

## MUSIC WEEK



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THE NME'S Roy Carr, Phonogram MD Hein Van Der Ree (second left) and Wet Wet Wet present Esther Rantzen, on behalf of Childline, with £300,000.

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## RM sets up own-label titles

RECORD MERCHANDISERS is enhancing its role in the music market by originating own-label titles in the shops it services.

The company, which as part of its expansion will be changing its name, intends to operate about four label brands of back catalogue and new product.

Record Merchandisers' buying director Terry Blackman says the idea arose after the company

noticed a proliferation of similar product from various labels in its racks. "We realised that if we could get hold of the important titles by artists then we could release the definitive album instead of having about seven similar albums," he says.

Blackman says the company will also be taking advantage of the low-price compact disc market and

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## Virgin Group to go private?

RICHARD BRANSON has acknowledged disquiet in the City over his Virgin Group's falling share price and is preparing to turn it back into a private company.

Since the public flotation of Virgin 18 months ago, shares have fallen from 140p to between 85p and 95p and in May Branson suffered the set-back of a fall in profits for the half term by five per cent to £14.6m.

The City took a dim view of the company's predictions that profits for the full year would probably be no higher than last year and it seems that Branson's entrepreneurial style and ambitious outlook has not impressed the City.

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## CD makers unite: 'Crisis? What crisis?'

AT A time when the compact disc industry has been cut deep enough to bleed, CD manufacturers have a message for the rest of the world: Crisis? What crisis?

The industry, noted for its infighting and cut-throat competition, is united behind the cry that nobody should have any fears about the format. From Hanover to Hereford & Worcester, the manufacturers are hitting back for the first time at what they see as erroneous and largely fictitious press reports that discs could disintegrate within a working life.

To find the truth among the tangle of accusations, MW travelled to the birthplace of CD in Germany and to the centre of the current row, Nimbus on the Welsh border.

At Philips Du Pont Optical in Hanover, the world's first CD factory, development manager Wolfgang Immelman says: "In accelerated ageing tests, our discs are

lasting for the equivalent of between 50 and 70 years."

Adrian Farmer, a director of Nimbus, the UK's first and largest CD manufacturer, is adamant: "There is no problem. People are going to get every bit of use that they could ever want from their CDs."

Farmer is frustrated and dismayed at national newspaper treatment of what he says is his company's attempts to benefit the whole industry. He maintains that the story came about after *The Guardian* rang Nimbus following up an article in *New Scientist* which discussed possible alternatives to aluminium backing on CDs.

He says the tests being carried out by his company, investigations that are part of worldwide experimentation by manufacturers, show that discs will last for several de-

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GOLD, BRASS, copper, platinum — it makes no difference to the sound, says PDO's development manager Wolfgang Immelman

BACKINGS FOR CDs other than the present aluminium are no advantage to either sound quality or durability, maintains Immelman.

PDO has experimented with alloys of brass and copper, platinum and the much-

discussed gold as backings for compact discs.

And Immelman asserts: "We are absolutely sure there is no difference in sound. That is not just by the human ear, our electronic testing devices say so as well."

## Creative talkshop for New Music Seminar

AS DELEGATES prepare to assemble in New York for the 9th New Music Seminar, creative aspects of the record industry will be their main talking points.

Keynote speakers for the seminar, which opens on July 16, are named as U2's manager Paul McGuinness and Brian Eno. It is expected that both will centre their speeches on the creative aspects of their work.

New topics include world music and contemporary instrumental music, while returning to the programme are the producers and A&R panels and discussions on thrash metal, soul and music journalism.

Among the 300 acts performing live as part of the New York Nights programme are Was (Not Was), Timbuk 3, Hazell Dean, Iggy Pop and Evelyn King.

If you are in New York at the New Music Seminar, look out for *Music Week*. We will be there in force checking out what's happening at the Marriott Marquis nerve centre and outside live around the Big Apple.



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# Vigilance pays off as revenues increase at PRS and MCPS

TWO RIGHTS collection bodies are announcing substantial increases in revenue and payouts.

The Mechanical Copyright Protection Society says its 10,000 members can expect a £20m royalties handout and the Performing Right Society has announced an increase in revenue for last year to £95.3m.

MCPS company secretary Keith Lowde says this year's distributed royalties will easily top last year's figure of £17,471,047. "We have done well all round and kept the

vigilance up," he says.

He claims the MCPS has increased its royalty distribution by 100 per cent over the last five years. "We have done this by checking that everyone who should pay does pay. Obviously, there are still some who don't but that number has been reduced.

"We are now respectively making sure the industry knows what its responsibilities are," says Lowde.

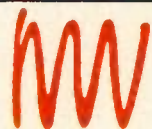
The PRS distributed £74.5m in royalties to its members and affiliated societies following an 11.7

per cent increase in revenue.

Gross licensing income in Great Britain and Ireland rose by 12 per cent to £60.5m including an 8.6 per cent rise in royalties from radio and television to £35.9m and a 16 per cent increase in public performance licence revenue to £24.5m.

Overseas revenue increased by 12.5 per cent to £30.3m reflecting the success of British music around the world and the society's own administration costs remained stable at 18 per cent.

## MUSIC WEEK



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## Pickwick set to broaden its horizons

THE ACQUISITION by Pearson of a 14.3 per cent shareholding in the Pickwick Group, creates an opportunity for Pickwick to extend its distribution of record and video products into many more non-traditional outlets.

Ivor Schlosberg, chief executive of Pickwick, says: "We do not regard this investment as affecting our independence in any way.

We will continue to pursue all and any opportunities for the growth and development of the business both organically and by acquisition."

One of the most significant effects of the deal is the closer links which will be established between Pickwick and Pearson's subsidiary Penguin books.

Penguin will shortly begin distribution for Pickwick through a number of test stores and it is anticipated that Penguin's enormous bookshop distribution network will become another major outlet for audio and video items.

"We look forward to the future for Pickwick with greater confidence than ever, particularly for taking advantage of the opportunities in electronic publishing," says Schlosberg.

Pickwick has already been granted audio and video rights owned by Ladybird, Longman and Penguin under the deal.

## MUSICAL



LEAVING HIS post as senior promotions manager at EMI Manhattan is Steve Payne who joined Polydor Records as head of promotions.

Alan Jones leaves A&M's promotions department to join Polydor as promotions manager. Steve Payne replaces Adrian Sear who takes up a new post as general manager of China Records ... Roger Bateson has joined Nimbus Records as sales and marketing manager and Serena Woolf as the new international corporate and label PR manager ... The former director of news with Network Ten, John O'Loan has been appointed as head of news for the Sky News channel to be launched on the Astra satellite at the beginning of 1989 ... Chris Watts has left Rough Trade to join Noise as head of press and publicity ... Eamonn Gaspar has been appointed group financial controller of Castle Communications ... Mark Richardson promotions manager at Mecca International Worldwide Talent, is on the move, he takes up a new position as marketing coordinator for Ten Records ... Adrian Lap retires from his position as vice president personnel of PolyGram International. He will be succeeded by Tony Preedy who will relinquish his duties as director of personnel for PolyGram UK ... Angus Margerison has been elevated to deputy managing director of Virgin Vision.



## In-store ads support new Goldsmith LP

RCA IS launching a national in-store advertising and flyposting campaign to support the release of the new Glen Goldsmith album What You See Is What You Get.

Advertising will also be placed in the national and music press. Initial quantities of the album and cassette will include four extra tracks which will be on all copies of the compact disc.



## BRIEFS

● POLYDOR RELEASE a new Siouxsie And The Banshees (top right) single Peek A Boo on July 18 to tie in with their Autumn tour. It is available in two seven-inch, 12-inch, cassette and CD formats.

● THE GO-BETWEENS (middle right) have a new single Streets Of Your Town released on Beggars Banquet on July 18 to coincide with their British dates.

● MEDIUM COOL is releasing the single Shake by The Corn Dollies to tie in with the band's UK tour.

● FIRE NEXT Time have their next single Too Close released by Polydor to coincide with UK concerts.

● EPIC RELEASES the soundtrack to the film Permanent Record on July 18. The release coincides with the UK tour of Joe Strummer who contributed half of the album tracks.

● BAM BAM And The Calling (bottom right) support their British tour with the release on Great Records, through Pacific, of their single Neck Tattoo.

● ANXIOUS RECORDS is releasing the single Love Attraction by Toni Halliday to coincide with her British dates.

● NOVEMBER ONE have a new single Get Closer released by Epic to tie in with their UK club dates.



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# Hurd's message of radio gloom

RADIO BROADCASTERS can expect to wait up to four years before the effects of the Government's new plans for their industry are heard on air.

The gloomy prediction was made after the Home Secretary, Douglas Hurd MP, addressed delegates at this year's Radio Festival and admitted that it was "extremely unlikely" that a radio bill would be included in the next session of Parliament.

The expected legislation, announced in a Green Paper in February 1987, includes the offer

of three new national networks, the expansion of local and community radio services and a "light touch" regulatory framework under the auspices of the new Radio Authority. The Radio Academy estimates that the lengthy legislative procedure will make it impossible for any of the new stations to go on air before 1992.

"We all want a more expanding, more diverse and less constrained radio world and I am as frustrated as you that we haven't got it yet," he admitted.

Although describing the interim

revival of the community radio experiment as "not tenable" within the existing legislative framework, Hurd was keen to dispel fears that radio had to sit "like a mastodon in an ice block" until the new legislation is passed.

## RM label

► FROM PAGE ONE

believes other record companies will be supportive. "We are not going out there to compete but we do have 35 per cent of the TV market," he says.

"If we work closely with the TV merchandising product, there may be product that we can handle that others might not otherwise have the confidence to push."

The move will put Record Merchandisers' own brand into more than 800 Woolworths stores and other retail outlets across the UK. Most of the titles will be back catalogue but Blackman says that one of the first releases will be new material from a top act.

The company also plans to expand further into the entertainment industry.

Over the past 10 years, Blackman claims, Record Merchandisers has increased its lines from 900 to 12,000 and other improvements include a £5m investment in computerised stock control and the total refurbishment of the company's warehouse in Hayes.

## Virgin

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Branson admits a clash of styles: "I do not believe that Virgin should alter its strategy in response to the share price performance but judging by today's valuation it would appear likely that the share price will continue to fail to reflect our view of the long term value of the business."

"In view of this, I am exploring the possibility of a management buy-out. Discussions are at an early stage and could take several weeks," he says.

Branson already owns 52.5 per cent of the share with 10 per cent in the hands of other directors. The public shareholding is 37 per cent and owners include Virgin artists Mike Oldfield and Phil Collins.

## What crisis?

► FROM PAGE ONE

cadres in normal use. *The Guardian's* figure of eight to 10 years "has never been indicated", he declares. Nimbus, like other companies, tests discs from factories other than its own and Farmer maintains that even the poorest of these has an extended life.

"We have never said that even cheap discs are going to fail. We have never said that anybody who makes discs cheaper than us is producing rubbish because it's just not true," he adds.

Of the accusation that inks are corroding through protective lac-



FIRST CD ever made: still going strong, says Immelman

quer to attack the aluminium backing, he says: "In the early days there were problems with inks but they have been overcome. The ink problem went away two or three years ago."

Nimbus has been collating information on all aspects of production which it eventually hopes to publish for the benefit of other manufacturers and record companies.

In Hanover, where the compact disc was invented, Immelman points to Laservision discs — the precursors of CD — that are more than 10 years old and says: "I personally guarantee that they have the same quality now as when they were new."

Immelman feels that in the long-term the quality and durability of CD will speak for itself and at present he believes a relaxed approach is called for.

He says that PDO eradicated its corrosive ink problems in 1977 and since that time has helped other manufacturers to overcome initial difficulties.

MW has a copy of a telex sent by PDO to Nimbus two years ago pointing out potential problems in this area. Nimbus says now that those warnings were acted on immediately and there has been no difficulty since.

## 'It's a wrench to go' says Gallup's Rust

GALLUP CHARTS manager Godfrey Rust will leave the post in

September after five years service.

Rust's involvement with charts began 10 years ago with *Record Business* magazine and then as the BPI's consultant before joining Gallup in 1983.

But he now feels it is time to move on. "I have been thinking of this move for some time but the upheavals of the Sunday chart and the new chart contract put it out of the question until now. Gallup's chart department is now well established and I know I am leaving it in good hands."

"It has been a fascinating job and in many ways it is a wrench to leave but I have been involved with compiling pop charts for 10 years now and I think that's enough."

Rust says he cannot give details of his new post but says it will be within the music industry. No direct replacement has been appointed but Rust's responsibilities will be shared by Gallup director Graham Dossett and deputy charts manager John Pinder who is now promoted to chart department manager.

● RECORD SLEEVE and label printer Tinsley Robor is having 40 per cent of its shares placed on the full market at 52p each to raise about £5m.

Turnover for the year ending March 1988 was £32.6m and pre-tax profit was £1.8m.

## Sound problems delay launch of Radio Radio

THE LAUNCH of Virgin's Radio Radio nighttime programming service has been delayed because of sound problems with the satellite.

The independent radio service, which was due to hit the airwaves on July 1, will not now have its full launch until July 18.

Although some stations that received the test transmissions claimed the sound was adequate Virgin decided that it was not good enough and chose to change the satellite technology.

"Although most of the stations are happy with the signal we still feel we can improve it. We will be broadcasting via landline for the initial period until the satellite system is 100 per cent," says Radio Radio managing director Rob Jones.

Meanwhile, Radio Nova International went on the air on July 1 beating Radio Radio's test transmissions by one hour. Nova broadcast via Northsound Radio in Aberdeen after failing to agree financial terms with Marcher Sound in Wrexham.

## World BRIEFING

LOS ANGELES: As a result of the MCA takeover, it is possible that one third to nearly all of Motown's staff will have their jobs terminated although some will immediately be rehired following the official appointment of Jeryl Busby as Motown president. Meanwhile, Berry Gordy Jr has insisted that 20 per cent equity ownership of Motown should be made available to minorities. This news comes at the same time as Gordy Jr is being sued for \$170m by Eddie Holland of Holland-Dozier-Holland, for allegedly not paying royalties due for 1987.

BANGKOK: Major record companies here strongly deny the claim that parallel imports are being shipped out of the city. Record company chiefs in Singapore had protested that this was damaging their sales.

NEW YORK: Leading what is likely to be an industry-wide trend toward lower compact disc prices, CBS is converting its special discount programme on the format to the norm. Wholesale prices for most CDs will drop from \$10.29 to \$9.77 for front-line product and to \$6.86 for catalogue. However, some major new releases will continue to be sold at \$10.29.

LENINGRAD: A special concert by the Soviet Union traditional jazz band Leningrad Dixieland was held to celebrate the 100th birthday of Russian-born Irving Berlin.

OTTAWA: The Government has introduced amendments to the Broadcasting Act which include a review of the 1985 Sound Recording Development Program and guidelines for Canadian content on radio. The Bill is expected to be passed this year.

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## REP OF THE WEEK



GERRY MASSARELLA, BMG Scottish rep based in Edinburgh.

Massarella is the only remaining rep from the original RCA salesforce which was inaugurated in 1967/8. Consequently, he is now celebrating his 20th anniversary with the company.

He has won the BMG salesman of the year award a number of times and his winning qualities are described as; extensive dealer and area knowledge, superlative catalogue and an excellent ambassador for the company.

Massarella is a bachelor and a fully qualified football referee in his spare time.

## Northern dealers bemoan lack of concerted CD singles promotion

DEALERS ACROSS the country are noticing a north/south divide in terms of support from sales reps promoting compact disc singles.

Some independent retailers in the north claim CD singles are being given limited, if any, promotion by sales reps and record companies in general.

But dealers in the south say they receive a good service and that

CD singles are selling well.

David Crosby, manager of Rox Records, in Wallasey, Merseyside, is disgusted at most record companies' attitude to the CD single. "They are just throwing it out into the market and treating it like a 12-inch single. It is a pointless waste," he says.

"They should promote them as a catalogue item just like the old EPs."

Crosby says he has little contact with singles reps. "I hardly ever see them. The first I hear about a lot of the CD singles is when Gallup rings me up to find out how many I have sold."

Nigel Daley, manager at CD specialists Music Room, in Huddersfield, says CD singles are not being given the right promotion, particularly in the north.

"Some record companies seem to treat them as collectors items — short term availability, limited numbers, and often no attempt at a value-for-money product," he says.

Patrice Mollinoff, manager of Musicrafts, in Whitam, Essex, says the service and promotion for CD singles is much better in the south. "We get a regular call from the majors and some good deals too which means I can afford to sell them really cheap," he says.

"To be honest, I think CD singles sell themselves. They don't need any promotion. What I don't like is the fact that they are available to only a few selected dealers."

Hunter Smith, manager of Jumbo Records, in Leeds, is not so sure of a north/south divide. "I think all the strike forces carry CD singles and it is just a case of whether you have contact with them or not," he says.



HMV SHOPS has exclusively released a numbered limited edition boxed set which includes every track released by the Beatles in Britain on 16 compact discs. The front cover of the box features a specially designed hologram of Ringo's drum kit, and the set is packaged with a unique 64 page booklet which includes many previously unpublished photographs and text. Released in an edition of 10,000, it retails at £215.

## Counter POINT

CAN DEALERS rely on the promise of TV advertising campaigns by record companies or will they be left with lots of unwanted stock? Andy Gray, of Andy's Records, based in Bury St Edmunds, looks for an answer.

"Many record companies and their reps tell me they are going to run TV campaigns but often they realise it might not be worth it and forget it. I'm sure there are many dealers that get taken in by the rep's word and possibly end up with excess stock. These days, I only order once I know TV spots are definitely booked. Unfortunately, there seems to be little that can be done about this but maybe people in the record company marketing departments ought to be aware that most dealers are not stupid. Without a firm commitment to the area it means nothing. Sadly, we will always have this problem whereby if it is a marginal album, then they have to test the market somewhere."

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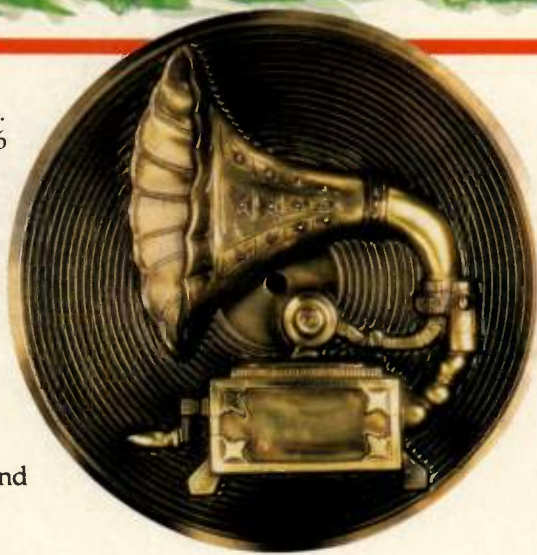
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I Saw Him Standing There  
TAYLOR DAYNE  
Tell It To My Heart  
DESIRELESS  
Voyage Voyage

### Side 2

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Don't Blame It On That Girl  
TAJA SEVELLE  
Love Is Contagious  
PEBBLES  
Girlfriend  
ROSE ROYCE  
Car Wash  
WHITNEY HOUSTON  
Love Will Save The Day  
GLEN GOLDSMITH  
What You See Is What You Get  
LUTHER VANDROSS  
I Gave It Up (When I Fell In Love)

### Side 3

AZTEC CAMERA  
Somewhere In My Heart  
PREFAB SPROUT  
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FLEETWOOD MAC  
Everywhere  
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I Found Someone  
SADE  
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TERENCE TRENT D'ARBY  
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ALEXANDER O'NEAL  
The Lovers

### Side 4

EURYTHMICS  
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ASWAD  
Don't Turn Around  
S-EXPRESS  
Theme From S-Express  
DEBBIE GIBSON  
Shake Your Love  
ERASURE  
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INCOMING MD Steve Lindsay (left) with Go! Discs' boss Andy Macdonald

## Go! Discs get Lindsay

INDIE LABEL Go! Discs, home of The Housemartins and Billy Bragg, has strengthened its publishing arm by appointing a new MD, Steve Lindsay. Formerly a professional manager at Chappell, Lindsay's career began as songwriter and bass-player with Seventies band Deaf School, with whom he's recently played reunion gigs. He wrote the 1979 hit for The Planets, Lines.

Lindsay says that "the Go! Discs label is already rooted in song-writing" and he is keen to broaden Go! Discs to include many writers not signed to the label. "I'd like modern equivalents to Lionel Bart", he says, "Writers who are a law unto themselves". Lindsay adds that he aims to make Go! Discs

Music into "the Wimbledon football club of publishing". (Note to non-British readers: the unfancied Wimbledon defeated the mighty Liverpool in the English soccer cup final this year).

● WORKS BY Tony Macaulay and Van Morrison are the latest addition to the PolyGram International Music Publishing catalogue.

● EMI MUSIC Publishing UK MD Frans de Wit has been made one of three regional directors of EMI Music Publishing Worldwide. De Wit will now be responsible for the company's activity in France, Italy Spain, Portugal, South America and Mexico. He will continue to serve as head of the UK company.

## Royalty accord could lead to swifter payments, claims Pool

by Dave Laing

THE ACCORD announced last week between Dutch and British music publishers could pave the way for a streamlined system of mechanical royalty payments to UK and US writers from record sales throughout Europe. That is the view of Tony Pool, chairman of the British Music Publishers Association who emphasises that in future supra-national deals between record companies and collecting societies may involve central licensing of repertoire but will reject central accounting: royalties will continue to be paid in the country of sale of records.

The accord between the MPA and STEMRA is the result of six months negotiations precipitated by STEMRA's agreement with PolyGram over international product (records sold outside the country of manufacture). The agreement covers all 12 European Community nations plus Scandinavia, Austria and Switzerland. STEMRA had already made a similar deal with CBS about which UK copyright owners were worried, says Pool, "but as most of CBS product was manufactured in the Netherlands, we could do little about it."

According to Pool, the new deal will mean foreign royalties are

paid quicker to British and American writers and the commission fees will be smaller because of lower deductions by collecting societies. These will fall by up to half. Pool adds that "our US counterparts MMPA and Harry Fox have supported us while STEMRA are committed to renegotiate the CBS deal along the same lines as the PolyGram contract".

The fact that the MPA guidelines on central licensing have been approved by the Comité de Direction of BIEM, the Europe wide mechanical royalty negotiating body, makes it more likely that

Britain will become party to the contract between BIEM and IFPI (the record industry's international federation), after the abolition of the British statutory royalty in the Copyright Bill which is expected to become law later this year.

Bob Montgomery of the British mechanical rights body MCPS is already a member of the BIEM committee whose contract with IFPI sets the base rate for mechanicals throughout the continent and he points out that the recently-agreed British rate for compact disc royalties brings the UK into line with the rest of Europe.



WILL JENNINGS, co-writer of the current Steve Winwood album, *Roll With It*, receives his award for BMI Pop Writer of the Year. Pictured with Jennings (second from right) are Phil Graham and Frances Preston (BMI), Stuart Hornall (Rondor London), David Briggs (Willin David Music) and Lance Freed (Irving/Rondor Music).

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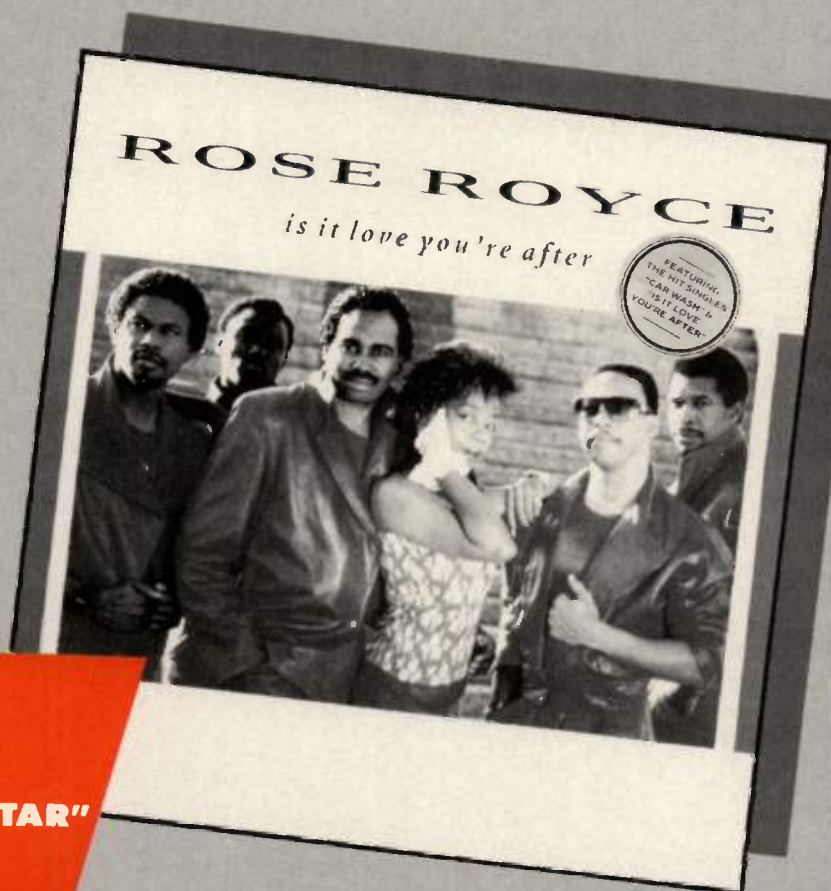


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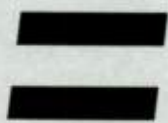


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## CLASSICAL

## Chandos first with d

by Nicolas Soames

THE FIRST series of classical DAT cassettes to be produced in the UK by a professional duplication system came rolling off the machines in the Colchester factory of Chandos Records this week, following the delivery from Japan of Sony's DRD 100.

Up to now, DAT cassettes have been produced in Europe only by stringing together ordinary DAT machines.

Appropriately, among the first recordings was Holst's *The Planets*, in the recording by the SNO under Sir Alexander Gibson — the title which led Chandos and the world of the British classical independents into the brave new world of compact discs in 1983.

"We were in the forefront in 1978 when we were one of the first to buy the digital Sony system, and we were the first independent to go into CD," recalls Ralph Couzens, production manager of Chandos. "So although everyone has doubts about R-DAT, we are prepared to take the risk because we are accustomed to being in the lead."

Duplicating R-DAT is a time-consuming business. The Sony machine works on a one-to-one basis in real time — Chandos has bought 30 machines which are

connected like a daisy chain: high-speed duplication systems are not yet available.

Initially, 200 copies of 25 best-selling Chandos titles will be made — but the risk is already lessened, according to Couzens, since the first 5,000 have been pre-sold throughout the world, with Japan, Italy, West Germany and the US expressing interest.

Interest in the UK has been slower to materialise, but the tapes are expected to go on sale following an August launch with a dealer price of around £10.50 and a retail price of £20.

In addition to Holst's *The Planets*, there will be Tchaikovsky's *Manfred Symphony*, part of the much-praised series with the Oslo Philharmonic under Mariss Jansons, and Hummel's *Piano Concerto* with Stephen Hough and the ECO under Bryden Thompson which won the *Concerto* section of the Gramophone Award.

Despite the slower response to the medium in the UK, Couzens is optimistic about the future of DAT.



HIROHITO KAWADA, audio component new DAT machines to Ralph Couzens, p

"We have found that the sound is more equal to our mastertape than compact disc," remarks Couzens. And he is heartened by the prospective sales of the £745 Sony DAT player which is due to go on sale in the UK this month, halving the current cost of a player.

However, other British independents are holding back. Gef Luce-

## Another string to Stradiv

STRADIVARI, THE label from Michele International which aims at a £4.99 rrp is to double the size of its catalogue before the end of the year.

July sees a further seven titles released, while the period from August to November should result in some 34 titles. Among other expansion plans is a cassette range with a dealer price of £1.82 aiming at a £2.99 rrp, and even a DAT range (see story above).

The major part of the Stradivari recordings emanate from Yugoslavia, with Ljubljana Symphony

Orchestra conducted by Anton Nanut playing the major orchestra repertoire.

This can be seen by the coupling of Mendelssohn's *Italian Symphony* and the *Calm Sea* and Prosperous Voyage with Bizet's *C Major Symphony* on SCD 6025. They also feature on a recording devoted to The Art Of Dubravka Tomsic, the pianist, (SCD 6033).

But the July release also contains a transcription for piano of music by Gershwin played by the American pianist Norman Krieger (SCD 8000); and Debussy's *Music For*



FRANZ WELSER-MOST (front left) signs to EMI. With him are his agent Andreas von Bennigsen (back, left), Charles Rodier, manager — contracts and business affairs, ICD and Peter Alward (front), director of A&R, ICD

## EMI signs up young blood

EMI INTERNATIONAL follows other major companies in signing up a conductor still in his twenties in the hope that he will prove a figure of the future.

The conductor is 28-year-old Austrian Franz Welser-Most, who has signed an exclusive contract which will include recordings with the London Philharmonic Orchestra of works such as Orff's *Carmina Burana* and Mendelssohn's *Symphonies*.

Welser-Most is currently chief conductor in Norrköping, Sweden

and Winterthur, Switzerland, although he has become a regular guest with the LPO, having worked with them on a European tour in 1987, and has already recorded with them for EMI Eminence (Mozart's *C Minor Mass* and Mahler's *Symphony No 4*). He made his Vienna State Opera debut in 1987, returning next season.

Welser-Most describes himself as "a young conductor with an old soul", as happy to conduct the orchestral showpieces as well as Bruckner symphonies.

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# Classical DAT



Division manager of Sony delivers the product manager for Chandos

na's Saydisc originally intended to go ahead with a few trial titles. "We have now decided to hold fire for the moment because our major market, Japan, cannot guarantee taking more than 30 copies per title, and the break-even point is somewhere between 250 and 500."

Saydisc was one of the first Brit-

ish independents to commit itself to compact disc, but Lucena remains cooler about the DAT medium. "I don't believe the sound quality is any better, and in a way I feel it is retrograde step because it involves tape-head wear and the possibility of screwing up tape in the machinery."

"But although I have my doubts, if it does become a major medium, then I feel we should be there."

Couzens remains more positive. Chandos expects, he says, to duplicate a second set of 5,000 copies within three months — presumably in time for the Christmas market — although he acknowledges it is early for any firm commitment.

Other DAT material available in the UK includes the 16 titles from Robin Barnes of Touchstone launched at APRS, and a small catalogue from Capriccio, distributed by Target.

But Terry Denoff of Michele International which imports and markets the budget classical label Stradivarii is considering testing the market with some DAT releases.

## B R I E F S

● THE SECOND release of EMI's Reference mid-price CD series (dealer price £4.85) is out this month with 15 titles, including some strong historical figures.

The famous recording of Bach's Cello Suites played by Pablo Casals (CHS 7610272) is on a two-CD set, and Andrew Segovia, Recordings 1927-39 is similarly on two CDs (CHS 7610472).

The Bach Violin Concerto recordings with Menuhin joined by his teacher Enesco (played on Radio 3 recently) is also in the release (CDH 7610182) with other selections including CDs devoted to Caruso, Gigli, Bjorling and Dame Nellie Melba.

● CONIFER IS spearheading a Scandinavian month in July with releases from Bis, Finlandia, Caprice, Swedish Society, Norwegian Composers and Simax, and will be co-ordinating displays throughout the country.

Main releases include Tubin's Violin Concerto No 2 and Double Bass Concerto with the Gothenberg Symphony Orchestra conducted by Jarvi (BIS CD 337), Sibelius' Violin Concerto played by Miriam Fried and the Helsinki Philharmonic under Otto Kamu

(FACD 360). The release also contains Karelia Suite and Finlandia; and one of the leading Swedish operas of the 20th century, Singoalla by De Fruerie, which sounds akin to Vaughan Williams and features Ann Sofie von Otter (Caprice CAP 22023, two CDs, dealer price £12.16).

● THE MEMORABLE cycle of major works by Berlioz recorded by Sir Colin Davis in the Sixties and Seventies will be available in its entirety on CD from Philips after three further issues this month — with the exception of Davis' first recording of the Symphonie Fantastique with the LSO which is not due until September.

This month sees the opera Benvenuto Cellini with Nicolai Gedda in the title role on three CDs (416 9553) though originally it was on four LPs; the scene lyrique Cleopatra (Janet Baker) with other works (416 9602); and Les Nuits d'ete (unusually with four different singers) coupled with Lelio sung by Jose Carreras and Thomas Allen (416 9612).

It is understood a Berlioz sampler will also come in September, marking what is regarded even now as an exceptional series.

## Soviet doyen leaves Legacy

THE DEATH early this year of the doyen of Soviet conductors, Yevgeny Mravinsky, who conducted the Leningrad Philharmonic Orchestra for an unbroken 50 years, has prompted Olympia to compile a five-volume overview of his work, The Mravinsky Legacy.

Mravinsky, who was born in 1906, was particularly known for his ability to rehearse with great meticulousness, yet make his concerts and recordings come alive with spontaneity.

The music varies from Bruckner's Symphony No 9 (Volume 1 OCD 220) to Tchaikovsky's Symphony No 5 (Volume 2 OCD 221).

The series, distributed by Conifer, has a dealer price of £6.06.

● DECCA's ORGANIST Peter Hurford has two new recordings out this month. Romantic Organ Music Volume II includes music by Liszt, Reger, Widor and Brahms (CD 421 296 and on tape/LP). The second collects the 17 Church Sonatas for organ and orchestra written by Mozart, and is presented with the Amsterdam Mozart Players (CD 421 297, CD only).

## Stradivarii bow

Oboe And Harp, by Bert Lucarelli and Susan Jollies (SCD 6034).

The July release is completed by two samplers, Discover The Classics (SCD 6031, Volume 1; SCD 6032, Volume 2).

The new tape range, recorded on chrome, is the direct result of requests from dealers and consumers.

Michele International is moving to Unit E, The Accord Centre, Roebuck Road, Hainault, Essex. Fax: 01-500 1745, Tel: 01-500 1819, from mid-July. The product is distributed by PRT.

## Teldec unveils mid-price baroque series

TELDEC'S BAROQUE reissue label Reference — not to be confused with EMI's historical reissue series Reference — is to be reduced in price to a £4.86 dealer price designed to put it on the shop shelves for £7.99 this month.

Also, the first 10 titles are being issued on mid-price chrome cassettes, with a dealer price of £3.05 (£4.99 rrp).

The repertoire is drawn from the prestigious Das alte Werke early music series featuring artists such as Nikolaus Harnoncourt and the Concentus Musicus Wien — whose Bach recordings are highly regarded — and harpsichordist Gustav Leonhardt and the violinist Jaap Schoder.

● Das alte Werk's full-price recording of Mozart's Four Concertos played by Hermann Baumann with the Concentus Musicus were judged the best version in a recent BBC's Building a Library broadcast, and is available from ASV/Pinnacle (8.41272).

**Tower Records has been party to what promises to be an interesting experiment by Nimbus — the use of CD-ROM as an information system for customers. Nicolas Soames finds out how it went**

ON THE very day the now famous *Guardian* story proclaimed the Nimbus self-destruct story, boffins from the company itself crept into Tower Records in Piccadilly Circus to complete the first stage in what promises to be a very interesting marketing experiment — the use of CD-ROM in retailing.

For some weeks, the classical counter of Tower sported an Amstrad screen and keyboard, with somewhat more sophisticated CD technology tucked unobtrusively away. And hundreds of customers had the opportunity to try out the first attempt at offering a direct access classical information service.

It just may be the retailing face of the future. The whole Nimbus catalogue, with full details of works, performers and playing times, plus critics reviews and even a short extract (30 seconds to 60 seconds) was put on to one CD-ROM.

With just a few keystrokes — menu-driven so that even those with no computer experience can work it — the customer can call up the details of an artist or recording

# CD-ROM: retailing's face of the future?

of his/her choice and see what it is coupled with. With one more keystroke, it is possible to read the reviews — which contain some critical reviews as well as laudatory ones — and then hear a short extract through personal headphones.

While the music is playing, the CD-ROM flashes a computer-generated copy of the cover on to the screen.

Mike Zubrot, classical manager of Tower Records, has declared the experiment a great success, both in its popularity with customers and in its effect on Nimbus record sales.

The system is now being analysed by Nimbus — the computer recorded the details of its use, including what people were most interested in knowing. And it is likely that within a few weeks, a Mark 2 will be on the counter at Tower, but operated from a touch-screen system because it was noticed that generally only the younger — and therefore computer literate — customers — felt confident in approaching the keyboard, even though access was very simple.

Zubrot is convinced that within a relatively short time, most major retailers will use a system like this as a matter of course. But it is also clear that with the cost of a CD-ROM disc drive at around £500, and prices are dropping, it will be within the reach of many independent retailers.

Roger Bateson, sales and marketing manager of Nimbus, reports that many other retailers and record companies have expressed

an interest. The system, as he points out, can be used in so many ways.

One CD-ROM could contain a number of editions of the Gramophone Catalogue through which customers could browse using a easy search system. Or each of the major companies could put their catalogues on disc, with some musical extracts, so that the customer would just ask the shop assistant to insert the appropriate CD.

The CD-ROM has a truly vast capacity for storing information, and only starts to fill up when

music, which does eat away at its capacity reserves, is included.

Eventually, of course, the system would also be linked to details of the shop's stock so that it would be easy to check whether the disc required was available immediately or would need to be ordered.

"We deliberately didn't do a huge promotion on this test run because it is still early days," remarks Bateson. "But Mike Zubrot didn't really want us to take it away, so that is some indication of its success from the start."

A CUSTOMER uses the CD-ROM direct access information system put into Tower Records' classical department by Nimbus. The company found that younger (and therefore computer-literate) people were most confident in using the system





## HHB maintains its 'professional' role

WHILE I am pleased that *Music Week* appreciates the value of DAT as a professional tape medium, I am somewhat alarmed that the piece on HHB's plans (MW, June 4) will give some people the wrong impression about our role as "professional distributors" of consumer machines.

By stating that "Sony's distributor is turning its back on consumers, which it describes as amateur home tapers" you seem to infer that HHB has supplied DAT machines to the general public in the past. This is definitely not the case. It's impossible to "turn your back" unless you have "shown your front" first — yet HHB has never addressed the consumer market. My binding agreement with Sony UK is that HHB avoids retailing to consumers. As I said to your reporter, as purely professional market suppliers, this is a guarantee with which it is easy for us to comply.

Your report also did not mention that our two "consumer" machines are but part of a full "DAT family" that includes fully-fledged "professional" recorders provided by Sony's professional products company, Sony Broadcast. The less expensive "consumer" machines are best used in a "satellite" role alongside bona fide professional

models, the latter acting as "central" devices in most studio and broadcast applications.

Additionally, I was quoted — correctly, (albeit rather embarrassingly) — in an aside, as saying: "We want to steer clear of the rank amateur consumer who will fart around at home, taping compact discs with DAT". Yet your piece did not include my important previous assertion that this would only be the main consumer use for the format in the total absence of a large pre-recorded DAT catalogue.

The truth is, I remain convinced that DAT has a legitimate consumer use that is entirely complementary to that of CD, so long as record companies wise up to the profit opportunity that a premium quality, high margin tape format can bring to their marketplace. Furthermore, if high quality pre-recorded conventional cassettes were universally available, then the few people who already "home-tape" for reasons of quality, would have less cause to do so.

I would hate your readers to obtain the impression that I believe DAT will not be a tremendous success in the consumer market in the long term. It will.

Ian Jones, managing director, HHB Hire & Sales, Scrubs Lane, London NW10.

## Virgin/Ames: too successful to stay?

IN RESPONSE to some of the comments being made in the media regarding the unprofitable smaller Virgin shops and this being the reason for their disposal to Our Price, I would like to clarify the overall position.

There is a part of Virgin Retail, namely the 45 Virgin/Ames stores run from Preston by Philip Ames and his management team, which are very profitable.

Since becoming part of the Virgin Group five years ago, the Virgin/Ames stores have continually out-performed its larger "sister" company which has been achieved by tighter management controls with buying and distribution from an efficient Preston warehouse. In fact, this year this integral part of Virgin Retail will turn in a

profit which represents an extremely respectable and adequate return on investment and turnover for record retailing and probably surpasses any of our competitors.

This surely shows that the management of these shops and the systems used will hardly be improved upon by the Our Price organisation.

It is because these shops are so successful that Philip Ames and his group of managers were able to arrange very quickly the backing for a management buy-out, that would have given a similar net result to the Virgin Group as the Our Price offer, yet kept the Virgin name on the High Street. It is no secret that in the towns where we are competing with an Our Price shop we have the upper hand. This

was also evident in the South (an Our Price stronghold) where we would have continued our expansion. It is precisely for these reasons W H Smith is prepared to back Our Price to the tune of £23m to take out what is a very tough competitor.

It is sad that the very success of the 45 Virgin/Ames stores should now be the reason for their disposal and the cause of redundancies for the competent management team and warehouse staff.

I write this letter on behalf of all the Virgin/Ames personnel who are tired of being labelled "failures" when in fact they are the best in the business.

John Harrison, general manager, Ames Records & Tapes, Crook Street, Preston.

## 'We're no heretics' says 'golden oldie' radio

I AM amazed by the attitude of the British Record Producers Guild as reported in *Music Week* (June 18), who accuse the radio industry as heretic for playing mainstream pop music and oldies. There is one vital ingredient missing in their argument; and that is the audience. Radio provides what the listening public wants to hear — the day we do otherwise is the day we may as well pack

up and go home.

Stuart Coleman remarked on the vibes of "copping out and laziness" directed towards stations who are splitting frequencies and directing one channel to classic hits. The reverse is in fact true; there is a huge, and as yet untapped market for this type of radio and the stations are only doing what they should be and providing the listener with what the listener wants.

Radio cannot, has not, and never will, make the listener like or buy the music we play. The radio indus-

try knows this, and I think the British Record Producers Guild should wake up to reality too.

As for poor communication with record companies, I can only speak for my own station, Invicta Radio, and we have an excellent and close working relationship with all the record companies we deal with. They seem to have a better understanding of what the public want than the producers of the music they promote.

Terry Purvis, head of music, Invicta Sound, Canterbury, Kent.

The RPO, stars of Megaseller "Hooked on Classics" conducted by Henry Mancini, winner of 20 Grammys, Seven Gold Albums & Four Oscars.

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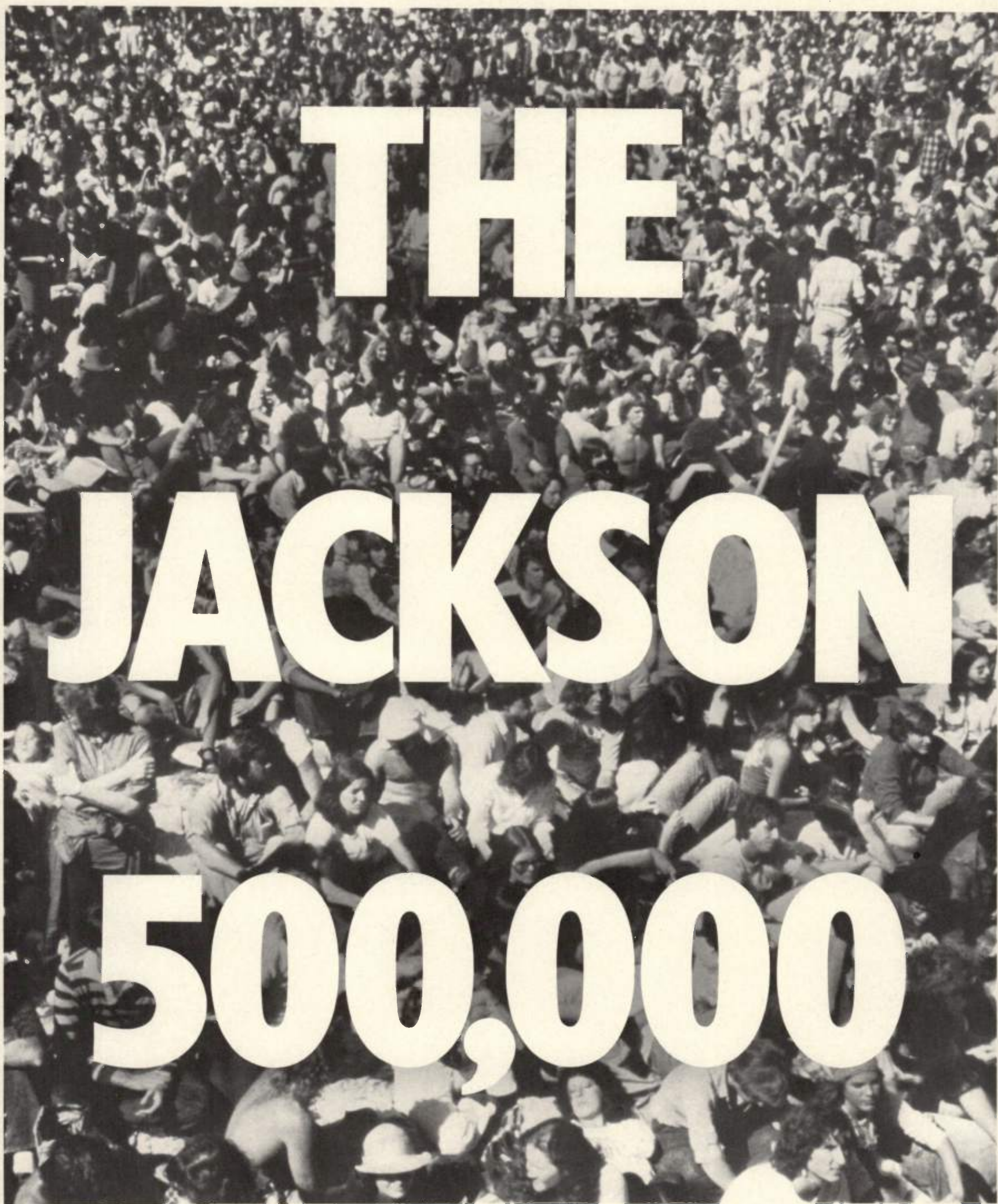


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## SPAIN

SINGLE RELEASED JUNE 20TH, ALBUM ON 27TH..... ALREADY A MONSTER HIT  
IN CLUBS .....

## FINLAND

NEW ENTRY AT 18 OF YEKE IN FINNISH SINGLE CHARTS ....  
CONGRATULATIONS .... BUT BE CAREFUL, I'M AFRAID THAT YEKE YEKE WHEN  
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FLOOD IS FOR TOMORROW.....

## SOME MORE INFO

THE ORIGINAL 7 INCH HIT VERSION IS AVAILABLE IN THE U.K. FROM JULY 11  
(LON 171).  
THERE ARE TWO REMIX VERSIONS MADE BY MARTYN (M/A/R/R/S/) YOUNG:-

THE 12 INCH AFRO ACID MIX (LONDON RECORDS CAT NO. LONX 171) RELEASED  
IN FRANCE (12" AND CD MAXI ONLY) AS MARTYN YOUNG REMIX, WILL BE  
AVAILABLE IN THE U.K. FROM JULY 11.

THE MORY'S HOUSE MIX TO BE RELEASED FIRST IN UK IN JULY AS A LIMITED  
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# MORY KANTE

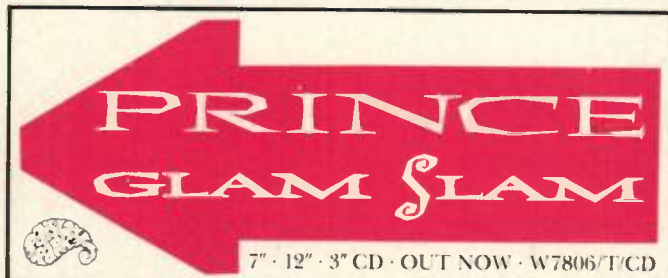




Records to be featured on this week's Top Of The Pops

16 JULY 1988

# TOP 75 SINGLES



## TITLES A-Z (WRITERS)

A Wish Away (The Wonder Stuff)	51	I Always Love You (George)	45
Am I No Sunshine (Withers)	93	(Reach Out) I'll Be There (West)	91
All Fired Up (Tolhurst)	30	Dave/Hutch/Gordy Jr.	91
All That Money Wants (Psychiatric Fun)	94	I'm Too Scared (Dante/Cole)	41
Anything Can Happen (Was)	75	In My Dreams (Downing)	34
Anything For You (Estefan)	53	Jackson/Lordmoreland	34
Atmosphere (Joy Division)	55	In The Air Tonight (BB Remo)	10
Beater The Heat (Naslos)	46	(Collins)	10
Best Of My Love (White)	50	It Must Have Been Love (Clarke)	43
Big Bubbles, No Troubles (Ellis)	62	It's Nature's Way (No Problem)	72
Blue Monday 1988 (New Order)	74	(Glen/Burns/Bozer/Wan)	72
Boys (Summertime Love)	8	K.I.S.S.I.N.G. (Menna)	86
Car Wash (Cher/Cherise)	8	Limbo (Ferry/Leonard)	97
Car Wash Is It Love You're After (Aly Whitehead)	40	Love Bites (Clarke/Collins/Elliott)	20
Chains Of Love (Clarke)	39	Love Is The Gun (Tilford)	78
Chocolate Girl (Ross)	67	Mannish Boy (Morganfield)	71
Circle In The Sand (Nowels)	99	McDonald/London	71
Crazy (Nelson)	70	Maybe We Should Call It A Day (Stock/Aitken)	22
Cross My Heart (Joy)	13	Monkey (Michael)	19
Daddy Day (Roachford)	76	Move On Up (Hillfield)	64
Dark	5	My Love (Wander)	83
(Let's All Go Back) Disco Nights (LeBlanc)	57	My One Temptation (Leeson/Vole/Waters)	24
Daryl Hall & John Oates	14	Never Tear Us Apart (Farrell)	69
Do It Right (The Chenn)	44	Nice 'N' Slow (Eastmond)	56
Champion/Grainger	1	Planned To Be (Bramble)	60
Glitter/Leander	73	Nothing's Gonna Change My Love For You (Musser)	1
Timorals	27	Painted Moon (O'Neill)	73
Don't Believe The Hype (Ridenhour/Shocklee)	31	Paradise (Remix) (Adu/Hale)	95
Sadler/Dryden	31	Move On Up (Hillfield)	64
Don't Call Me Baby (Byrne)	54	Perfect World (Call)	61
Jones	5	Push It (Tramp) (A) Azor (AA)	2
Don't Go (Moon/O'Toole)	82	Fulton/McCracklin	85
Brooman	94	Push The Beat (Varnou)	85
Don't Mean Nothing (Marz)	84	Roses Are Red (Babyface/LA)	9
Coch	27	Senorita (Brown)	95
Don't Say It's Love (Dutcher)	66	Somewhere Down The Crazy River (Robertson)	90
Dreaming (OMD)	48	Somewhere In My Heart (Frame)	47
Drowning In The Sea Of Love (Gibson)	44	The Dead Heart (Hins)	77
Everlasting (Knight/Zigman)	32	Magnie/Garrett	77
Everyday Is Like Sunday (Morrison/Street)	59	The Flame (Michael)	82
Fast Car (Chapman)	54	The Twist (Yo. Twist) (Ballard)	3
Fat (Jackson/Yonkovic)	38	There's A Beat Going On (Chambers/Chandler)	89
Fiesta (The Leader/Barnier)	18	There's More To Love (Somerville/Coles)	23
Follow The Leader (Barnier)	18	There's Nothing Better Than Love (Vandross)	80
Foolish Beat (Gibson)	25	Time Has Taken Its Toll On You (Anderson/Reverb)	65
Free Nelson Mandela (70th Birthday Remake)	98	Tomorrow People (Marley)	28
Go To Be Certain (Stock/Aitken/Waterman)	37	Tougher Than The Rest (Springsteen)	16
Happy Ever After (Fordham)	49	Tribute (Right On) (The Pasadenas/Wingfield)	11
Heart In Up (Lawrence)	29	Turn It Up (B) (Twist) (Ballard)	52
Hold On To Love (Andrew/Daizer)	81	Voyage Voyage (Remix) (Rivati/Dubois)	26
I Don't Wanna Go On With You Like That (Jah/Jah/Taupin)	42	Wait (Brotha Tramp)	100
I Don't Want To Talk About It (Whitman)	6	Wait (Brotha Tramp)	100
I Got You (I Feel Good) (Nelson)	6	Blame It On That Girl (Reilly/Fisher)	12
Nowhere To Run (A) Brown (AA) Holland/Dozier	78	We've Got The Juice (Boland)	58
I Know You're Out There Somewhere (Hoyward)	63	Wild World (Stevens)	17
I Love You Nothing (The Brothers)	4	With A Little... She's Leaving Home (Lennon/McCartney)	35
I Saw Him Standing There (Lennon/McCartney)	4	You Come (Wide/Wide)	38
I Want Your Love (Sayer)	15	You Have Placed A Chill In My Heart (Lennon/Stewart)	33
I Will Be With You (Decker/Rogers)	21		

## THE NEXT 25

76	61	CUDLY TOY	CBS RDM(T) 2 (C)
77	68	THE DEAD HEART	Sony/CBS RDM(T) 2 (C)
78	69	I GOT YOU NOWHERE TO GO	ALM AMT 444 (F)
79	70	LOVE IS THE GUN	ALM AMT 444 (F)
80	71	THERE'S NOTHING BETTER	Epic 651547 (12)-651548 (6) (C)
81	72	HOLD ON TO LOVE	Epic 651547 (12)-651548 (6) (C)
82	73	THE FLAME	Epic 651547 (12)-651548 (6) (C)
83	74	MY LOVE	CBS RDM(T) 2 (C)
84	75	DO NOT GO	BMG/London LON(X) 174 (F)
85	76	PUSH THE BEAT	Dub/Pasadenas DEBT (C) 3054 (A)
86	77	K.I.S.S.I.N.G.	Queens/Warner Bros/W 7928 (T) (F)
87	78	MOVE	Columbia/Atlantic FCUR101 (12)-12CUR101 (A)
88	79	FAT	Scott Bros PO 6 (12)-P2 4 (F)
89	80	THERE'S A BEAT GOING ON	Asylum/RCA ARCT1004 (F)
90	81	SOMEWHERE DOWN THE CRAZY RIVER	Gulfstream/EMI 12-12114 (F)
91	82	(REACH OUT) I'LL BE THERE	2000 AD RDM(T) 2 (A)
92	83	DON'T MEAN NOTHING	Mercury/Phonogram INXS 11 (12) (F)
93	84	AIN'T NO SUNSHINE	Care/Virgin VRTT (12) (F)
94	85	ALL THAT MONEY WANTS	CBS RDM(T) 2 (C)
95	86	SENRORITA	J&W JMT (12) 59 (A) (F)
96	87	DAVEY	Virgin VST (12) 1095 (E)
97	88	LIMBO	Virgin VST (12) 1066 (E)
98	89	FREE NELSON MANDELA	Time/Capitol FMADQ 1 (C)
99	90	CRAZY	De Construction PB47113 (12)-P47114 (BMG)
100	91	WAIT	Atlantic A 1063 (T) (F)

PLATINUM (One million) GOLD (500,000) SILVER (250,000)

Indicates title available in sheet music

Panel Sales Increase over last week

Panel Sales Increase of 50% or more over last week

Compiled by Gallup for the BPI, Music Week and the BBC based on a sample of 500 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fell by 25 per cent compared with last week.

Top 75 chart entries to date (26 weeks) 356

Panel Sales over last week +1%

## VAN HALEN

NEW 7" &amp; 12" SINGLE OUT NEXT WEEK W7816/T/CD

## WHEN IT'S LOVE



ALSO AVAILABLE AS  
3-INCH COMPACT DISC SINGLE



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This Week	Last Week	On Chart	Title	Artists (Producers) Publishers	Label 7" (12")	Number (Distributor)
1	1	5	NOTHING'S GONNA CHANGE MY LOVE...	Glenn Medeiros (Jay Stone) Rondor Music/EMI Music	London LON(X) 184 (F)	
2	3	4	PUSH IT/TRAMP	Champion CHAMP (12)51:fm/London FFR(X) 2 (BMG/F)		
3	2	5	THE TWIST (YO, TWIST)	Tin Pan Apple/Urban/Polydor URB(X) 20 (F)		
4	4	5	I OWE YOU NOTHING	Bros (Nicky Graham) Graham/Warner Chappell/Virgin Music	CBS ATOM(T) 4 (C)	
5	7	6	FAST CAR	Tracy Chapman (David Kershenbaum) SBK Songs	Elektra EKR 73(T) (W)	
6	23	2	I DON'T WANT TO TALK ABOUT IT	Blanco Y Negro/WEA NEG 34(T) (W)		
7	8	5	BREAKFAST IN BED	UB40 (with Chrissie Hynde) (UB40) SBK Songs/EMI Music	DEP International/Virgin DEP 29(12) (E)	
8	6	6	BOYS (SUMMERTIME LOVE)	Sabrina (Claudio Cecchetto) London Music	Ibiza/London IBIZ(X) 1 (F)	
9	16	5	ROSES ARE RED	Mac Band/The McCampbell Brothers (L.A./Babyface) Warner Chappell	MCA MCA(T) 1264 (F)	
10	5	5	IN THE AIR TONIGHT (88 Remix)	Phil Collins (Phil Collins/Hugh Padgham) Effectsound/Hit & Run	Virgin VS(T) 102 (E)	
11	9	8	TRIBUTE (Right On)	The Pasadenas (Pete Wingfield) Warner Chappell/Island Music	CBS PASA(T) 1 (C)	
12	11	7	WAP-BAM-BOOGIE/DON'T BLAME IT ON...	Matt Bianco (A)Reilly/Fisher(AA)Estefan/Casas/Oswald/Smooth Dog/Fishy	WEA YZ 188R(T) (W)	
13	22	4	CROSS MY HEART	Eighth Wonder (Pete Hammond) Camelot Warner Chappell	CBS 651552 7 (12)-651552 6 (C)	
14	NEW	DIRTY DIANA	Michael Jackson (Quincy Jones/Michael Jackson) Warner Chappell	Epic 651546 7 (12)-651546 8 (C)		
15	32	4	I WANT YOUR LOVE	Transvision Vamp (Zeus B. Held) Copyright Control	MCA TVT(T) 3 (F)	
16	13	5	TOUGHER THAN THE REST	Bruce Springsteen (Springsteen/Landau/Plotkin) Zomba Music	CBS BRUCE(T) 3 (C)	
17	10	7	WILD WORLD	Maxi Priest (Lindo/Dunbar/Shakespeare) Salafa (Westbury Con.)	10/Virgin TEN(X) 221 (E)	
18	34	2	FOOLISH BEAT	Debbie Gibson (Deborah Gibson) EMI Music	Atlantic A 9059(T) (W)	
19	NEW	MONKEY	George Michael (G. Michael/Jimmy Jam/Terry Lewis) Morrison Leahy	Epic EMU(T) 6 (C)		
20	NEW	LOVE BITES	Def Leppard (R. J. Lange) Bludgeon Riffola/Warner Chappell/Zomba	Bludgeon Riffola/Phonogram LEP(X) 5 (F)		
21	14	4	I WILL BE WITH YOU	T'pau (Roy Thomas Baker) AMP Publishing/Virgin Music	Siren/Virgin SRN(T) 87 (E)	
22	15	4	MAYBE (WE SHOULD CALL IT A DAY)	Hazell Dean (Stock/Aitken/Waterman) All Boys Music	EMI (12)EM 62 (E)	
23	20	6	THERE'S MORE TO LOVE	Communards (Hague) Rowmark/William A Bong/Mistramark/Rocket	London LON(X) 173 (F)	
24	24	4	NEVER TEAR US APART	INXS (Chris Thomas) MCA Music	Mercury/Phonogram INXS 11 (12) (F)	
25	21	3	FOLLOW THE LEADER	Eric B. & Rakim (Eric B. & Rakim) Copyright Control	MCA MCA(T) 1256 (F)	
26	17	10	VOYAGE VOYAGE (Remix)	Desireless (J. M. Rivati) Minder Music	CBS DESI(T) 2 (C)	
27	12	7	DOCTORIN' THE TARDIS	The Timorals (The Timorals) BMG/Warner Chappell/MCA/Zoo/E.G.	KLF Communications KLF 003(T) (12) (F)	
28	37	6	TOMORROW PEOPLE	Ziggy Marley & The Melody Makers (Frantz/Weymouth) EMI Music	Virgin VS(T) 1049 (E)	
29	39	4	HEAT IT UP	Wee Papa Girl Rappers/2 Men/A Drum Machine (Cox/Steele) Zomba/Virgin	Jive JIVE(T) 174 (BMG)	
30	35	3	ALL FIRED UP	Pat Benatar (Keith Forsey/Neil Geraldo) Chrysalis Music	Chrysalis PAT(X) 5 (C)	
31	18	3	DON'T BELIEVE THE HYPE	Public Enemy (Hank Shocklee/Carl Ryder) Island Music	Def Jam/CBS 652833 7 (12)-652833 6 (C)	
32	28	4	EVERLASTING	Natalie Cole (-) Rondor Music	Manhattan/EMI (12)MT 46 (E)	
33	19	6	YOU HAVE PLACED A CHILL IN MY HEART	Eurythmics (David A. Stewart) DnA Ltd/BMG Music	RCA DA(T) 16 (BMG)	
34	38	4	IN MY DREAMS	Will Downing (Will Downing/Brian Jackson) Copyright Control	4th + B'way/Island (12)BRW 104 (F)	
35	31	10	WITH A LITTLE...SHE'S LEAVING HOME	Wet Wet Wet/Billy Bragg (A)Wet Wet Wet (AA)Porter/Jones Northern	Childline CHILD 1 (F)	
36	NEW	FIESTA	The Pogues (Steve Lillywhite) Stiff Music	Pogue Mahone/Stiff FG 2(12) (W)		
37	27	10	GOT TO BE CERTAIN	Kylie Minogue (Stock/Aitken/Waterman) All Boys Music	PWL PWL(T) 12 (P)	

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38	NEW	YOU CAME Kim Wilde (Ricki Wilde/Tony Swain) Rickim Publishing	MCA KIM(T) 8 (F)
39	26 6	CHAINS OF LOVE Remix Erasure (Stephen Hague) Sonet-Musical Moments/Sonet	Mute (12)MUTE 83 (1/RT/SP)
40	25 6	CAR WASH/IS IT LOVE YOU'RE AFTER Rose Royce (Norman Whitfield) (A) MCA Music (AA) Warner Chappell	MCA MCA(T) 1253 (F)
41	55 2	I'M TOO SCARED Steven Dante (Gardner Cole/Monte Moir) Cop. Con./Warner Chappell	Cooltempo/Chrysalis DANTE(X) 1 (C)
42	30 7	I DON'T WANNA GO ON WITH YOU ... Elton John (Chris Thomas) Big Pig Music	Rocket/Phonogram EJS 16(12) (F)
43	33 3	IT MUST HAVE BEEN LOVE Magnum (Albert Boekholt/Magnum) Tritec Songs	Polydor POSP(X) 930 (F)
44	46 3	DROWNING IN THE SEA OF LOVE The Adventures (Pete Smith) Chrysalis Music	Elektra EKR 76(T) (W)
45	41 6	I'LL ALWAYS LOVE YOU Taylor Dayne (Ric Wake) EMI Music	Arista 111536 (12'-611536) (BMG)
46	49 2	BEATIN' THE HEAT Jack 'N' Chill (Ed Stratton/Vlad Naslos) Oval Music/SBK Utd.Pi.	10/Virgin TEN(X) 234 (E)
47	29 13	SOMEWHERE IN MY HEART Aztec Camera (Michael Jonzun) Warner Chappell Music	WEA YZ 181(T) (W)
48	58 2	DON'T SAY IT'S LOVE Johnny Hates Jazz (Calvin Hayes/Mike Nocito) Copyright Control	Virgin VS(T) 1081 (E)
49	50 3	HAPPY EVER AFTER Julia Fordham (Bill Padley/Grant Mitchell/Fordham) Blue Mountain	Circa/Virgin YR(T) 15 (E)
50	47 5	BEST OF MY LOVE Dee Lewis (Paul Staveley O'Duffy) SBK Songs	Spitfire/Mercury/Phonogram DEE 3(12) (F)
51	NEW	A WISH AWAY The Wonder Stuff (Pat Collier) PolyGram Music	Polydor GONE(X) 4 (F)
52	NEW	TURN IT UP Richie Rich (Richie Rich/P. J. Dynamix) Copyright Control	Club/Phonogram JAB(X) 68 (F)
53	NEW	ANYTHING FOR YOU Gloria Estefan & Miami Sound Machine (Emilio Estefan) SBK Songs	Epic 651673 7 (12'-651673 6) (C)
54	36 10	DON'T CALL ME BABY Voice Of The Beehive (Pete Collins) Copyright Control	hrr/London LON(X) 175 (F)
55	45 5	ATMOSPHERE Joy Division (Joy Division/Martin Hannett) Fractured/Zomba Music	Factory FAC 2137 (12'-FAC 213) (P)
56	65 2	NICE 'N' SLOW Freddie Jackson (Barry Eastmond) Zomba Music	Capitol (12)CL 502 (E)
57	70 2	(LET'S ALL GO BACK) DISCO NIGHTS Jazz & The Brothers Grimm (Fearon/Jago/Malkani) Arista/BMG Music	Ensign/Chrysalis ENY(X) 616 (C)
58	56 3	WE'VE GOT THE JUICE Derek B (Derek Boland) Polygram Music/Copyright Control	Tuff Audio/Phonogram DRKB 2(12) (F)
59	40 6	EVERYDAY IS LIKE SUNDAY Morrissey (Stephen Street) Linder/Warner Chappell/Virgin Music	His Master's Voice/EMI (12)POP 1619 (E)
60	73 2	NO MORE TEARS Jaki Graham (Derek Bramble) Virgin Music/Trinifold Music	EMI (12)JAKI 12 (E)
61	NEW	PERFECT WORLD Huey Lewis & The News (Huey Lewis & The News) Copyright Control	CHRYSLIS HUEY(X) 10 (C)
62	59 3	BIG BUBBLES, NO TROUBLES Ellis, Beggs & Howard (Ralph P. Ruppert/Luxi Lux) SBK/Ragged	RCA PB 42089 (12'-PT 42090) (BMG)
63	52 4	I KNOW YOU'RE OUT THERE SOMEWHERE Moody Blues (Tony Visconti) Bright Music	Polydor POSP(X) 921 (F)
64	42 7	PARADISE (Remix) Sade (Sade/Pela/Rogan) Angel Music	Epic SADE(T) 2 (C)
65	NEW	TIME HAS TAKEN ITS TOLL ON YOU Crazyhead (David Balfe/Mark Freegard) Cop Con/Warner Chappell	Food/Parlophone (12)FOOD 12 (E)
66	60 3	DREAMING OMD (OMD) Rondor Music	Virgin VS 987(12) (E)
67	NEW	CHOCOLATE GIRL Deacon Blue (Jon Kelly) ATV Music	CBS DEAC(T) 6 (C)
68	44 7	I SAW HIM STANDING THERE Tiffany (George E. Tobin) Northern Songs	MCA TIFF(T) 3 (F)
69	43 11	MY ONE TEMPTATION Mica Paris (L'Equipe) Abacus/Warner Chappell Music	4th + B'Way/Island (12)BRW 85 (F)
70	48 11	CIRCLE IN THE SAND Belinda Carlisle (Rick Nowels) EMI/Shipwreck/Virgin	Virgin VS(T) 1074 (E)
71	NEW	MANNISH BOY Muddy Waters (Johnny Winter) Tristan/Warner Chappell/Bug	Epic MUD(T) 1 (C)
72	NEW	IT'S NATURE'S WAY (NO PROBLEM) Dollar (Phil Harding/Ian Curnow/Dollar) Steve Glen/Cop Con	London LON(X) 179 (F)
73	57 4	PAINTED MOON The Silencers (Dave Bascombe) BMG Music	RCA HUSH(T) 1 (BMG)
74	62 11	BLUE MONDAY 1988 New Order (New Order) Be Music/Warner Chappell Music	Factory FAC 737 (12'-FAC 738) (P)
75	NEW	ANYTHING CAN HAPPEN Was (Not Was) (Paul Staveley O'Duffy) Island/MCA/Cop Con	Fontana/Phonogram WAS 5(12) (F)



## Rham! — dance's new Merseybeat

by Barry Lazell

MOST OF the new dance labels which come under the spotlight on this page are based in the London area — unsurprising in many ways since most of the record industry itself is based in the capital. However, the wellspring of new talent flows just about everywhere in the country, so it is refreshing to note the launch of a new outlet which is not only provincially-based, but is also heavily involved already with dance acts on its doorstep which have so far been ignored by London companies big and small.

Rham! Records is based in New Brighton, Merseyside, the brainchild of entrepreneurial 17-year-old Barry L-Smith, and jointly run by him and Manchester club and radio DJ and general "man on the street" Anif Cousins, who has developed a nose for likely talent through promoting events around the North-West. Smith left school just a year ago, single-mindedly determined to launch a dance label, and talking through his ideas with Red Rhino, got the indie distributor's full backing and a deal for nationwide UK distribution via the Cartel.

In its own launch "manifesto", Rham! summarises the two main objectives of its operation: The first is to be an outlet for talent that would otherwise go unnoticed by the London-based industry: "Being a Northern label, Rham! will rely heavily on the strength of Northern dance music to build a strong network of songwriters, artists and producers." Secondly, regarding its indie status: "Rham! will rely on the strength of independent promotion and distribution. Instead of being a remote, distant organisation, Rham! is determined to remain both relevant and pertinent to its artists and its consumers. Breaking down structures of tradi-

tional record company relationships is no easy feat, but the label is intent on pursuing artists' control; freedom of expression is essential."

No time has been wasted in developing to the practical release stage. "We were determined to make the first release a killer," says Smith, "So we put a lot of time and effort into getting it right." The label has set a buzz going around the Liverpool and Manchester areas with the signing of the Chapter production team, involving singer Viv Dixon, writer, multi-instrumentalist and studio engineer Colin Thorpe, and the ubiquitous Anif Cousins. The trio's own track (as Chapter & The Verse) All This And Heaven Too was the debut 12-inch release, late last month, and they have been heavily involved with the second, Grand Groove's Let's Dance (Grand Groove being another fresh local signing, Hip-Hop mixmaker Gary Morris.)

The third release, coming during July, will be by stylish soul singer Gary Buchanan, formerly with Manchester rap team Double C2, and now another Rham! signing. The first LP will be by Chapter & The Verse, and the team are completing recordings for it right now.

As already noted, Rham! is distributed by Red Rhino and The Cartel. The label is based at: Station House, Atherton Street, New Brighton, Merseyside L45 2NY, and can be contacted on (051) 639 3773.



GARY BUCHANAN: stylish soul from Rham!

## Bluebird's OSCAR ceremony

BLUEBIRD RECORDS, the London-based dance/black music-specialist retail chain and record company, celebrates its 10th anniversary this summer, and plans a celebration with a slight difference. As joint MD Billy Russell says; "We considered this to be an appropriate time to say thank you to our customers and show our gratitude, by holding an event which will not only be a birthday celebration, but also a fund-raising occasion for the charity close to many of our customers' hearts: OSCAR — the Organisation For Sickle Cell Anaemia Research."

Bluebird has booked London's Hammersmith Palais for the event on the evening of September 11th, from 7pm until midnight (an extended licence will operate), and is hoping to prepare a star-studded fund-raising programme to fill the evening. Radio One DJs Andy Peebles and Jeff Young will be the hosts, and a list of personalities attending will be published nearer the time, but Billy Russell is keen at this stage to take suggestions or offers from throughout the industry re suitable stars and celebrities who would be keen to attend. All the stars will be asked to bring along a personal item to be auctioned, and to set the ball rolling, World Snooker Champion (and soul/dance music aficionado) Steve Davis has already donated the waistcoat which he wore at the last Crucible world finals.

Tickets for the event will be £15 each, and are available immediately from Bluebird at 376-378, Edgware Road, London W2 1EB. Cheques in payment for tickets or donations should be made payable to Bluebird — OSCAR Appeal.

● Further details of the Bluebird Anniversary Night and The OSCAR Appeal from Billy Russell on (01) 723 9090.

## James Hamilton

C O L U M N

STEVE WALSH, who died on July 3, was — in every sense — the most visible disco DJ of his generation. He weighed around 25 stone, and it was his size that put him at risk when, to repair a leg broken in a car crash while filming a video in Ibiza, he was operated on back home in Paddington. Apparently, large people's joints are liable to build up calcium deposits which, as in his case, can shatter during such an operation, a fragment blocking his bloodstream and causing heart failure.

A Henry The VIIIth like figure, Steve (who was only 29) commanded instant attention when on stage, not only because of his bulk but also because, even more important, he could be heard. Subtlety was never exactly an ingredient of his stage presence, yet, against what might be considered all the odds, and purely as the result of painstaking practice, he became one of the few disco DJs to make the successful transition to radio, modifying his stentorian stage manner into the intimate "one to one" style, first at **County Sound**, briefly at **Capital**, before hosting his Sunday and Monday night soul shows on **BBC Radio London** and partnering **Tony Blackburn** for the wildly successful **Radio London Soul Night** live broadcasts.

These latter were what really established his reputation as London's number one disco presenter — this word used instead of DJ, because, as his career developed, the amount of actual disc jockeying he did at live gigs was reduced to the putting on of what became almost a predictable handful of proven favourites. One of these, **Fatback's I Found Lovin'**, he actually recorded himself and took into the top 10 last autumn, launching a parallel career as singer. His simplistic "you wot" catchphrase chant thus caught on nationally, and perhaps summed up his unpretentious live appeal. However obvious his stage performance, though, the proven favourites he played had for years included such acts as **Aswad** and would have seemed far from obvious to the pop crowd, as he had always played primarily for the black market. It was through his radio shows that he introduced new music, concentrating instead at live gigs on giving the public what he knew they wanted.

It is a mark of the gap his untimely death now leaves that the organisers of a special tribute night, being planned for Hammersmith's **Le Palais** to benefit his wife and three daughters, cannot think of any other current figurehead from the disco world who could handle such an

event as well as Steve would have done himself. He will indeed be missed. (The single for which he was making the ill fated video, his "you wot"-studded rendition of **McFadden & Whitehead's Ain't No Stoppin' Us Now** will ironically still be issued by **AI Records**, on August 18, while details of the **Steve Walsh Family Fund** are available on 01-607 8311.)

Briefly to detail some of the new releases (my supply of which has been disrupted by postal disputes), current import 12-inches include the **Cameo-ish** wriggly **VERTICAL HOLD** Summertime (Criminal Records CR12028), nothing to do with Gershwin, the violently lurching juddery **KATHY MATHIS** Men Have To Be Taught (Tabu 429 07854), full of exciting samples; while hot raps are **MANTRONIX** Join Me Please (Capitol V-15386), for its King Of The Beats scratch mix B-side, **MC EZ & TROUP** Just Rhyming (Fresh FRE-80121), **SUPER LOVER CEE & CASANOVA** Rud Girls I Got 'Em Locked (DNA International 0-66752), **TALL, DARK AND HANDSOME** Call It What You Wanna (B Boy Records BB 5-88), and another simple sizzling acid house compilation is the **Various Artists' Acid Trax** Volume 2 (Trax TX5004).

A couple of big selling white labels of dubious legality are **TOMMY STEWART** Bump And Hustle Music, a **Hamilton Bohannonish** Seventies "rare groove", and **LONDON BEATS 2** (that's all the label says), a jittery slow rare groove megamix. UK commercial releases include **EVELYN 'CHAMPAGNE' KING** Hold On To What You've Got (Manhattan 12MT 49), her album's insistently building soulful canterer remixed by the **Clivilles & Cole** team; **BANG THE PARTY** Release Your Body (Warriors Dance WAF 004, via EMI/Supertrax), enthusiastically bounding house; **THE NORTH SOUTH CONNECTION** FEATURING **LEGACY** Gotta Keep Dancin' (GRC 12GERE 100), smooth acid disco borrowing from **Hamilton Bohannon's** Let's Start The Dance and other Seventies classics; **JACK 'N' CHILL** Beatin' The Heat (10 Records TEN X 234), Arabic or Bhangra flavoured episodically disjointed though bright instrumental; **SMITH & MIGHTY** Anyone (Beatmaster Records BEATM2 12, via PRT), the "hip hop reggae" **Dionne Warwick** adaption selling more widely now that it includes a new male rap treatment too; **FREDDIE JACKSON** Nice 'N' Slow (capitol 12CL 502), typical tender attractive soul jogger.

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# TOP Dance SINGLES

16 JULY 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	4	<b>PUSH IT/TRAMP</b> Salt 'n' Pepa FFR 2 (12) -CHAMP 1251/FFRX 2 (BMG/F)	Champion/Hrr CHAMP 51/
2	6	4	<b>ROSES ARE RED</b> Mac Band Featuring McCampbell Bros MCA MCA(T) 1264 (F)	
3	2	7	<b>TRIBUTE (RIGHT ON)</b> Pasadenas CBS PASA(T) 1 (C)	
4	4	4	<b>THE TWIST (YO, TWIST)</b> Fat Boys & Chubby Checker Urban/Polydor URB(X) 20 (F)	
5	9	3	<b>FOLLOW THE LEADER</b> Eric B & Rakim MCA MCA(T) 1256 (F)	
6	11	6	<b>WAP BAM BOOGIE</b> Matt Bianco WEA YZ 188R (T)	
7	10	3	<b>DON'T BELIEVE THE HYPE</b> Public Enemy Def Jam/CBS 6528337 (12"—6528336) (C)	
8	NEW		<b>DIRTY DIANA</b> Michael Jackson Epic 6515467 (12"—6515468) (C)	
9	NEW		<b>MONKEY</b> George Michael Epic EMU(T)6 (C)	
10	5	5	<b>I OWE YOU NOTHING</b> Bros CBS ATOM(T) 4 (C)	
11	16	3	<b>HEAT IT UP</b> Wee Papa Girl Rappers Jive JIVE(T) 174 (BMG)	
12	3	4	<b>BREAKFAST IN BED</b> UB40 & C Hynde Dep International/Virgin DEP29(12) (E)	
13	NEW		<b>TURN IT UP</b> Richie Rich Club/Phonogram JAB(X)68 (F)	
14	7	7	<b>WILD WORLD</b> Maxi Priest 10/Virgin TEN(X) 221 (E)	
15	8	5	<b>BOYS (SUMMERTIME LOVE)</b> Sabrina Ibiza/London IBIZ(X) 1 (F)	
16	15	4	<b>MAYBE (WE SHOULD CALL IT A DAY)</b> Hazel Dean EMI (12)EM 62 (E)	
17	18	3	<b>IN MY DREAMS</b> Will Downing 4th - B'Way/Island (12)BRW 104 (F)	
18	37	2	<b>SENORITA</b> Dennis Brown J&W JW(T) 59 (JS)	
19	19	3	<b>CROSS MY HEART</b> Eighth Wonder CBS 6515527 (12"—6515526) (C)	
20	14	3	<b>EVERLASTING</b> Natalie Cole Manhattan/EMI (12)MT 46 (E)	

21	24	6	<b>TOMORROW PEOPLE</b> Ziggy Marley & The Melody Makers Virgin VS(T) 1049 (E)	
22	NEW		<b>NICE 'N' SLOW</b> Freddie Jackson Capitol (12)CL502 (E)	
23	NEW		<b>BEATIN' THE HEAT</b> Jack 'N' Chill 10/Virgin TEN(X)234 (E)	
24	NEW		<b>I'M TOO SCARED</b> Steven Dante Cooltempo/Chrysalis DANTE(X)1 (C)	
25	30	5	<b>THE BEST OF MY LOVE</b> Dee Lewis Mercury DEE 3(12) (F)	
26	13	5	<b>CAR WASH/IS IT LOVE YOU'RE AFTER</b> Rose Royce MCA MCA(T) 1253 (F)	
27	NEW		<b>(LET'S ALL GO BACK) DISCO NIGHTS</b> Jazz/Brothers Grimm Ensign/Chrysalis ENY(X)616 (C)	
28	22	2	<b>WE'VE GOT THE JUICE</b> Derek B Tuff Audio/Phonogram DRKB 2(12) (F)	
29			<b>TELEPHONE LOVE</b> J C Lodge Greensleeves — (GRED 222) (BMG/JS)	

30	31	2	<b>K.I.S.S.I.N.G.</b> Siedah Garrett Qwest/WEA W 7928(T) (W)	
31	NEW		<b>NO MORE TEARS</b> Jaki Graham EMI (12)JAK112 (E)	
32	NEW		<b>MOVE ON UP</b> Curtis Mayfield Curtom/Ichiban 7CUR101 (12"—12CUR101) (A)	
33	RE		<b>YOUR LOVING DRIVES ME CRAZY</b> Deluxe Unique 7UNQ2 (12"—UNQ2) (SP)	
34	28	2	<b>THERE'S NOTHING BETTER THAN LOVE</b> Luther Vandross/Gregory Hines Epic LUTH(T) 7 (C)	
35	46	2	<b>ARE YOU LONELY?</b> Randy Brown Three Way — (WAY 103T) (CH)	
36	21	11	<b>MY ONE TEMPTATION</b> Mica Paris 4th - B'Way/Island (12) BRW 85 (F)	
37	40	7	<b>NOBODY (NOW LOVE ME)</b> Tongue In Cheek Criminal BUS(T) 6 (E/JS)	
38	25	2	<b>ANYONE...</b> Smith And Mighty/J Jackson Beatmaster BEATM 2(12) (A)	
39	32	2	<b>RUMOURS</b> Gregory Isaacs Greensleeves — (GRED 221) (BMG/JS)	
40	20	3	<b>GOOD LOVE</b> Meli'sa Morgan Capitol (12)CL483 (E)	
41	43	4	<b>CUDDLY TOY</b> Roachford CBS ROA(T) 2 (C)	
42	27	6	<b>RIGHT BACK TO YOU/ONE KISS WILL...</b> Ten City Atlantic A 9088(T) (W)	
43	NEW		<b>MUSICAL FREEDOM</b> Paul Simpson Cooltempo/Chrysalis COOL(X)165 (C)	
44	23	9	<b>VOYAGE VOYAGE</b> Desireless CBS DESI(T) 2 (C)	
45	38	2	<b>ACID OVER</b> Tyree Hrr/London FFR(X) 6 (F)	
46	46	7	<b>MR BACHELOR</b> Loose Ends Virgin VS(T) 1080 (E)	
47	45	6	<b>GO ON GIRL</b> Roxanne Shante A&M USA(T) 633 (F)	
48	NEW		<b>SPECIAL</b> Patrick Rose Seaview — (SV14) (JS)	
49	NEW		<b>SAY YOU</b> John McClean Ariwa — (ARI76) (JS/C)	
50	33	2	<b>JUST GOT PAID</b> Johnny Kemp CBS 6514707 (12"—6514706) (C)	

## TOP 10 ALBUMS

1	5	<b>THE COLLECTION</b> Barry White Mercury BWTV1/BWTV1 (F)	
2	NEW	<b>KYLIE — THE ALBUM</b> Kylie Minogue PWL HF3/HFC3 (P)	
3	9	<b>MAXI</b> Maxi Priest 10/Virgin DIX64/CDIX64 (E)	
4	2	<b>REGGAE HITS VOL 4</b> Various Jetstar JELP1004/JELC1004 (E/JS)	
5	1	<b>NITE FLITE</b> Various CBS MOOD4/MOOD4 (C)	
6	NEW	<b>BY ALL MEANS</b> By All Means 4th - B'way/Island BRLP520/BRCA520 (F)	
7	NEW	<b>IT TAKES A NATION OF MILLIONS...</b> Public Enemy DEF JAM/CBS (USA) (Import) BFW44303	
8	3	<b>THE REAL CHUCKEEBOO</b> Loose Ends Virgin V2528/TCV2528 (E)	
9	NEW	<b>ACID TRAX VOL 2</b> Various Serious DRUG2/ZCUG2 (A)	
10	NEW	<b>IN FULL GEAR</b> Stetsasonic A & M AMA9001/AMC9001 (F)	

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## TOP 10 BUBBLERS

1	<b>WOMAN OF MOODS</b> Trevor Dixon Groove And A Quarter — (CRD004) (JS/A)	
2	<b>THE EARTH IS MOVING</b> Overlord X Mango Street/Island (12)IS372 (F)	
3	<b>SYMPTOMS OF TRUE LOVE</b> Tracie Spencer Capitol (12) CL490 (E)	
4	<b>DUCK DANCE</b> Red Dragon Live And Love — (LLD78) (JS/P)	
5	<b>HARD TO THE CORE</b> London Rhyme Syndicate Abstract (12) LRS001 (P)	
6	<b>OOCHY KOOCHY (F.U. BABY YEAH YEAH)</b> Baby Ford Rhythm King/Mute — (BFORD1) (I/RT)	
7	<b>GRAVITY</b> Brenda Russell A&M USA(T)630 (F)	
8	<b>LOVE IS THE GUN</b> Blue Mercedes MCA BONA(T)3 (F)	
9	<b>DIBI DIBI SOUND</b> Tippa Lee & Rappa Robert CSA — (12CSA515) (A/JS)	
10	<b>JOIN ME PLEASE/KING OF THE BEAT</b> Mantronix Capitol USAGRC — (V15386) (Import)	

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"IN VOGUE"





# A&R's permanent fixture

**The job of an A&R executive in the record business is not usually a long-lasting one. After 12 years with Phonogram, Dave Bates is now the longest-serving UK A&R man. Dave Laing talks to him about his career and his approach to spotting and developing talent**

"I WAS the youngest A&R person in the business in 1976 when I was working as Nigel Grainge's go-fer. I came to the fore in 1979-80 with Ramon Lopez (now head of WEA International) in charge. Before he arrived it was the pits.

"We had one single in the charts, a roster with 10cc, Thin Lizzy and Status Quo, while our only successful new act was Dire Straits. We'd previously had a committee which meant going to the directors to get permission to make a signing. My only signing had been Def Leopard.

"Soon after Ramon was appointed I bumped into him in the corridor. I must have looked unhappy because he said 'What's your problem?' I thought I'd open up, although my previous MDs had been like headmasters. 'There's this group I want to sign, but I don't know if the board will let me.' 'Tell me about them, are there any hits?' he asked. 'There might be one.' 'Do you believe in them?' I said yes and he gave me the go-ahead to sign them for £40,000."

The group was Teardrop Ex-



Dave Bates (left) with Phonogram managing director Hein van der Meer

plodes, the hit was When I Dream and the album sold 500,000. Bates was on his way. Among his later signings have been Bill Nelson, Tears For Fears, Pere Ubu, Wet Wet Wet, Dexy's Midnight Runners and Big Country.

Bates now presides over a department of 12 and a roster of 28 artists, five of whom are American. It's a small roster by some labels' standards but Bates believes: "You can't sign 150 bands a year, it's only possible for an A&R person to work with four bands at a time. Apart from people like Dire Straits who do it all themselves, I have the classic view of the A&R job, to be involved with choosing songs and producers.

"The record company is like a bank and when the initial investment in a new band is £250,000 upwards, you should be really sure. You then have to get marketing and press people in the company equally enthusiastic." But Bates also stresses the A&R man's commitment to the artist: "It's you and the band versus the world. You are in the middle, saying to the band 'Trust me' and answering its queries and sometimes protecting it from internal company hassles." He adds that "We generally have a history of sticking with our artists, but there have been mistakes. We made a fabulous album with Peter Shelley which Stephen Hague produced, but it sold nothing."

Dave Bates is philosophical about the ones that got away: "Phonogram can't have 75 records in the charts, but I get cross if we miss something entirely. When I see something in the chart which we hadn't heard about I want to know how our organisation missed out on it." And among the ones he passed on? Sade, Duran Duran and Spandau Ballet, "and Tom Watkins wanted us to take Bros —

it's my own fault we didn't!"

There is a career structure in the department typified by Russ Conway and Alan Pell who came in as scouts and are now A&R managers. Among the recent additions to Bates' staff are ex-New Musical Express journalist Adrian Thrills and John Williams from Jive Records who will "resurrect the Club label. I want him to find, sign and develop artists, to build careers in the dance area."

**'Phonogram can't have 75 records in the charts, but I get cross if we miss something entirely'**

The most successful period of the Bates' regime at Phonogram came "a bit over two years ago when we had Wet Wet Wet, Swing Out Sister, Curiosity Killed The Cat and Hipsway. All had a similar feel, the white/groove/funk/soft thing. More recently, it's been the acoustic, light style. Just after RCA had beaten me to signing Fairground Attraction, I heard a Lilac Time single on the radio. It sounded like Simon & Garfunkel, and I rushed out to buy the record. It was Stephen Duffy who had been doing demos. We signed him..."

As for other current trends, Bates feels: "It's shortsighted as an industry for us to go for the lowest common denominator. The biggest market in the future will be the 25 to 45s, with CD, cassette and maybe further ahead, DAT."

## COMPACT

# disc

DIGITAL AUDIO

- 1 TRACY CHAPMAN, Tracy Chapman Elektra
- 2 IDOL SONGS: 11 OF THE BEST, Billy Idol Chrysalis
- 3 — KYLIE — THE ALBUM, Kylie Minogue PWL
- 4 5 THE COLLECTION, Barry White Mercury/Phonogram
- 5 — WIDE AWAKE IN DREAMLAND, Pat Benatar Chrysalis
- 6 4 TANGO IN THE NIGHT, Fleetwood Mac Warner Brothers
- 7 3 ROLL WITH IT, Steve Winwood Virgin
- 8 — REG STRIKES BACK, Eton John Rocket/Phonogram
- 9 8 BROTHERS IN ARMS, Dire Straits Virgin/Phonogram
- 10 17 TUNNEL OF LOVE, Bruce Springsteen CBS
- 11 6 HEAVY NOVA, Robert Palmer EMI
- 12 11 POPPED IN SOULED OUT, Wet Wet Wet Precious/Phonogram
- 13 12 WHITNEY, Whitney Houston Arista
- 14 10 STRONGER THAN PRIDE, Sade Epic
- 15 7 HEAVEN ON EARTH, Belinda Carlisle Virgin
- 16 9 NITE FLITE, Various CBS
- 17 14 BRIDGE OF SPIES, T'Pau Siren/Virgin
- 18 — THE SHOUTING STAGE, Joan Armatrading A&M
- 19 — KICK, INXS Mercury/Phonogram
- 20 — NOBODY'S PERFECT, Deep Purple Polydor

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

# AIR PLAY

KEY A=Radio 1 'A' list B=Radio 1 'B' list C=Radio 1 'C' list			RADIO 1		RADIO 1		REGIONAL		THIS WEEK'S CHART
			w/c 9.7	w/c 2.7	w/c 5.7	w/c 28.7	w/c 9.7	w/c 2.7	
			ACTUAL PLAYS 4 or more		PLAYLISTED		PLAYLISTINGS (43 stations)		
ADVENTURES, THE	Drowning In The Sea Of Love	Elektra	12	16	A	A	37	29	44
ANDERSON, JON	Hold On To Love	Epic	14	17	B	A	14	14	81
BENATAR, PAT	All Fired Up	Chrysalis	16	13	A	A	29	21	30
BROS	I Owe You Nothing	CBS	20	18	A	A	38	39	4
BROWN, JAMES	I Got You (I Feel Good)	A&M	8	4	C	—	—	—	78
BUCHANAN, CATHERINE	Love Is	Arista	4	—	B	—	—	—	—
CHAPMAN, TRACY	Fast Car	Elektra	18	16	A	A	40	37	5
CHEAP TRICK	The Flame	Epic	5	4	—	—	12	11	82
COLE, NATALIE	Everlasting	Manhattan	4	4	—	—	40	40	32
COLLINS, PHIL	In The Air Tonight ('88 Remix)	Virgin	—	8	C	B	37	38	10
COMMUNARDS, THE	There's More To Love	London	16	19	A	A	39	39	23
CRAZYHEAD	Time Has Taken Its Toll On You	Parlophone	—	4	—	—	—	—	65
CROWDED HOUSE	Better Be Home Soon	Capitol	—	—	—	—	17	16	—
DANNY WILSON	Davy	Virgin	—	—	—	—	18	29	96
DANTE, STEPHEN	I'm Too Scared	Cooltempo	5	7	B	—	20	11	41
DEACON BLUE	Chocolate Girl	CBS	4	6	—	—	21	5	67
DEAN, HAZELL	Maybe (We Should Call It A Day)	EMI	8	9	B	B	39	36	22
DEF LEPPARD	Love Bites	Mercury	5	—	A	—	15	—	20
DOLLAR	It's Nature's Way (No Problem)	London	9	9	B	B	18	10	72
DOWNING, WILL	In My Dreams	4th & 8 <sup>th</sup> way	11	6	B	B	27	26	34
EIGHTH WONDER	Cross My Heart	CBS	17	15	A	A	36	37	13
ELLIS, BEGGS & HOWARD	Big Bubbles, No Troubles	RCA	5	5	B	B	13	9	62
ERIC B & RAKIM	Follow The Leader	MCA	—	6	—	—	13	9	25
ESTEFAN, GLORIA	Anything For You	Epic	—	—	—	—	30	24	53
EVERYTHING BUT THE GIRL	I Don't... blanco y negro	17	15	A	A	A	39	25	6
FAT BOYS/CHUBBY CHECKER	The Twist	Urban	14	10	B	B	30	32	3
FERRY, BRYAN	Limbo	Virgin	—	—	—	—	18	23	97
FORDHAM, JULIA	Happy Ever After	Circo	4	—	C	C	32	24	49
GANGWAY	My Girl And Me	London	5	5	C	B	—	—	—
GARRETT, SIEDAH K.I.S.S.I.N.G.	Warner Brothers	—	—	—	—	—	11	14	86
GIBSON, DEBBIE	Foolish Beat	Atlantic	4	—	B	—	35	23	18
GRAHAM, JAKI	No More Tears	EMI	—	—	—	—	24	21	50
GYPSY KINGS	Bambalayo	A1	4	4	—	—	—	—	—
HARD RAIN	Diamonds	London	8	—	B	—	6	6	—
HARRISON, GEORGE	Is This Love	Dark Horse	8	10	C	B	14	34	—
HOTHOUSE FLOWERS	I'm Sorry	London	7	13	—	—	—	—	—
IN TUA NUA	Don't Fear Me Now	Virgin	—	—	—	—	14	—	—
INXS	Never Tear Us Apart	10	10	7	B	B	10	31	24
JACK AND CHILL	Beatin' The Heat	10	4	4	—	—	8	—	46
JACKSON, MICHAEL	Dirty Diana	Epic	16	15	A	A	33	10	14
JOHN, ELTON	I Don't Wanna Go On ...	Rocket	9	17	B	A	39	41	42
JOHNNY HATES JAZZ	Don't Say It's Love	Virgin	17	14	A	A	37	34	48
KANTE, MORY	Ye Ke Ye Ke	London	4	9	—	—	5	—	—
LEWIS, DEE	Best Of My Love	Mercury	—	4	C	C	25	26	50
LEWIS, HUEY & THE NEWS	Perfect World	Chrysalis	8	—	—	—	30	26	61
MAC BAND/McCAMPBELL BROS	Roses Are Red	MCA	7	4	—	—	33	26	9
MAGNUM	It Must Have Been Love	Polydor	6	—	B	—	23	23	43
MARLEY, ZIGGY	Tomorrow People	Virgin	16	13	A	A	22	16	28
MATT BIANCO	Don't Blame It On That Girl	WEA	12	10	A	A	27	38	—
MATT BIANCO	Wop-Bom-Boogie	WEA	4	4	—	—	18	—	12
MEDEIROS, GLENN	Nothing's Gonna Change	London	17	11	A	B	41	40	1
MICHAEL, GEORGE	Monkey	Epic	17	8	A	—	28	6	19
MIDNIGHT OIL	Dead Heart	Sprint	—	7	—	B	15	19	77
MOODY BLUES	I Know You're Out There ...	Polydor	—	5	—	—	36	36	63
OMD	Dreaming	Virgin	—	5	C	C	20	20	66
PASADENAS, THE	The Tribute (Right On)	CBS	13	20	A	A	38	37	11
POGUES, THE	Fiesta	Pogue Mahone	16	9	A	B	10	4	36
PRETTY POISON	Catch Me (I'm Falling)	Virgin	8	7	B	—	7	7	—
PRIEST, MAXI	Wild World	10	11	13	B	A	37	37	17
PSYCHEDELIC FURS	All That Money Wants	CBS	4	—	—	B	11	8	94
RANKING ROGER	So Excited	I.R.S.	4	4	—	—	—	—	—
REEVES, MARTHA & THE VANDELLAS	Nowhere ...	A&M	7	—	C	—	—	—	—
ROBERTSON, ROBBIE	Somewhere Down The ...	WEA	7	4	B	B	9	—	90
RUSSELL, BRENDA	Gravity	Breakout	—	—	—	—	9	10	—
SABRINA	Boys (Sometime Love)	Ibiza	14	16	B	A	36	36	8
SALT 'N' PEPA	Push It	Champion:ffr	18	9	A	B	23	21	2
SILENCERS, THE	Painted Moon	RCA	6	11	C	A	8	18	73
SMITH, PATTI	People Have The Power	Arista	4	4	—	—	—	—	—
SPRINGSTEEN, BRUCE	Tougher Than The Rest	CBS	10	13	A	A	39	39	16
TAYLOR, JAMES	Never Die Young	CBS	—	—	—	—	11	13	—
TIKARAM, TANITA	Good Tradition	WEA	8	5	B	—	8	—	—
T'PAU	I Will Be With You	Siren	10	13	A	A	36	37	21
TRANSVISION VAMP	I Want Your Love	MCA	11	4	B	B	17	13	15
UB40 WITH CHRISIE HYNDE	Breakfast In Bed	DEP	15	17	A	A	39	39	7
VANDROSS/HINES	There's Nothing Better Than Love	Epic	—	4	—	—	29	26	80
VIEW FROM THE HILL	No Conversation	EMI	4	5	C	C	12	12	—
WAS NOT WAS	Anything Can Happen	Fontana	6	5	B	—	28	—	75
WEE PAPA GIRL RAPPERS	Heat It Up	Jive	11	11	B	B	9	6	29
WIEDLIN, JANE	Rush Hour	Manhattan	—	—	—	—	17	16	—
WILDE, KIM	You Came	MCA	11	7	A	—	29	15	38
WONDER STUFF, THE	A Wish Away	Polydor	7	5	—	—	—	—	51
YOUNGBLOOD, SYDNEY	Ain't No Sunshine	Circo	11	12	A	A	6	3	93

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynn Facey on 01 387 6611 ext 221.

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).

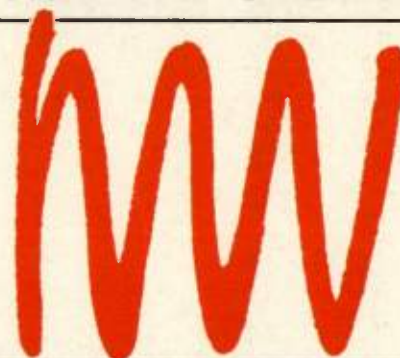


# TOP • 100 • ALBUMS

16 JULY 1988

INCORPORATING LP, CASSETTE & CD SALES

## MUSIC WEEK



'One of the best rock releases  
of the year' METAL HAMMER

## Deep Purple



- |             |            |                                 |                            |
|-------------|------------|---------------------------------|----------------------------|
| <b>No 1</b> | 1          | TRACY CHAPMAN • CD              | Elektra EKT 44             |
| <b>2</b>    | <b>NEW</b> | KYLIE — THE ALBUM •             | PWL HF 3                   |
| <b>3</b>    | 2          | IDOL SONGS: 11 OF THE BEST • CD | Chrysalis BILTV 1          |
| <b>4</b>    | 3          | PUSH ★ CD                       | CBS 460629 1               |
| <b>5</b>    | 9          | THE COLLECTION ○ CD             | Mercury/Phonogram BWTV 1   |
| <b>6</b>    | 5          | TANGO IN THE NIGHT ★★★★★ CD     | Warner Brothers WX65       |
| <b>7</b>    | 10         | JACK MIX IN FULL EFFECT CD      | Stylus SMR 856             |
| <b>8</b>    | 7          | DIRTY DANCING (OST) ★ CD        | RCA BL 86408               |
| <b>9</b>    | 6          | POPPED IN SOULED OUT ★★★ CD     | Precious/Phonogram JWWWL 1 |
| <b>10</b>   | 4          | ROLL WITH IT ○ CD               | Virgin V 2532              |
| <b>11</b>   | <b>NEW</b> | WIDE AWAKE IN DREAMLAND • CD    | Chrysalis CDL 1628         |
| <b>12</b>   | 15         | TUNNEL OF LOVE ★ CD             | CBS 460270-1               |
| <b>13</b>   | 11         | HEAVEN ON EARTH ★ CD            | Virgin V 2496              |
| <b>14</b>   | 13         | WHITNEY ★★★★★ CD                | Arista 208 141             |
| <b>15</b>   | 8          | NITE FLITE ★ CD                 | CBS MOOD4                  |
| <b>16</b>   | 12         | STRONGER THAN PRIDE • CD        | Epic 4604971               |
| <b>17</b>   | 16         | MORE DIRTY DANCING (OST) • CD   | RCA BL 86965               |
| <b>18</b>   | <b>NEW</b> | REG STRIKES BACK • CD           | Rocket/Phonogram EJLP3     |
| <b>19</b>   | 14         | THE HITS OF HOUSE ARE HERE CD   | K-Tel NE 1419              |
| <b>20</b>   | 30         | BAD ★★★★★ CD                    |                            |

- |           |            |                                 |                               |
|-----------|------------|---------------------------------|-------------------------------|
| <b>59</b> | 33         | TIGHTEN UP VOL 88 CD            | CBS 461199 1                  |
| <b>60</b> | 70         | THE JOSHUA TREE ★★★★★ CD        | Island U26                    |
| <b>61</b> | 62         | NOW! 11 ★★ CD                   | EMI/Virgin/PolyGram NOW 11    |
| <b>62</b> | 64         | JULIA FORDHAM CD                | Circa/Virgin CIRCA 4          |
| <b>63</b> | 58         | AIN'T COMPLAINING • CD          | Vertigo/Phonogram VERH 58     |
| <b>64</b> | 84         | HYSTERIA ★ CD                   | Bludgeon Riff/Phono HYSLP 1   |
| <b>65</b> | 50         | STAY ON THESE ROADS • CD        | Warner Brothers WX 166        |
| <b>66</b> | 36         | CONFESSIONS OF A POP GROUP ○ CD | Polydor TSCLP 5               |
| <b>67</b> | 61         | VIVA HATE • CD                  | HMV/EMI CSD 3787              |
| <b>68</b> | 51         | REMEMBER YOU'RE MINE • CD       | Stylus SMR 853                |
| <b>69</b> | 52         | I'M REAL CD                     | Scotti Bros/Polydor POLD 5230 |
| <b>70</b> | <b>NEW</b> | DREAM OF LIFE • CD              | Arista 209172                 |
| <b>71</b> | 71         | GIVE ME THE REASON ★★ CD        | Epic 450134-1                 |
| <b>72</b> | 73         | THE SEA OF LOVE CD              | Elektra EKT 45                |
| <b>73</b> | 68         | PHANTOM OF THE OPERA ★★★ CD     | Polydor PODV 9                |
| <b>74</b> | 63         | DISTANT THUNDER • CD            | Mango/Island ILPS9895         |
| <b>75</b> | 80         | NO JACKET REQUIRED ★★★★★ CD     | Virgin V 2345                 |
| <b>76</b> | 74         | BORN IN THE USA ★★ CD           | CBS 86304                     |
| <b>77</b> | 59         | OUT OF ORDER ○ CD               | Warner Brothers WX 152C       |
| <b>78</b> | 76         | TURN BACK THE CLOCK ★ CD        |                               |



# Shack attack

by David Giles

TIME WILL probably turn Mick Head of Shack into one of Britain's most respected songwriters. The band's debut LP *Zilch* reveals the natural control, pacing and sophistication of a genuinely talented writer. The current 45 *High Rise Low Life* is a shining example. Inspired by Head's "massive awareness of inner-city chaos", the song has the air of a Motown classic propelled by the strum of acoustic guitars. Anyone who remembers Mick as singer and songwriter with Pale Fountains will not be surprised by his ability to pen timeless tunes.

Liverpudlians Shack are signed to Ghetto, which has a distribution deal with the Epic label. The newly-formed company hopes to work on one band at a time, and its decision to release the first LP so early (simultaneously with the first single *Emergency* a few months ago) demonstrates its faith in the band as an 'albums act'.

"I couldn't really understand the logic behind it at first", admits Head. "We were really stuck at the time for the choice of the first single — there were three or four equally good tracks. But looking back now, the album gave us a lot of media coverage; it created something of a buzz."

"We're not desperate to have a hit single. We're all really into the album, and it's sometimes hard to get that across to people who think you're into concept albums and that."

He adds that Shack aren't planning to 'milk' the album in search of a chart-topper: "Most of *Zilch* was written almost two years ago. We've got plenty of new songs which we want people to hear."

## Meet the Butchers

by Jerry Smith

AT FIRST they were the Mechanical Preachers. Former Gang Of Four frontman Jon King formed the band in 1986 after a long lay-off due to management problems. The group included bassist Phil Butcher, did a five-week club tour of the US and made demos. But Butcher spent a year touring with Iggy Pop before the duo were able to relaunch the band as King Butcher.

The result is a tough, hard working live band who can certainly deliver the goods and bear a certain resemblance to the old Gang Of Four, which King admits is inevitable: "I co-wrote all the songs in the Gang Of Four and it was mine and Andy (Gill's) group, so obviously there are going to be echoes of the Gang Of Four in my songs."

Where King Butcher differs is in



KING BUTCHER: fit as the proverbial dog?

the hard biting funk edge, as King explains: "I like excitement and energy, there has to be a tension and a nastiness about it. That is what's so bad about the charts at the moment, there's too much nice boy music."

A good example of this attitude is a popular live number, *Spud-U-Like*, an amazing acid metal funk fusion that they insist the band never rehearses and one that changes at every performance. The song has enough infectious energy in it to set the audience off making frenzied 'Mash Potato' type dance movements, and it will be the group's first single.

King Butcher have a promo single going round whose contrasting tracks, *Gravity* and *Heavens Above*, are a spluttering and highly infectious, spicy dance piece and a smooth, sinuous melodic ballad. With American interest high, a proper single *Spud-U-Like* in the pipeline and a live show that stands out like a diamond in heap of mediocrity, nobody's going to be disappointed with King Butcher.

## One-take wonder

by Paul Sexton

HERE'S A statement that should fill the synthesised soul brigade with awe. It comes from Virgin's exciting new gospel singer Lavine Hudson, talking about her recent chart record: "I don't really like to rehearse gospel too much, because if you do, it's too tight. Intervention is a one-take vocal."

Three cheers for someone who can keep it live. And another three for the fact that London-born Lavine is making headway by doing things her way. "Even when I used to approach record companies, they used to say 'you've got to make it pop'. But how would you know there isn't a market for gospel unless you try, and do it in the right way? That's why it's taken me so long, because I wouldn't compromise."

The thoroughly single-minded Lavine started out singing in her pastor father's church, but laid most of her musical foundations by spending two years in America. "Everyone was shocked," she recalls. "I was working in Lloyds Bank, I used to tell my friends I wanted to be a singer, I'd say 'this is a song I've written', and they'd say 'yeah yeah, get on the till'. But I went to the secretary and said 'here, type out my resignation', then I went to my parents and said 'I'm going to stay with my cousins in America'."

Their initial shock soon turned to approval — her dad paid the air fare — and with the help of a place at Berklee School of Music,

loads of gospel experience and even some radio jingles for Pampers, Lavine became a new singer and a new person. "They were the best two years of my life, I loved it. They wouldn't give me a visa so I could stay, otherwise I'd still be there. I didn't realise the extent of my singing till I went to the States."

Intervention has already shown that there is a place for uncompromising gospel music in the singles chart, and Lavine's new single, *Flesh Of My Flesh*, deserves to repeat the process. A one-take wonder, not a one-hit wonder.



LAVINE HUDSON: gospel power

## Her latest flame...

by Selina Webb

STYLE AND international success are among the top priorities of unsigned five-piece Jeannie's Beau. With publicity shots taken by veteran pop photographer Harry Hammond, the chance to model Betty Jackson's new autumn range at their last gig at London's Hippodrome and an added visual dimension in the shape of mime artist David Glass, the style has already been achieved.

Now the band, formed in Metz, north-east France, in 1981, are working on the more elusive of their aims. Jeannie's Beau came to the UK in 1984 after becoming disillusioned with the French music scene. "When we were in France we were doing well and we had some offers of deals but, as far as I know, there's no example of a band who has signed to a French label and then gone on to have an international career," says frontman Sam Spiegel, nephew of the film producer.

The original foursome released a single, *Haunting My House*, in March 1987 on Sedition.

After promotion and distribution problems, the parties split. With the addition of English keyboard player Tim Warner, Jeannie's Beau are

now hoping to sign to a major. They say there is already strong interest in their intricate yet powerful pop which is driven forward into a dance beat by Jean-Pierre Serrier's pounding two-bass drum sound.

The chart success of Desireless' *Voyage Voyage*, sung entirely in French, and The Sugarcubes' successful London gigs performed in Icelandic would suggest that the UK record industry is becoming more receptive to European bands with lyrics sung in their native language. Although Jeannie's Beau now sing in English, will Spiegel revert to French?

"Some of our songs are partly in French but I think you have to be polite when you are foreign people living in another country," he says. "Anyway, it's easier to sing in English and I think it sounds better."



JEANNIE'S BEAU: French style

## Anderson's long distance runaround

by Dave Laing

BEFORE HE formed Yes, Jon Anderson spent five years on the Lancashire circuit singing soul music with The Warriors. The repertoire included the Motown hits of Holland-Dozier-Holland. Two decades later, Anderson has collaborated with Lamont Dozier on songs for *In The City Of Angels*, his fifth solo album and the first for CBS.

"When Lamont sings he sounds just like the Four Tops", says Anderson. "I went to his house and we wrote four songs in two hours. Two of them are on the album." They include the first single *Hold On To Love* whose witty video places Anderson in an unaccustomed nightclub setting and includes his daughter Deborah on drums.

As its title suggests, the record itself was made in Los Angeles during five weeks with Steve Levine producing. "The art of producing is casting, finding the right musician for the right song," Anderson comments. "And Steve is especially good at that."

The solo work is one of four aspects to Anderson's current activity, now guided again by Brian Lane, former manager of Yes. There will be a further recording project with the group starting later this year which Anderson

promises will be "a big jump into a more definitive Yes". Meanwhile, he is currently working in Greece with Vangelis on finalising a Jon and Vangelis album as the follow up to 1986's *Dream Music*.

Finally, the industrious Anderson has been channelling much of his energy in the last few years into preparing what is intended to be a series of TV/video programmes for children, in a similar mode to the currently successful Channel 4 *Storyteller* shows.



JON ANDERSON: an LA angel

## Hungry like the wolf

by Kirk Blows

THE HEAVY rock band Wolfsbane are classic contenders for that 'love 'em or loathe 'em' category, something that could well be partly responsible for the Midlands' meteoric rise.

With their early Van Halen-esque sense of humour and an air of confidence that often borders on arrogance, Wolfsbane were acclaimed for some excellent support slots on the club circuit, attracting enthusiastic attention from the rock press. This aroused the curiosity of Def Jam's Rick Rubin who got in touch with the band. Vocalist Blaze Bayley continues the story: "We initially kept the whole thing quiet while we were getting to know each other, and obviously we wanted to know what Def Jam were all about. He told us a few home truths about the bigger labels, things we already knew from experience, and he obviously saw us as a long term thing."

Wolfsbane signed to the label and Rubin will be handling future production responsibilities. An interesting liaison, to say the least?

"It is yeah, but he's into the same things as we are. We've got a mellower edge that we've never put over live and we've got that really obtuse, outrageous street sound as well. Providing it all works out the way we're expecting it to, it all looks really positive."

Prior to beginning pre-production in New York during August, (October is the tentative release date for the LP), the band are eager to maintain a live profile, having just played several dates with The Quireboys. But what of Wolfsbane currently being hailed as new leaders of the British heavy metal scene?

"We could be at the front of the current HM scene, quite easily, but that's up to the journalists, isn't it? We're just a British band and we intend to stick to our roots," says Bayley.



Reviewed by Jerry Smith

**MELISSA ETHERIDGE:** Don't You Need (Island 12IS 376). Another strikingly superb blast of naked emotion from this exceptionally talented singer/songwriter. Her deft acoustic accompaniment supports her strong voice, and with just a touch of the attention Tracy Chapman is now receiving, she'll be up there too.

**FAIRGROUND ATTRACTION:** Find My Love (RCA PB 42079(PT 42080)). The extent of their success with Perfect must have surprised even themselves, but now famous this sprightly ballad, with a dreamy folk element, looks certain to return them to the top.

**STOCK IT**

**A HOUSE:** Call Me Blue (blanco y negro NEG 35(T)). Spiky Irishmen deliver another tortured epic, full of stuttering guitars and a brain-scraping, spine-shuddering vocal. And if that wasn't enough the accompanying gem, My Little Lighthouse, is an absolutely essential purchase.

**THE POGUES:** Fiesta (Pogue Mahone/Stiff FG 2(12)). More jolly bar-room fun as the Pogues rip through a tale of raucous summer holidays, plucked from their highly acclaimed If I Should Fall From Grace With God LP.

**NICK CAVE & THE BAD SEEDS:** The Mercy Seat (Mute 12/MUTE 52). Worth a mentioning, although out some time, as the king of the harrowing, mutant blues is giving his all on this mesmerising track,



**THE GROOVETRAIN:** more stars than the constellation, featuring Gloria



**THE POGUES:** soon to be a hit on your favourite juke box

marked by the haunting strings and chanted chorus on a sinister, rumbly beat.



STOCK IT

**THE GROOVETRAIN:** Why Did You Do It? (Urban/Polydor URB(X) 21). Star studded cast of producer Martyn Ware, Glen Gregory, Nick Heyward and Steve White, helped out by novice singer Gloria, come up with what could be the inspired summer dance track with this version of the old Stretch hit.

**LAVINE HUDSON:** Flesh Of My Flesh (Virgin VS(T) 1096). Already acclaimed, gospel singer Lavine Hudson issues this impressive, soulful track from her recently released debut album, Intervention, and with her dramatic performance it's sure to gain wide exposure.

**MICHAEL JACKSON:** Dirty Diana (Epic/CBS 651546 7(651546 6)). Make way for that summer media circus, and one that's sure to propel this, particularly by his standards, weak track from the Bad album chartwards.

**THE STYLE COUNCIL:** How She Threw It All Away (Polydor TSC(X) 16). Oozing effortless style, as always, The Style Council deliver a summer quartet with the smooth title track joined by their classic Long Hot Summer and two previously unreleased numbers.



STOCK IT

**JANE WIEDLIN:** Rush Hour (EMI/Manhattan 12/MT 36). Former Go-Go looks likely to knock spots of Belinda Carlisle with her superior brand of perky pop, as superbly illustrated by this unforgettable, Stephen Hague-produced track from her upcoming solo LP, Fur.

**k d lang:** Sugar Moon (Sire/WEA W 7841(T)). One of the major finds of the Route 88 country tour issues her striking version of this old Fifties standard, from her much acclaimed Shadowland LP, which is sure to gain her many more new friends.

**PASSION FODDER:** Orwell Cooks (Beggars Banquet BEG 216(T)). Quirky little number that bowls along at a fair lick while dragging in a lonesome harmonica moan and a vocal that leans towards the hysterical in places. Certainly worth investigating.

**JUNK:** Junk Town Slam (Native JUNK 2). Junk change track from high powered insistent tunes to a more atmospheric number that is no less effective with its echoing guitars and recited refrain.



STOCK IT

**ROBERTO GALLIANO:** Frederic Lies Still (Acid Jazz JAZ ID1). The label says it all as a talking rap is rhythm over the soulful Sixties jazz recited by Curtis Mayfield's Freddie's Dead and as an infectious, if laid back, dance track it is already proving itself a winner.

**KYLIE MINOGUE:** Kylie. PWL HF3. The story so far: Kylie, played by Charlene Mitchell, is moonlighting as a pop starlet, aided by three influential school-chums, played by Stock, Aitken and Waterman. Her fizzog is now festooned across five continents and her debut album is "expected to sell". Likewise her rehash of The Locomotion. Scott's done a runner, Shane's well cheesed off and Daphne's up the duff. Now read on...



STOCK IT

**CROWDED HOUSE:** Temple Of Low Men. Capitol EST 2064. Crowded House suffered a terrible injustice last year when the classic Don't Dream It's Over failed to ignite the charts. But Temple should put all that to rights and is packed with immediate, strong pop songs. Their gentle, persuasive melodies cry out for attention. A must.

**CHICAGO:** Reprise WX 174 925 714-1. Yes it's album number 19 from Robert Lamm and the gang, but it's really only an update of number one. The horns are there and the pale soul vocals, now less effective since Peter Cetera went solo. The group has had regular hits, though despite songs from Diane Warren and Albert Hammond, I can't spot another If You Leave Me Now here.

**LOOSE ENDS:** The Real Chuckeeboo. Virgin V2528. The heat almost shimmers on this laid back but danceable collection of material written by the band themselves. Highpoint is the Chuckeeboo medley which wafts on with its sultry beats and Jane Eugene's soulful vocals. Smooth but not too smooth — this LP should consolidate their credibility.

**ROBERT PALMER:** Heavy Nova. EMI EMD 1007. Already selling well, Palmer's debut for EMI finds him on top form. The heavy metal/bossa nova concept works surprisingly well with sturdy drum patterns underpinning the distinctive vocals. Highlights include Simply Irresistible, The Gap Band's Early In The Morning and the cajun-flavoured Change His Ways on which Palmer debuts as a yodeller.

**GLEN GOLDSMITH:** What You See Is What You Get. RCA PL71750. A classy, soulful set from Slough's finest. The balanced production forsakes the glossy touches of many Eighties soul albums and concentrates on squeezing the emotion from Glen's voice. It's also very much an up-tempo affair with less of the slushy ballads. Spot on.

**MU:** End Of An Era. (RECK 7). **BLACK SUN ENSEMBLE:** Black Sun Ensemble. (RECK 6). **RUSTIC HINGE:** Replicas (RECK 3). Three wild and wonderful releases from admirable London-based obscurists Reckless Records (motto 'expect the unexpected'), distributed by PRT. MU, who featured former Beefheart acolyte Jeff Cotton (aka Antennae Jimmy Semens) on guitar, recorded their album on the mysterious island of Maui in 1973. The generous helping of 17 songs celebrate life in chiming, charming style. Just as spiritual as Arizona's



**WEDDING PRESENT:** audaciously reviving the Tommy title

Black Sun Ensemble, fronted by extraordinary guitarist Jesus Acado. This recent set highlights their Egyptian and Indian influences in a mesmerising series of instrumentals. Rustic Hinge sound a ringer for Beefheart around the Trout Mask period, but were actually Arthur Brown's backing group. Record companies in 1970 rejected this as 'too weird, man'. They had a point.

**RICK JAMES:** Wonderful. Reprise WX156. James' hyperfunk never parts the clouds like Prince, but the hip midget is clearly a big inspiration, right down to the costumes on the gatefold sleeve and 'I luv U 4 ever' spellings. Bright dance cuts are cut open by a few sparks and glances and, as ever, Rick gets close to his goal, clumsily and gloriously. Worth a listen.



STOCK IT

**MIKE STERN:** Time In Place. Atlantic Jazz 781 840-1. Stern's second major-label album continues the rhythm-liquidising but nonetheless listenable style of his debut, Upside, Downside. Joined by jazz heavyweights Michael Brecker, Peter Erskine and Don Grolnick, this ex-Miles Davis sideman has been cited as the guitarist to watch — so stick some copies in your jazz section.



STOCK IT

**ANTHONY ADVERSE:** The Red Shoes. el Records ACME 11. Distribution: Pinnacle. With its newfound maturity el continues to flourish with this typically moving selection of Barbarella-style psychedelic-jazz-folk-strum. A regular lightweight croon that's more big band than big hit but just as delightful nonetheless. Miss Adverse's vocal style and some simple but melodious backing music makes for a cultured earful. Sweet.

**THE WEDDING PRESENT:** Tommy. Reception LEEDS 2. This is a rather motley compilation that seems to be aimed at the previously converted. The debut album George Best was a meaty intro-

duction to the band's gorgeous, colourful thrash but this contains fewer classics. Jangly and cheerful nonetheless.



STOCK IT

**ROACHFORD:** Roachford. CBS 460630. A confident debut from a talented young singer/keyboard player. The songs capture an exciting combination of rock and soul/funk with energetic vocals and infuriatingly catchy choruses. CBS has every right to be confident — this album should be a massive seller.

**BRIAN SPENCE:** Reputation. Polydor 5225. If this is what reputations are built on then Brian Spence, a talented singer-songwriter from Edinburgh, has certainly succeeded with his second album. Reputation, the first single released, deserved to be a top 20 hit and all other tracks on the album are equally good. Clear vocals and great backing.



STOCK IT

**MOMUS:** Tender Pervert. Creation CRELP 036. His bittersweet vignettes have never been so dry, nor cut so deep. Over a music which breathes camp and irony, Momus cuts the world to shreds, lancing lies and hypocrisy with the skill of Lenny Bruce. His tender pervert is God, watching our foibles. Spite and wit seldom sound so sweet. A triumph.

**MAHLATHINI:** Mahlathini. Earthworks. EWW6. Producer: West Nkosi. Recently touring here, Mahlathini leads the group with his groovy voice backed by a female chorus, and superb flow of bass, sax and drums from the Makgona Tshole Band. Great dance tracks like I Wanna Dance and Sengikala Ngiyaboleka, and brilliant production by West Nkosi who also plays sax and penny whistle are bound to make it go a long way.

**BANDOLIERS:** Dave Cavangh, Ota Doring, Karen Faux, Ian Gittins, Dave E Henderson, Amanda Hindmarsh, Dave Laing, Nick Robinson and Kay Sinclair.



# TOP 75 SINGLES

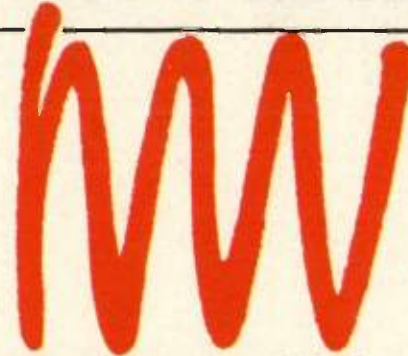
16 JULY 1988



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

- |            |            |  |  |  |
|------------|------------|--|--|--|
| <b>No1</b> | <b>1</b>   | <b>NOTHING'S GONNA CHANGE MY LOVE FOR YOU</b><br>Glenn Medeiros  |  | London LON(X) 184 (F)                            |
| <b>2</b>   | <b>3</b>   | <b>PUSH IT/TRAMP</b><br>Salt 'n' Pepa                            |  | Champion CHAMP (12)51:fr/London FFR(X) 2 (BMG/F) |
| <b>3</b>   | <b>2</b>   | <b>THE TWIST (YO, TWIST)</b><br>Fat Boys/Chubby Checker          |  | Tin Pan Apple/Urban/Polydor URB(X) 20 (F)        |
| <b>4</b>   | <b>4</b>   | <b>I OWE YOU NOTHING</b><br>Bros                                 |  | CBS ATOM(T) 4 (C)                                |
| <b>5</b>   | <b>7</b>   | <b>FAST CAR</b><br>Tracy Chapman                                 |  | Elektra EKR 73(T) (W)                            |
| <b>6</b>   | <b>23</b>  | <b>I DON'T WANT TO TALK ABOUT IT</b><br>Everything But The Girl  |  | Blanco Y Negro/WEA NEG 34(T) (W)                 |
| <b>7</b>   | <b>8</b>   | <b>BREAKFAST IN BED</b><br>UB40 (with Chrissie Hynde)            |  | DEP International/Virgin DEP 29(12) (E)          |
| <b>8</b>   | <b>6</b>   | <b>BOYS (SUMMERTIME LOVE)</b><br>Sabrina                         |  | Ibiza/London IBIZ(X) 1 (F)                       |
| <b>9</b>   | <b>16</b>  | <b>ROSES ARE RED</b><br>Mac Band feat. The McCampbell Brothers   |  | MCA MCA(T) 1264 (F)                              |
| <b>10</b>  | <b>5</b>   | <b>IN THE AIR TONIGHT (88 Remix)</b><br>Phil Collins             |  | Virgin VS(T) 102 (E)                             |
| <b>11</b>  | <b>9</b>   | <b>TRIBUTE (Right On)</b><br>The Pasadenas                       |  | CBS PASA(T) 1 (C)                                |
| <b>12</b>  | <b>11</b>  | <b>WAP-BAM-BOOGIE/DON'T BLAME IT ON THAT GIRL</b><br>Matt Bianco |  | WEA YZ 188R(T) (W)                               |
| <b>13</b>  | <b>22</b>  | <b>CROSS MY HEART</b><br>Eighth Wonder                           |  | CBS 651552 7 (12"-651552 6) (C)                  |
| <b>14</b>  | <b>NEW</b> | <b>DIRTY DIANA</b><br>Michael Jackson                            |  | Epic 651546 8) (C)                               |
| <b>15</b>  | <b>32</b>  | <b>I WANT YOUR LOVE</b><br>Transvision Vamp                      |  | MCA TVV(T) 3 (F)                                 |
| <b>16</b>  | <b>13</b>  | <b>TOUGHER THAN THE REST</b><br>Bruce Springsteen                |  | CBS BRUCE(T) 3 (C)                               |
| <b>17</b>  | <b>10</b>  | <b>WILD WORLD</b><br>Maxi Priest                                 |  | 10/Virgin TEN(X) 221 (E)                         |
| <b>18</b>  | <b>34</b>  | <b>FOOLISH BEAT</b><br>Debbie Gibson                             |  | Atlantic A 9059(T) (W)                           |
| <b>19</b>  | <b>NEW</b> | <b>MONKEY</b><br>George Michael                                  |  | Epic EMU(T) 6 (C)                                |
| <b>20</b>  | <b>NEW</b> | <b>LOVE BITES</b><br>Def Leppard                                 |  | Bludgeon Riffola/Phonogram LEP(X) 5 (F)          |
| <b>21</b>  | <b>14</b>  | <b>I WILL BE WITH YOU</b>  |  |  |

## MUSIC WEEK



## the psychedelic furs



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

- |           |            |  |   |
|-----------|------------|--|---|
| <b>53</b> | <b>NEW</b> | <b>ANYTHING FOR YOU</b><br>Gloria Estefan & Miami Sound Machine      | Epic 651673 7 (12"-651673 6) (C)        |
| <b>54</b> | <b>36</b>  | <b>DON'T CALL ME BABY</b><br>Voice Of The Beehive                    | fr/London LON(X) 175 (F)                |
| <b>55</b> | <b>45</b>  | <b>ATMOSPHERE</b><br>Joy Division                                    | Factory FAC 2137 (12"-FAC 213) (P)      |
| <b>56</b> | <b>65</b>  | <b>NICE 'N' SLOW</b><br>Freddie Jackson                              | Capitol (12)CL 502 (E)                  |
| <b>57</b> | <b>70</b>  | <b>(LET'S ALL GO BACK) DISCO NIGHTS</b><br>Jazz & The Brothers Grimm | Ensign/Chrysalis ENY(X) 616 (C)         |
| <b>58</b> | <b>56</b>  | <b>WE'VE GOT THE JUICE</b><br>Derek B                                | Tuff Audio/Phonogram DRKB 2(12) (F)     |
| <b>59</b> | <b>40</b>  | <b>EVERYDAY IS LIKE SUNDAY</b><br>Morrissey                          | His Master's Voice/EMI (12)POP 1619 (E) |
| <b>60</b> | <b>73</b>  | <b>NO MORE TEARS</b><br>Jaki Graham                                  | EMI (12)JAKI 12 (E)                     |
| <b>61</b> | <b>NEW</b> | <b>PERFECT WORLD</b><br>Huey Lewis & The News                        | Chrysalis HUEY(X) 10 (C)                |
| <b>62</b> | <b>59</b>  | <b>BIG BUBBLES, NO TROUBLES</b><br>Ellis, Beggs & Howard             | RCA PB 42089 (12"-PT 42090) (BMG)       |
| <b>63</b> | <b>52</b>  | <b>I KNOW YOU'RE OUT THERE SOMEWHERE</b><br>Moody Blues              | Polydor POSP(X) 921 (F)                 |
| <b>64</b> | <b>42</b>  | <b>PARADISE (Remix)</b><br>Sade                                      | Epic SADE(T) 2 (C)                      |
| <b>65</b> | <b>NEW</b> | <b>TIME HAS TAKEN ITS TOLL ON YOU</b><br>Crazyhead                   | Food/Parlophone (12)FOOD 12 (E)         |
| <b>66</b> | <b>60</b>  | <b>DREAMING</b><br>OMD   | Virgin VS 987(12) (E)                   |
| <b>67</b> | <b>NEW</b> | <b>CHOCOLATE GIRL</b><br>Deacon Blue                                 | CBS DEAC(T) 6 (C)                       |
| <b>68</b> | <b>44</b>  | <b>I SAW HIM STANDING THERE</b><br>Tiffany                           | MCA TIFF(T) 3 (F)                       |
| <b>69</b> | <b>43</b>  | <b>MY ONE TEMPTATION</b><br>Mica Paris                               | 4th + B'Way/Island (12)BRW 85 (F)       |
| <b>70</b> | <b>48</b>  | <b>CIRCLE IN THE SAND</b><br>Belinda Carlisle                        | Virgin VS(T) 1074 (E)                   |
| <b>71</b> | <b>NEW</b> | <b>MANNISH BOY</b><br>Muddy Waters                                   | Epic MUD(T) 1 (C)                       |
| <b>72</b> | <b>NEW</b> | <b>IT'S NATURE'S WAY (NO PROBLEM)</b><br>Dollar                      | London LON(X) 179 (F)                   |
| <b>73</b> | <b>57</b>  | <b>PAINTED MOON</b><br>The Silencers                                 | RCA HUSH(T) 1 (BMG)                     |



<b>21</b>	29	KICK ● CD INXS	Mercury/Phonogram MERH 114
<b>22</b>	18	BRIDGE OF SPIES ★★★ CD T'Pau	Siren/Virgin SRNLP 8
<b>23</b>	23	INDIGO CD Matt Bianco	WEA WX 181
<b>24</b>	19	LOVE ● CD Aztec Camera	Warner Brothers WX 128
<b>25</b>	25	MAXI CD Maxi Priest	10/Virgin DIX 64
<b>26</b>	22	FAITH ★★ CD George Michael	Epic 460000 1
<b>27</b>	17	HEAVY NOVA CD Robert Palmer	EMI EMD 1007
<b>28</b> <small>NEW</small>		THE SHOUTING STAGE ● CD Joan Armatrading	A&M AMA 5211
<b>29</b>	27	BROTHERS IN ARMS ★★★★★★★★ CD Dire Straits	Vertigo/Phonogram VERH 25
<b>30</b>	24	THE INNOCENTS ● CD Erasure	Mute STUMM 55
<b>31</b>	21	PEOPLE ● CD Hothouse Flowers	London LONLP 58
<b>32</b>	28	SAVAGE ★ CD The Eurythmics	RCA PL 71555
<b>33</b>	20	MOTOWN DANCE PARTY ● CD Various	Motown ZL 72700
<b>34</b>	44	VENICE IN PERIL ● CD Rondo Veneziano	Fanfare RON 1
<b>35</b>	38	BACK ON THE ROAD CD Various	Stylus SMR 854
<b>36</b>	26	LET IT BEE CD Voice Of The Beehive	London LONLP 57
<b>37</b>	42	SIXTIES MIX 2 ● CD Various	Stylus SMR 855
<b>38</b> <small>NEW</small>		NOBODY'S PERFECT ● CD Deep Purple	Polydor PODV 10
<b>39</b>	34	THE CHRISTIANS ★★ CD The Christians	Island ILPS 9876
<b>40</b>	31	HEART ● CD Heart	Capitol EJ2403721
<b>41</b>	32	IRISH HEARTBREAT CD Van Morrison/Chieftains	Mercury/Phonogram MERH 124
<b>42</b>	53	LOVESEXY ● CD Prince	Paisley Park WX 164

★ ★ ★ = 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

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<b>43</b>	35	PROVISION ○ CD Scritti Politti	Virgin V 2515
<b>44</b>	39	SUR LA MER CD The Moody Blues	Polydor POLH 43
<b>45</b>	43	PET SHOP BOYS, ACTUALLY ★★★ CD Pet Shop Boys	Parlophone PCSD 104
<b>46</b>	40	THE BEST OF OMD ★ CD OMD	Virgin OMD 1
<b>47</b>	47	HEARSAY ★ CD Alexander O'Neal	Tabu 450936-1
<b>48</b>	37	EVERYTHING ● CD Climie Fisher	EMI EMC 3538
<b>49</b>	57	INTRODUCING THE HARDLINE ... ★★★ CD Terence Trent D'Arby	CBS 450 911-1
<b>50</b>	49	THE CREAM OF ERIC CLAPTON ★ CD Eric Clapton/Cream	Polydor ECTV 1
<b>51</b>	54	WILL DOWNING ○ CD Will Downing	4th + B'Way/Island BRLP 518
<b>52</b>	93	THE SINGING DETECTIVE CD Various	BBC REN 608
<b>53</b>	55	FACE VALUE ★★★ CD Phil Collins	Virgin V 2185
<b>54</b>	46	THE FIRST OF A MILLION KISSES ● CD Fairground Attraction	RCA PL 71696
<b>55</b>	41	OUTRIDER CD Jimmy Page	Geffen WX 155
<b>56</b>	45	SCENES FROM THE SOUTHSIDE ○ CD Bruce Hornsby & The Range	RCA PL 86686
<b>57</b>	48	RUMOURS ★★★★★★ CD Fleetwood Mac	Warner Brothers K 56344
<b>58</b>	60	OUT OF THE BLUE ● CD Debbie Gibson	Atlantic WX 139

<b>79</b>	56	THE REAL CHUCKEEBOO CD Loose Ends	Virgin V 2528
<b>80</b> <small>NEW</small>		BY ALL MEANS ● CD By All Means	4th & B'way/Island BRLP 520
<b>81</b>	81	NOTHING LIKE THE SUN ★ CD Sting	A&M AMA 6402
<b>82</b>	69	BULLET FROM A GUN CD Derek B	Tuff Audio/Phonogram DRKLP 1
<b>83</b>	77	FROM LANGLEY PARK TO MEMPHIS ● CD Prefab Sprout	Kitchenware/CBS KWLP 9
<b>84</b>	72	THE BEST OF UB40 VOL 1 ★★ CD UB40	Virgin UBTV 1
<b>85</b>	65	THE COLLECTION CD Frankie Valli/Four Seasons	Telstar STAR 2320
<b>86</b>	98	TELL IT TO MY HEART CD Taylor Dayne	Arista 208898
<b>87</b>	88	THE CIRCUS ★ CD Erasure	Mute STUMM 35
<b>88</b> <small>RE</small>		OFF THE WALL ● CD Michael Jackson	Epic 450086 1
<b>89</b> <small>RE</small>		THRILLER ● CD Michael Jackson	Epic EPC 85930
<b>90</b> <small>RE</small>		HELLO I MUST BE GOING ● Phil Collins	Virgin OVED212
<b>91</b> <small>RE</small>		RAINTOWN ● CD Deacon Blue	CBS 450549-1
<b>92</b> <small>RE</small>		INVISIBLE TOUCH ● CD Genesis	Virgin GENLP 2
<b>93</b>	99	TOP GUN (OST) ★ CD Various	CBS 70296
<b>94</b>	82	WHITNEY HOUSTON ★★★ CD Whitney Houston	Arista 206978
<b>95</b>	67	TSOP THE SOUND OF PHILADELPHIA CD Various	K-TEL NE1406
<b>96</b> <small>NEW</small>		THE NEW PAVAROTTI COLLECTION LIVE! ● CD Luciano Pavarotti	Stylus SMR 857
<b>97</b> <small>RE</small>		RED ● CD The Communards	London LONLP 39
<b>98</b>	89	WHENEVER YOU NEED SOMEBODY ★★★★★ CD Rick Astley	RCA PL 71529
<b>99</b>	86	TIFFANY ● CD Tiffany	MCA MCF 3415
<b>100</b>	79	REGGAE HITS VOL 4 CD Various	JetStar JELP 1004

CD: Released on Compact Disc

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- 22** 15 MAYBE (WE SHOULD CALL IT A DAY)  
Hazell Dean EMI (12)EM 62 (E)
- 23** 20 THERE'S MORE TO LOVE  
The Communards London LON(X) 173 (F)
- 24** 24 NEVER TEAR US APART  
INXS Mercury/Phonogram INXS 11(12) (F)
- 25** 21 FOLLOW THE LEADER  
Eric B. & Rakim MCA MCA(T) 1256 (F)
- 26** 17 VOYAGE VOYAGE (Remix)  
Desireless CBS DESI(T) 2 (C)
- 27** 12 DOCTORIN' THE TARDIS  
The Timelords KLF Communications KLF 003(T) (I/RT)
- 28** 37 TOMORROW PEOPLE  
Ziggy Marley & The Melody Makers Virgin VS(T) 1049 (E)
- 29** 39 HEAT IT UP  
Wee Papa Girl Rappers/2 Men & A Drum Machine Jive JIVE(T) 174 (BMG)
- 30** 35 ALL FIRED UP  
Pat Benatar Chrysalis PAT(X) 5 (C)
- 31** 18 DON'T BELIEVE THE HYPE  
Public Enemy Def Jam/CBS 652833 7 (12'-652833 6) (C)
- 32** 28 EVERLASTING  
Natalie Cole Manhattan/EMI (12)MT 46 (E)
- 33** 19 YOU HAVE PLACED A CHILL IN MY HEART  
Eurythmics RCA DA(T) 16 (BMG)

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CBS

- 34** 38 IN MY DREAMS  
Will Downing 4th + B'way/Island (12)BRW 104 (F)
- 35** 31 WITH A LITTLE.../SHE'S LEAVING HOME  
Wet Wet Wet/Billy Bragg Childline CHILD 1 (F)
- 36** NEW FIESTA  
The Pogues Pogue Mahone/Stiff Lillywhite) Stiff Music
- 37** 27 GOT TO BE CERTAIN  
Kylie Minogue PWL PWL(T) 12 (P)
- 38** NEW YOU CAME  
Mik Wilde MCA KIM(T) 8 (F)
- 39** 26 CHAINS OF LOVE Remix  
Erasure Mute (12)MUTE 83 (I/RT/SP)
- 40** 25 CAR WASH/IS IT LOVE YOU'RE AFTER  
Rose Royce MCA MCA(T) 1253 (F)
- 41** 55 I'M TOO SCARED  
Steven Dante Cooltempo/Chrysalis DANTE(X) 1 (C)
- 42** 30 I DON'T WANNA GO ON WITH YOU LIKE THAT  
Elton John Rocket/Phonogram EJS 16(12) (F)
- 43** 33 IT MUST HAVE BEEN LOVE  
Magnum Polydor POSP(X) 930 (F)
- 44** 46 DROWNING IN THE SEA OF LOVE  
The Adventures Elektra EKR 76(T) (W)
- 45** 41 I'LL ALWAYS LOVE YOU  
Taylor Dayne Arista 111536 (12'-611536) (BMG)
- 46** 49 BEATIN' THE HEAT  
Jack 'N' Chill 10/Virgin TEN(X) 234 (E)
- 47** 29 SOMEWHERE IN MY HEART  
Aztec Camera WEA YZ 181(T) (W)
- 48** 58 DON'T SAY IT'S LOVE  
Johnny Hates Jazz Virgin VS(T) 1081 (E)
- 49** 50 HAPPY EVER AFTER  
Julia Fordham Circa/Virgin YR(T) 15 (E)
- 50** 47 BEST OF MY LOVE  
Dee Lewis Spitfire/Mercury/Phonogram DEE 3(12) (F)
- 51** NEW A WISH AWAY  
The Wonder Stuff Polydor GONE(X) 4 (F)
- 52** NEW TURN IT UP  
Richie Rich Club/Phonogram JAB(X) 68 (F)

**74** 62 BLUE MONDAY 1988  
New Order Factory FAC 737 (12' - FAC 73R) (P)

**75** NEW ANYTHING CAN HAPPEN  
Was (Not Was) Fontana/Phonogram WAS 5(12) (F)

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T W E L V E • I N C H

- |  |   |
|--|---|
| 1 1 PUSH IT/TRAMP Salt 'N' Pepa                                | 21 14 WILD WORLD Maxi Priest                              |
| 2 4 NOTHING'S GONNA CHANGE MY ...<br>Glenn Medeiros            | 22 16 TOUGHER THAN THE REST<br>Bruce Springsteen          |
| 3 8 ROSES ARE RED<br>Mac Band feat. The McCampbell Brothers    | 23 36 I'M TOO SCARED Steven Dante                         |
| 4 3 TRIBUTE (RIGHT ON) The Pasadenas                           | 24 27 FOOLISH BEAT Debbie Gibson                          |
| 5 6 THE TWIST (YO, TWIST)<br>The Fat Boys/Chubby Checker       | 25 NEW LOVE BITES Def Leppard                             |
| 6 2 IN THE AIR TONIGHT 88 Phil Collins                         | 26 32 IN MY DREAMS Will Downing                           |
| 7 NEW MONKEY George Michael                                    | 27 NEW TURN IT UP Richie Rich                             |
| 8 5 I OWE YOU NOTHING Bros                                     | 28 31 EVERLASTING Natalie Cole                            |
| 9 7 BREAKFAST IN BED UB40/C. Hynde)                            | 29 33 TOMORROW PEOPLE<br>Ziggy Marley & The Melody Makers |
| 10 13 WAP-BAM-BOOGIE Matt Bianco                               | 30 NEW FIESTA The Pogues                                  |
| 11 NEW DIRTY DIANA Michael Jackson                             | 31 25 MAYBE (WE SHOULD CALL IT A DAY)<br>Hazell Dean      |
| 12 10 FOLLOW THE LEADER Eric B. & Rakim                        | 32 17 DOCTORIN' THE TARDIS The Timelords                  |
| 13 11 FAST CAR Tracy Chapman                                   | 33 27 BEATIN' THE HEAT Jack 'N' Chill                     |
| 14 20 I DON'T WANT TO TALK ABOUT IT<br>Everything But The Girl | 34 24 I WILL BE WITH YOU T'pau                            |
| 15 9 BOYS (SUMMERTIME LOVE) Sabrina                            | 35 26 VOYAGE VOYAGE (Britmix) Desireless                  |
| 16 12 DON'T BELIEVE THE HYPE Public Enemy                      | 36 39 HAPPY EVER AFTER Julia Fordham                      |
| 17 23 HEAT IT UP Wee Papa Girl Rappers                         | 37 30 THERE'S MORE TO LOVE The Communards                 |
| 18 34 I WANT YOUR LOVE Transvision Vamp                        | 38 18 CHAINS OF LOVE (Remix) Erasure                      |
| 19 15 NEVER TEAR US APART INXS                                 | 39 NEW DROWNING IN THE SEA OF LOVE<br>The Adventures      |
| 20 21 CROSS MY HEART Eighth Wonder                             | 22 22 YOU HAVE PLACED A CHILL IN MY HEART<br>Eurythmics   |

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16 JULY 1988

MUSIC WEEK



# DANCE SPECIAL

The UK's beat from the street  
How House is breaking  
- DJs who are mixing up a storm



# If you can't beat 'em sign 'em

**UK dance artists are fighting back against US chart domination. For every Eric B, there's now a Derek B — and the UK artists are heading straight for the mainstream charts. Paul Sexton keeps his ear to the street**

**T**HE 12 months between mid-1987 and mid-1988 will go into the dance music annals as the time that the new British artists fought back. And the time that the kids who'd been buying the hits, and the jocks who'd been playing them, did something new: they started making hits of their own.

The result was that suddenly the American rap, House and soul icons weren't getting it all their own way anymore. For every Eric B from the States, up has popped a Derek B from London; for every Will Downing, up popped a Mica Paris.

"Popped" is really the word, too: all these new British contenders have made straight for the business end of the UK mainstream chart, proving in the process that our record-buyers operate way ahead of the radio, TV and other media that were once thought to dictate fashions to them. The UK's young hitmakers (and that means the ones on vinyl and



Phonogram is now reaping the benefits of Derek B's (aka Boland) time as A&R man at Music Of Life Records

the ones going into the shops) have never been so close to the street.

That's how, towards the end of 1987, an anonymous amalgamation of two "rock" groups

could come together as M|A|R|R|S, catch the beat of the minute, slice up some selected samples of other dance hits, and create the cut-and-scratch standard for the next six months or so with Pump Up The Volume.

Even the record's title line was cut straight from a rap by Eric B And Rakim, who were to gain more than adequate compensation by hitting the UK pop bestsellers on the crest of the wave created by M|A|R|R|S and their label 4AD, the comparatively modest size of whose operation mattered not at all. Once the record had made its surprise top 40 showing in early September — a surprise only to those who'd thought national radio would always give them early warning on the potential hits — it ripped through the charts, moving 35-11-2 and spending two weeks at number one in early October.

Their achievements have been matched this year by another independent, Rhythm King, who in February jumped from nowhere to number five with Beat Dis, cut-and-pasted together by 19-year-old London club DJ Tim Simenon under the name Bomb The Bass, and then went one better in late April with Theme From S-Express, a record crafted in similar fashion by another London jock, Mark Moore, as S-Express.

The Rhythm King success story has amply demonstrated that the automatic hits — those that jump into the top 40 on advance buzz the first-week of release — are no longer the domain only of major labels

and big recording budgets. Ahead Of Our Time Records hit big with Doctorin' The House by Coldcut featuring Yazz And The Plastic Population, distributed by the Cartel and Rough Trade; similar independent distribution took the Timelords right to the top with Doctorin' The Tardis on the KLF Communications label.

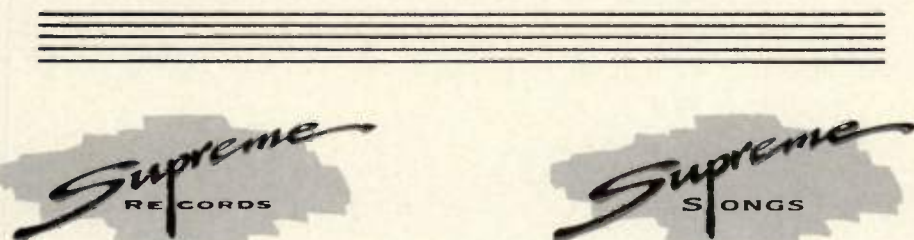
**'Anyone can have a go now. The trouble is, everyone's been copying Pump Up The Volume'**

Mark Moore and Tim Simenon are only two of the club DJs who've been able to seize the moment with a combination of ear-to-the-ground knowledge of what's wanted in dance music, and inexpensive home recording equipment, which has revolutionised the way the hits are being made.

"Anyone can have a go now," says Moore, who's recently followed Theme From S-Express (recording budget: £250) with Superfly Guy. "The trouble is, everyone's been copying Pump Up The Volume. My new one is less of an out-and-out sampling record and more of a groove. I think people are going to end up writing their own stuff."

Certainly, the first round of samples now seem to have run their course, and were admir-

TO PAGE FOUR ▶



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**MUSIC WEEK**

**25 JUNE 1988**

Just another day at Streetsounds/Westside!

**TOP 25 ALBUMS**

1	THE CIRCUS	More STUMM 35 (1/RT) >
2	MEMORY OF A MAN AND HIS MUSIC	Scott La Rock & KRS One B Boy Westside B BOY 2 (A)
3	LIFE'S TOO GOOD	The Supremes One Little Indian TPLP5 (1/NM)
4	ACID TRAX	Various Streetsounds ACIDLP1 (A)
5	SUBSTANCE	New Order Factory FACT 200 (P)
6	JUDGES, JURIES AND HORSEMEN	Weather Playah Creation CRELP33 (1/RT)
7	STREETSOUNDS HIP HOP 21	Various Streetsounds ELCS21 (A)
8	WONDERLAND	Erasure Mole STUMM 25 (1/RT) <
9		
10		
11		

We are the only fully integrated dance music operation in the UK & Europe. Our labels are augmented by on-site **state-of-the-art-24-track** finished master and 16 track demo and rehearsal studios. We are the promoters of the massive annual live-music stadium events **UK Fresh** and **UK House**. Our publishing arm **Pisces Music** leads the field in innovative high earning publishing arrangements. Our newly formed **Sponsorship Division** brings big below-the-line earnings to our associated labels' profit centres.

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## GET IN TOUCH – NOW!



◀ Morgan Khan,  
President of  
DM/Streetsounds,  
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**DURING IMS:** Contact Morgan Khan or Jacqueline Khan at the Marriott Marquis Hotel. Phone: (212) 398 1900. Fax: (212) 704 8930/8931. Telex: (212) 697 3558.

**OR IN LONDON:** Contact Morgan Khan at DMStreetsounds/Westside, Springbridge Mews, Ealing, London W5 2AB. Phone: (01) 840 4800. Fax: (01) 579 2632. Telex: (01) 935942 DANCER G.

**OR IN NEW YORK AFTER NMS:** Contact Alan Skiena at Browne & Skiena, 1775 Broadway, Suite 601, New York 10019. Phone: (212) 664 1131. Fax: (212) 582 9713.



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ably satirised by another jock-turned-hitmaker, Les Adams, whose LA Mix project jumped the top 10 in June with Check This Out. Adams, who records all his own material in his own South London home studio, enlisted the help of *Music Week's* own James Hamilton to make fun of sampling clichés such as "This is a journey into sound" — and since then most of them seem to have gone away.

During 1987 some observers were predicting "rare groove" as the next major musical trend, and although revived Seventies rhythms cer-

tainly influenced hits such as S-Express, it's been House, hip-hop and rap that have remained out front. Rare groove has stayed on something of an industry-created back burner, even if labels such as Charly and Streetsounds have devoted compilation albums to the genre.

Streetsounds, for one, is more committed to the development of new British talent, and MD Morgan Khan has introduced an "open house" policy in which any young hopeful can bring in a demo tape to the Streetsounds/West-side offices and be given an instant assessment by Khan himself.

It may be some time before this talent search bears fruit in the charts, but Streetsounds and other independents such as Jam Today are doing important groundwork. Jam Today chief Andy Sojka has recently developed such home-grown artists as sax player Mike Stevens, who's now secured a major US deal; soul balladeer Keni Stevens (no re-



JAM TODAY'S home-grown artists Mike Stevens (left) and Marcia Johnson hope to become long-term stars, and DJ Simon Harris had major success with Bass (How Low Can You Go).



lation); a new female singer, Marcia Johnson, and a band formerly signed to Atlantic, Projection.

"We're working towards long-term acts, not necessarily with crossover potential," says Sojka. "Breaking British acts is a bit like pouring water uphill, but we're just building them, and the ones that make it, make it."

The key to chart success for many British labels has been to employ people who can get closer to the street than the corporate label ever can. It's

easy to knock the populist approach of producers Stock, Aitken and Waterman, but their move from the production board to recording artists last summer on the A&M/Breakout top 20 hit Roadblock was natural and effortless. 10 Records benefited from the experience of Jack 'n' Chill member Ed Stratton as a radio engineer when its house instrumental The Jack That House Built hit the top 10 earlier this year.

London Records' new frrr label, similarly, had major suc-

cess with club DJ and remixer Simon Harris' Bass (How Low Can You Go) and Phonogram is now reaping the benefits of Derek Boland's time as an A&R man at Music Of Life Records. As recording artist Derek B, and now with his own Tough Audio label, he's had two top 20 singles and a top 20 album and been heralded as Britain's most important rap artist to date.

The new record company motto in dance music, it seems, is if you can't beat 'em, record 'em.



MICA PARIS (left) is one of the UK artists to challenge the American dance icons

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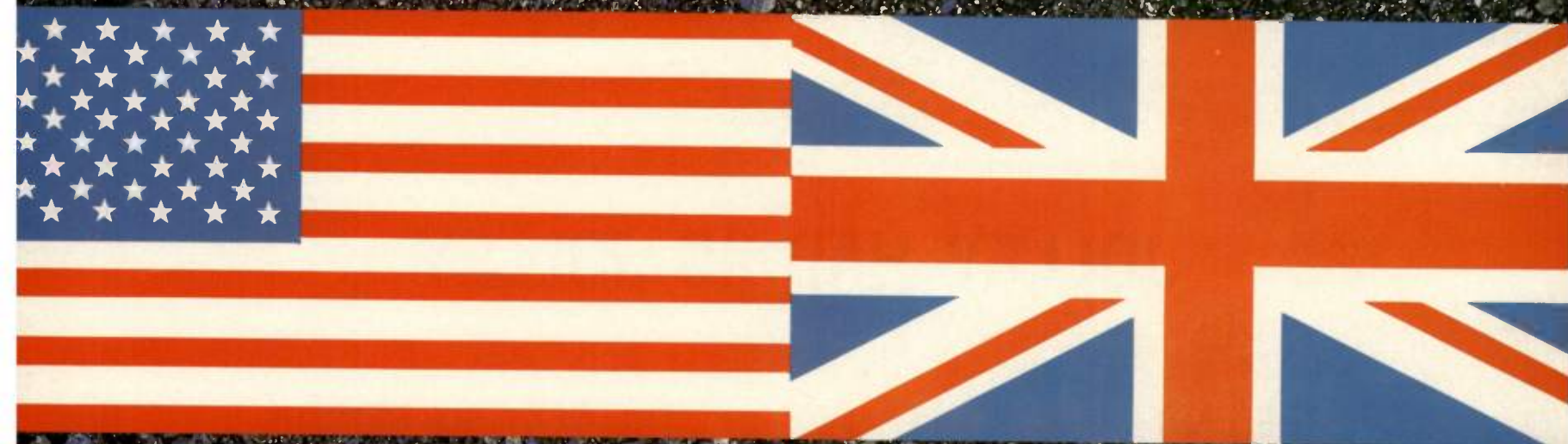


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# Mixing up a storm

**Scratch is back and bigger than ever. The much maligned DJ is now the pop star. Tim Jeffries mixes with the best and finds out why**

**S** EVEN YEARS ago Sugarhill Records' whiz-kid scratch DJ Grandmaster Flash disappeared into a studio clutching an unlikely collection of records including Queen's Another One Bites The Dust and Blondie's Rapture.

A few worn styli later, he emerged with a scratch mix that was to herald a new era in dance music: Grandmaster

Flash And The Adventures On The Wheels Of Steel pioneered the techniques of cutting and scratching records to make a new sound.

Today the techniques displayed in Adventures may seem primitive and rough around the edges, but it's a testament to the genius of Grandmaster Flash that it's taken years before anything remotely as good has been produced. In 1988 the DJ-mix is not only a common feature in nightclubs but a regular visitor to the national charts, elevating the previously much-maligned DJ to pop star status.

It's not been an overnight phenomenon, but a gradual progression. DJs have often advanced their talents to become producers, but last year saw a new development. DJs were using their street-sense to spice up existing records. UK mixing champion CJ Mackintosh and Dave Dorell turned an otherwise average instrumental bassline into the top dance track of 1987 — Pump Up The Volume, whilst two

underground DJs Jonathan More and Matt Black completely rebuilt Eric B's Paid In Full.

DJs were thrust into the limelight like never before. With the prices of sampling technology becoming cheaper and DJ mixing skills on an upward spiral, it was only a matter of time before more club culture was transferred on to vinyl. Beat Dis by Bomb The Bass was the first in the new genre in DJ-created records to make a significant impact — the product of London's Wag Club DJ Tim Simenon.

A clever combination of familiar breaks and beats held together by the popular guitar riff from the Theme From Shaft, Beat Dis stormed to the top of the charts. Mark Moore followed with Theme From S-Express, similarly using a recognisable 'hook', this time the bursts of brass from Rose Royce's Is It Love You're After. Simon Harris cleverly sampled the hip rap phrase of the moment from Public Enemy to create Bass — How Low Can You



**LES ADAMS:** writing for the dancefloor

Go, and Les Adams, who narrowly missed out on chart honours with his first creation, produced a collage of sampling in

Check This Out. National radio had always

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## JOLLEY HARRIS JOLLEY

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▶ FROM PAGE SIX

been reluctant to give airtime to music that they believed belonged in the discos, but such was the force of this new tidal wave of dance tracks that they were forced to include the DJ-mix into their playlists, especially since many of the records burst straight into the top 40 on

the strength of club play alone. It opened up dance music to a whole new audience — those who didn't necessarily frequent nightclubs and wouldn't normally be exposed to this kind of music. Pump Up The Volume became as much a part of the pop scene as Bananarama and the Bee Gees.

Apart from the new sound

that was invading the charts, the media were faced with a new kind of personality. The DJ pop star was not the creation of record companies, and with the possible exception of the more flamboyant characters like Mark Moore, had a much less identifiable image than other musicians, many preferring to remain backroom boys, leading to the unfair criticism that they were characterless.

"I don't want to push myself as an artist," says Simon Harris. "It's just that I had been involved in this type of music for years, and suddenly all these DJs were making records, and I thought 'Wait a minute, I was doing this five years ago.' It's this desire for a slice of the action that led to an explosion of DJ-created records much like the disco boom of the late Seventies.

What distinguishes the DJ-mix from other styles of dance music is that the "song" is of secondary importance. "The difference with these types of records is that I start out by writing a strong groove first," says Les Adams. "Once I've got a good bassline and drum track then I think about the song or hook line — something that people can sing along to. Normally you'd start with the song first." Simon Harris echoes these sentiments: "I always gear the sound to the dancefloor, and using my experience as a DJ, try to imagine how it will

go down in a club. I also try to be as original as possible, using sounds and samples that haven't been used before. There's nothing worse than hearing Pump Up The Volume in every record!"

The Coldcut duo Matt Black and Jonathan More pay even less attention to conventional practices. "Basically, our attitude in making music is to have a healthy disrespect for the rules," explains More. As a result Coldcut have always been at the frontier of experimental dance music. Their bold sampling of Ofra Haza's 'Im Nin' alu in the Paid In Full remix has led to a rash of Eastern influences in dance music.

How long the DJ-mix will last is anyone's guess. Les Adams believes its demise is already on the cards. "There are so many people jumping on the bandwagon and I think everybody is beginning to get bored with this kind of sound. Even when I made Check This Out I tried to put humour in, and take the mickey out of some of the over-used samples. I think the trend will be back to writing songs, with sampling being used more musically and creatively."

Simon Harris is not so sure: "I remember when S-Express came out and everybody thought that it would be the last one, but it seems that whenever there isn't one of these records in the charts people ask 'Why not?' and another one comes out. It's like back in '79 when everyone said 'That's it, disco is dead'. It wasn't of course. Disco developed into something new, and I think the DJ-mix will as well."

**What distinguishes the DJ-mix from other styles of dance music is that the 'song' is of secondary importance**



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# Selling the street beat through the TV screen

**Street Sounds was first with LP dance compilations — now it's big business. Barry Lazell charts the rise and rise of a winning formula**

**D**ESPITE THE fact that dance music has been dominating the UK singles market in recent times, there is no doubt that many companies — majors, in particular — still regard the genre as a high-risk area when it comes to album marketing.

Traditionally, LPs by black dance acts have been hard to sell in consistent numbers, unless the act con-

cerned also happens to be a Michael Jackson, Lionel Richie or Whitney Houston, ie a superstar with universal appeal outside his or her dance market roots. Otherwise, it is necessary for the act to work itself into mainstream public awareness, via frequent hits and regular visits (as Cameo and Alexander O'Neal did in recent times, though in the former case after a decade of trying) in order to break the shackles of the 12-inch and sell albums in sizeable numbers.

An early solution to the dance LP marketing problem, though one that did nothing for artist development, was found with the advent of the hot dance compilation album. Though there had always been LP anthologies of dance hits as for any other genre, much of the credit for the modern dance compilation goes to the pioneering work done by Morgan Khan at StreetSounds early in 1983.

Khan, with earlier experience of dance marketing at Pye/PRT and Red Bus, simply pinpointed what motivated the average buyer dance music fan to purchase. He established that they were in-

terested in individual records rather than artists — hence the domination of the 12-inch and the miserable performance of the LP, since 90 per cent of buyers didn't even want to hear the rest of the album contents apart from the featured hit. The only way to sell a dance LP was to ensure everything on it would be tracks for which buyers would otherwise be looking on individual 12-inches; the convenience and sheer price economy would then be a winning factor.

The other important ingredient was the street credibility factor of up-to-the-minute-ness. While people might well buy an anthology of earlier hits, the way to tap an audience which would buy and then repeat-purchase was to ensure that his album series was perceived as actually being part of the forefront of the dance scene itself. By using tracks which were in the charts at time of release, or even still to enter the chart but creating a buzz in clubs and specialist sales on import, a StreetSounds LP would become as essential a hip purchase as any current 12-inch — and if that 12-inch were an import, the album would very likely be cheaper as well.

The formula, of course, worked: released at intervals of just weeks, the StreetSounds LPs all regularly slammed into the national chart in their weeks of release. The series acquired almost the status of an act in its own right, such was the constant repeat-purchase motivation. Almost as if to prove his point, Khan tried some artist anthologies too, and in some cases could hardly give them away — yet when he redirected the StreetSounds formula into emergent sub-genres of dance (notably hip-hop/electro) where the same value-for-money and street cred rules applied, the repeat hits piled up again.

Much of the dance industry, understandably, eventually took



ALEXANDER O'NEAL: fame through Nite Flight's ballad/romance collection

on Khan at his own game, sometimes with laughable out-of-touch ineptitude, but in the case of similarly-motivated independents with similar ears to the ground within the genre itself, with comparable success. Nobody had solved the problem of marketing albums by dance acts, but the market for dance albums, by simply coming to terms with the genre's own singles obsession, was now a proven one.

And so to the most recent development, one which would have been laughed out of court a few years ago: dance albums are now being marketed on TV. The high-outlay route which was once the prerogative of packages of ex-Top 20 hits, or of major acts with the widest-possible audience appeal, has, because of the penetration of dance into domination of late-Eighties pop, now become the logical next step up from Morgan Khan's concept of capturing and always re-capturing the sharp end of the market.

The TV marketing specialists have discovered dance with a vengeance, and are not simply going for its biggest pop crossovers. Sub-genre compilations are very much the order of the day — releases which once would certainly have been confined to specialist marketing. K-tel currently has a House anthology, *The Hits Of House Are Here*, in the chart alongside *TSOP, The Sound Of Philadelphia*, which catches the current mood of nostalgia for an earlier club era, when Gamble & Huff's Philadelphia International label acts like Harold Melvin, The O'Jays and Billy Paul ruled the dancefloors.

Stylus too has delved into contemporary House, with its latest release, *Jack Mix In Full Effect*, following on gold-earning sales three months ago with *Hip-Hop And Rapping In The House* (which touched several specialist bases, as the title suggests), and the really nostalgic *Sixties Mix* and *Sixties Mix 2*, which re-used old pop hits in a modern club idiom through skillful mixed and segued programming from the *Disco Mix Club*. The completely segued 62-track LP by Nigel Wright's *Mirage* — Jack Mix '88 — will be Stylus' next venture in the field.

A remarkable jewel in the crown has been CBS' *Nite Flight*, which to be sure is essentially a ballad/romance collection. Nevertheless, there was a time when the reper-

toire for this sort of release would have come from standard Radio 2 acts; but the artists on *Nite Flight* — the likes of Alexander O'Neal, Atlantic Starr, Luther Vandross and the SOS Band — are, by contrast, acts who have very much risen to fame through the dance field, and

**The television marketing specialists have discovered dance with a vengeance, and are not simply going for its biggest pop crossovers, but for sub-genre compilations**

who remain active within the genre.

Perhaps the final indicator that dance compilations have arrived in the mega-marketing stakes is that not only the big boys have used TV to sell their wares. Serious Records, an independent company founded by the entrepreneurial Mahesh Bajaj very much on the same philosophy pursued by Morgan Khan a few years earlier, and with impeccable ear-to-the-ground credibility in the specialist market, has also used TV slots for its compilations. Serious' mainstream dance *Up-front* series, and its *Dance Mania* and *Best Of House* series on the subsidiary *Needle* label, have carved the indie a considerable share of the compilation market. The label aims its LPs at the mainstream top 30, not at any specialist sales area, and in 1988 the market is indeed delivering. Its recent major release *House Hits* crashed the chart at 25 first week, and is still listed two months later, selling strongly, after a £200,000 national TV spend. In the days when you virtually had to give a dance album away with a 12-inch, they would scarcely have believed it.



LUTHER VANDROSS: still active in the dance genre



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# Putting the i-d in video

**Video companies are finally getting in on the disco/hip hop boom. Selina Webb checks out a small but promising market**

**G**IVE A record a boogie remix, beef up the beats per minute and you'll have a hit on your hands. Or so the current chart bias towards dance music would suggest. Now video companies are picking up on the potential of the booming dance market, with the first exclusively dance-orientated videos in the shops and the promise of more to come.

Wienerworld released two titles at Easter designed as "non-stop dance party" programmes. Girls, Girls, Girls and Jack The Video are, according to Wienerworld MD Ian Wiener, the first video compilation

tapes which aim to tap the rise and rise in popularity of dance music. Girls, Girls, Girls — as suggested by its title — features chart-topping singles from female artists such as Kylie Minogue and Bananarama. The Jack The Video release is also hits-orientated, including 15 tracks by prominent House purveyors Bomb The Bass, Simon Harris, Raze and others.

"Some dance aficionados may turn their noses up at people like Kylie Minogue but you can still dance to their music," says Wiener. "We've geared the releases to the dance market and spent a lot of time getting the edits right."

Wiener adds that preparation of the titles proved troublesome because of "high origination costs and the time you need to spend doing the edits."

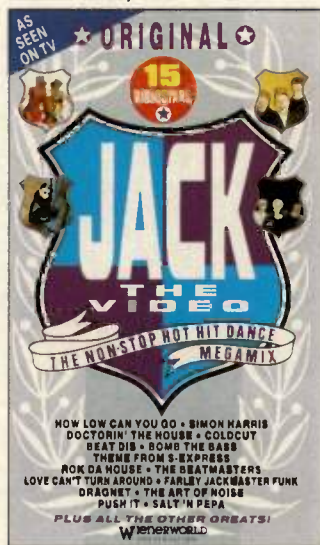
"A lot of material is not immediately available because of rights troubles. We've managed to cut through that but there's still a fine line between profit and loss," he explains. The compilations are selling to dance enthusiasts but Wiener is unconvinced that people actually dance to them.

"The difficulty is whether people watch videos while they are dancing, I have a feeling that they don't. I think people whack them on before they go out to get into the

mood. I'd call them hairdrying videos."

Wiener estimates that the releases have sold around 7,500 units apiece since their release, with both reaching slots near the top of the music video chart. The inclusion of newcomers Salt 'n' Pepa, Sabrina and S-Express, a gamble at the time of release, has also given the titles a new lease of life.

"There is definitely a market for dance video," he concludes. "It's



not a massive market like, say, Michael Jackson, but we as a small boutique label can tap it successfully."

Channel 5 released its first dance video on June 17. Entitled Electro Rock, the 55-minute programme is a record of a recent hip-hop evening at London's Hippodrome nightclub. It is presented by DJ Mike Allen, features 15 rap and hip-hop artists including Afrika Bambaataa and Dizzy Heights and, as an energetic mix of rap, back-stage banter and spurts of tireless hip-hop footwork, constitutes compulsive viewing for both armchair bop fans and seasoned club-goers.

Peter Hunsley, sales and marketing director at Channel 5, says the release was prompted by what he saw as growing interest in hip-hop from both the media and consumers. Preferring to concentrate on a specific dance event such as the hip-hop night at the Hippodrome than preparing a straight compilation, he is confident that Electro Rock will prove successful.

"There is a requirement for people to be more informed of what is actually going on in disco and dance all over the place. I think video has moved on dramatically in terms of interest and general sales, particularly for this type of



audience. We have already found some disco type videos being successful in the marketplace, such as our Run DMC release," he says.

Hunsley is also enthusiastic about the potential for repromotion of a dance video on the back of new single releases, and states cautiously that "videos in clubs" may have a future relevance on the market.

Both Wiener and Hunsley are remaining tight-lipped about their future dance video releases, but they share enthusiasm for the market.

"We will only release another title when the material is good enough, we have to be very selective," says Hunsley. "That said, this is definitely an area which becomes more and more interesting."



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# Solving the housing problem



TEN CITY: traditional Chicago House exponents

**With a tasty injection of acid, House music is back with a bang. Where does it go from here? Andy Beevers ponders**

**H**ouse music has been extremely influential over the past few years, but its own success has been limited. You can count the number of genuine US House records which have reached the top 20 on one hand. But try counting the number of House-influenced hits and you will need both hands and most of your toes. For example, Bomb The Bass, S-Express, M.A.R.I.S. and Coldcut have all undoubtedly been influenced by the sounds of Chicago but none could, or would, claim to have made a

real House record.

Now the American artists are fighting back with increasingly inventive records. And this time around there is a three-pronged attack with the distinctive sounds of both Detroit and New York joining those of Chicago. Never has the House scene looked so exciting. Even the British House records are getting better: out go session men doing unoriginal pastiches of Chicago tracks and in come genuine House enthusiasts doing their own thing.

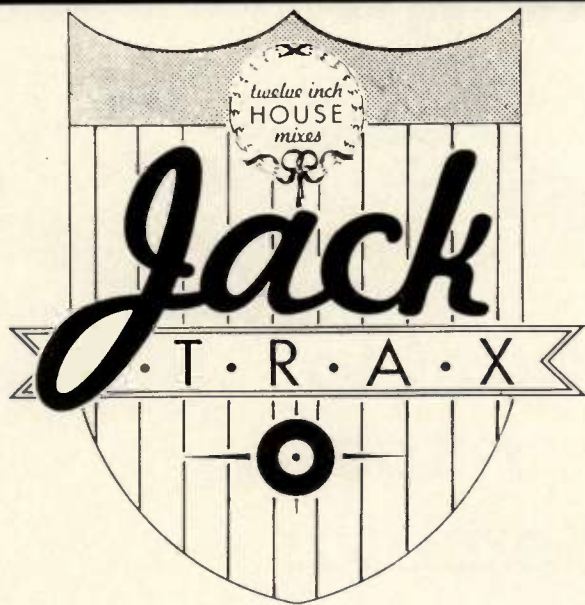
However, the factor which will really boost the success of House records is their new found popularity in the clubs. Although they have always had a keen following in the North of England, they have largely been ignored in London and the South where hip hop and rare grooves have predominated. But this year has seen an explosion of interest in the music in the capital, particularly in clubs such as Shoom, Spectrum, Future, Joy and The Trip.

Much of the new enthusiasm is for acid house — the sound of cheap synthesizers going haywire over uptempo rhythms and modulated bass lines. It is a stark distorted sound. Vocals are usually kept to a minimum — repeated shouts or snatches of phrases are particularly popular. On one level it is minimal and purely functional dance music. On another it is a weird and eerie sound which is

unlike anything that has gone before. But it is one that we will be hearing a lot of this summer. Even if the genuine acid house sounds from Chicago are too off-the-wall to crossover, acid remixes of other records will be this year's favourite marketing ploy.

Many of the Chicago artists see acid house as a return to the roots of their music. House began as a stark, minimal sound for the clubs and only later was it developed into a more mainstream deep House sound in order to get radio play. But acid house is not only a swing back to that original sparse sound, it is a stretching of its boundaries.

The leading creators of acid sounds include Adonis Mr Fingers, Tyree, Mr Lee, Phuture, Armando, Pierre and Bam Bam. Mr Fingers, aka Larry Heard, started the movement with his ground-breaking Washing Machine track back in late 1986. Last year Phuture released the slower, more trippy Acid Tracks and then things started snowballing. There have already been two pure acid house compilations released in the UK: Acid Trax on Serious records is simply a British release of a compilation released in Chicago by Trax records, while Jackmaster Acid Trax on Westside Records concentrates on the city's other leading label, DJ International. Both provide a good introduction to these new sounds and they should sell well as the acid



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KRAFTWERK: techno music's starting point



explosion continues in London and begins to be felt elsewhere.

Again UK acts are starting to follow the lead given by those in Chicago, and homegrown acid tracks are beginning to arrive thick and fast. The Acid Beats compilation of British recordings on Warrior Records actually predates the two Acid Trax collections. One UK recording to watch out for is Acid Man by Jolly Roger. Recorded in Milton Keynes by DJ Eddie Richards, this is already doing well in the capital's clubs and is due for official release on 10 Records in mid-July. It could well be the first acid record to cross over into the mainstream chart. Another contender is Oochie Coochie by Baby Ford due out soon on Rhythm King.

Acid is not the only new trend in House music. In New York, artists such as Todd Terry are creating their own brand of the Chicago sound, adding NY-style sampling and rapping to House rhythms. As Chris May, who looks after special projects at Streetsounds and Westside explains: "New York House is more eclectic and, because it is not coming from the home of House music, it is less reverential." Tracks such as Can You Party by Royal House and A Day In The Life Of by Black Riot are filling the floors

at London clubs. Both singles were produced by Todd Terry and are released in this country on Champion Records, as well as being included in Westside's Houstrax 2 compilation. The leading New York House labels are Idlers and Fourth Floor — Westside has recently signed a licensing deal with the latter.

The other US city which is pro-

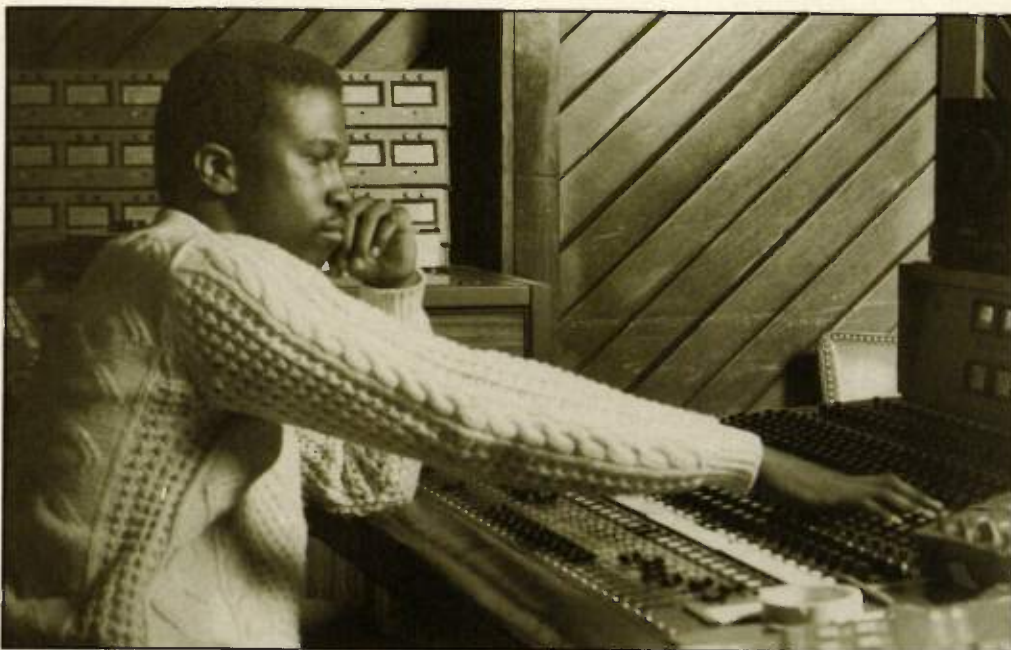
ducing its own distinctive House sound is Detroit. A small nucleus of Motor City artists, including Juan Atkins, Derrick May, Kevin Saunderson, Blake Baxter and Eddie Fowkes, are producing what they call techno music. This is a more industrial, computerised and high tech sound than that of Chicago. Whereas traditional House looks back to disco and soul records for its inspiration, techno looks across the Atlantic to groups such as

Kraftwerk, Yello, Telex and even the likes of Heaven 17 and Depeche Mode for its starting point. The work of Derrick May, using the names Rhythim Is Rhythim and Mayday, and Juan Atkins, using the name Model 500, is less stark than Chicago's acid sounds but shows the same uncompromising repetition and the two styles work well together in the clubs. There are also more traditional House tracks coming out of Detroit — one track

in particular, Big Fun by Inner City, is a strong contender as a summer dancefloor hit that should cross-over.

Given the increasing interest in House music, it is no surprise to find many of the UK's major record companies trying to get a slice of the action. London Records was the first label to release House records in the UK and is currently aiming for the single's chart with the remixes of Tyree's Acid Over and Back To The Beat by Detroit-based Reese And Antonio. In August the label will release The House Sound Of London Vol 4, a compilation which will be subtitled The Jacking Zone after Jazzy M's influential show on the LWR pirate radio station. Unlike the label's previous House collections, this one will feature UK recordings by the likes of Demob, J&M Connection and Bang The Party. The first single from the LP will be Rebels, Jamie Principle's follow up to Baby Wants To Ride.

Other majors getting involved include 10 Records which is putting out the first techno LP. Compiled by Neil Rushton of the Birmingham-based independent house label Kool Kat, the record features all of the important Detroit artists. WEA have signed Bam Bam and will soon be putting out an EP featuring Twilight Zone which is already creating a lot of interest on pre-release. WEA subsidiary, Atlantic, boasts Ten City on its roster. This Marshall Jefferson-led group prove that there is still plenty of life left in traditional House music and



TODD TERRY: creating his own brand of the Chicago sound, adding sampling and rapping to House rhythms

TO PAGE 16 ►

# RHYTHM KING '88

## OUT NOW

**BABY FORD "OOCHY KOOCHY"**

BFORD 1

**HOTLINE "STAY AWAY"**

LEFT 24/T

**COMPILATION "AN INTRODUCTION TO LATIN HIP-HOP"**

LEFT LP/C/CD 6

## SUMMER RELEASES

**S'EXPRESS "SUPERFLY GUY"**

LEFT 28/T

**BOMB THE BASS "MEGABLAST/DON'T MAKE ME WAIT"**

DOUBLE A DOOD 2/122

**MERLIN "BORN FREE"**

LEFT 22/T

**BEATMASTERS "BURN IT UP"**

LEFT 27/T

**VIOLA WILLS "THESE THINGS HAPPEN"**

LEFT 23/T

**JAY STRONGMAN "EAST-WEST"**

LEFT 29/T

## COMING SOON

**LPs FROM**

**BOMB THE BASS, S'EXPRESS, MERLIN, HOTLINE**



► FROM PAGE 15

that not everything in Chicago has turned acidic. Phonogram won the battle to sign This Ain't Chicago by the British artist Dizzy Dee, while Urban is releasing Jack The Lad by 3 Man Island — a UK House record that has already achieved success in America. And it shouldn't be long before A&M's dance label, Breakout, gives a UK release to Mr Lee's Pump Up London which is currently massive on import.

Morgan Khan, the veteran of



OVERLORD X: getting fresh

dance compilations, is covering the House scene with three series of LPs on his Westside label. The Jackmaster LPs, of which there have been two volumes, concentrate on recordings licensed from Chicago's DJ International label. Acid House is covered by Acid Trax, while Housetrax brings together anything not encompassed by the other series. On a grander scale the label is planning a 14-album box set, the House Of Hits, which will cover the music's history. Later on in the summer, the label will be putting on UK House, a live event which will showcase some of the best House acts.

Of the small independent House labels, Indigo leads the way. Its Jack Trax compilations are always one step ahead — great techno and acid tracks were already being included by the time it reached volume 3 last year. Volume 5 of these neatly packaged double LPs is out now and will be shortly followed by an acid compilation. The label is planning four or five acid house singles for the summer, including an EP by Adonis. It is also reissuing Can You Feel It by Mr Fingers — an old track which has found a new popularity in the London clubs where it is overlaid with Martin Luther King speeches. Indigo is planning to do the same mix for the single and to donate the profits to the MLK Foundation. The label is also keen to nurture a few individual artists — it has already released the best single-artist House LP yet, Another Side by Fingers Inc. This will be followed by a Liz Torres album plus

possibly one from the Nightwriters.

Other independent labels involved in House music include Champion, currently releasing some of the best of New York House, and Kool Kat, who are still putting out their own records as well as doing A&R for major labels. Serious is releasing a second Acid Trax LP as well as Best Of House 5 and the first in a series called Best Of Trax. New to the scene is GRC records which has just released its first House compilation, House Music, and is planning an acid LP for mid-July. As well as licensing records from both UK and US labels, GRC is recording its own tracks — the label is primarily a production company working around a 24-track studio. Beechwood Music found that it was including so much House music on its Indie Top 20 LPs that it has split the latest volume into two parts, one concentrating on House, the other on pop and rock.

At the commercial end of the market K-tel is backing its Hits Of House double LP with a £300,000 advertising campaign. Weinerworld has issued House Hits and a companion video, Jack the Video, while Stylus has released Hip Hop and Rapping In The House as both an LP and video. All of these stretch the definition of House to include hip hop and hip-hop/House hybrids and can only muster a handful of real House tracks between them. Perhaps by the time they get around to compiling the follow ups there will have been a lot more genuine House hits for them to include.

## Getting fresher

UK FRESH 88 — set to roll on August 6 at Wembley Stadium — will reflect the vibrance of the current UK hip hop scene with a line-up that includes a lot more British acts than the last Fresh event in '86.

Promoted by Streetsounds and Westside Records in association with concert promoter Phil McIntyre, the show will still present a mix of US and European acts — aiming to highlight new talent.

Some of the American acts won't have been seen outside of New York before and there will be a 30-minute throwdown rap and scratch contest between crews from Holland, Finland and Germany. In the MC role, leading London DJs including Richie Rich, Tim Westwood and Dave

Pearce will be representing the UK.

The mix of new and established artists so far includes Afrika Bambaataa, Just Ice, DJ Cash Money, Cold Crush Brothers, Levi 167, JVC FORCE, Frozen Explosion, Tall Dark & Handsome, EPMD, Soyder D, Money Earning Crew, 5 Star Moet, Overlord X, Jewel T, Stetsasonic, Jungle Brothers and True Mathematics.

UK House 88 — another all-day event organised by the Streetsounds, Westside and McIntyre team is now set for late September or early October at the NEC in Birmingham. The line-up will span House stars from Chicago, New York, Detroit and Miami while also presenting the best of British and European House.

WHEN IT COMES TO DANCE MUSIC

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UK Regional breakers

JOCKS DJ readers play records to an average weekly audience of over 11,000,000\*

\*Results from an independently audited reader survey carried out in 1987





# Smokin' grass

**The Route 88 campaign has seen the unimaginable occur — a young, record-buying UK audience finally responding to the excellence of the new country music escaping from the States. MW was there to thrill to the k d lang, the Lovetts, the Oslins and all the rest.**

THE PRESTIGE event of the Route 88 campaign was a **Royal Albert Hall** gig starring **Randy Travis**, **Sweethearts Of The Rodeo** and **Kathy Mattea**, each accompanied by their regular American bands. The cavernous venue was virtually sold out, which says something for the effectiveness of the campaign, although perhaps the Sweethearts as yet aren't ready for the move from an intimate setting to an auditorium of this size.

Mattea found no such problems. Highlights of her act included her two biggest US country hits, *Love At The Five & Dime* (written by Nanci Griffith) and the wonderful *Goin' Gone*, which Griffith has also recorded. Not that this was a Nanci-aping set — Mattea has a more strident voice, as demonstrated on the Gram Parsons-ish 18

Wheels, her brave and successful acappella version of Odetta's *Haul That Timber*, and the strident *Train Of Memories*. Another star, with distinct crossover potential is born.

Janis Gill and Kristine Arnold appealed to a portion of the audience who saw them as pin-ups, but their version of *So Sad*, during which the backing quartet remained silent, seemed rather empty compared to the record. The best songs were the final two, *Blue To The Bone* and *Satisfy You*, but where was *One Time, One Night* (the title track of their new LP) or *I Feel Fine?* Reports suggest that they were rather better the night before at the Mean Fiddler, so no doubt they'll be back.

There was no mistaking the fact that Randy Travis had sold the most tickets for this gig, and his UK debut



NEW KICKERS from Route 88: Sweethearts Of The Rodeo are represented by Kristine Arnold (first left) and Janis Gill (third left), with Randy Travis in the middle. K T Oslin, Michael Johnson and k d lang make up the rest of the ride, while Lyle Lovett hangs on for dear life (far right)

was riotously received. As country music's biggest contemporary star, his show was seamless, the six piece band sure-footed and his material generally tried and tested. He included such highlights as *I Told You So*, *No Place Like Home*, 1982, *On The Other Hand* and a hugely appreciated closing *Forever An Ever Amen*. There were also nods to his roots in a Hank Williams Senior medley, a melodic *Tumbling Tumbleweeds* and a couple of songs from his imminent third album, *Old 8 x 10*.

Mick Jagger and Jerry Hall were at the post-gig party, which gives some indication of the event's stature — it was nothing less than a triumph, and set the seal on a notable month during which country music made substantial advances in the perception of the British public, and is on the way to establishing itself as a mainstream form of popular music, of interest to young and old alike.

JOHN TOBLER

country hit. This was a night to remember for performers and audience alike.

JT

**MICHAEL JOHNSON** appearing at the **Shaw Theatre** with K T Oslin was folk/country, perhaps even more than Lovett or Nanci Griffith. A most engaging performer, he is clearly a master of the between songs introduction, which many straighter country artists seem to find difficult — he gave us the benefit of his experience (never fry bacon if you're naked, only one person in the world suffers from hiccups at any one time). His songs were also impressive, especially *The Moon Is Still Over Her Shoulder*, the truck-driving lament *Rollercoaster Run*, *Crying Shame* and his first US country hit, *Give Me Wings*.

By contrast, **K T Oslin** is a sophisticated singer/songwriter who has returned from an acting career with memorable songs like '80s *Ladies* (the title track of her superb debut album) and *Younger Men*. Reportedly nervous before her UK debut, she nevertheless made converts of virtually the entire Shaw Theatre with a brief but well-planned set. Sharing with Randy Travis the rare distinction of having crossed over to the US pop charts after starting as a country act, Oslin will clearly play to much bigger UK audiences in the near future, even if her stage persona is currently slightly mis-directed towards a South Fork mentality, which one finds after talking with her is an image which finds favour in the US, but is less convincing to the UK.

JT

CRAMPED AND sticky conditions at **Putney's Half Moon** in no way succeeded in dampening **k d lang** and the reclines' electrifying country set. Sporting new cropped haircut and cow girl dress with plastic farm animals stuck over it, k d worked with an enthusiasm that combined humour, aggression and spinetingling vocal ability.

The Eighties wit that she injects

into the traditional country genre was offered with unerring control and in no way undermined her seriousness in tackling a ballad. She did a lot of leaping around and even fell flat on the ground at the end of *Johnny Get Angry*. Half way through the set there was that delightful feeling that anything could happen.

Her recent collaboration with country producer Owen Bradley seems to have enhanced her vocal technique and her rendition of the Roy Orbison song *Crying* hit the peaks and troughs just the way it should. Three Cigarettes In An Ashtray was done theatrically with the necessary props — and a cigarette donated by one particularly fervent member of the audience was demanded back afterwards. Lang sure has her fans and is bound to have collected a lot more after Route 88.

KAREN FAUX

**NEW GRASS REVIVAL** have been operating out of Nashville since the early Seventies, playing together and as highly-prized session johnnies. And they have a new album, out on Capitol. However, this undeniably fine vinyl scarcely hints at the thrills presented to the discerning punter who sees them live.

At the **Half Moon** in Putney banjo player Bela Fleck showed masterly form, as indeed did all the band, who embrace country, rock, even jazz.

John Cowan has a weird, slide-chord bass attack and is also an awesome singer (his blues holler though *The Beatles' I'm Down* trounces McCartney's). Sam Bush plays a frenetic fiddle and a mad-cap mandolin, and Pat Flynn has necks craning to see how anyone can play guitar so damn fast.

Musicians in the audience were probably turning a deep shade of Kermit, but New Grass Revival were finger-pickin' fantastic. Their new album is *Hold To A Dream* (Capitol).

DAVE CAVANAGH

## FOLK & ROOTS ALBUMS

This month	Last month	TITLE, Artist	Label/Catalogue No (Distributor)
1	(9)	TRACY CHAPMAN, Tracy Chapman	Elektra EKT44 (W)
2	(—)	IRISH HEARTBEAT, Van Morrison & The Chieftains	Mercury MERH 124 (F)
3	(15)	LIVE AND LET LIVE, Bobby King & Terry Evans	Special Delivery SPD 1016 (J/NM)
4	(—)	AQABA, June Tabor	Topic 1275 449 (CON/CM/PROJ)
5	(1)	LITTLE LOVE AFFAIRS, Nanci Griffith	MCA MCF 3413 (F)
6	(10)	ALI FARKA TOURE, Ali Farka Toure	World Circuit WCB 007 (J/RE)
7	(—)	DOWN IN THE GROOVE, Bob Dylan	CBS 460267 1 (C)
8	(—)	CHALK MARK IN A RAIN STORM, Joni Mitchell	Geffen WX141 (W)
9	(8)	GET RHYTHM, Ry Cooder	Warner Bros WX121 (W)
10	(28)	NO. 2 PATRICK STREET, Patrick Street	Green Linnet SIF 1008 (W)
11	(5)	HOT COOKIES, Various Artists	Cooking Vinyl GRILL 002 (J/NM)
12	(18)	SORO, Salif Keita	Sterns Africa STERNS 1020 (STERN)
13	(4)	YEMENITE SONGS, Ofra Haza	GlobeStyle ORB 006 (P)
14	(—)	NORTH AND SOUTH, Gerry Rafferty	London 828 089 2 (F)
15	(2)	GREAT MOMENTS OF VINYL . . . , Various Artists	Special Delivery SPM 1009 (J/NM)
16	(6)	THE COLUMBIA RIVER COLLECTION, Woody Guthrie	Topic 127448 (HS/PROJ/CM)
17	(12)	LE MYSTERE DES VOIX BULGARES VOL. 2, Various Artists	4AD CAD801 (J/RT)
18	(21)	IN MY TRIBE, 10,000 Maniacs	Elektra EKT41 (W)
19	(—)	LIAM O'FLYNN, Liam O'Flynn	WEA Ireland LOF1 (W)
20	(7)	ATLANTIC BRIDGE, Davy Spillane	Cooking Vinyl COOK 009 (J/NM)
21	(26)	LONE STAR STATE OF MIND, Nanci Griffith	MCA MCF 3364 (F)
22	(17)	PONTIAC, Lyle Lovett	MCA MCF 3389 (F)
23	(—)	LIVE AT CARNegie HALL, Sweet Honey In The Rock	Cooking Vinyl COOK 012 (J/NM)
24	(19)	HOT CAJUN RHYTHM . . . , Michael Doucet & Cajun Brew	Special Delivery SPD 1013 (J/NM)
25	(30)	PALM WINE GUITAR MUSIC, S E Rogie	Cooking Vinyl COOK 010 (J/NM)
26	(Re)	THOKOZILE, Mahlatini & The Mahotella Queens	Earthworks/Virgin EWP6 (E)
27	(—)	THE ROAD TO ROUNDHAY PIER, The Rhythm Sisters	Red Rhino LP87 (J/RR)
28	(29)	THE FOREST IS CRYING, Trio Bulgarka	Hannibal HNBL 1342 (CH)
29	(23)	THE MUSIC OF BULGARIA, Balkana	Hannibal HNBL 1335 (CH)
30	(14)	IF I SHOULD FALL FROM GRACE WITH GOD, The Pogues	Pogue Mahone NYR1 (E)

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



# Bros in arms

TEN MINUTES before the start, half of the audience at **Hammersmith Odeon** are losing their voices. Yet when **Bros** do burst on stage through a fake brick wall the screams are deafening.

From then on it was pure hysteria with the fanatical crowd following every move singer Matt made. He could have tripped over and still thousands would have swooned deliriously. In fact, the only time the smiles disappeared from their faces was when the singer staged a mock faint.

To be quiet frank, the music seemed less important. As long as it had a steady, danceable beat and a singalong chorus the fans were happy. Few of the songs were distinguishable from the rest and only **Shocked** — with Luke's brief drum solo — and **Drop The Boy** — which Matt began singing solo — really stood out.

Having two drummers helped the simple pop songs hit home but even that couldn't stop the set from beginning to plod at the halfway mark. Just as tiresome were Matt's Michael Jackson impressions which didn't stop at his sickly sweet vocals. Even his occasional dance steps were modelled on the **Bad** one.

But then Bros is a band that knows its audience and what it wants, whether it's a quick shake of the bum or a chance to join in the choruses. The essence of their undemanding pop is their faithful one-to-one relationship with their fans and when Matt dedicated one song "for all us teenagers" a true sense of belonging must have filled the hearts of thousands.

NICK ROBINSON



BROS: LET the screaming start



INXS: MICHAEL Hutchens struts

## The kick down under

INXS' KICK LP has been the big seller which allows them to sell out the **Wembley Arena**, but the live experience is more like a stubbed toe: a sudden and rather rude shock.

Michael Hutchens is clearly a strong reason for their success, bringing to their remarkably simple rock an element of accidental sexuality which draws predictably from Jagger, but has enough innocence to be charming.

The rest is down to the band, a nip and thrust at New Sensation, a return to Original Sin, an early Australian hit bringing throaty Aussie cheers, considerably aiding the antipodean count (about one in four we reckoned) and the current surprise ballad hit, **Never Tear Us Apart**.

It was loud, brash and basic bottom-booting rock and roll. These days that sort of music is comparatively rare: it's not as elementary as The Cult's stubble rock, nor as complex or spiritual as a U2 or a Simple Minds. It's the gap in the middle and that's what INXS exploit most successfully.

DUNCAN HOLLAND

## Wets steer the middle course

WET WET Wet seemed a smidge uncomfortable left to the mercy of the vast tin hanger which is **Wembley Arena**. Their pop, too, seemed uncomfortable. Not 18 months ago, the Glaswegian quartet were little-known pseudo-soulsters, lucky to have a hit and respected as a nice little pop band. Now they are expected to be a great pop band but, for all tonight's pyrotechnics and pulsating venetian blind backdrops, they never quite rose to the occasion.

Marti Pellow's vocal, impressive if a touch too volatile on record,

struggled to rise above the conventional bopalong backing and only **Angel Eyes** emerged as a worthwhile rendition of the original. As he dashed and jumped around the stage — 'danced' seems too generous a description for his heavy-footed antics, mike stuffed down his back pocket, it was easy to see why so many find Pellow obnoxious. The dampers were finally, fatally, put on the occasion when he launched into humourless X-rated posturing to the final bars of **Temptation**.

The Wets played the hits, they played rather a lot of new stuff and it has to be said that the 90 minutes in their company rarely dragged, but when an excited 17-year-old exclaimed "aren't they brilliant!" on the way to the loo, I found it hard to concur.

SELINA WEBB

## Georgia on my mind

THE GEORGIA **Satellites**' hedonistic approach takes their appeal to the borders of irresistibility. The point was confirmed by their performance at **The Astoria**, ramming home the fact that little has changed in the **Satellites** camp, as emphasised by their second full release — **Open All Night**.

Indeed the title track itself personifies the spirit of the band, as they head off on a no-holds barred assault on the senses in the fashion that is fast becoming their trademark. Their appearance at the Reading Festival last summer won messrs Baird and co. lots of friends and the message remains that the party is only just beginning.

Though the new album lacks the charismatic appeal of tracks such as **Battleship Chains** and **Keep Your Hands To Yourself**, two of the obvious highlights tonight, with the latter appropriately segued with **It's Only Rock 'N' Roll**, the new material proves itself worthy of confirming the **Satellites** of the unashamed live entity that they are.

And with the encores — **Memphis Tennessee**, **Shake Rattle And Roll**, **Great Balls Of Fire** and **Carol** — the Band openly reveal their inspiration but soak it all in the flavour of the **Satellites**.

KIRK BLOWS

## Bald facts

PLAYING TWO house-full nights at the **Astoria** shows that **Mahlathini** and his band can command total respect from an audience who clapped and cheered, and shouted out for more of the best mbaqanga-township jive from Soweto.

Mahlathini's distinctive groan graciously supported the Mahotella Queen's sweet sweeping harmonies and a superb mix of sax, pennywhistle, lead, bass and rhythm guitar from the Makgona Tehole Band. The dancer contortionist was a bonus showing off some skilful tricks that got the crowd even more excited.

With his shiny bald head Mahlathini stumped his way across the stage and the Queens energetically performed some of their old tunes, and various tracks from their new album **Thokozile** (Earthworks). It was certainly a night to remember.

OLA DURING

## TOP 40 SINGLES

1	1	DOCTORIN' THE TARDIS	KLF Communications KLF003 (I/RT)
2	—	I DON'T WANT TO TALK ABOUT IT	blanco y negro/WEA NEG34 (W)
3	2	CHAINS OF LOVE (REMIX)	Mute MUTE83 (I/RT/SP)
4	7	I WANT YOUR LOVE	Polydor TVV3 (F)
5	3	EVERY DAY IS LIKE SUNDAY	His Master's Voice POP169 (E)
6	5	SOMEWHERE IN MY HEART	WEA YZ181 (W)
7	4	ATMOSPHERE	Factory FACT213 (P)
8	6	DON'T CALL ME BABY	London LON175 (F)
9	8	LUCRETIA MY REFLECTION	Merciful Release MR45 (W)
10	9	BLUE MONDAY 1988	Factory FACT737 (P)
11	—	TIME HAS TAKEN ITS TOLL	Food/Parlophone FOOD12 (E)
12	10	MOONCHILD	Situation Two SIT52 (I/RT)
13	21	MY GIRL AND ME	London LON182 (F)
14	13	MAYFAIR	Survival SUR045 (I/B)
15	11	THE CREST	Magnet YZ193 (W)
16	12	THE MERCY SEAT	Mute MUTE52 (I/RT/SP)
17	19	SILK SKIN PAWS	Mute MUTE84 (I/RT/SP)
18	15	LOVE WILL TEAR US APART	Product Inc./Mute PROD23 (I/RT)
19	—	BEAT STREET	RCA PB49553 (BMG)
20	14	JUST PLAY MUSIC	CBS BAAD4 (C)
21	16	IT'S ALL UP TO YOU	Native NTV33 (I/RR)
22	18	THE BUBBLEMEN ARE COMING	Beggars Banquet BUB1 (W)
23	17	SOMEWHERE SOUTH	Virgin V51084 (E)
24	22	AMERICAN BOYS	Red Rhino RED92 (I/RR)
25	—	APPLES AND ORANGES	Gol Discs GOB082 (F)
26	33	CAT HOUSE	Awesome AOR12 (I/RT)
27	26	PEEL SESSIONS	Strange Fruit SFPS050 (P)
28	27	ESCAPE FROM NEW YORK	ZTT NR01 (W)
29	37	AMERICA	EG/Virgin EG040 (E)
30	—	CAR'S RUNNING	Virgin V51097 (E)
31	20	LITTLE 15	Mute LITTLE 15 (I/RT/SP)
32	23	CRYSTAL PALACE	Chrysalis BIB2 (C)
33	35	OUT OF REACH	RCA PB42011 (BMG)
34	28	FALL DOWN (LIKE THE RAIN)	Blue Guitar/Chrysalis AZUR9 (C)
35	32	GIVE GIVE GIVE ME MORE MORE MORE	Polydor GONE3 (F)
36	36	PEEL SESSIONS VOL 2	Strange Fruit SFPS 033 (P)
37	35	DEUS	One Little Indian 7TP10 (I/NM)
38	—	PEEL SESSIONS VOL 1	Strange Fruit SFPS 013 (P)
39	38	EVERY ANGEL	Eden EVEN 7 (F)
40	—	DIAMONDS	London LON185 (F)

## TOP 20 ALBUMS

1	—	TIGHTEN UP VOLUME 88	CBS 4611991 (C)
2	1	LET IT BEE	London LONLP57 (F)
3	2	THE INNOCENTS	Mute STUMM55 (I/RT/SP)
4	3	VIVA HATE	His Master's Voice/EMI CSD3787 (E)
5	—	OUTSIDE THE GATE	EG/Virgin EGP73 (E)
6	4	NOW THAT'S WHAT I CALL QUITE GOOD	Gol Discs AGOLP11 (C)
7	5	FLOODLAND	Merciful Release MR441 (W)
8	—	LAUGHTER, TEARS AND RAGE	ZTT ZQLP1 (W)
9	6	RAMONES MANIA	Sire 9257091 (W)
10	7	SUBSTANCE	Factory FACT200 (P)
11	9	LIFE'S TOO GOOD	One Little Indian TPLP5 (I/NM)
12	8	ALL ABOUT EVE	Eden/Mercury MERH 119 (F)
13	11	BARBED WIRE KISSES	blanco y negro BYN15 (W)
14	13	69	Rough Trade ROUGH 119 (I/RT)
15	14	CHILDREN	Mercury MISH2 (F)
16	10	LOVELY	RCA PL71688 (BMG)
17	13	DAWNRAZOR	Situation Two SITUP18 (I/RT)
18	—	WAITING FOR BONAPARTE	Magnet MAGL5075 (W)
19	15	EUREKA	Chrysalis CHR 1646 (C)
20	16	HOUSE OF LOVE	Creation CRELP34 (I/RT)



# Vanden Ende's Magnum opus

by Selina Webb

BIRMINGHAM ROCKERS Magnum have been captured live in concert for a new PolyGram Music Video release, *On The Wings Of Heaven Live*.

Directed by Tony Vanden Ende and shot on 16mm film utilising a seven camera unit, the digitally mastered long form is a slick and impressive record of the band's performance at London's Hammersmith Odeon on March 26.

Vanden Ende, whose background includes directing a similar long form for *The Mission* and promos for *Zodiac Mindwarp*, *Transvision Vamp* and *Love and Rockets*, says he is pleased with this £80,000 film, but reveals that

shooting a live concert can prove both restricting and problematic.

"Live shows can be quite one-dimensional to shoot and with Magnum is was a bit suicidal having only one day to do it. You have to rely on the music and the cutting to keep the pace going and to build to some sort of a climax like a show," he says.

Other filming problems were caused by the nature of the venue which restricted camera positions, made the use of overhead skycam or cranes impossible and hampered the production team's efforts to make the gig appear "larger than life". Magnum's tight schedule also made an extra mime to the live show for close-ups impossible

and inconvenient camera run-outs meant that song continuity sometimes had to be achieved by stealing clips from other numbers.

"Long forms are always underfunded," states Vanden Ende. "For every camera on the band you need one pointing at the audience because the show is really happening out there, that's my theory. You've got to give the audience coverage, either the night before or that night with extra cameras."

Vanden Ende got his audience shots the night before filming the Magnum show proper, but only after an argument with Hammersmith security who were reluctant to let him "plant" three pretty girls in the front row for close-ups.

"Casting girls is the standard way it goes. I often wondered why on Bon Jovi clips and better long forms there were always these amazing girls in the front row. I couldn't understand why every I did something there were just these horrible little blokes down there!"



MAGNUM BELT it out live on video

## MUSIC VIDEO

		Description (tracks) Timings/Dealer Price	
1	2	MICHAEL JACKSON: The Legend ... Compilation (22 tracks)/55min/£6.95	Video Collection MJ 1000
2	1	MADONNA: Ciao Italia ... Live (16 tracks)/1hr 40min/£7.80	WEA 9381413
3	3	WET WET WET: The Video Singles Compilation (5 tracks)/25min/£6.95	Channel 5 CFV 05662
4	10	EURHYTHMICS: Savage Compilation (12 tracks)/45min/£6.95	Virgin VVD 340
5	4	HEART: If Looks Could Kill Compilation (7 tracks)/30 min/£4.55	PMI MVR 99 0075 3
6	5	LED ZEPPELIN: The Song Remains The Same Live (9 tracks)/2hr/£6.95	WHV PEV 61389
7	13	T'PAU: View From A Bridge Compilation (5 tracks)/20min/£5.56	Virgin WVC 335
8	9	MICHAEL JACKSON: Making Thriller Compilation/1hr/£6.95	Vestron MA 11000
9	15	WHITESNAKE: Trilogy Compilation (4 tracks)/20min/£4.55	PMI MVS 99 0073 3
10	—	PRINCE: Purple Rain Music Drama/1hr 47min/£6.95	PEV 61398
11	16	AC/DC: Let There Be Rock Live (13 tracks)/1hr 34min/£6.95	WHV PES 34073
12	7	SIXTIES MIX II Compilation (25 tracks)/1hr/£6.95	Stylus SV 0855
13	—	BILLY IDOL: More Vital Idol Compilation (10 tracks)/45min/£6.95	Chrysalis CVHS 5017
14	12	DAVID BOWIE: Glass Spider Tour Live/45min/£6.95	Video Collection VC 4043
15	6	DAVID BOWIE: Glass Spider 2 Live (10 tracks)/50min/£6.95	Video Collection VC 4044
16	NEW	HOUSEMARTINS: Now That's ... Compilation (8 tracks)/31 min/£6.08	Go! Discs GOVID 101
17	—	U2: Under A Blood Red Sky Live (12 tracks)/1hr 1min/£6.95	Virgin VVD 045
18	—	STATUS QUO: Rocking Through ... Compilation (26 tracks)/1hr 43min/£6.95	Channel 5 CFV 05972
19	—	DIRE STRAITS: Brothers In Arms EP (4 tracks)/15min/£6.95	Channel 5 CFV 06142
20	—	ALEXANDER O'NEAL: Voice On The ... Compilation (6 tracks)/25min/£6.95	CBS/Fox 5394 50

Compiled by Gallup for Music Week © 1988

## REVIEW

## The Boy done great

MAGNUM: On The Wings Of Heaven 'Live'. PolyGram Music Video 041 698 2. Running time: 90 minutes. Dealer Price: £10.42. (Retail £14.99).

Comment: The aura of majestic quality which is fast becoming a trademark in the Magnum camp envelops this 90-minute account of the group's second night performance at Hammersmith Odeon, back in March. As ever, vocalist Bob Catley seems to spend the entire evening waving to the audience but that idiosyncrasy aside, this is an entertaining and thoughtful live video that accurately captures the spirit of the occasion. With imaginative use of camera angles and lively production throughout, the band deliver their finest songs, not to mention all but one from the *On The Wings Of Heaven* opus, the pinnacle of their long career. Sales Forecast: A quality release that will instantly appeal to their many loyal fans. Might surprise with its longevity.

KIRK BLOWS

TO BE Reborn by Boy George and Gerard de Thame's video of *Wonderful Life* by Black won the Golden Lions awards in the video section of the International Advertising Film Festival at Cannes last month.

The Boy George award is an extra triumph for director Jean-Baptiste Mondino who had already received a special prize from the MIDEM video jury. The MIDEM winner, *Hourglass* by Squeeze directed by Adrian Edmondson was awarded a Bronze Lion in Cannes.

The IAFF jury also rewarded Godley & Creme for their direction of George Harrison's *When We Was Fab* and French director Lydie Callier for Gush Patti's *Let Must Be The Queen*.

Both videos had previously won top prizes at IMMC in Montreux.

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# DISTRIBUTION TOP INDIE SINGLES

16 JULY 1988

1	6	DOCTORIN' THE TARDIS	Time Lords	KLF KLF003 (I/RT)
2	5	CHAINS OF LOVE (REMIX)	Erasure	Mute (12)MUTE 83 (I/RT/SP)
3	9	GOT TO BE CERTAIN	Kylie Minogue	PWL PWL(T)12 (P)
4	4	ATMOSPHERE	Joy Division	Factory FAC2137 (P)
5	2	PUSH THE BEAT	Mirage	Debut DEBT(X)350 (A)
6	37	BLUE MONDAY 1988	New Order	Factory FAC737 (12 — FAC 73R) (P)
7	13	THEME FROM S-EXPRESS	S-Express	Rhythm King/Mute LEFT21(T) (I/RT)
8	15	ANYONE	Smith & Mighty	Beat Master Beat M2(12)(A)
9	3	POP MUZIK	All Systems Go	Unique (12)NIQ03 (A)
10	7	MOONCHILD (SECOND SEAL)	Fields Of The Nephilim	Situation Two SIT52(T) (I/RT)
11	7	MAYFAIR	Quireboys	Survival SUR(12)043 (I/BK)
12	NEW	BAMBOLEO	Gypsy Kings	A1 (12)A1305 (A)
13	4	THE MERCY SEAT	Nick Cave & The Bad Seeds	Mute (12)MUTE52 (I/RT/SP)
14	2	SILK SKIN PAWS	Wire	Mute (12)MUTE84 (I/RT/SP)
15	4	LIVIN' WITHOUT YOU	Tigertailz	Music For Nations (12)KUT129 (P)
16	7	LOVE WILL TEAR US APART	SWANS	Product Inc/Mute PROD23(T) (I/RT)

17	16	ALL THIS LOVE THAT I'M GIVING	Gwen McRae	Flame/Mute MEL7(T) (I/RT)
18	13	I SHOULD BE SO LUCKY	Kylie Minogue	PWL PWL(F)8 (P)
19	30	THE CIRCUS (REMIX)	Erasure	Mute (1) MUTE66(T) (I/RT/SP)
20	6	IT'S ALL UP TO YOU	The Darling Buds	Native (12)NTV33 (I/RR)
21	2	BAD MOON RISING	Creedence Clearwater Revival	Big Beat NS(T)124 (P)
22	3	THE ONE GAME	Saylon Dola	Fly EAGLE 3 (P)
23	7	LITTLE 15	Depeche Mode	Mute (Import) (12)LITTLE 15 (I/RT/SP)
24	2	THE TOYS TAKEOVER	Captain Sensible	Delic DELT1(T) (P)
25	NEW	INTRODUCTION	Gold Top	Gee Streets—(GOLD001) (I)
26	29	TOUCHED BY THE HAND OF GOD	New Order	Factory FAC1937 (P)
27	19	SHIP OF FOOLS	Erasure	Mute (12)MUTE74 (I/RT/SP)
28	49	TRUE FAITH	New Order	Factory FAC 183/7 (12 — FAC 183) (P)
29	8	LET'S ALL CHANT	Pat & Mick	PWL PWL(T)10 (P)
30	10	DO YOU WANNA FUNK	Sylvester with Patrick Cowley	Domino—(DOM4T) (CH)
31	4	AMERICAN BOYS	Rhythm Sisters	Red Rhino RED(T)92 (I/RR)
32	21	DOCTORIN' THE HOUSE	Ahead Of Our Time	Cold Cut feat. Yazz & Plastic People CCUT2 (I/RT)
33	13	CAT HOUSE	Danielle Dax	Awesome AOR12(T) (I/RT)
34	2	ARE YOU LONELY?	Randy Brown	Three Way—(WAY103T) (CH)

35	49	THE PEEL SESSIONS	The Cure	Strange Fruit—(SFPS050) (P)
36	41	SAFE IN THE ARMS OF LOVE	Shooting Party	Lisson DOLE(Q)9 (A)
37	11	BANGO (TO THE BATMOBILE)	Todd Terry Project	Sleeping Bag HAK(T)16 (A)
38	4	THE PEEL SESSIONS VOL 2	Joy Division	Strange Fruit—(SFPS033) (P)
39	11	PUMP UP THE BITTER	Star Turn on 45 Pints	Pacific/Immaculate DRINK 1 (P)
40	42	THE PEEL SESSIONS VOL 1	Joy Division	Strange Fruit—(SFPS013) (P)
41	RE	PEEL SESSIONS VOL 1	New Order	Strange Fruit—(SFPS001) (P)
42	13	DEUS	The Sugarbubs	One Little Indian 7TP10 (12 — 12TP10) (I/NM)
43	NEW	OOCHY KOOCHY	Baby Ford	Rhythm King/Mute—(BFORD1) (I/RT)
44	26	JESUS LOVES AMERIKA	The Shamen	Ediesta CALC(T)69 (I)
45	2	STAY AWAY	Hotline	Rhythm King/Mute LEFT24(T) (I/RT)
46	21	BEAT DIS	Bomb The Bass	Mister-ron/Rhythm King/Mute DOOD(12) 1 (I/RT)
47	3	CHURCH OF NO RETURN	Christian Death	Jungle JUNG40(T) (I/J)
48	NEW	POWER CUTS	Power Cut Crew	Vinyl Lab—VL0003 (I)
49	46	SAMBO SANDINISTA	Split Cane	Big Life BLR3(T) (I/RT)
50	45	HOTHOUSE	DJ Jack	Quazar QUAT 9 (P)

## Strange Fruit

NEW RELEASES JULY 18th

## THE PEEL SESSIONS

SFPS051  
SFPS052

BONZO DOG BAND  
THE NIGHTINGALES

## Nighttracks

RADIO 1  
EVENING SHOW SESSIONS  
SFNT012 THE MEN THEY  
COULDN'T HANG  
SFNT013 THE CARDIACS

CD EPs  
SFPSCD004 STIFF LITTLE FINGERS  
SFPSCD007 MADNESS  
SFPSCD033 JOY DIVISION

THIS WEEK'S TOP TEN  
SFPS 049 NAPALM DEATH  
043 SYD BARRETT  
050 THE CURE  
013 JOY DIVISION (I)  
033 JOY DIVISION (II)  
048 EXTREME NOISE TERROR  
042 ELECTRO HIPPIES  
009 WEDDING PRESENT  
004 STIFF LITTLE FINGERS  
044 BUZZCOCKS

Distributed by Pinnacle

## TOP 25 ALBUMS

1	11	THE INNOCENTS	Erasure	Mute STUMM 55 (I/RT/SP)
2	45	THE CIRCUS	Erasure	Mute STUMM 35 (I/RT/SP)
3	9	HOUSE HITS	Various	Needle/Serious HOH188 (A)
4	2	THE B BOY SAMPLER	Various	B Boy/Westside B BOY1 (A)
5	2	BEST OF HOUSE VOL 5	Various	Serious BEH05 (A)
6	2	JACK TRAX THE FIFTH ALBUM	Various	Jack Trax JTRAX5 (A)
7	45	SUBSTANCE	New Order	Factory FACT 200 (P)
8	31	WONDERLAND	Erasure	Mute STUMM25 (I/RT/SP)
9	3	SURVIVE	Nuclear Assault	Under One Flag FLAG21 (P)
10	2	THEM	King Diamond	Roadrunner RR95501 (P)
11	10	LIFE'S TOO GOOD	The Sugarbubs	One Little Indian TPLP5 (I/NM)
12	NEW	JAZZ JUICE 8	Various	Streetsounds SOUND 11 (A)
13	2	69	A R Kane	Rough Trade ROUGH119 (I/RT)
14	4	ACID TRAX	Various	Streetsounds ACIDLPI (A)
15	2	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH76 (I/RT)
16	2	RARE GROOVE VOL 2	Various	Streetsounds RARELP2 (A)
17	4	MEMORY OF A MAN AND HIS MUSIC	Scott La Rock & KRS-One	B Boy/Westside B BOY 2 (A)
18	5	DAWNRAZOR	Fields Of The Nephilim	Situation Two SITUP 18 (I/RT)
19	7	LIVE AND LET LIVE!	Bobby King & Terry Evans	Special Delivery SPD1016 (I/NM)
20	RE	UNKNOWN PLEASURES	Joy Division	Factory FACT 10 (P)
21	5	NO PLACE FOR DISGRACE	Flotsam & Jetsam	Roadrunner RR95491 (P)
22	32	LES MISERABLES	Original London Cast	First Night ENCORE1 (P)
23	9	THE XENON CODEX	Hawkwind	GWR GWLP26 (A)
24	7	HOUSE OF LOVE	House Of Love	Creation CRELP 34 (I/RT)
25	RE	ROAD TO ROUNDHAY PIER	Rhythm Sisters	Red Rhino REDLP87 (I/RR)



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## REGGAE CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	REGGAE CHART
1	(1)	RUMOURS Gregory Isaacs	Greensleeves Records GRED 221
2	(2)	TELEPHONE LOVE J.C. Lodge	Greensleeves GRED 222
3	(3)	DIDN'T I Kof	Amwa Records ARI 73
4	(5)	CALL ME Courtney Melody	Charm Records CRT 16
5	(6)	LET ME LOVE YOU NOW Sanchez	Charm Records CRT 18
6	(4)	SAY YOU John McClean	Amwa Records ARI 76
7	(8)	KUFF Shelly Thunder	Blue Trac Record MMD 134
8	(11)	LONELINESS LEAVE ME ALONE Sanchez	Techniques WRT 36
9	(7)	HEART OF STEEL Peter Hunningale	Street Vibes SV 008
10	(12)	IT'S A SHAME Sammy Levi	Witty MMD 127
11	(13)	DIBI DIBI Bruce Lee	Yammie Music YM 011
12	(9)	WILD WORLD Maxi Priest	Ten Records TENTP 221
13	(15)	YOUNG GAL BUSINESS Shakedemus	Skingdon Record SKD 060
14	(18)	MUD UP Supercat	Skingdon Record SKD 071
15	(17)	WOMAN OF MOODS Trevor Dixon	Groove And Qtr. CRD 004
16	(19)	TAKE TIME TO . . . Tingo Stewart & Ninga Man	Hawkeye Record HD 88
17	(21)	SEÑORITA Dennis Brown	J/W Records JW 591
18	(14)	DEBI DEBI GIRL P Metro/Sis Charmaine	Taurus TRS 007
19	(10)	FOLLOW ME Horseman	Digitec Record DT 001
20	(22)	I WANT TO BE WITH YOU D Houston	Landisc Record 12 LDR 061

## REGGAE ALBUM CHART

1	(1)	REGGAE HITS VOL 4 Various Artists	Jet Star JELP 1004
2	(2)	LONELINESS Sanchez	Techniques Records WRLP 17
3	(5)	RUNNING BACK TO ME Cultural Roots	Mango Record ILPS 9887
4	(3)	CASANOVA Frankie Paul	Live And Love LALP 23
5	(4)	BAD BOY Courtney Melody	Techniques Record WRLP 14
6	(6)	NA LEF JAMAICA Jose Wales	Mango Record ILPS 9894
7	(9)	ONESTEP MORE Junior Delgado	Mango Record ILPS 9903
8	(7)	COME ALONG Gregory Isaacs	Live And Love LALP 22
9	(8)	SANCHEZ Sanchez	Vena Records VALP 1
10	(10)	CONSCIOUS PARTY Z. Marley & The Melody Makers	Virgin Record V 2506

## NEW RELEASE DISCOS

YOU ARE TO BE MINE Ocean	White Label (Soul)
SEXY EYES Jennie B	White Label (Soul)
THE CONNECTION Rapski	Positive Beat PBEP1 (Soul)
HARD TO THE CORE Lon. Rhyme Syndicate	Rhyme 'N' Reason 1.2LRS 001 (Soul)
JUMP AND SPREAD OUT Lizzard	Flourgon Live And Learn LLD 89
NICE UP THE PARTY Bill Campbell	BB Records CBED 207
MARGRET Bunny Lie Lie	Flash Music FMD 05
AH YOU Warriors	Amwa Records ARI 78

## NEW RELEASE ALBUMS

MUSIC WORKS SHOWCASE '88 Various	Greensleeves Record GREL 117
LOOKS ARE DECEIVING Macka B	Amwa Records ARI P 038
LOVERS ROCK INNA DANCEHALL S Minott	Youth Promotion LMLP 10
EARTH MUST BE HELL Horace Andy/Winston Jarrett & The Wailers	Altra Records ATRALP 1001



# TRACKING

by Dave Henderson

I KNOW I've already told you about how good and great and grand the new set of releases on the fabby Sarah label are but, let's just drum it home now that the discs have finally materialised in a blaze of press thumbs up (ness). The four spiralling summer classics include **The Springfield** loving Sunflower EP, **Another Sunny Day's** I'm In Love With A Girl Who Doesn't Know I Exist, **The Golden Dawn's** My Secret World and the exceptionally groovy **Sea Urchins** with Solace and Please Rain Fall. Through Revolver and the Cartel you now have no excuse for not grasping these to your heaving heart.

MORE PERFECT pop comes Gerards Cross's finest export, **The Hit Parade**. After releasing a stream of tear-jerking pop couplets (well, seven-inch singles actually) on the JSH label, **Julian Henry** (of this parish) joins up with **Miaow's Cath Carroll** for an emotive collection of all and sundry. Titled, simply, **With Love From ...** it's available through Red Rhino and the Cartel. Also through Red Rhino and the Cartel there's another haul of esoteric and tastefully distinct material from all over the shop. **Spacemen 3** release their performance album on both CD and LP on Glass, while **Altered States** have their debut album, **Is There Anyone Out There?** on Ediesta. American outfit, **The Sneetches** follow up their excellent debut single with a whole album's worth of harmonic strummy stuff. **Lights Out With The Sneetches** is on Kaleidoscope. **Robert Lloyd**, that ex-Nightingale, has already received some positive press on his new stuff and we can all hear why with the seven and 12-inch **Something Nice on In Tape**. The label also has a new 12-inch for the all-too-quiet-for-all-too-long **Stitched-Back Foot Airman**, and that's titled **Costa Del Sol**. **The Sand Kings** switch into gear with the sound of gyrating Sixties on their Long Beach seven and 12, which is simply titled **Rain**. More 12-inch stuff comes from the dancefloor-frenzied **Screaming Trees**, who seem intent on burning up their Doncaster roots and heading for the NY rhythm-hungry streets. Their newie is lovingly called **Tangiers** with no cover references to

Kerouac, Burroughs or Orton.

THE LONG delayed and much-touted **Joy Division** package. Substance, which features some of their best material, is released on July 11, hot(fish) on the heels of their recent chart release **Atmosphere**. Former fans and new devotees will be clamouring for this latest Factory sample with the CD, cassette and DAT versions all containing extra tracks. It's available through Pinnacle. Also through Pinnacle, there's some new Strange Fruit and Night Tracks session releases. Strange Fruit offer **The Bonzo Dog Band's** '69 session and **The Nightingales** from 1980, while several of the already available sessions now appear in the CD format. These are **Stiff Little Fingers** from '78, **Madness** from '79 and **Joy Division** from '79. The Night Tracks series continues with sessions from **The Men They Couldn't Hang** ('86) and **The Cardiacs** ('87).

AC TEMPLE re-emerge with a new LP, **Blowtorch**, on the Blast/First subsidiary label Further through Mute and the Cartel. In support of the platter they'll be playing selected dates through July. **Pop Will Eat Itself** give the world the benefit of their thoughts on the East/West power struggle (following their trip to the USSR) on a new single, **Def Con One**, on Chapter 22 through the Cartel, while there's a loud grating noise coming from Peaceville, through Red Rhino and the Cartel, with **Toranga's** six track mini-LP **Bastard Ballads** (title of the week that one).

FRIENDS LEAP into the world, following their two singles, with a debut LP on Summerhouse (through Red Rhino and the Cartel) called **Nothing Matters**, while **Diskord Datkord** adopt the most bizarre image of recent times and cover **X Ray Spex's** Identity for Soho Girl Enterprises through Spartan. **Nikki Sudden** and **Dave Kushworth** team up again on the new Glass album and CD **Fortune Of Fame** through Red Rhino and the Cartel, and **Locomotive Latenight** release **Centre Town Sunset** on KDY through Fast Forward and the Cartel, replete with a glowing dedication to "John Peel and Janice Long from a thousand bands".



FRIENDS: DEBUTING on Summerhouse

THE WOMAD oragnisation gets ready for another exciting summer of events with a handful of new releases. **Remmy Ongala** And **Orchestre Super Matimila** have and LP and cassette release titled **Nalilia Mwana**. A broader, more spacious version of central African soukous with a hint of jazz and soul peeping through. **Shanil The Sounds Of Ambia** is an album and cassette compilation which features Zambian hit singles plus the self-titled UK debut from **Fatala** which was recorded at Peter Gabriel's studio. **Fatala** have also recently done music for the new Scorsese film and will be playing at the up coming four WOMAD festivals. All WOMAD releases are available through Revolver and the Cartel as is **Lost It All** by **Adversity** on the cerebral-scraping **Manic Ears** label.

RED RHINO has yet more releases to spark the taste buds, kicking off with **Wiermacht's** self-titled album on Scratch (Heavy, heavy German metal), **Steven Brown's** **Music For Solo** on Crepuscule (collection of instrumentals), **Chapter And Verse's** 12-inch single **All This And Heaven Too** on Rham (commercial dance fodder from Manch), ex-Buzzcock **Steve Diggle's** new band **FOC** with a new EP coled **Exiles** and **Inspirational Carpets' Plane Crash** EP on seven and 12-inch from Playtime. Also available are four **Wim Mertens** CDs from **Crepuscule**, **Vergessen**, **Struggling For Pleasure**, **For Amusement Only** and **At Home** — **Not At Home**.



AC TEMPLE paddle about with a new LP, **Blowtorch**

# US TOP FORTIES

## SINGLES

1	1	THE FLAME, Cheap Trick	Epic
2	2	MERCEDES BOY, Pebbles	MCA
3*	3	POUR SOME SUGAR ON ME, Def Leppard	Mercury
4*	4	NEW SENSATION, INXS	Atlantic
5*	8	HOLD ON TO THE NIGHTS, Richard Marx	Manhattan
6*	12	ROLL WITH IT, Steve Winwood	Virgin
7	10	NITE AND DAY, Al B. Sure	Warner Bros
8*	14	HANDS TO HEAVEN, Breathe	Virgin
9*	16	MAKE ME LOSE CONTROL, Eric Carmen	Arista
10	6	NOTHIN' BUT A GOOD TIME, Poison	Enigma
11*	15	RUSH HOUR, Jane Wiedlin	Manhattan
12	13	LOST IN YOU, Rod Stewart	Warner Brothers
13	7	FOOLISH BEAT, Debbie Gibson	Atlantic
14*	17	SIGN YOUR NAME, Terence Trent D'Arby	Col/CBS
15	5	DIRTY DIANA, Michael Jackson	Epic
16	9	THE VALLEY ROAD, Bruce Hornsby & The Range	RCA
17*	21	PARENTS JUST DON'T . . . , DJ. Jazzy Jeff & The Fresh Prince	Jive
18*	22	PARADISE, Sade	Epic
19*	24	1-2-3-, Gloria Estefan & Miami Sound Machine	Epic
20	11	MAKE IT REAL, The Jets	MCA
21*	27	I DON'T WANNA GO ON WITH YOU LIKE THAT, Elton John	MCA
22*	25	JUST GOT PAID, Johnny Kemp	Col/CBS
23*	31	I DON'T WANNA LIVE WITHOUT YOUR LOVE, Chicago	Reprise
24*	28	DO YOU LOVE ME, The Contours	Motown
25*	29	THE COLOUR OF LOVE, Billy Ocean	Jive
26	18	I STILL BELIEVE, Brenda K Starr	MCA
27*	34	LOVE CHANGES (EVERYTHING), Climie Fisher	Capitol
28	33	I SHOULD BE SO LUCKY, Kylie Minogue	Geffen
29*	36	THE TWIST, The Fat Boys	Tin Pan Apple
30	19	TOGETHER FOREVER, Rick Astley	RCA
31	23	BEDS ARE BURNING, Midnight Oil	Col/CBS
32	20	KISS ME DEADLY, Lita Ford	RCA
33*	38	RAG DOLL, Aerosmith	Geffen
34	26	TALL COOL ONE, Robert Plant	EsParanza
35*	40	LOVE WILL SAVE THE DAY, Whitney Houston	Arista
36*	—	MONKEY, George Michael	Col/CBS
37*	—	FAST CAR, Tracy Chapman	Elektra
38	32	ONE MORE TRY, George Michael	Col/CBS
39	35	TROUBLE, Nia Peeples	Mercury
40*	—	SIMPLY IRRESISTIBLE, Robert Palmer	Manhattan,EMI

## ALBUMS

1	1	OU812, Van Halen	Warner Brothers
2	2	HYSTERIA, Def Leppard	Mercury
3	3	FAITH, George Michael	Col/CBS
4	4	DIRTY DANCING, Original Soundtrack	RCA
5*	7	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
6	6	OPEN UP AND SAY . . . AHH! Poison	Enigma
7	8	STRONGER THAN PRIDE, Sade	Epic
8	5	SCENES FROM THE SOUTHSIDE, Bruce Hornsby & The Range	RCA
9*	9	TRACY CHAPMAN, Tracy Chapman	Elektra
10	10	MORE DIRTY DANCING, Original Soundtrack	RCA
11	12	LET IT LOOSE, Gloria Estefan/Miami Sound Machine	Epic
12	14	INTRODUCING THE . . . , Terence Trent D'Arby	Col/CBS
13	11	SAVAGE AMUSEMENT, Scorpions	Mercury
14	13	NOW AND ZEN, Robert Plant	EsParanza
15*	38	ROLL WITH IT, Steve Winwood	Virgin
16	15	TOUGHER THAN LEATHER, Run—D.M.C.	P-ofile
17	17	KICK, INXS	Atlantic
18*	19	LAP OF LUXURY, Cheap Trick	Epic
19	18	PEBBLES, Pebbles	MCA
20	16	BAD, Michael Jackson	Epic
21	20	OUT OF THE BLUE, Debbie Gibson	Atlantic
22*	22	HE'S THE D.J., I'M THE RADIO, DJ. Jazzy Jeff	Jive
23	21	DIESEL AND DUST, Midnight Oil	Columbia
24*	24	IN EFFECT MODE, Al B. Sure!	Warner Brothers
25	26	CONSCIOUS PARTY, Ziggy Marley	Virgin
26*	27	RICHARD MARX, Richard Marx	Manhattan
27	25	WHENEVER YOU NEED SOMEBODY, Rick Astley	RCA
28*	39	REG STRIKES BACK, Elton John	MCA
29	33	LOVESEXY, Prince	Paisley Park
30*	—	OUTRIDER Jimmy Page	Geffen
31	29	MAKE IT LAST FOREVER, Keith Sweat	Vintertainment
32*	33	OUT OF ORDER, Rod Stewart	Warner Brothers
33	28	EVEN WORSE, "Weird Al" Yankovic	Rock 'N' Roll
34	30	LITA, Lita Ford	RCA
35	32	PERMANENT VACATION, Aerosmith	Geffen
36	31	PRIDE, White Lion	Atlantic
37	35	MAGIC, The Jets	MCA
38	36	SEVENTH SON OF A SEVENTH SON, Iron Maiden	Capitol
39	34	RAM IT DOWN, Judas Priest	Columbia
40*	40	SUR LA MER, The Moody Blues	Poydor

Charts courtesy Billboard, July 16, 1988

\* Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

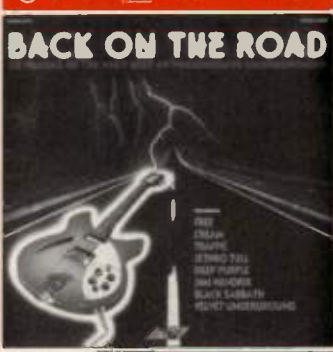


# TOP 100 ALBUMS

16 JULY 1988

1	9	TRACY CHAPMAN ●	Elektra EKT 44(W)
		Tracy Chapman (David Kershenbaum)	C:EKT 44C/CD:960774-2
2	NEW	KYLIE — THE ALBUM	PWL HF 3(P)
		Kylie Minogue (Stock/Aitken/Waterman)	C:HFC 3
3	2	IDOL SONGS: 11 OF THE BEST ●	Chrysalis BILTV 1(C)
		Billy Idol (Keith Forsey)	C:ZBILTV 1/CD:81LDCD 1
4	3	PUSH ★	CBS 460629 1(C)
		Bros (Nicky Graham)	C:460629 4/CD:460629 2
5	9	THE COLLECTION ●	Mercury/Phonogram BWTV 1(F)
		Barry White (Various)	C:BWTVC 1/CD:834790 2
6	5	TANGO IN THE NIGHT ★★★★★	Warner Brothers WX65(W)
		Fleetwood Mac (Buckingham/McVie)	C:WX65C/CD:925471-2
7	10	JACK MIX IN FULL EFFECT	Stylus SMR 856(STY)
		Mirage (Nigel Wright)	C:SMC 856/CD:SMD 856
8	7	DIRTY DANCING (OST) ★	RCA BL 86408(BMG)
		Original Soundtrack (Jimmy Ienner/Bob Feiden)	C:BL 86408/CD:BD 86408
9	6	POPPED IN SOULED OUT ★★	Precious/Phonogram JWWWL 1(F)
		Wet Wet Wet (Baker/Kroll/JWWWL/Smarties)	C:JWWWL 1/CD:832 726-2
10	4	ROLL WITH IT ●	Virgin V 2532(E)
		Steve Winwood (Winwood/Tom Lord Alge)	C:TCV 2532/CD:CDV 2532
11	NEW	WIDE AWAKE IN DREAMLAND	Chrysalis CDL 1628 (C)
		Pat Benatar (Peter Coleman/Neil Geraldo)	C:ZCDL 1628/CD:CCD 1628
12	15	TUNNEL OF LOVE ★	CBS 460270-1(C)
		Bruce Springsteen (Springsteen/Landau/Plotkin)	C:460270-4/CD:460270-2
13	11	HEAVEN ON EARTH ★	Virgin V 2496(E)
		Belinda Carlisle (Rick Nowels)	C:TCV 2496/CD:CDV 2496
14	13	WHITNEY ★★★★★	Arista 208 141(BMG)
		Whitney Houston (Jermaine Jackson/Masser/Kashif)	C:408 141/CD:258 141
15	8	NITE FLITE ★	CBS MOOD4(C)
		Various (Various)	C:MOOD4C/CD:MOOD4C04
16	12	STRONGER THAN PRIDE ●	Epic 4604971(C)
		Sade (Sade/Rogan/Pela)	C:4604971 4/CD:4604972
17	16	MORE DIRTY DANCING (OST) ●	RCA BL 86965(BMG)
		Various (Various)	C:BL 86965/CD:BD 86965
18	NEW	REG STRIKES BACK	Rocket/Phonogram ELP3 (F)
		Elton John (Chris Thomas)	C:EJMC3/CD:834701-2
19	14	THE HITS OF HOUSE ARE HERE	K-Tel NE 1419(K)
		Various (Various)	C:CE 2419/CD:NCD 3419
20	30	BAD ★★★★★	Epic 450290-1(C)
		Michael Jackson (Quincy Jones/Michael Jackson)	C:450290-4/CD:450290-2
21	29	KICK ●	Mercury/Phonogram MERH 114(F)
		INXS (Chris Thomas)	C:MERHC 114/CD:832 7212
22	18	BRIDGE OF SPIES ★★	Siren/Virgin SRNLP 8(E)
		T'Pau (Roy Thomas Baker)	C:SRNMC 8/CD:CDSRN 8
23	23	INDIGO	WEA WX 181(W)
		Matt Bianco (Mark Reilly/Mark Fisher/Various)	C:WX 181C/CD:242474-2
24	19	LOVE ●	Warner Brothers WX 128(W)
		Aztec Camera (Various)	C:WX 128C/CD:2422022
25	25	MAXI	10/Virgin DIX 64(E)
		Maxi Priest (Linda/Dunbar/Shakespeare)	C:CDIX 64/CD:CDXIX 64
26	22	FAITH ★★	Epic 460000 1(C)
		George Michael (George Michael)	C:460000 4/CD:460000 2
27	17	HEAVY NOVA	EMI DEM 1007(E)
		Robert Palmer (Robert Palmer)	C:TCMD 1007/CD:CEMD 1007
28	NEW	THE SHOUTING STAGE	A&M AMA 5211 (F)
		Joan Armatrading (Joan Armatrading)	C:AMC 5211/CD:AMCD 5211
29	27	BROTHERS IN ARMS ★★★★★★	Vertigo/Phonogram VERH 25(F)
		Dire Straits (Mark Knopfler/Neil Dorfsman)	C:VERHC 25/CD:824 499-2
30	24	THE INNOCENTS ●	Mute STUMM 55(I/RT/SP)
		Erasure (Stephen Hague)	C:STUMM 55/CD:CDSTUMM 55
31	21	PEOPLE ●	London LONLP 58(F)
		Hothouse Flowers (Clive Langer/Alan Winstanley)	C:LONC 58/CD:828101-2
32	28	SAVAGE ★	RCA PL 71555(BMG)
		The Eurythmics (David A Stewart)	C:PK 71555/CD:PD 71555
33	20	MOTOWN DANCE PARTY ●	Motown ZL 72700(BMG)
		Various (Various)	C:ZK 72700/CD:ZD 72700
34	44	VENICE IN PERIL ●	Fanfare RON 1(A)
		Rondo Veneziano (Gian Piero Reverberi)	C:ZCRON 1
35	38	BACK ON THE ROAD	Stylus SMR 854(STY)
		Various (Various)	C:SMC 854/CD:SMD 854
36	26	LET IT BEE	London LONLP 57(F)
		Voice Of The Beehive (Collins/Jones/Etzioni)	C:LONC 57/CD:828 100 2
37	42	SIXTIES MIX 2 ●	Stylus SMR 855(STY)
		Various (Various)	C:SMC 855/CD:SMD 855
38	NEW	NOBODY'S PERFECT	Polydor PODV 10 (F)
		Deep Purple (Roger Glover/Deep Purple)	C:835897-4/CD:CID 9876
39	34	THE CHRISTIANS ★★	Island ILPS 9876(F)
		The Christians (Laurie Latham)	C:ICT 9876/CD:CID 9876
40	31	HEART ●	Capitol EJ2403721(E)
		Heart (Ron Nevison)	C:EJ2403724/CD:CDP 746157 2
41	32	IRISH HEARTBREAT	Mercury/Phonogram MERH 124(F)
		Van Morrison/Chieftains (Morrison/Moloney)	C:MERHC 124/CD:834 496-2
42	53	LOVESEXY ●	Paisley Park WX 164(W)
		Prince (Prince)	C:WX 164C/CD:925720-1
43	35	PROVISION ●	Virgin V 2515(E)
		Scritti Politti (Green Gartside)	C:TCV 2515/CD:CDV 2515
44	39	SUR LA MER	Polydor POLH 43(F)
		The Moody Blues (Tony Visconti)	C:POLHC 43/CD:835756-2
45	43	PET SHOP BOYS, ACTUALLY ★★	Parlophone PCSD 104(E)
		Pet Shop Boys (Mendelsohn/Various)	C:TCPCSD 104/CD:CDPCSD 104
46	40	THE BEST OF OMD ★	Virgin OMD 1(E)
		OMD (Various)	C:TCOMD 1/CD:CDOMD 1
47	47	HEARSAY ★	Tobu 450936-1(C)
		Alexander O'Neal (Jimmy Jam/Terry Lewis)	C:450936-4/CD:450936-2
48	37	EVERYTHING ●	EMI EMC 3538(E)
		Climie Fisher (Hague/Lillywhite)	C:TCMC 3538/CD:CDP 7483382
49	57	INTRODUCING THE HARDLINE ... ★★	CBS 450 911-1(C)
		Terence Trent D'Arby (Ware/D'Arby/Gray)	C:450 911-4/CD:450 911-2
50	49	THE CREAM OF ERIC CLAPTON ★	Polydor ECTV 1(F)
		Eric Clapton/Cream (Various)	C:ECTVC 1/CD:833 519-2

## 32 TRACK DOUBLE ALBUM



## ARTISTS' A-Z

A-HA	65	MIRAGE	7
ADVENTURES, The	72	MOODY BLUES, The	44
ARMATRADING, Joan	28	MORE DIRTY DANCING (OST)	17
ASTLEY, Rick	98	MORRISON, Van & THE CHIEFTAINS	41
ASWAD	74	MORRISSEY	67
AZTEC CAMERA	24	MOTOWN DANCE PARTY	33
BACK ON THE ROAD	35	NITE FLITE	15
BENATAR, Pat	11	NOW! 11	61
BIG AUDIO DYNAMITE	59	ONEAL, Alexander	47
BROS	6	OMD	46
BROWN, James	69	PAGE, Jimmy	55
BY ALL MEANS	80	PALMER, Robert	27
CARLISLE, Belinda	13	PAVARTOTTI, Luciano	96
CELESTINE, The	39	PET SHOP BOYS	45
CLAPTON, Eric/CREAM	48	PHANTOM OF THE OPERA	73
CLIMIE FISHER	50	PREFAB SPRUIT	83
COLINS, Phil	53, 75, 90	PRIEST, Maxi	25
COMMUNARDS, The	97	PRINCE	42
D'ARBY, Terence Trent	49	REGGAE HITS VOL 4	100
DAYNE, Taylor	86	RHONDO VENEZIANO	34
DEACON BLUE	62	SADE	16
DEEP PURPLE	91	SCOTTI POLITI	43
DEF LEPPARD	64	SIXTIES MIX 2	37
DEREK B	82	SMITH, Pat	70
DIRE STRAITS	29	SPRINGSTEEN, Bruce	12, 76
DIRTY DANCING (OST)	51	STATUS QUO	63
DOWNING, Will	51	STEWART, Rod	77
ERASURE	30, 87	STING	81
FAIRGROUND	32	STYLE COUNCIL, The	66
FAIRGROUND	32	STRAY	22
FLEETWOOD MAC	57	THE HITS OF HOUSE ARE HERE	19
FORDHAM, Julia	62	THE SINGING DETECTIVE	52
FOSTER & ALLEN	68	TIFFANY	99
GENESIS	92	TOP GUN (OST)	93
GIBSON, Debbie	58	TSOP THE SOUND OF PHILADELPHIA	91
HART	40	U2	60
HORNESBY, Bruce & THE RANGE	56	UB40	84
HOTHOUSE FLOWERS	56	VALLI, Frankie, & THE FOUR SEASONS	85
HOUSTON, Whitney	14, 94	VANDROSS, Luther	71
IDOL, Billy	3	VOICE OF THE BEEHIVE	36
INXS	21	WET WET WET	9
JACKSON, Michael	20, 88, 89	WHITE, Barry	5
JOHN, Elton	18	WINWOOD, Steve	10
JOHNNY HATES JAZZ	78		
LOOSE ENDS	79		
MATT BANCRO	23		
MICHAEL, George	26		
MINOGUE, Kylie	2		

Compiled by Gallup for the *BPI Music Week* and *BBFC* 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
▲	Re-Entry

TITLE	Label	LP No.	Distributor
Artist (Producer)	C: Cassette No./CD: Compact Disc No.		
▲ Indicates panel sales increase of 100% or more.			

BPI AWARDS	
◆ PLATINUM (300,000 units)	
◆ Any multiple of this level can be certified to provide for double platinum ◆◆ (600,000 units), treble platinum ◆◆◆ (900,000 units), quadruple platinum ◆◆◆◆ (1,200,000 units) awards etc.	
◆ GOLD (100,000 units)	
SILVER (60,000 units)	
BPI awards are made for combined unit sales of LPs, Cassettes and CDs.	
Records with a dealer price of £2.24 or below require twice the sales quantity quoted above to obtain an award.	

STATISTICS (Wk 26)	This Week	Year To Date
New Chart Entries	7	130
Panel Sales Percentage	+5%	



## MORE HOT HITS

51	54	17	WILL DOWNING ●	4th - B'Way/Island BRLP 518(F)
			Will Downing (Will Downing)	C:BRCA 518/CD:BRCD 518
52	93	2	THE SINGING DETECTIVE	BBC REN 608(P)
			Various (Various)	C:ZCN 608/CD:BBC CD 608
53	55	8	FACE VALUE ★★	Virgin V 2185(E)
			Phil Collins (Phil Collins/Hugh Padgham)	C:TCV 2185/CD:CDV 2185
54	46	8	THE FIRST OF A MILLION KISSES ●	RCA PL 71696 (BMG)
			Fairground Attraction (F. Attraction/A. Moloney)	C:PK 71696/CD:PD 71696
55	41	3	OUTRIDER	Geffen WX 155(W)
			Jimmy Page (Jimmy Page)	C:WX 155C/CD:924188 2
56	45	10	SCENES FROM THE SOUTHSIDE ●	RCA PL 86686 (BMG)
			Bruce Hornsby & The Range (Dorfsman/Hornsby)	C:PK 86686/CD:PD 86686
57	48	28	RUMOURS ★★★★★	Warner Brothers K 56344 (W)
			Fleetwood Mac (Fleetwood Mac/Dashut/Caillet)	C:K 56344/CD:K 256344
58	60	25	OUT OF THE BLUE ●	Atlantic WX 139(W)
			Debbie Gibson (Zarr/Gibson)	C:WX 139C/CD:7817802
59	33	2	TIGHTEN UP VOL 88	CBS 461199 1(C)
			Big Audio Dynamite (Mick Jones)	C:461199 4/CD:461199 2
60	70	70	THE JOSHUA TREE ★★★★★	Island U26(F)
			U2 (Daniel Lanois/Brian Eno)	C:UC26/CD:CID U26
61	62	16	NOW! 11 ★★	EMI/Virgin/PolyGram NOW 11(E)
			Various (Various)	C:TCNOW 11/CD:CDNOW 11
62	64	5	JULIA FORDHAM	Circa/Virgin CIRCA 4(E)
			Julia Fordham (Fadley/Mitchell/Fordham/Padgham)	C:CIRCA 4/CD:CIRCD 4
63	58	5	AIN'T COMPLAINING ●	Vertigo/Phonogram VERH 58(F)
			Status Quo (Pip Williams)	C:VERHC 58/CD:834 604-2
64	84	16	HYSTERIA ★	Bludgeon RHM/Phono HYSLP 1(F)
			Def Leppard (Robert John Lange/Nigel Green)	C:HYSMC 1/CD:830675 2
65	50	10	STAY ON THESE ROADS ●	Warner Brothers WX 166(W)
			A-Ha (Alan Tarney)	C:WX 166C/CD:925733-2
66	36	3	CONFESSIONS OF A POP GROUP ●	Polydor TSCLP 5(F)
			The Style Council (Paul Weller/Michael Talbot)	C:TSCMC 5/CD:835785 2
67	61	7	VIVA HATE ●	HMV/EMI CD 3787(E)
			Morrissey (Stephen Street)	C:TCSCD 3787/CD:CDSCD 3787
68	51	12	REMEMBER YOU'RE MINE ●	Stylus SMR 853(STY)
			Foster & Allen (Eamonn Campbell)	C:SMC 853/CD:SMD 853
69	52	4	I'M REAL	Scotti Bros/Polydor POLD 5230(F)
			James Brown (James Brown/Full Force)	C:POLDC 5230/CD:834755-2
70	NEW		DREAM OF LIFE	Arista 209172 (BMG)
			Patti Smith (Fred Smith/Jimmy Iovine)	C:09172/CD:259172
71	71	77	GIVE ME THE REASON ★★	Epic 450134-1(C)
			Luther Vandross (Vandross/Miller)	C:450134-4/CD:450134-2
72	73	3	THE SEA OF LOVE	Elektra EKT 45(W)
			The Adventures (Pete Smith/Garry Bell)	C:EKT 45C/CD:960772-2
73	68	74	PHANTOM OF THE OPERA ★★	Polydor PODV 9(F)
			Various (Andrew Lloyd Webber)	C:PODV9C/CD:831 273-2 831 563-2
74	63	15	DISTANT THUNDER ●	Manga/Island ILPS9895(F)
			Aswad (Aswad/Ron Fair/Chris Porter)	C:ICT9895/CD:CID 9895
75	80	5	NO JACKET REQUIRED ★★★★★	Virgin V 2345(E)
			Phil Collins (Phil Collins/Hugh Padgham)	C:TCV 2345/CD:CDV 2345
76	74	3	BORN IN THE USA ★★	CBS 86304(C)
			Bruce Springsteen (Springsteen/Various)	C:40 86304/CD:CD 86304
77	59	7	OUT OF ORDER ●	Warner Brothers WX 152(C/W)
			Rod Stewart (Stewart/Taylor/Edwards)	C:WX 152C/CD:925684-2
78	76	26	TURN BACK THE CLOCK ★	Virgin V 2475(E)
			Johnny Hates Jazz (Calvin Hayes/Mike Nocito)	C:TCV 2475/CD:CDV 2475
79	56	3	THE REAL CHUCKEEROO	Virgin V 2528(E)
			Loose Ends (Nichol/McIntosh/Martinelli/Ware)	C:TCV 2528/CD:CDV 2528
80	NEW		BY ALL MEANS	4th & B'way/Island BRLP 520 (F)
			By All Means (Stan Shepherd)	C:BRCA 520/CD:BRCD 520
81	81	39	NOTHING LIKE THE SUN ★	A&M AMA 6402(F)
			Sting (Neil Dorfsman/Sting)	C:AMC 6402/CD:CD6402
82	69	8	BULLET FROM A GUN	Tuff Audio/Phonogram DRKL 1(F)
			Derek B (Derek Boland/Simon Harris/Alan Scott)	C:DRKMC 1/CD:834732 2
83	77	17	FROM LANGLEY PARK TO MEMPHIS ●	Kitchenware/CBS KWLP 9(C)
			Prefab Sprout (Jon Kelly/Thomas Dalby)	C:KWC 9/CD:KWCD 9
84	72	5	THE BEST OF UB40 VOL 1 ★★	Virgin UBTV 1(E)
			UB40 (Various)	C:UBTV 1/CD:CDUBTV 1
85	65	9	THE COLLECTION	Telstar STAR 2320(BMG)
			Frankie Valli/Four Seasons (Various)	C:STAC 2320/CD:TC 2320
86	98	2	TELL IT TO MY HEART	Arista 208898(BMG)
			Taylor Dayne (Ric Wake)	C:208898/CD:258898
87	88	67	THE CIRCUS ★	Mute STUMM 35(I/RT/SP)
			Erasure (Flood)	C:STUMM 35/CD:CDSTUMM 35
88	RE		OFF THE WALL	Epic 450086 1(C)
			Michael Jackson (Quincy Jones/Michael Jackson)	C:450086 4/CD:450082 2
89	RE		THRILLER	Epic EPIC 85930 (C)
			Michael Jackson (Jones/Jackson)	C:4089530/CD:CDEPC 85930
90	RE		HELLO I MUST BE GOING	Virgin OVED212 (E)
			Phil Collins (Phil Collins/Hugh Padgham)	C:OVED212
91	RE		RAINTOWN	CBS 450549-1 (C)
			Deacon Blue (Jon Kelly)	C:450549-4/CD:450549-2
92	RE		INVISIBLE TOUCH	Virgin GENLP 2 (E)
			Genesis (Genesis/Hugh Padgham)	C:GENMC 2/CD:GENCD 2
93	99	3	TOP GUN (OST) ★	CBS 70296 (C)
			Various (Various)	C:40-70296/CD:CD-70296
94	82	4	WHITNEY HOUSTON ★★	Arist



# Riding the trade winds of change

**Strong in the face of adversity — that's how many UK exporters currently view themselves, Karen Faux talks to some leaders in the field and discovers how they're coping with a variety of problems and how they recognise the importance of keeping all available channels open for the exploitation of UK talent**

**T**RADE WINDS have recently been giving UK exporters a bumpy ride. The strength of the pound and increased American import restrictions have been two contributing factors but as long as UK product is strong in the world market, exporters remain resilient. Many report that they are now concentrating more on Europe and are looking to exploit the lucrative Far and Middle East territories.

The American clampdown of last year has now resulted in a stalemate situation whereby UK and European exporters have virtually halted product flow to the US. Mark Ballabon of Lasgo describes the action as like using a mallet to crack a nut.

"In the UK the joint BPI/MCPS scheme acts as a reasonable and practical way to allow non-parallel imports, but neither the Record Industry Association of America or the Harry Fox Agency saw a basis to administer the same scheme in America," says Ballabon. "The result is that US importers and retailers are very wary of importing any product because they are unsure whether or not

they are entitled to do so.

"Many write, for clarification, to the record companies who may have an option to release the item, and to the Harry Fox Agency which may represent the company which owns the publishing. In both cases replies often take too long if they come at all."

The bottom line is that new UK talent will not have a profile on American local radio, in the press or in clubs unless the RIAA and publishers clarify the situation or institute a similar scheme to the UK's. "It is most unfortunate that this has occurred because at the end of the day it is not just the new UK artists and bands who suffer, it is also the very music companies which try to restrict the imports who lose out," Ballabon asserts.

"Everyone knows that a UK import into America can create enough buzz on the record to get it licensed there, which is to everyone's benefit."

Ballabon points out that exactly the same thing happens with many American 12-inch imports into the UK, when they create a buzz in the clubs and press and eventually become hits when released. Non parallel imports can therefore be viewed as a cheap and effective marketing tool.

Sean Sullivan at Windsong also believes that the squeeze action will ultimately have a negative effect on American record companies. "They don't understand what they've done," he says. "It is harder for them to license acts if they know nothing about them. In the past imports have been a way for Americans to test the market and they have provided a valuable A&R service."

The weakness of the dollar has been a factor in putting the US in a strong position as an exporter rather than an importer and has proved another thorn in the side of the UK exporter. But despite the competition, new export opera-



PETE KEELY (left) of World Service — pandering to UK taste for diverse ethnic strains such as music from the Sandinista Guerillas, with Harry Russell who heads up Rough Trade Exports

tions such as Panther Music and European Distribution Services — which both specialise in overstocks and deletions — have been rising admirably to

the challenge.

Panther, which was launched in June 87 — exports worldwide and also imports product from Europe and the

US. Managing director Trevor Reidy says "Export is by far the biggest aspect of our business and is growing daily. In turn many of our overseas clients

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**'Everyone knows that a UK import into America can create enough buzz on the record to get it licensed there, which is to everyone's benefit'**



are now visiting our showrooms to purchase product."

Panther now has three vans servicing the UK on a regular basis with two more to be added soon. Reidy reports that despite the fluctuations of the pound, the company has been able to maintain reasonably static price levels although as prices in Europe come down, it is slowly becoming more expensive.

Selling direct to the end user rather than via wholesalers is

**'In the past imports have been a way for Americans to test the market and they have provided a valuable A&R service. They don't understand what they've done'**

an extremely effective way to operate, according to European Music Distributors joint MD Colin Johnson. Still dealing with the same suppliers as he was under the auspices of his former company Heron Relay, Johnson believes in an intensive, professional approach that generates the same level of customer loyalty as a major record company.

"Co-director Robert Molenaar is based in Amsterdam and travels around Europe giving full personal presentations of product to buyers who span department stores, supermarkets, garages and duty free and tourist shops. EMD's computer and fax machine links ensure that no communication breakdowns occur," says Johnson, who took all former Heron Relay staff members with him to form the new outfit in association with Prism Leisure.

Using Prism's warehouse facilities for distribution, EMD has a cash and carry department, telesales facility and will be producing a monthly catalogue for UK deletions.

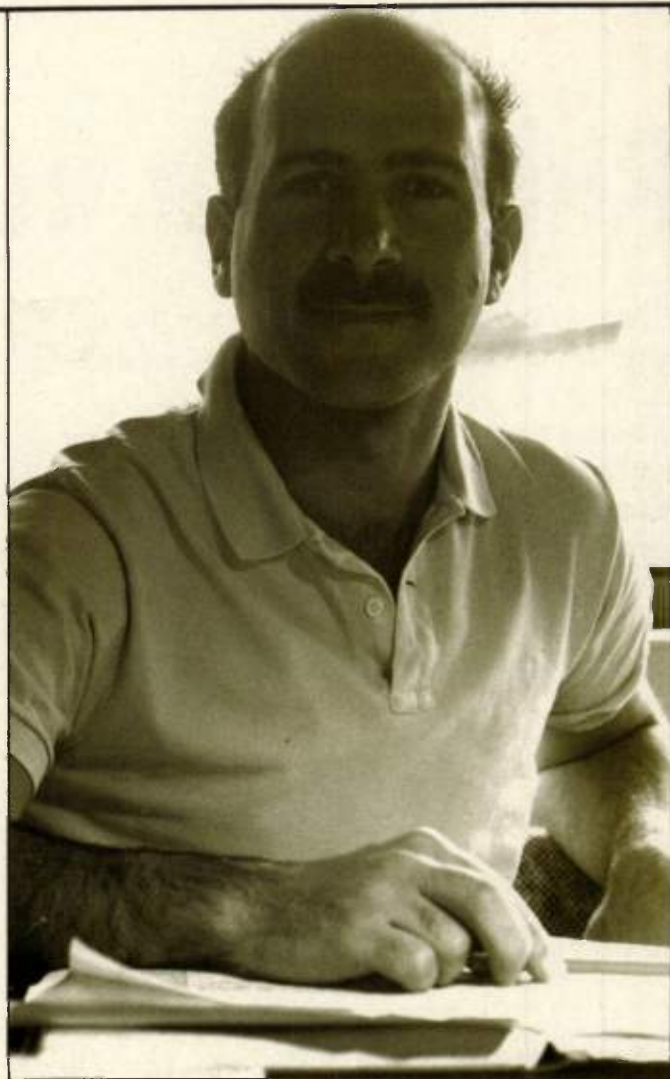
Building an identity for product overseas is how another new outfit, Dance A Disc, sees the way ahead. Associated with Serious Records, MD Vijay Bajaj says that the aim is to spread the message of UK dance music worldwide, utilis-

ing the contacts that have already been established by Serious.

"On the basis of research we have found companies in all territories who are compatible with our product. We have one loyal customer in each and all orders are fed out through him," Bajaj claims it is important for product to have maximum sales and promotional back up and has devised a market information sheet whereby essential facts can be gleaned about the overall dance music scene in any given territory — in terms of clubs, magazines and radio stations. Bajaj is keeping the prospect of a European open market firmly in mind as far as his current strategies are concerned. "1992 will be like the big bang," he says. "And it will be crucial for all small indies to have representation abroad."

PRT's export division is currently proving the importance of promoting product in the right direction. Having begun by servicing only PRT licensees it is now set to launch a new division at the beginning of August called Audio Visual International which will take in product from all major and independent labels.

"We have been able to build on our strength as an indie distributor and have capital-



MARK BALLABON of Lasgo describes the US clampdown as 'like using a mallet to crack a nut'



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ised on the great demand for independent UK product abroad. We appreciate that the dealer must have optimum time to sell product and we usually manage to sell product over the phone before the UK release date," says export manager Ronnie Anderson.

Anderson adds that the strength of the pound has had a limited effect on business as importers have been prepared to adjust their prices. They may lose out initially but at the end of the day they have to increase their prices to dealers.

As far as UK importers are

**'1992 will be like the big bang and it will be crucial for all small indies to have representation abroad'**

concerned, the strength of the pound puts them in a good bargaining position. Pinnacle Imports' steady growth since its launch last year is testimony to a fairly stable import climate. "When the pound is strong we have bargaining power," says Pinnacle Imports general manager Paul Falzon. "When it dips dramatically we take an average price based on the last three months."

Initially Pinnacle Imports concentrated on indie dance product but found that styles came and went so quickly that it was difficult to keep up with product demand. While still bringing in independent product, it is now more mainstream and there are plans to appoint specialist buyers for classical, rock and jazz. According to Falzon, timing is of crucial importance to the importer. "You have to strike while the iron's hot," he says. "As soon as product drops from the charts it's unlikely to shift."

Import bans from major labels occasionally cause the UK importer a headache. Falzon says "The majors sometimes feel that if a product is brought in two or three weeks before UK release it will be detrimental to sales. A recent example was the ban slapped

on Michael Jackson's Dirty Diana seven-inch which we were about to bring in. But if anything is shipped to us and then gets banned it's no real problem as we can return goods to people."

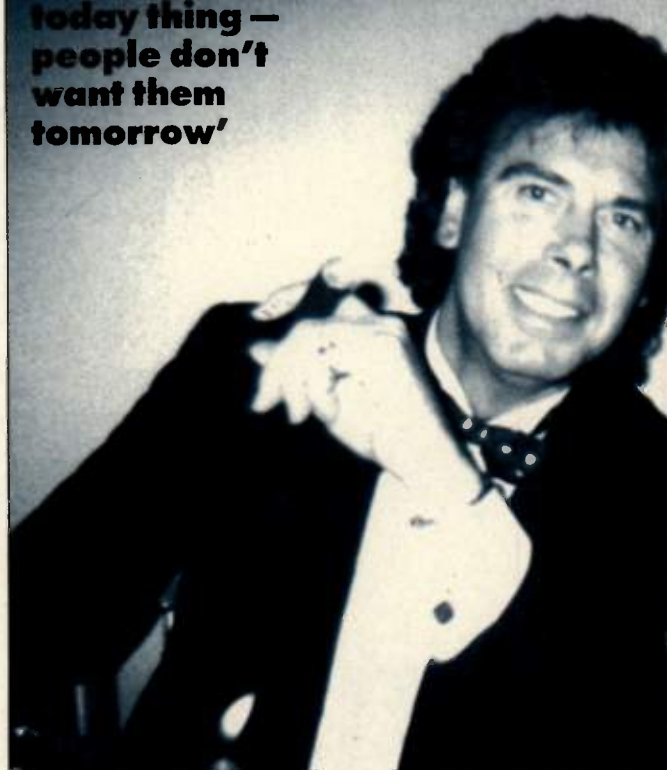
Like Pinnacle, Record Imports also prides itself on speed of turn-round and MD Ron Boulding claims that orders placed late in the afternoon can usually be delivered by the next morning. "Records are a today thing — people don't want them tomorrow," he asserts.

Boulding, who also owns half of Champion Records, has a network of contacts that he says enable him to pick up the hot product fast. "We get a lot of material direct from record companies in the UK as due to financial reasons a lot of small American labels don't like going through wholesalers. We are often able to release American indie product here before it comes out in the States. That gets a buzz going and often UK majors become interested in licensing product."

Other importers such as Greyhound, Shigaku and World Service have concentrated on demand for specialist product and the latter's Pete Keely pinpoints ethnic music as a burgeoning area. "Ethnic music via New Routes is going well — there's a lot of interest in it at the moment and it's cheap to bring in."

While the UK is becoming increasingly open minded and di-

**'Records are a today thing — people don't want them tomorrow'**



RON BOULDING: building up the import/export network

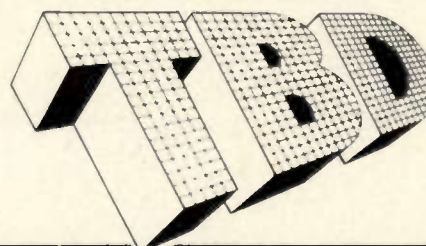
verse in its taste for global music, key UK exporters such as Lasgo, Caroline and Windsong can quite rightly claim to have done an excellent job in promoting British

music overseas during the last 10 years. They are confident that they can overcome the current bugbears and will be around to fly the flag for many years to come.

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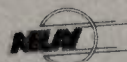


THE TEAM (From Left). COLIN JOHNSON, AMY GOGERLY, ROBERT MOLENAAR ...  
... MYRIAM S HOLDING THE CAMERA (MAYBE NEXT TIME MYRIAM!)



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The staff of the Record Division have now left Heron Relay's employment and have set up their own operation wholesaling records, cassettes and compact discs and are trading as European Music Distributors, they can be contacted on 01 443 2528. We wish them every success in their new venture.

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# The dawning of a new era

**Nineteen ninety two beckons and the removal of Common Market trade barriers is nigh. How will this affect the Euro import/export trade? Nigel Hunter talks to some of Europe's top specialist companies and finds the future looks very bright indeed**

**T**HE PATTERN and nature of importing/exporting music on the mainland of Europe is much the same as in the UK. The specialist companies engaged in these activities are filling gaps in repertoire left by the current policy of most major record labels and providing a service that those labels no longer regard as feasible or viable where they themselves are concerned.

In effect, they are catering for record collectors and specialist tastes that no longer figure in the sales and promotion calculations of the majors which pin their plans on large volume pop/rock turnover and a fairly low amount of occasional specialist product such as country, jazz and folk.

Common difficulties and inhibitions around Europe's importers/exporters are fluctuating currency exchange rates outside the European Monetary System (EMS — the so-called stabilising "snake") and a degree of uncertainty about exactly what might happen in 1992 when the remain-

ing trade barriers within the Common Market are due to be removed and harmony and harmonisation should reign supreme. A universal phenomenon is the rapid progress of the compact disc.

Disky is the company identity chosen by Paul Smith three years ago when he founded the Dutch-based business. Born in the UK, Smith grew up in New Zealand (as his accent still betrays) and worked for EMI there and in the UK before moving to Holland in 1976. Disky's international sales and marketing operation covers what he terms a complete range from classical to jazz and disco.

"We handle a lot of Dutch language product and do some exporting to Germany, Scandinavia and the UK," Smith explains. "Basically, our importing is from the UK. The Dutch guilder doesn't fluctuate against the German mark within the EMS, but with the English pound being left to float outside, this does create problems. The pound is up at the moment, but when it's down some deal-

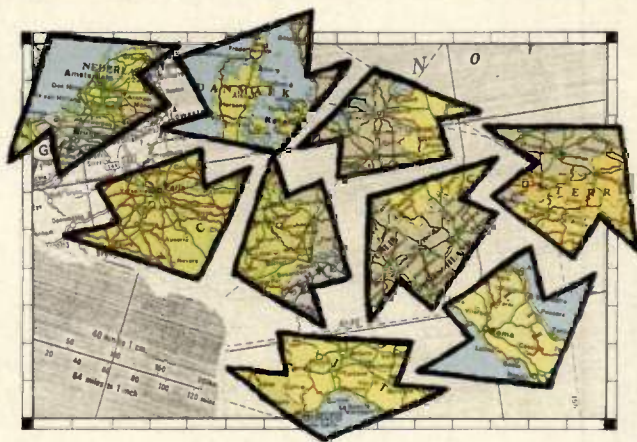
ers bypass us and go direct to UK sources. Still, where currency rates are concerned, it's swings and roundabouts."

Smith finds the compact disc is now "very influential" and signalling the demise of the black vinyl LP as a major format much more quickly than he originally expected.

"Business is in favour of CDs by a four-to-one ratio now. A considerable number of dealers here have made the deci-

sion to stop stocking black vinyl back catalogue. Nevertheless, black vinyl will be around for a long time with specialist distributors handling it."

He anticipates that the 1992 advent of freer trading in the EC will have some influence on the business. "It will make a mockery of exclusive rights if people can sell in any country and invoice direct to shopkeepers. American companies still don't understand



THE CHANGING face of the import/export market

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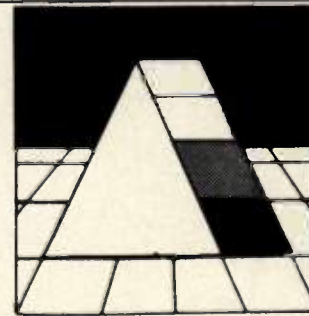
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how the EC works now. We're a small company, and we have to adapt to changing markets, but business has been very buoyant over the last three years."

Albersen & Co, based at The Hague in Holland, is unique among the cross-section of European companies consulted by MW in both longevity and the scope of its activities.

It was founded 60 years ago, and its main area of business remains printed music of all kinds, with a strong importing link with the UK's Music Sales. It also handles classical LPs, cassettes and CDs, and, on the musical instrument side, guitars and recorders. The company imports from Germany and Sweden as well as the UK.

"Business is up by eight per cent compared with last year," reports chief executive J B M Albersen. "There is particular interest in printed music and on record for modern composers such as Sir Michael Tippett and John Cage."

Albersen claims his company is selling the largest number of CDs in Holland, with the format accounting for 70 per cent of its imported record trade.

Boudisque Records in Amsterdam is in more conventional and less esoteric territory,



PAUL SMITH, director of Disky records, sees a need for adapting to changing markets

and has been in business for 20 years. Managing director Ruud Jacobs utilises an eminently democratic method of deciding which imported product the company will accept.

"At least two people on the staff must like it before we agree to handle it," he reveals.

Boudisque imports 20 labels from all over the world, including Music For Nations, Enigma, Some Bizarre, Celluloid and

Rhythm King, which does particularly well in Holland. Jacobs, who is moderating the New Music Seminar panel on the Benelux market, describes the range as wide, including rap, hip-hop, House and African music.

"The currency exchange rates can cause problems at times," he admits, "but things generally balance out. Obviously, when the dollar is weak, it's a good time to import and when it's strong, it's a good time to export."

Boudisque is prepared to pay substantial advances to secure product in which it believes, and is decidedly international in outlook, planning to open offices in Hamburg and London. Nineteen ninety two holds no horrors for Jacobs and his colleagues. "We already regard western Europe as one territory in which to operate. Removal of trade barriers in 1992 can only make things better."

KB Music in Denmark is 10 years old this summer and does much of its importing business with UK labels like Demon, Ace, Red Lightnin' and See For Miles.

"We stock the whole catalogue of each label we handle," says general manager Klaus Sorensen. "That's the proper way to operate. Work-

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ing a lot with English labels, we naturally make less profit when the pound goes up, but things are quite OK at present."

Sorensen finds increasing interest in Denmark for imported product not otherwise available, and is getting support from some local radio stations prepared to give airtime to it. However, the national radio network is dominant in that country and shows little interest in the more specialised type of repertoire.

"If the 15 per cent Danish tax on records goes in 1992, that will certainly be an advantage," he comments, "but I'm sure we will still have taxes

**'We already regard western Europe as one territory in which to operate. Removal of trade barriers in 1992 can only make things better'**

after 1992."

Another 10-year-old is International Records Distribution (IRD) in Milan, Italy. At least, it's been known by that name for that length of time, but has been in the business of importing and distributing for 18 years in all.

"We deal in quality music of many kinds," declares general manager Franco Ratti. "It covers jazz, blues, folk rock and country and our contacts are worldwide, with over 200 different labels including Demon, Topic, Celtic Music, Charly and Ace in the UK. On the matter of currency, the yen and the mark are always strong. At the moment we're doing well financially with US imports more than the UK ones."

JGS Distribution in Sweden is five years old, and imports across-the-board repertoire. Import manager Johan Gereholt, one of a staff of just three, says the product it handles is both specialist and general in appeal.

"We concentrate on low-price repertoire and deletions," says Gereholt. "CDs are growing in popularity, especially those at budget price, and will be bigger than vinyl within 18 months. There are currency problems with the pound and dollar and we try to buy in stock at favourable times. Sweden has a trade agreement with the Common Market, of which

it is not a member. That fact might cause difficulties for us in 1992."

In West Germany, Bellaphon import manager Rudolf Steubig is also finding the CD to be a growing factor in business turnover, accounting for about 40 per cent nowadays. Bellaphon has two distribution operations, one looking after national licensed product and the Bellaphon International Sound Service, which specialises in licensing, importing and exporting.

"We export to all European countries, plus Turkey, Israel, Japan and the Far East, the US and Canada, Australia and South Africa," Steubig discloses. "We import from the US, Japan, UK, Netherlands, Belgium, France and Italy, and jazz is the biggest part of this business, followed by blues, reggae, folk and classical, but not much pop or rock."

Bellaphon finds exports to the US to be slow, inhibited by that country's import restrictions and a weaker dollar. The Japanese yen is consistently high, making imports not a very good proposition from there, where Bellaphon does business with King Records. Steubig hopes that 1992 will at least bring a reduction in customs and excise paperwork.

Wolfgang Breur, president of the four-year-old Intercord Record Service in Stuttgart, believes 1992 will make things easier without increasing business. His company has fixed contracts with various US and UK firms for importing product, mainly from America and mostly pop, rock and jazz. CDs constitute 50 per cent of the business already, and are rising.

## PANTHER MUSIC

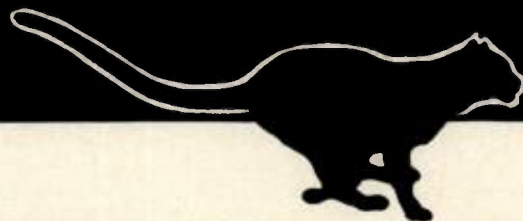
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## RECORDS — CASSETTES — COMPACT DISCS



# Creative urges and . . .

**Steeped in the indie spirit, but taking very different routes are Creation Records and Food Records. Ian Gittins discovers how Creation's Alan McGhee is keeping the fan ethic alive, while Sarah Davis reports on how Food is getting on within the EMI empire**

**T**HE REASON I started Creation, and why I still do it, was to put out timeless records which I think are classics. They don't necessarily have to sell mega-amounts. Basically the label is completely my own taste, very stylised, and the music and ideas are bigger than any of the bands. It's selfish, yeah, but it's a selfish label."

Alan McGhee is the volatile Scot who in 1984 left British Rail and took out a bank loan of £1,000 to realise an idea in his head and form Creation Records. Four years have seen it grow from a fine hobby to a level where he now knows the label will turnover £3.4m in the course of 1988.

When he formed Creation, McGhee had four bands, including his own group Biff Bang Pow! (he's the singer). His roster now holds 15, all hand-picked acts, who through various distribution deals can reach America, Canada, most of Europe and Japan. He's also seen five bands take off and sign deals with majors in England, the most famous success being The Jesus And Mary Chain.

Yet mass success was not the aim. Creation was formed round a very singular vision, based on McGhee's own music tastes. The prototype label sound is of pained young men singing of lost love to mellow, circling guitars, a style with its roots in the Velvet Underground's original aloof mystique. Does he agree there's very much a label style?

"Absolutely, and I'm pleased there is. I see Creation as a statement of sorts, which is hard to pin down, but is about great pop music which may not reach the charts but is still pop music. When we began, in 1984, independent music was people like Three Johns and Membranes, who don't make pop songs. So we started doing this."

McGhee's initial capital for the label came from a club called The Living Room, which he moved all

over London to put on gigs. At the end of the label's first year, he signed The Jesus And Mary Chain, who became music press idols. Their first single, Upside Down, sold 47,000 copies and made Creation known. The Mary Chain were signed by WEA and Creation was very hip.

As McGhee's bands came to dominate the indie chart and hover outside the top 40, other majors gathered. Yet he chose to stick with WEA when the time came to push second string bands like Primal Scream and The Weather Prophets up a notch. Between them, the two formed Elevation, a joint venture with Warners putting up advance cash and providing distribution.

"I went with Warners for personal reasons, mostly because I liked the approach of Rob Dickens, who I was dealing with. It didn't work out, but I don't think it was their fault or ours. They were just looking for the new Pretenders when we were looking for some interest. So The Weather Prophets album sold 37,000 copies worldwide and to us it was great, to Warners a failure. It's no big deal."

So both sides cut their losses and split. Yet Creation continued to grow, spreading out to foreign climes by means of licensing deals with RCA in Japan, PolyGram in Canada, Relativity in America. The Jazz Butcher, a cult figure who McGhee welcomed into the fold, can expect to clear 60,000 sales of his LP after a States tour this year. The Weather Prophets will aim at a similar figure.

But the way has not always been smooth. With the inevitable critical backlash, McGhee has been accused in the music press of nurturing only retrospective music, taking in only bands who look to the pure pop melodies of the Sixties. While most Creation bands are quick to deny there's a label sound, McGhee points only to sales figures, happy so many share his tastes. Yet how about his role in the music business? Does he feel out of place, an idealist among money men?

"Oh, totally, totally. But I don't think that matters, because we do compete in a business way. To turnover £3.4m as a company is a serious concern and I've got to take it seriously. But my main motivation isn't making money, it's still to put out records by groups that I like."

"Where I think we gain over majors is that they're just so slow-moving. To negotiate a contract with a big company now takes three months where we put a record out in a month. I suspect they might even be spent as a creative force, because it takes them until a band have got 2,000 people at a gig to see something happening, where we, or people like Rhythm King, can be in there at the first or second gig."

So can they take any leads from you?

"Absolutely, I think records cost too much, and I had the idea some weeks ago of doing a few singles for 99p each and a label compilation for £1.50. The three singles are out on August 8 and the album a week earlier. And they'll think 'What a good idea' and start following suit! I predict that in four weeks the majors will be putting

singles out for 99p."

McGhee's elite stable continues to grow. Last year he signed one band, The House Of Love, from 2,000 demo tapes. For all the shared musical roots, the label varies now from the aloof, gentle pop of Jasmine Minks and The Razorcuts, or the alert rock noise of Primal Scream, to the Jacques Brel-style poet Momus. The idea is growing by the day. Where can Creation go next?

"We need to get more international, keep expanding. I'm seriously thinking next year of opening up in America properly, moving to New York to start Creation USA and leaving Dick Green (his helper) to run the London end. But I'm not sure what we'll do yet."

As a loner making a success of his own stubborn music tastes, McGhee follows in the steps of Ivo, who set up the 4AD empire, and Factory boss Tony Wilson. Wilson is a figure for whom McGhee has large respect: "A brilliant man, an idealist. We copy him in many ways, like giving all our bands 50 per cent of the profits, and nobody else could have done what he has with New Order. They are the world's best band." But what's the biggest problem Creation cut its teeth on?

"Just learning really, really fast. When I started I knew a lot about music and nothing about business. We're lucky we got a really brilliant lawyer early on, because I think without him we wouldn't be here. He's saved our arse many, many times. It was a smart move."

Even McGhee's own band, the dogged Biff Bang Pow!, have moved from a nice side-interest to selling 14,500 LPs last time round.

## . . . Food for thought

**G**OOD ENOUGH to eat? EMI thought so when it signed a label deal with Food Records on the strength of Foods acts Crazyhead and Diesel Park West. But why did Food pick EMI when plenty of other companies wanted the bands?

Andy Ross, Food's A&R director, explains. "Many record companies offered us a lot of money to sign Crazyhead and Diesel Park West. But they didn't want what they regard as middle men meddling in their great scheme of things: what we regard as fulfilling our vision. We wanted to maintain the independence of the label." Food founder David Balfe adds "We didn't expect complete autonomy, but we did want to be left alone to do what we feel we do well — that is A&R."

Balfe formed Zoo Records in 1978 with Bill Drummond. Zoo's releases included Teardrop Explodes and Echo & The Bunnymen. For a time he was the Teardrops' keyboard player while also running Zoo Management and Zoo Music. After the Teardrops split up in 1983, he returned to full-time management with artists like Strawberry Switchblade. He began the Food label in 1984 and



ALAN MCGHEE: 'It's selfish, yeah, but it's a selfish label'

As Creation stands on the verge of larger things, one man's pipe dream has come well and truly aflame.

"Yeah, it's been great. The only bad thing now is meeting people,

day after day, who don't like music. I can't understand that. The reason I left British Rail five years ago was I didn't want to be a train driver. So what's the point of not doing what you want? Life's too short."

Andy Ross joined in 1985. The first release was Brilliant who later signed to WEA, next was The Woodentops who signed to Rough Trade. Zodiac Mindwarp released a single and mini-album on Food, then signed to Phonogram. Things snowballed with the discovery of Crazyhead, Diesel Park West and Voice Of The Beehive, who, like Zodiac Mindwarp, are managed by Balfe though they are signed to London Records. But Voice Of The Beehive is the last band Food is going to let go. The deal with EMI provides the financial resources for Food to sign and develop bands.

Balfe says, "EMI doesn't do many label deals. They're complex and each one is slightly different. You need a lot of trust on both sides. Other companies we talked to would ask us the next day if they could sign the bands direct as a label deal was too complex and restrictive. But we were determined to stick with it and not do a Kitchenware or Some Bizarre. With EMI we have autonomy over recording, signing, video making etc within a certain budget. Although, should a recording, like Crazyhead's forthcoming album for instance, seem to warrant more money, EMI have believed in us and provided it."

Balfe and Ross say EMI wanted them because of their experience and knowledge of new or unknown bands. They pointed out that when they signed Crazyhead "rock was unhip, but we thought it was going to come back — and we were right. But while Crazyhead came up on a boom of bands from Leicester, we think there's more than that to them — they're not just a passing fashion."

This feeling is reflected at EMI. Managing director, Rupert Perry says: "We have great belief in the talents of David Balfe and Andy Ross, and we are delighted and very excited by these first two acts and their initial releases on the Food label, through EMI."

Balfe confirms that the company is strongly behind bands on Food and EMI marketing and promotions are pushing the recent releases of the Crazyhead and Diesel Park West albums and promotional singles just as strongly as Climie Fisher or the Pet Shop Boys.

Ross adds: "EMI have a genuine enthusiasm for the bands. Obviously they want to make a profit — so do we — but they're not out there to squeeze ever penny out of the bands. They're genuinely interested."



# STEVE WALSH

## 1959-1988

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Steve brought to all our lives an amazing amount of happiness. He was a larger than life character who had a larger than life appetite for fun. His enthusiasm for black music and dance music will probably never be surpassed. We have all lost a great friend and a great ally. We particularly will miss Steve. He above all was a great champion of ours and Rick's. 'Til we all get together again, God bless.

Mike, Matt, Pete, Tilly, Rick  
and all at PWL and ALL BOYS MUSIC

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# NEW ALBUMS

## Distributor Codes

A—PRT 01-640 3344  
 ACD—ACD 01-451 4494  
 ARAB—Arabesque 01-995 3023  
 BB—Bite Back 01-451 0379  
 BK—Blue Hat 0225 782640  
 BK—Bucks 0603 624290  
 BMG—BMG 021-500 5678  
 BU—Bullseye 08894 76316  
 C—CBS 0296 395151  
 CA—Cassidy 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 031 226 4616  
 FOL—Folk Sound 0203 711935  
 GD—Gordon Duncan  
 0467-21517  
 GOLD—S. Gold 01-539 3600  
 GS—Graphic Sound 0622 683196  
 GY—Greyhound 01-924 1166  
 H—HR Taylor 021 622 2377  
 HM—Harmonia Mundi 01-253 0863  
 HOL—Hollywood Nights 0438 315533  
 HV—Havassong 0634 43952  
 HS—Hush 0532 742106  
 I—Carnet Scotland  
 031 226 4616  
 —Carnet North  
 0904 641415  
 —Carnet Midlands  
 0926 496060  
 —Carnet East  
 0926 496060  
 —Carnet West  
 0272 541291  
 —Carnet South-East  
 01-837 4404  
 IRS—Independent Record Sales  
 01-850 3161 (Chris Wellard)  
 JETZ—Jet Sounds 0253 712453  
 J—Jungle 01-359 8444  
 JS—Jester 01-961 5818  
 K—K-tel 01-992 8000  
 KS—Kingdom 01-836 4763  
 LG—Lightning 01-965 9292  
 LO—London 01-522 2936  
 M—MSD 01-961 5646  
 MMG—Magnum Music Group  
 0494-882858  
 ML—Mainline 01-686 3636  
 NM—Nine Mile 0926 496060  
 O—Outlet 0232 327826  
 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 051 236 6591  
 PROJ—Projection 0702 72281  
 PVG—Palace Virgin and Gold  
 01-539 5566  
 PY—Priority 01-992 7021  
 RA—Rainbow 01-589 3254  
 RC—Rollercoaster 0453 886252  
 RE—Revolver 0272-541291  
 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 0904 641415  
 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  
 STERNS—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 437307  
 W—WEA 01-998 5929  
 WYND—Wyndup 061 872 0170

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Music	Category
ADVENTURES, The	THEODORE & FRIENDS	Chrysalis	CCD 1488	"CD"	"CD"	£7.29 (C)			Rock	
ALDRICH, Ronnie & HIS TWO PIANOS	THAT ALDRICH FEELING	London	820282-2	"CD"	"CD"	£4.89 (F)			Piano Instrumental	
ALTERED STATES	IS ANYONE OUT THERE	Ediesta	CALCLP 031	—	£3.65 (I/RR)				Rock	
ARMSTRONG, Louis	WHAT A WONDERFUL WORLD	MCA DMCL	1876	"CD"	"CD"	(F)			Jazz	
BAILEY, Philip	THE WONDERS OF HIS LOVE	Myrrh/Priority	MYR 1181/MC 1181	"MC"	"MYRCD 1181CD"	£3.65/6.08 (PY/BMG)			Inspirational	
BAKER, Chet/Paul BLEY	DIANE Steeple Chase	SCS 1207/SCCD 31207	"CD"	(HM)					Jazz	
BALAAM & THE ANGEL	LIVE FREE OR DIE	Virgin V 2476/TCV 2476	"MC"/"CDV 2476"	"CD"					Rock	
BAND OF THE GRENADIER GUARDS, The	SOUSA MARCHES	London	820177-2	"CD"	"CD"	£4.89 (F)			Brass Band	
BECKER, Walter/Donald FAGEN	THE COLLECTION	Castle Communications	CCSLP 193/CCSMC 193	"MC"/"CCSCD 193"	"CD"	£3.04/6.25 (BMG)			Rock	
BERLIN, Irvin	100th ANNIVERSARY	MCA DMCL	1869	"CD"	"CD"	(F)			MOR	
BERRY, Chuck	THE COLLECTION	Castle Communications	CCSLP 194/CCSMC 194	"MC"/"CCSCD 194"	"CD"	£3.04/6.25 (BMG)			Rock	
BLACK, Stanley	HIS PIANO & ORCHESTRA	DIGITAL MAGIC	London	800089-2	"CD"	£4.89 (F)			Piano Recital	
BROWN, Steven	MUSIC FOR SOLO	Les Disques Du Crepuscule	TWI 110	—	£3.99 (I/RR)				Instrumental	
CHILDS, Tony	UNION A&M	AMA 5175/AMC 5175	"MC"/"CDA 5175"	"CD"	£3.89/£7.29 (F)				Rock	
CHRIS & COSEY	FRANCE CTI	CTILP 005	£3.65 (I/RR)						Rock	
CHRIS & COSEY	SONGS OF LOVE & LUST	CTI	CTILP 006	£3.65 (I/RR)					Rock	
CLINE, Patsy	HER 12 GREATEST HITS	MCA DMCL	1875	"CD"	"CD"	(F)			Country	
CROCE, Jim	PHOTOGRAPHS & MEMORIES—HIS GREATEST HITS	Castle Communications	CLALP 119/CLAMC 119	"MC"/"CLACD 119"	"CD"	£2.10/4.86 (BMG)			Folk	
CROSBY, Bing	FEELS GOOD	FEELS RIGHT	London	820586-2	"CD"	£4.89 (F)			MOR	
DREW, Kenny	TRIO MORNING	Steeple Chase	SCS 1048/SCCD 31048	"CD"	(HM)				Jazz	
EROTIC DISSIDENTS	MOVE YOUR ASS AND FEEL THE BEAT	Subway	SUB 010CD	"CD"	(I/RR)				Rock	
FERRE, Boulou	TRINITY	Steeple Chase	SCS 1171/SCCD 31171	"CD"	(HM)				Jazz	
GENERAL LAFAYETTE	LOVE IS A RHAPSODY	Plaza PZA A001/PZA C 001	"CD"/"PZA CD 001"	"CD"	£3.65/£4.86 (SP)				Instrumental MOR	
GORDON, Dexter	SOMETHING DIFFERENT	Steeple Chase	SCS 1136/SCCD 31136	"CD"					Jazz	
GREAT WHITE	RECOVERY LIVE	EMI EMS 1302/TCEMS 1302	"MC"/"CDP 7904132"	"CD"	£2.43/£4.85 (E)				Rock	
HARRISON, George	GONE TROPPO	Dark Horse/WEA	K9237341/K9237344	"MC"	£3.85 (W)				Rock	
HARRISON, George	GEORGE HARRISON	Dark Horse/WEA	K56562	"MC"	£3.85 (W)				Rock	
HARRISON, George	33 1/3	Dark Horse/WEA	K56319/K456319	"MC"	£3.85 (W)				Rock	
HARRISON, George	SOMEWHERE IN ENGLAND	Dark Horse/WEA	K56870/K456870	"MC"	£3.85 (W)				Rock	
ISBIN, Gilbert	THE CLEAR PERCEPTION OF PROVINANCE WITHIN	HWYL HWYL 002	£3.85 (I/RR)						Rock	
JACKSON, Freddie	DON'T LET LOVE SLIP AWAY	Capitol	EST 2067/TCEST 2067	"MC"/"CDEST 2067"	"CD"	(E)			Soul	
JONES, Tom	LIVE IN LAS VEGAS	London	820318-2	"CD"	£4.89 (F)				Pop	
JONES, Tom	WHAT'S NEW PUSSYCAT	London	820486-2	"CD"	£4.89 (F)				Pop	
JONES, Tom	13 SMASH HITS	London	820524-2	"CD"	£4.89 (F)				Pop	
JONES, Tom	DELILAH	London	820486-2	"CD"	£4.89 (F)				Pop	
JONES, Tom	IT'S NOT UNUSUAL	London	820544-2	"CD"	£4.89 (F)				Pop	
JORDAN, Duke	DUKE'S ARTISTRY	Steeple Chase	SCS 1103/SCCD 31033	"CD"	(HM)				Jazz	
JUNK DROP CITY	SOUVENIRS	Junk LP1	—	(I/RR)					Rock & Roll	
KLINIK, The	COMPILATION	Antler	ANT 081	"CD"	£7.15 (I/RR)				Rock	
LIME SPIDERS, The	VOLATILE	Virgin	V2534/TCV 4524	"MC"	£3.85 (E)				Rock	
LLOYD WEBBER, Julian	VARIATIONS	MCA DMCL	1816	"CD"	(F)				Nouveau Classical	
LONGHOUSE	LONGHOUSE	Warner Brothers	K9256931/K9256934	"MC"	£3.85 (W)				Rock	
LYNYRD SKYNYRD	PRONOUNCED LEHNERD SKINNERD	MCA DMCL	1798	"CD"	(F)				Rock	
MAYALL, John & The BLUESBRAKERS	JOHN MAYALL PLAYS JOHN MAYALL	London	820536-2	"CD"	£4.89 (F)				Blues	
MAYALL, John	THE BLUES ALONE	London	820535-2	"CD"	£4.89 (F)				Blues	
MAYALL, John & The BLUESBRAKERS	BARE WIRES	London	820538-2	"CD"	£4.89 (F)				Blues	
MAYALL, John & The BLUESBRAKERS	A HARD ROAD	London	820474-2	"CD"	£4.89 (F)				Blues	
MAYALL, John & The BLUESBRAKERS	CRUSADE	London	820537-2	"CD"	£4.89 (F)				Blues	
MERTENS, Wim	VERGESSEN	Les Disques Du Crepuscule	TWI 092CD	"CD"	£7.15 (I/RR)				Rock	
MERTENS, Wim	STRUGGLING FOR PLEASURE	Les Disques Du Crepuscule	TWI 189CD	"CD"	£7.15 (I/RR)				Rock	
MERTENS, Wim	FOR AMUSEMENT ONLY	Les Disques Du Crepuscule	TWI 048CD	"CD"	£7.15 (I/RR)				Rock	
MERTENS, Wim	AT HOME—NOT AT HOME	Les Disques Du Crepuscule	TWI 047CD	"CD"	£7.15 (I/RR)				Rock	

\*\* Previously listed in alternative format  
 \* Import

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Music	Category
MIGHTY DIAMONDS	GET READY	Greensleeves	GREL 112	(BMG/JS)					Reggae	
MINIMAL MAN	PURE	Licensed	LD 8819	£3.65 (I/RR)					Rock	
MINOTT, Sugar	LOVERS ROCK	INNA DANCEHALL	Youth Promotion	LMLP 10	(JS)				Reggae	
M.K.P.A.	THE WORLD WAS A GHETTO	(THE WORLD ACCORDING TO)	Positive/Westside	FW 880520/P	£3.99/7.29 (A)				Dance/Disco	
MONTELIU, Tete	TOOTIE'S TEMPO	Steeple Chase	SCS 1108/SCCD 31108	"CD"	(HM)				Jazz	
NAJEE DAY	BY DAY	Manhattan/EMI	MTL 1026/TCMTL 1026	"MC"/"CDMTL 1026"	"CD"	£3.85/£7.29 (E)			Jazz/Soul	
*ORIGINAL SOUNDTRACK	THE WINGS OF DESIRE	Milan/France	A 316/C 316	"MC"/"CD 316"	"CD"	£3.90/£7.95 (SIL)			Films & Shows	
*ORIGINAL SOUNDTRACK	FATHERS & SONS	Milan/France	ACH 013/-	£3.90 (SIL)					Television	
*ORIGINAL SOUNDTRACK	THE GLENN MILLER STORY	MCA DMCL	1665	"CD"	(F)				Films & Shows	
*ORIGINAL SOUNDTRACK	BEVERLY HILLS COP 1	MCA DMCL	1870	"CD"	(F)				Films & Shows	
*ORIGINAL SOUNDTRACK	MIAMI VICE 1	MCA DMCL	1871	"CD"	(F)				Television	
ORIGINAL TELEVISION SOUNDTRACK	ANASTASIA: THE MYSTERY OF ANNA	Silva Screen	FILM 010/FILMC 010	£3.75 (A)					Soundtrack	
PETER, PAUL & MARY	NO EASY WALK TO FREEDOM	Gold Castle/Virgin	VGC 2/TCVGC 2	"MC"/"CDVGC 2"	"CD"	(E)			MOR	
PETTY, Tom	DAMN THE TORPEDES	MCA DMCL	1872	"CD"	(F)				Rock	
PICKETT, Charlie & The MC3	THE WILDERNESS	Fundamental	SAVE 066	£3.65 (I/RR)					Rock	
RANEY, Doug	GUITAR, GUITAR	Steeple Chase	SCS 1212/SCCD 31212	"CD"	(HM)				Jazz	
RANEY, Jimmy/Doug RANEY	QUARTET STOLEN MOMENTS	Steeple Chase	SCS 1118/SCCD 31118	"CD"	(HM)				Jazz	
RICHARD, Cliff	IT'S A SMALL WORLD	Myrrh/Priority	MYRR 1209/MYRC 1209	"MC"	£3.65 (PY/BMG)				Rock	
SCHOOLY D	SOME KILL	Jive	HIP 64/HIPC 64	"MC"	£3.89 (BMG)				Rap	
SEASE, Marvin	BREAKFAST	London	LONLP 65/LONC 65	"MC"/"B346332"	"CD"	£3.99/£6.99 (F)			Soul	
SECT, The/RED	LETTER DAY	SOFT LIGHTS & LOUD GUITARS	Released Emotions	REM 001	—	£3.05 (I/RE)			Punk	
SHEPP, Archie	GOIN' HOME	Steeple Chase	SCS 1079/SCCD 31079	"CD"	(HM)				Jazz	
SHEPP, Archie	MAMA ROSE	Steeple Chase	SCS 1169/SCCD 31169	"CD"	(HM)				Jazz	
SHIRATI	JAZZ MY LIFE & LOVES	Discafric	AFRILP 04	—	£3.85 (I/RE)				African	
SNEETCHES, The	LIGHTS OUT WITH THE SNEETCHES	Kalaidoscope	KSLP 007	—	£3.85 (I/RR)				Rock	
SPACEMEN 3	PERFORMANCE	Glass	GLALP 030/GLACD 030	"CD"	£3.05/5.50 (I/RR)				Rock	
*STEELY DAN	CAN'T BUT A THRILL	MCA DMCL	1769	"CD"	(F)				Rock	
*TEN YEARS AFTER	UNDEAD	Deram	820533-2	"CD"	£4.89 (F)				Rock	
*TEN YEARS AFTER	TEN YEARS AFTER	Deram	820532-2	"CD"	£4.89 (F)				Rock	
THOMPSON, Richard & Linda	POUR DOWN LIKE SILVER	Hannibal	HNCD 4404	"CD"	(HM)				Folk	
TRAVIS, Randy	OLD 8 x 10	Warner Brothers	WX 162/WX 162C	"MC"/"K9254662"	"CD"	£3.85/£7.29 (W)			Country	
UB40	UB40	DEP International/Virgin	LPDEP 13/CADEP 13	"MC"/"DEPCD 13"	"CD"	£3.85/7.29 (E)			Reggae/Pop	
UNDERWORLD	UNDERNEATH THE RADAR	Sire	K9256271/K9256274	"MC"	£3.85/£7.29 (W)				Rock	
URBANIAC, Michael	TAKE GOOD CARE OF MY HEART	Steeple Chase	SCS 1195/SCCD 31195	"CD"	(HM)				Jazz	
VARIOUS	THE WORD VOL 3 (BOOGIE DOWN PRODUCTIONS, WEE PAPA GIRL RAPPERS etc)	Jive	HOP 229/HOPC 229	"MC"/"CDHOP 229"	"CD"	£2.43/£4.85 (BMG)			Rap	
ORIGINAL SOUNDTRACK	COMING TO AMERICA	Warner Brothers	K7909581/K7909584	"MC"/"K7909582"	"CD"	£3.85/£7.29 (W)			Soundtrack	
VARIOUS	DOO-WOP CLASSICS VOL 1	Exel	XELLP 107/XELMC 107	"MC"/"XELCD 107"	"CD"	(E)			Doo Wop	
VARIOUS	GOLDEN GOODIES VOL 1	Exel	XELLP 108/XELMC 108	"MC"/"XELCD 108"	"CD"	(E)			Doo Wop	
VARIOUS	MUSIC WORKS SHOWCASE 88 (Josie Wales/Mighty Diamonds/Ken Boothe etc)	Greensleeves	GREL 117	(BMG/JS)					Reggae	
*VARIOUS	POP ECHOES: THE LONDON SOUND	London	820489	"CD"	£4.89 (F)				Pop	
*VARIOUS	POP ECHOES: WHERE THE ACTION IS (The FORTUNES, Tom JONES etc)	London	820490-2	"CD"	£4.89 (F)				Pop	
VARIOUS	ROCK & ROLL YEARS 1970	Connoisseur	YRNL 70/YRNRMC 70	"MC"	£3.65 (P)				Rock	
VARIOUS	ROCK & ROLL YEARS 1971	Connoisseur	YRNL 71/YRNRMC 71	"MC"	£3.65 (P)				Rock	
VARIOUS	SONGS FROM THE BOSS	Dover	ADD 3/ZDD 3	"MC"/"CCD 3"	"CD"	£3.99/£7.29 (C)			Rock	
VARIOUS	TRAX HOUSE MASTERS	Blatant/Castle Communications	BLATLP 7/BLATMC 7	"MC"/"BLATCD 7"	"CD"	£3.04/6.25 (BMG)			House	
*WALSH, Joe	THE SMOKER YOU GET	MCA DMCL	1874	"CD"	(F)				Rock	
WASHINGTON SQUARES, The	THE WASHINGTON SQUARES	Gold Castle/Virgin	VGC 4/TCVGC 4	"MC"/"CDVGC 4"	"CD"	(E)			Rock	
WEDDING PRESENT, The	TOMMY	Reception	LEEDS 002/LEEDS 002C	"MC"/"LEEDS 002CD"	"CD"	£3.05/£4.85 (I/RR)			Rock	
WEIDER, John	INTERVALS IN SUNLIGHT	Gold Castle/Virgin	VGC 3/TCVGC 3	"MC"/"CDVGC 3"	"CD"	(E)			Rock	
WILLIAMS, Deneice	SO GLAD I KNOW	Sparrow/Priority	BIRD 177/BIRDCD 177	"MC"/"BIRDCD 177"	"CD"	£3.65/6.08 (PY/BMG)			Inspirational	
Z'EV	THE INVISIBLE MAN	Coercion	COERCIONLP 001	£3.65 (I/RR)					Rock	

Mon 18 July-Fri 22 July

Album Releases: 79

Year to Date: 29 weeks to 22 July

Album Releases: 2614

# LOUISE GOFFIN

HER NEW SINGLE

YZ201/T

# 5TH OF JULY

## THE DAY AFTER THE NIGHT BEFORE

WBA

DISTRIBUTED BY WBA RECORDS LTD. A WARNER COMMUNICATIONS COMPANY. ORDER FROM WBA TELE-ORDER DESK ON 01-998 5929 OR FROM YOUR WBA SALESMAN.



# NEW SINGLES

Artist A/B-side Label 7" 12" "MC" "CD" Cat Nos Extra tracks (Distributor) Category

**ARMATRADING**, Joan THE SHOUTING STAGE/I Really Must Be Going A&M AM 449 Pic Bag; AMY 449 12" Pic Bag incl He Wants Her; AMCD "CD" (F)  
**AZTEC CAMERA** WORKING IN A GOLDMINE/tba WEA YZ 7199 Pic Bag; YZ 7199T 12" Pic Bag; YZ 7199TW 12" Poster Bag; YZ 7199CD "CD" (W)

**BANG THE PARTY YOUR BODY**/tba Warriors Dance/Supertrack WAF 004 12" (E) House  
**BEATS WORKIN' SURE BEATS WORKIN'**/Extacy Hrr/London FFR 8 Pic Bag; FFRX 8 12" Pic Bag (F)  
**BONZO DOG BAND** WE'RE GOING TO BRING IT ON HOME/MONSTER MASH/Sofa Head/Tent Strange Fruit SFPS 051 12" 4-track EP (P)

**BOOTHE**, Ken A MAN IS A MAN/(Inst) Greensleeves GRED 224 12" (JS/BMG) Reggae  
**BREATHE HANDS TO HEAVEN**/Life And Times Siren SRN 68 Pic Bag; SRNT 68 Pic Bag (E)  
**BROTHER BEYOND THE HARDER I TRY**/Remember Me Parlophone R 6184 Pic Bag; RP 6184 Poster Bag; 12 R 6184 12" Pic Bag; TCR 6184 "MC" (E)  
**BUSTER GOBSMACK EATS FILTH WE WANNA BE FAMOUS**/tba BBC RESL 226 (P)  
**B.V.S.M.P. I NEED YOU**/(Inst) Debut/Passion DEBT 3044 Pic Bag; DEBTX 3044 12" Pic Bag (A) Dance/Disco

**CARDIACS**, The R.E.S./BUDS AND SPAWN/In A City Lining/Cameras/Is This The Life Strange Fruit SFNT 013 12" 4-track EP (P)

**CARLISLE**, Belinda MAD ABOUT YOU/tba I.R.S./MCA IRM 118 Pic Bag; IRMT 118 12" Pic Bag (F)  
**CHEEKS**, Judy JUST ANOTHER LIE/I'll Be Waiting Polydor PO 11 Pic Bag; PZ 11 12" Pic Bag; PZCD 11 "CD" (F) Dance/Disco

**CHICAGO** I DON'T WANT TO LIVE WITHOUT YOUR LOVE/tba Warner Brothers W 7875 Pic Bag; W 7875T 12" Pic Bag; W 7875 CD "CD" (W)

**COCHRANE**, Brenda AND FRANKIE D'AGOSTINO FRANKIE/The Yankee Doodle Boy Dazzle DAZ 003 Pic Bag (A) All Proceeds To The Malcolm Sargeant Cancer Fund  
**CORN DOLLIES**, The SHAKE/tba Medium Cool MC 015; MC 015T 12" (I/RR)

**DELUSIONS OF GRANDEUR** LOSING MYSELF/tba Rosie RR 016 (P)  
**DORSEY**, Gail Ann WASTED COUNTRY/tba WEA YZ 194 Pic Bag; YZ 194T 12" Pic Bag (W)

**\*\*ELLIS, BEGGS & HOWARD** BIG BUBBLES, NO TROUBLES/Rock Me RCA PT 42090R 12" (BMG)  
**EMPIRE MY IMAGINATION**/Big City Parlophone R 6185 Pic Bag; PP 6185 Poster Bag; 12R 6185 12" Pic Bag (F)

**ERIC B** AS THE RHYME GOES ON/Chinese Arithmetic 4th + B'Way/Island BRW 106; 12BRW 106 12" (F) Rap

**\*\*EROTIC DISSIDENTS** MOVE YOUR ASS AND FEEL/tba Subway SUB 010CD "CD" (I/RR)

**J.J. FAD** SUPERSONIC/tba Atlantic A 9328 Pic Bag; A 9328T 12" Pic Bag (W) Rap

**FAIRGROUND ATTRACTION** FIND MY LOVE/Watching The Party RCA PB 42079 Pic Bag; PT 42080 12" Pic Bag incl You Send Me/Ay Fond Kiss; PD 42080 "CD" (BMG)

**FIALKA**, Karel YOU BE THE JUDGE/tba I.R.S./MCA IRM 168 Pic Bag; IRMT 168 12" Pic Bag (F)  
**FIRE NEXT TIME** TOO CLOSE/Tears Are Nothing New Polydor FNT 3 Pic Bag; FNTX 3 12" Pic Bag incl Hearts Anthem; FNTCD 3 "CD" incl Gentle Curve (F)

**FORD**, Lita KISS ME DEADLY/Broken Dreams RCA PB 49575P Pic Disc Ltd Edition (BMG)  
**FOUNTAINHEAD**, The ANGEL/Leaving It All Behind China CHINA 7 Pic Bag; CHINX 12 12" Pic Bag incl I Like It Like That (F)

**GANG GREEN** LIVING LOVING MAID/tba Road Runner RR 24631 12" (P)  
**GLASGOW**, Debrahe FALLING IN LOVE/(Inst) UK Bubbler/Greensleeves UKMC 29 12" (JS/BMG) Reggae

**GRISWALDS**, The DO THE HUCKLEBUCK/tba Raucous RASUC 005 Pic Bag (I/BK)

**HALLIDAY**, Tony LOVE ATTRACTION/Child Anxious/RCA ANX 005 Pic Bag; ANXT 005 12" Pic Bag; ANX 005CD "CD" (BMG)

**HAZA**, Ofra GALBI/Love Song WEA YZ 301 Pic Bag; YZ 301T 12" Pic Bag (W)  
**HOMEBOYZ** DON'T TALK/(Version) 4th + B'Way/Island BRW 103; 12BRW 103 12" (F) Rap

**INSPIRAL CARPETS** KEEP THE CIRCLE AROUND/Theme From Cow Playtime AMUSE 2 Pic Bag (I/RR)

**JOY DIVISION** LOVE WILL TEAR US APART/24 HOURS/Colony/Sound Of Music Strange Fruit SFPSCD 033 "CD" (P)

**KAMEN**, Nick BRING ME YOUR LOVE/tba WEA YZ 202 Pic Bag; YZ 202T 12" Pic Bag; YZ 202CD "CD" (W)

Artist A/B-side Label 7" 12" "MC" "CD" Cat Nos Extra tracks (Distributor) Category

**LA BEAT, Jak & THE JAZZ** IT'S SUMMER TIME (CONTINENTAL VERSION)/(British Version) Rubber ADUB 20 Pic Bag (P)

**LONDON RHYME SYNDICATE** HARD TO THE CORE/tba Abstract LRS 001; 12LRS 001 12" (P) Dance/Disco

**MADNESS** THE PRINCE/BED AND BREAKFAST MAN/Land Of Hope And Glory/Stepping Into Line Strange Fruit SFPSCD 007 "CD" (P)

**MELODY PEOPLE** LIKE YOU/tba BBC RESL 225 (P)

**MEN THEY COULDN'T HANG**, The GOING BACK TO COVENTRY/GHOSTS OF CABLE STREET/Dancing On The Pier/Tiny Tin Soldiers Strange Fruit SFNT 012 12" 4-track EP (P)

**MORRIS MINOR & THE MAJORS** THIS IS THE CHORUS/tba 10/Virgin TEN 229 Pic Bag; TENX 229 12" Pic Bag (E)

**MURPHEY**, Elliott EYES OF THE CHILDREN OF MARIA/tba New Rose NEW 113 (P)

**NEW ORDER** EVERYTHING'S GONE GREEN/tba Factory FAC 53 (P)

**NIGHTINGALES**, The START FROM SCRATCH/BUTTER BRICKS/Torn/12 Years Strange Fruit SFPS 052 12" 4-track EP (P)

**OLD AND MONTANO** JUST A GAME/Old Man Siren SRN 79 Pic Bag; SRNT 79 12" Pic Bag; SRNCD 79 "CD" (E)

**PARIS**, Mica featuring COURTNEY PINE LIKE DREAMERS DO/Wicked 4th + B'Way/Island BRW 108; 12BRW 108 12" (F) Dance/Disco

**POLES**, The GROW OLD WITH ME/tba Warm WARM 1 (P)

**\*\*POP WILL EAT ITSELF** DEF CON ONE (REMIX)/tba Chapter 22 PWEIL 12001 12" (I/NM)  
**PSYCHE** LIVE/tba New Rose PSYCHE 2 12" (P)

**Q.E.D.** YUPPIE SONG/(Version) Dingles SIDE 239 (SP)

**REA**, Chris ON THE BEACH/I'm Taking The Day Out WEA YZ 195 Pic Bag; YZ 195T 12" Pic Bag incl It's All Gone (Live In Montreux); YZ 195CD "CD" (W)

**ROSCOE** THIS TIME/Love On Track Zebra International ZBR 2 Pic Bag; ZBR 122 12" Pic Bag (A)  
**RUDDER**, David BACCHANAL LADY/This Party Is It London 189 Pic Bag; LONX 189 12" Pic Bag incl Rally Round The West Indies (F) Soca

**\*\*SALT 'N' PEPA** PUSH IT (NOISE BOYZ REMIX)/(TRAMP (ALAN COULTARD MIX) Champion CHAMPX 1251 12" Pic Bag (Double A) (BMG)

**SAM AND GALORE** HEAVEN KNOWS/Walk My Way (Live) Fine Tune FTR 701 Pic Bag; 12FTR 01 12" Pic Bag (SP)

**SCOTT**, Steve ALL THE SIGNS SAY CLOSED Gagged GAG 1 3-track EP (Self—0380 828 708)

**SILK & STEELE** DOCTOR'S ORDERS/Emotions In Motion Strike/Supertrack STRK 4; 12STRK 4 12" (E)

**SILOUSIE & THE BANSHEES** PEEK-A-BOO/False Face Wonderland/Polydor SHE 14 Pic Bag; SHEG 14 Gatefold Sleeve; SHEX 14 12" Pic Bag incl Catwalk; SHECS 14 "CD" (F)

**SOUP DRAGONS**, The KINGDOM CHAIRS/White Cruising (Live) Sire W 7820 Pic Bag; W 7820 TE 10" incl Family Ways/King Of The Castle (Live); W 7820T 12" incl I'm Not Your Stepping Stone (W)

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**\*\*VOW WOW** ROCK ME NOW/The Girl In Red/Somewhere In The Night/Don't Leave Me Now Arista VWWCD 1/661583 "CD" (BMG)

**\*\*WILDE**, Kim YOU CAME/tba MCA KIMX 8 "CD" (F) Hi-NRG  
**WILSON**, Brian LOVE AND MERCY/tba Warner Brothers W7814 Pic Bag; W 7814T 12" (W)

**YANKOVIC**, Weird Al FAT/You Make Me Scotti Bros PO 6 Pic Bag (F)

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 All The Signs Say Closed S  
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 Bacchanal Lady R  
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 Def Con One P  
 Do The Hucklebuck G  
 Doctor's Orders S  
 Don't Talk H  
 Downtown S  
 8 15 To Nowhere V  
 Everything's Gone Green N  
 Eyes Of The Children Of  
 Maria M  
 Falling In Love G  
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 Frankie C  
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 Heaven Knows S  
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 Without Your Love C  
 I Need You B  
 It's Summer Time L  
 Johnny Was S  
 Just A Game O  
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 Keep The Circle Around I  
 Kingdom Chairs F  
 Kiss Me Deadly S  
 Like Dreamers Do P  
 Live P  
 Living Loving Maid G  
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 Love And Mercy W  
 Love Attraction H  
 Love Will Tear Us Apart J  
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 Move Your Ass And Feel E  
 My Imagination R  
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 People Like You M  
 Push It Tramp S  
 R.E.S. V  
 Rock Me Now C  
 Shake N  
 Start From Scratch N  
 Supersonic F  
 Sure Beats Workin' B  
 The Harder I Try B  
 The Prince M  
 The Shouting Stage A  
 This Is The Chorus M  
 This Time R  
 Too Close F  
 Wasted Country D  
 We Wanna Be Famous B  
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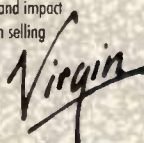
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## Dootenry's

## D I A R Y

MAYBE WE ought to have CD scares more often. According to Gallup chart department manager **John Pinder**, CD sales have gone up 11 per cent since the *Guardian* story... An indication of the rise in worldwide CD capacity: PDO's Hanover plant, which has worked 24-hours-a-day, seven-days-a-week, will now take runs of 500 discs, though they prefer much longer ones, of course... Meanwhile, as MW's intrepid news editor was travelling between Hanover and South Wales to get to the truth of CD's longevity, German manufacturer **Pilz** was unveiling a new lacquering process to further improve, it believes, the discs' resistance to deterioration... There will be some people in the music business saying "I told you so" to **Richard Branson**, if he does eventually take Virgin back into private ownership. It may be a sad reflection of the City's blinkered view of the music business but at the same time he can't expect to set the City alight when telling them that this year's profits will be no more than last year's... **Götz Kisö** is leaving, as Warner Chappell re-assesses its European operation but the West German company will continue to be fully operational in both Munich and Hamburg, according to the company's **Ed Heine**... According to **Bhaskar Menon**, EMI's empire-building is set to continue with new ventures in Korea, Ivory Coast, Colombia and (eventually) Indonesia... Hip hop happening UK Fresh 88 is happening no longer...

COULD **ROB Dickins** be making some transatlantic travel arrangements?... **Mike Stewart** is still the hot tip to buy Island Music... Could the unthinkable really happen? **Phonographic Performance Ltd** and **ILR** stations (never the best of friends) could just reach agreement on a new needletime arrangement this week... Not, you might think, a subject which might normally set the world alight, but expect some fireworks over proposals to merge the **Mechanical Rights Society** with the **Mechanical Copyright Protection Society**... And are all publishers happy with the **Music Publishers Association's** deal with Dutch rights organisation **STEMRA** (MW, July 9)?... Which household name artist threw away his brand new passport because he hadn't approved the photo? And which equally strong-willed manager, when asked to provide a replacement, told the star to take the old one out of the bin and iron it?... **Hillel Slovak**, guitarist for US band **Red Hot Chili Peppers** (famous for those socks), has died of a heroin overdose... **Roger Watson** says he was A&R director and not professional manager at **Chrysalis** as we described him in last week's issue... Watson could start a music industry Stowe old boy's club, for MW's dance columnist **James Hamilton** also wore the old school tie. He recalls: "I remember Roger, but I don't remember **Richard Branson** as I think he was a bit below us"... **David Terrill**, at **HMV** for 17 years, has been promoted to marketing director, taking over from **Tony Hirsch** who is now running the shop in Canada.

# Newer! Musical! Seminal!



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JIVE ALIVE: Graffiti artist Ace was commissioned by Jive Records to add a little colour to Zomba House in Willesden.



LISTEN with Pat: Chrysalis president Mike Bone, Mike Allen, international director, Chrysalis, manager Rick Newman, Chrysalis UK MD Roy Eldridge, Chrysalis International UK MD Doug D'Arcy and senior VP of Chrysalis International Jeff Aldridge join Pat Benatar to listen to her new album.



HALEN HIGH water: WEA's Paul Conroy travels all the way to Washington DC to present Van Halen with a gold disc for their new album.



WE'RE ONLY huggin': IBA chairman Paul Brown congratulates Julia Fordham on the release of her debut album.



TAKE ME I'm George: George Harrison meets Yanka Rupkina backstage after her performance in Balkana: The Music of Bulgaria, at the Royal Festival Hall.



HUGH ARE you?: Hugh Cornwell puts it down in writing for one of his fans.



DISC COULD be your lucky day: Uncle Sam and DJ Robbie Vincent celebrate the success of Will Downing's debut album, on Independence Day.

## Steve Walsh

TOP CLUB DJ and singer Steve Walsh died in a London hospital when his heart stopped after a successful operation to mend his leg on Sunday, July 3. He had been flown home from Ibiza after being involved in a car crash as a passenger. He was 29.

Walsh started as a DJ in the late Seventies after being expelled from school, writes *Theo Loyla*. His acute business sense combined with an extraordinary stage presence, vocal delivery and warmth of personality quickly resulted in him becoming one of the most successful club DJs in the country. He managed to make the transition from clubs to radio as well — a feat which many other club jocks have been unable to achieve. He broadcast on County Sound and Capital Radio before finishing up at BBC Radio London where his *Soul Nights Out* became hugely successful and he also broadcast a weekly studio programme. He was also making a name for himself as a TV personality with several successful appearances.

With his manager, Martyn Levett, he formed his own record company Total Control and had hits with Paul Hardcastle, but it was for his hit recording of *Fatback's* I

Found Love on A1 records that he was best known. The record became a top ten hit through massive club support and his catch phrase "You Wat? You Wat?" became nationally known and imitated. Walsh was very involved with charity work and was responsible for the Disco Aid record *Give Give Give* and ended up as chairman of the charity which is now known as *Dance Aid*. He led last year's campaign with the slogan "As long as there are people in need we should never be afraid to give".

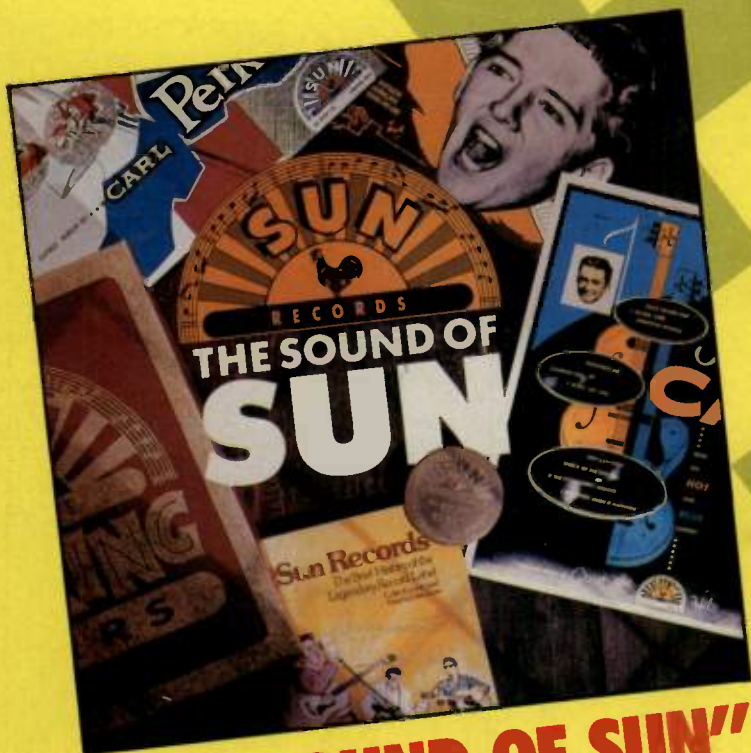
His height and 25 stone frame made him an imposing figure and he liked to be flamboyant, driving a Rolls-Royce with a personalised number plate and wearing lots of gold. Although he had a few enemies (mostly through snobbishness or envy) he was generally well respected throughout the business and revered by thousands of ordinary DJs throughout the country for whom he always had time.

Despite his fame he remained a man of the people with his feet on the ground. He leaves a wife, Sue, and three daughters (one only weeks old) for whom a trust fund has been established at Barclays Crouch End Branch, 46 The Broadway, London N8, (Sort code 20 24 27 Account number 81428578). The funeral took place on Friday, July 8, at West London Crematorium.



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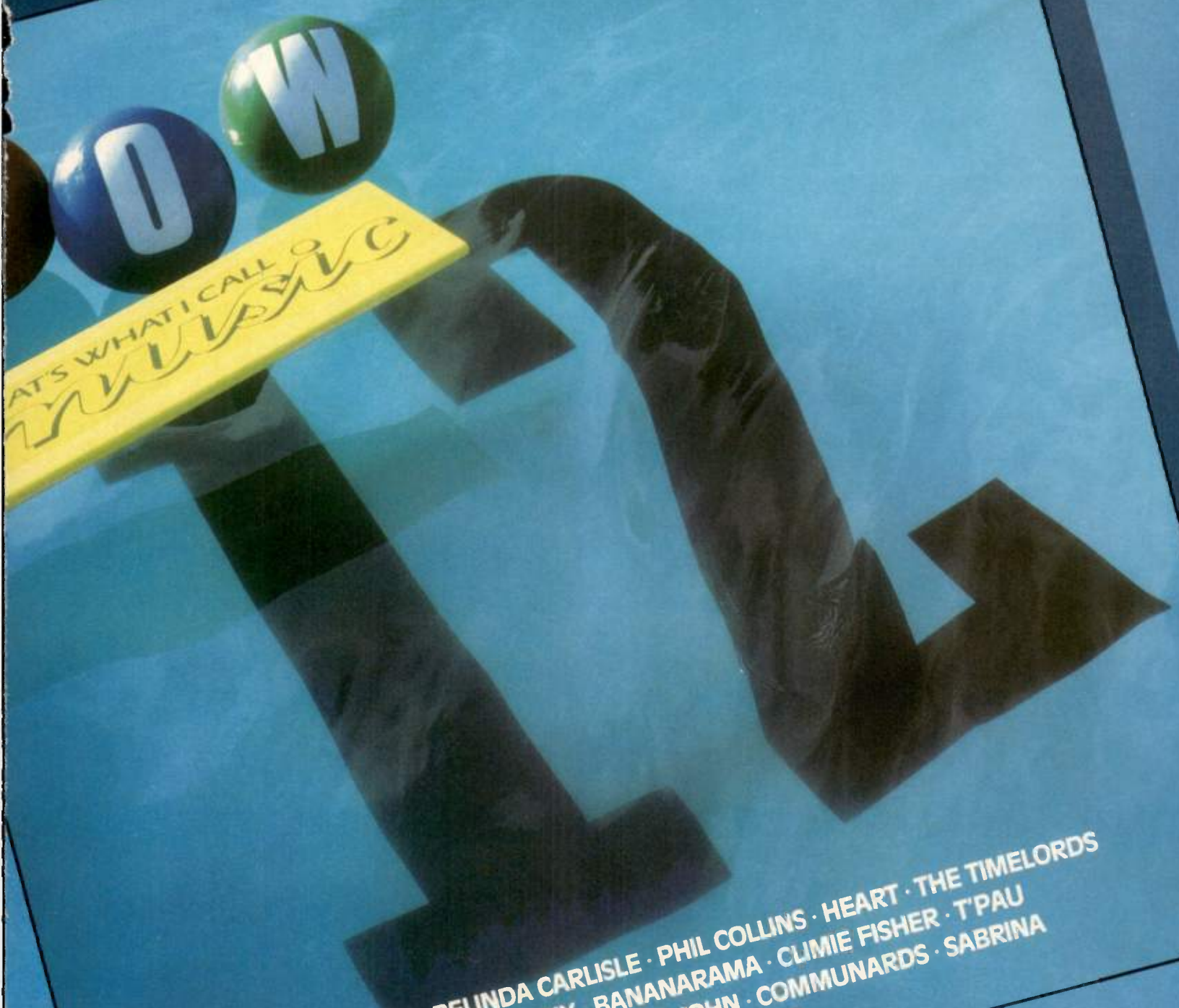
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32 TOP CHART HITS

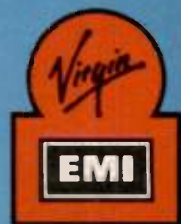


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MAXI PRIEST
4. **GIVE A LITTLE LOVE**  
ASWAD
5. **LOVE CHANGES (EVERYTHING)**  
CLIMIE FISHER
6. **I DON'T WANNA GO ON  
WITH YOU LIKE THAT**  
ELTON JOHN
7. **OH PATTI  
(DON'T FEEL SORRY FOR LOVERBOY)**  
SCRITTI POLITTI
8. **IN THE AIR TONIGHT ('88 REMIX)**  
PHIL COLLINS

## RECORD 1 SIDE 2

1. **DON'T GO**  
HOTHOUSE FLOWERS
2. **EVERYDAY IS LIKE SUNDAY**  
MORRISSEY
3. **MARY'S PRAYER**  
DANNY WILSON
4. **HEART OF GOLD**  
JOHNNY HATES JAZZ
5. **DON'T CALL ME BABY**  
VOICE OF THE BEEHIVE
6. **CAN I PLAY WITH MADNESS**  
IRON MAIDEN
7. **THESE DREAMS**  
HEART
8. **I WILL BE WITH YOU**  
T'PAU

## RECORD 2 SIDE 1

1. **DOCTORIN' THE TARDIS**  
THE TIME LORDS
2. **BOYS (SUMMERTIME LOVE)**  
SABRINA
3. **I WANT YOU BACK**  
BANANARAMA
4. **I THINK WE'RE ALONE NOW**  
TIFFANY
5. **WHO'S LEAVING WHO**  
HAZELL DEAN
6. **THERE'S MORE TO LOVE**  
THE COMMUNARDS
7. **GET LUCKY**  
JERMAINE STEWART
8. **NOTHING'S GONNA CHANGE  
MY LOVE FOR YOU**  
GLENN MEDEIROS

## RECORD 2 SIDE 2

1. **THEME FROM S-EXPRESS**  
S-EXPRESS
2. **PUSH IT**  
SALT 'N' PEPA
3. **BAD YOUNG BROTHER**  
DEREK B
4. **THE PAYBACK MIX (PART ONE)**  
JAMES BROWN
5. **CAR WASH**  
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NATALIE COLE
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