	
38★	—	YOU DON'T KNOW, Scarlett & Black	Virgin
39	29	NEED YOU TONIGHT, INXS	Atlantic
40★	—	PROVE YOUR LOVE, Taylor Dayne	Arista

NEW SINGLES

Artist A-side/B-side Label 7" 12" "CD" "MC" Catalogue Number 12" extra track (Distributor) Category

- ABS, The TURBO SPHYNCT/ba Vinyl Collection VS 7 12" (P)
 ADVENTURES, The BROKEN LAND/Don't Stand On Me Elektra EKR 69 Pic Bag; EKR 69T 12" Pic Bag (W)
 A-HA STAY ON THESE ROADS/Soft Rains Of April Warner Brothers W 7936 Pic Bag; W7936 T 12" Pic Bag; W 7936 CD "CD" incs Cry Wolf/Take On Me (W)
 APPLE BOUTIQUE LOVE RESISTANCE/ba Creation CRE 52T 12" (I/RT)
 BAM BAM GIVE IT TO ME (Double Trouble Ext Remix)/Give It To Me Serious OUSX 10 12" Pic Bag (A) House
 BASSIX PUMP UP THE MOTORTOWN/You Know How To Love Me Saturday 7SDY 2 Pic Bag; SDY 2 12" Pic Bag (A) House
 BEATLES, The LADY MADONNA/The Inner Light Parlophone RP 5675 Pic Disc in Clear PVC Bag (E)
 BEAUVOIR, Jean GAMBLIN' MAN/Dangerously Red Eye Virgin VS 1056 Pic Bag; VST 1056 12" Pic Bag (E)
 BIG TROUBLE WHEN THE LOVE IS GOOD/Last Kiss Epic 6514927 Pic Bag; 6514926 12" Pic Bag (C)
 **BUNKER KRU, The/HARLEQUIN 4's SET IT OFF (BUNKER '88 MIX) (PINK INK MIX)/(Version) Champion CHAMPR 64 Pic Bag; CHAMPR 1264 12" Pic Bag (BMG) Dance/Disco
 CARDIACS IS THIS THE LIFE/ba Alphabet ALPH 008T 12" (P)
 CHAIRS, The THE LIKES OF YOU/Something's Happening Pink Halo PH01; PH01T 12" (P)
 COLE, Natalie PINK CADILLAC/I Wanna Be That Woman MT 35 Pic Bag; 12MT 35 12" Pic Bag; 12MTP 35 12" Pic Disc (E) Dance/Disco
 CURTIS, T.C. PACK UP YOUR THINGS AND GET OUT OF MY LIFE/ba Hot melt 12TCT 15 12" Pic Bag (US) Dance/Disco
 DAMNED, The PEEL SESSION Strange Fruit SFPSD002 "CD" (P)
 DANNY WILSON MARY'S PRAYER (Remix)/ba Virgin VS 934 Pic Bag; VS 934T 12" Pic Bag (E)
 DANTE, Steven I'M SCARED/ba Cooltempo/Chrysalis COOL 161; COOLX 161 12" (C) Dance/Disco
 DAVIES, Craig JENNIFER HOLLIDAY/ba Rough Trade RT 222; RTT 222 12" (I/RT)
 DAVY D OHH GIRL/Clap Your Hands Def Jam 6514527 (C)
 DAWN AFTER DARK CRYSTAL HIGH/ba Chapter 22 CHAP 12026 (I/RT)
 **DAYNE, Taylor PROVE YOUR LOVE (Ext Remix)/Tell It To My Heart (House of Hearts Mix)/Upon The Journey's End Arista 659830 "CD" (BMG) Dance/Disco
 DICK AND BRUCE BEAT THE BAT/ba MBS MBS 4; 12MBS 4 12" (A)
 **DIVINE HEY YOU/Hey What Dancetrax 7DTRAX 911; 12DTRAX 911 12" (BMG) HI-NRG
 DOMINO, Anna TEMPTING/ba For A Song 7TW 1838; TW 1838 12" (P)
 DURUTTI COLUMN WHEN THE WORLD/ba Factory FACD 194 "CD" (P)
 EDWARDS, Sandra THE WINNER TAKES IT ALL/Jump Start Bolts BOLTS 11/12 12" Pic Bag (P) HI-NRG
 EVERYTHING BUT THE GIRL I ALWAYS WAS YOUR GIRL/Hang Out The Flags blanco y negro/WEA NEG 33 Pic Bag; NEG 33T 12" incs Home From Home; NEG 33CD "CD" (W)
 FLAIR G.Q. (Version) Champion CHAMP 68 Pic Bag; CHAMP 1268 12" Pic Bag (BMG) Dance/Disco
 FRANKIE WHO THE AM DO YOU THINK YOU AM? (Inst) Legacy LGY 62 Pic Bag; LGYT 62 12" (A)
 GATHERING, The RANT/Dust After Embers Final FINAL 1 12" incs The Customer Pic Bag (BK)
 G.B.H. WOT A BARGIN/ba Music For Nations 12KORE 104 12" (P)
 GENE AND JIM SHAKE/ba Rough Trade RT 216; RTT 216 12" (I/RT) Dance/Disco
 GRANT, Andy STRIKE OUT (Version) Bolts BOLTS 12/12 12" Pic Bag (P) HI-NRG
 HAIG, Paul TORCHOMATIC/ba FOR A SONG TW 1832 12" (P)
 HARDCASTLE, Paul WALK IN THE NIGHT/Starwars Chrysalis PAUL 4; PAULX 4 12" incs Just Passin' Thru' (C) Dance/Disco
 HARRIS, Simon BASS (HOW LOW CAN YOU GO)/The Playback (Edit) FFR/London FFR 4 Pic Bag; FFRX 4 12" (E) Dance/Disco
 **HEART THESE DREAMS (REMIX)/(EXT REMIX)/(INST)/NEVER (EXT REMIX) Capitol 12CLE 482 12" Etched Pic on B-Side Pic Bag (E)
 HOT HOUSE FLOWERS FEET ON THE GROUND/Hard Rain London LON 172 Pic Bag; LONX 172 12" incs Strange Feeling Pic Bag (F)
 INTO A CIRCLE EVERGREEN/ba Abstract ABS050; 12ABS050 12" (P)
 **INXS DEVIL INSIDE (EXT)/(Version)/ON THE ROCKS Mercury/Phonogram INXCD 10 "CD" (F)
 IRON MAIDEN CAN I PLAY WITH MADNESS/Black Bolt Blues EMI EM 49 Pic Bag; EM5 49 Sticker & Transfer; EMP 49 Shaped Pic Disc in Clear PVC Bag (E)
 JOY DIVISION PEEL SESSION Strange Fruit SFPSD013 "CD" (P)
 JOY DIVISION ATMOSPHERE/ba Factory FAC 213; FAC 213T 12" (P)
 KNIGHT, Gladys And THE PIPS LOVIN' ON NEXT TO NOTHIN' (Inst) MCA MCA T237; Pic Bag; MCAT 1237 12" Pic Bag (F) Dance/Disco
 KNOPFLER, Mark STORYBOOK LOVE/The Friends' Song Vertigo/Phonogram VER 37; VERX 37 12" incs Once Upon A Time; VERCD 37 "CD" (F)
 LITTLE JOHN RAM DANCE MASTER (Version) Legal Light LLQ 28 12" (JS) Reggae
 LOLITA POP BANG YOUR HEAD/Rain Keep Pouring Virgin VS 1048 Pic Bag; VST 1048 12" incs Birds Of Ice Pic Bag (E)
 LOVE AND ROCKETS NO NEW TALE/Earth, Sun, Moon Beggars Banquet BEG 209 Pic Bag; BEG 209T 12" Pic Bag (W)
 MAN FROM DELMONTE, The (WILL NOBODY SAVE) LOUISE/Good Things In Life Ugly Man UGLY 7; UGLY 7T 12" incs Like A Millionaire (I/RR)
 MAN PARRISH BROWN SUGAR (Inst)/Water Sports Bolts BOLTS 8/12 12" Pic Bag (P) HI-NRG
 MARKIE, Biz BIZ IS GOIN' OFF/The Do Do Cold Chillin'/WEA W 7930 Pic Bag; W 7930T 12" Pic Bag (W) Dance/Disco
 MATTEA, Kathy GOIN' GONE/Every Love Mercury/Phonogram MER 260 (F) Dance/Disco
 MAYBE BABY HIT THE FLOOR/Dreaming Free Boaze PINT 1519 Pic Bag (A)
 MAYDAY NUDE PHOTO '88 (Version) Kool Kat KOOLT 14 12" Pic Bag (A)
 **MEL & KIM THAT'S THE WAY IT IS (HOUSE REMIX)/I'm The One Who Really Loves You/You Changed My Life Supreme SUPETX 117 12" Pic Bag; SUPETP 117 12" Pic Disc; SUPETZ 117 12" (E)
 MEN THEY COULDN'T HANG, The THE COLOURS (REMIX)/Rory's Grave Magnet SELL6 Pic Bag; SELLT 6 12" incs Big Iron CDSELL 6 "CD" incs Big Iron (BMG)
 MIRROR IMAGE JACK IT UP/ba Bolts BOLTS 14/12 12" (P) House
 NEW ORDER PEEL SESSION Strange Fruit SFPSD01 "CD" (P)
 NORUM, John LOVE IS MEANT TO LAST FOREVER/In Chase Of The Wind Epic 6514937 Pic Bag; 6514936 12" Pic Bag (C)
 N.T. GANG NO WAM BAMI/We're Gonna Rock You Cooltempo COOL 163; COOLX 163 12" (C) Dance/Disco
 PAUL, Frankie AGONY/ba Ujama UJ 2 12" Pic Bag (JS) Reggae
 **PEBBLES GIRLFRIEND (DANCE REMIX)/(Version) MCA MCAX 1233 10" Pic Bag (F)
 PROJECT CLUB HOW LONG CAN YOU GO (Inst) Supreme SUPE 125 Pic Bag; SUPET 125 12" Pic Bag (E) Dance/Disco
 QUARTLOCK NO REGRETS/ba Reflection 7FLE 1; FLE 1 12" (P) HI-NRG
 RAYMONDE STOP KICKIN' MY HEART AROUND/ba Blue Guitars/Chrysalis AZUR 7; AZUREX 7 12" (C)
 REESE AND SANTIAGO THE SOUND/How To Play Our Music/Groovin' Without A Doubt (Remixes) Kool Kat 15 12" (A) House
 RUBICON I COULD SHOW YOU LOVE/ba Preset PRES 200; 12/PRES 200 12" (A)
 RUBY BLUE BECAUSE/ba Red Flame RF 12055 12" (I/RT)
 SAD LOVERS AND GIANTS COWBOYS/ba Midnight DONG 36 12" (I/RT)
 SCARLETT & BLACK YOU DON'T KNOW/Japan Virgin VS 1061 Pic Bag; VST 1061 12" Pic Bag (E) Dance/Disco
 SHOKK AMAZIN'/ba Raja ROXAT 001 12" Pic Bag (JS)
 SIOUXSIE & THE BANSHEES PEEL SESSION Strange Fruit SFPSD012 "CD" (P)
 SMITH, Mandy I JUST CAN'T WAIT/Positive Reaction PWL PWLT 4R 12" (P) HI-NRG
 SUMO GIANTS TOWER OF BABEL/Foolish Things Metro 88 ELEC1 Pic Bag; ELECT 1 12" Pic Bag (E)
 SWAYZE, Patrick with WENDY FRASE SHE'S LIKE THE WIND/MAURICE WILLIAMS & THE ZODIACS — Stay RCA PB 49565; PT 49566 12" incs BILL MEDLEY & JENNIFER WARNES — (I've Had) The Time Of My Life Pic Bag (BMG)
 SWEAT, Keith SOMETHING JUST AIN'T RIGHT/ba Elektra EKR 72 Pic Bag; EKR 72T 12" Pic Bag (W) Dance/Disco
 SWEET CHARLES & LYN COLLINS YES IT'S YOU/Rock Me Again & Again Urban/Polydor URB 15; URBX 15 12" (F) Dance/Disco
 TREMOLOES, The SILENCE IS GOLDEN (88)/(Version) Mojo MOJ 109 770 Pic Bag; MOJ 609 770 12" Pic Bag (BMG)
 VARIOUS SOUL COLLECTION: GLENN JONES — OH GIRL/MILLIE JACKSON — LET ME SHOW YOU/BILLY OCEAN — LOVE ZONE/VANESSA BELL ARMSTRONG — YOU BRING OUT THE BEST IN ME Jive JSOUL 2 12" Pic Bag (BMG) Soul
 **WATLEY, Jody SOME KIND OF LOVER (10" EXT MIX)/(Version) Looking For A New Love MCA MCAV 1236 10" Pic Bag (F)
 WET WET WET TEMPTATION/Bottled Emotions (Keen For Loving) Precious Organisation/Phonogram JEWEL 7; JEWEL 777 Gatefold Sleeve; JEWEL 712 12" incs I Remember (F)
 WILSON, Shanice I'LL BET SHE'S GOT A BOYFRIEND (MIAMI EDIT)/(Version) Breakout/A&M USA 625 Pic Bag; USAT 625 12" Pic Bag (F) Dance/Disco
 WORKING WEEK KNOCKING IN YOUR DOOR/W's Only Love Virgin VS 1060 Pic Bag; VST 1060 12" incs Red Eye (E) Dance/Disco
 WORKSHY YOURS FOR THE TAKING/No Faith Magnet MAG 315 Pic Bag; MAGT 315 12" incs Everything Happens To Me Pic Bag; CDSELL 6 "CD" incs Everything Happens To Me (BMG)

*Previously listed in Alternative format

* Import

Mon 14-18 March 1988 Single Releases: 76

Year to Date (11 weeks to 18 March) Single Releases: 734

Agony P
 Amazon S
 Atmosphere J
 Bang Your Head L
 Base H
 Beat The Bat D
 Because R
 Biz Is Goin' Off M
 Broken Land A
 Brown Sugar M
 Can I Play With Madness I
 Cowboys S
 Crystal High D
 Devil Inside I
 Evergreen J
 Feet On The Ground H
 Gambin' Man B
 Girlfriend P
 Give It To Me B
 Goin' Gone M
 G.Q. F
 Hey You D
 Hit The Floor M
 How Low Can You Go P
 I Always Was Your
 Girlfriend E
 I Could Show You Love L
 I Just Can't Wait S
 I'll Bet She's Got A
 Boyfriend W
 I'm Scared D
 Is This The Life C
 Jack It Up M
 Jennifer Holliday D
 Knocking In Your Door W
 Lady Madonna B
 Love Is Meant To Last
 Forever N
 Love Resistance A
 Lower On Next To Nothin' K
 Mary's Prayer D
 No New Tale L
 No Regrets Q
 No Wam Bam N
 Nude Photo '88 M
 Ooh Girl D
 Pack Up Your Things And
 Get Out Of My Life C
 Peel Session N
 Peel Session D
 Peel Session S
 Peel Session J
 Pink Cadillac C
 Prove Your Love D
 Pump Up The Motortown B
 Ram Dance Master L
 Rant G
 Set It Off B
 Shake G
 She's Like The Wind S
 Silence Is Golden T
 Some Kind Of Lover W
 When The Love Is Good B
 Something Just Ain't Right S
 Soul Collection V
 Stay On These Roads A
 Stop Kickin' My Heart
 Around R
 Storybook Love K
 Strike Out G
 Strike Out G
 Temptation W
 Templing D
 That's The Way It Is M
 The Colour M
 The Likes Of You C
 The Sound R
 The Winner Takes It All E
 These Dreams H
 Torchomatic H
 Tower Of Babel S
 Turbo Sphynx A
 Walk In The Night H
 When The World D
 Who The Am Do You Think
 You Am F
 (Will Nobody Save)
 Louise M
 Wot A Bargin' G
 Yes, It's You S
 You Don't Know S
 Yours For The Taking W



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CIC tempts dealers with Caine, Spielberg

MICHAEL CAINE and Steven Spielberg are among the famous names scheduled for sell through release by CIC Video on March 18.

In response to the current cinema success of the remake of *Dragnet*, CIC is releasing the original film that trailed the Fifties television series, which starred Jack Webb as Sgt Joe Friday. Also on a criminal theme is *The Italian Job*, starring Michael Caine.

The package includes the sequels *Jaws 2* and *Airplane 2*, which has a guest appearance from William Shatner who appears in a more familiar role in CIC's *Star Trek* episodes 12 and 13. The featured episodes are *Miri* and *The Conscience Of The King*.

The film of Joseph Heller's *Catch 22*, Franco Zeffereilli's *Brother Sun Sister Moon*, based on the early life of St Francis of Assisi, Spielberg's directorial de-

but *Duel*, starring Denis Weaver, *Footloose*, the film starring Kevin Bacon with a hit soundtrack, and *Ordinary People*, directed by Robert Redford, make up the package. All of the tapes retail at £9.99 with a dealer price of £6.95.

Looking further ahead CIC releases for April will include *Trading Places* with Eddie Murphy and Dan Ackroyd, *Hitchcock's Rear Window* and *The Jerk* with Steve Martin.



TINA TURNS on the samba style

Turner's Rio show due soon

POLYGRAM MUSIC Video has a tape of Tina Turner's recent Rio concert due for release on March 28, under the title *Rio '88*. The tape's 13 tracks include her "samba flavoured" performance of such hits as *Private Dancer*, *What's Love Got To Do With It* and her version of Robert Palmer's *Addicted To Love*.

The show features a carnival float, 100 samba dancers, two tons of glitter and confetti and a fire-work finale.

Running time is 75 minutes and the tape will retail at £14.99 with a dealer price of £10.42.

Puzzle over the fate of ET

PARAMOUNT'S BOX-office smash, *ET*, is the subject of some speculation within the industry following rumours that it is to be released as sell through product. Whether it appears as sell through or rental, the film promises to be a sure success for CIC which owns the rights.

Release of an *ET* video has already been delayed by Steven Spielberg's desire to retain the film as a cinema attraction. Whatever decision is made it seems certain that a video of the movie will appear in late summer, and it remains possible that it will make history by being immediately released to the sell through market.

Video Collection in horror movies foray

RELEASES RANGING from *Danger Mouse* to James Herbert's *The Rats* appear in Video Collection's large package for March 14.

The Official Sylvanian is the title of Video Collection's new Sylvanian family release which is being promoted both through the toy range and in a special offer involving Persil. The tape runs for 40 minutes.

Moving into a different area of the market, Video Collection's March 14 package includes two 18 certificate horror movies — Stephen King's *Cujo* and James Herbert's *The Rats*. Both spine-chillers carry a dealer price of £6.95 for retail at £9.99.

A further volume of *Thundercats* adventures is also due coinciding with a re-promotion of the *Thundercats* toys. The new tape includes two episodes of the *Thundercats'* antics. The *Adventures of the*

Galaxy Rangers heralds the launch of a new toy and a children's television series to be screened on Saturday mornings from mid-April. Each of the above titles has a dealer price of £6.25 and will retail at £8.99.

The only children's title in the batch that goes out at the cheaper price of £7.99 is the Thames Compilation. The tape includes Thames TV's most successful children's animations, *Danger Mouse* and *The Wind In The Willows*. The dealer price is £5.56.

Further film releases are *Kidnapped*, the adaptation of R L Stephenson's novel, and Graeme Greene's *The Human Factor*. Both have a dealer price of £5.56. The *Sea Wolves* with Gregory Peck and David Niven is released at a dealer price of £6.25 and *The Biko Inquest* goes out to dealers at £6.95.



THE FIRST sell through product of 1988 from CBS/Fox is a package of six children's tapes based on characters from George Lucas's *Star Wars* trilogy.

Four of these space-age animations for young children feature the furry characters known as Ewoks who first appeared in *The Return Of The Jedi*. The other two tapes star the Droids, led by C-3PO and R2-D2. A series of *The Droids* is currently being screened on BBC children's television.

The retail price of the tapes is £9.99, with a dealer price of £6.95. The simultaneous release of all six tapes is due for March 31.



(NON-MUSIC VIDEO TITLES)

		TITLE (LABEL)	RETAIL PRICE	Catalogue Number
1	(1)	WATCH WITH MOTHER (BBC/Screen Legends) £7.99		BBCV 4091
2	(—)	EDDIE MURPHY — DELIRIOUS (CIC/Screen Legends) £9.99		VHR 2162
3	(5)	JANE FONDA'S NEW WORKOUT (Video Collection) £8.99		LR 2218
4	(9)	CHILDREN'S TV FAVOURITES (MSD) £7.99		V9047
5	(2)	LIZZIE WEBB'S BODY PROGRAMME (Video Gems) £7.99		R1137
6	(19)	THE OFFICIAL HISTORY OF LIVERPOOL FC (BBC/Screen Legends) £9.99		BBCV 4078
7	(17)	POSTMAN PAT 1 (BBC/Screen Legends) £7.99		BBCV 4028
8*	(—)	DOCTOR WHO — THE ROBOTS OF DEATH (BBC/Screen Legends) £9.99		BBCV 4108
9	(11)	BEVERLY HILLS COP (CIC/Screen Legends) £9.99		VHR 2159
10	(15)	SPEARHEAD FROM SPACE (BBC/Screen Legends) £9.99		BBCV 4107
11	(4)	BILLY CONNOLLY — BILLY AND ALBERT (Virgin) £9.99		VVD 258
12	(—)	HIGH PLAINS DRIFTER (CIC/Screen Legends) £9.99		VHR 1021
13*	(—)	THAT CHAMPIONSHIP SEASON 1986-87 (CBS/Fox) £9.99		5433 50
13*	(—)	THAT TOUCH OF MINK/THE GRASS IS GREENER (Video Collection) £9.99		DB 00005
15	(—)	THE WORLD'S GREATEST GOALS (Virgin) £9.99		VVD 220
16	(8)	THOMAS THE TANK ENGINE: THE DEPUTATION (Screen Legends) £6.99		5014 861 100 323
17*	(—)	THE HERD NEXT DOOR (BBC/Screen Legends) £9.99		BBCV 4101
18*	(—)	NOTORIOUS/SPELLBOUND (Video Collection) £9.99		DB 0006
19	(—)	TRANSFORMERS: THE MOVIE (Video Gems) £8.99		R1101
20	(14)	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT (Video Collection) £8.99		LR 2234

Compiled by Gallup for Music Week © 1987

MUSIC VIDEO

		Description (tracks)	Timings/Recommended	Retail Price
1	2 5	ALEXANDER O'NEAL: Voice On The Radio	CBS/Fox	5394 50
		Compilation (6 tracks)/25min/£9.99		
2	1 6	BILLY IDOL: More Vital Idol	Chrysalis	CVHS 5017
		Compilation (10 tracks)/45min/£9.99		
3	4 12	BON JOVI: Slippery When Wet	Channel 5	CFV 04002
		Compilation (6 tracks) £11.99		
4	—	U2: Under A Blood Red Sky	Virgin	VVD 045
		Live (12 tracks)/61min/£9.99		
5	NEW	TERENCE TRENT D'ARBY: Introducing...	CBS/Fox	5426 50
		Live (13 tracks)/60min/£9.99		
6	—	INXS: The Swing And Other Stories	Channel 5	CFV 05332
		Compilation (11 tracks)/58min/£14.95		
7	17 2	EURHYTHMICS: Eurhythmics Live	PolyGram Music Video	080 222/3
		Compilation (15 tracks)/1hr 30min/£14.99		
8	—	PETER GABRIEL: The Videos	Virgin	VVD 241
		Compilation (8 tracks)/40min/£9.99		
9	NEW	BARBRA STREISAND: One Voice	CBS/Fox	5150 50
		Compilation (13 tracks)/58min/£9.99		
10	—	PET SHOP BOYS: Television	PMI	MVR 99 0057 2
		Compilation (6 tracks)/30min/£9.95		
11	16 2	UB40: Best Of UB40 1	Virgin	VVD 246
		Compilation/1hr/£9.99		
12	9 4	IRON MAIDEN: Twelve Wasted Years	PMI	MVN 99 1152 2
		Compilation/1hr 30min/£11.99		
13	NEW	THE BEST OF OMD	Virgin	VVD 247
		Compilation (17 tracks)/57min/£9.99		
14	—	ERASURE: Live At The Seaside	Virgin	VVD 209
		Live/1hr/£9.99		
15	14 8	MICHAEL JACKSON: Making Thriller	Vestron	MA 11000
		Compilation/1hr/£9.99		
16	—	ELVIS PRESLEY: '56 — In the Beginning	Virgin	VVD 238
		Compilation (20 tracks)/60min/£9.99		
17	—	LEVEL 42: Live At Wembley	Channel 5	CFV 07042
		Live (13 tracks)/73min/£9.99		
18	12 5	KATE BUSH: The Whole Story	PMI	MVP 99 1143 2
		Compilation (14 tracks)/50min/£9.99		
19	11 2	GENESIS: Visible Touch	Virgin	VVD 204
		Compilation/40min/£9.99		
20	NEW	ANITA BAKER: One Night Of Rapture	WEA	K9401053
		Compilation (9 tracks)/55min/£9.99		

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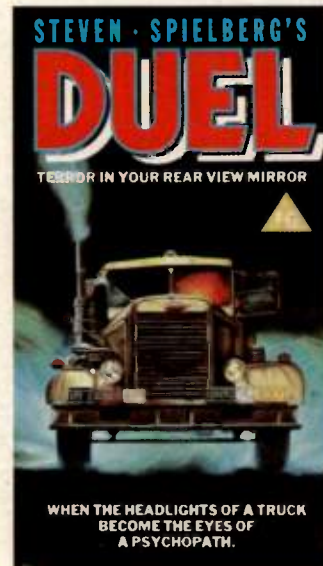
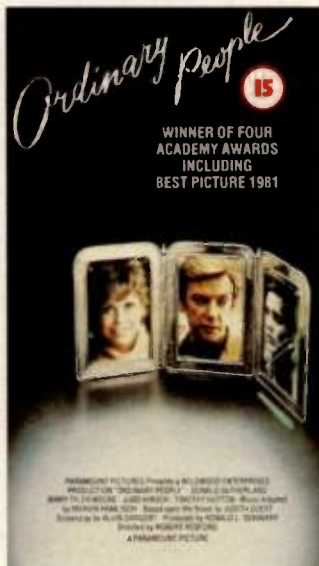
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Best sellers: A classic case of a nice little earner

AS THE sell through market for video tapes becomes established, one area of product that sells consistently well — and in some cases better than expected — is classic films. Almost every distributor will cite a classic among its best sellers, so companies thinking of establishing a successful range of sales tapes in-store must include some in their inventory.

But there are hundreds available, so choosing is difficult. With the help of the distributors, *Music Week* has selected a few that are essential stock items — but it's still only a fraction of the product around, as a glance at any major wholesaler's catalogue will tell you.

Even defining a classic is difficult. With films like the Bogart classic *African Queen*, there's no argument. But are modern cinema hits classics too? Opinions vary, but there are probably two important criteria for judgement: is it a sufficiently good film for customers to want to watch frequently and has it some special merit — like a top name star — to attract customers initially?

The video distributors which are allied to or sister companies of the major film studios have the lion's share of the top product. Since its potential on video was realised, little of that catalogue has been sold by the rights owners to other video companies.

The market leader for feature films on sell through is CIC, the video arm of Paramount and Universal. It was one of the first majors to experiment with sell through, releasing *Raiders Of The Lost Ark* at a £13+ dealer price which allowed a £20 suggested retail. This achieved excellent sales considering the higher price and lower national VCR penetration of the early Eighties.

Since the market has matured and cheaper prices have become possible, CIC's catalogue has grown to nearly 100 titles. It includes the famous Bing Crosby/

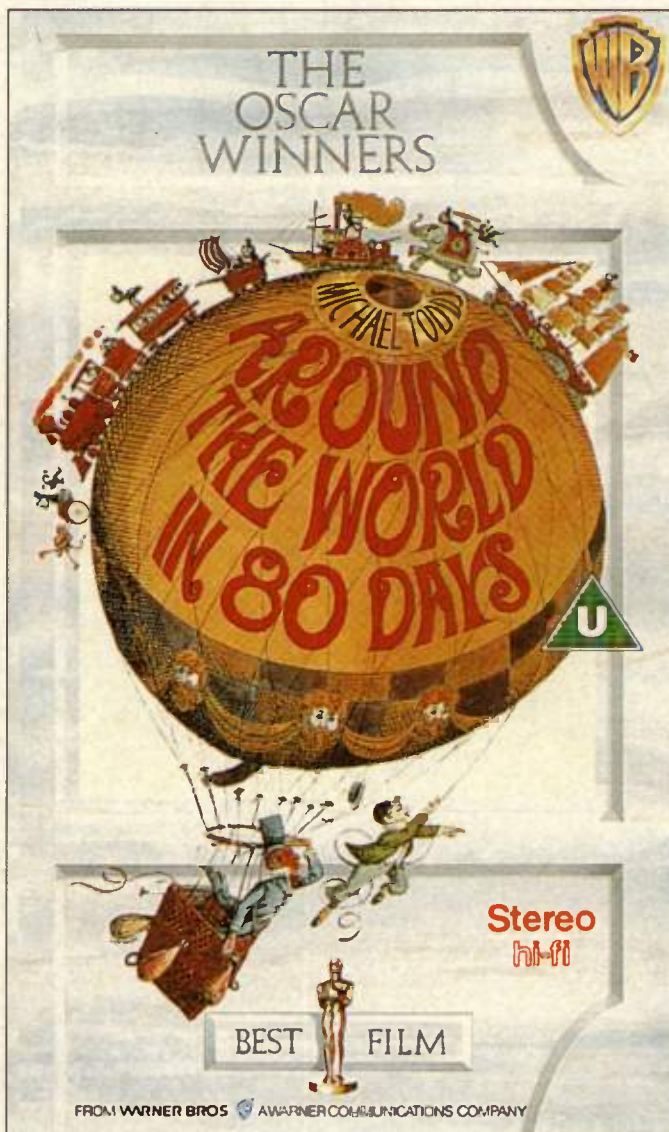
Bob Hope films through newer hits like Michael Caine in Len Deighton's *Funeral In Berlin* and *Jaws*, to very recent blockbusters such as *Star Trek — The Motion Picture* and *Beverly Hills Cop*. Many other famous films are on CIC's best-seller list, from John Wayne's *True Grit* through to *The Sting* and *Paint Your Wagon*. And one mustn't forget the all-time classic *White Christmas*, which as CIC managing director John Bickley explains: "The first year it was released it sold 40,000 units, with sales peaking around Christmas. Last year it did the same and looks set to keep on at the same pace for ever. It's amazing."

Bickley is committed to sell through, which is a valuable addition to his already successful rental business, and believes that music retailers may well capitalise on the reluctance and hesitation of some video dealers to take sell through seriously. As he points out, the music business is used to selling rather than renting — a distinct advantage.

MGM/UA is another Hollywood studio linked company with an early commitment to sell through with its Classic Collection label. Priced at over £20 retail, these titles did comparatively well and were among the first material to be sold by the multiples. The label's product ranges from *Gigi* to newer film greats like *Cat On A Hot Tin Roof*.

That 1984 experiment was partly masterminded by Steve Ayres, who now runs Video Collection, the country's most successful sell through label. It led to the release of an extensive catalogue including *Doctor Zhivago*, Kelly's *Heroes* and recent blockbuster *Poltergeist*. There were also Howard Keel in *Rose Marie* and Marx Brothers classics right through to *Pennies From Heaven*.

CBS/Fox was a late entrant into sell through and has "premium priced" all its product at more than



AROUND THE World in 80 Days: retailing at around £14.99

£10 (where MGM has done so highly selectively and CIC remains committed to "under a tenner"). The first batch of product was dominated by musicals like the legendary *Sound Of Music*, but Bogart classic *The African Queen* surprised everyone with its high profile. Commercial manager Tony Carne says this was one of the best sellers, and looks set to be a steady catalogue item. Others in the batch were *Star Wars*, *The Longest Day* and *Butch Cassidy And The Sundance Kid*.

Warner announced late last year its intention to put almost 200 titles on to the sell through market, and has already issued a collection

of Clint Eastwood films. The most recent release is an "Oscar Winners" package with material like *The Goodbye Girl* and *Annie Hall*, *Around The World In 80 Days* and *Rocky*. All product so far has been given a suggested retail price of £14.99, in line with other premium product. Warner did "dip a toe" in the market some months ago with six titles, of which *Superman* was a top seller, and has followed with a *James Bond* Collection. But this year's releases should be extensive, and will include many Bogart and Bette Davis movies.

The other studio-based label, RCA/Columbia, has had quite a lot of sell through product available,

Companies thinking of establishing a successful range of tapes must include some classics in their inventory

but at the higher retail price (which many felt it didn't warrant) and a high dealer price (£12.30 on £14.99) which allows only a small margin for the dealer. Most notable have been the nostalgia collections featuring Cary Grant and Fred Astaire, and the later film success *Ghostbusters*.

Although the majors have most of the classic product, they haven't got it all their own way. Some of the smaller companies have picked up the rights to odd titles, and Virgin in particular has established an excellent roster of golden oldies on its Archive label.

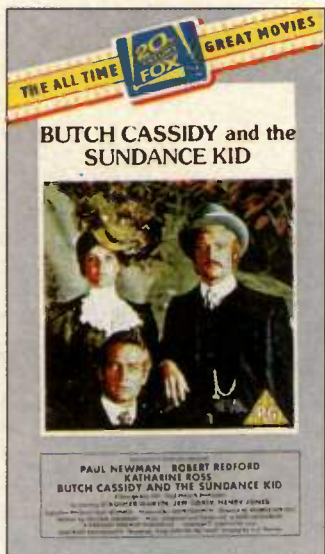
The two biggest sell through specialists also have some very worthwhile product. Video Collection had classics in its launch package in autumn 1985, and at under £10 they sold really well. Some of the earliest titles are still in demand, according to marketing manager Peter Scott: "The Quiet Man, one of the classic John Wayne films, was in our launch package: in the two years since then it has sold over 100,000 units, and it is still selling steadily."

Finally in this brief resume we look at Channel 5, whose under a tenner range has a healthy proportion of classics. Marketing manager Kim Hawson says: "We have the famous John Wayne Lone Star westerns from the Thirties, and many cinema greats like *King Kong* and *Citizen Kane*. More recent greats include *The Last Tycoon*, *The Cotton Club* and *The Big Sleep*. Classics sell consistently well, and are an essential part of any distributor or retailer's product."

That last statement reflects the consensus view of the industry. So check out what's available, and watch *Music Week* for new releases. You could find, as the film companies have, that classic movies are nice steady earners.



LATE ENTRANT: CBS/Fox's *Star Wars* and *Butch Cassidy*



OSCAR WINNERS package includes *Annie Hall*, *Rocky* and *The Goodbye Girl*

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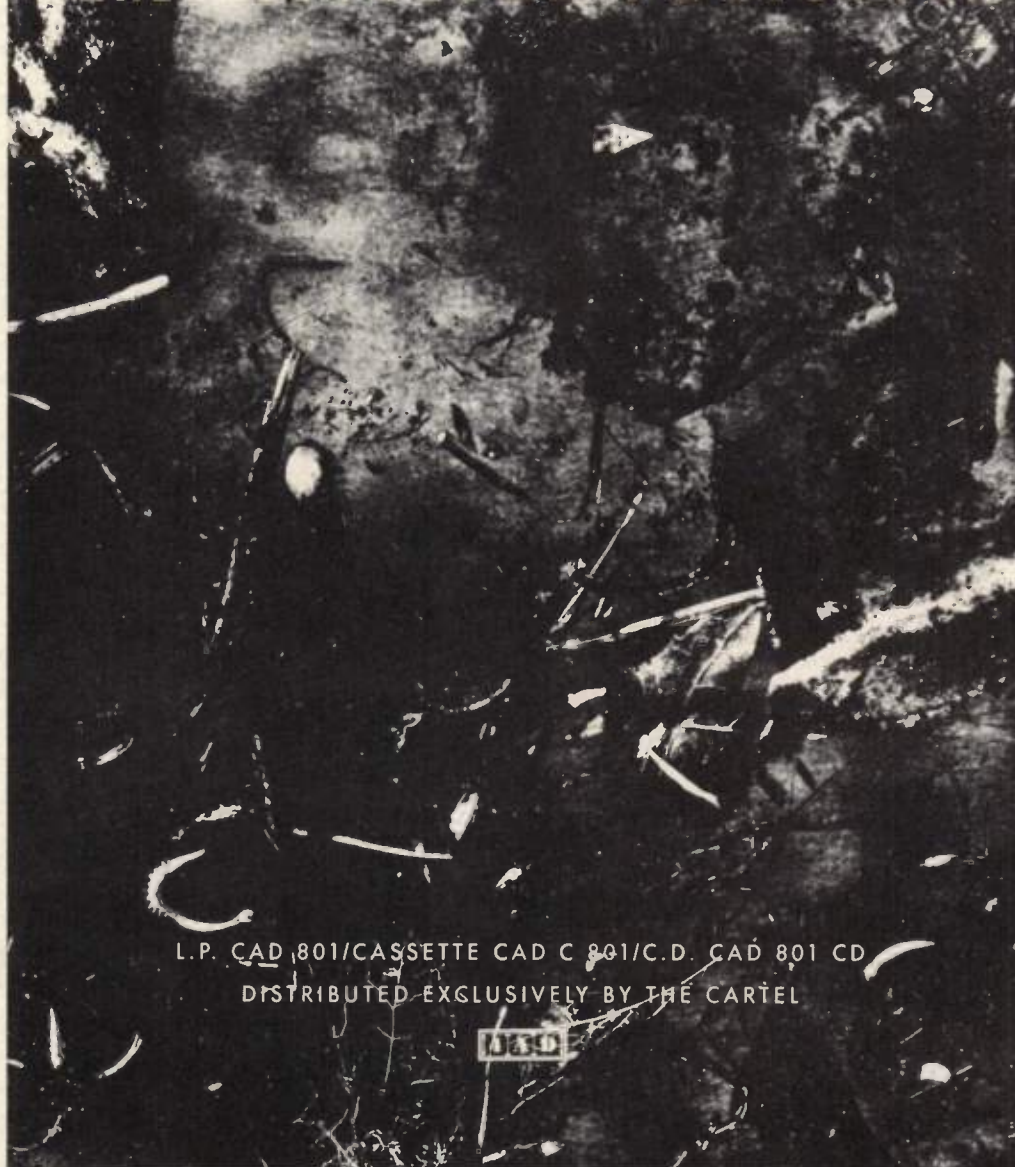
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D I A R Y

YOU WON'T catch any of them saying so, but many senior industry figures have been preparing themselves for the failure of Copycode (see p1) for some time. It's nice to report that those preparations include the lining up of several alternatives, one of which is likely to get the industry's corporate blessing ... Former Tube producer **Malcolm Gerrie** says of talk of Tyne Tees' plans to lure him back to work in his native North-east: "I had some of the best years of my life there but it's over now." Gerrie believes the speculation is being fuelled by the fact that he still lives near Newcastle ... Been trying to get the **Mammoth** album after MW's "stock it" review last week? Well, you'll have to wait because the band, with their album, parted company with record label Jive just as we went to press ... A snippet from New York where the **Grammys** were held for the first time in seven years: such was the red carpet treatment afforded by the city to the music community (there was literally a red carpet on Sixth Avenue to take guests from Radio City Music Hall to the post-awards party), it's likely that New York will alternate with LA as awards venue of the future ...

ACCORDING TO Philips' **Jan Timmer**, the delay to the introduction of CDV has been caused by problems "with the hardware and the software". Apart from those two small problems everything else is fine, it seems ... **Brian Yates**, former Arista and, briefly, EMI exec is joining A&M's business development operation in Paris very soon ... Faced with the knotty problem of how **Peter Reichardt** (Warner Bros) and **Jonathan Simon** (Chappell) might both fit into one operation following approval of the Warner-Chappell takeover by the Monopolies and Mergers Commission, the company appears to have found a neat solution employing the talents of both, while allowing them to report through separate channels. Reichardt is head of the UK operation, with its now massive list of copyrights, while Simon has international responsibilities. The rock'n'rollers of Berners Street will soon be disturbing the more sedate atmosphere of Chappell's Park Street offices as they merge under one roof, but the company will fortunately not be adopting a US-inspired idea for using the company's initials for a new bold logo. "In Britain WC means toilet," HQ was wisely informed ... More than £65,000 was raised for charity during the first year of Disco Aid, now formally called the **Dance Aid Trust** as it plans its second year programme including a gala lunch to be held in May ... Unfortunately not everyone did well out of the **Music Week Awards**. Our singles reviewer **Jerry Smith** returned home from the event to find his flat had been burgled and his most prized possession — an old black US-made Fender Telecaster guitar (serial number S822933, if you spot it) — was pinched. **MCA** would like the world to know that **Tiffany's** gold disc for *I Think We're Alone Now* is the company's first for 2½ years. Her top five album is the label's biggest hit since *The Greatest Hits of Neil Diamond* 11 years ago.

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MW AWARDS: THE BEST OF THE REST



JOHNNY, V. GOOD: CBS sales director John Aston makes a close inspection of the award for second-placed albums company.



STILL STANDING: WEA US division's Ray Still collects the award for third-placed singles label at the MW Awards luncheon.



EPIC FEAT: Kit Buckler, marketing manager at Epic, collects the second place award in the albums label section.



GOOD, GUY: Jason Guy takes the top consumer press advertisement award for A&M's Squeeze promotion.



FOR EADE's a jolly good fellow: Malcolm Eade, director of international A&R at Epic, collects the top albums producer award from *Studio Week* editor Neville Farmer.



WEA'RE THIRD: WEA's Andy Murray receives the third-placed albums company award from MW editor David Dalton.



MEN FROM MARRIS: Collecting the award for top indie distribution single are MARRIS's David Dorrell and manager Ray Conroy.



ONE FOR the wall: Julian Wall, UK product manager at RCA, with the award for top MW advertisement.



ART FOR Art's sake: Chrysalis creative director John Pasche is congratulated by MW commercial manager Kathy Leppard on the award for best LP sleeve design, *The Art Of Noise's In No Sense? Nonsense!* Pictured with them is Suzi Cowley, part of MW's on-stage team, who is available for promotional assignments on 01-370 5612.



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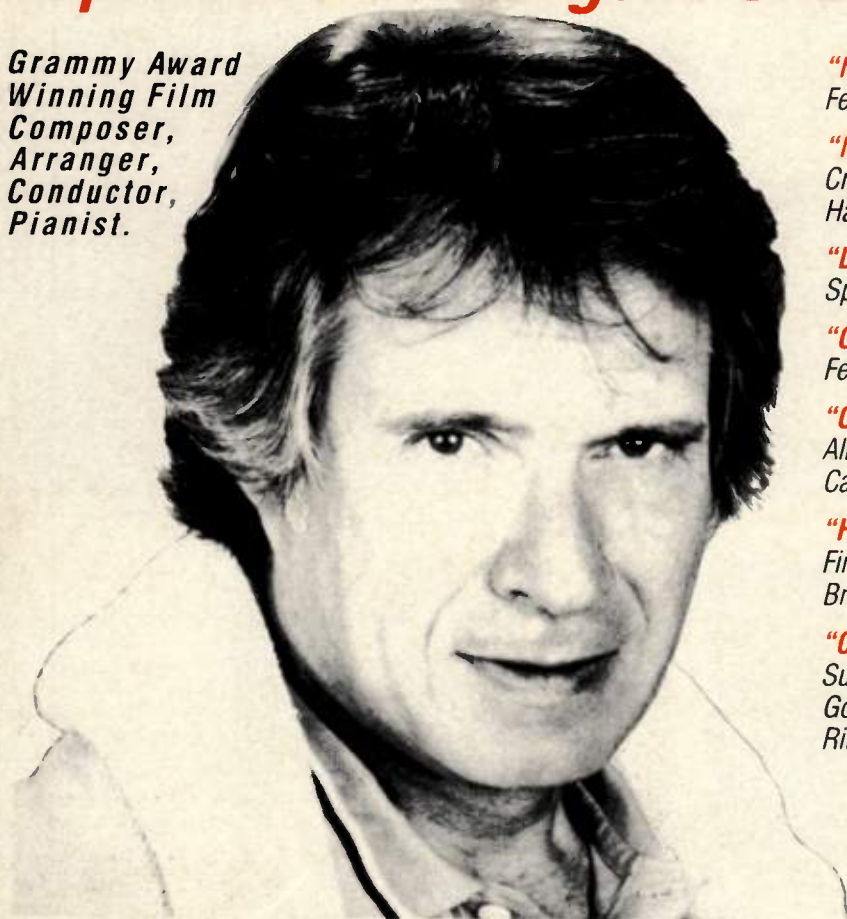
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