

MUSIC WEEK



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Royalties pact ends video 'anarchy'

AN END to "anarchy" in the music video market is predicted by publishers following an agreement with record companies over royalty rates.

After three years of hard-fought negotiations, the Mechanical Copyright Protection Society and the BPI has agreed on a rate of six

per cent of the published dealer price — provided the content is at least 80 per cent music.

MCPS commercial operations controller Graham Churchill is looking forward to an orderly marketplace for the licencing of videos: "There has been a fair amount of anarchy in the video

market over the past six years. When they first came on the market we were the first country to talk about a rate. But then nothing happened."

Both sides describe the new deal as a breakthrough for the music industry. "It's been a long time

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Sales slide: don't blame dealers

ACCUSATIONS THAT the decline of the singles market is due to the stocking policy of retailers is being quashed by an analysis of sales patterns released today.

The figures, prepared by Gallup for MW, show that the biggest reduction in volume in the last five years has come at the top of the chart, while sales of singles not widely stocked have remained relatively buoyant.

Comparing the statistics for the

first quarter of each year, the average weekly sale of a number one has dropped from 107,700 in 1984 to 76,900 this year. That represents a 25 per cent fall, and the decreases for numbers five, 10 and 20 are all at least 22 per cent.

However, at number 30 the fall over five years was 18 per cent and at 40 the drop was 12 per cent.

The figures for singles rarely stocked by any retailer show that,

at the bottom of the chart, sales have remained virtually constant since 1984. For example, during that period a number 50 single has consistently averaged 4,300 units a week and a number 75 has stayed around 2,200.

Record companies have been critical of retailers for what they have claimed to be the restrictive policy of taking only the highest placed singles. In some cases, that means stocking only the top 20. The record companies have argued that such a policy makes it harder for them to break new acts.

In the five years covered by Gallup's figures, the total singles market has declined by 18 per cent with the brunt of that fall being taken by seven-inchers. They are down 31 per cent while 12-inchers have shown a six per cent rise during the period.

Compact disc singles now account for 35,400 units in an average week while cassette singles sell some 5,300.



RECORD RETAILER Andy Gray has slammed the nation's radio stations for their "low standard playlists" and "obsession with oldies". Gray, of Andy's Records, says that radio is no longer a useful vehicle for selling records and lays the blame at the feet of both small independent radio stations and Radio One.

"My own conclusion, and I think that of a lot of others, is that radio doesn't sell records in any volume. The low standard of most of the playlists of all the radio stations and their obsession with oldies is mostly to blame," he says.

Gray was due to deliver his attack at the Fourth UK Music Radio Conference, but was unable to attend. "Radio stations have an obsession with broadcasting and not necessarily with music. The music is just a gap of air between the DJs' chat," he adds. Gray also expresses the view that television has taken over radio's record-selling role, with "the juke box on EastEnders" selling more discs than daytime radio.

● See also pages four and six.

17 lose jobs at Magnet

WEA HAS confirmed the redundancies of 17 Magnet Records staff following the acquisition of the label last month.

The label and Magnet Music are now a subsidiary of WEA and as a result 13 people were made redundant and four had their contracts terminated. Another seven

people will be found employment elsewhere in the company.

Meanwhile, Magnet's financial controller Keith Swallow is running the company day-to-day. Only he and Graham Mabbutt remain.

Magnet will remain at its current premises in York Street in the immediate future.

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Mason gives BARD a wary welcome

THE ESTABLISHMENT of an organisation representing the interests of record retailers is being given a cautious welcome by the record company sector.

Steve Mason, chairman of the BPI's retail liaison committee, says he believes the British Association of Record Dealers will be good for the industry, but that retailers must be sensitive to the costs faced by manufacturers.

Referring to comments made by BARD chairman Steve Smith (MW, April 2), Mason remarks: "I'm pleased to see that they don't intend coming into meetings with a mallet because that is obviously not a basis for negotiation."

"I think, though, that they may have to realise that they're only one part of the industry. It's all very well for a retailer to say singles should be cheaper but they are not in the role of making and producing those singles."

"I hope that I will be able to

make them more aware of certain factors regarding costs."

But Mason adds: "The idea of an organisation that is representative of people's views is a fine one. Their main aim to help the industry as a whole is something that is very close to my heart."

The companies involved in the founding of BARD are Tower, WH Smith/Our Price, Virgin, Lightning Distribution, Record Merchandisers, S Gold & Sons, Andy's Records, Wynd Up, HMV, Terry Blood and Sotosound/Audio Merchandisers. Invitations have also been extended to Boots, Rival Records and Discovery.

Of the smaller indie shops, Smith says: "If there is an interest from them, we will consider creating an associate membership."

Dealers should write to Smith, clearly marking their envelope "BARD", c/o Tower Records, 62-64 Kensington High Street, London W8.

No vinyl chain expands

A SPECIALIST chain of "compact music" shops is intending to expand over the next five years from five outlets to about 30.

Alto, which specialises in compact discs and cassettes, is planning the expansion predominantly in the South-east.

MUSIC WEEK



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Next Music Week Directory free to subscriptions current in January 1988.

Play it again on K-tel hits

K-TEL IS mounting a national TV campaign in support of Replay, an album of covers and re-issued hits.

The promotion breaks with TV time in Granada and ads on Capital Radio from April 13. There will additionally be a poster campaign and in-store material will be available.

The 17-track album includes Gloria Gaynor's Never Can Say Goodbye, The Temptations' Papa Was A Rollin' Stone and Edwin Starr's War.



VIRGIN IS backing the new single from Head, Sin Bin, with music consumer press advertising, nationwide flyposting and in-store material. The record is released on April 18.

Singing the songs of Dublin

A £200,000 TV campaign in support of Dublin Songs, a double album celebrating the city's millennium, is being mounted by K-tel.

The promotion breaks in Central and Scotland on Monday (11) before rolling out nationally. Radio advertising will also begin from that date.

The 21 track album includes contributions from The Dubliners, The Fureys and Davey Arthur and Brendan Grace.

Karajan — essentially for TV push

THE ESSENTIAL Karajan, a double album released by PolyGram on the Deutsche Grammophon label, is being backed with a TV campaign which runs this week and next in the London area.

It will be augmented with advertising in the *Daily Express*, *Sunday Express*, *Daily Mail* and *Daily Telegraph* and in-store material will be available.

The 18-track album includes pieces from The Planets Suite.

Stylus homes in on house compilation

STYLUS IS mounting a £300,000 TV campaign in support of Hip Hop And Rapping In The House.

The promotion breaks in HTV and Yorkshire before a national roll-out later. It will also include press advertising and consumer competitions.

Dealer priced at £4.86 (compact disc £6.95), the album includes Bomb The Bass's Beat Dis, Fat Boys and the Beach Boys' Wipeout and Salt 'n' Pepa's Tramp.

It is being funded by way of a private placing of shares under the Business Expansion Scheme to raise up to £1m.

Alto was launched in December 1986 in St Pauls, London and Berkhamstead, Herts, where the company is based. There are two branches in London and one in Kent.

"Alto's image is deliberately pitched up market," says the company's managing director Steven Grundy. "We expect CDs and cassettes taken together to dominate the albums market for the foreseeable future. Our retailing policy reflects this."

"We are confident that Alto is already setting new standards in the retailing of recorded music in the UK for quality and service and we expect to become established as one of the leading retailers in our sector," comments Grundy.

Profits increase 54pc at Castle Communications

CASTLE COMMUNICATIONS has announced a 54 per cent increase in pre-tax profits last year. This came as a result of a 65 per cent increase in the group's turnover following the successful launch of two new labels.

Turnover increased from £3,921,000 in 1986 to £6,481,000 in 1987. This led to an increase in pre-tax profit from £476,000 to £735,000. The final profit total after tax for 1987 was £393,000.

The successful year included the launch of the Unforgettable and Blatant labels, which cover middle-of-the-road and dance-orientated music.

Plans for the future include the launch of the Cirrus classical compact disc label in October, a new business to produce soundtracks for films and continued acquisitions of companies.

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Industry provides latest plan to beat CD clones

FOLLOWING THE rejection of Copycode as an acceptable means of dealing with the threat posed by digital audio tape, the international record industry has drawn up a new set of proposals for consideration by governments and the music hardware manufacturers.

At a meeting in New York between the board of the IFPI and the executive committee of the Record Industry Association of America, it was agreed that a technical system will be sought which would limit but not totally prevent digital-to-digital

cloning of compact discs.

According to IFPI director general Ian Thomas, neither organisation will be promoting any specific system, such as Solocopy or Unicopy. In addition, because the proposed system would allow some copying, the record industry will also be seeking a royalty on DAT equipment and blank tapes.

Says Thomas: "We wish to maintain a flexible negotiating position and we hope to discuss the matter with the round table of the electronics industry."

The New York discussions im-

mediately preceded the latest in a series of conferences involving music hardware companies from both Japan and Europe. The negotiations involve Philips, Grundig and Thomson from Europe and Hitachi, Toshiba, Matsushita and Sony from Japan. The Europeans are led by former PolyGram president, now Philips director, Jan Timmer.

The companies declined to give details of the discussions, except to re-state their intention of finding a solution acceptable to the music industry as a whole.

Lycett defends 'adventurous' playlist

THE EDITOR for daytime Radio One has defended his station's much-criticised playlisting policy, describing the selection of records as "wide-ranging and hopefully adventurous".

Royalties pact

► FROM PAGE ONE

coming but the result was worth waiting for," comments Churchill. "I would like to think that we've created a model for the licensing of all video productions sold in the UK."

Churchill believes the next important step is to encourage non-BPI members to take part in the agreement. "We are hopeful that we will be able to form an agreement with those video companies."

The BPI's legal adviser Patrick Isherwood says the agreement, which is backdated to October 1986, will not mean a mad panic by record companies to pay the backlog of royalties.

"Many companies have been paying at the old rate of seven per cent, some are on account and a few have not paid anything at all," he says.

"If they have not paid anything then they will have to pay off their outstanding debts but I think most people have been making a provision anyway."

Chris Lycett hit back at claims that the playlist was uninspired and described Radio One's commitment to both its large audience and new music.

"Radio One isn't just about the playlist. We have an audience of 17m made up of a wide range of people from all walks of life. We have a duty to them and, whilst we are not in the business of selling records, it's our duty to ensure that there's a healthy market place to encourage new talent," he said.

Lycett, who is responsible for the shape and running of Radio One's daytime output, said that only half

the playlist was chart material, giving much opportunity for a wide-ranging selection of music.

"It is vital that Radio One leads rather than follows the charts. The playlist is in fact only five eighths of the daytime output and we've recently played such bands as The Primitives and The Soup Dragons," he said.

Lycett also defended his station's policy of occasionally banning records.

"Radio enters people's homes uninvited and we have a moral duty to the young and to the standards of good taste," he said.



GEOFF KEMPIN (right) chairman of the BPI's video committee, who led the video industry negotiations, shakes hands with Graham Churchill of the MCPS after the agreement over royalty rates for music video.

Copyright Bill disappointment from Lords

THE COPYRIGHT Bill has had its third reading in the House of Lords, but this latest debate has produced little additional cheer for the music industry.

Peers were told that the Government is not yet ready to introduce proposals that would make removing any spoiler device from a digital audio tape machine an offence in itself.

As the law currently stands, the law is broken only if that machine is subsequently used for making illicit copies.

Government spokesman Lord Beaverbrook also said he did not believe that composers and publishers should automatically receive royalties from the proposed rental right. However, he added that the Government is considering whether it should introduce a provision requiring the copyright tribunal, when assessing the rental royalty payable to record companies, to take account of the payments the companies would make under contract to the copyright owners.

Commenting on the proposal, a spokesman for the Music Copyright Reform Group said he was "far from satisfied" that it would adequately protect composers and publishers.

Phantom bumps up Really Useful profits by 14pc

ANDREW LLOYD Webber's Really Useful Group has announced a 14 per cent increase in pre-tax profits.

A half-yearly report indicates a rise to £2.9m in the six months up to December compared to £2.5m for the same period in 1986. Turnover rose from £9.4m to £11.6m.

This figure was boosted by sales of the Phantom Of The Opera album and a further increase in profits is expected at the end of the year as a result of \$19m in advance booking for performances of Phantom, in New York.

World BRIEFING

WASHINGTON DC: Both houses of Congress, the House of Representatives and the Senate, are discussing proposals to extend a legislative ban on record rentals. At present, a provision of the Copyright law bans record rentals until October 1989. The new bills if accepted could add another five years.

AMSTERDAM: The International Society of Performing Arts will be holding its second congress here on June 22-25. Over 30 countries will be represented.

NEW YORK: Administrative staff at Warner Bros Music and Chappell Music are being maintained despite efforts to unite creative and other back-up services for the recently merged operations. According to Warner-Chappell chief executive officer Chuck Kaye, Chappell's worldwide computer centre is in England while Warner's is in the US and it will take at least another year before the two are integrated. The joint company presently employs 600 people worldwide — 450 outside the US.

OTTAWA: Communications minister Flora MacDonald has urged a Canadian Senate committee to speedily pass the proposed reforms of the Copyright Act. She said that any move by the Senate to amend the bill would result in a lengthy delay. The new legislation includes fines of up to \$1m for copyright infringement and the replacement of the compulsory mechanical rate of two cents per song with a negotiated rate.

NEW YORK: WEA's purchase of Teldec Schallplatten GmbH has been approved by the German authorities and finalised by both parties. Jurgen Otterstein has been appointed MD.

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Last dance for the singles?

THE FUTURE of the single format was thrown into question at the 4th UK Music Radio Conference.

Delegates from both radio and the record industry claimed that by the Nineties singles would vanish from the music marketplace, outmoded by the increased popularity of albums and the CD.

"To buy one piece of music on a single will seem completely ridiculous in five years," predicted David Bowen, head of music at the GWL Radio Group, and other delegates shared his view that the format was on its way out.

Their predictions were met with vehement opposition, however, from other representatives who believed that singles, effectively acting as trailers for albums, had a healthy future as an integral part of the industry.

"A single is like those trailers for old movies. It encapsulates in three minutes what you're going to get in the album.

"Artists focus on albums but we will always have singles because we need them," said Muff Winwood, senior director of A&R at CBS Records.

Chris Lycett, editor of daytime Radio One, said that research showed only two per cent of his listeners were singles-buyers, but Winwood argued that falling sales did not reduce the format's importance.

"The main singles-buyers are between 10 or 11 and 18 and for them it's very much a pocket money thing, it's either chewing gum or singles, but there are millions of other people who enjoy hearing singles but who never put their hands in their pockets to buy them," he said.



MAKING RADIO WAVES: Muff Winwood and Jonathan King.

King decrees: 'hang the DJ'

A SCATHING attack on British radio was made by Jonathan King in the opening address of the conference.

Describing DJs as "vacuous, empty-headed, vain, illiterate morons" and their musical directors "the fagins of the record industry" the outspoken broadcaster told delegates: "Radio is dead. We are not here to resuscitate it, we are here to bury it."

King's attack focused on radio DJs who, he said, failed miserably in their role of "inspiring dreams and fantasies".

"They create no atmosphere and have no love for or knowledge of music. Most of them I hate with a passionate loathing," he fumed.

King conceded that talented DJs did exist — he named Steve Wright, Simon Bates and John Peel as examples — but even they did not escape his wrath.

"Even the good people are going stale, they are festering in an atmosphere of decay," he said.

Radio's musical directors and executives — "either failed sales executives on their way down or

cunning tycoons on their way up" — were also slated and King summed up contemporary radio as "a small-time way of making money".

Adopting a more positive stance, the broadcaster said that radio had the potential to revive a "bitter and bilious" Britain.

"Britain desperately needs radio, we are a nation that's in serious trouble.

"Only in the sphere of music do we still dominate and I absolutely believe that music could be the ingredient for Britain's revival," he said.

Hype works says Winwood

A PROMINENT A&R executive has acknowledged the importance of "hype and image" when signing today's new acts.

Muff Winwood, senior director of A&R for CBS Records, told the conference that the decline of live work, particularly in the nation's grant-starved universities, meant that a good sound was no longer enough to break a new band.

"Hype and image are major factors at the moment. I look for something that stands out visually. It needs to be someone with character who can get a reaction from an audience and stands head and shoulders above other people," he said.

Winwood said that "instant visual appeal" had become a prime requirement in the Eighties because bands had fewer opportunities to play live and had to look good on video.

"The government has taken grants from universities and that's where the bands of the Seventies and the really early Eighties learnt their trade.

Unfortunately these places to perform have disappeared and in their place has come the video.

"A band now has to look instantly appealing and make a great video to get them to the public as quickly as possible — it's an extremely expensive operation to promote and develop an act."

Describing each new act as a £1/4m a year investment, Winwood said that major labels could only profit from new signings if they had the potential to sell albums on a worldwide market.

Winwood also admitted that he often had to persuade a band to change its sound to record a single likely to get airplay.

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| 2 | 2 | 5 | SHIP OF FOOLS | Erosure | Mute (12)MUTE74 (I/RT/SP) |
| 3 | 3 | 7 | DOCTORIN' THE HOUSE | Ahead Of Our Time | CCUT2 (I/RT) |
| 4 | 4 | 7 | BEAT DIS | Bomb The Bass | Mister-ron/Rhythm King/ Mute DOOD(12) 1 (I/RT) |
| 5 | 5 | 6 | GOODGROOVE | Derek B | Music Of Life 7NOTE12 (12" — NOTE 12) (P) |
| 6 | 6 | 3 | GIVE IT TO ME | Bam Bam | Serious 70US10(12"—OUS10) (A) |
| 7 | 7 | 3 | SHAKE! | Gene & Jim | Rough Trade RT(T)216 (I/RT) |
| 8 | 8 | 5 | NOBODY'S TWISTING YOUR ARM | Wedding Present | Reception REC009(12) (I/RR) |
| 9 | 10 | 3 | THE MAJESTIC HEAD | Soup Dragons | Raw TV Products RTV(12)5 (I/RT) |
| 10 | 9 | 2 | DJ MEGATRACK/WESTSIDE JACKS | Jackmaster Black | Westside DJIN(T)2 (A) |
| 11 | NEW | | STRONG ISLAND | JVC FORCE | B Boy/Westside/Hardcore HAKT11 (A) |
| 12 | 13 | 13 | ROK DA HOUSE | The Beatmasters featuring The Cookie Crew | Rhythm King/Mute LEFT11(T) (I/RT) |
| 13 | 12 | 7 | ANIMAL (F... LIKE A BEAST) | W.A.S.P. | Music For Nations (12)KUT 109 (P) |
| 14 | 17 | 5 | FASCINATED | Company B | Bluebird BR(T)48 (SP) |
| 15 | 14 | 7 | ANYONE | Smith & Mighty | Three Stripe SAM111 (I/RE) |
| 16 | 15 | 6 | JACK MIX VII | Mirage | Debut DEBT(X)3042 (A) |

| | | | | | |
|----|-----|----|----------------------------------|-----------------------------------|---------------------------------------|
| 17 | 27 | 15 | TOUCHED BY THE HAND OF GOD | New Order | Factory FAC1937 (P) |
| 18 | 21 | 3 | SHIMMER | The Flatmates Subway Organisation | SUBWAY17(T) (I/RE) |
| 19 | NEW | | NOTHING WRONG | Red Lorry Yellow Lorry | Situation Two SIT50 (T) (I/RT/P) |
| 20 | 23 | 30 | PUMP UP THE VOLUME/ANITINA (...) | M A R R S | 4AD(B) AD 707 (I/RT) |
| 21 | 18 | 5 | ANGEL IN BLUE | General Lafayette | Plaza PZA031(T) (SP) |
| 22 | 11 | 4 | KIDNEY BINGOS | Wire | Mute (12)MUTE67 (I/RT/SP) |
| 23 | 24 | 10 | COLD SWEAT | The Sugarcubes | One Little Indian (12)TP9 (I/NM) |
| 24 | 25 | 35 | TRUE FAITH | New Order | Factory FAC 183/7 (12" — FAC 183) (P) |
| 25 | 30 | 23 | BLUE MONDAY | New Order | Factory FAC73 (P) |
| 26 | 20 | 2 | SHAME ON YOU | The Darling Buds | Native Records (12)BUD1 (I/RR) |
| 27 | NEW | | IS THIS THE LIFE | The Cardiacs | Alphabet ALPH008 T (P) |
| 28 | 16 | 4 | PACK UP YOUR THINGS | T.C. Curtis | Hot Melt 7TCT15 (12"—12TCT15) (P) |
| 29 | 34 | 26 | THE CIRCUS (REMIX) | Erasure | Mute (1) MUTE66(T) (I/RT/SP) |
| 30 | 22 | 4 | BEYOND THE BLUE HORIZON | Willy Finlayson | Cara—(CARA102) (SP) |
| 31 | 19 | 2 | EVERGREEN | Into A Circle | Abstract (12)ABS050 (P) |
| 32 | 31 | 12 | SAVIN' MYSELF | Eria Fachie | Saturday 7STD1 (12" — STD1) (A) |
| 33 | 39 | 6 | STREETOUNDS REAL THING MIX | Masquerade | Westside/Hardcore HAK(T)10 (A) |
| 34 | 36 | 3 | TEMPLE OF LOVE | Sisters Of Mercy | Merciful Release MR(X)27 (I/RR) |

| | | | | | |
|----|-----|----|-------------------------------------|-----------------------|-------------------------------------|
| 35 | RE | | THE PEEL SESSIONS | Joy Division | Strange Fruit SFPS033 (P) |
| 36 | 28 | 13 | BEHIND THE WHEEL (REMIX) | Depeche Mode | Mute (12)BONG15 (I/RT/SP) |
| 37 | 32 | 3 | THIS NELSON ROCKEFELLER | McCarthy | September—(SEPT 4T) (I/RT) |
| 38 | 35 | 2 | LIES | Amanda Scott | Quazar QUA(T)4 (P) |
| 39 | 41 | 23 | MY BABY JUST CARES FOR ME | Nina Simone | Charly CYZ7112 (12"—CYZ112) (CH) |
| 40 | 43 | 3 | TEENAGE | Brilliant Corners | McQueen MCQ1(T) (I/RE) |
| 41 | 26 | 4 | HOUSEDOCTORS (GOTTA GET DOWN) | Housedoctors | Big One—(VV BIG 8) (I/RT) |
| 42 | NEW | | 14 DAYS IN MAY | Overlord X | Hardcore/Westside HAKT12 (A) |
| 43 | 29 | 3 | CRUISING FOR A BRUISING | Three Wise Men | Rhythm King/Mute LEFT19(T) (I/RT) |
| 44 | 42 | 10 | THERE IS NO LOVE BETWEEN US ANYMORE | Pop Will Eat Itself | Chapter 22 (12)CHAP20 (I/NM) |
| 45 | 37 | 7 | DANCING AND MUSIC (MUSIC PLEASE) | Groove | Submission—(SUBX 04) (I/RT) |
| 46 | 44 | 11 | JINGO | Candido | Hardcore HAK(T)9 (A) |
| 47 | 38 | 8 | WILLIAM IT WAS REALLY NOTHING | The Smiths | Rough Trade RT(T)200 (I/RT) |
| 48 | NEW | | OBSESSION | Screaming Marionettes | Lambs To The.../Prism LTS25 (T) (P) |
| 49 | RE | | LIGHTNING STRIKES | The Seers | Rough Trade RT(T)182 (I/RT) |
| 50 | 46 | 5 | KNATURE OF A GIRL | The Shamen | Moksha SOMA4(T) (I/RT) |

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TOP 25 ALBUMS

| | | | | | |
|----|-----|----|-------------------------------------|----------------------|---|
| 1 | 1 | 4 | BEST OF HOUSE VOLUME 4 | Various | Serious BEH04 (A) |
| 2 | 2 | 51 | THE CIRCUS | Erasure | Mute STUMM 35 (I/RT/SP) |
| 3 | 3 | 3 | STREETOUNDS HIP HOP 20 | Various | Streetsounds ELCST20 (A) |
| 4 | 5 | 31 | SUBSTANCE | New Order | Factory FACT 200 (P) |
| 5 | NEW | | SURFER ROSA | Pixies | 4AD CAD803 (I/RT) |
| 6 | NEW | | HOUSE TORNADO | Throwing Muses | 4AD CAD802 (I/RT) |
| 7 | 4 | 3 | STREETOUNDS 88-1 | Various | Streetsounds STSND881 (A) |
| 8 | NEW | | JAZZ JUICE 7 | Various | Streetsounds SOUND10 (A) |
| 9 | 6 | 23 | GEORGE BEST | Wedding Present | Reception LEEDS001 (I/RR) |
| 10 | 9 | 17 | WONDERLAND | Erasure | Mute STUMM25 (I/RT/SP) |
| 11 | 16 | 53 | HATFUL OF HOLLOW | The Smiths | Rough Trade ROUGH 76 (I/RT) |
| 12 | 14 | 25 | STRANGWAYS HERE WE COME | The Smiths | Rough Trade ROUGH106 (I/RT) |
| 13 | 8 | 16 | LES MISERABLES | Original London Cast | First Night ENCORE1 (P) |
| 14 | 10 | 16 | BEST OF HOUSE MEGAMIX | Various | Serious BOIT1 (A) |
| 15 | 7 | 5 | WOODEN FOOT COPS ON THE HIGHWAY | The Woodentops | Rough Trade ROUGH127 (I/RT) |
| 16 | 17 | 4 | ANTHEMS VOL 5 | Various | Streetsounds MUSIC13 (A) |
| 17 | 12 | 4 | LIVE AND LOUD | Stiff Little Fingers | Link LINKLP026 (SP) |
| 18 | 21 | 2 | THE MAN — BEST OF ELVIS COSTELLO | Elvis Costello | Demon FIEND52 (P) |
| 19 | 15 | 2 | ACID BEATS 1 | Various | Warrior WRLP003 (P) |
| 20 | 13 | 3 | ROUGH EDGES | Guana Batz | ID NOSE20 (I/RE) |
| 21 | 24 | 2 | HAIL! HAIL! ROCK 'N' ROLL | Chuck Berry | Chess DETD207 (CH) |
| 22 | 18 | 8 | JACKMASTER VOL 2 | Various | DJ International/Westside JACKLP502 (A) |
| 23 | NEW | | DOING THEIR OWN THING | Maceo And The Macks | Charly CRB1176 (CH) |
| 24 | 20 | 5 | LE MYSTERE DES VOIX BULGARES VOL. 2 | Various | 4AD CAD 801 (I/RT) |
| 25 | 11 | 4 | RARE GROOVE VOL 1 | Various | Streetsounds RARELP1 (A) |

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REGGAE
CHART

| THIS WEEK | LAST WEEK | REGGAE DISCO CHART | REGGAE CHART |
|-----------|-----------|---------------------------------------|---------------------------|
| 1 | (1) | DON'T TURN AROUND Aswad | Manga/1215 341 |
| 2 | (2) | SHE'S MINE Barrington Levy | Time/ATR 022 |
| 3 | (3) | WINGS OF LOVE Trevor Sparks | Blue Trac/MMD 123 |
| 4 | (9) | COME TO ME Frankie Paul | German Records/DGT 31 |
| 5 | (6) | CHILL OUT, CHILL OUT Tenor Saw | Nightlife/NP 001 |
| 6 | (9) | EVERYWHERE Marcia Griffiths | German Records/DGT 27 |
| 7 | (5) | DOCK OF THE BAY Junior Wilson | Blue Trac/MMD 117 |
| 8 | (4) | GIRLFRIEND Dean Frazer | Dennis Star/DST 1 |
| 9 | (11) | HOLDING ON Sandra Cross | Arwa Records/ARI 75 |
| 10 | (7) | SHE'S MY LADY Administrators | Grove And Orr/CRD 003 |
| 11 | (12) | KINGSTON 13 Pinchers | Love People/LPD 1006 |
| 12 | (10) | BIG IN BED Lilly Melody | Eclipse/HCF 101012 |
| 13 | (13) | TELL ME THAT YOU LOVE ME Frankie Paul | German Rec./DGT 32 |
| 14 | (16) | CARRY ME GO MARRIED Joseph Cotton | Unity Sounds/FEA 01 |
| 15 | (17) | CASANOVA Frankie Paul | Live and Love Rec./LLD 64 |

REGGAE ALBUM CHART

| | | | |
|----|------|---|----------------------------------|
| 1 | (2) | INSEPARABLE Dennis Brown | J&W Records/WKLP 7 |
| 2 | (1) | FEELINGS OF LOVE Michael Gordon | Fine Style/FADLP 006 |
| 3 | (4) | FOUR SEASON LOVER Leroy Gibbons | Super Power/SPLP 6 |
| 4 | (3) | BIG BAD SAX Dean Frazer | Super Power/SPLP 5 |
| 5 | (7) | COLOURS OF LOVE Blackstones | Body Music/STON 01 |
| 6 | (5) | IN THIS TIME Peter Hunningale | Street Vibes/SVLP 001 |
| 7 | (6) | GIVE ME THAT FEELING Frankie Paul | Moodies/MR 1004 |
| 8 | (10) | WATCHMAN OF THE CITY G. Isaacs | Robt Rec./RIFMLP 93000(PRE) |
| 9 | (11) | KEEP ON COMING THROUGH . . . Various DJ | Trajan/TRLS 255 |
| 10 | (—) | DISTANT THUNDER Aswad | Manga/ILPS 9895 |
| 11 | (12) | DANCE HALL FEVER Various | Y&D Records/MLP 1 |
| 12 | (9) | KINGSTON 14 Walling Souls | Live And Learn/LLLP 28 |
| 13 | (15) | WARNING Frankie Paul | Ras Records/RAS 3027 |
| 14 | (16) | COLLECTORS ITEMS S. Minott | African Bro/Up Tempo/TEMPOLP 006 |
| 15 | (13) | MAXI Maxi Priest | Ten Records/DIX 64 |

NEW RELEASE DISCOS

| | |
|---|-----------------------------------|
| CAN I BE YOUR FRIEND Big City Beat Band | Big City Beat Rec./BCB 001 (Soul) |
| DARLING YOU SEND ME Leroy Gibbon | Pioneer Muzik/PM 003 |
| I'LL GIVE YOU LOVE Jennifer Lara | Moodies Rec/RG 005 |
| COWBOY DANCE Asha Senator | Senator Records/ZZ 003 |
| T.V. LOVER Smiley Culture | Senator Records/ZZ 001 |
| LOOK YOU SIZE Red Dragon | Redman Int/RED 11 |

NEW RELEASE ALBUMS

| | |
|-----------------------------------|-------------------------|
| COME ALONG Gregory Isaacs | Live & Love/LALP 22 |
| FLAMES Foundation | Manga/ILPS 9896 |
| THE HIGH PRIESTESS Asha | Arwa Records/ARLP 029 |
| RUNNING BACK TO ME Cultural Roots | Manga/ILPS 9887 |
| EVERYDAY PEOPLE Harcoce Andy | Tochyan Records/WR 2740 |

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The Ivor Novello Awards 1987 rolled out in style on April 7 at the Grosvenor House Hotel. Nigel Hunter looks back on 32 years of BASCA's equivalent of the Oscars, the man who gave the awards his name and the way the ceremony has reflected the ever-changing sounds and moods of the pop music cavalcade

THE IVOR Novello Awards for 1987 being presented on April 7 mark the 32nd annual occasion on which the songwriting community has had its creativity recognised and honoured.

Instituted by the late Bruce Sievier, founder chairman of the Songwriters Guild of Great Britain (BASCA's former name), the Ivors, as they have become known, carry the same cachet as Oscars in the film world and Grammys in recorded music. It's the premier occasion in the calendar for songwriters and music publishers, underlining the fundamental fact that in the music business it all begins with a song.

"It's certainly BASCA's main event of the year," says Marilyn Worsley, general secretary of that organisation, which stages the awards each year under the sponsorship of the Performing Right Society. "When I took over my job seven years ago, there were about 500 guests at the luncheon. This year we've had to limit the number to 1,000 at the Grosvenor House."

It's also one of the more relaxed, informal and convivial happenings of the year, although characterised by a smoothly efficient presentation of the actual awards. There's a refreshing absence of hype and pretentious fanfares, and BASCA is determined to keep it that way.

"We've actively avoided having TV coverage because of the problems that might entail," Worsley discloses. "It's virtually a private function; warm, spontaneous and intimate. The price for seating places has been kept reasonable, and the whole purpose is to honour the achievements of songwriters at an enjoyable occasion without ripping anyone off or seeking to make a huge profit. We are honouring songwriters and not riding on the backs of big-name artists, although people like Elton John, Sting and George Michael support the event."

So who was the man whose name was given to the occasion 32 years ago? Ivor Novello was a Welshman, born David Ivor Davies in Cardiff in 1893, who took his formidable mother's maiden name for professional purposes. Madame Novello Davies was well known in Wales and later London as a musician and singing teacher, and schooled and encouraged her son in all things musical. Visiting London in her company while still a small boy, he went to the theatre and developed an abiding affection for it which influenced and directed his future career.

Novello began writing songs in his early teens, and his first success (and the foundation of his fortune) was *Keep The Home Fires Burning*, penned towards the end of 1914. It caught the right sentiment in those terrible times, rivalled *It's A Long Way To Tipperary* for popularity during the Great War, and was revived again during the 1939-45 conflict. Novello joined the Naval Air Service (forerunner of the Fleet Air Arm), but was deemed untrainable as pilot and was transferred to ground duties.

He collaborated with Jerome Kern on the score of *Theodore & Co*, produced in 1916, but his next major career step happened three years later with his first film role in *The Call Of The Blood*. Novello became known as "The Handsomest Man In England" during his succession of silent film parts, and the good looks and charm earned him the status of matinee idol when he transferred to the stage.

His composing activities had been maintained continuously, and Novello reached the golden apogee of his career with a series of stage musical successes in which he often appeared. They included *Glamorous Night* (1935), which introduced *Shine Through My Dreams* as well as the well-known title song; *The Dancing Years* (1939), which contained *I Can*

The Ivors: publishing's unpretentious Oscars

Give You The Starlight and *Waltz Of My Heart: Perchance To Dream* (1945), which had the famous *We'll Gather Lilacs*, and *King's Rhapsody* (1949), which featured *Some Day My Heart Will Awake*. Novello died in March 1951 in his flat above the Aldwych Theatre after starring in a performance of *King's Rhapsody*.

"It sounds dated now, but he was a marvellous songwriter in his own style," declares lyricist and BASCA chairman Don Black. "Ivor Novello brought class and chandeliers into the songwriting business. He wrote marvellous melodies and truly theatrical music, and that's a special gift. He dominated his era with elegance and sophistication."

A glance through the Ivor Novello winners over the past 32 years emphasises the ever-changing sounds and moods of the popular music cavalcade. In 1955, the year's most popular song was *Ev'rywhere* by Tolchard Evans and Larry Kahn; the year's outstanding song was *In Love For The Very First Time* by Jack Woodman and Paddy Roberts, who also wrote the outstanding comedy song, *Got 'n Idea*. The outstanding light orchestral piece that year was *The Dam Busters* by Eric Coates, and recipient of the outstanding services award was Sir Noel Coward, a friend and rival of Novello. Songwriters of the year for 1974/75 were Bill Martin and Phil Coulter,

Nineteen sixty's best-selling and

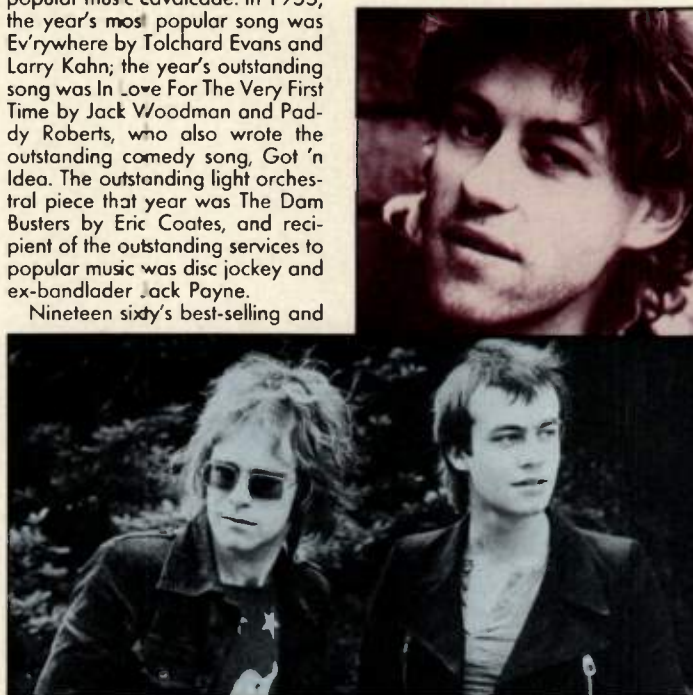
most performed work was Lionel Bart's *As Long As He Needs Me*, and the most outstanding song musically and lyrically was *Portrait Of My Love* by Cyril Ornadel and Norman Newell. In 1965, the most performed work was *I'll Never Find Another You* by Tom Springfield, and the highest seller was *We Can Work It Out* by John Lennon and Paul McCartney, who also won the outstanding song award with *Yesterday*.

The Beatles duo took the highest selling trophy in 1969/70 with *Get Back* and the most performed category with *Ob-La-Di Ob-La-Da*. Best song musically and lyrically was Peter Sarstedt's *Where Do You Go To My Lovely*, and recipient of the outstanding services award was Sir Noel Coward, a friend and rival of Novello. Songwriters of the year for 1974/75 were Bill Martin and Phil Coulter,

the best song was Ralph McTell's *Streets Of London*, and best pop song was *Kung Fu Fighting* by Carl Douglas.

Best song for 1979/80 was *I Don't Like Mondays* by Bob Geldof which also won the outstanding British lyric category. Best song in 1985 for music and lyrics was *Nikita* by Elton John and Bernie Taupin, best British musical was *Me And My Girl* by Reginald Armitage (Noel Gay) and Douglas Furber, most performed work was *Easy Lover* by Phil Collins, Philip Bailey and Nathan East, and songwriter of the year was Roland Orzabal.

"Over the years, we've thought about changing the name," reveals Don Black, "but even today in the Eighties, it's right that Ivor Novello's name should be attached to the awards. He brings a touch of class to the songwriting equivalent of the Nobel Prize."



A GALLERY of Novello winners — Elton John and Bernie Taupin (above), Bob Geldof (top) and The Beatles — reflecting the changing face of pop

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The Ivors featured three nominees respectively in the seven categories of Best Contemporary Song, Best Song Musically and Lyrically, Best Selling A Side, International Hit of the Year, Most Performed Work, Best Theme from a Radio or TV Production and Best Film Score, Theme, or Song. MW takes a look at the nominees and pinpoints the highlights of their careers to date

Ivor Novello Awards:

Nominees: Mike Stock, Matt Aitken and Pete Waterman.

Categories: Best Contemporary Song; Best Selling A Side; International Hit of the Year; Most Performed Work (two separate nominations).

Titles: (For Best Contemporary Song, Best Selling A Side, International Hit of the Year and Most Performed Work nominations) Never Gonna Give You Up (Publishers: All Boys Music Ltd); (For Most Performed Work nomination number two) Respectable (Publishers: All Boys Music Ltd).

IN 1983, musicians Matt Aitken and Mike Stock played a demo of a song they had written to Pete Waterman, who was then working for Stiff Records. The song was called The Upstroke and it became an indie dance chart hit. Since that time Stock, Aitken and Waterman have written at least 22 hits and produced some 18 others. Claiming to have sold over 35 million singles in 1987, they outsell Michael Jackson by at least five to one and Madonna by 10 to one.

Nominees: Barry Gibb, Robin Gibb and Maurice Gibb

Categories: Best Contemporary Song; Best Selling A Side.

Title: (For both nominations) You Win Again (Publishers: Gibbs Bros Music/Warner Chappell Music Ltd).

ACHIEVING INTERNATIONAL fame in the late Sixties with such hits as New York Mining Disaster 1941, Words and I've Gotta Get A Message To You, The Bee Gees subsequently anticipated and to

some extent precipitated the rise and rise of disco pop. Their work in the mid-Seventies with producer Arif Mardin yielded such huge hits as Jive Talkin' and Nights On Broadway. This was followed by the astounding success of Saturday Night Fever which sold over 30m copies. More recently they have reunited with Arif Mardin to create ESP — their 25th album.

Nominees: Chris Lowe, Neil Tennant (The Pet Shop Boys)

Categories: Best Contemporary Song; International Hit of the Year

Titles: (For Best Contemporary Song nomination) What Have I Done To Deserve This (Publishers: 10 Music Ltd/Cage Music Ltd/MCA Music Ltd); (For International Hit of the Year nomination) It's A Sin (Publishers: 10 Music Ltd/Cage Music Ltd)

A RE-RECORDED version of West End Girls became The Pet Shop Boys' first number one hit in January 1986 and since then they have become one of the most successful duos of all time with three number one singles and three platinum albums. It's A Sin reached number one in seven European countries, while What Have I Done To Deserve This may have only reached number two but did serve to reintroduce the singles-buying public to the Great Dusty Springfield who made a guest appearance on the record. With a feature film set for release, titled It Couldn't Happen Here, and It's A Sin slowly but surely climbing the American and Japanese charts, the Pet Shop Boys success story looks set to run and run.

Nominee: Labi Siffre

Category: Best Song, Musically and Lyrically

Title: Something Inside So Strong (Publishers: Empire Music Ltd/Xavier Music Ltd).

SOMETHING INSIDE So Strong was written as a result of watching a news item on South Africa. Siffre felt a strong desire to have the song covered. His manager, Brian Goode, played the demo to Derek Green of China Records who, along with Goode, felt it was so personal in content that Siffre should record it himself. Siffre was teamed up with the legendary producer Glyn Johns and the recording was made during November and December of 1986.

Following the record's enormous success, Labi Siffre was invited by the Prince's Trust to perform at Wembley. At the concert, Something Inside So Strong was announced as record of the year. Siffre has since been working at his cottage in Wales on his new album — due for release on China in late spring 1988.

Nominees: Anthony Banks, Phil Collins and Mike Rutherford

Category: Best Song, Musically and Lyrically

Title: Throwing It All Away (Publishers: Anthony Banks Ltd/Philip Collins Ltd/Michael Rutherford Ltd/Hit and Run Music Publishing Ltd). OUTSIDE OF Genesis, Phil Collins is a much sought-after producer as well as a successful solo performer. Tony Banks has been greatly involved with film soundtrack composing and Mike Rutherford has formed his own solo vehicle in Mike And The Mechanics. Nevertheless, it is their work as Genesis which claims the lion's share of the public's attention and as they complete yet another world tour, these three musicians can look back on 20 years in the music business that have brought them every kind of success.

Nominees: Simon Climie and Dennis Morgan

Categories: Best Song, Musically and Lyrically; International Hit of the Year

Title: (For Both Nominations) I Knew You Were Waiting For Me (Publishers: Chrysalis Music Ltd).

SIMON CLIMIE has been a successful songwriter for a number of years, while Dennis Morgan, based in Nashville, Tennessee, is something of a one-man hit factory, being a highly successful writer, publisher and producer. Their collaboration on I Knew You Were Waiting For Me has resulted in their writing several more songs together — chiefly for Simon Climie's recording outlet with Rob Fisher — the duo Climie Fisher.

Dennis Morgan has more than 500 hit songs under his belt and some of his co-writers include David Austin and Steve Cropper. Having expanded his activities to include starting his own publishing company and co-producing albums for CBS/Epic, he is currently working with a jazz act, The Caldwell Brothers, for MCA.

Nominees: Carol Decker and Ronald Rogers

Category: Best Selling A Side
Title: China In Your Hand (Publishers: Medic International 5 Publishing Ltd/Virgin Music Pub Ltd).

CAROL DECKER and Ronald Rogers, respective singer and guitarist with T'Pau, hail from Shrewsbury, as do all the members of the band. Tracked down in Hamburg by producer Roy Thomas Baker, he was so impressed by their demo that he immediately booked them into a recording studio where they created the Bridge Of Spies LP, released by Siren records in September 1987. Prior to the album's release, their debut single Heart And Soul, which had seen little success in the UK, took off with a vengeance in the US. Consolidating this success with a sell-out club tour of the US, the band returned home to find the re-released single following suit in the UK, where it reached number four. Following a British and European tour with Bryan Adams, the release of China In Your Hand set the seal on their success with five weeks at number one.

Nominees: Marcus Vere and Steve Pigott

Category: Most Performed Work
Title: Living In A Box (Publishers: Empire Music Ltd/Brampton Music Ltd).

STEVE PIGOTT, originally from Wakefield, was running a small recording studio in Sheffield. Together with his friend Marcus Vere he concocted the song Living In A Box as a vehicle for Richard Darbyshire, a singer he had been recording. Darbyshire was most impressed and decided to join forces with keyboard player Marcus Vere and his musical partner drummer Titch Critchlow. Also very favourably impressed was Chrysalis records which signed up the trio of Darbyshire, Critchlow and Vere who named themselves after the song which had brought them success.

With the release of their debut album, entirely self-penned, Living In A Box have secured their own particular niche in today's pop market place.

Nominee: Stanley Myers

Category: The Best Film Score, Theme or Song

Title: Theme from Castaway (Publishers: Cannon Music Ltd).

MYERS BECAME involved in writing music for television and films, with his first film score being Kaleidoscope in 1967. He soon amassed an impressive list of credits including work for numerous American network television companies.

In 1978 his theme from The Deerhunter, Cavatina, won an Ivor Novello award and, more recently, his work on Prick Up Your Ears won him an award for Best Artistic Contribution at Cannes in 1987. He has since worked on Sammy And Rosie Get Laid, Nature Of The Beast and Stars And Bars. Stanley Myers is currently in America scoring a new film with James Woods and Sean Young.



STOCK, AITKEN Waterman — outselling Michael Jackson and Madonna



T'PAU: CHINA In Your Hand set the seal on their success



BEE GEES: reunited with producer Arif Mardin

the nominations

Nominees: George Fenton and Jonas Gwangwa

Category: Best Film Score, Theme or Song

Title: Cry Freedom (Publishers: MCA Music Ltd).

GEORGE FENTON has worked extensively for directors at the National Theatre and the Royal Shakespeare Company. For his work on the film Ghandi he was nominated for an American Academy award and he has received an Emmy and three British Academy awards for his music for television. He won Ivor Novello awards for his music for Ghandi, The Jewel In The Crown and The Monocled Mutineer.

Jonas Gwangwa arranged the award-winning album An Evening With Belfonte/Makeba in 1965 and went on to play with his own bands in New York, Boston and Los Angeles. 1978 found him touring with Herb Alpert and Hugh Masakela around the US. Since then, Gwangwa has toured extensively with his own band Shakawa and with Amandala.

Nominees: John Barry and Paal Waaktar

Category: Best Film Score, Theme or Song

Title: Living Daylights (Publisher:

Blackwood Music Inc/United Lion Music Co. Administered by SBK Songs in the UK).

IN A career spanning 30 years, John Barry has excelled in every area of songwriting and composition: hit parade material, TV themes and film scores, most notably his long series of James Bond themes, of which The Living Daylights is the latest.

John Barry's co-writer on The Living Daylights is 26-year-old Paal Waaktar, guitarist with the Norwegian pop group A-Ha. The band's global success began in 1985 when Take On Me reached number one in the US.

Nominees: Tony Hatch and Jackie Trent

Category: Best theme from a Radio or TV Production

Title: Neighbours (Publishers: Mr and Mrs Music/Dejamus Ltd).

JACKIE TRENT met Tony Hatch in 1963, when the former had just signed a recording contract with Pye records, for whom the latter was recording manager. By the end of 1965 they had co-written their first number one hit, Where Are You Now. After that the hits came thick and fast — Downtown, Don't Sleep In The Subway, I know A Place and The Two Of Us.

Tony Hatch's television themes include Crossroads, Emmerdale Farm and Airline. Film scores include Travels With My Aunt and Sweeney Two and more than 70 songs included in films over the last 20 years.

Nominee: Richard Holmes

Category: Best Theme from a Radio or TV Production

Title: Fortunes Of War (Publishers: EMI Publishing Ltd).

RICHARD HOLMES' career as a composer has been distinguished by his work in television, including music for such productions as Eyeless In Gaza, Roads To Freedom, Oxbridge Blues and A Fine Romance. In addition to his composing, Richard Holmes is an accomplished musical director, both on the concert platform and in the recording studio. He has acted as musical director to a host of artists including Andy Williams, Georgia Brown, Glen Campbell and, more recently, Howard Keel. Holmes has also worked extensively in the theatre; as musical director his West End credits include Collette, with Cleo Laine and Johnny Dankworth, The Passion Flower Hotel with John Barry, Carry On London as well as several London Palladium seasons. He has, in the past,



LIVING IN A BOX named themselves after the song which brought success

conducted the Royal Variety Performance but most recently he has been musical adviser as well as composer for the BBC's adaptation of Olivia Manning's two trilogies, The Fortunes Of War.

Nominee: Daryl Runswick

Category: Best theme from a Radio or TV Production

Title: My Family And Other Animals (Publishers: Abkco Music/Bucks

Music Ltd).

DARYL RUNSWICK has enjoyed a varied and diverse career as a musician and composer. He has been employed as Frank Sinatra's bass player, Cleo Laine's pianist, a double-bass player with the London Sinfonietta and, briefly, an opera singer. He has also produced records for the King's Singers and conducted his own music for television.



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The Government claims the Copyright Bill is an "improved system", but PRS chief executive, Michael Freegard, calls it "inadequate and profoundly disappointing. Here, he argues his case and explains the various implications of the new reforms

AS THIS article goes to press, legislation to bring about a major reform of the law of copyright (and certain other intellectual property rights) is awaiting its third reading in the House of Lords where it has undergone many hours of debate and been amended in several important respects. By the time this appears in print it will probably have begun its passage through the House of Commons and is expected to complete all its stages there before the summer recess.

From the point of view of composers, songwriters and music publishers, the bill — which the Government says "will provide an improved system of protection for intellectual property until well into the next century" — is in many respects inadequate and thus profoundly disappointing.

Home Taping

In the first place, although the Government claims that the bill takes into account both present and future technological developments, it fails completely to deal with the technological development which is of most concern to music copyright owners, namely the massive phenomenon of home taping. In its White Paper published in April 1986 the Government said:

● Copyright owners ... should be remunerated for the use of their material ... by those who tape at home;

● there is no realistic alternative to a compulsory levy on blank recording tape as a means of provid-

ing such remuneration;

● a levy scheme should give the public an entitlement to record for private purposes.

Yet, when the bill was introduced the proposals for a levy were conspicuous by their absence, and the reasons given by the Secretary of State, Lord Young, were widely considered to be specious and unsatisfactory. At the committee stage in the House of Lords amendments put forward both by the Music Copyright Reform Group (MCRG), on behalf of composers and publishers, and by the record industry were widely supported but were defeated on a two-line whip. Since then the MCRG has launched a national lobby to campaign for this particular Government U-turn to be reversed.

Rental

Another major omission from the bill was any attempt to deal with the rental of copyright works. This provoked a chorus of protest, and in the course of the bill's passage through the House of Lords the Government did bring forward some amendments to introduce a rental right in respect of sound recordings, films and computer programmes.

Astonishingly however, these amendments made no provision for rental rights to be granted to

authors or composers, but only to the producers of the recordings. In response to an amendment put forward by the MCRG to rectify this the Government said that composers should be able to obtain a share in the proceeds of rental right by contract with the producers. The MCRG has now provided the Government with fully documented reasons why it would not in practice be possible for composers or publishers to obtain by contract, on a satisfactory basis, what the law fails to give them.

Abolition of the Statutory Recording Licence

These two questions aside, the most important change in the law as far as music copyright owners are concerned will be the abolition of the statutory recording licence provisions of Section 8 of the 1956 Act.

Thus, it will no longer be possible for record companies to make without permission, for sale to the public, recordings of songs or other musical works which have already been recorded for retail sale by other manufacturers, on payment of the present statutory 6 1/4 per cent royalty. The permission of the copyright owner will be required in respect of all recordings of musical works made by the record industry.

'The bill fails completely to deal with the technological development of most concern to music copyright owners — home-taping'

No doubt in practice, new industry agreements will be negotiated between MCPS and the BPI similar to those in operation elsewhere in Europe under the BIEM/IFPI model agreement. If the terms of licences offered by the MCPS (or by publishers) to record companies cannot be settled by agreement, a new Copyright Tribunal (in effect the existing Performing Right Tribunal with a wider jurisdiction) will be empowered to make an Order regarding the terms.

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copyright gloom

Moral Rights

The bill contains some completely new provisions, so far as British copyright law is concerned, for authors (including composers) to enjoy so called "moral rights". In brief, these are the right of the composer to be identified as the author of a work (and not to have a work falsely attributed to him) and the right not to have their works subjected to "unjustified modification".

But the value of these new rights to composers is severely limited for two reasons. Firstly, they can be waived (and composers are likely to come under strong pressure to do this); and secondly, they are subject to numerous exceptions. For example, as the bill stands, composers will have no statutory right to be identified when their works are broadcast on radio or television.

Other Changes

When enacted, the bill will change the law in a number of other respects of importance to composers and music publishers. Some of the changes are beneficial but others are not.

The changes include the following:

● **Broadcasting.** All satellite transmissions (including transmissions intended principally for re-

ception and distribution by cable systems) will count as broadcasts and thus be within the control of the copyright-owner provided that they are capable of being lawfully received by members of the public. This will apply even if the signals are encrypted, provided that decoding equipment has been made generally available by, or with the authority of, the person making the transmission.

● **Remedies.** The remedies available to copyright-owners against those who infringe their rights will be strengthened in certain respects (but not to the full extent that has been urged by the MCRG). There are also improved provisions under which persons who permit places of public entertainment to be used for infringing performances or who supply apparatus for certain kinds of performance will be liable as "secondary infringers".

● **Territorial Waters.** As well as applying in the territorial waters of the UK, Part 1 of the new act (ie the part dealing with the law of copyright) will apply in the UK sector of the Continental Shelf on structures such as oil rigs or vessels connected with the exploration of the sea bed. Also, although the Government initially rejected the MCRG's arguments that it should apply to British registered ships

'Rental right amendments made no provision for rental rights to be granted to authors or composers, but only to the producers of the recording'

and aircraft when outside territorial waters, it has now said that it will reconsider this.

● **Educational Exemptions.** The provisions of the bill will greatly widen the educational exemptions provided for in the 1956 Act, and in particular they will empower the Secretary of State to make an order under which schools and other educational establishments would be allowed to make photocopies of published musical works

without payment if a licensing scheme permitting such copying has not been put into operation by the copyright owners. In effect, music publishers will be obliged to operate blanket licensing schemes for photocopying in schools etc or risk losing their rights in this area.

● **Copyright Tribunal.** Under the provisions of the Bill as they currently stand the new Copyright Tribunal will have jurisdiction over the terms of licensing schemes or licences granted not only by organisations like PRS and MCPS but also over recording, public performance and broadcasting licences or schemes operated by almost all music publishers (eg for grand right works not controlled by the PRS).

The MCRG believes these provisions go too far and that in certain respects they would be in breach of the UK's obligations under the Berne Convention. It has urged the Government to amend the bill to make sure that the jurisdiction of the tribunal extends only to preventing any abuse of monopoly on the part of licensing bodies, such as the PRS and MCPS, which occupy a monopoly or quasi-monopoly position.

As well as campaigning on the major issues of home-taping and rental, the MCRG is lobbying MPs and ministers on other issues on which composers and publishers feel the bill is inadequate. These include the provisions governing the first ownership of copyright, the term of copyright protection, and the compatibility of the bill with the Berne Convention.

'The most important change in the law for music copyright owners will be the abolition of the statutory recording licence provisions of the 1956 Act'

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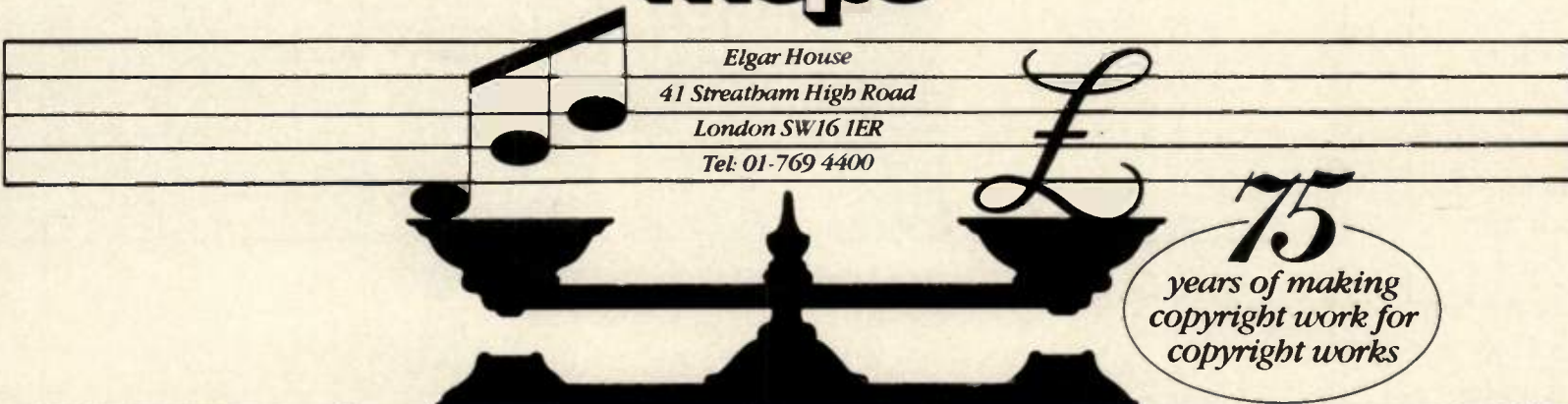
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Commercial music making has become a far more sophisticated industry — gone are the days when ad executives whistled anonymous tunes down the phone to music consultants or told composers: 'Keep playing, I'll recognise it when I hear it.' Matthew Fearnley meets some companies which make music for advertising their business

THE LAST couple of years or so have seen two significant, yet opposed developments in commercial music making. On one hand, the use of new compositions is being used to create atmosphere, while on the other nostalgia is becoming an increasingly powerful persuader and ad agencies are looking to established songs to do the business.

One company there to service the agencies in their quests is Songseekers. Set up eight years ago by Ruth Simmons, its aim is to bridge the gap between the agencies and the music publishers. "I felt at that time the whole area of music for commercials needed someone who could speak music publishing but advertising as well. At first, the advertising agencies said we didn't need it before so why do we need it now, but soon the service caught on," says Simmons.

Songseekers specialises in either providing the agencies with original music or using its stable of in-house musicians to produce near-perfect sound-alikes, like advertising agency Bartle Bogle Hegarty's highly successful commercial for Renault 21 using Cream's I Feel Free.

"Eighty to 90 per cent of all our work is producing sound-alikes, although there is definitely an increase in the use of original, but more expensive, masters. Publishing houses are making it more worth our while now," says Simmons.

While it may cost an ad agency up to £5,000 to commission an original commercial's soundtrack from musicians, it may cost between £10,000 and £100,000 to buy the rights to use a popular piece of established music for a year from a publishing house. However, according to Friedman, the average price is around

£25,000. It is hardly surprising that around 90 per cent of all publishers approached are enthusiastic about having their music included in an ad.

"Now publishers are even asking us to promote their songs with agencies and most publishing houses have a synchronisation manager who looks after the use of such music in commercials," continues Simmons.

And while it may seem logical to commission original work, advertising creatives put much currency on the associations a piece of music or theme already has with the audience and so, rather like buying in a celebrity to add weight to a commercial, the music is used to give the ad extra longevity.

Simmons also points to the increase in one-stop shopping in the creation of advertising music. "Advertising creatives used to simply ask us to arrange for the use of a particular song with the song's publishers, but now we are brought much earlier into the campaign to develop different musical prongs and give the strategy flexibility. More and more we are approached to come up with the whole package, from music origination to the production of the final tapes for the commercial."

Songseekers has developed a series of computer programmes to help catalogue and co-ordinate the use of established chart and popular music within the world of TV and radio commercials. Within an hour of asking, an advertising agency can have a comprehensive list of relevant song titles on their desks. It is then up to Songseekers to use its contacts and negotiating skills to capture the rights to use the music.

But while Songseekers concentrates on providing agencies with existing music and the resulting moods, other commercial music makers aim to produce original sounds and moods.

"I think the style of advertising music runs in phases, and as one campaign becomes highly successful other agencies jump on the bandwagon. This has happened notably with the advent of Fifties and Sixties nostalgia. But I don't believe it can go on forever and there may be a return to more original compositions," says composer Denis King.

King was 13 when he first started making music with his two brothers in 1952. Now, although the bulk of his work is written for TV, he still composes advertising music. "Making music for ads is very lucrative and while the initial

Commercial vehicle

commissioning fee for a TV theme is between £400 and £500, a 30-second commercial soundtrack may generate £3,000," he assures.

Logorhythm was set up by Simon Mortimer and Michelle Friedman in 1982. Among their most recent work has been the Creative Circle gold award-winning commercial for Lynx and two silver awards apiece for the music to the AIDS commercials Why Me? and Wax Doll and Lowenbrau's Lock ad. Other notable work has included Lowenbrau's Headphones, Grolsch, Harp Lager and Pernod's Herringbone Man. An increased amount of Logorhythm's music uses a collage of music and lifelike, but often emulated, sound-effects collectively termed soundscape.

Only around one quarter of Logorhythm's soundtracks are not produced in-house by one or more of the consultancy's five mainstay musicians and Friedman points out the weaknesses of non-original compositions. "Everyone hears something different in music and unless the music is totally relevant it may prove ineffectual — so I think it can be dangerous to use sound-alike music for commercials," she says.

"It is difficult to effectively re-create music produced sometimes 20 years ago with studio equipment 20 years old and artists on their 20th take. Although we push to use the original artist in such cases, even they are often still unable to re-create the original sound for these reasons. And I believe around 75 per cent of all sound-alikes are very poor."

"However, the increased involvement of the music publisher in the whole advertising music sphere has made our job slightly easier. Indeed, commercials have become a very strong selling market for a publishing group and record label's songs now that the stigma of being involved with advertising is not there anymore," Friedman

concludes. Logorhythm shares a symbiotic relationship with Virgin Music Publishing, which provides the consultants with the use of its artists' music for commercials.

Joe Campbell and Paul Hart of Joe and Co have produced some of the most original and witty TV ad soundtracks, including Whitbread's Bar where the faces at a bar are mirrored by the sounds of slightly hysterical brass instruments, and the Holsten Pils commercials with Gryff Rhys Jones and a whole host of Hollywood stars. But they identify an increasing number of agency creatives calling for pastiches of existing music.

"Often, creatives develop an idea or storyboard around a piece of music which they then find far too expensive to obtain from publishers who think advertising agencies have a never ending supply of money. So then we are asked to produce the same musical effects without getting too near the original — that happens all the time," says Campbell.

The Tape Gallery is a hi-tech studio whose showpiece is the £200,000 Synclavier direct to multi-track recording system. With Synclavier, the studio costs £170 per hour to hire for TV work, with the final cost of a 30-second TV commercial ranging between £3,000 and £30,000.

But Tape Gallery director Lloyd Billing says that around 40 per cent of his work is producing pastiches of familiar music. Nevertheless, he is optimistic this is changing as

Making music for ads is very lucrative. A 30-second soundtrack may generate £3,000,' says composer Denis King

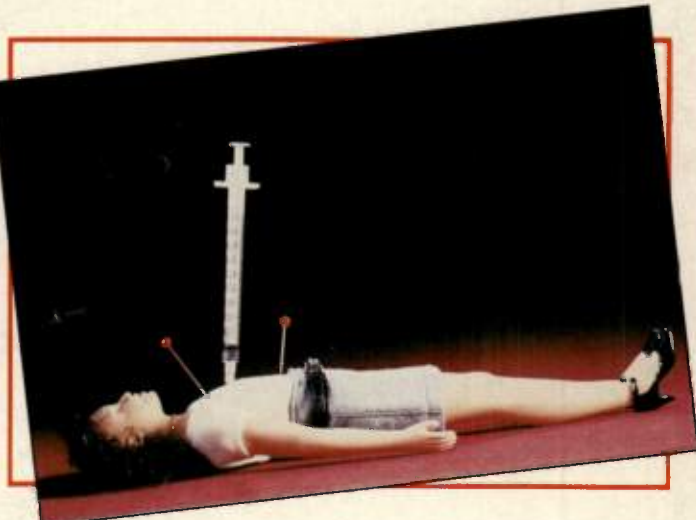
advertising agencies become more original in their use of music. Billing puts this down to technology. He believes the use of new technology doesn't stop at creating new sounds and speeding-up production, it also enables the mystique to be lifted from making music for ads and allows advertising creatives and film directors to think musically as well as visually.

It's clear that gone are the days when advertising executives whistled anonymous tunes down telephones to their music consultants or appointed a composer with the brief, "keep playing — I'll recognise it when I hear it." Advertising music has become a sophisticated business and contributes more wholly to the success of the TV or radio commercial now than ever before.

Ad creatives put much currency on the associations a piece of music or theme already has with the audience



LOGORHYTHM HAS won silver awards for the music to the AIDS Wax Doll ad (right) and Lowenbrau's Lock (above). It continued its success with Lowenbrau's Headphones (top)





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Why songwriters are no endangered species

Dave Laing considers the future of the non-performing songwriter

GLANCE DOWN any recent singles chart and you'll see that more than three-quarters of the songs in the top 50 were written by the recording artists themselves. In this situation, what are the prospects for the "pure" songwriter who is not also a recording artist?

Perhaps surprisingly, the consensus among leading music publishers is that songwriters have a future — if they are prepared to adapt. And adapting means the ability to work with artists as co-writer or producer and a willingness to look towards the US which still has many singers who don't write and need outside songs.

Certainly, lack of a recording contract or of a track record in performance does not prevent most publishers signing a writer

they believe has potential. Chrysalis Music's Paul Curran estimates that half his company's roster is in this position, while Dennis Collopy of BMG Music says that a third of the writers he has under contract are non-performing. In his view "the power of the single song" is enduring and he adds that "we have a deliberate policy to encourage songwriters who are not natural performers. In particular, a great lyricist will always find work."

Curran points out: "It's not good enough any more just to write a song and hope. There are still major covers to be had — with 5 Star or Michael Jackson for instance — but there are fewer of them." Peter Reichert of Warner Bros Music, whose Terry Britton and Graham Lyle have clinched some of those major covers with Tina Turner and Michael Jackson, sees something of an upturn for cover versions with "the rise of the solo girl singers". But PolyGram Music Publishing's Lucian Grainge is emphatic that the trend is moving in the opposite direction. So far as fledgling British writers are concerned he sees "no future for pure songwriters in this country, in terms of my company's

strategy. We have no non-performer writers signed to our UK company."

Grainge makes a useful distinction between two types of writer and song: there are those who first compose a song which is later recorded and those who "write a record", often with a specific artist in mind, or composed with the artist themselves. For the first type, he says: "The US is vital, particularly Los Angeles, which for historical and cultural reasons is where many cover-orientated artists are based."

As a result, many British writers and publishers have given top priority to the American market. At SBK Songs, Richard Thomas cites the example of Ian Prince. "He has made at least four trips to the States and in the last two years has had 20 covers with artists like Gladys Knight, Jellybean, Al Jarreau and Elisa Fiorillo." In most cases such American safaris involve a process of what BMG's Collopy calls "mix and match", the teaming up of one of his writers with an American counterpart who is almost invariably a recording artist.

Richard Thomas points out that such methods demand an investment of time as well as money from the publisher. The writer's first trip to the US is something of a reconnaissance, to have a first meeting with potential collaborators. If the meeting is promising, the British writer goes home to work on ideas to take on the next transatlantic trip when the co-writing session will take place.

Among SBK's current crop of writers is Trevor Horn's ex-partner in Buggles, Bruce Woolley. He is about to make his second visit to the US where his list of potential collaborators includes Robbie Robertson, Nona Hendryx and Kool And The Gang.

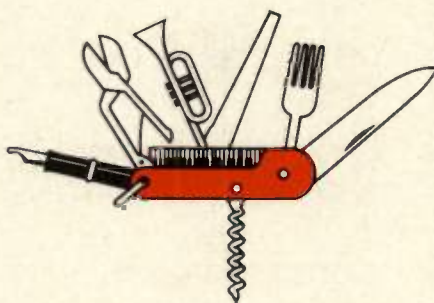
The mix-and-match approach can also hold good for traditional-style songwriters, as PolyGram's recent signing of Broadway and Hollywood composer Marvin Hamlisch is intended to prove. "Marvin wants to have chart hits and we want to take an established writer and re-market him, to re-target and focus his work," says Grainge.

Aside from a ticket to the US, the non-performing writer needs technical proficiency, not just in composing but in recording. Nowadays a publisher supports a new writer not with a £2-a-week retainer but with a home studio (SBK's Ian Prince has 16-track equipment) or with access to a demo-standard facility. Chrysalis has a studio in the basement while SBK's in-house studio has a resident engineer to work with writers on their demo tapes.

It's a short step from there to production proper. Paul Curran of Chrysalis sees this as a logical progression for a writer like Steve Lironi who has been co-writing with Clare Grogan and has just produced his first master, while PolyGram's Grainge has "several sets of writers who can work with artists and co-write or produce". Writers who are brought into a project to work closely with artists can often end up involved with production, points out Dennis Collopy, citing Stock Aitken Waterman as songwriters who graduated to production.

The verdict of the industry is that far from being a dying species, the non-performing songwriter is alive and well in the studio and in new co-writing partnerships. But there is a final twist to the argument: the writer-performers of today may well become the writer-producers of tomorrow. With the examples of Abba's Benny and Bjorn and The Pet Shop Boys firmly in mind, Lucian Grainge says that one criterion for signing a band to a publishing contract is the potential of its writer members to graduate to production and writing for other singers after or during the lifetime of the group.

Many British writers and publishers give top priority to the US market



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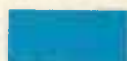
BEST OF HOUSE VOLUME 2.
CAT NO: BEHO 2. GALLUP CHART POSITION: 30.



BEST OF HOUSE VOLUME 3.
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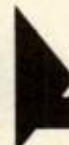
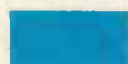
BEST OF HOUSE VOLUME 4.
CAT NO: BEHO 4. GALLUP CHART POSITION: 27.



BEST OF HOUSE MEGAMIX VOLUME 1.
CAT NO: BOIT 1. GALLUP CHART POSITION: 78.

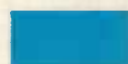


MAD ON HOUSE VOLUME 1.
CAT NO: MADD 1. GALLUP CHART POSITION: 81.

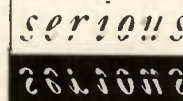


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| This Week | Last Week | Wks on Chart | Title Artists (Producers) Publishers | Label 7" (12") | Number (Distributor) | |
|-----------|-----------|--------------|--|---|---|---|
| 1 | 7 | 2 | HEART Pet Shop Boys (Andy Richards/Pet Shop Boys) | Parlophone (12) R 6177 (E) | CBS ATOM(T) 3 (C) | 5 |
| 2 | 2 | 4 | DROP THE BOY Bros (Nicky Graham) | Warner Chappell/Virgin Music | Mango/Island (12) IS 341 (F) | 5 |
| 3 | 1 | 7 | DON'T TURN AROUND Aswad (Chris Porter) | Empire/Copyright Control | MCA TIFF(T) 2 (F) | 5 |
| 4 | 4 | 4 | COULD'VE BEEN Tiffany (George E. Tobin) | The 2 P(i)eters/Eaton Music | EMI (12) EM 49 (E) | 5 |
| 5 | 3 | 3 | CAN I PLAY WITH MADNESS Iron Maiden (Martin Birch) | Zomba Music | Fanfare (12) FAN 15 (A) | 5 |
| 6 | 6 | 4 | CROSS MY BROKEN HEART (Remix) Sinitta (Stock/Aitken/Waterman) | All Boys Music | EMI (12) EM 47 (E) | 5 |
| 7 | 11 | 5 | LOVE CHANGES (EVERYTHING) Climie Fisher (Stephen Hague) | Chrysalis Music/Rondor Music | Warner Brothers W 7936(T) (W) | 5 |
| 8 | 5 | 3 | STAY ON THESE ROADS a-ha (Alan Tarney) | ATV Music | CBS SCARE(T) 1 (C) | 5 |
| 9 | 10 | 8 | I'M NOT SCARED Eighth Wonder (Pet Shop Boys/Phil Harding) | 10 Music | PWL PWL(T) 8 (P) | 5 |
| 10 | 8 | 12 | I SHOULD BE SO LUCKY Kylie Minogue (Stock/Aitken/Waterman) | All Boys Music | Atlantic A 9322(T) (W) | 5 |
| 11 | 13 | 4 | ONLY IN MY DREAMS Debbie Gibson (Fred Zarr) | EMI Music | Precious/Phonogram JEWEL 7(12) (F) | 5 |
| 12 | 17 | 4 | TEMPTATION Wet Wet Wet (JWWWL) | Chrysalis Music/Precious Music | Warner Brothers W 8143(T) (W) | 5 |
| 13 | 29 | 2 | EVERYWHERE Fleetwood Mac (Lindsey Buckingham/Richard Dashut) | Bright Music | Capitol (12) CL 482 (E) | 5 |
| 14 | 9 | 6 | NEVER/THESE DREAMS Heart (Ron Nevison) | Warner Chappell Music/(A) Island (AA) Zomba | Arista 109830 (12 - 609830) (BMG) | 5 |
| 15 | 25 | 4 | PROVE YOUR LOVE Taylor Dayne (Ric Wake) | Warner Chappell Music/Jobete Music | Reproduction/RCA PB 41711 (12 - PT 41712) (BMG) | 5 |
| 16 | 24 | 5 | DREAMING Glen Goldsmith (Jolley/Harris/Jolley) | Rondor Music | Arista 109793 (12 - 609793) (BMG) | 5 |
| 17 | 14 | 5 | WHERE DO BROKEN HEARTS GO Whitney Houston (Narada Michael Walden) | Chrysalis/Baby Love (Leosong) | Hffr/London FFR(X) 4 (F) | 5 |
| 18 | 12 | 4 | BASS (HOW LOW CAN YOU GO) Simon Harris (Simon Harris) | Music of Life (Filmtrax) | Vertigo/Phonogram QUO 22(12) (F) | 5 |
| 19 | 22 | 3 | AIN'T COMPLAINING Status Quo (Pip Williams) | Birchwood/EMI/Handle | EMI (12) EM 45 (E) | 5 |
| 20 | 37 | 2 | WHO'S LEAVING WHO Hazell Dean (Stock/Aitken/Waterman) | All Boys Music | Chrysalis JEL(X) 3 (C) | 5 |
| 21 | 28 | 5 | JUST A MIRAGE Jellybean feat. Adele Bertei (Jellybean) | Warner Chappell/SBK/Chrysalis | Atlantic A 9098(T) (W) | 5 |
| 22 | 33 | 2 | THAT'S THE WAY I WANNA ROCK N ROLL AC/DC (Harry Vanda/George Young) | J. Albert & Son | MCA MCA(T) 1233 (F) | 5 |
| 23 | 31 | 4 | GIRLFRIEND Pebbles (L.A. Reid/Babyface) | Warner Chappell Music | Manhattan/EMI (12) MT 35 (E) | 5 |
| 24 | 34 | 3 | PINK CADILLAC Natalie Cole (Dennis Lambert) | Zomba Music | Siren/Virgin SRN(T) 80 (E) | 5 |
| 25 | 36 | 2 | SEX TALK (LIVE) T'Pau (-) AMP Publishing/Virgin Music | | Virgin VS(T) 1046 (E) | 5 |
| 26 | 16 | 7 | I GET WEAK Belinda Carlisle (Rick Nowels) | Copyright Control | Lazy/RCA PB 41761 (12 - PT 41762) (BMG) | 5 |
| 27 | 15 | 7 | CRASH The Primitives (Paul Sampson/Mark Wallis) | Copyright Control | Bludgeon Riffola/Phonogram LEP(X) 4 (F) | 5 |
| 28 | NEW | 7 | ARMAGEDDON IT (Atomic Mix) Def Leppard (Robert Lange) | Bludgeon Riffola/Warner Chappell/Zomba | Breakout/A&M USA(T) 623 (F) | 5 |
| 29 | 40 | 6 | PIANO IN THE DARK Brenda Russell (Andre Fischer) | Warner Chappell/Screen Gems-EMI | EMI (12) EM 41 (E) | 5 |
| 30 | 19 | 7 | RECKLESS Afrika Bambaataa/UB40 (John Robie) | Island/New Claims/ATV/Virgin | RCA DA(T) 15 (BMG) | 5 |
| 31 | NEW | 7 | I NEED A MAN Eurythmics (David A. Stewart) | DnA/BMG Music | Blanco Y Negro/WEA NEG 32(T) (W) | 5 |
| 32 | NEW | 7 | SIDEWALKING The Jesus And Mary Chain (Reid/Reid/Loder) | Warner Chappell | Mure (12) MUTE 74 (11/RT/SP) | 5 |
| 33 | 18 | 6 | SHIP OF FOOLS Erasure (Hague/Jacob) | Sonet-Musical Moments/Sonet | Vinyltainment/Elektra EKR 68(T) (W) | 5 |
| 34 | 26 | 8 | I WANT HER Keith Sweat (Keith Sweat) | Donril/Warner Chappell Music | FA Productions/Polydor POSP(X) 902 (F) | 5 |
| 35 | 20 | 9 | JOE LE TAXI Vanessa Paradis (Franck Langolf) | Warner Chappell/Blue Mountain | London NANA 16 (12 - NANX 16) (F) | 5 |
| 36 | NEW | 7 | I WANT YOU BACK Bananarama (Stock/Aitken/Waterman) | In A Bunch/Warner Chappell/All Boys | RCA PB 41817 (12 - PT 41818) (BMG) | 5 |
| 37 | 23 | 7 | TOGETHER FOREVER Rick Astley (Stock/Aitken/Waterman) | All Boys Music | | 5 |

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| 78 | 82 | AIRHEAD | Blackstone/EMI 112MT 38 (E) |
| 79 | 82 | WHAT A WONDERFUL WORLD | A&M 4101 (E) 10 |
| 80 | 82 | GOOD TIMES | Atlantic 9101 (E) 10 |
| 81 | 71 | WAM BAM | Columbia/Chrysalis 1001 (E) 10 |
| 82 | 76 | BODY AND SOUL | Mercury/Chrysalis 1001 (E) 10 |
| 83 | 76 | TELL THAT GIRL TO SHUT UP | MCA 112MT 38 (E) |
| 84 | 76 | HEAVEN FOR EVERYONE | Virgin 1001 (E) 10 |
| 85 | 74 | OO LA LA LA | Epic 651423/12-651423 (E) 10 |
| 86 | 76 | PERFECT | RCA 112MT 38 (E) 10 |
| 87 | 76 | THE JACK THAT HOUSE... | Mercury/Chrysalis 1001 (E) 10 |
| 88 | 78 | I'LL BET SHE'S GOT A... | Atlantic 9101 (E) 10 |
| 89 | 78 | I NEED... | Chrysalis/EMI 112MT 38 (E) |
| 90 | 78 | WHAT FOR | Chrysalis/EMI 112MT 38 (E) |
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| 92 | 96 | ALWAYS ON MY MIND | Portuguese 112MT 38 (E) |
| 93 | 79 | IF I SHOULD FALL... | Virgin 1001 (E) 10 |
| 94 | 78 | THERE IS NO... | Atlantic 9101 (E) 10 |
| 95 | 78 | LET ME BE THE ONE | RCA 112MT 38 (E) 10 |
| 96 | 93 | HOW LOW CAN YOU GO | Supreme 112MT 38 (E) |
| 97 | 78 | SEASONS CHANGE | Atlantic 9101 (E) 10 |
| 98 | 95 | ROK DA HOUSE | Rhythm King/EMI 112MT 38 (E) |
| 99 | 87 | I ALWAYS WAS... | Atlantic 9101 (E) 10 |
| 100 | 78 | NEIGHBOURS | Columbia/EMI 112MT 38 (E) |

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|----|-----|----|--|--|---|
| 38 | 27 | 10 | GET OUTTA MY DREAMS, GET INTO MY CAR | Jive BOS(T) 1 (BMG) | 5 |
| | | | Billy Ocean (Robert John "Mutt" Lange) | Zomba Music/Aqua Music | |
| 39 | 21 | 8 | LOVE IS CONTAGIOUS | Paisley Park/Reprise/WEA W 8257(T) (W) | 5 |
| | | | Tajia Sevelle (Bennett) Ow Music | | |
| 40 | 51 | 2 | GET LUCKY | Siren/Virgin SRN(T) 82 (E) | 5 |
| | | | Jermaine Stewart (Knight/Zigman) | Warner Chappell/Chrysalis | |
| 41 | 56 | 2 | A LOVE SUPREME | 4th - B'way/Island (12)BRW 90 (F) | 5 |
| | | | Will Downing (Arthur Baker/Will Downing) | Island Music | |
| 42 | NEW | 7 | LET'S ALL CHANT | PWL PWL(T) 10 (A) | 5 |
| | | | Pat & Mick (Stock/Aitken/Waterman) | All Boys Music | |
| 43 | 30 | 5 | I KNOW YOU GOT SOUL | Cooltempo/Chrysalis COOL(X)R 146 (C) | 5 |
| | | | Eric B. & Rakim (Cook/Danny D.) | Island/Jobete BMG/SBK/Planetary Nom | |
| 44 | 47 | 2 | LOVE IS STRONGER THAN PRIDE | Epic SADE(T) 1 | 5 |
| | | | Sade (Sade/Rogan/Pela) | Angel Music | |
| 45 | 41 | 3 | PUSH IT/I AM DOWN | Hrr/London FFR(X) 2 (F) | 5 |
| | | | Salt 'n' Pepa (Hurdy 'lovebug' Azor/Steevee-O) | Warner Chappell | |
| 46 | NEW | 7 | EVERY ANGEL | Eden/Phonogram EVEN(X) 7 (F) | 5 |
| | | | All About Eve (Richard Gottehrer) | BMG Music | |
| 47 | 50 | 3 | SHE'S LIKE THE WIND | RCA PB 49565 (12) PT 49566 (BMG) | 5 |
| | | | Patrick Swayze feat. Wendy Fraser (Michael Lloyd) | EMI Music | |
| 48 | 38 | 6 | JUST LIKE PARADISE | Warner Brothers W 8119(T) (W) | 5 |
| | | | David Lee Roth (David Lee Roth/Steve Vai) | Warner Chappell/Tuggle Tunes | |
| 49 | 35 | 5 | I FOUGHT THE LAW | CBS CLASH(T) 1 (C) | 5 |
| | | | The Clash (The Clash/Bill Price) | Acuff Rose-Opryland | |
| 50 | 32 | 8 | DOCTORIN' THE HOUSE | Ahead Of Our Time CCUT27 (12) CCUT2 (I/R) | 5 |
| | | | Coldcut/Yazz & The Plastic Population (Coldcut) | Big Life/Westbury | |
| 51 | 39 | 8 | BEAT DIS | Mister-ron/Rhythm King/Mute DOOD(12) 1 (I/R) | 5 |
| | | | Bomb The Boss (Tim Simenon/Pascal Gabrieli) | Rhythm King/MCA Music | |
| 52 | 69 | 2 | MARY'S PRAYER | Virgin VS 934(12) (E) | 5 |
| | | | Danny Wilson (Dave Bascombe) | Copyright Control | |
| 53 | 42 | 7 | HEART OF GOLD | Virgin VS(T) 1045 (E) | 5 |
| | | | Johnny Hates Jazz (Calvin Hayes/Mike Nocito) | Copyright Control | |
| 54 | 70 | 2 | WE ALL SLEEP ALONE | Geffen GEF 35(T) (W) | 5 |
| | | | Cher (Desmond Child/Jon Bon Jovi/Richie Sambora) | PolyGram/SBK | |
| 55 | 44 | 4 | I PRONOUNCE YOU | Virgin VS(T) 1054 (E) | 5 |
| | | | The Madness (Three Eyes) | Nutty Sounds/Warner Chappell Music | |
| 56 | 46 | 12 | GIMME HOPE JO'ANNA | Ice ICE 78701 (12) -128701 (A) | 5 |
| | | | Eddy Grant (Eddy Grant) | Greenheart/Warner Chappell | |
| 57 | NEW | 7 | FREEDOM | MCA MCA(T) 1241 (F) | 5 |
| | | | Alice Cooper (Michael Wagener) | Warner Chappell/Screen Gems-EMI | |
| 58 | NEW | 7 | BROKEN LAND | Elektra EKR 69(T) (W) | 5 |
| | | | The Adventures (Garry Bell) | Chrysalis Music | |
| 59 | 45 | 7 | THAT'S THE WAY IT IS | Supreme SUPE(T) 117 (E) | 5 |
| | | | Mel & Kim (Stock/Aitken/Waterman) | All Boys Music | |
| 60 | 55 | 4 | SET IT OFF (BUNKER '88 MIX) | Champion CHAMP(12) 64 (BMG) | 5 |
| | | | Bunker Kru/Harlequin 4's (Harding/Curnow/Logios/Daniels) | Champion | |
| 61 | NEW | 7 | BATMAN THEME | RCA PB 49571 (12) -PT 49572 (BMG) | 5 |
| | | | Neal Hefti (-) SBK United Partnership | | |
| 62 | 53 | 10 | HAZY SHADE OF WINTER (Remix) | Def Jam BANGS(T) 3 (C) | 5 |
| | | | Bangles (Bangles/Drescher/White) | Pattern Music | |
| 63 | 48 | 12 | TELL IT TO MY HEART | Arista 109616 (12) -609616 (BMG) | 5 |
| | | | Taylor Dayne (Ric Wake) | Warner Chappell Music | |
| 64 | NEW | 7 | PUSH BEAT/BAUHAUS | Fast Globe (12)FGL 1 (A) | 5 |
| | | | Cappella (G. Bartolotti) | Sparta Florida Music | |
| 65 | 43 | 4 | DAYS OF NO TRUST | Polydor POSP(X) 910 (F) | 5 |
| | | | Magnum (Joe Barbaria) | Tritec Songs | |
| 66 | 52 | 3 | DO THIS MY WAY | Cooltempo/Chrysalis COOL(X) 164 (C) | 5 |
| | | | Kid 'n' Play (Hurdy Luv Bug/Steeve O. (The Boy Wonder)) | EMI Music | |
| 67 | 73 | 2 | THE COLOURS | Magnet SELL(T) 6 (BMG) | 5 |
| | | | The Men They Couldn't Hang (Mick Glossop) | Warner Chappell/Cop. Con | |
| 68 | 54 | 5 | DEVIL INSIDE | Mercury/Phonogram INXS 10(12) (F) | 5 |
| | | | INXS (Chris Thomas) | MCA Music | |
| 69 | 59 | 13 | I THINK WE'RE ALONE NOW | MCA MCA(T) 1211 (F) | 5 |
| | | | Tiffany (George E. Tobin) | Planetary Nom | |
| 70 | NEW | 7 | FRAGILE | A&M AM(Y) 439 (F) | 5 |
| | | | Sting (Neil Dortsman/Sting) | Magnetic Publishing | |
| 71 | 63 | 2 | PLANET GIRL | Mercury/Phonogram ZOD 3(12) (F) | 5 |
| | | | Zodiac Mindwarp/Love Reaction (Balle/Drummond) | Zoo/Warner Chappell | |
| 72 | NEW | 7 | WHEN WILL YOU MAKE MY TELEPHONE RING | CBS DEAC(T) 5 (C) | 5 |
| | | | Deacon Blue (Jon Kelly) | ATV Music | |
| 73 | 58 | 3 | SWEET LIES | Island (12)IS 352 (F) | 5 |
| | | | Robert Palmer (Robert Palmer) | Island Music/Bungalow Music | |
| 74 | NEW | 7 | WALK IN THE NIGHT | Chrysalis PAUL(X) 4 (C) | 5 |
| | | | Paul Hardcastle (Paul Hardcastle) | Jobete Music | |
| 75 | 49 | 9 | HOW MEN ARE | WEA YZ 168(T) (W) | 5 |
| | | | Aztec Camera (Tommy Lipuma/David Frank) | Warner Chappell Music | |



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T R A C K I N G

by Dave Henderson

AND, JUST as soon as you muster the thought that the independent labels were being organised and opting for strategic releases (which they still are, of course), there's a whole wealth of seemingly undirected, and dare we say slightly alternative, music seeping through. There seems to be just about everything that you might consider to be uncharitable running alongside singles from **Kylie Minogue**, **Eddie Edwards** (and other stalwarts) of the pro-celebrity golf circuit. For example, there's **The Surf Punks** on Enigma, through Pinnacle. A tastefully distasteful six-piece from the States who first surfaced with the 1979 album *My Beach on Day-Glo Records*, their fourth and latest LP is *Oh No! Not Them Again!* which features frantic covers of **The Sweet's** *Ballroom Blitz* and **Jan And Dean's** *Ride The Wild Surf*.

AND ALSO **The Trees** seem to have been brainstorming for ages. Their brand of moody edginess — back-to-the-earth-music, even — now gains credence and quality in the new *Reflex LP* (through Rough Trade and the Cartel) *The Millpond Years*. This time, they might just get some of the acclaim that so far seems to have eluded them. In a way **Tot Taylor** is in a similar situation. His string of orchestral-pop LPs are added to with the delightfully frothy *Jumble Soul* on LPA through Revolver. The mood, as ever, is up and there's more than a couple of hummable hunks reeling in the grooves. Singer/songwriters always have a difficult time though. And, **Julian Henry** of this parish, in his guise as **The Hit Parade**, has delved into the heartbreak pop market with a series of romantic pop 45s on his own JSH Records through Red Rhino and the Cartel. For those who've missed these little teary trinkets, there's the album *Welcome To ... The Hit Parade*, which catches the finest moments of the HP's with vocal embellishments by **Miaow's Cath Carroll**. Also through Red Rhino and the Cartel is the debut album from Leeds-based **Hang The Dance**. Titled *Ghost Bloody Country* on the Black M&P label, it features their recent *Horseflesh* single and slots itself neatly into the early **Cult** mode.

CRIME AND The City Solution have inked a deal in the States with SST, and over here they sharpen their primal guitar urges



HAWKWIND, OFF touring to support new LP, Henderson's already booked his tickets

with a new single, *On Every Train*, and LP *Shine!* The band also features an additional member, **Simon Bonney**, and they've lurched into a looser "But more finely-tuned collection of individuals". **The Sugarcubes** reveal a little more about their third single, *Deus on One Little Indian* — through the Cartel. The B side features a collaboration between the group and Icelandic celebrity **Johnny Triumph**, the 12-inch features an extra track by the partnership and the CD singles features yet another track, *Organic Prankster*. More cultural rots? **Suns Of Arqa** add another chapter to their reggae-influenced soundtrack with *Seven* on their own Arka label through Red Rhino and the Cartel.

IN OUR back pages, **The Three Johns** debut in CD format with a 72 minute romp combining their two LPs *Atom Drum Bop* and *World By Storm* on the Abstract label through Pinnacle. The group are currently in the studio putting the finishing touches to a new single, *Torches Of Liberty*, which is set for imminent release. **Maceo Parker** turns out on *Doing Their Own Thing*, a Charly re-issue of a 1970 LP featuring the **James Brown** teamsters **Maceo And All The King's Men. The Staple Singers** are given a 'Best of ...' tag on Stax through Ace through Pinnacle — an event that may just spark extra interest in their hybrid of gospel, reggae rhythm, soul *et al* — and on Kent (through Ace) there's a compilation called *The Deep South* which features 16 tracks of moody, deep soul with cuts from **Bobby Bland**, **Leon Haywood**, **The Augustine Twins** and more. Pass the Kleenex.

THE MUCH-sampled **Ofra Haza** (see **M&R'S** and **Eric B**) has a new single on

Globestyle through Pinnacle and that's called *Im Nin'Alu*. She'll be making her UK live debut at the Queen Elizabeth Hall to coincide and a brace of Yemenite fashions are set to follow. More orthodox (?) sample-types, **Disco 2000** follow up their *I Love CD* 12-inch with *One Love Nation* — which is a re-write of the **JAMS' I Hate This House** from their last album *Who Killed The JAMS?* ... Pretty convoluted eh?

THE WILDFLOWERS have broken free from their Midlands roots and have signed a "million dollar US deal" with Slash Records. The group's debut LP will still be released in the UK by Chapter 22, it'll be called *Sometime Soon* and should be with us in the first minutes of May. On the other hand, the much-delayed, remixed by **Steve Albini**, formerly titled *Sevaena*, album, by **Head Of David** is here from *Blasfemy* ... but now it's called *Dustbowl*. The beat goes on with **Circle Confusion** — a Detroit band with Test Dept/metal dance aspirations — who release their debut LP, *Meat Dept* on Lively Arts through New Rose and Pinnacle. Actually the platter has a little more guitar grunge to guide it along the right road, but the graphics and production are pure post-industrial thud!

HAWKWIND ON the road! Waaaaaaah! They'll be undertaking a 15 date tour and release their first studio LP for three years in Xenon Codex through GWR. Meanwhile, H'winder **Dave Brock** steps out with a new album by his group, *Dave Brock And The Agents Of Chaos* on the Flicknife label. Title of the platter is simply *The agents Of Chaos* and Brock Plans to tour with his band after completing the Hawkwind tour.

AT PINNACLE, the Idea label throws together its past roll of honour onto the 15 track *The Idea Compendium*, which features excellent material from **Automatic Dlamini**, **The Jack Rubies** and **The Wolfhounds**. **Allan Toussaint** turns up with an album on Edsel called *The Sound Of New Orleans* — which features the man's distinctive piano style, going under the nom-de-plume of *Tousan*. **The Alpha Band** have a compilation of their three LPs on Edsel through Demon, and it's titled *Interviews* and features, with founder member **T Bone Burnett** joined by guest musician **Ringo Starr**.



WILDFLOWERS: NEW LP *Sometime Soon*, due sometime soon ...

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Bell rings in the new at Decca

by Nicolas Soames

DECCA IS very protective about its musicians, especially those on exclusive recording contracts, so this month is quite an event for the company as it gains one violinist and loses another.

The Korean-born Kyung Wha Chung has been a strong asset to Decca throughout the Seventies and Eighties during the period of firm competition from Pinchas Zukerman and Itzhak Perlman, and although her recording work has diminished over the past few years, she still retains her charisma.

So it comes as quite a surprise to find that she has left Decca — with whom she has been exclusive since making such an impact with her recording of Tchaikovsky's Violin Concerto — and joined EMI International. Details of her plans for EMI will be released shortly, I am informed.

Her place, Decca clearly hopes, will be amply filled by the 21 year old American violinist Joshua Bell, whom the company has nurtured for some time. Although it signed a contract with Bell when he was still a teenager, only this month does it release the first recordings — concerto disc and a recital disc, demonstrating the accomplishment despite the youth.

The concerto disc is standard debut stuff: Mendelssohn's Violin Concerto, coupled with Max Bruch's Violin Concerto No 1 (421 145 CD/tape/LP), performed with the Academy of St Martin-in-the-Fields conducted by Neville Martin.

The second is a collection of virtuoso encore pieces called Pre-

sending Joshua Bell (417 891 CD/tape/LP). It includes works by Wieniawski, Sibelius, Brahms, Paganini, Bloch and Sarasate's Carmen Fantasy, with Bell accompanied by Samuel Sanders.

He is being launched with all the force of the Decca publicity machine, but attention is something he has been accustomed to, ever since first gaining widespread recognition in the US when he became, at 14, the youngest soloist ever to appear in the subscription series of the Philadelphia Orchestra under the direction of Riccardo Muti.

By 18, he had made his Carnegie Hall debut with the Saint Louis Symphony and Leonard Slatkin, joining them on a European tour afterwards, and has since appeared with conductors including Ashkenazy, Dutoit, Fruhbeck de Burgos, Leppard and Tilson Thomas.

Decca is also keen to present Bell as a normal young man with extra-musical interests spending time with "family and friends, playing sports, reading and pursuing an active interest in computers and cars."

He has been feted by the world's press, including Britain's *The Strad*, and Paul Myers, who produced Bell's recital disc, is also impressed. "Hearing Joshua Bell for the first



JOSHUA BELL: 'Style and elegance of playing'

time, I suppose the most immediately apparent quality is the strength of his musicianship," says Myers.

"Today, a dazzling technique is no longer the most compelling qualification for a young artist to have — but when Joshua plays, you are only aware of his virtuosity as an afterthought, which is the way it should be. Your first impressions will be of refinement of style, an elegance of playing and, above all, a deeply musical approach to the work."

Hyperion scoops three awards in one week

THE BRITISH independent Hyperion Records won three Grands Prix du Disques in three weeks — which may be something of a record for a small company.

Mendelssohn's *Songs Without Words* played by Livia Rev (CDA66221-2) was awarded a Grand Prix du Disque de l'Academie du Disque Francais by Jacques Chirac at L'Hotel de Ville, Paris. And The Sixteen's recordings of Handel's *Messiah* and Taverner's *Miss Gloria Tibi Trinitas* won L'Academie Charles Cros awards.

Sir Georg Solti added another Grammy to his collection of 26 with Beethoven's *Symphony No 9* (Best Orchestral Recording).

DG scooped the Classical Record Of The Year with Vladimir Horowitz in Moscow; Best Vocal

Soloist Performance went to Kathleen Battle for Salzburg Recital; Best Instrumental soloist with orchestra went to Itzhak Perlman for Mozart's Violin Concertos Nos 2 and 4 with the VPO under Levine.

Horowitz was further honoured by receiving the National Academy Of Recording Arts And Sciences President's Award for lifetime achievement.

Unicorn-Kanchana has also won an Academie Charles Cros award with the world premiere of Olivier Messiaen's latest organ work, *Le Livre du Saint Sacrement*, played by Jennifer Bate. The recording was made under the supervision of the composer, and was the result of the complete series undertaken by Bate.

It's price cuts all round

ALTHOUGH THE prices of Deutsche Grammophon's mid-price tape series such as Galleria and Pocket Music have generally been increased, Bill Holland, DG marketing manager has decided to reduce the dealer price of the famous Walkman series from £2.25 to £1.98.

"Walkman still appeals to the younger buyer perhaps coming into classical music for the first time, and I think we can help foster the interest by keeping the price low," says Holland.

Denon is reducing the price

of its full price compact discs in the hope that the target of rrp £11.99 will be reached, instead of the current £12.99. The dealer price drops from £7.88 to £7.29.

The strengthening of the pound against the yen, coupled with slightly lower ex-factory prices has at last allowed us to bring Denon CD prices in line with those of other major record companies," says Fred Drake, CD sales manager. "As a specialist label, our previous higher price was a definite disadvantage in the market."

AIRPLAY

| | | | RADIO 1 | | RADIO 2 | | REGIONAL | | LAST WEEK'S CHART |
|---|----------------------|----|--------------------------|------------|------------|------------|------------|------------|-------------------|
| | | | w/c 26.3 | w/c 26.3 | w/c 29.3 | w/c 29.3 | w/c 26.3 | w/c 26.3 | |
| KEY A - Radio 1 'A' list | B - Radio 1 'B' list | | ACTUAL PLAYS (4 or more) | PLAYLISTED | PLAYLISTED | PLAYLISTED | PLAYLISTED | PLAYLISTED | |
| AC/DC That's The Way I Wanna... Atlantic | | 9 | 11 | A | A | 3 | 3 | 33 | |
| ADVENTURES, THE Broken Land Elektra | | 11 | 13 | A | - | 16 | 19 | 81 | |
| A-HA On These Roads Warner Brothers | | 14 | 19 | A | A | 29 | 38 | 5 | |
| ALL ABOUT EVE Every Angel Mercury | | - | - | B | - | 13 | - | - | |
| ARMSTRONG, LOUIS What A Wonderful World A&M | | - | 5 | - | - | 5 | 10 | - | |
| ASTLEY, RICK Together Forever RCA | | - | 15 | B | A | 15 | 33 | 23 | |
| ASWAD Don't Turn Around Mango | | 20 | 24 | A | A | 29 | 40 | 1 | |
| BAMBAATA, AFRIKA/UB40 Reckless EMI | | 7 | 18 | A | A | 17 | 29 | 19 | |
| BANANARAMA I Want You Back London | | 9 | 14 | A | A | 26 | 34 | - | |
| BEATLES, THE Lady Madonna Parlophone | | - | - | - | - | 4 | 11 | 77 | |
| BIG TROUBLE When The Love Is Good Epic | | 10 | 12 | A | A | 16 | - | - | |
| BOLTON, MICHAEL Sittin' On The Dock... CBS | | 5 | 7 | B | B | 16 | 19 | 82 | |
| BOURGEOIS TAGG Waiting For The World To Turn Island | | 11 | 7 | A | B | 14 | - | - | |
| BROS Drop The Bomb CBS | | 13 | 17 | A | A | 29 | 34 | 2 | |
| CARDIACS Is This The Life Alphabet | | 9 | 8 | B | - | - | - | - | |
| CARLISLE, BELINDA I Get Weak Virgin | | 11 | 16 | A | A | 27 | 37 | 16 | |
| CHER We All Sleep Alone Geffen | | 9 | 14 | A | A | 22 | 24 | 70 | |
| CLASH, THE I Fought The Law CBS | | 8 | 10 | B | B | 6 | 24 | 35 | |
| CLIMIE FISHER Love Changes Everything EMI | | 16 | 14 | A | A | 29 | 39 | 11 | |
| COLE, NATALIE Pink Cadillac Manhattan | | 10 | 7 | A | B | 28 | 24 | 34 | |
| DANNY WILSON Mary's Prayer Virgin | | - | - | - | - | 14 | 15 | 69 | |
| DAYNE, TAYLOR Prove Your Love Arista | | 9 | 14 | A | A | 28 | 38 | 25 | |
| DEACON BLUE When Will You Make My... CBS | | 11 | 5 | A | - | 16 | 4 | - | |
| DEAN, HAZEL Who's Leaving Who EMI | | 12 | 12 | A | A | 28 | 23 | 37 | |
| DEF LEPPARD Amageddon It Bludgeon Riffola | | 7 | 7 | A | - | 11 | 7 | - | |
| DOLBY, THOMAS Airhead Manhattan | | 8 | - | B | - | 14 | 9 | - | |
| DOWNING, WILL Love Supreme 4th & B'way | | 10 | 13 | A | A | 20 | 14 | - | |
| EIGHTH WONDER I'm Not Scared CBS | | 13 | 18 | A | A | 29 | 38 | 10 | |
| ERASURE Ship Of Fools Mute | | 5 | 15 | B | A | 23 | 32 | 18 | |
| EURYTHMICS, THE I Need A Man RCA | | 9 | 8 | A | - | 19 | 23 | - | |
| FAIRGROUND ATTRACTION Perfect RCA | | - | 5 | - | - | 10 | 13 | - | |
| FLEETWOOD MAC Everywhere Warner Brothers | | 13 | 11 | A | A | 28 | 27 | 29 | |
| GIBSON, DEBBIE Only In My Dreams Epic | | 11 | 18 | A | A | 29 | 38 | 13 | |
| GOLDSMITH, GLEN Dreaming RCA | | 9 | - | B | - | 26 | 34 | 24 | |
| HABIT Lucy Virgin | | 7 | - | B | - | 3 | 4 | - | |
| HALLYDAY, DAVID He's My Girl Scotti Bros | | - | 11 | B | B | 4 | 5 | - | |
| HARDCASTLE, PAUL Walk In The Night Chrysalis | | - | 4 | - | - | 11 | 19 | - | |
| HARRIS, SIMON Bass (How Low Can You Go) Ifrr | | 5 | 10 | B | B | 11 | 16 | 12 | |
| HEART Never/These Dreams Capitol | | 8 | 17 | A | A | 29 | 39 | 9 | |
| HOOTERS, THE Johnny B CBS | | - | - | - | - | 9 | 17 | - | |
| HOUSTON, WHITNEY Where Do Broken Hearts Go Arista | | - | 12 | A | A | 28 | 39 | 14 | |
| IRON MAIDEN Can I Play With Madness EMI | | 7 | 15 | A | A | 16 | 21 | 3 | |
| JELLYBEAN Just A Mirage Chrysalis | | 10 | 10 | A | A | 21 | 30 | 28 | |
| JESUS & MARY CHAIN Side Walking blanco y negro | | 6 | 9 | - | - | 3 | 2 | - | |
| JOHNNY HATES JAZZ Heart Of Gold Virgin | | 6 | 13 | B | A | 7 | 34 | 42 | |
| JOHNSON, PAUL Every Kind Of People CBS | | - | - | - | - | 16 | 19 | - | |
| KINGDOM COME Get It On Polydor | | 5 | - | B | - | - | - | - | |
| LOU Rookies Revenge Supreme | | - | 4 | - | - | 2 | 4 | - | |
| MANILOW, BARRY/KID CREOLE Hey Mamba Arista | | - | - | - | - | 6 | 16 | - | |
| MEN THEY COULDN'T HANG The Colours Magnet | | - | - | B | - | 2 | 4 | 73 | |
| MIDNIGHT OIL Beds Are Burning CBS | | 7 | 7 | A | - | - | - | - | |
| MILLIONS LIKE US In Love With Yourself Circa | | - | 4 | - | - | 2 | 6 | 94 | |
| MINOGUE, KYLIE I Should Be So Lucky PWL | | - | 12 | B | A | 22 | 34 | 8 | |
| PALMER, ROBERT Sweet Lies Island | | 12 | 11 | A | B | 23 | 33 | 58 | |
| PARTON, DOLLY I Know You By Heart CBS | | - | - | - | - | 13 | 18 | - | |
| PEBBLES Girlfriend MCA | | 11 | 18 | A | A | 25 | 30 | 31 | |
| PET SHOP BOYS Heart Parlophone | | 15 | 19 | A | A | 29 | 36 | 7 | |
| PRIMITIVES, THE Crash RCA | | 7 | 17 | B | A | 20 | 36 | 15 | |
| ROBINSON, SMOKEY Love Don't Give No... Motown | | 4 | 6 | B | B | 15 | 18 | 89 | |
| ROTH, DAVID LEE Just Like Paradise Warner Brothers | | 6 | 17 | B | A | 10 | 25 | 38 | |
| RUSSELL, BRENDA Piano In The Dark Breakout | | 12 | 14 | A | A | 23 | 28 | 40 | |
| S. EXPRESS S. Express Rhythm King | | - | 4 | - | - | - | - | - | |
| SADE Love Is Stronger Than Pride Epic | | 4 | - | - | - | 27 | 32 | 47 | |
| SALT 'N' PEPA Push It Ifrr | | 5 | 9 | A | B | 4 | 6 | 41 | |
| SCRATCHMO! Play That Thing 4th & B'way | | 6 | 7 | - | - | - | - | 99 | |
| SEVELLE, TAJA Love Is Contagious Paisley Park | | 4 | 17 | B | A | 23 | 34 | 21 | |
| SINUITTA Cross My Broken Heart Fanfare | | 14 | 17 | A | A | 28 | 36 | 6 | |
| STATUS QUO Ain't Complaining Vertigo | | 9 | 14 | A | A | 29 | 37 | 22 | |
| STEWART, JERMAINE Get Lucky Siren | | 9 | 7 | A | A | 25 | 33 | 51 | |
| STING Fragile A&M | | 7 | 6 | - | - | 13 | - | - | |
| SWAYZE, PATRICK/W. FRASER She's Like The Wind RCA | | 5 | - | - | - | 20 | 27 | 50 | |
| SWEAT, KEITH I Want Her Elektra | | 10 | 20 | A | A | 22 | 28 | 26 | |
| TEMPTATIONS I Wonder Who She's Seeing Now Motown | | 4 | - | B | B | 8 | 11 | - | |
| TIFFANY Could've Been MCA | | 12 | 17 | A | A | 29 | 39 | - | |
| TOTO Stop Loving You CBS | | - | - | - | - | 17 | 26 | - | |
| T'PAU Sex Talk Siren | | 6 | 10 | A | A | 21 | 17 | 36 | |
| TRANSMISSION VAMP Tell That Girl To Shut Up MCA | | 9 | 10 | A | B | 6 | 5 | - | |
| WET WET WET Temptation Precious | | 10 | 13 | A | A | 29 | 37 | - | |
| WINANS/MICHAEL McDONALD Love Has No Colour WB | | - | - | - | - | 8 | 13 | - | |

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

TOP • 100 • ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

W

| | | | |
|------------|------------|---------------------------------------|-----------------------------|
| No1 | 1 | NOW! 11 CD | EMI/Virgin/PolyGram NOW 11 |
| 2 | NEW | PUSH CD | CBS 460629 1 |
| 3 | 2 | THE BEST OF OMD • CD | Virgin OMD 1 |
| 4 | 3 | POPPED IN SOULED OUT ★★★ CD | Precious/Phonogram JWWWL 1 |
| 5 | NEW | WINGS OF HEAVEN CD | Polydor POLD 5221 |
| 6 | NEW | LOVELY CD | RCA PL 71688 |
| 7 | 20 | TANGO IN THE NIGHT ★★★ CD | Warner Brothers WX65 |
| 8 | 6 | INTRODUCING THE HARDLINE ... ★★★★★ CD | CBS 450 911-1 |
| 9 | 8 | LIVE IN EUROPE CD | Capitol ESTD 1 |
| 10 | NEW | DISTANT THUNDER CD | Mango/Island ILPS9895 |
| 11 | 4 | VIVA HATE • CD | His Master's Voice CSD 3787 |
| 12 | 11 | WHENEVER YOU NEED SOMEBODY ★★★ CD | RCA PL 71529 |
| 13 | 14 | WHITNEY ★★★★★ CD | Arista 208 141 |
| 14 | 10 | TURN BACK THE CLOCK ★ CD | Virgin V 2475 |
| 15 | 23 | DIRTY DANCING (OST) • CD | RCA BL 86408 |
| 16 | 5 | NAKED • CD | EMI EMD 1005 |
| 17 | 9 | HEARSAY ★ CD | Tabu 450 936-1 |
| 18 | 17 | UNFORGETTABLE CD | EMI EMTV 44 |
| 19 | 21 | TIFFANY • CD | MCA MCF 3415 |
| 20 | 29 | PET SHOP BOYS, ACTUALLY ★★ CD | |



mantronix

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AVAILABLE NOW ON LP/CD CASSETTE INCLUDES THE SINGLES

**'SING A SONG' &
'SIMPLE SIMON (YOU GOTTA REGARD)'**

DIX 74 CDIX 74 DIXCD 74

| | | | |
|-----------|------------|--------------------------------------|-------------------------------------|
| 59 | 62 | OUT OF THE BLUE ○ CD | Atlantic WX 139 |
| 60 | 68 | JUST VISITING THIS PLANET ○ CD | Chrysalis CHR 1569 |
| 61 | 54 | IF I SHOULD FALL FROM GRACE ... • CD | Pogue Mahone/Stiff NYR 1 |
| 62 | 44 | COME INTO MY LIFE • CD | Hrr/London LONLP 47 |
| 63 | 45 | BEST OF HOUSE VOL. 4 CD | Serious BEHO 4 |
| 64 | 69 | BROTHERS IN ARMS ★★★★★★ CD | Vertigo/Phonogram VERH 25 |
| 65 | 52 | NOW AND ZEN ○ CD | Esparanza/Atlantic WX 149 |
| 66 | 65 | ALL ABOUT EVE ○ CD | Mercury/Phonogram MERH 119 |
| 67 | 55 | DANCING WITH STRANGERS ★ CD | Magnet MAGL 5071 |
| 68 | NEW | RICHARD MARX CD | Manhattan/EMI MTL 1017 |
| 69 | 39 | IN FULL EFFECT CD | 10/Virgin DIX 74 |
| 70 | 63 | THE CREAM OF ERIC CLAPTON ★ CD | Polydor ECTV 1 |
| 71 | 80 | DISCO ★ CD | Parlophone PRG 1001 |
| 72 | 75 | CHER ○ CD | Geffen WX 132 |
| 73 | NEW | THE SEVENTH ONE CD | CBS 460645 1 |
| 74 | 50 | TAJA SEVELLE CD | Paisley Park/Warner Brothers WX 165 |
| 75 | 72 | RAINTOWN CD | CBS 450549-1 |
| 76 | RE | SAVAGE ★ CD | RCA PL 71555 |
| 77 | 56 | FLOODLAND • CD | Merciful Release/WEA MR 441L |
| 78 | 66 | WHITESNAKE 1987 ★ CD | |

- | | | | |
|-----------|----|---|----------------------------|
| 21 | 32 | HIP HOP AND RAPPING IN THE HOUSE CD Various | Stylus SMR 852 |
| 22 | 19 | HEAVEN ON EARTH ● CD Belinda Carlisle | Virgin V 2496 |
| 23 | 16 | THE CHART SHOW ROCK THE NATION ● CD Various | Dover/Chrysalis ADD2 |
| 24 | 12 | TEAR DOWN THESE WALLS ● CD Billy Ocean | Jive HIP 57 |
| 25 | 7 | THE STORY OF THE CLASH CD The Clash | CBS 460244 1 |
| 26 | 15 | WHO'S BETTER, WHO'S BEST ● CD The Who | Polydor WTV 1 |
| 27 | 24 | BRIDGE OF SPIES ★★★ CD T'Pau | Siren/Virgin SRNLP 8 |
| 28 | 13 | HORIZONS ○ CD Various | K-Tel NE 1360 |
| 29 | 22 | GIVE ME THE REASON ★★ CD Luther Vandross | Epic 450 134-1 |
| 30 | 28 | BAD ★★★★★ CD Michael Jackson | Epic 450290-1 |
| 31 | 18 | FROM LANGLEY PARK TO MEMPHIS CD Prefab Sprout | Kitchenware/CBS KWLP 9 |
| 32 | 30 | THE CHRISTIANS ★ CD The Christians | Island ILPS 9876 |
| 33 | 27 | KICK ● CD INXS | Mercury/Phonogram MERH 114 |
| 34 | 31 | NOTHING LIKE THE SUN ★ CD Sting | A&M AMA 6402 |
| 35 | 25 | THE GREATEST LOVE ● CD Various | Telstar STAR 2316 |
| 36 | 36 | TELL IT TO MY HEART CD Taylor Dayne | Arista 208 898 |
| 37 | 57 | HEART ● CD Heart | Capitol EJ2403721 |
| 38 | 33 | THE JOSHUA TREE ★★★★★ CD U2 | Island U26 |
| 39 | 41 | BAD ANIMALS ★ CD Heart | Capitol ESTU 2032 |
| 40 | 38 | WILL DOWNING CD Will Downing | 4th B'Way/Island BRLP 518 |
| 41 | 42 | GREATEST HITS CD Isley Brothers | Telstar STAR 2306 |
| 42 | 53 | FAITH ★★ CD George Michael | Epic 460000 1 |

★ ★ ★ = 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



- | | | | |
|-----------|------------|--|-------------------------------|
| 43 | 26 | CHALK MARK IN A RAIN STORM CD Joni Mitchell | Geffen WX 141 |
| 44 | 35 | THE CIRCUS ★ CD Erasure | Mute STUMM 35 |
| 45 | 47 | EVERYTHING CD Climie Fisher | EMI EMC 3538 |
| 46 | 34 | CHILDREN ● CD The Mission | Mercury/Phonogram MISH 2 |
| 47 | NEW | WHAT UP DOG? CD Was (Not Was) | Fontana/Phonogram SFLP 4 |
| 48 | NEW | UPFRONT 10 CD Various | Serious UPTFT 10 |
| 49 | NEW | DESTINY CD Saxon | EMI EMC 3543 |
| 50 | 37 | SO FAR, SO GOOD ... SO WHAT! CD Megadeth | Capitol EST 2053 |
| 51 | 49 | A PORTRAIT OF ELLA FITZGERALD CD Ella Fitzgerald | Stylus SMR 847 |
| 52 | 46 | MAKE IT LAST FOREVER CD Keith Sweat | Vintertainment/Elektra WX 163 |
| 53 | 51 | JUST FOR YOU CD Howard Keel | Telstar STAR 2318 |
| 54 | 40 | IDLEWILD ○ CD Everything But The Girl | blanco y negro/WEA BYN 14 |
| 55 | 60 | BLOW UP YOUR VIDEO ● CD AC/DC | Atlantic WX 144 |
| 56 | 48 | SKYSCRAPER ○ CD David Lee Roth | Warner Brothers WX 140 |
| 57 | 58 | PHANTOM OF THE OPERA ★★ CD Various | Polydor PODV 9 |
| 58 | 59 | KINGDOM COME CD Kingdom Come | Polydor KCLP 1 |

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|------------|------------|---|-----------------------------|
| 79 | 84 | THE SINGLES ★★ CD Pretenders | Real/WEA WX 135 |
| 80 | 64 | MEN & WOMEN ★ CD Simply Red | Elektra WX 85 |
| 81 | 61 | CLOUD NINE ● CD George Harrison | Dark Horse/WEA WX 123 |
| 82 | 43 | ONCE AROUND THE WORLD CD It Bites | Virgin V 2456 |
| 83 | 67 | RAINDANCING ★★ CD Alison Moyet | CBS 450 152-1 |
| 84 | 78 | GRACELAND ★★★★★ CD Paul Simon | Warner Brothers WX52 |
| 85 | 83 | SINITTA! ● CD Sinitta | Fanfare BOYLP 1 |
| 86 | NEW | SGT PEPPER KNEW MY FATHER CD Various | NME/Island PEPL 100 |
| 87 | 86 | RUMOURS ★★★★★★ CD Fleetwood Mac | Warner Brothers K 56344 |
| 88 | 85 | SIXTIES MIX ★ CD Various | Stylus SMR 733 |
| 89 | 87 | THE LION AND THE COBRA CD Sinead O'Connor | Ensign/Chrysalis CHEN 7 |
| 90 | 70 | THE BEST OF UB40 VOL 1 ★★ CD UB40 | Virgin UBTV 1 |
| 91 | 88 | RED CD The Communards | London LONLP 39 |
| 92 | 76 | NOW! 10 ★★★★★ CD Various | EMI/Virgin/PolyGram NOW 10 |
| 93 | RE | SLIPPERY WHEN WET ★★ CD Bon Jovi | Vertigo/Phonogram VERH 38 |
| 94 | 95 | HYSTERIA ★ CD Def Leppard | Bludgeon Riff/Phono HYSLP 1 |
| 95 | 89 | PLEASE ★ CD Pet Shop Boys | Parlophone PSB 1 |
| 96 | 79 | STREETSONDS HIP HOP 20 ★ CD Various | Streetsounds ELCST 20 |
| 97 | 73 | SUBSTANCE CD New Order | Factory FACT 200 |
| 98 | 74 | LOVE CD Aztec Camera | Warner Brothers WX 128 |
| 99 | 91 | STREET LIFE - 20 GREAT HITS CD Bryan Ferry/Roxy Music | E'G/Virgin EGTV 1 |
| 100 | 97 | WHITNEY HOUSTON ★★ CD Whitney Houston | Arista 206 978 |

CD: Released on Compact Disc

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COMPANY OF COWARDS: taking it on the jawline

Bold steps for the Cowards

by Selina Webb

"A MAJOR record company could recoup its money on my jawline alone," quips Nicky Ager, charismatic frontman of Company Of Cowards, who are as yet unshackled to a record label of any description.

The London-based three lads and a lass (Lisa Newsome plays a mean drumkit) are baffled yet undeterred by the "almost, but not quite" major label reaction to their meticulously crafted pop songs. Since forming in 1986 they've made their own classy four-track EP which has sold nearly 500 copies, earned a play or two on night time Radio One and stirred up considerable interest from

several major labels.

Polydor-funded demo was the fruit of a healthy collaboration with producer Gavin Mackillop who, significantly, has worked with Lloyd Cole and the band now boast a clutch of good humoured songs with such witty titles as "Cool To Be Miniscule". A potent live act, they've knocked spots off a succession of hapless headline bands in and around London and look ripe for a decent signing.

"There's nothing concrete on the horizon and the whole band is feeling great frustration. We don't like being described as "indie" but if we have to sign to an indie label to prove we can sell plastic then we'll do it. The only alternative is to start our own record company," says Ager, whose gilded, far-reaching vocals add a soulful twinge to the group's flurries of twangy guitars and thigh-slapping hillbilly overtones.

Whether in bluesy contemplation or rip roaring Dexys-style party mood, the far from timid Company Of Cowards will surely be noticed soon.



DIRE STRAITS at the Rock Garden: back in the days when they still had to look at the fretboard to make the chords

Garden of flowering new talent

by Matthew Cole

WHILE MOST small venues can lay claim to having staged big name acts in their past, there can be few who rival the track record of the Rock Garden in London's Covent Garden. From Dire Straits, Talking Heads and U2 in 1978, through to TPau in 1986, its tiny stage has been host to an impressive line-up of now legendary acts. This reputation of The Rock Garden as a breaking ground for fresh talent is the basis of Breakthrough UK, a talent contest which will raise money for the charity Turning Point as well as aiming to bring to light more names to add to the venue's roll of honour.

Rock Garden managing director, Arthur Wickson, was first introduced to Turning Point, a service for people with drug related problems, in 1986. "It's right at the cutting edge of the capital's drug problem," says Wickson. "We were thinking about ways we could help when Telethon got in touch asking for ideas for musical contributions to their live ITV fund-raising marathon on May 29-30, I then started thinking about trying to bring the two together," explains Wickson. The three top placed bands in Breakthrough UK will appear on the show, and the winners will have a promo video produced at The Rock Garden's expense.

Each band that enters the competition by submitting a tape pays a contribution of £5 to Telethon '88 and Turning Point. "We've already got 750 entries and 750 tapes, which is well on the way to £4,000 raised for the fund," says Wickson.

The competition is being orga-

nised in regions with the backing of local TV and radio stations, whose judges will select four bands to play in a regional final at a local venue where the box office take will also go to the fund.

The only condition being placed on entrants is that they have no recording deal. "We want to make sure that we only have completely new talent," explained Wickson. "The whole direction of the Rock Garden is breaking new bands. We put on about 20 bands a week, all of them unknown talent."

Bands are paid a percentage of the gate which means £70 or thereabouts on a midweek night.

Although Breakthrough UK is basically a fund raising exercise Wickson would like to see the bands benefitting: "It would be nice to see one or two of them getting a deal on the strength of the show."

Conn plots Red Army invasion

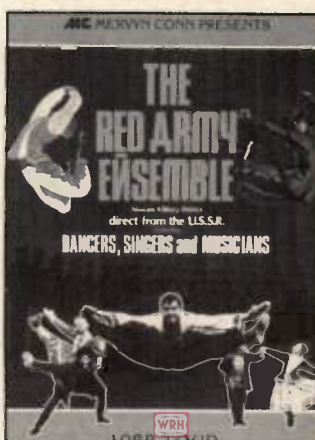
by Selina Webb

AFTER LENGTHY negotiations with the Soviet government, promoter Mervyn Conn has brought the Red Army Ensemble, one of the country's most spectacular live acts, to the UK for the first time in two decades.

He admits it wasn't easy, but brims over with compliments for the dozens of dancers, singers and musicians who provide the two and a half hour cultural extravaganza. "It's absolutely outstanding, a breath of fresh air for entertainment. These are such hard-working, talented people and the show is one of the most fast-moving I have ever seen," he enthuses.

Best known as a promoter of country music, Conn comments that although the mechanics of the year-long project were more complicated than usual, the artists themselves were "refreshing to work with". "They are so very appreciative of everything you do for them, not like a lot of artists in the Western sphere who are totally spoilt and expect everything," he says.

The show, which recreates dances and songs from every region of the Soviet Union, opened its eight-week national tour on March 20 to what Conn describes as "an incredible reception." He also acquired The Red Army Ensemble's worldwide recording rights and a 36-track recording of the show was made during its three-day visit to the UK.



CHESTERFIELDS: in the comfortable chair

Sitting very comfortably

by Dave Henderson

DAVID CHESTERFIELD admits it, right away... with little sentiment or regret. "We'll never be a stadium rock band," he whines. "Our songs are too short."

And there you probably have it. Since The Chesterfields play short pop songs and don't have long hair, their careers might as well be over. But they're not downhearted. No, their new single, Goodbye, Goodbye on their own Household label through Revolver and the Cartel, is far from being a swansong.

Forming two years back, numerous line up changes developed the sound but they found it hard to be taken seriously: "Well, people just don't take you seriously if you say you come from Yeovil."

No, maybe not, but one can't fault the quality in the group's early 45s for Subway, which culminated with the finer than grand Ask Johnny Dee — an ode to a famous fanzine writer — and the garishly covered Kettle album.

"That's just a collection of three minute pop songs, really," says David C, "that's what we're good at." Ah, yes, I'd agree but don't these Chesterfields need the big label muscle to take them to a wider popular culture?

"No, we're happy to just bide our time. We don't want to be manipulated, we're quite happy to work through on our own label and do things at the right time."

With an EMI Publishing deal just completed, The Chesterfields' songwriting prowess has obviously impressed some pin-striped ears too, and listening to the four songs on Goodbye, you can't deny their potential. With an album of "jaunty pop songs" set to be recorded in June and the current single holding its own in terms of sales, The Chesterfields look set to please.

Bennett: in pursuit of excellence

by Stan Britt

SINCE RE-SIGNING with CBS a few years ago, Tony Bennett's recorded output has shown a satisfying maturation of his not inconsiderable vocal talents. Both The Art of Excellence in 1985 and this year's tribute to the centenary

songwriter Bennett/Berlin augur well for the relationship between the singer and the company.

"Years ago, I used to do three albums a year," says Bennett. "And I really got burned-out doing that. Now, I really take 18 months — from one album to another. So there's a lot more care that goes into each album. I am a happier man, and I've found a lot more peace with myself — that's the bottom line."

Both Bennett's more recent recordings, as well as choice of repertoire for concert appearances like the recent rapturously-received London shows demonstrate a continuing use of material by both the great past-masters and the living composers who, for Bennett anyway, represent a link with the Kerns, the Gershwins, the Berlins and the Porters of yesteryear. Also apparent is his undiminished love for jazz, and his frequent use of jazz musicians: "I really think of myself as a tunesmith. I'm an interpreter, so I look for songs that I think will work. So I keep in touch with all of my favourite living songwriters, people like Sondheim, Legrand, Cy Coleman and Johnny Mandel. And, of course, I never forget the great writers of the past."

'I'm a happier man and I've found a lot more peace with myself — that's the bottom line'

Tony Bennett Jazz, a two-LP set containing a fascinating cross-section of recordings from 1954-1967, lends ample credence to Bennett's long-time involvement with the music: "All these fellows — Count Basie, and the Basie Orchestra, Stan Getz, Zoot Sims, Ralph Burns, Art Blakey and, of course, my own pianist-MD Ralph Sharon — are, simply, magnificent. And, like Dizzy Gillespie, Dexter Gordon, and George Benson, who all guest on my Berlin LP, I have been fortunate to have worked with them all..."

A happy man indeed. Happy enough, in fact, to risk accusations of nepotism. For Danny Bennett produced his father's tribute-to-Berlin set. And, says Bennett, it's a situation which is now an ongoing thing...

Pogues party

THE POGUES do not simply play concerts; they throw great parties. Even at the last of their six consecutive nights as the **Town & Country Club, Kentish Town, London**, they were still going strong.

The heaving, sweaty, joyous mass of people that filled the venue sung and danced along to countless favourites, drawn from three great LPs and all delivered in the group's inimitable style. It did not matter whether there were two or 19 performers on stage, they always played with just the required amount of restraint or raucousness.

Kirsty MacColl rightly received a heroine's welcome when she joined the band for Fairytale of New York. The party's other special guests included Joe Strummer, who joined the group for storming versions of I Fought The Law and London Calling, and Lynval Golding, who came on for a rousing performance of A Message To You Rudy.

Festivities came to a height with The Wild Rover, when the whole venue was shaken by stomping feet, and with the carnival sound of Fiesta, when there was as much of a party on the stage as there was off.

The Pogues must be applauded for playing six nights at the Town and Country Club and one night at the Brixton Academy, rather than taking the easy option of playing one or two nights at a vast impersonal arena in the capital. Hopefully, they will stick to this policy and their concerts will remain the wildest parties in town.

ANDREW BEEVERS

Mission impossible

A CONCERT by **The Mission** is currently a joyous celebration, but it seems that unless you are a dedicated fan you are unlikely to understand why.

From the opening Beyond The Pale to the crushing guitar and



MUSIC WEEK 9 APRIL, 1988

drum crescendo that ended the set, the faithful at **The Astoria**, London were totally involved in the music and seemed in constant awe of singer Wayne Hussey. The big, clear sound was enough to sweep most people into the atmosphere and even the band themselves had to smile at the extraordinary wall of noise flowing from the stage.

But it wasn't long before The Mission's thundering rock songs began to roll into one sound and lose any sparkle or originality. Only Crystal Ocean, Tower Of Strength, Like A Hurricane and 1969 — the latter two cover versions — provided any colour in the set. Songs from the new album Children made no impression live and the encore of Shelter From The Storm was rather self-indulgent.

The Mission's performance was reminiscent of a well-known lager — good, but not that good.

NICK ROBINSON

Fast and Furey-ous

THE FUREYS & Davey Arthur arrived at the **Royal Festival Hall** roughly halfway through a touring schedule that has seen them on the road since March 1987, and will continue on into this autumn.

The fact that Finbar Furey appeared as witty and fresh as if it had been the opening night epitomised what a professional outfit these Irish folkies have become. Live, they are far more exciting than they may sound on their rather safe studio recordings, and the speakers were veritably rattling during the jigs and reels, driven along by Finbar's furious Uilleann piping. Ralph McTell joined the band onstage for a rousing version of his classic song, From Clare To Here. From there on, the show consisted of their standard array of traditional and new songs, with Lonely In London and The First Leaves Of Autumn particularly memorable, the latter featuring Paul Furey on accordion. Silver Threads Amongst The Gold seemed to please the older members of the audience, although there were a considerable number of youngsters and fans in their mid-twenties present.

All five members are thoroughly adept musicians, but it is Finbar with his rambling, humorous stories



GEORGE MELLY — still sporting those lurid suits

who remains the star of the show. The band are particularly good in concert, and as their steady record sales reflect, remain very popular.

GARETH THOMPSON

Melly m  lee

GEORGE MELLY'S skill as a performer was borne out in the way he adapted his usual bawdy, bar-room style to overcome the less than intimate atmosphere of the **Barbican Theatre**. His predictable set was broken with versions of As Time Goes By and Route 66 although he couldn't get away without doing the Wrong Keyhole song which was greeted with familiar mirth.

Still sporting those lurid suits, Good Time George seems to be increasingly comfortable in his role of great British eccentric or living legend — as the lifestyle mags and Sunday supplements occasionally view him. Going to see him and his band, John Chilton's Feetwarmers, is rather like renewing acquaintance with old friends — although the experience is never less than refreshing. The guest appearances of gentle jazz guitarist Barney Kessel and powerful vocalist Carrie Smith added some extra zing to the evening and gave Melly the opportunity to amble off stage and enjoy the show himself from the auditorium.

One can safely assume he succeeded in despatching a hefty quantity of autographed albums that night.

KAREN FAUX

THE MISSION (below): good, but not as good as The Pogues' wildest party in Town (& Country)



House to let

by Barry Lazell

STREETOUNDS IS actively recruiting artists and tracks for the forthcoming compilation album **Housetrax 2** from unsigned UK House music talent, following the successful experiment a few months ago which resulted in **Hip Hop 20** — a major chart album for the label.

Hip Hop 20 coupled a side of new UK talent with another of hot American tracks, and the thinking is that what demonstrably worked in the Hip-Hop genre should similarly succeed with House — all the more so now that that clutch of UK House-orientated dance singles have turned into major pop hits during the first quarter of 1988. Streetsounds' Morgan Khan sums it up thus: "Despite the growing singles success by British Hip-Hop artists, earlier albums consisting of UK-produced tracks — like the excellent **Known 2 Be Down**, **Heroes** and **Hard As Hell** compilations — all previously failed to make an impact outside hardcore circles. **Hip Hop 20** may well have succeeded where these albums failed because it included one side of US material along with the British tracks. Fine: if that's what it takes to get UK tracks into the UK album charts; no problem — we'll use the device again for UK House music, and **Housetrax 2** will have a side apiece of each country's music."

Much of the UK complement on **Hip Hop 20** was filtered through the National Rap Contest which Streetsounds ran last year in conjunction with Dave Pearce at BBC Radio London's Nite FM Service, which both served to arouse interest in the project and, importantly, to turn up the real diamonds amongst the rust. This time around, there is no contest as such, but the label is throwing an open invitation to music-makers in the House genre around the country: artists, producers and songwriters who would like to be considered for inclusion on **Housetrax 2** should write (with demo tape if one is available) to British House Search, at the normal Streetsounds address of 8 Springbridge Mews, Ealing, London W5 2AB (Tel: 01-840 4800). Artists can also audition at the regular Streetsounds/Westside Instant Access A&R scheme on Monday, Wednesday and Friday of each week between 6pm and 7.30pm.

As was the case with the National Rap Contest winners on **Hip Hop 20**, the acts who have their work chosen for inclusion on **Housetrax 2** will be given all the studio time they need to produce finished masters, at Streetsounds' own in-house Dance Music Studios.



GEOFFREY WILLIAMS, 24 years old and UK born, is a recent signing to Polydor, having been writing songs and singing with bands since he was 17.

He signed a publishing and management deal with Hit And Run Music, and got down to a two-year stint of writing the songs which will now form the basis of his initial release here on Polydor, an LP, **Heroes, Spies And Gypsies** due later in the spring. The first taster was the single **There's A Need In Me**. For the UK 12-incher (**POSPX 906**), the album track was remixed and extended to some 6½ minutes by New York mixer Merlin Bob, and should have club potential.

RADIO LONDON

A LIST

| | |
|--|--------------------|
| ASWAD: Don't Turn Around | Mango/Island |
| NATALIE COLE: I Wanna Be That Woman | Manhattan/EMI |
| WILL DOWNING: A Love Supreme | 4th - B'Way/Island |
| WHITNEY HOUSTON: Where Do Broken Hearts Go | Arista |
| PEBBLES: Girlfriend | MCA |
| SMOKEY ROBINSON: Love Don't Give No Reason | Motown |
| BRENDA RUSSELL: Piano In The Dark | Breakout/A&M |
| JERMAINE STEWART: Get Lucky | Siren/Virgin |
| SWEET CHARLES: Yes It's You | Urban/Polydor |
| TEENA MARIE: Ooo La La | Epic/CBS |

CLIMBERS

| | |
|---|--------------------------|
| ROB BASE & DJ E-Z ROCK: It Takes Two | Citybeat/Beggars Banquet |
| BARRY BIGGS: Winning Team | Ebony |
| JAMES BROWN: The Paycock Mix Part 1 | Urban/Polydor |
| JEAN CARNE: Let Me Be The One | RCA |
| CLARENCE CARTER: Strakin' | Ichiban |
| JULIAN JONAH: Jealousy And Lies | Cooltempo/Chrysalis |
| MAGIC LADY: Belcha Can't Lose With My Love | Motown (Import) |
| JOYCE SIMS: Walk Away | London |
| MIKE STEVENS: Joy And Pain | RCA |
| LUTHER VANDROSS: I Gave It Up (When I Fell In Love) | Epic |

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

9 APRIL 1988

TOP • 75 • SINGLES



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

| | | | | |
|-------------|-----------|---|--|--|
| No 1 | 7 | HEART Pet Shop Boys | | Parlophone (12)R 6177 (E) |
| 2 | 2 | DROP THE BOY Bros | | CBS ATOM(T) 3 (C) |
| 3 | 1 | DON'T TURN AROUND ○ Aswad | | Mango/Island (12)IS 341 (F) |
| 4 | 4 | COULD'VE BEEN Tiffany | | MCA TIFF(T) 2 (F) |
| 5 | 3 | CAN I PLAY WITH MADNESS Iron Maiden | | EMI (12)EM 49 (E) |
| 6 | 6 | CROSS MY BROKEN HEART (Remix) Sinitta | | Fanfare (12)FAN 15 (A) |
| 7 | 11 | LOVE CHANGES (EVERYTHING) Climie Fisher | | EMI (12)EM 47 (E) |
| 8 | 5 | STAY ON THESE ROADS A-Ha | | Warner Brothers W 7936(T) (W) |
| 9 | 10 | I'M NOT SCARED Eighth Wonder | | CBS SCARE(T) 1 (C) |
| 10 | 8 | I SHOULD BE SO LUCKY ● Kylie Minogue | | PWL PWL(T) 8 (P) |
| 11 | 13 | ONLY IN MY DREAMS Debbie Gibson | | Atlantic A 9322(T) (W) |
| 12 | 17 | TEMPTATION Wet Wet Wet | | Precious/Phonogram JEWEL 7(12) (F) |
| 13 | 29 | EVERYWHERE Fleetwood Mac | | Warner Brothers W 8143(T) (W) |
| 14 | 9 | NEVER/THESE DREAMS Heart | | Capitol (12)CL 482 (E) |
| 15 | 25 | PROVE YOUR LOVE Taylor Dayne | | Arista 109830 (12'-609830) (BMG) |
| 16 | 24 | DREAMING Glen Goldsmith | | Reproduction/RCA PB 41711 (12'-PT 41712) (BMG) |
| 17 | 14 | WHERE DO BROKEN HEARTS GO Whitney Houston | | Arista 109793 (12'-609793) (BMG) |
| 18 | 12 | BASS (HOW LOW CAN YOU GO) Simon Harris | | Hrr/London FFR(X) 4 (F) |
| 19 | 22 | AIN'T COMPLAINING Status Quo | | Vertigo/Phonogram QUO 22(12) (F) |
| 20 | 37 | WHO'S LEAVING WHO Hazell Dean | | EMI (12)EM 45 (E) |
| | | JUST A MIPAGE | | |

MUSIC WEEK

MICHAEL BOLTON



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

| | | | |
|-----------|------------|--|-------------------------------------|
| 53 | 42 | HEART OF GOLD Johnny Hates Jazz | Virgin VS(T) 1045 (E) |
| 54 | 70 | WE ALL SLEEP ALONE Cher | Geffen GEF 35(T) (W) |
| 55 | 44 | I PRONOUNCE YOU The Madness | Virgin VS(T) 1054 (E) |
| 56 | 46 | GIMME HOPE JO'ANNA Eddy Grant | Ice ICE 78701 (12'-128701) (A) |
| 57 | NEW | FREEDOM Alice Cooper | MCA MCA(T) 1241 (F) |
| 58 | NEW | BROKEN LAND The Adventures | Elektra EKR 69(T) (W) |
| 59 | 45 | THAT'S THE WAY IT IS Mel & Kim | Supreme SUPE(T) 117 (E) |
| 60 | 55 | SET IT OFF (BUNKER '88 MIX) Bunker Kru/Harlequin 4's | Champion CHAMP(12) 64 (BMG) |
| 61 | NEW | BATMAN THEME Neal Hefti | RCA PB 49571 (12'-PT 49572) (BMG) |
| 62 | 53 | HAZY SHADE OF WINTER (Remix) Bangles | Def Jam BANGS(T) 3 (C) |
| 63 | 48 | TELL IT TO MY HEART Taylor Dayne | Arista 109616 (12'-609616) (BMG) |
| 64 | NEW | PUSH BEAT/BAUHAUS Cappella | Fast Globe (12)FGL 1 (A) |
| 65 | 43 | DAYS OF NO TRUST Magnum | Polydor POSP(X) 910 (F) |
| 66 | 52 | DO THIS MY WAY Kid 'n' Play | Cooltempo/Chrysalis COOL(X) 164 (C) |
| 67 | 73 | THE COLOURS The Men They Couldn't Hang | Magnet SELL(T) 6 (BMG) |
| 68 | 54 | DEVIL INSIDE INXS | Mercury/Phonogram INXS 10(12) (F) |
| 69 | 59 | I THINK WE'RE ALONE NOW ● Tiffany | MCA MCA(T) 1211 (F) |
| 70 | NEW | FRAGILE Sting | A&M AM(Y) 439 (F) |
| 71 | 63 | PLANET GIRL Zodiac Mindwarp & The Love Reaction | Mercury/Phonogram ZOD 3(12) (F) |
| 72 | NEW | WHEN WILL YOU MAKE MY TELEPHONE RING Deacon Blue | CBS DEAC(T) 5 (C) |
| 73 | 58 | SWEET LIES | |

| | | | |
|-----------|------------|--|--|
| 22 | 33 | Jellybean featuring Adele Bertel AC/DC | Chrysalis JEL(X) 3 (C) Atlantic A 9098(T) (W) |
| 23 | 31 | GIRLFRIEND Pebbles | MCA MCA(T) 1233 (F) |
| 24 | 34 | PINK CADILLAC Natalie Cole | Manhattan/EMI (12)MT 35 (E) |
| 25 | 36 | SEX TALK (LIVE) T'Pau | Siren/Virgin SRN(T) 80 (E) |
| 26 | 16 | I GET WEAK Belinda Carlisle | Virgin VS(T) 1046 (E) |
| 27 | 15 | CRASH The Primitives | Lazy/RCA PB 41761 (12'-PT 41762) (BMG) |
| 28 | NEW | ARMAGEDDON IT (The Atomic Mix) Def Leppard | Bludgeon Riffola/Phonogram LEP(X) 4 (F) |
| 29 | 40 | PIANO IN THE DARK Brenda Russell | Breakout/A&M USA(T) 623 (F) |
| 30 | 19 | RECKLESS Afrika Bambaataa & Family feat. UB40 | EMI (12)EM 41 (E) |
| 31 | NEW | I NEED A MAN Eurythmics | RCA DA(T) 15 (BMG) |
| 32 | NEW | SIDEWALKING The Jesus And Mary Chain | Blanco Y Negro/WEA NEG 32(T) (W) |
| 33 | 18 | SHIP OF FOOLS Erasure | Mute (12)MUTE 74 (1/RT/SP) |

U.S. SMASH SINGLE

"(SITTIN' ON) THE DOCK OF THE BAY"
7" & 12"

651387 7/8

"Michael Bolton's version of "Sitting On The Dock Of The Bay" is my all time favourite version of my husband's classic. I'm honoured that he chose to record it."

Zema Redding

CBS

| | | | |
|-----------|------------|---|---|
| 34 | 26 | I WANT HER Keith Sweat | Vintertainment/Elektra EKR 68(T) (W) |
| 35 | 20 | JOE LE TAXI Vanessa Paradis | FA Productions/Polydor POSP(X) 902 (F) |
| 36 | NEW | I WANT YOU BACK Banarama | London NANA 16 (12'-NANX 16) (F) |
| 37 | 23 | TOGETHER FOREVER (Lover's Leap Remix) Rick Astley | RCA PB 41817 (12'-PT 41818) (BMG) |
| 38 | 27 | GET OUTTA MY DREAMS, GET INTO MY CAR Billy Ocean | Jive BOS(T) 1 (BMG) |
| 39 | 21 | LOVE IS CONTAGIOUS Taja Sevelle | Paisley Park/Reprise/WEA W 8257(T) (W) |
| 40 | 51 | GET LUCKY Jermaine Stewart | Siren/Virgin SRN(T) 82 (E) |
| 41 | 56 | A LOVE SUPREME Will Downing | 4th + B'way/Island (12)BRW 90 (F) |
| 42 | NEW | LET'S ALL CHANT Pat & Mick | PWL PWL(T) 10 (A) |
| 43 | 30 | I KNOW YOU GOT SOUL - Double Trouble Remix Eric B. & Rakim | Cooltempo/Chrysalis COOL(X)R 146 (C) |
| 44 | 47 | LOVE IS STRONGER THAN PRIDE Sade | Epic SADE(T) 1 (C) |
| 45 | 41 | PUSH IT/I AM DOWN Salt 'n Pepa | Hrr/London FFR(X) 2 (F) |
| 46 | NEW | EVERY ANGEL All About Eve | Eden/Phonogram EVEN(X) 7 (F) |
| 47 | 50 | SHE'S LIKE THE WIND Patrick Swayze/Wendy Fraser | RCA PB 49565 (12' PT 49566) BMG |
| 48 | 38 | JUST LIKE PARADISE David Lee Roth | Warner Brothers W 8119(T) (W) |
| 49 | 35 | I FOUGHT THE LAW The Clash | CBS CLASH(T) 1 (C) |
| 50 | 32 | DOCTORIN' THE HOUSE Coldcut | Ahead Of Our Time CCUT 27 (12'-CCUT 2) (1/RT) |
| 51 | 39 | BEAT DIS Bomb The Bass | Mister-ron/Rhythm King/Mute DOOD(12) 1 (1/RT) |
| 52 | 69 | MARY'S PRAYER Danny Wilson | Virgin VS 934(12) (E) |

| | | | |
|-----------|------------|--------------------------------------|-------------------------|
| 74 | NEW | WALK IN THE NIGHT Paul Hardcastle | Chrysalis PAUL(X) 4 (C) |
| 75 | 49 | HOW MEN ARE Aztec Camera | WEA YZ 168(T) (W) |

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T W E L V E • I N C H

| | | | | | |
|----|------------|---|----|------------|---|
| 1 | 2 | HEART Pet Shop Boys | 21 | 13 | I WANT HER Keith Sweat |
| 2 | 1 | DON'T TURN AROUND Aswad | 22 | 37 | A LOVE SUPREME Will Downing |
| 3 | 3 | CAN I PLAY WITH MADNESS Iron Maiden | 23 | 25 | WHO'S LEAVING WHO Hazell Dean |
| 4 | 4 | DROP THE BOY Bros | 24 | 8 | NEVER/THESE DREAMS Heart |
| 5 | 7 | DREAMING Glen Goldsmith | 25 | 27 | CROSS MY BROKEN HEART Sinitta |
| 6 | NEW | ARMAGEDDON IT (THE ATOMIC MIX) Def Leppard | 26 | 12 | RECKLESS Afrika Bambaataa & Family feat. UB40 |
| 7 | 5 | BASS (HOW LOW CAN YOU GO) Simon Harris | 27 | NEW | LET'S ALL CHANT Pat & Mick |
| 8 | 9 | THAT'S THE WAY I WANNA ROCK N ROLL AC/DC | 28 | 15 | I KNOW YOU GOT SOUL Eric B. & Rakim |
| 9 | 6 | STAY ON THESE ROADS A-Ha | 29 | 33 | TEMPTATION Wet Wet Wet |
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| 15 | 22 | GIRLFRIEND Pebbles | 35 | NEW | FREEDOM Alice Cooper |
| 16 | NEW | SIDEWALKING The Jesus And Mary Chain | 36 | NEW | I WANT YOU BACK Banarama |
| 17 | 14 | COULD'VE BEEN Tiffany | 37 | 20 | LOVE IS CONTAGIOUS Taja Sevelle |
| 18 | 31 | PROVE YOUR LOVE Taylor Dayne | 38 | 21 | DOCTORIN' THE HOUSE Coldcut feat. Yaz & Plastic Population |
| 19 | 18 | JUST A MIRAGE Jellybean feat. Adele Bertel | 39 | 28 | I GET WEAK Belinda Carlisle |
| 20 | 19 | EVERYWHERE Fleetwood Mac | 40 | NEW | PUSH BEAT/BAUHAUS Cappella |

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ASWAD: Distant Thunder. Island. ILPS 9895. Grab the mango juice and prepare to be pampered by the breezy, hip-flexing rhythms of an ultra mellow Aswad album. After 13 years of hitless, but much-esteemed existence, West London's reggae boys have finally (and who knows how they reacted) topped the singles chart. The album seems prepared for the exposure, offering 11 tracks of easily consumed reggae for beginners. There are snatches of defiance and hard-line social statements, but the music never shifts far from its armchair and lounges yards from Aswad's tough Jamaican roots sound of the early Eighties. It's an infinitely contenting formula for those who've done their day's work but, wafting a touch whimsically in the direction of UB40 and further TOTPs outings, Aswad may count a few furrowed brows amongst their most stalwart followers. **SW**

STOCK IT

MAGNUM: Wings Of Heaven. Polydor POLD5221/CD: 8352772. If someone had told this band five years ago that come 1988 they'd be one of Britain's most popular hard rock groups, poised for a top 10 LP with worldwide success beckoning, they'd surely have laughed despite their belief in their own ability. Magnum have been pushed beyond bankruptcy, been left stranded without a record deal and even played an official farewell gig in the past, and although their sound is now very modern and polished (the flutes etc were sadly elbowed long ago) no one could possibly begrudge them the success that long years of seemingly pointless graft have now brought them. Currently on a sold out tour of major venues, Magnum will easily surpass previous album sales with Wings Of Heaven. **GT**

STOCK IT

THE PRIMITIVES: Lovely. RCA PL71688. Already with a top five hit single under their belts, The Primitives' future certainly looks rosy and this their debut LP confirms it. Fourteen tracks of the lovely Tracey Tracey's mesmerising voice coupled to the finest guitar pop around, not only including the mighty Crash but also the indie hits Thru The Flowers and Stop Killing Me. With potential future hits like I'll Stick With You, it looks like this chartbound sound is going to run and run. **JS**



THE PIXIES: hardcore matched by calmer moments

FEARGAL SHARKEY: Wish. Virgin (TC)-V 2500. (CD: CDV 2500). Producer: Danny Kortchmar. The two years plus since Sharkey's excellent debut album should not be taken as an indication that he has been resting on his laurels since A Good Heart topped the singles chart in 1985, and having discovered a new collaborator in noted US musician Kortchmar, he has also developed a promising ability as a songwriter. While this is not an 'instant' album, it is likely to be a grower, as other tracks become singles to follow More Love, which deserved a better fate than its brief chart appearance in January. Several candidates for 45 release — the plaintive Please Don't Believe In Me, the impressive If This Is Love, Safe To Touch, which reminds of I Am The Walrus instrumentally with its electric sitar sound, but perhaps best of all Let Me Be. Altogether, an album which will consolidate Sharkey's position, perhaps without greatly increasing his stature immediately. **JT**

PIXIES: Surfer Rosa. 4AD CAD 803. Producer: Steve Albini. Boston-based Pixies follow-up last year's Come On Pilgrim mini-LP with a strong collection of hard-edged guitar songs. Thanks to the solid production of ex-Big Black frontman Steve Albini, the album is a far more convincing affair than Pilgrim. Albini's expertise at producing well-balanced raucous rhythms gives the Pixies a bigger, explosive sound and his influence is most notable on the fierce Something Against You. The hardcore sound is matched with calmer moments and this one should prove a success in the independent market. **NR**

VARIOUS: Sgt. Pepper Knew My Father. Childline/NME. NME PEP LP-100. Distribution: Island Records. This is the end result of a brave idea by the NME to recreate The Beatles' Sgt. Pepper album using different artists to record the songs. But it is a rather patchy affair and many of the songs either fail to do justice or are too faithful to the original tracks. The Christians murder the spirit of Lucy In The Sky With Diamonds with their mundane interpretation while Wet Wet Wet run through With A Little Help From My Friends without adding anything. The finer moments come with Sonic Youth's mesmerising Within You Without You, a clever sampled version of Sgt. Pepper by The Three Wize Men and Courtney Pine's delightfully breezy When I'm Sixty-Four. All in all it is an interesting collection and with all proceeds going to the Childline charity one can only hope it sells well. **NR**

STOCK IT

THE PLANET WILSON: In The Best Of All Possible Words. Virgin V2508. Producer: Steve Nye. This is an excellent collection of off-the-wall Afro-funk songs from the ex-Red Guitars' members. The rhythms and the vocal technique are heavily influenced by Talking Heads but at the same time the band create their own identity with interesting guitar work, noticeably on The Big Wheel and Sinister Dexter, and Hallam Lewis' off-beat lyrics. Steve Nye's polished, rich production helps make this an impressive debut from a band that looks set to win the hearts of many Talking Heads fans and other discerning listeners. **NR**

BROS: CBS 460629 1. Kajoogoo with ripped jeans and a shiny new beat box, Bros have ploughed into the teen market with frightening ease. Led by that frank disclosure of the lads' innermost aspirations, When Will I Be Famous, the debut album lollaps through a succession of pseudo-funky pop tunes which spout a few good grooves but bungle their intermittent stabs at originality. Punctuated with a profusion of macho growls and some token downbeat swayers, Push has just enough to keep sales in line with the masterly hype it succeeds. **SW**

MORRIS DAY: Daydreaming. Warner Brothers 925651-1. Strutting from out of the shadows of his old band Time comes the true spiv of funk. Sadly, the colour and sharpness of his dress sense is not reflected in his musical ability and although each of the eight up-tempo dance tracks is passable and quite adequate for the dancefloor, there is little substance to the songs. Prince influences are there — particularly in the guitar riffs and sexy lyrics of Fishnet — and Jimmy Jam and Terry Lewis stamp their authority with the production. If it spawns a hit single — possibly Fishnet — then the album could prove a success but otherwise the bargain bin beckons. **NR**

THE SMITHEREENS: Green Thoughts. Enigma 8375-1. Their debut, Especially For You, was a stormer, a complete corker. This, while giving enough highs to maintain more than interest, isn't quite as strong, lacking the variety of the predecessor. It's a little unfair to compare them with REM purely because Don Dixon produces both, but they do share a love of melody with the guitars turned up high and this should appeal to the REM-starved fans. A slight disappointment, but still worth keeping an eye on. **DH**

GIANT SAND: Storm. Demon FIEND 115. Producers: Eric Westfall & Howe Gelb. Distribution: Pinnacle. An ex-Zippo act transfers to Demon, and it must be said that the press release description of this album as the band's most accomplished yet rings true. Singer/songwriter/guitarist Howe Gelb's often nightmarish visions of life are presented in an easily digestible manner, and the band appears to dwell on the furthest out edge of Western civilisation, where country music locks antlers with Talking Heads and the Velvet Underground. The cover of The



THE PRIMITIVES jangle to the top, and Roy Harper with more concern for the open-hearted

Weight (The Band) fits perfectly with the rest of the album, which may unfortunately still be a touch too left field for daytime radio, although it's much closer than previous efforts. **JT**

STOCK IT

CARDIACS: A Little Man And A House And The Whole World Window. Alphabet Business Concern ALPH LP007. Producer: Pete Hammond. Distribution: Pinnacle. Manic and sometimes John Lydonesque vocally, and apocalyptic musically, this bizarre sextet from London, the subject of a growing cult following, has perpetrated another entirely original and largely impenetrable album. Gary Davies is even playing a single, Is This The Life (also on the album) on Radio One, and it must be said that this song, while no more straightforward lyrically than the rest, sounds much more mainstream musically. Cardiacs are big in Europe, apparently, and that may be because the songs are as comprehensible as Three Blind Mice to non-English speakers, while the live Cardiacs experience is very visual. Odd is an understatement for their quirky non-standard rhythms and non-linear songs. **JT**

ROY HARPER . . . descendant of Smith. EMI EMC 3524. Although in some quarters Harper is rather much viewed as the bloke who won't go home even though all the booze has been drunk and the party's well and truly over, if he continues to produce excellent, crafted LPs such as this, who can seriously complain? His concerns remain environmental and romantic, with Same Shoes standing out



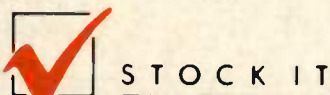
as the cracking song of the set. It's always worth having the latest Harper LP in stock as there is a faithful band of supporters lurking in most towns and the old chap's touring Britain at the moment. **DH**

CINDYTALK: In This World. Midnight Music CHIME 00.27/8. Gordon Sharp and friends return with two albums with the same title but different track listings. And odd collections they are too. The content varies wildly from the gentle melody of the title track instrumental to the frenzied noise of Circle Of Shit. For that reason, it takes a long time to settle into these two albums but the challenge is worth it and some of the 'ambient' instrumentals really are exquisite. At times it becomes rather self-indulgent but when you consider the tracks took three years to write and record that is understandable. In This World is really for discerning listeners with adventurous musical taste. **NR**

WITH THEIR heads in the bass bins this week: Duncan Holland, Nick Robinson, Jerry Smith, Gareth Thompson, John Toblor and Selina Webb.

Reviewed by Jerry Smith

TRANSVISION VAMP: Tell That Girl To Shut Up (MCA TVV(T) 2). It's a pity the brash and exciting Transvision Vamp have deemed it necessary to do a cover version when their own blistering missives are bursting with latent energy, although this Holly & The Italians cover is dispatched with admirable venom.

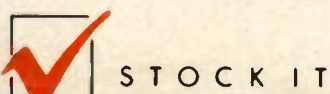


RAYMONDE: Stop Kicking My Heart Around (Blue Guitar/Chrysalis AZUR (X) 7). Quite simply the best track on their Babesque debut LP, re-recorded with a touch more spiteful verve and a dose of Bolanesque guitar, this single should push the James Maker fame machine onwards.

JAMES: What For (Sire/blanco y negro/WEA NEG 31 (T)). Mancunian quartet, James, return with this sprightly and charming number, dynamically produced by Hugh Jones, it should heighten interest in their eagerly awaited, forthcoming album, Strip Mine.

THE JESUS AND MARY CHAIN: Sidewalking (blanco y negro/WEA NEG 32 (T)). First new material from the very wonderful Reid brothers since the Darklands LP, and this outing sees them mining a sparser sound with its mutant beat accompanied by a hesitant, twanging guitar line that should see chart success assured.

MCCARTHY: This Nelson Rockefeller (September SEPT 4T). McCarthy return with a rather fab five track EP, bristling with their fine style of jaunty indie pop. The title track proves to be particularly engaging with shimmering guitar lines and should draw more attention for their brilliant I Am A Wallet LP.



OFRA HAZA: Im Nin'Alu (Globestyle/Ace NST 122). World music came to the charts when this song was sampled on to Eric B & Rakim's Paid In Full last year and this new mix should bring this Israeli star her own success with this stunning, modern version of an ancient Yemenite song.

THE SUGARCUBES: Deus (One Little Indian 7/12 TP 10). Iceland's The Sugarcubes already seem to have had their day, but at least this new track shows more invention than their last, disappointing single, with rolling rhythms and beguiling vocals just the sort to get under the skin.

STING: Fragile (A&M AM(Y) 439). Having gained a number of awards for his brilliant Nothing But The Sun LP, Sting's profile couldn't be higher, so this beautiful ballad, produced with Neil Dorfsman, from the afore-mentioned LP should do very well indeed.

SMOKEY ROBINSON: Love Don't Give No Reason (Motown ZB 41783(ZT 41784). Another recent award winner is this revered soul singer, and the release of this slick track from his current One Heartbreak album should receive plenty of exposure.

PAUL HARDCASTLE: Walk In The Night (Chrysalis PAUL(X) 4). This classic track, written by Johnny Bristol and Marilyn McLeod, gave Junior Walker a hit back in '72 and this competently worked new version, with Gary Barnacle on sax, should leave a mark.



LAUGH: Time To Lose It (Remorse LOSS(LOST) 7). Upwardly mobile indie popsters Laugh issue their third, very promising single with this epic number, which might not be as immediately catchy as their last, the enigmatic Paul McCartney, but makes up for it with the wonderfully cranked up guitars!

CRIME & THE CITY SOLUTION: On Every Train (Grain Will Bear Grain) (Mute (12)MUTE 76). Half of the band having disappeared to form These Immortal Souls, Crime & The City Solution return with a lighter, acoustic sound replacing their dark, introverted ramblings of old and this stirring single should attract new fans.

KINGDOM COME: Get It On (Polydor KC(X) 1). No, not the T Rex classic, but a self-written tune from these Led Zep reactivist's eponymously and highly successful debut album. There is certainly a market for this plageristic heavy rock, so it'll be interesting to see how well it does.



RUBY BLUE: doing their cause no harm

RUBY BLUE: Because . . . (Red Flame RF (12/7/57). Having released a rather good and acclaimed debut LP, Glances Askances, last year this duo issue another fine, well-written single which should do much to further their cause.

EXPOSE: Seasons Change (Arista 109742/(609742)). This track from their current Exposure album has already been a number one hit in the US and with its smooth production and catchy hooks it could well give them their first hit over here.

OVERLORD X: 14 Days In May (Hardcore/Westside HAKT 12). Hard, bubbling hip-hop given a tight production and a memorable catch line that should ensure it gets plenty of much deserved dance-floor exposure.



THE CHESTERFIELDS: Goodbye Goodbye (Household HOLD IT). Four more striking tracks of light, catchy indie pop from The Chesterfields, who deal with subjects ranging from unrequited love to the wonders of Yeovil, all in the same chirpy style.



LAUGH: . . . I nearly . . . more upwardly indie pop from the promising band

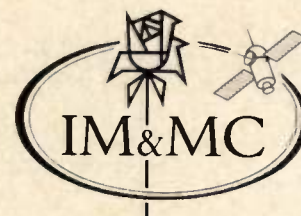
THE OTHER CHART

TOP 40 SINGLES

| | | | | |
|----|----|--------------------------------------|---------------------------------------|---------------------------------------|
| 1 | 1 | CRASH | The Primitives | Lozy/RCA PB41761 (BMG) |
| 2 | 2 | SHIP OF FOOLS | Erasure | Mute MUTE78 (I/RT/SP) |
| 3 | — | PLANET GIRL | Zodiac Mindwarp And The Love Reaction | Mercury/Phonogram ZOD3 (F) |
| 4 | 4 | SUEDEHEAD | Morrissey | His Master's Voice/EMI POP1618 (E) |
| 5 | 3 | DOMINION | Sisters Of Mercy | Merciful Release/WEA MR43 (W) |
| 6 | 11 | IF I SHOULD FALL FROM GRACE WITH GOD | The Pogues | Pogue Mahone/Stiff NYR1 (E) |
| 7 | 5 | SHAKE! (HOW ABOUT A SAMPLING, GENE?) | Gene And Jim Are Into Shakes | Rough Trade RT 216 (I/RT) |
| 8 | 6 | I WALK THE EARTH | Voice Of The Beehive | London LON169 (F) |
| 9 | 8 | TOWER OF STRENGTH | The Mission | Mercury/Phonogram MYTH4 (F) |
| 10 | 7 | NOBODY'S TWISTING YOUR ARM | The Wedding Present | Reception REC009 (I/RR) |
| 11 | 9 | THE MAJESTIC HEAD | Soup Dragons | Raw TV/WEA RTV5 (W) |
| 12 | 23 | THERE'S NO DECEIVING YOU | Blue Ox Babies | Go! Discs GOBO81 (F) |
| 13 | 10 | MAKE MY HEART FLY | The Proclaimers | Chrysalis CLAIM1 (C) |
| 14 | 15 | BIRTH, SCHOOL, WORK, DEATH | The Godfathers | Epic GTF1 (C) |
| 15 | 18 | SHIMMER | The Flatmates | Subway SUBWAY 17 (I/RE) |
| 16 | 16 | UNDER THE MILKY WAY | The Church | Arista 109778 (BMG) |
| 17 | — | NOTHING WRONG | Red Lorry Yellow Lorry | Situation Two SIT50 (I/RT) |
| 18 | 12 | KIDNEY BINGOS | Wire | Mute MUTE67 (I/RT) |
| 19 | 20 | COLD SWEAT | The Sugarcubes | One Little Indian 7TP9 (I/NM) |
| 20 | 13 | I CAN'T ESCAPE FROM YOU | Act | ZTT IMM2 (C) |
| 21 | 14 | NO NEW TALE | Love And Rockets | Beggars Banquet BEG209 (W) |
| 22 | 26 | TAKE IT! | Age Of Chance | Virgin VS1035 (E) |
| 23 | 22 | SHAME ON YOU | The Darling Buds | Native BUD1 (I/RR) |
| 24 | — | IS THIS LIFE? | The Cardiacs | Alphabet ALPH008T (P) |
| 25 | 25 | NUMB | icicle Works | Beggars Banquet BEG208 (W) |
| 26 | 17 | EVERGREEN | Into A Circle | Abstract AB5050 (P) |
| 27 | 19 | GALE FORCE WIND | Microdisney | Virgin VS1044 (E) |
| 28 | 28 | WILD HEARTED WOMAN | All About Eve | Eden/Phonogram EVEN6 (F) |
| 29 | 24 | ALL NIGHT LONG | Peter Murphy | Beggars Banquet BEG207 (W) |
| 30 | 21 | ONLY LOVE | The Bodeans | Slash/London LASH 15 (F) |
| 31 | 22 | WE CARE A LOT | Faith No More | Slash/London LASH17 (F) |
| 32 | 29 | THIS NELSON ROCKEFELLER | McCarthy | September SEPT4 (I/RT) |
| 33 | 32 | TEENAGE | Brilliant Corners | McQueen MCQ1 (I/RE) |
| 34 | 27 | CRUISIN' FOR A BRUISIN' | Three Wise Men | Rhythm King/Mute LEFT19 (I/RT) |
| 35 | — | OBSESSION | Screaming Marionettes | Lamb To The Slaughter PRISM LTS25 (P) |
| 36 | 39 | LIGHTNING STRIKES | The Sues | Rough Trade RT182 (I/RT) |
| 37 | 36 | GOODBYE GOODBYE | The Chesterfields | Household HOLD1T (I/RE) |
| 38 | — | TRICK OF THE LIGHT | The Triffids | Island IS350 (F) |
| 39 | — | CHAOS | Stump | Ensign/Chrysalis ENY612 (C) |
| 40 | — | JANICE LONG SESSION | Danielle Dax | Night Tracks SFNT006 (P) |

TOP 20 ALBUMS

| | | | | |
|----|----|--------------------------------------|-------------------------------------|-------------------------------------|
| 1 | 1 | VIVA HATE | Morrissey | His Master's Voice/EMI CSD3787 (E) |
| 2 | 2 | CHILDREN | The Mission | Mercury/Phonogram MISH2 (F) |
| 3 | 3 | THE CIRCUS | Erasure | Mute STUMM35 (I/RT/SP) |
| 4 | 4 | IF I SHOULD FALL FROM GRACE WITH GOD | The Pogues | Pogue Mahone/Stiff NYR1 (E) |
| 5 | 5 | FLOODLAND | Sisters Of Mercy | Merciful Release/WEA MR441 (W) |
| 6 | 6 | ALL ABOUT EVE | All About Eve | Eden/Mercury/Phonogram MERH 119 (F) |
| 7 | 10 | SUBSTANCE | New Order | Factory FACT200 (P) |
| 8 | — | SURFER ROSA | Pixies | 4AD CAD803 (I/RT) |
| 9 | 7 | THE FRENZ EXPERIMENT | The Fall | Beggars Banquet BEGA91 (W) |
| 10 | — | HOUSE TORNADO | Throwing Muses | 4AD CAD802 (I/RT) |
| 11 | 8 | TATTOOED BEAT MESSIAH | Zodiac Mindwarp - The Love Reaction | Mercury/Phonogram ZODLP 1 (F) |
| 12 | 9 | THIS IS THE STORY | The Proclaimers | Chrysalis CHR1602 (C) |
| 13 | 11 | GEORGE BEST | The Wedding Present | Reception LEEDS1 (I/RR) |
| 14 | — | THE TENEMENT YEAR | Pere Ubu | Fontana/Phonogram SFLP5 (F) |
| 15 | 17 | BIRTH, SCHOOL, WORK, DEATH | The Godfathers | Epic 4605831 (C) |
| 16 | 12 | WOODEN FOOT COPS ON THE HIGHWAY | The Woodentops | Rough Trade ROUGH127 (I/RT) |
| 17 | 13 | A FIERCE PANCAKE | Stump | Ensign/Chrysalis CHEN9 (C) |
| 18 | 14 | STARFISH | The Church | Arista 2088965 (BMG) |
| 19 | 15 | ROUGH EDGES | Guano Batz | ID NOSE 20 (I/RE) |
| 20 | 16 | THE WORLD WITHOUT END | The Mighty Lemon Drops | Blue Guitar AZLP4 (C) |



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TOP Dance SINGLES

9 APRIL 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 | 1 | 7 | DON'T TURN AROUND | Aswad | Mango/Island (12)IS 341 (F) |
| 2 | 15 | 2 | HEART | Pet Shop Boys | Parlophone/EMI (12)R6177 (E) |
| 3 | 2 | 4 | DROP THE BOY | Bros | CBS ATOM(T)3 (C) |
| 4 | 13 | 3 | PINK CADILLAC | Natalie Cole | Manhattan/EMI (12)MT35 (E) |
| 5 | 3 | 4 | BASS (HOW LOW CAN YOU GO) | Simon Harris | ffrr/London FFR(X) 4 (F) |
| 6 | 17 | 3 | GIRLFRIEND | Pebbles | MCA MCA(T) 1233 (F) |
| 7 | 5 | 5 | DREAMING | Glen Goldsmith | RCA PB 41711 (12—PT 41712) (BMG) |
| 8 | 10 | 4 | CROSS MY BROKEN HEART | Sinitta | Fanfare (12) FAN 15 (A) |
| 9 | 9 | 7 | I'M NOT SCARED | Eighth Wonder | CBS SCARE(T) 1 (C) |
| 10 | 12 | 4 | ONLY IN MY DREAMS | Debbie Gibson | Atlantic A9322(T) (W) |
| 11 | 14 | 5 | WHERE DO BROKEN HEARTS GO | Whitney Houston | Arista 109793 (12—609793) (BMG) |
| 12 | 44 | 2 | WHO'S LEAVING WHO | Hazell Dean | EMI (12)EM45 (E) |
| 13 | 7 | 5 | I KNOW YOU GOT SOUL | Eric B & Rakim | Cooltempo/Chrysalis COOL(X)R 146 (C) |
| 14 | 8 | 7 | RECKLESS | Afrika Bambaataa & Family featuring UB40 | EMI (12)EM 41 (E) |
| 15 | 6 | 8 | I WANT HER | Keith Sweat | Vintertainment/Elektra EKR 68(T) (W) |
| 16 | 4 | 8 | LOVE IS CONTAGIOUS | Taja Sevelle | Paisley Park/WEA W 8257(T) (W) |
| 17 | 19 | 4 | PROVE YOUR LOVE | Taylor Dayne | Arista 109830 (12—609830) (BMG) |
| 18 | NEW | | I WANT YOU BACK | Bananarama | London NANA 16 (12—NANX 16) (F) |
| 19 | 27 | 6 | PIANO IN THE DARK | Brenda Russell | A&M USA(T)623 (F) |
| 20 | NEW | | LET'S ALL CHANT | Pat & Mick | PWL PWL(T) 10 (P) |

| | | | | | |
|----|-----|----|---------------------------|---|--------------------------------------|
| 21 | NEW | | GET LUCKY | Jermaine Stewart | Siren/Virgin SRN(T) 82 (E) |
| 22 | 11 | 14 | I SHOULD BE SO LUCKY | Kylie Minogue | PWL PWL(T)8 (P) |
| 23 | NEW | | PUSH BEAT | Capella | Fast Globe (12)FGL 1 (A) |
| 24 | 21 | 5 | JUST A MIRAGE | Jellybean featuring Adele Bertei | Chrysalis JEL(X) 3 (C) |
| 25 | 16 | 8 | DOCTORIN' THE HOUSE | Coldcut feat. Yazz & The Plastic Population | Ahead Of Our Time (12—CCUT 2) (I/RT) |
| 26 | 18 | 8 | TOGETHER FOREVER | Rick Astley | RCA PB 41817 (12—PT 41818) (BMG) |
| 27 | 22 | 10 | GET OUT OF MY DREAMS, ... | Billy Ocean | Jive BOS(T) 1 (BMG) |
| 28 | 29 | 3 | PUSH IT | Salt-n-Pepa | ffrr/London FFR(X) 2 (F) |
| 29 | 23 | 7 | THAT'S THE WAY IT IS | Mel & Kim | Supreme SUPE(T) 117 (E) |

| | | | | | |
|----|-----|----|--------------------------------|--|---|
| 30 | 28 | 6 | LOVEY DOVEY | Tony Terry | Epic TONY IT2 (C) |
| 31 | NEW | | GOOD TIMES | Chic | Atlantic/WEA AS 107(T) (W) |
| 32 | 20 | 8 | BEAT DIS | Mister-ron/Rhythm King/Mute DOOD(12)1 (I/RT) | |
| | | | Bomb The Bass | | |
| 33 | 26 | 7 | GOODGROOVE | Derek B | Music Of Life 7NOTE 12 (12 — NOTE 12) (P) |
| 34 | 38 | 6 | SHE'S MINE | Barrington Levy | Time ATR022 (JS) |
| 35 | NEW | | STRONG ISLAND | J.V.C.F.O.R.C.E. B Boy/Hardcore/Westside (12'—HAKT 11) (A) | |
| 36 | 50 | 2 | A LOVE SUPREME | Will Downing | 4th + B'Way/Island (12)BRW 90 (F) |
| 37 | 25 | 8 | NOBODY (CAN LOVE ME) | Tongue In Cheek | Criminal-(BUST 6) (JS/E) |
| 38 | 32 | 11 | GIMME HOPE JO'ANNA | Eddy Grant | Ice ICE 78701 (12' — 128701) (A) |
| 39 | 39 | 4 | GIVE IT TO ME | Bam Bam | Serious (7)OUS 10 (A) |
| 40 | 24 | 3 | DO THIS MY WAY | Kid 'n' Play | Cooltempo/Chrysalis COOL(X) 164 (C) |
| 41 | NEW | | WALK IN THE NIGHT | Paul Hardcastle | Chrysalis PAUL(X) 4 (C) |
| 42 | 31 | 3 | SET IT OFF | Bunker Kru/Harlequin 4's | Champion CHAMP(12)64 (BMG) |
| 43 | 33 | 3 | PRIVATE PARTY | Wally 'Jump' Jr & The Criminal Element | A&M USA(T) 624 (F) |
| 44 | 35 | 3 | OOO LA LA LA | Teena Marie | Epic 6514237 (12'—6514236) (C) |
| 45 | 42 | 5 | THINKING ABOUT HIS BABY | Blue Zone | Rockin' Horse/Arista RH(T)115 (BMG) |
| 46 | NEW | | WAM BAM | N.T. Gang | Cooltempo/Chrysalis COOL(X) 163 (C) |
| 47 | NEW | | ANYONE ... | Smith & Mighty/J Jackson | Three Stripe (12'—SAM 11) (I/RE) |
| 48 | 34 | 2 | I'LL BET SHE'S GOT A BOYFRIEND | Shanice Wilson | A&M USA(T) 625 (F) |
| 49 | NEW | | LOVE DON'T GIVE NO REASON | Smokey Robinson | ZB 41733 (12'—ZT 41784) (BMG) |
| 50 | RE | | I WANT TO BE YOUR MAN | Roger | Reprise/WEA W 8229 (T) (W) |

TOP 10 ALBUMS

| | | | | | |
|----|-----|--|---|----------------------|---|
| 1 | NEW | | DISTANT THUNDER | Aswad | Mango Island ILPS 9895/ICT 9895 (F) |
| 2 | 1 | | HEARSAY | Alexander O'Neal | Tabu 4509361/4509364 (C) |
| 3 | 5 | | WILL DOWNING | Will Downing | 4th + B'way BRIPS18/BRCA518 (F) |
| 4 | 6 | | MAKE IT LAST FOREVER | Keith Sweat | Vintertainment/Elektra WX163/WX163C (W) |
| 5 | NEW | | LIVE IN EUROPE | Tina Turner | Capitol/EMI ESTD1/TCESTD1 (E) |
| 6 | 4 | | INTRODUCING THE HARDLINE ACCORDING TO ... | Terence Trent D'Arby | CBS 4509111/4509114 (C) |
| 7 | 2 | | GIVE ME THE REASON | Luther Vandross | Epic 4501341/4501344 (C) |
| 8 | NEW | | WHAT UP DOG? | Was (Not Was) | Fontana SFLP4/SFMC4 (F) |
| 9 | NEW | | HIP HOP AND RAPPING IN THE HOUSE | Various | Stylus SMR852/SMC852 (STY) |
| 10 | NEW | | IN FULL EFFECT | Mantronix | 10/Virgin DIX74/CDIX74 (E) |

TOP 10 BUBBLERS

| | | | | | |
|----|--|--|----------------------------------|---------------------------|--|
| 1 | | | I JUST WANT TO LOVE YOU | Leroy Simmons | Ariwa ARI 72 (I/JS) |
| 2 | | | HEART OF STEEL | Peter Hunnigale | Serious Vibes SV 008 (JS) |
| 3 | | | HOW LOW CAN YOU GO | Project Club | Supreme SUPE(T) 125 (E) |
| 4 | | | ALL NITE PARTY | Fatback | Start STS(X) 2 (A) |
| 5 | | | YES IT'S YOU/ROCK ME AGAIN ... | Sweet Charles/Lyn Collins | Urban/Polydor URB(X) 15 (F) |
| 6 | | | (SITTIN' ON) THE DOCK OF THE BAY | Michael Bolton | CBS 6513677 (12—6513678) (C) |
| 7 | | | DIDN'T I | Kofi | Ariwa ARI 73 (I/JS) |
| 8 | | | I NEED SOMEBODY | K Jenkins | CityBeat/B Banquet CBE722C (12—CBE 1222) (W) |
| 9 | | | I FOUND YOU | Dee Dee Wilde | 4th + B'Way/Island (12) BRW (F) |
| 10 | | | THE WINNER TAKES IT ALL | Sandra Edwards | Bolts (12—BOLTS 1112) (P) |

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RIGHT, no imports, no albums, no diversions — let's try and break the back of the backlog of UK 12-inch reviews! **JACKSON 5** I Want You Back ('88 Remix) (Motown ZT 41914), **Phil Harding** radically restructures their 1970 debut hit (the original is included, plus Never Can Say Goodbye); **JAMES BROWN** 'The Payback Mix' (Urban URBX 17), **Coldcut**-created megamix of oldies by Mr Brown and associates; **NARADA** Divine Emotions (Reprise W7967T), **Narada Michael Walden** strides back in strong style; **MICK & PAT** Let's All Chant (PWL Records PWLT 10), **Stock Aitken-Waterman**-produced pop-aimed remake by **Capital Radio DJs Mick Brown & Pat Sharp**, in aid of the station's Help A London Child charity) of **Michael Zager's** 10 years old chanter; **ROB BASE & DJ E-Z ROCK** It Takes Two (CityBeat CBE 1224), import smash infectious jumpy rap duet based on **Lyn Collins'** Think (About It); **J.V.C.F.O.R.C.E.** Strong Island (Hardcore/B Boy Records HAKT 11), another import rap smash finally out here; **RICK CLARKE** I'll Meet You Along The Way (WA Records WAT 1, via Jet Star), superb gently jogging relaxed soulful swayer, not to be missed; **AL B. SURE!** Nite And Day (Warner Bros W8192T), lovely sweetly swaying drifter like **Lee John** singing **Janet Jackson's** Funny How Time Flies; **JOYCE SIMS** Walk Away (London LONX 176), tedious

jitterer that fans will buy regardless for her typical plaintive tones; **THE W.G. BAND** Let's Have Some Fun (IZE Records MIC 2, Via PRT), sneakily strong go go-ish jiggler with sampled **James Brown** punctuations; **GWEN GURTHRIE** Can't Love You Tonight (Warner Bros W7900T), intriguing 'There Ain't Nothin' Goin' On But AIDS And Herpes' warning (with a scratch from **James Brown's** Please, Please, Please — his 1956 debut, which at least is different from the usual samples!); **AFRIKA BAMBAATAA & FAMILY** Reckless (Fon Force Remix) (EMI 12EMXS 41), their pop hit, despite the supposed evidence of some dance charts, only really got club play in this remix, while the **James Brown**-based hip hop Mind Body And Soul flip was the side that first aroused DJ interest; **TEENA MARIE** Ooo La La La (Epic 651 423 6), soulfully squeaked sinuous tense slowie, now probably considered **Taja Sevelle**-like; **TAURUS BOYZ** featuring **Kevin Henry** You Are The One (Cooltempo COOLX 159), rather raw **D Train**-ish juddery striding thudder; **WELL RED** featuring

DJ D.ZIRE M.F.S.B. (In Full Effect) (Virgin VST 1079), frantic chant 'n' scratch using White Lines bass and a bit of For The Love Of Money, neither really rap nor house but probably commercial; **LUTHER VANDROSS** I Gave It Up (When I Fell In Love) (Epic LUTH T6), breezy canterer flipped with an oldies megamix by **Les Adams**, which will help; **CAPPELLA** Push The Beat/Bauhaus (Fast Globe 12FGL 1, via PRT), another samples filled blatant Pump Up The Volume copy; **MAC THORNHILL** Who's Gonna Ease The Pressure (10 Records TENX 214), **Colonel Abrams**-ish nervily wriggling house hustler; **JULIAN JONAH** Jealousy & Lies (Cooltempo COOLX 157), nice languidly muttered subtle UK house canterer; **CLICK** (featuring **DJ Gold and Tony T**) Freq. Jam (Pure Records PURE T1 2), rather good jaunty house bubbler; **KOOL MOE DEE** Wild Wild West (Jive JIVET 167), **Cameo**-based rolling slinky rap; **RICHARD VALENTINE** Come Back Lover (Champion CHAMP 12-73), meandering jitterer something like a male **Joyce Sims**, here in only four of the import's seven mixes; **KECHIA**

JENKINS I Need Somebody (CityBeat CBE 1222), **Gwen Guthrie/Loleatta Holloway**-ish rambling New York "garage" shuffler; **TWIN-BEAT** Let's Pick Up The Pieces (And Make Some Music) (Big One (VVBIG9), volume pumping **Average White Band** adaptation; **JEAN CARNE** Let Me Be The One (RCA PT41 880), pleasant if not exactly grabbing wriggly jazz-soul loper (her album's sultry Heartache hit would have been far better); **DAVE COLLINS** Good Lovin' (GTI Records GTI 001T), **Ansil's** Double Barrel partner these days is a fine soul singer on a Vandross-ish wriggler; **T-CUT-F** House Reaction (Union Jack Mix) (10 Records TENX 226), busily remixed East Midlands house from **Mark Gamble** of **Krush's** other group; **THE MCKENZIES** Mealy Mouth (Ron Johnson Records Z-ROX 18, via Rough Trade), busy bass bombed chugger scratched by Derby DJ **Graeme Park**, of **Groove** renown; **THE DEMON BOYZ** Northside (Music Of Life NOTE 13), **James Brown**-based simple rap jitterer from North London; **RODNEY SAULSBERRY** Who Do You Love (Big Wave BWR 3T),

soulfully sung jolting swayer; **DEEP!!** House Of Helmer (Kool Kat DEEP 1), trendy amalgam of Seventies disco and house; **SOHO** Piece Of You (Extended Arcade Remix) (Hedd Records HEDD1 13), rattling Hi-NRG house flier; **LOST IN BASS** Out On A Mission (Beatmaster Records BEATM 1/12), mildly volume pumping sparse UK "house" canterer; **The DTI** Keep This Frequency Clear (Premiere UK ERET-501, via PRT), clinched "jack-jack" track using a line from Beat Dis; **MAYDAY** Nude Photo '88 (Kool Kat KOOL T1 4), **Rythim Is Rythim's** classic frantic acid house instrumental in a new mix now credited to Detroit's **Transmat** label owning **Derrick May's** pseudonym; **REESE & SANTONIO** The Sound (Exclusive Motor City Remix) (Kool Kat KOOL T1 5), remixed simple acid house instrumental, massive around Merseyside in its included original import mix; **COLIN FAVER/EDDIE RICHARDS** Westside Jacks (DJ International DJINT 2, via PRT), bass bombing house megamix, stronger than the official **JACKMASTER BLACK** DJ Mega Track A-side; **GANSTERS OF HOUSE** (There Was) Something Going On (SE1 Records 12HTP 1), lean sinewy striding UK house with street warfare effects; **DYNAMIC 3** I Feel Dynamic (Tuff Groove TUFF 002, via 01-737 3237), frantic UK rap using **James Brown's** Super Bad beat. That's not even as much as a third of the pile!

James Hamilton

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| 1 | 2 | NOW! 11 Various (Various) | EMI/Virgin/PolyGram NOW 11(E) C:TCNOW 11/CD:CDNOW 11 |
| 2 | NEW | PUSH Bros (Nicky Graham) | CBS 460629 1(C) C:460629 4/CD:460629 2 |
| 3 | 2 5 | THE BEST OF OMD ● OMD (Various) | Virgin OMD 1(E) C:TCOMD 1/CD:CDOMD 1 |
| 4 | 328 | POPPED IN SOULED OUT ★★ Wet Wet Wet (Baker/Kroll/JWWWL/Smarties) | Precious/Phonogram JWWWL 1(F) C:JWWWL 1/CD:832 726-2 |
| 5 | NEW | WINGS OF HEAVEN Magnum (Albert Boekholt/Magnum) | Polydor POLD 5221(F) C:POLDC 5221/CD:835277 2 |
| 6 | NEW | LOVELY The Primitives (Paul Sampson) | RCA PL 71688(BMG) C:PK 71688/CD:PD 71688 |
| 7 | 20 51 | TANGO IN THE NIGHT ★★ Fleetwood Mac (Buckingham/McVie) | Warner Brothers WX65(W) C:WX65/CD:925471-2 |
| 8 | 638 | INTRODUCING THE HARDLINE ... ★★ Trent D'Arby (Ware/D'Arby/Gray) | CBS 450 911-1(C) C:450 911-4/CD:450 911-2 |
| 9 | 8 2 | LIVE IN EUROPE Tina Turner (John Hudson/Terry Britten) | Capitol ESTD 1(E) C:TCESD 1/CD:CDSTED 1 |
| 10 | NEW | DISTANT THUNDER Aswad (Aswad/Roy Fair/Chris Porter) | Mango/Island ILPS9895(F) C:ICT9895/CD:CID 9895 |
| 11 | 4 3 | VIVA HATE ● Morrissey (Stephen Street) | His Master's Voice/EMI CSD 3787(E) C:TCSSD 3787 |
| 12 | 11 20 | WHENEVER YOU NEED SOMEBODY ★★ Rick Astley (Stock/Aitken/Waterman/Various) | RCA PL 71529(BMG) C:PK 71529/CD:PD 71529 |
| 13 | 14 44 | WHITNEY ★★ Whitney Houston (Various) | Arista 208 141(BMG) C:408 141/CD:258 141 |
| 14 | 10 12 | TURN BACK THE CLOCK ★ Johnny Hates Jazz (Calvin Hayes/Mike Nocito) | Virgin V 2475(E) C:TCV 2475/CD:CDV 2475 |
| 15 | 23 24 | DIRTY DANCING (OST) ● Original Soundtrack (Jimmy Ienner/Bob Feiden) | RCA BL 86408(BMG) C:BK 86408/CD:BD 86408 |
| 16 | 5 3 | NAKED ● Talking Heads (Steve Lillywhite) | EMI EMD 1005(E) C:TCMD 1005/CD:CEMD 1005 |
| 17 | 9 36 | HEARSAY ★ Alexander O'Neal (Jimmy Jam/Terry Lewis) | Tabu 450 936-1(C) C:450 936-4/CD:450 936-2 |
| 18 | 17 6 | UNFORGETTABLE Various (Various) | EMI EMTV 44(E) C:TCMTV 44/CD:CEMTV 44 |
| 19 | 21 7 | TIFFANY ● Tiffany (George Tobin) | MCA MCF 3415(F) C:MCF 3415/CD:DMCF 3415 |
| 20 | 29 30 | PET SHOP BOYS, ACTUALLY ★★ Pet Shop Boys (Mendelsohn/Various) | Parlophone PCSD 104(E) C:TCPCSD 104/CD:CDPCSD 104 |
| 21 | 32 2 | HIP HOP AND RAPPING IN THE HOUSE Various (Various) | Stylus SMR 852(STY) C:SMC 852 |
| 22 | 19 15 | HEAVEN ON EARTH ● Belinda Carlisle (Rick Nowels) | Virgin V 2496(E) C:TCV 2496/CD:CDV 2496 |
| 23 | 16 3 | THE CHART SHOW ROCK THE NATION ● Various (Various) | Dover/Chrysalis ADD2(C) C:ZDD2 |
| 24 | 12 4 | TEAR DOWN THESE WALLS ● Billy Ocean (Robert John Lange) | Jive HIP 57(BMG) C:HIP 57/CD:CHIP 57 |
| 25 | 7 2 | THE STORY OF THE CLASH The Clash (Various) | CBS 460244 1(C) C:460244 4/CD:460244 2 |
| 26 | 15 4 | WHO'S BETTER, WHO'S BEST ● The Who (Various) | Polydor WTV 1(F) C:WTV 1/CD:835 3891 |
| 27 | 24 29 | BRIDGE OF SPIES ★★ T'Pau (Roy Thomas Baker) | Siren/Virgin SRNP 8(E) C:SRNMC 8/CD:CDSRN 8 |
| 28 | 13 6 | HORIZONS ● Various (Various) | K-Tel NE 1360(K) C:CE 2360/CD:CD 2360 |
| 29 | 22 63 | GIVE ME THE REASON ★★ Luther Vandross (Vandross/Miller) | Epic 450 134-1(C) C:450 134-4/CD:450 134-2 |
| 30 | 28 31 | BAD ★★ Michael Jackson (Quincy Jones/Michael Jackson) | Epic 450290-1(C) C:450290-4/CD:450290-2 |
| 31 | 18 3 | FROM LANGLEY PARK TO MEMPHIS Prefab Sprout (Jon Kelly/Thomas Dolby) | Kitchenware/CBS KWLP 9(C) C:KWCP 9/CD:KWLP 9 |
| 32 | 30 24 | THE CHRISTIANS ★ The Christians (Laurie Latham) | Island ILPS 9876(F) C:ICT 9876/CD:CID 9876 |
| 33 | 27 14 | KICK ● INXS (Chris Thomas) | Mercury/Phonogram MERH 114(F) C:MERHC 114/CD:832 7212 |
| 34 | 31 25 | NOTHING LIKE THE SUN ★ Sting (Neil Dorfsman/Sting) | A&M AMA 6402(F) C:AMC 6402/CD:CD 6402 |
| 35 | 25 16 | THE GREATEST LOVE ● Various (Various) | Telstar STAR 2316(BMG) C:STAC 2316/CD:TC 2316 |
| 36 | 36 6 | TELL IT TO MY HEART Taylor Dayne (Ric Wake) | Arista 208 898(BMG) C:408 898/CD:258 898 |
| 37 | 57 6 | HEART ● Heart (Ron Nevison) | Capitol EJ2403721(E) C:EJ2403724/CD:CDP 746157 2 |
| 38 | 33 56 | THE JOSHUA TREE ★★ U2 (Daniel Lanois/Brian Eno) | Island U26(F) C:UC26/CD:CID U26 |
| 39 | 41 16 | BAD ANIMALS ★ Heart (Ron Nevison) | Capitol ESTU 2032(E) C:TCSTU 2032/CD:CDP 746 676-2 |
| 40 | 38 3 | WILL DOWNING Will Downing (Will Downing) | 4th B'Way/Island BRPL 518(F) C:BRCA 518/CD:BRCD 518 |
| 41 | 42 6 | GREATEST HITS Isley Brothers (Various) | Telstar STAR 2306(BMG) C:STAC 2306/CD:TC 2306 |
| 42 | 53 22 | FAITH ★★ George Michael (George Michael) | Epic 460800 1(C) C:460800 4/CD:460800 2 |
| 43 | 26 2 | CHALK MARK IN A RAIN STORM Joni Mitchell (Joni Mitchell/Larry Klein) | Geffen WX 141(W) C:WX 141/CD:924 172 2 |
| 44 | 35 53 | THE CIRCUS ★ Erasure (Flood) | Mute STUMM 35(1/RT/SP) C:STUMM 35/CD:CDSTUMM 35 |
| 45 | 47 9 | EVERYTHING Climie Fisher (Hague/Lillywhite) | EMI EMC 3538(E) C:TCMC 3538/CD:CDP 7483382 |
| 46 | 34 5 | CHILDREN ● The Mission (John Paul Jones) | Mercury/Phonogram MISH 2(F) C:MISHC 2/CD:8342632 |
| 47 | NEW | WHAT UP DOG? Was (Not Was) (-) | Fontana/Phonogram SFLP 4(F) C:SFMC 4/CD:8342912 |
| 48 | NEW | UPFRONT 10 Various (Various) | Serious UPTFT 10(A) C:ZCFT 10 |
| 49 | NEW | DESTINY Saxony (Stephen Galfas/T E Savage Inc) | EMI EMC 3543(E) C:TCMC 3543/CD:CEMC 3543 |
| 50 | 37 3 | SO FAR, SO GOOD ... SO WHAT! Megadeth (Dave Mustaine/Paul Lani) | Capitol EST 2053(E) C:TCST 2053/CD:CDST 2053 |



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Compiled by Gallup for the *BPI Music Week* and *BBC* based on a sample of 500 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 | Label LP No. (Distributor) |
|-------------------|--------------------------------------|
| Artist (Producer) | C: Cassette No./CD: Compact Disc No. |

▲ Indicates panel sales increase of 50-99%
● Indicates panel sales increase of 100% or more

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SILVER (60,000 units)

BPI awards are made for combined unit sales of LPs, Cassettes and CDs.

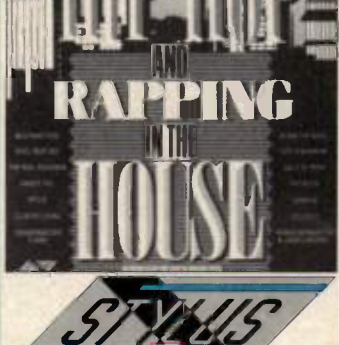
Records with a dealer price of £2.24 or below require twice the sales quantity quoted above to obtain an award.

| STATISTICS (WK 12) | This Week | Year To Date |
|------------------------|-----------|--------------|
| New Chart Entries | 12 | 138 |
| Panel Sales Percentage | +13% | |

20 HIP HOP & HOUSE HITS

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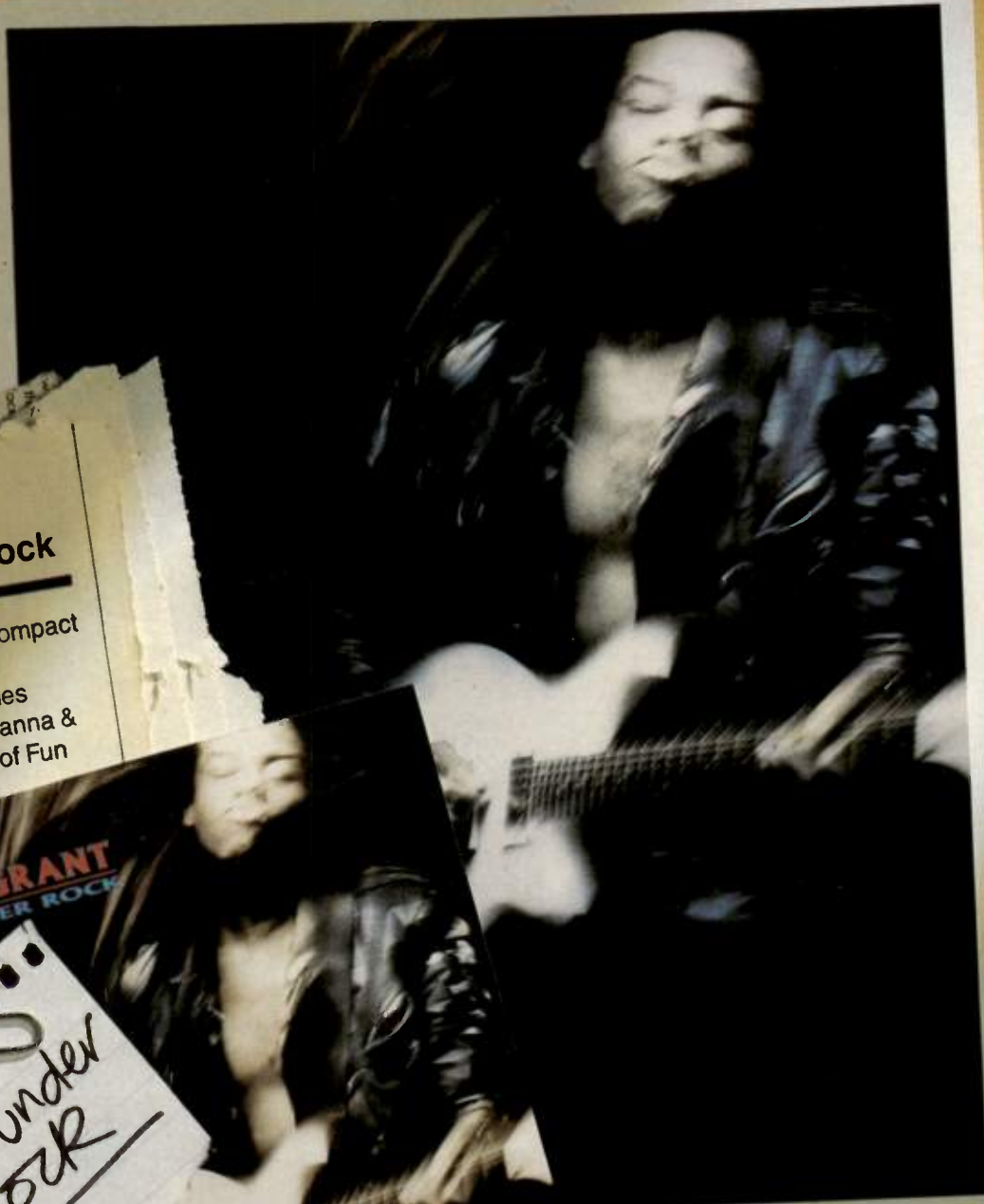
| | | | |
|-----|--------|--|--|
| 51 | 49 7 | A PORTRAIT OF ELLA FITZGERALD Ella Fitzgerald (Various) | Stylus SMR 847(STY) C:SMC 847/CD:SDM 847 |
| 52 | 46 13 | MAKE IT LAST FOREVER Keith Sweat (Keith Sweat) | Vintertainment/Elektra WX 163(W) C:WX 163/CD:960 763 2 |
| 53 | 51 3 | JUST FOR YOU Howard Keel (James Fitzgerald) | Telstar STAR 2318(BMG) C:STAC 2318/CD:TC 2318 |
| 54 | 40 5 | IDLEWILD ● Everything But The Girl (Ben Watt) | blanco y negro/WEA BYN 14(W) C:BYNC 14/CD:242288 2 |
| 55 | 60 9 | BLOW UP YOUR VIDEO ● AC/DC (Harry Vanda/George Young) | Atlantic WX 144(W) C:WX 144/CD:781828-2 |
| 56 | 48 10 | SKYSCRAPER ● David Lee Roth (David Lee Roth/Steve Vai) | Warner Brothers WX 140(W) C:WX 140/CD:9256712 |
| 57 | 58 60 | PHANTOM OF THE OPERA ★★ Various (Andrew Lloyd Webber) | Polydor PODV 9(F) C:PODVC 9/CD:831 273-2/831 563-2 |
| 58 | 59 3 | KINGDOM COME Kingdom Come (Bob Rock/Lenny Wolf) | Polydor KCLP 1(F) C:835 368-1/CD:835 368-2 |
| 59 | 62 11 | OUT OF THE BLUE ● Debbie Gibson (Zarr/Gibson) | Atlantic WX 139(W) C:WX 139/CD:7817802 |
| 60 | 68 18 | JUST VISITING THIS PLANET ● Jellybean (Jellybean) | Chrysalis CHR 1569(F) C:ZCHR 1569/CD:CCD 1569 |
| 61 | 54 11 | IF I SHOULD FALL FROM GRACE ... ● The Pogues (Steve Lillywhite) | Pogue Mahone/SHH NYR 1(E) C:TCNYR 1/CD:CDNYR 1 |
| 62 | 44 14 | COME INTO MY LIFE ● Joyce Sims (Joyce Sims/Mantronik) | Hrr/London LONLP 47(F) C:LONC 47/CD:450 936-2 |
| 63 | 45 5 | BEST OF HOUSE VOL. 4 Various (Various) | Serious BEHO 4(A) C:ZCHO 4 |
| 64 | 69 151 | BROTHERS IN ARMS ★★★★★★ Dire Straits (Mark Knopfler/Neil Dorrman) | Vertigo/Phonogram VERH 25(F) C:VERHC 25/CD:824 499-2 |
| 65 | 52 5 | NOW AND ZEN ● Robert Plant (Palmer/Plant/Johnston) | Espérance/Atlantic WX 149(W) C:WX 149/CD:790863 2 |
| 66 | 65 7 | ALL ABOUT EVE ● All About Eve (Samwell-Smith/All About Eve) | Mercury/Phonogram MERH 119(F) C:MERHC 119/CD:834 260-2 |
| 67 | 55 29 | DANCING WITH STRANGERS ★ Chris Rea (Chris Rea) | Magnet MAGL 5071(BMG) C:ZCMAG 5071/CD:CDMAG 5071 |
| 68 | NEW | RICHARD MARX Richard Marx (Richard Marx/David Cole) | Manhattan/EMI MTL 1017(E) C:TCMTL 1017/CD:MTL 1017 |
| 69 | 39 2 | IN FULL EFFECT Mantronix (Mantronix/Mantronix Army) | 10/Virgin DIX 74(E) C:CDIX 74 |
| 70 | 63 29 | THE CREAM OF ERIC CLAPTON ★ Eric Clapton/Cream (Various) | Polydor ECTV 1(F) C:ECTVC 1/CD:833 519-2 |
| 71 | 80 13 | DISCO ★ Pet Shop Boys (Various) | Parlophone PRG 1001(E) C:TC PRG 1001/CD:746450 2 |
| 72 | 75 3 | CHER ● Cher (Michael Bolton/Various) | Geffen WX 132(W) C:WX 132/CD:924164 2 |
| 73 | NEW | THE SEVENTH ONE Toto (Massenburg/Payne/Toto) | CBS 460645 1(C) C:460645 5/CD:460645 2 |
| 74 | 50 3 | TAJA SEVELLE Taja Sevelle (Bennett) | Paisley Park/Warner Brothers WX 165(W) C:925 546-4/CD:925 546-2 |
| 75 | 72 6 | RAINTOWN Deacon Blue (Jon Kelly) | CBS 450549-1(C) C:450549-4/CD:450549-2 |
| 76 | RE | SAVAGE ★ The Eurythmics (David A Stewart) | RCA PL 71555(BMG) C:PK 71555/CD:PD 71555 |
| 77 | 56 7 | FLOODLAND ● The Sisters Of Mercy (Eldritch/Various) | Mercury Release/WEA MR 441(W) C:MR 441/CD:242246-2 |
| 78 | 66 53 | WHITESNAKE 1987 ★ Whitesnake (Mike Stone/Keith Olsen) | EMI EMC 3528(E) C:TCMC 3528/CD:CDP 746 702-2 |
| 79 | 84 23 | THE SINGLES ★★ Pretenders (Various) | Real/WEA WX 135(W) C:WX 135/CD:242229-2 |
| 80 | 64 18 | MEN & WOMEN ★ Simply Red (Sadkin/Ellis/Hucknall) | Elektra WX 85(W) C:WX 85/CD:WX 85CD |
| 81 | 61 22 | CLOUD NINE ● George Harrison (Jeff Lynne/George Harrison) | Dark Horse/WEA WX 123(W) C:WX 123/CD:925 643 2 |
| 82 | 43 2 | ONCE AROUND THE WORLD It Bites (Various) | Virgin V 2456(E) C:TCV 2456 |
| 83 | 67 19 | RAINDANCING ★★ Alison Moyet (Jimmy Iovine/Various) | CBS 450 152-1(C) C:450 152-4/CD:450 152-2 |
| 84 | 78 83 | GRACELAND ★★ Paul Simon (Paul Simon) | Warner Brothers WX52(W) C:WX52/CD:925 447-2 |
| 85 | 83 3 | SINITTA! ● Sinitta (Various) | Fanfare BOYLP 1(A) C:ZC BOYLP 1/CD:CD BOY1 |
| 86 | NEW | SGT PEPPER KNEW MY FATHER Various (Roy Carr) | NME/Island PEPLP 100(F) C:PEPMC 100 |
| 87 | 86 14 | UMOURS ★★★★★ Fleetwood Mac (Fleetwood Mac/Dashut/Caillat) | Warner Brothers K 56344(W) C:K 456344/CD:K 256344 |
| 88 | 85 40 | SIXTIES MIX ★ Various (Various) | Stylus SMR 733(STY) C:SMC 733/CD:SDM 733 |
| 89 | 87 12 | THE LION AND THE COBRA Sinead O'Connor (O'Connor/Maloney) | Ensign/Chrysalis CHEN 7(C) C:ZCHEN 7/CD:CCD 1612 |
| 90 | 70 23 | THE BEST OF UB40 VOL 1 ★★ UB40 (Various) | Virgin UBTV 1(E) C:UBTV 1/CD:CDUBTV 1 |
| 91 | 88 26 | RED The Communards (Stephen Hague/Communards) | London LONLP 39(F) C:LONC 39/CD:828066-2 |
| 92 | 76 19 | NOW! 10 ★★ Various (Various) | EMI/Virgin/PolyGram NOW 10(E) C:TCNOW 10/CD:CD NOW 10 |
| 93 | RE | SLIPPERY WHEN WET ★★ Bon Jovi (Bruce Fairbairn) | Vertigo/Phonogram VERH 38(F) C:VERHC 38/CD:830 264 2 |
| 94 | 95 2 | HYSTERIA ★ Def Leppard (Robert John Lange/Nigel Green) | Bludgeon RHY/Phono HYSLP 1(F) C:HYSMC 1/CD:830675 2 |
| 95 | 89 2 | PLEASE ★ Pet Shop Boys (Stephen Hague) | Parlophone PSB 1(E) C:TCPSB 1/CD:CDP 746271 2 |
| 96 | 79 4 | STREETSONDS HIP HOP 20 ★ Various (Various) | Streetsounds ELCT 20(A) C:ZCELC 20/CD:ELC 20 |
| 97 | 73 14 | SUBSTANCE New Order (Various) | Factory FACT 200(F) C:FACT 200/CD:FACT 200 |
| 98 | 74 10 | LOVE Aztec Camera (Various) | Warner Brothers WX 128(W) C:WX 128/CD:2422022 |
| 99 | 91 2 | STREET LIFE - 20 GREAT HITS Bryan Ferry/Roxy Music (Various) | E'G/Virgin EGTV 1(E) C:EGMTV 1/CD:EGCTV 1 |
| 100 | 97 4 | WHITNEY HOUSTON ★★ Whitney Houston (Jermaine Jackson/Masser/Kashif) | Arista 206 978(BMG) C:406 978/CD:610 359 |

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Operas are featured from Glyndebourne, The Arena di Veroni, La Scala Milan and The Royal Opera House, Covent Garden, and include such classics as Aida, Tosca and La Boheme. The featured singers include Kiri te Kanawa, Placido Domingo and Jose Carreras.

Among the ballets in the NVC catalogue are performances from The Bolshoi, The Kirov and The Royal Ballet with titles including Sleeping Beauty, Giselle and The Nutcracker. NVC will continue to record new titles to add to the catalogue.

Commenting on the £1/2m deal, Castle chairman Terry Shand says: "The expansion of the sell through market has opened up a tremendous demand for top quality product in special interest areas like opera and ballet and we be-

lieve the NVC deal has given us the very best material available in these areas and a continuing stream of new titles.

"The catalogue will complement out other sell through material presently being launched and will make us a major player in the UK and European markets."

The NVC catalogue titles will have a retail price of £14.99.



PLACIDO DOMINGO and Kiri te Kanawa star in NVC's unique catalogue of major productions

Directors put stars in Limelight

BELINDA CARLISLE'S next video is currently being directed by Limelight's Peter Care. Circle In The Sand is being shot on the rocky coast of California for the Virgin Records artist.

Other directors from the music video production house have been working on videos for Shakatak, The Cross, Brian Spence, Bourgeois Tagg and new band Ellis Beggs And Howard.

Team directors Eden Diebel and Howard Myers have recently completed Dr Dr for Shakatak, a video which aims to recreate the Cotton Club-style mood and energy of the



BELINDA CARLISLE Circles In The Sand of California

Thirties. Diebel/Myers have also worked with Virgin Records on Heaven For Everyone, the Cross's new single. A studio-based video creating the illusion of people jumping off a cliff in rotation has recently been completed for Bourgeois Tagg's As The Worm Turns by Limelight director Nicho-

las Brandt in Los Angeles. Brandt will also be directing a video for Polydor Records' Brian Spence before returning to LA.

Steve Barron, who has just completed a third Storyteller for the Henson Organisation, is to direct Say A Prayer a video with RCA for new band Ellis Beggs and Howard.

THE MUSIC promo work of director Derek Jarman is featured in a major retrospective of his film and video work at the ICA Cinema, London on May 13 and 14.

The retrospective covers the whole of Jarman's career including interviews, Super-8 films, a selection from his friends and influences and the music promos, which include work for Marianne Faithfull and the Pet Shop Boys.

R E V I E W

WHITESNAKE: Trilogy. Picture Music International MVR 9900733. Running time: 27 minutes. Dealer price: £4.55.

Comment: When it comes to solid, hot-blooded rock they don't come any harder than Whitesnake. These four tracks from the 1987 album are loosely linked together with out-takes of lead singer David Coverdale and his leading lady Tawny Kitaen having a laugh in between the steamy scenes of the videos. But although the tracks are supposed to show a blossoming

romance between the stars, all you really see is the two groping and mauling each other for 20 minutes. Perhaps it's naive to expect any more from a heavy rock video and Trilogy does little but exploit the stereotype. The footage is expertly directed and the tunes themselves are foot-tappin' good, but little is left to the imagination.

Sales forecast: This is a guaranteed big seller and, like the 1987 album is likely to reach outside heavy rock circles.

NR

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MUSIC VIDEO

| This Week's Top Works in Chart | | Description (tracks) Timings/Recommended Retail Price | |
|--------------------------------|-------|---|-----------------------------------|
| 1 | 1 3 | HEART: If Looks Could Kill Compilation (7 tracks)/30min/£6.99 | PMI MVR 99 0075 3 |
| 2 | 2 2 | WET WET WET: The Video Singles Compilation (5 tracks)/25min/£9.99 | Channel 5 CFV 05662 |
| 3 | 15 2 | NOW THAT'S WHAT I CALL... II Compilation (14 tracks)/58min/£11.99 | PMI/Virgin MV NOW 11 |
| 4 | 4 5 | TERENCE TRENT D'ARBY: Introducing The... Live (13 tracks)/60min/£9.99 | CBS/Fox 5426 50 |
| 5 | 3 3 | THE WHO: Who's Better Who's Best Compilation (17 tracks)/1hr/£9.99 | Channel 5 CFV 05562 |
| 6 | 5 4 | DEPECHE MODE: Strange Compilation (5 tracks)/30 min/£7.99 | Virgin WVC 248 |
| 7 | 6 5 | OMD: The Best Of OMD Compilation (17 tracks)/57min/£9.99 | Virgin WVD 247 |
| 8 | 13 3 | BILLY OCEAN: Tear Down These Hits Compilation (8 tracks)/33min/£9.99 | Virgin WVD 313 |
| 9 | 7 3 | CLIFF RICHARD: Always Guaranteed Compilation (4 tracks)/18min/£6.99 | PMI MVS 99 0074 3 |
| 10 | 9 10 | BILLY IDOL: More Vital Idol Compilation (10 tracks)/45min/£9.99 | Chrysalis CVHS 5017 |
| 11 | 8 9 | ALEXANDER O'NEAL: Voice On... Compilation (6 tracks)/25min/£9.99 | CBS/Fox 5394 50 |
| 12 | - | BON JOVI: Slippery When Wet Compilation (15 tracks)/£9.99 | Channel 5 CFV 04002 |
| 13 | 16 2 | IRON MAIDEN: 12 Wasted Years Compilation/1hr 30min/£11.99 | PMI MVN 99 1152 2 |
| 14 | 14 12 | MICHAEL JACKSON: Making Thriller Compilation/1hr/£9.99 | Vestron MA 11000 |
| 15 | 11 2 | EURHYTHMICS: Live Compilation (15 tracks)/1hr 30min/£14.99 | PolyGram Music Video 080 220 3 |
| 16 | - | GENESIS: Visible Touch Compilation/40min/£9.99 | Virgin WVD 204 |
| 17 | - | DIRE STRAITS: Alchemy Live Live (10 tracks)/1hr 20min/£9.99 | Channel 5 CFV 00122 |
| 18 | - | THE STRANGLERS: Video Collection Compilation/58min/£9.99 | PMI MVP 99 1027 2 |
| 19 | - | ELVIS PRESLEY: '56 — In The... Compilation (20 tracks)/1hr/£9.99 | Virgin WVD 238 |
| 20 | - | LIONEL RICHIE: The Outrageous... Live (8 tracks)/1hr/£9.99 | Video Collection VC 4041 |

Compiled by Gallup for Music Week © 1988

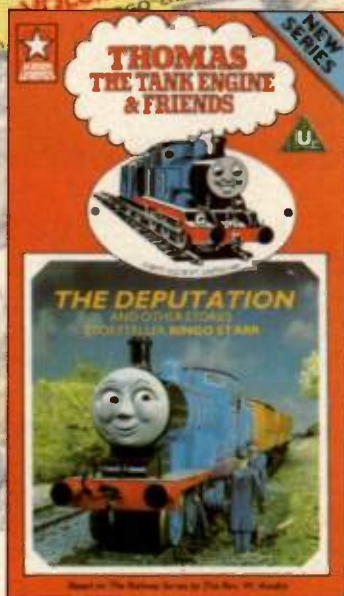
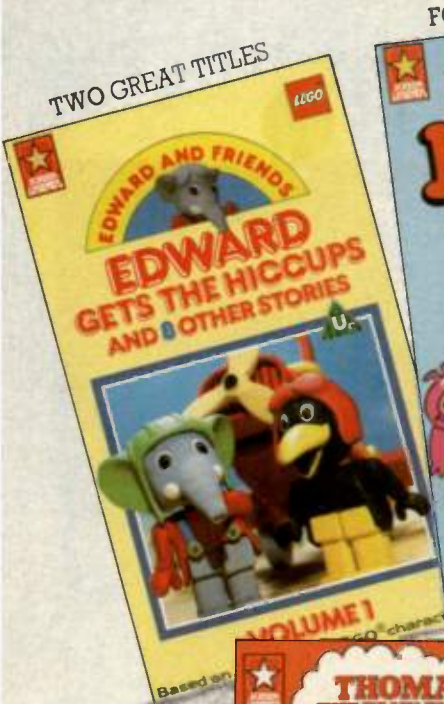
TWO GREAT TITLES

FOUR GREAT TITLES

FOUR GREAT TITLES

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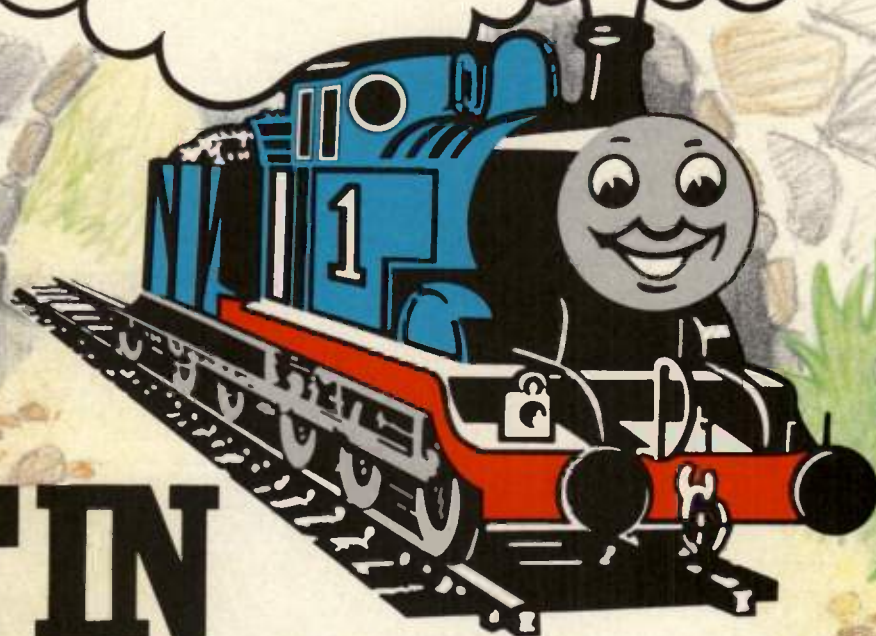
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K-tel breaks into sell through set

TV MUSIC marketing pioneer K-tel International is moving into the sell through video field.

K-tel, which has more than 16 years' experience in the TV marketing of music, launched its new video business on March 14 with a range of four motoring titles under the 'Front Runner' banner.

"With the enormous growth now taking place in sell through video, it's a natural area to benefit from a strong and experienced marketing initiative. We're very confident that K-tel will soon become a major force in sell through video," says general manager Steve Deasey.

Television marketing for the Front Runner range began on March 16 with a two-week campaign on Yorkshire television as a prelude to a national roll-out. The four new titles are Car Wars, a compilation of over 130 crashes

and smashes from top professional motorsport, Supertrucks, Challenge and Ticket To Ride, a driver's eye view of motor racing featuring footage from vehicle-mounted cameras. Supertrucks and Challenge feature highlights of the 1987 European Truck Racing Championship and recent Paris to Dakar rallies.

In addition to this debut range, K-tel says that it is rapidly acquiring many other titles for its sell through video catalogue, with the emphasis on titles with wide appeal which would benefit from its "high profile marketing strategy."

The company also recently signed a production and distribution deal for Screen Entertainment's sell through catalogue.

The K-tel Front Runner range has a dealer price of £6.95.

TOMY and MSD work together on Sylvanian

TOMY UK and MSD Video have resolved their legal dispute over the presentation of the DIC Sylvanian Family video series.

Both parties are now working together to distribute and promote the series after the disagreement over packaging and the use of the Sylvanian Family trademark.

Sylvanian Family was unanimously voted Toy Of The Year at the recent Earls Court Toy Fair and Tomy UK say it has an active programme for promotional support for the award-winning toy range.

Another Sylvanian Family title is available from Video Collection and the series is currently the subject of an on-pack offer from Persil.

Video Gems goes for Gold with Animalympics

VIDEO GEMS, the specialist sell through video company, has acquired the rights to the animated full length feature Animalympics. The deal was struck at the recent American Film Market (AFM) and the company's chief executive, Mo Claridge, says that the company intends to release the film in June, to capitalise on the interest that will be then be building up in this year's Olympic Games in Seoul.

Claridge says that the acquisition of the film, which tells of an Olympic Games in which animals are the competitors, is "a major coup for the company," and that the deal was done in the face of fierce competition from many other companies.



SCENES FROM Bowie's Glass Spider tour

Bowie's Spiders crawl out

HIGHLIGHTS OF David Bowie's elaborate 1987 Glass Spider Tour are to be released as a sell through video by Video Collection International.

The tour, described as "a multi-million pound extravaganza pack-

ed with avant-garde choreography featuring the most spectacular light and stage show imaginable", saw Bowie playing to audiences of over 2½m in 100 shows.

The video has a recommended retail price of £9.99.

THE SUCCESS of Billy Idol's sell through More Vital Idol video has spawned "sizeable regular orders" for Pickwick Video's non-music titles.

Pickwick says that a number of independent outlets who initially opened accounts purely to order the Billy Idol release have gone on to order more titles from the Screen Legends range such as feature films, sports and children's titles.

"This situation seems to suggest that many more independent record retailers would find it profitable to begin stocking non-music sell through titles," says Pickwick.

The More Vital Idol release, from Chrysalis Video, topped in-store charts for both Virgin and HMV shops.



Murphy promotes Murphy

CIC's POLICY of using product in one area of its business to promote other releases has again paid dividends. Last autumn's sell through product of the first Beverly Hills Cop film, released at £9.99 rrp, did well and was boosted by the rental release of Eddie Murphy's Golden Child, and the theatrical release of Beverly Hills Cop II.

Now the company has launched the second adventure of Axel Foley onto the rental market with an early, but highly-rated Murphy comedy, Trading Places, being part of CIC's latest sell through batch.

Other titles include Steve Martin's The Jerk, and all are dealer priced at £6.95 for £9.99 rrp.

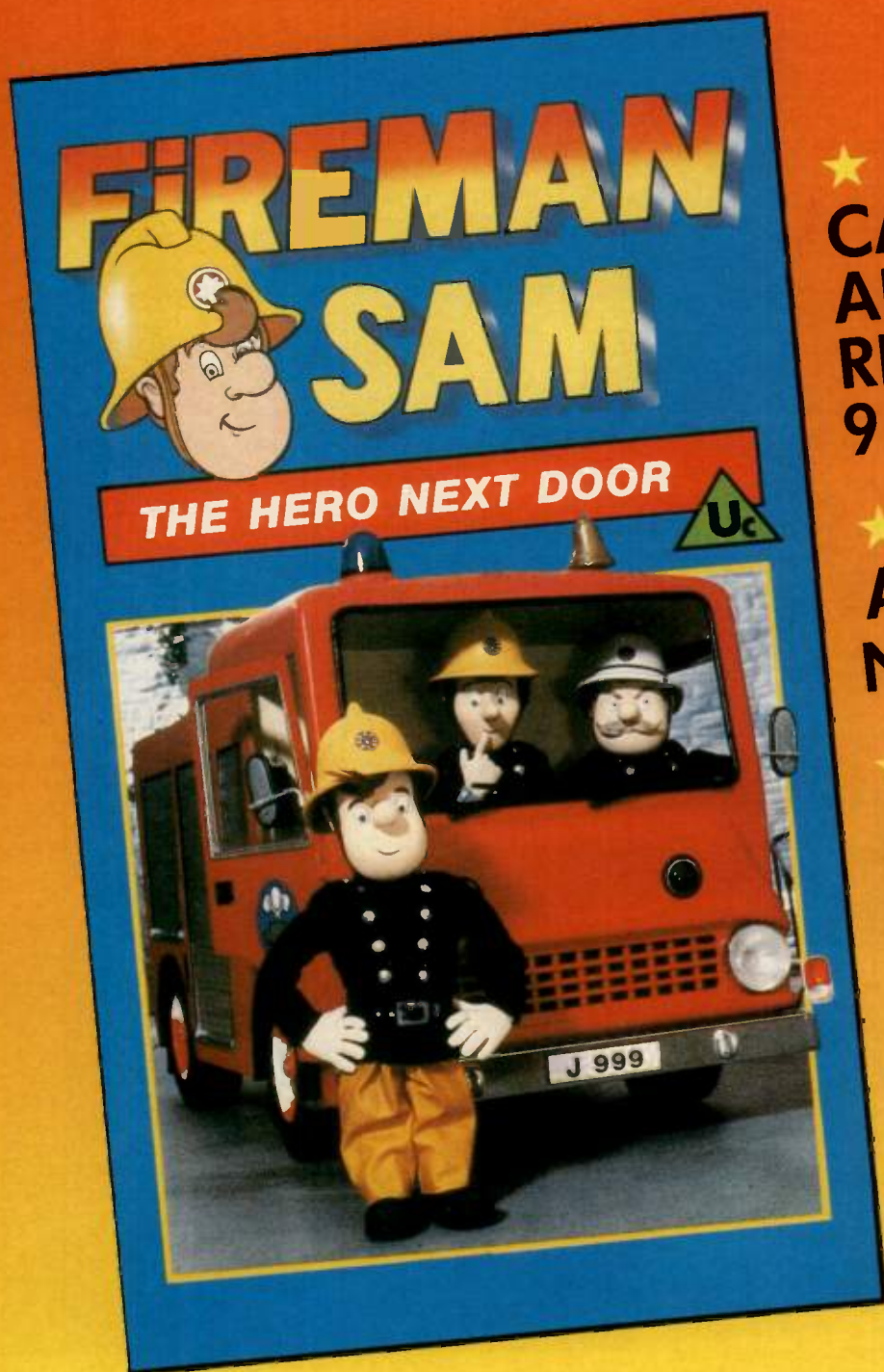


EDDIE MURPHY: Success in one video has knock-on effect for other product



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WRH

It's war as RCA Video takes on major movies

THREE CLASSIC war films have been released as sell through titles by RCA/Columbia Pictures Video UK.

Peter O'Toole and Omar Sharif turn in impressive performances in *Night Of The Generals*, described as "an exciting big budget military thriller set in World War II". A lengthy (138 minutes) feature film, the plot unfolds in Warsaw, 1942, when a prostitute — who is also a German agent — is brutally murdered. The hunt for her killer leads across Europe to Paris and a succession of even more violent deaths. Anzio stars Robert Mitcham as

an American news correspondent covering one of the fiercest campaigns of World War II. The action starts in 1944 when British and American troops land in Anzio to find the Germans ready and waiting with heavily fortified defences.

A love affair between a battle-weary US major and a Belgian aristocrat's wife is the unlikely plot pivot of *Castle Keep*, the third RCA/Columbia war classic release. The film stars Burt Lancaster and runs for 111 minutes.

All three films were released on March 25 with a dealer price of £12.30.

Big kick for soccer fans

SOCCER enthusiasts can bask in 53 minutes of the game's greatest moments thanks to the latest sporting sell through release from Channel 5.

Soccer — *The Game Of The Century* includes a complete history of the World Cup, with excerpts from 11 tournaments, and clips of Pele, Beckenbauer and Cruyff in all their goal-scoring glory. The video, which also features all six goals from England's victorious final match in the 1966

World Cup competition, has a dealer price of £6.95.

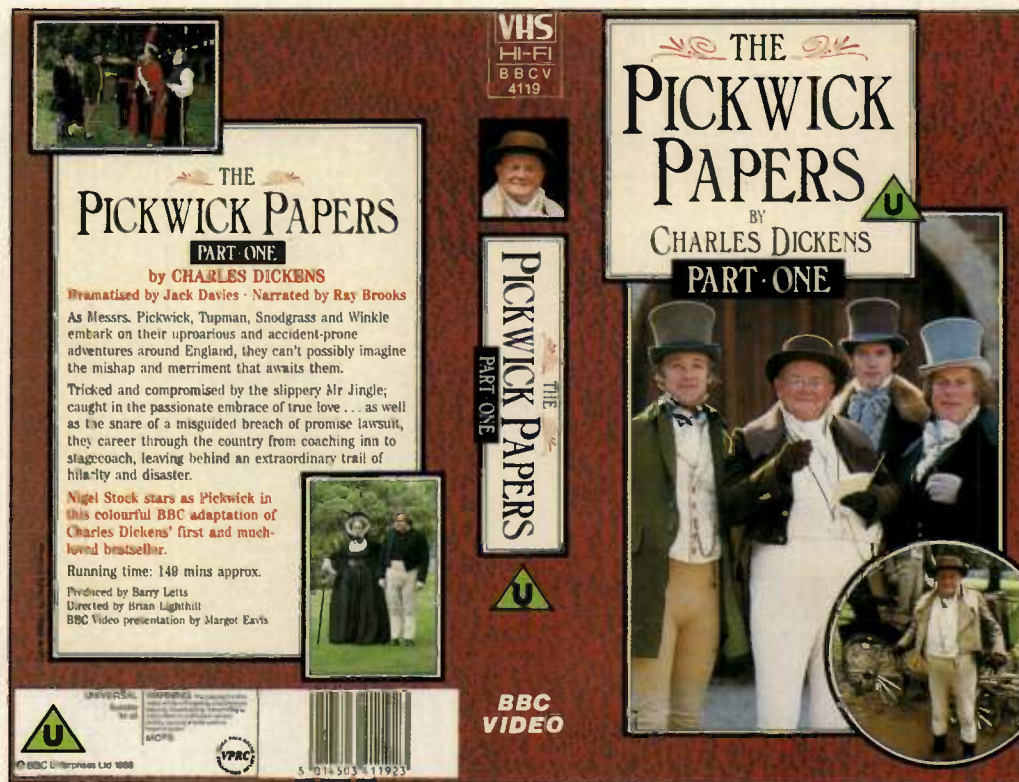
Channel 5's March release package is led by three star-studded feature films. Robert De Niro, Jack Nicholson, Robert Mitcham and Tony Curtis all star in *The Last Tycoon*, a lavish adaptation of F Scott Fitzgerald's unfinished novel. Moses, with Burt Lancaster in the title role, and Nairobi, a story about a former military man hired to wipe out a band of ruthless poachers.

SELL THROUGH

(NON-MUSIC VIDEO TITLES)

| | TITLE (LABEL) | RETAIL PRICE | Catalogue Number |
|---------|---|--------------|------------------|
| 1 (1) | WATCH WITH MOTHER (BBC/Screen Legends) | £7.99 | BBCV 4091 |
| 2 (3) | CHILDREN'S TV FAVOURITES (MSD) | £7.99 | V9047 |
| 3 (2) | JANE FONDA'S NEW WORKOUT (Video Collection) | £8.99 | LR 2218 |
| 4 (4) | LIZZIE WEBB'S BODY PROGRAMME (Video Gems) | £7.99 | R1137 |
| 5 (16) | CAR WARS (Front Runner) | £9.99 | 8503 |
| 6 (12) | EDDIE MURPHY — DELIRIOUS (CIC/Screen Legends) | £9.99 | VHR 2162 |
| 7 (10) | THUNDERBIRDS: VOL 8 (Channel 5) | £7.99 | CFV 04382 |
| 8 (6) | STAR TREK: EPISODES 12 & 13 (CIC/Screen Legends) | £9.99 | VHR 2256 |
| 9 (18) | POSTMAN PAT 1 (ABBC/Screen Legends) | £7.99 | BBCV 4028 |
| 10 (13) | JANE FONDA'S LOW IMPACT AEROBIC WORKOUT (Video Collection) | £8.99 | LR 2234 |
| 11 (—) | FAULTY TOWERS: THE KIPPER AND THE CORPSE (BBC/Screen Legends) | £9.99 | BBCV 7030 |
| 12 (11) | 101 GREAT GOALS (BBC/Screen Legends) | £9.99 | BBCV 4092 |
| 13 (—) | WAY OF THE DRAGON (Rank/Screen Legends) | £9.99 | 0072 |
| 14 (—) | FIST OF FURY (Rank/Screen Legends) | £9.99 | 0071 |
| 15 (—) | THE OFFICIAL HISTORY OF LIVERPOOL FC (BBC/Screen Legends) | £9.99 | BBCV 4078 |
| 16 (7) | BILLY CONNOLLY — BILLY AND ALBERT (Virgin) | £9.99 | VVD 258 |
| 17 (—) | GAME OF DEATH (Rank/Screen Legends) | £9.99 | 0073 |
| 18 (—) | SPEARHEAD FROM SPACE (BBC/Screen Legends) | £9.99 | BBCV 4107 |
| 19 (19) | FIREMAN SAM: THE HERO NEXT DOOR (BBC/Screen Legends) | £9.99 | BBCV 4101 |
| 20 (9) | THOMAS THE TANK ENGINE: THE DEPUTATION (Screen Legends) | £6.99 | 5014 861 100 323 |

Compiled by Gallup for Music Week © 1987



PICKWICK PAPERS: two-parter leading the BBC's latest varied and diverse range on sell through

BBC puts chuff-chuffs back on line

MICHAEL Palin and the late Sir John Betjeman are the presenters of two of the BBC's latest railway videos, to be released this month.

Palin presents *Great Railways: Confessions Of A Trainspotter* while Sir John narrates the 47-

minute sell through product *Metro-Land*.

Two other railway videos, *Steam Days II* and *Great Railways: Flying Scotsman*, are also due for release, together with *Sign Language: A Beginner's Guide*. All five titles have a dealer price of £6.95.

These new products follow a batch of March releases by the BBC which covered subjects as diverse as classic drama in *Silas Marner* and the two-part *Pickwick Papers* to wildlife in *Squirrel On My*

Shoulder And Brockside.

March also saw the release of the four-volume documentary *The Secret War* which tells the story of the back-room war fought between allied scientists and their German counterparts during World War II.

The acclaimed series, shown on BBC TV in 1977, includes a top secret German film showing their weapons and systems and rare archive film of scientists at the heart of the war effort.

Crossroads—the soap's final wash

APRIL 4 sees the screening of the last episode of long-running Midlands soap opera *Crossroads*, which has been on our screens for 23 years.

To commemorate the programme, Central Video is releasing a 60 minute souvenir video tape for fans which features three of the best known episodes, *The Wedding*, *The Fire* and *Meg's Farewell*.

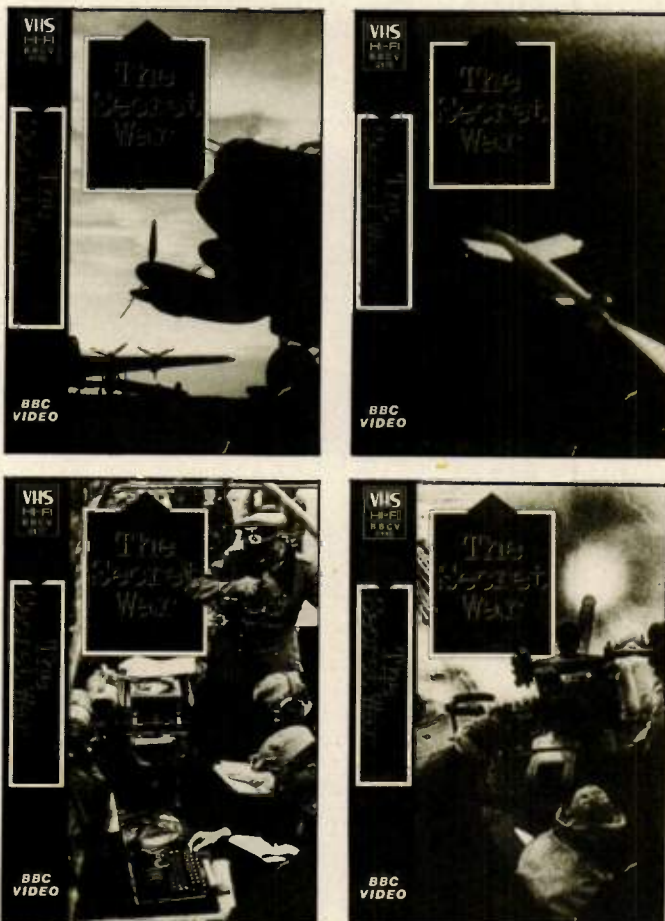
This tape is the lead title in a package of releases which also includes material from *Auf Wiedersehen Pet* and *The Country Diary of an Edwardian Lady*, among others. All the product has an rrp of £9.99 and a dealer price of £6.95.

● A BEHIND-the-scenes look at Frank Sinatra's musical collaboration with Quincy Jones is provided in a new documentary release by MGM/UA Home Video.

Frank Sinatra — *Portrait Of A Legend* was one of five new titles released on the sell-through market by MGM/UA in March.

The all-action World War II adventure *Where Eagles Dare*, *Bandwagon*, and *Kismet* shared the March 22 release date, all with a suggested retail price of £9.99.

MGM/UA Home Video has also released *Droopy*, an hour-long collection of seven animated adventures.



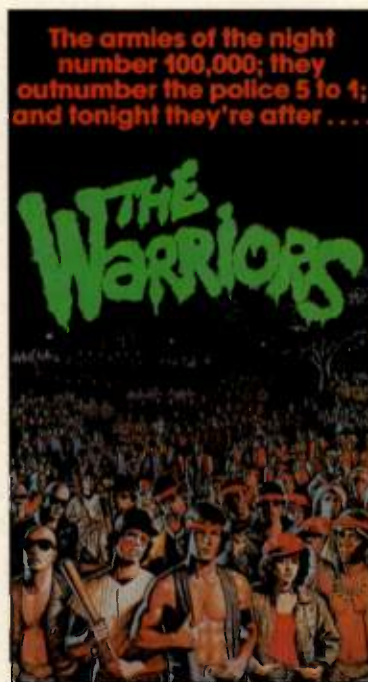
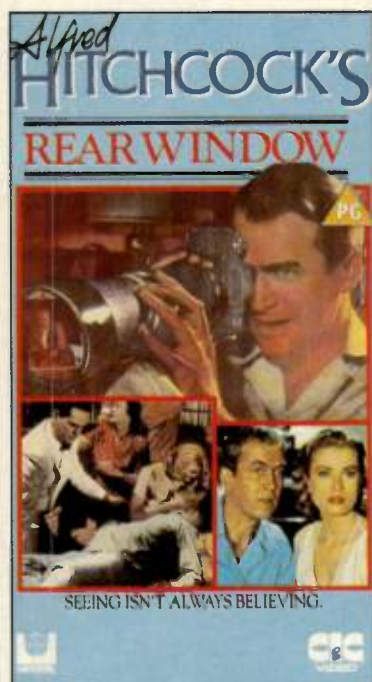
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Music video: the class of '87

Music video market share 1987

| Company | Percentage |
|----------------------|------------|
| PMI | 28.9 |
| Virgin | 20.6 |
| Channel 5 | 19.5 |
| CBS | 7.6 |
| The Video Collection | 5.1 |
| A&M | 2.5 |
| RCA/Columbia | 2.5 |
| WEA Music | 2.1 |
| Warner Home Video | 1.9 |
| Vestron | 1.7 |
| MGM/UA | 1.7 |
| PolyGram Music Video | 1.4 |
| Wienerworld | 1.0 |
| Others | 3.5 |

(Compiled from the Gallup weekly chart placings)

THE PUNDITS all agree that 1987 was the year music video came of age as a sell through product.

While momentum was slow to pick up during the first part of the year, by the autumn and the run-up to Christmas most distributors were reporting rises in sales of several hundred per cent over the same period of 1986.

This is therefore an appropriate time for MW to publish a market share listing based on the titles that were placed in the Gallup Top 30 music video chart during last year.

To any close observer of the industry, the fact that Picture Music International, Virgin and Channel 5 were clearly ahead of the pack will come as no surprise. These are the three companies which have specialised in music video and released titles regularly and in volume throughout 1987.

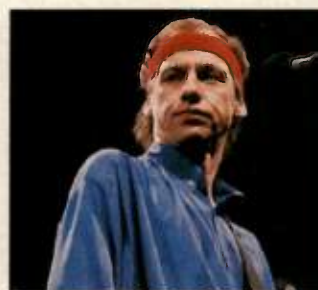
However, each possessed one major artist whose sell through success made a major contribution to the label's success. PMI had Kate Bush, whose *The Whole Story* dominated the chart during the middle of the year. U2's *Under A Blood Red Sky* went one better for Virgin. Already in the chart at the start of 1987, it was still there at the top as the year ended. In its

turn, Channel 5 benefited from the popularity of Dire Straits, whose video *Alchemy Live* mirrored the success of the band's records.

While a few artists dominated the music video market, there were no less than 153 titles in the chart during the year and more than 20 labels were represented. The artists with most releases in the Top 30 were Queen, whose 10 titles included the three volumes of *Magic Years* as well as "best of" collections and live concert recordings from Hungary and Brazil. Perhaps surprisingly, the runner-up was Elvis Presley whose seven releases, taken from concert films and TV specials, were handled by four separate labels, Virgin, MGM/UA, Vestron and Channel 5.

The listings of artists who headed the music video chart and those who spent most weeks in the charts suggest that it is "album artists" in the mainstream rock area who sell best on video. Kate Bush, Queen, Dire Straits and U2 are the prime examples. Nevertheless, 1987 showed healthy sales for heavy metal (Bon Jovi, Iron Maiden) and for singles-based artists like Five Star and Pet Shop Boys. With an accelerating trend of releasing current videos for teenage-orientated artists (such as the current *Wet Wet Wet* compilation) the year-end charts for 1988 may well show music video sales much more close to the record charts in terms of artist popularity.

Number of weeks in the top 30 music video chart



| | | | |
|-----------------|----------------------------------|------------------|----|
| U2 | <i>Under A Blood Red Sky</i> | Virgin | 49 |
| Kate Bush | <i>The Whole Story</i> | PMI | 46 |
| Dire Straits | <i>Alchemy Live</i> | Channel 5 | 46 |
| Queen | <i>We Will Rock You</i> | Video Collection | 39 |
| Status Quo | <i>Rocking Through The Years</i> | Channel 5 | 37 |
| Queen | <i>Live In Budapest</i> | PMI | 35 |
| Bon Jovi | <i>Breakout</i> | Channel 5 | 35 |
| Queen | <i>Greatest Flix</i> | PMI | 33 |
| Iron Maiden | <i>Live After Death</i> | PMI | 32 |
| Madonna | <i>The Virgin Tour</i> | WEA Music | 31 |
| Pet Shop Boys | <i>Television</i> | PMI | 31 |
| Level 42 | <i>Live At Wembley</i> | Channel 5 | 29 |
| Five Star | <i>Luxury Of Life</i> | PMI | 28 |
| Ozzy Osbourne | <i>Ultimate Ozzy</i> | Virgin | 23 |
| Led Zeppelin | <i>The Song Remains ...</i> | WHV | 22 |
| Whitney Houston | <i>No 1 Video Hits</i> | RCA/Columbia | 22 |
| Dire Straits | <i>Brothers In Arms</i> | Channel 5 | 22 |
| Now 9 | <i>Various</i> | Virgin-PMI | 21 |

Number of weeks at number one



| | | | |
|----------------|------------------------------|----------------------|----|
| U2 | <i>Under A Blood Red Sky</i> | Virgin | 12 |
| Kate Bush | <i>The Whole Story</i> | PMI | 10 |
| Level 42 | <i>Live At Wembley</i> | Channel 5 | 5 |
| George Michael | <i>I Want Your Sex</i> | CBS | 5 |
| Now 10 | <i>Various</i> | PMI | 4 |
| Kiss | <i>Exposed</i> | PolyGram Music Video | 3 |
| The Mission | <i>Crusade</i> | Channel 5 | 2 |
| UB40 | <i>Best Of UB40</i> | Virgin | 2 |
| Genesis | <i>Visible Touch</i> | Virgin | 1 |
| Marillion | <i>Live From Loreley</i> | PMI | 1 |
| Mel & Kim | <i>FLM</i> | Weinerworld | 1 |
| Now 9 | <i>Various</i> | Virgin-PMI | 1 |
| UB40 | <i>CCCP The Video Mix</i> | Virgin | 1 |
| Wham! | <i>The Final</i> | CBS/Fox | 1 |

THE TIP OF THE ICEBERG



TALKING HEADS STORYTELLING GIANT

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The hits videos including: Once In A Lifetime,
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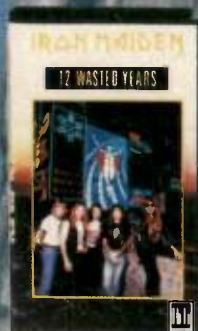
KATE BUSH THE WHOLE STORY

55 Minutes £9.99 MVP 99 1143 2
The top selling greatest hits compilation
including the extra track 'The Big Sky'



WHITESNAKE TRILOGY

27 Minutes £6.99 MVS 99 0073 3
The hits: Still Of The Night, Here I Go Again,
Is This Love, Give Me All Your Love and out takes



IRON MAIDEN 12 WASTED YEARS

90 Minutes £11.99 MVN 99 1152 2
Interviews and live footage from Maiden's
concert tour in 1975 through to their
last colossal world tour



HEART IF LOOKS COULD KILL

30 Minutes £6.99 MVS 99 0075 3
Including: These Dreams, Never, Nothing At All,
Aston, Who Will You Run To, There's The Girl



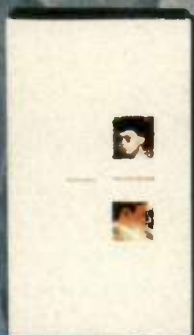
TINA TURNER BREAK EVERY RULE

60 Minutes £9.99 MVP 99 1148 2
Live material from 'Break Every Rule'
plus other classics



CLIFF RICHARD ALWAYS GUARANTEED

17 Minutes £6.99 MVS 99 0074 3
The hits singles: My Pretty One, Some People,
Remember Me, Two Hearts



PET SHOP BOYS TELEVISION

30 Minutes £6.99 MVR 99 0057 2
Opportunities (Let's Make Lots of Money),
West End Girls, Love Comes Quickly,
Suburbia, Paninaro



QUEEN MAGIC YEARS VOLUME 1*

60 Minutes £9.99 MVP 99 1154 2



QUEEN MAGIC YEARS VOLUME 2*

60 Minutes £9.99 MVP 99 1155 2



QUEEN MAGIC YEARS VOLUME 3*

60 Minutes £9.99 MVP 99 1156 2



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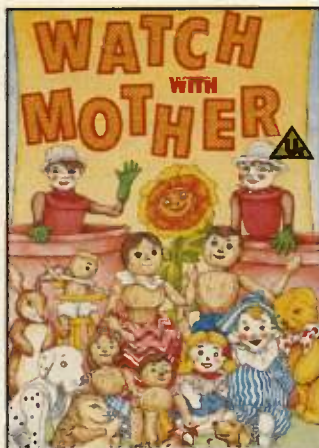
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ASK FOR THE NEW PMI CATALOGUE - THE STRONGEST IN THE INDUSTRY





DON'T FORGET the proven successes — BBC's Watch With Mother and Beebtots tend to appeal to some very big kids



CHILDREN'S VIEWING preferences aren't fickle and stock almost always sells eventually

School's out, video's in

Easter is a boom time for new children's video releases due to the surge in demand at holiday time. Rosie Horide looks at what's on offer

WHATEVER FIELD of interest has first drawn a retailer to the idea of stocking sell through video, whether it be music videos to record retailers, instructional DIY tapes to DIY stores, or sports programming to sports goods shops, they all seem to have one thing in common. Having once dipped a toe in the water, the next area of expansion is almost always children's tapes.

A glance at the selection available in outlets ranging from the Virgin Megastore to branches of Texas Homecare shows such programming soon becomes a substantial part of the stock.

In previous articles we have gone into some of the reasons why: how a video tape has a high perceived value as a gift; a child's facility for almost unlimited repeat viewing of a favourite; and parents' willingness to buy something which ensures prolonged spells of peace and quiet. The product also has a long shelf-life (children's viewing preferences aren't as fickle as those of the average record buyer for example) and so stock almost always sells eventually.

Nevertheless, a flow of new product is important to stimulate demand and satisfy regular custom-

ers. The video sell through industry is cyclical in a similar way to the music business, with a peak in the pre-Christmas period, and another, albeit smaller, in the spring. Add to that the boom in demand for children's product around any school holiday time, and it's easy to see why this time of the year is one of the big periods for new product releases.

All the specialist sell through companies have major new children's releases around Easter, as well as one or two of the major video distributors to whom sell through is normally much less important than their rental business.

Walt Disney is a name synonymous with children's viewing and the company has done well with its previous releases, despite the fact that many have been priced at over £10. There is now a series of five new Disney cartoon releases with a retail price of £9.99 — classics with self-explanatory titles like Here's Goofy, all of which will sell very now, and should continue to do so.

There are also a number of titles being promoted in unusual ways. Video Collection currently has an offer on around 18m Persil packs for an animated characters series called The Sylvanian family. As this is mail order there won't be any direct benefit for dealers, but all publicity is good publicity, and this deal should promote not only Video Collection's tape, but the one already out on MSD and a second that they've just rush released.

While we're mentioning grocery promotions, one of the big boys, CBS/Fox, is putting a lot of clout behind its Ewok and Droid releases. Both these series are animated spin-offs from Star Wars, and TV screenings have increased their popularity. Now they're to be promoted on a major packaged food product that's a household name with a specially prepared 30-minute short episode and trailer tape. This is being offered at

£1.99 plus p&p, and should stimulate demand for the full-length tapes.

Other recent TV ads have featured both the toys and videos of a new bunch of characters, The Visionaries. Video Gems has the video rights to this product, and is already doing well with the first tape. As the toy promotion really gets into its swing sales should increase even more.

Another toy newcomer being heavily promoted is Headmasters, the latest incarnation of those seemingly ever-popular robot/machines The Transformers. While Video Gems had some of the early product plus Transformers — The Movie (one of last year's big Christmas hits), MSD has the later material and has just released Transformers: Headmasters.

Merchandising-ed releases are becoming monotonously regular, albeit successful. But one is a little different. A.L.F. (Alien Life Form) is a very friendly invader from outer space who's endeared himself to viewers countrywide on children's television and can now be seen on video courtesy of Video Collection.

Few sell through companies can really afford extensive promotional campaigns, so it's probably not surprising that those promoted by other industries too, such as toy companies, are often the most popular videos with kids.

Later this year, probably during the peak autumn period, MSD Video will be releasing Action Force — The Movie, which is bound to be one of the Christmas hits. Prior to that the company has a May release entitled Arise, Serpenter, Arise which introduces the new character into the Action Force series which has already done well for the company. The toys have been around a long time, but recent re-promotion has helped the videos a lot.

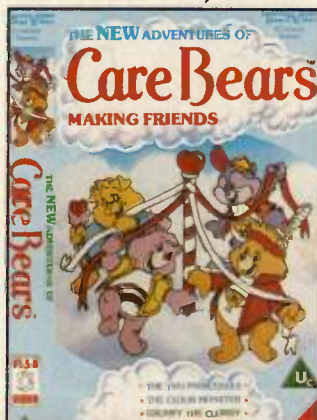
One other factor often has an effect on sales — the cinema. If children's product is on general release there's an inevitable re-

surgence of interest in the characters involved. Thus with Easter's showing of the latest Care Bears movie, all the companies with sell through product should notice an increase in demand. Vestron, Virgin and MSD all have or will have product out imminently — well worth stocking if the film's at your local cinema.

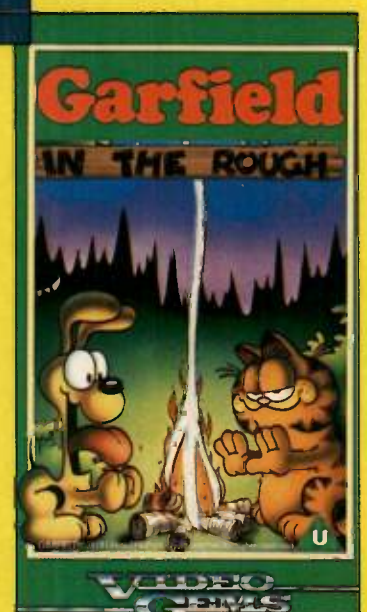
Care Bears generally appeal to girls rather than boys. The same is true of the evergreen favourite My Little Pony, a toy owned by that seems to be almost every child in the country. Again the product is scattered across many companies, but there's a new release up and coming from MSD Tempo called My Little Pony And Friends which not only features the equine favourites but also some mates of theirs, GloFriends, Moondreamers and Charmkins. This will do well, especially with younger customers.

In fact, this Easter sees the release of product for every age group of children. The BBC has just put out a whole range of tapes for the very small, ranging from little ones' favourite Fireman Sam to the compilation Beebtots. May sees another Fireman Sam tape — and if this character can do half as well as Postman Pat has done with the same age group, they'll be delighted. Also look out for FilmFair's Simon In The Land Of Chalk Drawings.

EXPECT INTEREST in the Care Bears' videos — the movie is out on cinema release — and The Sylvanian Family — out on Persil!



BEING THE BEST IS CHILDS PLAY!



VIDEO GEMS

NEW ALBUMS

Distributor Codes

A—PRT 01-640 3344
ACD—ACD 01-451 4494
ARAB—Arabesque 01-995 3023

BH—Blue Hat 0225 782640
BK—Backs 0603 624290
BMG—BMG 021-500 5678
BU—Bullseye 08894 76316

C—CBS 0296-395151
CA—Cadillac 01-836 3646
CH—Charly 01-639 8603
CM—Celtic Music 0423 888979
CON—Conifer 0895 441 422
CP—Counterpoint 01-368 6636
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—Folkson 0203 711935

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

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

I—Cartel (Backs, Rough Trade) and Fast Forward 031 226 4616 Probe—051 236 6591 Nine Mile—0926 496060 Red Rhino (Nth) 0904 641415
Revolver—0272 541291
IMS—Import Music Services (via PolyGram) 01-590 6044
IRS—Independent Record Sales 01-850 3161 (Chris Wellard)

JETZ—Jettisounds 0253 712453
J—Jungle 01-359 8444
JS—Jensar 01-961 5818

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

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

M—MSD 01-961 5646
MMC—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 73144
PAC—Pacific 01-800 4490
PK—Pickwick 01-200 7000
PL—Prism Leisure 01-804 8100
PP—Probe Plus (see I)
PRO—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 0272-541291
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—Stern's/Triple Earth 01-388 5533
STY—Stylus 01-453 0886
SW—Swift 0424 220028

TB—Terry Blood 0782 620321

VFM—VFM Cassette Distributors 0296 37307

W—WEA 01-998 5929
WYND—Wynd-up 061-872 0170

| Artist | Title | Label | LP No/Cassette No/Compact Disc No | Dealer Price | (Distributor) | Music Category |
|--|---|------------------|-----------------------------------|--------------|---------------|-------------------|
| ADOLESCENTS, The | THE ADOLESCENTS Weird Systems | LSO 32 | £4.25 (I/RE) | | | Hardcore |
| AISHA HIGH PRIESTESS Ariwa | ARILP 029/— | £3.89 (JS) | | | | Reggae |
| ALL ABOUT EVE INTERVIEW PICTURE DISC | Baktabak BAK 2087/— | £2.99 (ARAB) | | | | Spoken Word |
| ALLISON, Mose | SINGS THE SEVENTH SON Ace PR 7279/PRC 7279"MC" | £2.99 (A) | | | | Jazz |
| ASTLEY, Rick | INTERVIEW PICTURE DISC Baktabak BAK 2085/— | £2.99 (ARAB) | | | | Spoken Word |
| BIG YOUTH MANIFESTATION | Heartbeat HB 46/— | £4.95 (JS) | | | | Reggae |
| BLAKEY, Art | JAZZ MESSENGERS FREE FOR ALL Blue Note CDP 7841702"CD" | £4.85 (E) | | | | Jazz |
| BLAKEY, Art | JAZZ MESSENGERS CHILD'S DANCE Ace PR 10047/PRC 10047"MC" | £2.99 (A) | | | | Jazz |
| BON JOVI | INTERVIEW PICTURE DISC Baktabak CBAK 4004"CD" | £4.79 (ARAB) | | | | Spoken Word |
| CAMERON, Steve | THE TITANIC SUITE RTV VTRMC 1"MC" VTRCD 1"CD" | (E) | | | | Rock |
| CIRCLE JERKS | GROUP SEX Weird Systems WS /— | £4.25 (I/RE) | | | | Hardcore |
| CLARK, Sunny | COOL STRUTTIN' Blue Note CDP 7465132 "CD" | £4.85 (E) | | | | Jazz |
| CLARK, Sunny | LEAPIN' & LOPIN' Blue Note CDP 7840912 "CD" | £4.85 (E) | | | | Jazz |
| COBB, Arnett | BLOW ARNETT BLOW Ace PR 7151/PRC 7151"MC" | £2.99 (A) | | | | Jazz |
| COLEMAN, Gary B.B. | IF YOU CAN'T BEAT ME ROCKIN' Ichiban ICH 1018/ZCICH 1018"MC"/ | CDICH 1018"CD" | £3.65/7.29 (A) | | | Blues |
| COLTRANE, John | LUSH LIFE Ace PR 7188/PRC 7188"MC" | £2.99 (A) | | | | Jazz |
| CONIFF, Ray | ALWAYS IN MY HEART CBS 460545-1/460545-4"MC"/460545-2"CD" | £3.79/7.29 (C) | | | | MOR |
| CONNORS, Norman | PASSION Capitol/CDEST 2056 "CD" | £7.29 (E) | | | | Soul |
| CULTURAL ROOTS | RUNNING BACK TO ME Island ILPS 9887/— | £3.89 (JS) | | | | Reggae |
| CURE, The | INTERVIEW PICTURE DISC Baktabak CBAK 4003"CD" | £4.79 (ARAB) | | | | Spoken Word |
| DANKWORTH, John & The | LONDON SYMPHONY ORCHESTRA INNOVATIONS Pickwick PWK 059"CD" | (PK) | | | | Jazz |
| *DAVIS, Miles | MILES AHEAD CBS (France) 4606061/— | £2.99 (DIS) | | | | Jazz |
| *DAVIS, Miles | COOKIN' AT THE PLUGGED NICKEL CBS (France) 4606071/— | £2.99 (DIS) | | | | Jazz |
| DAVIS, Miles & The | MJG BAG'S GROOVE Ace PR 7109/PRC 7109"MC" | £2.99 (A) | | | | Jazz |
| *DE PLATA, Manitas | FERIA GITANE CBS (France) 4606671/— | £2.99 (DIS) | | | | Spanish |
| DEAD KENNEDYS, The | INTERVIEW PICTURE DISC Baktabak BAK 2090/— | £2.99 (ARAB) | | | | Spoken Word |
| FARLOW, Tal | RETURNS/1969 Ace PR 10047/PRC 10047"MC" | £2.99 (A) | | | | Jazz |
| FITZGERALD, Ella | SENTIMENTAL JOURNEY Pickwick SHM 3232/HSC 3232"MC" | (PK) | | | | Jazz |
| *GARNER, Erroll | LONG AGO & FAR AWAY CBS (France) 4606141/— | £2.99 (DIS) | | | | Jazz |
| GORDON, Dexter | A SWINGING AFFAIR Blue Note CDP 7841332"CD" | £4.85 (E) | | | | Jazz |
| GRIFFITHS, Albert/The | GLADIATORS INSTORE FOR YOU Heartbeat HB 41/— | £4.95 (JS) | | | | Reggae |
| HANCOCK, Herbie | MY POINT OF VIEW Blue Note CDP 7841262"CD" | £4.85 (E) | | | | Jazz |
| *HARRISON/BLANCHARD | CRYSTAL STAIR CBS (France) 4601641/— | £4.37 (DIS) | | | | Jazz |
| INXS | INTERVIEW PICTURE DISC Baktabak BAK 2093/— | £2.99 (ARAB) | | | | Spoken Word |
| ISSACS, Gregory | COME ALONG Live & Loud WALP 22/— | £3.89 (JS) | | | | Reggae |
| JEFFERSON, Eddie | BODY & SOUL Ace PR 7619/PRC 7619"MC" | £2.99 (A) | | | | Jazz |
| JONES, Elvin | PUTTIN' IT ALL TOGETHER Blue Note CDP 7842822"CD" | £4.85 (E) | | | | Jazz |
| JUMP, Wally Jnr | DON'T PUSH YOUR LUCK A&M AMA 5194/AMC 5194"MC"/CDA 5194"CD" | £3.89/7.29 (F) | | | | Dance/Disco |
| KATRINA & THE WAVES | WAVES Capitol CDP 7462662"CD" | £3.64 (E) | | | | Rock |
| KIRK, Roland | KIRK'S WORKS Ace PR 7210/PRC 7210"MC" | £2.99 (A) | | | | Jazz |
| KISS | INTERVIEW PICTURE DISC Baktabak CBAK 4002"CD" | £4.79 (ARAB) | | | | Spoken Word |
| LAGRENE, Birbili | INFERNO Blue Note BLJ 480 16/TCBLJ 480 16 "MC"/CDBLJ 48016 "CD" | £3.85/7.29 (E) | | | | Jazz |
| LYNN, Ian | FORGOTTEN SUMMER MMC/EMI TCMMC 1003"MC"/CDMMC 1003"CD" | £3.85/7.29 (E) | | | | New Age |
| LYNN, Ian | CELEBRATION MMC/EMI TCMMC 1011"MC"/CDMMC 1011"CD" | £3.85/7.29 (E) | | | | New Age |
| MABLEY, Hank | SOUL STATION Blue Note CDP 7465282 "CD" | £4.85 (E) | | | | Jazz |
| MARLEY, Bob | INTERVIEW PICTURE DISC Baktabak BAK 2065/— | £2.99 (ARAB) | | | | Spoken Word |
| MEN THEY COULDN'T HANG WAITING FOR BONAPARTE | Magnet MAGL 5075/ZCMAG 5075"MC"/CDMAG 5075"CD" | £4.85/7.29 (BMG) | | | | Rock |
| MINDWARP, Zodiac | INTERVIEW PICTURE DISC Baktabak BAK 2095/— | £2.99 (ARAB) | | | | Spoken Word |
| O'KANES, The | TIRED OF THE RUNNING CBS 460831-1/460831-4"MC" | £3.79 (C) | | | | Country |
| PARAGONNE | ASPECTS OF PARAGONNE MMC/EMI TCMMC 1010"MC"/CDMMC 1010"CD" | £3.85/7.29 (E) | | | | New Age |
| PARTON, Dolly | RAINBOW CBS 460451-1/460451-4"MC"/460451-2"CD" | £3.79/7.29 (C) | | | | Country |
| P.I.L. | INTERVIEW PICTURE DISC Baktabak BAK 2045/— | £2.99 (ARAB) | | | | Spoken Word |
| PRESELEY, Elvis | INTERVIEW PICTURE DISC Baktabak BAK 2086/— | £2.99 (ARAB) | | | | Spoken Word |
| RATT | INTERVIEW PICTURE DISC Baktabak BAK 2092/— | £2.99 (ARAB) | | | | Spoken Word |
| RICHARD, Rocking & Whistling Vic | TEMPLAR TEA & BACCY Hangman HANG 14UP/— | £3.65 (I/RE) | | | | Pop |
| R.M.S. | CENTENNIAL PARK MMC/EMI TCMMC 1004"MC"/CDMMC 1004"CD" | £3.85/7.29 (E) | | | | New Age |
| ROLLINS, Sunny | SUNNY ROLLINGS VOL III Blue Note CDP 7815582 "CD" | £4.85 (E) | | | | Jazz |
| SHORTER, Wayne | NIGHT DREAMER Blue Note CDP 7841732"CD" | £4.85 (E) | | | | Jazz |
| SIOUSIE & The | BANSHEES INTERVIEW PICTURE DISC Baktabak BAK 2089/— | £2.99 (ARAB) | | | | Spoken Word |
| SQUIER, Billy | ENOUGH IS ENOUGH EMI CDP 7462882"CD" | £3.64 (E) | | | | Rock |
| STEPHENSON, Martin & The | DAINTEES GLADSOME, HUMOUR & BLUE Kitchenware KWLP 8/KWC 8 | £3.99 (F) | | | | Rock |
| SUNWIND | THE SUN BELOW MMC/EMI TCMMC 1005"MC"/CDMMC 1005"CD" | £3.85/7.29 (E) | | | | New Age |
| TAYLOR, Tor | JUMBLE SOUL LPA TOTAL 4/— | £3.95 (I/RE) | | | | Pop |
| T.S.O.L. | DANCE WITH ME Weird Systems WS 033/— | £4.25 (I/RE) | | | | Hardcore |
| TWENTIETH CENTURY BLUES | MMC/EMI TCMMC 1002"MC"/CDMMC 1002"CD" | £4.85/7.29 (BMG) | | | | Jazz |
| TYNER, McCoy | TENDER MOMENTS Blue Note CDP 7842752"CD" | £4.85 (E) | | | | Jazz |
| VAN ZANDT, Townes | LIVE & OBSCURE Heartland HLPD 004/— | £6.95 (I/RE) | | | | Singer/Songwriter |
| VARIOUS DJ | GREATEST Live & Loud WALP 20/— | £3.89 (JS) | | | | Reggae |
| VARIOUS GHETTO DUB | RDL RDL 900/— | £3.65 (I/RE) | | | | Reggae |
| VARIOUS IRISH FAVOURITES | Ditto DTO 10285 (2 Cassette Pack) | £1.82 (PK) | | | | Irish |
| VARIOUS MIDDLE CLASS | UPRISING Weird Systems WS 030/— | £4.25 (I/RE) | | | | Hardcore |
| VARIOUS NORTHERN SOUL | STORY VOL 8 Soul Supply LPSD 126 (2 LP) | £5.65 (I/BK) | | | | Soul |
| *VARIOUS THE 1950'S | — SINGERS CBS (France) 4606081/— | £2.99 (DIS) | | | | Jazz |
| *VARIOUS THE 1930'S | — SMALL COMBOS CBS (France) 4606094/— | £2.99 (DIS) | | | | Jazz |
| VARIOUS THIRTY YEARS OF NUMBER 1 HITS | Ditto DTO 10289 (2 Cassette Pack) | £1.82 (PK) | | | | Pop |
| WEBB, Mari | ALWAYS THERE BBC/Pickwick PWKS 647"CD" | £4.25 (PK) | | | | MOR |
| *WEBSTER, Ben & "Sweets" | EDISON BEN & SWEETS CBS (France) 4606131/— | £2.99 (DIS) | | | | Jazz |
| WHITESNAKE | SLIDE IT IN EMI CDP 7903062"CD" | £4.85 (E) | | | | Metal |
| WILSON, Shanice | DISCOVERY A&M AMA 5128/AMC 5128"MC"/CDA 5128"CD" | £3.89/7.29 (F) | | | | Soul/Dance/Disco |

* Import
* Previously listed in alternative format

Mon 11 April-Fri 15 April 1988 Album Releases: 79

Year to Date: 15 weeks to 15 April Album Releases: 1676

US TOP FORTIES SINGLES

| | | | | |
|-----|----|----------------------------------|--------------------------------------|-----------------|
| 1★ | 3 | GET OUTTA MY DREAMS . . . | Billy Ocean | Jive |
| 2 | | MAN IN THE MIRROR | Michael Jackson | Epic |
| 3 | 4 | OUT OF THE BLUE | Debbie Gibson | Atlantic |
| 4★ | 7 | DEVIL INSIDE | INXS | Atlantic |
| 5★ | 10 | WHERE DO BROKEN HEARTS GO | Whitney Houston | Arista |
| 6 | 6 | ROCKET 2U | The Jets | MCA |
| 7 | 2 | ENDLESS SUMMER NIGHTS | Richard Marx | EMI |
| 8★ | 9 | GIRLFRIEND | Pebbles | MCA |
| 9 | 5 | I WANT HER | Keith Sweat | Vintertainment |
| 10★ | 12 | WISHING WELL | Terence Trent D'Arby | Col/CBS |
| 11★ | 17 | I SAW HIM STANDING THERE | Tiffany | MCA |
| 12★ | 16 | ANGEL | Aerosmith | Geffen |
| 13★ | 14 | SOME KIND OF LOVER | Jody Watley | MCA |
| 14 | 11 | (SITTIN' ON) THE DOCK . . . | Michael Bolton | Col/CBS |
| 15 | 18 | CHECK IT OUT | John Cougar Mellencamp | Mercury |
| 16★ | 23 | PINK CADILLAC | Natalie Cole | Manhattan |
| 17★ | 20 | PROVE YOUR LOVE | Taylor Dayne | Arista |
| 18 | 8 | NEVER GONNA GIVE YOU UP | Rick Astley | RCA |
| 19★ | 25 | ONE STEP UP | Bruce Springsteen | Columbia |
| 20★ | 29 | ANYTHING FOR YOU | Gloria Estefan & Miami Sound Machine | Epic |
| 21 | 13 | HYSTERIA | Def Leppard | Mercury |
| 22★ | 26 | ELECTRIC BLUE | Icehouse | Chrysalis |
| 23★ | 27 | YOU DON'T KNOW | Scarlett & Black | Virgin |
| 24 | 15 | I GET WEAK | Belinda Carlisle | MCA |
| 25 | 22 | ROCK OF LIFE | Rick Springfield | RCA |
| 26 | 19 | FATHER FIGURE | George Michael | Col/CBS |
| 27★ | 30 | FISHNET | Morris Day | Warner Brothers |
| 28★ | 36 | NAUGHTY GIRLS (NEED LOVE TOO) | Samantha Fox | Jive |
| 29 | — | ALWAYS ON MY MIND | Pet Shop Boys | Manhattan/EMI |
| 30 | 21 | SHE'S LIKE THE WIND | Patrick Swayze | RCA |
| 31 | 31 | GOING BACK TO CALI | LL Cool J | Def Jam/CBS |
| 32★ | 35 | I WISH I HAD A GIRL | Henry Lee Summer | CBS Assoc |
| 33★ | 39 | SHATTERED DREAMS | Johnny Hates Jazz | Virgin |
| 34★ | 34 | PAMELA | Toto | Col/CBS |
| 35★ | 38 | TWO OCCASIONS | The Deele | Solar |
| 36 | 42 | I DON'T WANT TO LIVE WITHOUT YOU | Foreigner | Atlantic |
| 37 | — | WAIT | White Lion | Atlantic |
| 38★ | 40 | PIANO IN THE DARK | Brenda Russell | A&M |
| 39 | 24 | JUST LIKE PARADISE | David Lee Roth | Warner Brothers |
| 40 | 28 | NEVER KNEW LOVE . . . | Alexander O'Neal & Cherrelle Tabu | |

ALBUMS

| | | | | |
|-----|----|----------------------------|------------------------|-----------------|
| 1 | 1 | DIRTY DANCING | Original Soundtrack | RCA |
| 2 | 2 | FAITH | George Michael | Col/CBS |
| 3 | 3 | BAD | Michael Jackson | Epic |
| 4 | 4 | KICK | INXS | Atlantic |
| 5 | 5 | TIFFANY | Tiffany | MCA |
| 6★ | 11 | MORE DIRTY DANCING | Original Soundtrack | RCA |
| 7★ | 9 | NOW AND ZEN | Robert Plant | Espananza |
| 8 | 6 | SKYSCRAPER | David Lee Roth | Warner Brothers |
| 9 | 7 | HYSTERIA | Def Leppard | Mercury |
| 10 | 8 | OUT OF THE BLUE | Debbie Gibson | Atlantic |
| 11 | 10 | GOOD MORNING, VIETNAM | Original Soundtrack | A&M |
| 12★ | 14 | APPETITE FOR DESTRUCTION | Guns & Roses | Geffen |
| 13★ | 17 | INTRODUCING THE . . . | Terence Trent D'Arby | Col/CBS |
| 14 | 12 | THE LONESOME JUBILEE | John Cougar Mellencamp | Mercury |
| 15 | 13 | WHENEVER YOU NEED SOMEBODY | Rick Astley | RCA |
| 16★ | 22 | KINGDOM COME | Kingdom Come | Polydor |
| 17 | 15 | BLOW UP YOUR VIDEO | AC/DC | Atlantic |
| 18★ | 18 | TUNNEL OF LOVE | Bruce Springsteen | Col/CBS |
| 19★ | 19 | MAKE IT LAST FOREVER | Keith Sweat | Vintertainment |
| 20 | 16 | WHITNEY | Whitney Houston | Arista |
| 21 | 20 | RICHARD MARX | Richard Marx | Manhattan |
| 22 | 23 | PERMANENT VACATION | Aerosmith | Geffen |
| 23 | 24 | HEAVEN ON EARTH | Belinda Carlisle | MCA |
| 24★ | 27 | PRIDE | White Lion | Atlantic |
| 25 | 21 | THE JOSHUA TREE | U2 | Island |
| 26★ | 29 | TEAR DOWN THESE WALLS | Billy Ocean | Jive |
| 27 | 25 | NOTHING LIKE THE SUN | Sting | A&M |
| 28★ | 30 | NEVER DIE YOUNG | James Taylor | Col/CBS |
| 29 | 26 | JODY WATLEY | Jody Watley | MCA |
| 30★ | — | NAKED | Talking Heads | Sire/Fly |
| 31 | 31 | HOT, COOL AND VICIOUS | Sa-Na-Peppa | Nex Plateau |
| 32★ | 33 | LET IT LOOSE | Gloria Estefan | Epic |
| 33★ | 34 | PEBBLES | Pebbles | MCA |
| 34 | 28 | CLOUD NINE | George Harrison | Dark Horse |
| 35 | 32 | WHITESNAKE | Whitesnake | Geffen |
| 36 | 35 | BORN TO BE BAD | George Thorogood | Manhattan |
| 37 | 36 | TELL IT TO MY HEART | Taylor Dayne | Arista |
| 38★ | — | SURFING WITH THE ALIEN | Joe Satriani | Relativity |
| 39 | 40 | ALWAYS AND FOREVER | Randy Travis | Warner Brothers |
| 40★ | — | THE LION AND THE COBRA | Sinead O'Connor | Ensign |

Charts courtesy Billboard, April 9, 1988 * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

MMC



10 REASONS FOR LISTENING TO MMC RECORDINGS

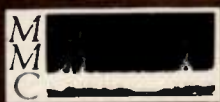
1. "Music of the highest quality and superb musicianship"
Q magazine
2. Ten releases ranging from blues to new instrumental music
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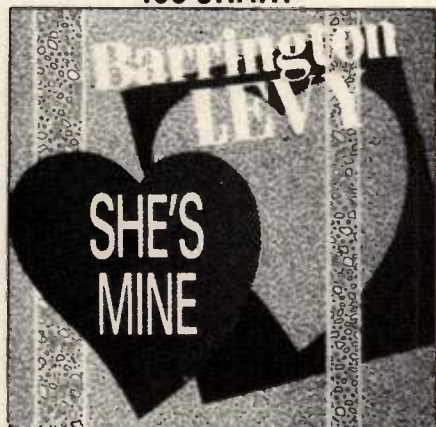
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BIG CITY BEAT BAND CAN I BE YOUR FRIEND/tba BCB BCB 001 12" (JS)
BOLAN, Marc INTERVIEW PICTURE DISC COLLECTION Baktabak BAKPAK 1006 4x7" in Wallet (ARAB)
BON JOVI INTERVIEW PICTURE DISC COLLECTION Baktabak BAKPAK 1007 4x7" in Wallet (ARAB)
BROWN, James THE PAYBACK MIX PART ONE/Give It Up Or Turnit A Loose Urban/Polydor URB 17 Pic Bag; URBX 17 12" incl's Keep On Doing What You're Doing But Make It Funky/Stone To The Bone/Cold Sweat Pic Bag (F)
BUCKBEATS DAYDREAM/The Longest Night Extra/Supertrax XTRA 7; 12XTRA 7 12" (E) Hi-NRG
CHURCH, The UNGUARDED MOMENT/tba Carrere CAR 425 Pic Bag; CART 425 12" Pic Bag (A)
COLE, Lloyd & THE COMMOTIONS FROM THE HIP/Please/Lonely Mile/Love Your Wife Polydor COLE 9 Pic Bag; COLEX 9 12" Pic Bag; COLE CD 9 "CD" (F)
COOL C C IS COOL/tba CityBeat/Beggars Banquet CBE 721 Pic Bag; CBE 1221 12" Pic Bag (W) Dance/Disco
CRICKETS, The YOUR M-M-MEMORY/THREE PIECE/The Weekend/Forever In Mind Rollercoaster RRC 2007 (RC/SW)
CURE, The INTERVIEW PICTURE DISC COLLECTION Baktabak BAKPAK 1005 4x7" in Wallet (ARAB)
DAVIES, Richie HOW I FEEL FOR YOU/tba High Power HPD 04 12" (JS) Reggae
DIRTY HARRY D'BOP/tba Subway SUB 015 12" (I/RR)
DISCO 2000 ONE LOVE NATION/tba KLF D 2002 12" (I/NM)
DUKE M.C. I DON'T CARE ANYMORE/FREE/tba Music Of Life NOTE 15 12" (P)
**EROTIC DISSIDENTS MOVE YOUR ASS AND FEEL/tba Subway SUB 010 7 (I/RR)
**EURHYTHMICS, The INEEDAMAN/NEED YOU/There Must Be An Angel/Missionary Man (Live) RCA DA 15x10" Pic Bag (BMG)
EXPLOITED WAR NOW/tba Music For Nations 12KORE 103 12" (P)
FAIR WARNING ROCKING AT THE SPEED OF LIGHT/tba Areba ERA 002 12" (I/RR)
FITZGERALD, Scott GO/(Version) PRT PYS 10 Pic Bag (A)
FLESH VOLCANO SLUT/tba Some Bizzare SLUT 001 12" (I/NM)
FLORIDA SUN HONEY BE/My Baby's So Fine Tembo TML 132 Pic Bag (IMS)
FORMOSA METAL GURU/tba Awesome AOR 14; AOR 14T 12" (I/NM)
14 RED BEARS COME GET ME/tba Sarah SARAH 005 Pic Bag (I/RE)
FRIGHTY & COLONEL MITE MAXIMUM/tba Y&D YDDO 121 12" (JS) Reggae
GIBBONS, Leroy DARLING YOU SEND ME/tba Pioneer Muzik PM 003 12" (JS) Reggae
GILLETTE, Pete HOMELESS CHILD/tba MCA IRM 162 Pic Bag; IRMT 162 12" Pic Bag (F)
GREATER THAN ONE NOW IS THE TIME/tba Kunst Kapital KGK 2 12" (I/RR)
GUNCLUB BREAKING HANDS/tba Red Rhino REDT 089 12" (I/RR)
HIJACK STYLE WARS/tba Music Of Life NOTE 16 12" (P) Dance/Disco
HILL, Rocky I WON'T BE YOUR FOOL/Take My Love Virgin VS 1042 Pic Bag (E)
HOTHOUSE FLOWERS DON'T GO/Saved London LON 174 Pic Bag; LONX 174 12" Incl's Hydroman Pic Bag (F)
HOUSE OF LOVE CHRISTINE/tba Creation CRE 53T 12" (I/NM)
IN-D VIRGIN IN-D SKY'S/tba Subway SUB 014 12" (I/RR)
ISAACS, Gregory RUMOURS/tba Greensleeves GRED 221 12" (JS/BMG) Reggae
IT BITES MIDNIGHT/You'll Never Go To Heaven (Live) Virgin VS 1065 Pic Bag; VST 1065 12" Pic Bag (E)
JASPER, Chris ONE MORE TIME/Givin' My All Epic 6515107 Pic Bag (C) Dance/Disco
JENKINS, Kechia I NEED SOMEBODY/(Version) CityBeat/Beggars Banquet (CBE 722; CBE 1222 12" (W) Dance/Disco
JONAH & THE WAIL FLATTEN MANHATTAN/tba Luna Da Luna LUNA 75 12" Pic Bag (I/RE)
JOYCE, Rosaline FALLING IN LOVE AGAIN/I Need All Your Loving Jam Today 12ROS 2 12" (A) Dance/Disco
J.V.C.F.O.R.C.E STRONG ISLAND/Something Fresh To Swing To B Boy/Hardcore/Westside HAKT 11 12" (BMG) Dance/Disco
KIDD, Eddie DON'T LET THE DAY GET ANY LONGER/Lover For Life Warner Brothers W 7910; W7910T 12" (W)
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ROBESON, Natty LOVE AFRICA/Tema Dub Legal Light LLQ 29 12" (T/A/JS) Dance/Disco
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**SHACK EMERGENCY/Liberation Ghetto Recording CDGTG 1 "CD" (C)
SHAKTI FORBIDDEN DREAMS/tba Subway SUB 006 12" (I/RR)
SNEETCHES, The ONLY FOR A MOMENT/tba Kaleidoscope KS 106 12" (I/RR)
SUGARCUBES, The DEUS/Lugfitar One Little Indian 7 TP10; 12 TP 10 12" incl's Steel Of Lift; 7 TP 10 CD "CD" incl's Organic Prankster (I/NM)
**TRANSVISION VAMP TELL THAT GIRL TO SHUT UP/God Save The Royalties MCA DTVV 2 "CD" (F) Dance/Disco
WELL RED M.F.S.B./System Virgin VS 1079 Pic Bag; VST 1079 12" Pic Bag (E)
WILD FLOWERS TAKE ME FOR A RIDE/tba Chapter 22 CHAP 12029 12" (I/NM)
WMTID SHEIK! YOUR MONEY/tba Rouska PROFANE 081 12" (I/RR)

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Mon 11 April-Fri 15 April 1988

Single Releases: 60

Year to Date (15 weeks to 15 April)

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Breaking Hands... G
CI Cool... C
Can I Be Your Friend... B
Christine... H
Come Get Me... F
Cremation Town... P
Darling Send Me... C
Day Dream... B
Days In May... O
D'Nap... D
Deus... S
Don't Go... H
Don't Let The Day Get Any... K
Longer... S
Emergency... J
Falling In Love Again... J
Fight To Survive... M
Film Star Kiss... S
Flatten Manhattan... J
Forbidden Dreams... S
From The Hip... C
GO... F
Good Fools... P
Homeless Child... G
Money Be... F
How Far To Got To... A
Love... A
How I Feel For You... D
How Low Can You Go... P
I Don't Care Anymore... E
Free... D
I Need A Man... J
I Need Somebody... J
I Won't Be Your Fool... W
It's Give You Love... L
Interview... C
Interview... P
It Takes Two... B
Let's All Chant... M
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Feel... W
MSSB... W
Now Is The Time... D
One Love Nation... D
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One More Time... J
Only For A Moment... S
Rocking At The Speed... F
Of Light... L
Rookies Revenge... I
Rumours... W
Sheik! Your Money... W
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Tell That Girl To Shut... T
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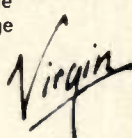
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The successful candidate will be expected to play an important role in the conception of the promotional tools necessary to market our products, as well as our artists in general, and will have to work closely with creative services inside and outside the company.

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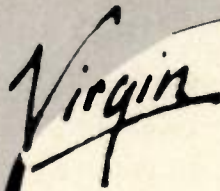
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Dootley's

D I A R Y

AS IF they needed it, the tape levy lobby seems about to get a further setback — this time from Brussels. After months, years even of humming and haling, EEC Commissioner Lord Cockfield has given the royalty the thumbs down in his final draft of the community's green paper on copyright. However, he will face stiff opposition from his Spanish, French, German and Portuguese commissioners (all of whose countries already have a tape levy) when it comes under discussion by the commission in mid-April. Publication date should be (wait for it!) sometime during May ... Solicitors Frere Cholmeley have taken the initiative in inviting trade minister John Butcher to a "meet-the-industry" dinner following the useful social meeting they arranged at Midem with Lord Young's PPS Nick Baker. Yet Butcher, Baker or candlestickmaker, it's difficult to escape the notion that this Government is not very interested in listening ... BMG chairman Peter Jamieson hasn't yet closed the net on a top man for Arista and meanwhile Tim Prior — no doubt wishing to put his Towerbell experience behind him — has joined in an untitled marketing position.

THE ENIGMATIC tone of the press statement from the Tokyo meeting of hardware companies (see p4) has dampened record industry hopes for an early summit on DAT between consumer electronics and music industries, but expect a meeting before the end of this year and one which could end the DAT wars ... John Reid assured Radio Academy director Tim Blackmore that celebrity interviewee Elton John would be at the UK Music Radio Conference even if he "had to go to America and drag him there himself". As things turned out, Elton's master tape broke and you can guess the rest, so Paul Gambaccini agreed to fill the gap by chatting to Jonathan King. "They've got lots of things in common," said Gambo. "They both wear glasses, they've both changed their names, they've both spent over 100 weeks in the singles charts. The main difference is while Elton sues *The Sun*, Jonathan writes for it".

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BRIDGE OF size: Siren MD David Betteridge gets an award for Nimbus's longest CD run, 350,000 copies of Bridge Of Spies.



BESS MAN: The Duke of Kent joins senior classical engineer John Kurlander during the new EMI recording of Porgy And Bess.



PEACH, MELBA: EMI is celebrating 90 years of record business this year. This photograph shows Dame Nellie Melba laying the foundation stone of the Hayes factory in 1907.



SILVER LINING: All About Eve collect silver from Phonogram MD Hein van der Ree.



ROGER, CHAPMAN: Tracy Chapman gets a warm welcome from WEA after her debut London dates.

C O M M E N T

The single is dead — long live the single. And before anyone rushes to upbraid me for greatly exaggerating reports of the short format's death, let me explain. With few exceptions there is no money to be made from the single, particularly when taking into account the multiplicity of versions and attendant marketing and promotional costs usually necessary to provide a hit. So the format is clinically dead. Yet there are all sorts of people keen to maintain these one track wonders on life support apparently ad infinitum.

Record companies — who rightly make great play of the investment that goes into establishing artists — have not come up with any alternative as an effective promotional tool for money-making albums. The record industry has reluctantly accepted the single as its loss leader. Radio has steadfastly ignored overtures to concentrate more on album tracks and still demands to be spoonfed feature tracks in the form of singles selected by record companies and presented for acceptance or (more usually) rejection by stations national and local. The most significant and most popular TV music programme focuses entirely on singles and

television generally demands single video clips. Even good old Joe and Joanne Public are in on the great life-after-death conspiracy, maintaining an inordinate interest in this extinct breed (largely through the media) even though they are not so keen as they were to shell out on the hits themselves. It's a sobering thought that a magazine such as *Smash Hits*, which homes in on the singles chart, sells more units than any number one hit in recent memory.

The one co-conspirator most likely to break ranks and declare the single officially dead is the multiple retailer. The chains have been calling for a more realistic (ie lower prices, more generous returns facility) approach to singles for some time. Now it looks as though there is a coherent voice for multiples through the British Association of Record Dealers (see MW, April 2), record companies would do well to listen, otherwise they might be left with a smelly corpse on their hands.

David Dalton



KIDS' STUFF: Phonogram hands over gold discs to The Mission for Children.



BEAN THERE, done that: Jellybean gets his gold disc for Just Visiting This Planet from Chrysalis.

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