

MUSIC WEEK



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Officials probe Virgin deal

THE PROPOSED acquisition of 74 Virgin stores by Our Price is under investigation by the Office of Fair Trading.

As part of the inquiries, the BPI has been asked for its opinion and the organisation has expressed concern at "some potentially damaging trends".

Fair trading officers decline to reveal who asked for the investigation but MW understands that the

matter was referred by staff connected with the Virgin subsidiary Ames chain. The Ames operation has always been proud of its profitability within the Virgin group and has retained a large measure of independence in the five years that it has been under Richard Branson's banner.

It now lies with those officers to decide whether to recommend an inquiry into the acquisition by the Monopolies and Mergers Commission. To assist them, they have asked the BPI for its opinion.

The BPI comments: "We estimate that the market share attributable

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McGuinness attacks rock sponsorship

NEW YORK: U2 manager Paul McGuinness has launched a bitter attack on rock sponsorship, describing Pepsi's backing of the Michael Jackson tour as "embarrassing".

To applause from delegates at the ninth New Music Seminar in New York, McGuinness commented: "I think it is embarrassing to see a major star endorsing a product like Pepsi. It offends my

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First gathering of the retailing clans

THE LARGEST gathering of record retailers for many years is due to take place in October with one overriding aim: to help all sectors of the industry shift more product.

The event will be the first members' conference of the British Association of Record Dealers and is intended to establish a dialogue

between manufacturers and retailers.

To encourage as many interests as possible to take part, BARD has created an associate member category which anybody with a stake in the music industry is eligible to apply for. Says chairman Steve Smith: "BARD wants to rep-

resent all the retailers and wholesalers currently doing business in the UK; but in order to create the right formula we also need the manufacturers and trade organisations as well as radio to join. Only then are we truly representative of the industry and in a position to consolidate."

The conference will include presentations by record companies as well as seminars on shop design and security and current events in the music industry. Smith comments: "We want to deal with the issues that have been brought up in '88, like radio, the dismal state of the chart, the evaporating singles market and the threat to compact disc through false information."

"I can't remember a year that has been more controversial and we want to be able to consider all those elements and make sense of it."

"What we're looking to do with this event is create an incredible buzz and excitement about the music that we are going to sell and

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MW survey: fair shares for all

THE HONOURS are being spread evenly in the latest MW market share survey. In the second quarter of the year, the six top places have been claimed by five companies, with only PolyGram coming out on top of two categories.

PolyGram was leading singles company and leading singles distributor. Among the distributors, PolyGram and WEA were the only majors to increase their share of the singles market compared with the first quarter of the year. The other majors all fell, the shortfall being made up by increases for the indies. Top indie was the Cartel

with a 6.6 per cent share.

In albums distribution, EMI was top with 20.4 per cent but again the leading three companies had their lead cut.

Leading labels in singles and albums were Virgin and CBS. Virgin pipped CBS at the top of the singles category by 0.1 per cent but CBS took the albums section by a comfortable 2.3 per cent.

Top albums company was WEA which saw a 4.1 per cent rise in its market share compared with the first quarter.

● For full details and MW's comprehensive survey results — p30.



MCA MANAGING director Tony Powell (left) throws in his lot with PolyGram chairman Maurice Oberstein (right). With them is David Simone who took part in the negotiations to represent MCA Inc

MCA sticks with PolyGram

MCA HAS renewed its pressing and distribution deal with PolyGram, despite what MCA managing director Tony Powell describes as "other serious contenders for the contract".

Powell says he is unconcerned that all PolyGram's vinyl products are being pressed by EMI's Hayes factory.

"So long as they do the job, I'm

not going to worry," he comments.

He continues: "It was a difficult decision at the end of the day. The other contenders had very strong credentials, but keeping continuity at an important period in MCA's development was a factor."

"I suppose, ultimately, I have been impressed by the enthusiasm with which all the parties came looking for MCA."

CHRIS REA
on the beach
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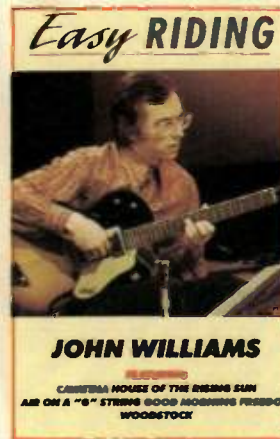
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WRH



THE ENGLISH McCoy release their debut single

MUSIC WEEK



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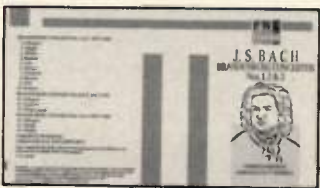
BRIEFS

● CHINA RECORDS is releasing an album from Dogs D'Amour, The (Un) Authorised Bootleg, to tie in with the band's 18-date UK tour which runs until September 16.

● THE DEBUT single from The English McCoy, Give Me Something To Believe In, is to be promoted on an eight-date UK tour. The record is on the Nowyertalkin' label distributed by PRT.

● LIGHTNING DISTRIBUTION is launching its own brand of blank video tape, each cassette carrying a dealer price of £1.75.

● CAPITOL IS releasing the eponymous debut single from Goodbye Mr McKenzie on August 1 to coincide with the band's UK dates.



New CD range from Pickwick

PICKWICK IS launching a new range of classical compact discs with a dealer price of £2.43.

The PWK Classics range is being aimed at a retail price of £3.99 and is being backed by a press advertising campaign. The series, available from Friday (29), is being targeted towards the uncommitted classical consumer.

Majors 'treat music like cans of baked beans'

UK MAJORS have been bitterly criticised for treating records "like cans of baked beans" and ignoring creativity when making marketing decisions.

Rhythm King's Martin Heath was applauded by delegates when he claimed that majors had "no respect at all" for music and treated consumers as "deadheads to sell records to".

"How can they talk about 'product'? I don't know how you can sell music like baked beans, make up ad slogans and have pop-out Rick Astleys in *Music Week*," he said. "Coming to America and seeing people who are supposed

to be special and important in Pepsi Cola ads is terrible, I hate the thought of grinding it all into markets."

Peter Robinson from Chrysalis Records replied with a comment that Heath was "in the first flush of success" and would hold different views in 10 years, to which the Rhythm King director retorted that he would "never lose that edge".

He added: "I'm not criticising individuals. It's the structure that's at fault. The individuals are powerless within these huge machines."

Earlier in the debate the UK independent sector was highlighted as a valuable source of new music,

particularly in the dance category. Heath put the innovation down to both commitment to creativity and the marketing restraints which face a small company, forcing it to come up with something different from the other labels.

Robinson said he shared Heath's enthusiasm for dance music but commented that majors have to produce album-selling artists. "Dance records are not necessarily career-building records but they do have a place — more of a place for indies because they don't have the overheads of the majors who need albums to sustain their business," he said.

Breaking the Euro language barrier

AS NATIONAL barriers are broken down, opportunities for crossing over more unusual non-English tracks are opening up, but important obstacles remain, a panel on the internationalisation of music concluded.

Rattling off a series of recent "Euro-crossover" examples and showing a Mory Kante video, panel chairman Polydor France's Michael Wynen talked of the "dissolving language barriers". And citing an ad in *Music Week* for a Guesch Patti record which ran the copyline "No 1 in France", he said: "Something like that would have been unheard of 10 years ago."

There was said to be a new generation of music business management in Europe that is more open to what is happening at street level and more adventurous, but it was suggested that the US market is still difficult to crack open because of conservative radio management and policies.

The picture painted was not all rosy for fresh sounds in Europe. A more pessimistic Emanuel de Buretel of Virgin France pointed out that the most significant successes have been singles only, with few examples of albums breaking through any language barriers.

Chris Garland of the appropriately named Un-American Activi-

ties company was scathing about most attempts at original output from European countries, particularly within the major labels. Most are just "recycling American and British ideas", he said.

MTV Europe programmer Brian Diamond (an American) had this advice: "You've got to give people

a hook, a good beat, something to tap your foot to."

Diamond's advice was reinforced by comment from the floor and some pointed out that few ballads, for instance, have crossed over when sung in a foreign language. "It'll cross over if you can dance to it," was the conclusion.

CD developments 'now a reality'

NEW TECHNOLOGY tied to the compact disc format is no longer a pie in the sky dream but a practical reality, according to delegates at NMS 9.

The future of the three-inch CD, CD graphics, CDV and CD Midi were all viewed in an optimistic light by new technology panelists who saw all the developments as potentially lucrative for both the record and hardware industries.

Communication researcher Marc Finer described the three-inch CD, already widely used, as an ideal singles format, an exciting promotional tool and an affordable addition to its full-sized cousin.

The CD graphics facility currently features on new albums by Talking Heads and Anita Baker — although the necessary hardware is only just available — and Warner New Media president Stan

Cornyn said he saw his company's project as a useful visual tool for displaying lyric translations, guitar chords and real-time commentary for records on video. He estimated that the CD graphic players could be available for less than \$400 within a year.

Guenther Hensler of PolyGram Records blamed the delay in arrival of CDV on the "manufacturing people biting off more than they can chew", but predicted that by 1992, 25 per cent of all CD players would have the CDV facility and cost no more than an ordinary mid- to high-range CD player.

CD Midi (musical instrument digital interface) was described by Cornyn as a "music processor" with its consumer crossover potential extending to sale in instrument, sheet music, record and electrical shops.

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Objections raised as MRS and MCPS prepare to exchange marriage vows

THE CRITICS of the proposed merger between the Mechanical Rights Society (MRS) and the Mechanical Copyright Protection Society (MCPS) have been joined by a former leading member of both bodies and an ex-president of the Music Publishers Association.

Pointing out that MCPS is a wholly-owned subsidiary of the MPA, Leslie Avenell of Alfred Lengnick argues that "MRS should retain its independence until such time as mechanical rights in this country are administered by a truly independent organisation whose

directors can only be hired and fired by the members for whom it collects fees," says Avenell. "I wonder what the reaction of composers and publishers (let alone the Government) would be if it was suggested that the PRS should become a wholly-owned subsidiary of any writer, publisher or record organisation," he adds.

In preparation for the extraordinary general meeting of the MRS which takes place tomorrow (July 27) to vote on the merger, the Composers Joint Council (CJC) met last week to consider the response

of MPA council members to writers and composers' requests that an enlarged MCPS board should provide parity between publishers and writers and that composers should be able to receive their mechanical royalties directly from MCPS rather than via their publishers.

While acknowledging that a reply had been received from the MPA a spokesperson for the CJC remained tightlipped about the attitude of composers' representatives to the merger. "We will wait until after the EGM before making any statement" she said.

Last stand for tape levy as Copyright Bill goes to Lords

THE BIGGEST copyright battle the music industry has faced for more than 30 years is effectively over today.

MPs debated the new Copyright Bill into the early hours of this morning (26) and, although it now has to be sent to the House of Lords, both sides in the tape levy debate do not expect it to change

further before being made law.

Home Taping Rights Campaign co-ordinator Mari James, speaking before the Commons debate, said she was confident that the proposed levy would be deleted. She felt that, at the prompting of trade and industry minister Kenneth Clarke, Conservatives would vote out the levy amendment.

Retailing

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the new artists we are going to help break. The main aim of the event is to help everyone sell a lot more records and to come away more informed and with better contacts within the industry."

The conference is due to take place at the Hilton National Hotel, Wembley, on October 6 and 7. Applications for membership and requests for further information should be addressed to Julie Mackett, BARD membership secretary, BARD, 62-64 Kensington High Street, London W8 4PE.



STEVE SMITH: 'We want to deal with the issues'

Cream curdles

ADVERTISING AGENCY Cream, which handled accounts for EMI, Polydor and A&M, has been put into receivership.

Key directors left the company, taking the music industry accounts with them, shortly before the agency ceased trading.

Receivers at Leonard Curtis & Co say they are currently appraising the company in the hope of selling it as a going concern.

Castle acquires Masterpiece

CASTLE COMMUNICATIONS has acquired music production company Masterpiece Music.

Plans by Masterpiece to set up several new labels of back catalogue product will now be developed and Castle Communications will also be launching new labels for low price classical, country, MOR and various artist compilation product.

Black music seminar set

THE BLACK Music Association is holding a music business seminar at Brixton Village Cultural Centre, St Matthews Meeting Place, Brixton Hill, London SW12, on Sunday (31).

The programme will cover issues such as copyright, contracts and publishing and speakers include Brian Engel (PRS), Claire Sugrue (BPI), Alasdair Blaazer (MCPS), Mark Melton (MU) and John Love (PPL).

Hip-hop gets own magazine

A NEW specialist magazine *Hip-Hop Connection* is being launched with a national advertising campaign involving press and radio this week.

The magazine will concentrate on the UK and US rap and hip-hop scenes and contacts for the Music Maker subsidiary publication are Chris Hunt and Simon Trask on 0353 665577.

Glossies and Q head upturn in ABC figures

MUSIC PRESS sales over the past year indicate a general upturn in popularity particularly for the adult music magazine Q and the weekly glossies.

According to the latest figures from the Audit Bureau of Circulation, the monthly Q rose to 79,713 for the first six months of 1988 compared to 48,140 for the same period last year.

Smash Hits also rose, over the same period, from 512,317 to 602,156 and *Just 17* increased to 285,428 from 278,036.

IPC refuses to release figures for *No 1, Melody Maker* and *NME* until August but *Sounds* fell from 60,770 to 59,212 and *rm* dropped from 50,198 to 44,923.

Meanwhile, heavy metal magazine *Kerrang!* has seen its figures go from 68,559 to 63,757. The new figure is the magazine's first since changing from fortnightly to weekly.

Virgin deal

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to the new grouping will be at least 26 per cent nationally. In many regions the figure is considerably higher. Concern is expressed at the consequences of such a retail development on record companies and the consumer.

"We have taken the opportunity of drawing the OFT's attention to some potentially damaging trends. We are aware that record companies are most concerned at the attitude of major retailers in relation to stocking new product or product by unproven artists.

"Where two groupings (the proposed W H Smiths/Our Price/Virgin chain coupled with Woolworth) accounts for nearly 50 per cent of the market, there is always a risk that there will be abuse of such a dominant market position."

However, Our Price managing director David Clipsham says referral to the OFT was only to be expected in such a large merger. In the meantime, he adds, business is continuing as normal at both Our Price and Virgin.

McGuinness

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aesthetic taste and everything I believe in. What is the point of being Michael Jackson when you present all that credibility to a manufacturer for a fee?"

The seminar, which attracted more than 7,000 delegates ranging in stature from college radio kids to record label presidents, took on an enhanced international dimension this year. In the words of regular visitor, Beggars Banquet managing director Martin Mills, it has "now achieved a format that will sustain it for several years".

In his keynote speech, McGuinness also stressed the importance of clubs and street-level opinion to new artists in a climate where radio and big concert promoters both seem unwilling to take a plunge with new music.

"The dates change but the attitudes do not," he said. "I believe that speed metal thrash is one of the most interesting things around and these bands only break because they understand that it is the audience who determines whether you will succeed or not. They understand that in order to make that connection with the public you must have been seen to have rejected the music of everyone else."

McGuinness drew a negative picture of some aspects of what he described as "1988's bleak musical landscape", commenting on the "utter awfulness of so much current black music", and the "wasteland" of UK rock.

"I always thought that U2 would be just one of many great rock bands, but unfortunately we seem to be alone," he said.

A more optimistic note was sounded, however, when he described music as "an image of freedom" and one creative field in which is still possible to start from scratch and succeed without the compromise of their ideals.

"If an artist has talent he or she can go anywhere. Nothing can stop a good song except the most fundamental laws of the music industry: only the fit survive and people vote with their feet.

"There's a lot of mediocrity but there's enough excellence to make this the most worthwhile creative medium of our age," he said.

PWL goes for DAT with Kylie album

THE DEBUT album from chart-topping Kylie Minogue is being released on digital audio tape next week despite the industry's concerted opposition to the format.

PWL, which is releasing the album on August 1, says it is not deliberately flying in the face of opinion and is simply supplying a demand for the product.

"We have had a certain demand for the album which we must satisfy. We don't see anything revolutionary in that, we are just putting out a record in every format available," says PWL managing director David Howells.

"I am vaguely aware that there is a general feeling against DAT but I am not sure that that is going to stop it."

World BRIEFING

PARIS: As British MPs decide the future of copyright in the UK, the French author's society SACEM has been reaping revenue from the country's blank tape levy. Revenue from levy, private television stations and overseas royalties increased income by 9.5 per cent to 1.84b francs last year.

NEW YORK: Warner Communications has cited strong international demand for recorded music as contributing to a 22 per cent increase in net profits for the second quarter of 1988 — \$127.6m. Recorded music operating profits rose 48 per cent to \$72.7m from \$49.1m for the same quarter last year. Compact disc sales doubled for the company and worldwide cassette unit sales rose more than 20 per cent.

MINNEAPOLIS: Mickey Elfenbein has been named president of K-tel International. The appointment was made by K-tel chairman Philip Kives. Elfenbein, who has been with the company for 19 years was most recently executive vice-president. K-tel has recently inaugurated a policy of signing new artists and producing original material to augment its sales of compilation albums. According to Kives, Elfenbein has been instrumental in developing the new strategy for K-tel.

NEW YORK: Gene Simmons of Kiss, and a sole artist and manager in his own right, has formed Simmons Records to be distributed by RCA Records in the US and BMG Music International. The label hopes to release four to six albums in its first year. Among his management clients are Liza Minnelli who was recently signed to Epic. Simmons will be in Europe with Kiss in mid-August as part of the Monsters of Rock tour.

ANTWERP: MTV Europe has been granted authorisation by the Flemish Government for MTV to be distributed in Flanders. This will become the first MTV city in Flemish-speaking Belgium. Meanwhile, the company has announced an expansion into a third German city — Frankfurt.

OTTAWA: Publishers and record companies are negotiating a new mechanical royalty rates agreement. General terms agreed so far include a 5.25 cent rate per track for all records sold after October 1. But according to both sides, there are still many outstanding issues.

DIVIDE & RULE



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No.2 Singles Company

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The Pretenders	The Sisters Of Mercy	Chris Rea	U.S. AC/DC	Adventures	A-ha	Bee Gees	Tracy Chapman	Cher	Fleetwood Mac
Debbie Gibson	George Harrison	Madonna	Joni Mitchell	Jimmy Page	Robert Plant	Prince	David Lee Roth	Taja Sevelle	Paul Simon



Hothouse environment for HMV discussions

HMV STAFF from all over the UK and Ireland gathered in Killarney for the company's summer conference where performance over the past year was reviewed and strategy for the next three was discussed.

One of the highlights of the event was a performance by The Hothouse Flowers.

Pictured at the conference are (from left): general manager store operations Chris Rimmer, marketing director David Terrill, personnel director Peter Renwick, group chairman Stuart McAllister, managing director Brian McLaughlin, sales manager Charlie McIntyre and finance director Lawrence Campbell.

EMI pledges a 'heart-to-heart'

DEALERS ARE being invited to have a heart-to-heart with EMI distribution chiefs in a bid to improve communication between the company's pressing plant in Hayes and retailers around the country.

Acting managing director of EMI M&Ds Andreas von Imhoff and new credit manager Roger Aslin are both keen to strengthen relationships with dealers to create a more efficient distribution service for EMI and PolyGram product.

"I think we have improved the relationship greatly over the last two or three months but there are still things we want to discuss with dealers and that takes time," says von Imhoff.

"One thing we do not know currently is: would they prefer to still have 24-hour deliveries and some markouts or would they prefer a 48-hour complete delivery?"

He believes answering this question will save dealers from keeping back orders or constantly re-ordering. "It would

actually ease some of the problems with distribution in general and not only with EMI," he says.

A new computerised tele-sales department was introduced at the Hayes plant two months ago but although von Imhoff has noticed an improvement in service there is still one big problem.

"The message for the trade is can people read the catalogues properly? In May and June, 38 per cent of the queries on the tele-sales desks were to do with the catalogues. It is absolutely amazing.

"I personally think there should be some sort of training system run by experienced personnel in the shops because at the moment a lot of people don't know how to read the catalogues," he says.

But von Imhoff also suggested a revised system. "Are these big catalogues of any use or help? For a start, it is often three months out of date. It may be possible to update and

REP
THE WEEK



JOHN STARKEY, Pinnacle rep for north-east England, based in Harrogate.

In his third year with the company, Starkey is Pinnacle's salesman of the year.

He describes himself as the Yorkshire tea-drinking champion of 1988 and states his main hobby as "underwater skiing".

complete the catalogue of software every week or so."

Aslin says he is also committed to meeting and discussing problems with dealers. "I am a great believer in communication and I want to make sure that both sides know what is going on all the time," he says.

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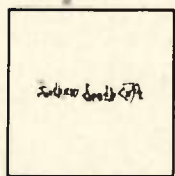
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BBL 40 BBL C 40 BBL 40 CD



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BBL 55 BBL C 55



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- ▲ KILLERS
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- ▲ BEASTLY VALUE PRICE ATTACK
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THE VIDEOS:

12 WASTED YEARS
LIVE AFTER DEATH
BEHIND THE IRON CURTAIN
VIDEO PIECES
IRON MAIDEN

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MUSIC VIDEO

MUSIC VIDEO

R E V I E W S

ROD STEWART AND THE FACES: Video Biography 1969-74. Video Collection VC 4053. Running time: 58 minutes. Dealer price: £6.95. **Comment:** The video biog. series (the ones with the words running across the foot of the picture) continues, through a different label. This is a welcome reminder of one of the most popular live bands of its era. The footage includes the Top Of The Pops version of Maggie May with a hirsute John Peel plunking away on mandolin and a moving I'd Rather Go Blind from The Faces final tour. Keith Richards plays on this one and Rod never sang better. There are one or two weak points (The Valentinos are mis-spelled Valentines, and one track has no proper visuals to go

with it), but this is a very worthwhile release. **Sales forecast:** With 18 songs, very good value. Should sell well to the vast reservoir of fans of the band and of Rod Stewart. **DL**

NO-ONE HERE GETS OUT ALIVE — A TRIBUTE TO JIM MORRISON. Warner Home Video PES 84044. Running time: 60 minutes. Dealer price: £6.95. **Comment:** A praised TV documentary from earlier this decade makes it to video, and with the continuing popularity of a group which made its last real record nearly 20 years ago, why not? With spoken contributions from Manzarek, Kreiger, Densmore, Jerry Hopkins, Donny Sugerman (who wrote the big sell-

ing Morrison biography of the same title) and producer Paul Rothchild, who says of The Doors "They were the brightest band I ever worked with", plus parts of about 10 songs, this provides an idea of why Jim Morrison is still revered. **Sales forecast:** As other Doors video releases have charted in recent times, there is no reason why this should not do the same. However, some may feel that it contains too much talk and too little music. **JT**

INXS: Kick The Video Flick. Channel 5 CFV 07452. Running time: 30 minutes. Dealer price: £6.95.

Comment: This band's rise to fame in the UK over the last 12 months has been staggering. That success is due not only to the Aussie outfit's ability to write simple melodies with distinctive hooks but also to the sex appeal of vocalist Michael Hutchence. His energetic and sensual live performance is matched on the six videos taken from their best-selling Kick album. None of them are particularly inspiring and only Need You Tonight manages to impress in technical terms thanks to some clever camera trickery. **Sales forecast:** Anyone with a stereo TV will enjoy this one thanks to its powerful guitar rhythms and bright images but otherwise it seems like an excessive amount to pay for just 30 minutes of promos. **NR**



THE DOORS: still influential after all these years

Last Week Weeks on Chart			Description (tracks) Timings/Dealer Price	Video Collection
1	3	8	MICHAEL JACKSON: The Legend ... Compilation (22 tracks)/55min/£6.95	MJ 1000
2	1	2	DEF LEPPARD: Historia Compilation (18 tracks)/1hr 30min/£10.42	PolyGram Music Video 041 684 2
3	2	5	MADONNA: Ciao Italia ... Live (16 tracks)/1hr 40min/£7.80	WEA 9381413
4	NEW		NOW THAT'S ... MUSIC VIDEO 12 Compilation/1hr/£6.95	PMI/Virgin MV NOW 12
5	8	9	MICHAEL JACKSON: Making Thriller Compilation/1hr/£6.95	Vestron MA 11000
6	5	18	WET WET WET: The Video Singles Compilation (5 tracks)/25min/£6.95	Channel 5 CFV 05662
7	4	2	MAGNUM: Wings Of ... Live (1hr 30min)/£10.42	PolyGram Music Video 041 698 2
8	6	4	EURYTHMICS: Savage Compilation (12 tracks)/45min/£6.95	Virgin VVD 340
9	—	—	U2: Under A Blood Red Sky Live (12 tracks)/1hr 1min/£6.95	Virgin VVD 045
10	9	11	SIXTIES MIX II Compilation (25 tracks)/1hr/£6.95	Stylus SV 0855
11	7	19	HEART: If Looks Could Kill Compilation (7 tracks)/30 min/£4.55	PMI MVR 99 0075 3
12	12	13	T'PAU: View From A Bridge Compilation (5 tracks)/20min/£5.56	Virgin VVC 335
13	NEW		GENESIS: VOL 2 Compilation (12 tracks)/57min/£6.95	Virgin VVD 330
14	11	4	AC/DC: Let There Be Rock Live (13 tracks)/1hr 34min/£6.95	WHV PES 34073
15	NEW		GENESIS: VOL 1 Compilation (11 tracks)/55min/£6.95	Virgin VVD 329
16	—	—	WHITESNAKE: Trilogy Compilation (4 tracks)/20min/£4.55	PMI MVS 99 0073 3
17	19	15	DAVID BOWIE: Glass Spider ... Live/45min/£6.95	Video Collection VC 4043
18	10	4	LED ZEPPELIN: The Song Remains ... Live (9 tracks)/2hr/£6.95	WHV PEV 61389
19	—	—	W.A.S.P.: Videos ... In The Raw Compilation (8 tracks)/1hr/£6.50	PMI MVP 99 1161 3
20	—	—	PRINCE: Purple Rain Music Drama/1hr 47min/£6.95	Warner Home Video PEV 61398

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
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Yazz & Plastic Population Big Life BLR4(T) (I/RT)
- 3 DOCTORIN' THE TARDIS
Time Lcrds KLF KLF003 (I/RT)
- 4 **NEW** DEF CON ONE
Pop Will Eat Itself Chapter 22 PWE1(12)001 (I/NM)
- 5 GOT TO BE CERTAIN
Kylie Minogue PWL PWL(T)12 (P)
- 6 CHAINS OF LOVE (REMIX)
Erasure Mute (12)MUTE83 (I/RT/SP)
- 7 BLUE MONDAY 1988
New Order Factory FAC737 (12)—FAC73R (P)
- 8 THEME FROM S-EXPRESS
S-Express Rhythm King/Mute LEFT21(T) (I/RT)
- 9 ATMOSPHERE
Joy Division Factory FAC2137 (P)
- 10 HARD TO THE CORE
London Rhyme Syndicate Abstract (12)LRS001 (P)
- 11 BAMBOLEO
Gypsy Kings A1 (12)A1305 (A)
- 12 PUSH THE BEAT
Mirage Debut DEBT(X)350 (A)
- 13 ANYONE
Smith & Mighty Beat Master BEAT M2(12)(A)
- 14 YOUR LOVING DRIVES ME CRAZY
Deluxe Unique 7UNQ2 (SP)
- 15 I SHOULD BE SO LUCKY
Kylie Minogue PWL PWL(F)8 (P)
- 16 ALL THIS LOVE THAT I'M GIVING
Gwen McRae Flame/Mute MELT7(T) (I/RT)

- 17 MOONCHILD (SECOND SEAL)
Fields Of The Nephilim Situation Two SIT52(T) (I/RT)
- 18 THE MERCY SEAT
Nick Cave & The Bad Seeds Mute (12)MUTE52 (I/RT/SP)
- 19 **NEW** SUNSHINE SUPERMAN
Salvation Karbon KAR609(T) (P)
- 20 FRIDAY NIGHT & SATURDAY MORNING
Einstein Music Of Life (12)NOTE17 (P)
- 21 LET'S ALL CHANT
Pat & Mick PWL PWL(T)10 (P)
- 22 TRUE FAITH
New Order Factory FAC 183/7 (12 — FAC 183) (P)
- 23 **NEW** THE LOVE I LOST
Seventh Avenue Nightmare MARE556 (A)
- 24 LOCK, STOCK & BARREL
Star Turn on 45 Pints Pacific DRINK2 (T) (PAC)
- 25 WILLIAM, IT WAS REALLY NOTHING
The Smiths Rough Trade RT(T)166 (I/RT)
- 26 ARE YOU LONELY?
Randy Brown Three Way—(WAY103T) (CH)
- 27 WHAT DIFFERENCE DOES IT MAKE
The Smiths Rough Trade RT(T)146 (I/RT)
- 28 AMERICAN BOYS
Rhythm Sisters Red Rhino RED(T)92 (I/RR)
- 29 BAD MOON RISING
Creedence Clearwater Revival Big Beat NS(T)124 (P)
- 30 THE CIRCUS (REMIX)
Erasure Mute (1) MUTE66(T) (I/RT/SP)
- 31 POP MUZIK
All Systems Go Unique (12)NIQ03 (A)
- 32 SHIP OF FOOLS
Erasure Mute (12)MUTE74 (I/RT/SP)
- 33 DO YOU WANNA FUNK
Sylvester with Patrick Cowley Domino—(DOM4T) (CH)
- 34 ASK
The Smiths Rough Trade RT(T)194 (I/RT)

- 35 THE ONE GAME
Saylor Dola Fly EAGLE 3 (P)
- 36 PANIC
The Smiths Rough Trade RT(T)193 (I/RT)
- 37 MAYFAIR
Quireboys Survival SUR(12)043 (I/BK)
- 38 INTRODUCTION
Gold Top Gee Streets—GOLD001 (I)
- 39 LOVE WILL TEAR US APART
SWANS Product Inc/Mute PROD23(T) (I/RT)
- 40 LITTLE 15
Depeche Mode Mute (Import) (12)LITTLE 15 (I/RT/SP)
- 41 **NEW** FRANK SIDEBOTTOM SALUTES THE MAGIC
Frank Sidebottom In Tape ITT1045 (I/RR)
- 42 IT'S ALL UP TO YOU
The Darling Buds Native (12)NTV33 (I/RR)
- 43 BANGO (TO THE BATMOBILE)
Todd Terry Project Sleeping Bag HAK(T)16 (A)
- 44 TELL IT LIKE IT IS
Aaron Neville Charly CYZ7124 (CH)
- 45 SOMETHING NICE
R. Lloyd & New Four Seasons In Tape IT(T)056 (I/RR)
- 46 SILK SKIN PAWS
Wire Mute (12)MUTE84 (I/RT/SP)
- 47 LOVE WILL TEAR US APART
Joy Division Factory FAC23(12) (P)
- 48 PUMP UP THE BITTER
Star Turn on 45 Pints Pacific/Immaculate DRINK 1 (P)
- 49 THE TOYS TAKEOVER
Captain Sensible Deltic DELT1(T) (P)
- 50 LET'S START II DANCE AGAIN
Hamilton Bohannon Domino-DOM3T (CH)

TOP 25 ALBUMS

- 1 KYLIE — THE ALBUM
Kylie Minogue PWL HF3 (P)
- 2 **NEW** 1977-1980: SUBSTANCE
Joy Division Factory FACT250 (P)
- 3 **NEW** TOMMY
Wedding Present Reception LEEDS2 (I/RR)
- 4 THE INNOCENTS
Erasure Mute STUMM 55 (I/RT/SP)
- 5 THE CIRCUS
Erasure Mute STUMM 35 (I/RT/SP)
- 6 UPFRONT 11
Various Serious UPFT11 (A)
- 7 ACID TRAX VOL 2
Various Serious DRUG2 (A)
- 8 SUBSTANCE
New Order Factory FACT 200 (P)
- 9 WONDERLAND
Erasure Mute STUMM25 (I/RT/SP)
- 10 **NEW** LOVE IS A RHAPSODY
General Lafayette Plaza PZAA001 (SP)
- 11 HATFUL OF HOLLOW
The Smiths Rough Trade ROUGH76 (I/RT)
- 12 HOUSE HITS
Various Needle/Serious HOH188 (A)
- 13 LES MISERABLES
Original London Cast First Night ENCORE1 (P)
- 14 LIFE'S TOO GOOD
The Sugarcubes One Little Indian TPLP5 (I/NM)
- 15 BEST OF HOUSE VOL 5
Various Serious BEH05 (A)
- 16 THE B BOY SAMPLER
Various B Boy/Westside B BOY1 (A)
- 17 **RE** GEORGE BEST
Wedding Present Reception LEEDS1 (I/RR)
- 18 SURVIVE
Nuclear Assault Under One Flag FLAG21 (P)
- 19 JACK TRAX THE FIFTH ALBUM
Various Jack Trax JTRAX5 (A)
- 20 MEMORY OF A MAN AND HIS MUSIC
Scott La Rock & KRS-One B Boy/Westside B BOY 2 (A)
- 21 **RE** DAWNRAZOR
Fields Of The Nephilim Situation Two SITUP18 (I/RT)
- 22 JAZZ JUICE 8
Various Streetsounds SOUND 11 (A)
- 23 THE MONA LISA'S SISTER
Graham Parker Demon FIEND122 (P)
- 24 KICKED OUT OF HELL
Demented Are Go ID NOSE 21 (I/RE)
- 25 THE LAST WILL AND TESTICLE
King Kurt GWR GWLP24 (A)

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- | THIS WEEK | LAST WEEK | REGGAE DISCO CHART | REGGAE CHART |
|-----------|-----------|---|-------------------------------|
| 1 | (1) | TELEPHONE LOVE J.C. Lodge | Greensleeves GRED 222 |
| 2 | (2) | RUMOURS Gregory Isaacs | Greensleeves Records GRED 221 |
| 3 | (4) | LET ME LOVE YOU NOW Sanchez | Charm Records CRT 18 |
| 4 | (3) | CALL ME Courtney Melody | Charm Records CRT 16 |
| 5 | (5) | KUFF Shelly Thunder | Blue Trax Record MMD 134 |
| 6 | (7) | WOMAN OF MOODS Trevor Dixon | Groove And Qtr CRD 004 |
| 7 | (9) | MUD UP Supercat | Sixtyfour Record SKD 071 |
| 8 | (6) | DIDN'T I Kafi | Arwa Records ARI 73 |
| 9 | (8) | SAY YOU John McClean | Arwa Records ARI 76 |
| 10 | (11) | SEÑORITA Dennis Brown | J/W Records JW 59T |
| 11 | (12) | SPECIAL Patrick Rose | Seaview Records SV 14 |
| 12 | (14) | I WANT TO BE WITH YOU D Houston | Landing Record 12 LDH061 |
| 13 | (20) | HOLDING BACK THE YEARS Earl Sixteen | Rock Star RS001 |
| 14 | (13) | TAKE TIME TO KNOW HER Tingo Stewart & Ningo Man | Hawkeye HD 88 |
| 15 | (19) | ROUND AND ROUND Beres Hammond | Sure Spin SPN 006 |

- | REGGAE ALBUM CHART | | |
|--------------------|------|--|
| 1 | (1) | REGGAE HITS VOL 4 Various Artists |
| 2 | (2) | LONELINESS Sanchez |
| 3 | (3) | CONSCIOUS PARTY 2 Marley & The Melody Makers |
| 4 | (16) | MAXI Maxi Priest |
| 5 | (9) | MISTRESS MUSIC Burning Spear |
| 6 | (4) | RUNNING BACK TO ME Cultural Roots |
| 7 | (6) | CASANOVA Frankie Paul |
| 8 | (5) | BAD BOY Courtney Melody |
| 9 | (8) | ONE STEP MORE Junior Delgado |
| 10 | (15) | MUSIC WORKS SHOWCASE '88 Various |
| 11 | (13) | PINCHERS WITH PLIERS Black Scorpion |
| 12 | (7) | NALF JAMAICA Jazze Wales |
| 13 | (17) | REGGAE CLASSICS VOL 3 Various |
| 14 | (14) | COOL OUT Trevor Sparks |
| 15 | (10) | COME ALONG Gregory Isaacs |
| 16 | (12) | FOUR SEASONS LOVER Leroy Gibbons |
| 17 | (18) | CRY FOR YOU NO MORE Pat Kelly |

NEW RELEASED DISCO RECORD OF THE WEEK

SO MANY WAYS Dennis Miltelalm Charm Record CRT 19

NEW RELEASE DISCOS

FOUR THE HARD WAY Lieutenant Stitchie Stereo One STO 005
ALL NIGHT Trevor Sparks Gyas Record GA-029
TO THE FIRE Frankie Paul Stereo One Record STO 006
PUT YOUR HEAD ON MY SHOULDER Jays Hawkkeye Rec HD 89

ALBUM OF THE WEEK

TURBO CHARGE Frankie Paul Pinchers Supreme Rec SUPLP 1

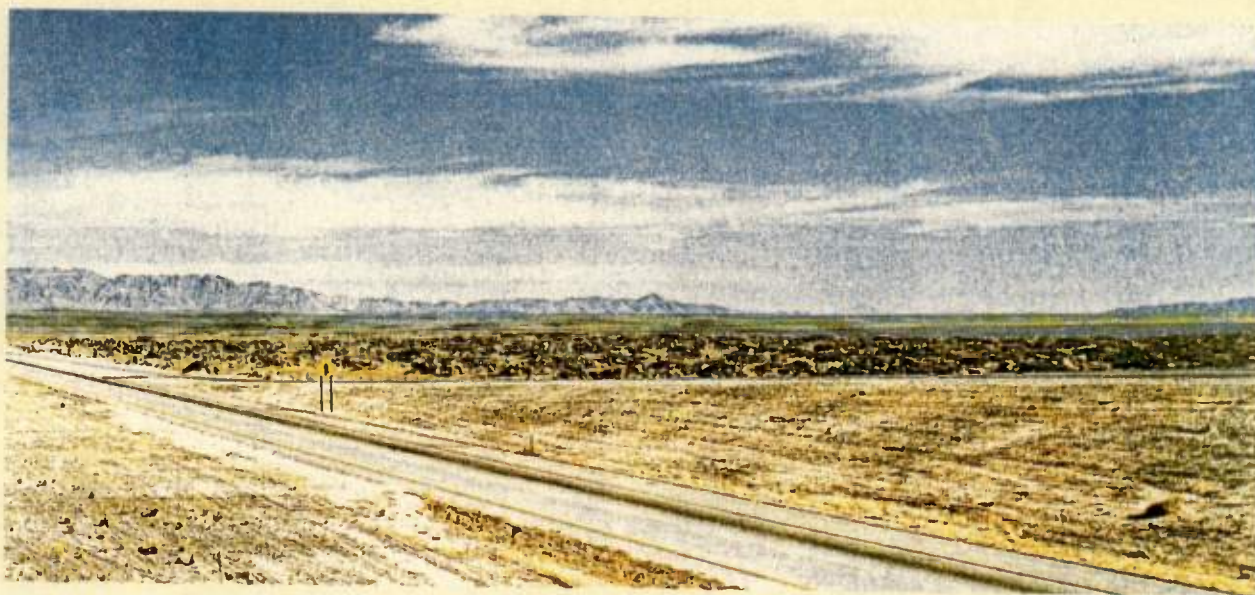
NEW RELEASE ALBUMS

BLACK WOMAN Judy Mowatt Greensleeves Record GREL 111
I REMEMBER SHOWCASE Courtney Melody Picout LP01



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by Dave Henderson

MANY MOONS in the making, the **Johnny Thunders** and **Patti Palladin** team effort featuring fave cover versions is finally out and titled, simply, **Copy Cats**. An eclectic overview of contemporary music, it features **The Seeds'** I Can't Seem To Make You Mine, **The Chambers Brothers'** Uptown To Harlem, **Dion's** Born To Cry and the bizarre Let Me Entertain You, which was performed by **Natalie Wood** as **Gypsy Rose Lee**. Quite a remarkable listen, with musical accompaniment from **David Cunningham**, **Chrissie Hynde** and a whole lot more, it's on Jungle and available through the Cartel.

WITH GLASS switching distribution to Red Rhino, its whole back catalogue now becomes available through the distributor and there are some worthy plastic delights waiting to be sampled there. There's a wodge of **Jazz Butcher** albums and singles (the Butcher now having moved on), material from **Love And Rockets'** **David J**, **The Membranes**, the ever-effervescing **Pastels**, US raves **The Replacements**, **Mayo Thompson**, **The Space Negros** and the always endearing **Spacemen 3**. Something for everyone without a doubt.

TUMBLING BACK towards the dancefloor, **Marshall Stretch And The Brothers Of Justice** launch the new Shed label, with no distribution yet but a tele-sales contact on 01-734 1452. It's a sample-frenzy cut-up chat-along called **Cut The Music Again**. Culled from all your fave movie soundtracks, **Apocalypse Now** included, with a repetitive chorus line melody that might catch on, it's one to be checked. The man from **Nurse With Wound** insisted that their new single, with a side apiece by **Nurse** and **Current 93** would also be wowing

T R A C K I N G

them on the dancefloor, but I feel the world isn't quite ready for them yet. Instead, **Nurse's** **Swamp Rat** is a floating miasma punctuated with detuned guitar and tin-tack drums, while **Current's** wave of acoustic strum and **Barry McGuire**-paced sincerity continues on **Ballad Of The Pale Girl**. On the Faith's Favourites label, it's available through the Cartel, as is the new single from **Screaming Trees**, which certainly is dancefloor fodder. **Tangiers** is a sultry trip into a brassy, rhythmic land that throbs and bustles with the best intentions on **Native**, through Red Rhino. The news is that this release will be followed by a remix of the group's excellent **Iron Guru**, so expect a sweaty summer.

AIMING FOR total "wacky" status on a level not attempted since **The Larks** "had a go", **The Three Little Piggies** sent a record wrapped in a pair of trousers to impress the **Tracking** dept. Sadly, they did not fit and one of the A&R teamsters contracted an intriguing rash from the offensive objects. The record is one of those "jolly" **Higsons**-paced singalongs that might just launch the **Piglets**, there are five of them, into a commercial success situation. Pop music with a huff and puff, titled **The Fabulous Frolics EP**, available through the Cartel. On a more culturally offbeat (hey, great name for a new mag) beam, **DO Misiani And Shirati Jazz** have a new LP called **My Life And Loves** on **DiscAfrique** through **Revolver** and the Cartel. **Shirati Jazz's** LP of two years ago was recorded without seminal leader **Misiani** and this more complete anthology of the group's work — taken from their six albums and

numerous singles — puts their sweet, minimal sound into perspective. As a fashion note, **Misiani** has two wives and 13 children, so buy this record, he needs your support(!).

BLYTH POWER follow their recent independent chart album, **The Barman And Other Stories**, with a three-track 12-inch featuring **Goodbye To All That** from the LP and two previously unreleased tracks. The disc is on **Midnight Music**, through **Rough Trade** and the Cartel, and the group will be playing a short promotional tour to coincide. Also through **Rough Trade**, the Republic label has its second release with **Kikki's** **Love Fixation** kickin' it onto the dancefloor yet again. **Boys Wonder** have signed a label deal with **Rough Trade** distribution and have the debut release on their own **Boys Wonder** label, the excellent **Goodbye Jimmy Dean**. Ignoring, for a second, the group's wanton fashion pose, there's some really excellent music lurking here and a highly-charged, potential pop smash too. Best single for ages (etc etc).

LETHAL AGGRESSION, from New Jersey, release their debut album, the 21-track speed lightning **Life Is Hard ...** on **Funhouse**, through **Revolver** and the Cartel. Also from **Revolver** there's two **Dollar Brand** releases on the **Kaz** label — both available in LP, cassette and CD formats. **Voice Of Africa** is the first double set and **African Sun** is the second — which is likely to confuse orders as both are selective best-of compilations which are just the beginning of a series of **Kaz African** releases. The **World Circuit** label

offers a compilation titled, simply, **Beat Apartheid**, with an international cast of thousands raising their voices for the cause. From South Africa there's **The Kalahari Surfers**, from the US there's **The Last Poets**, from Ghana there's **Kantana**, from Zimbabwe there's **Oliver Mutukudsi And The Black Spirits** and from God, knows where there's **3 Mustaphas 3**.



BLYTH POWER order another round from the barman

THE GENE Syndrome are ingenious bods! After two singles they wanted to record an album but the costs were too much, the answer was to sell the reverse of the record sleeve for advertising and, in doing so, they managed to raise £2,000 to complete the production job. It may lead to a shoddy back sleeve, but the music inside of **Delicious** is certainly worth investigation as it rolls along in pop-rock guitar style with more than a hint

of a commercial edge. On the **Gene** label, it's through **Pinnacle**. No such problems for **Situation Two!** It follows the release of **King Blank's** **Real Dirt** album by lifting **Blind Box**, the 12-inch version of which features two tracks which have only previously been available as additional tracks on the CD version of the LP. New from **Alternative Tentacles** is **The Beatnigs'** first European release, the self-titled holocaustic blast of the same name. Also from the States, LA's **Shiva Burlesque** have their excellent self-titled debut LP on the new **Nate Starkman/Fundamental** tie-up

through **Red Rhino** and the Cartel. Theatrical, ethereal, flowing and assertive, it's certainly been worth the wait. Similarly entertaining is **Soft Machine's** **Live At The Proms, 1970**, a vinyl and CD artefact, on **Reckless** through **PRT**, of the group's cross-cultural exchange as the first (and last) rock group to be invited to play at the event. Fusing jazz, classical, avant-garde and rock influences into a giant sound piece.

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TITLES A-Z (WRITERS)

<p>Ain't No Stoppin' Us Now (Party For The World) (M/L) (Kash/Whitehead) 55 Ain't No Sunshine (Walters) 84 All Fired Up (Tollhurst) 23 Anything Can Happen (Woz) 69 Anything For You (Estefan) 49 As The Rhyme Goes On (Begin) 81 Beatin' The Heat (Naslas/Stratton) 42 Boys (Charlton/Cecchetto/Bosanto/Rossi) 25 Breakfast In Bed (Frim/Hinton) 17 Charlatan Heston (Shump) 86 Chocolate Girl (Ross) 53 Cross My Heart (Joy) 19 Def Con One (Pance) 66 Dirty Diana (Jackson) 4 Doctor's Orders (1) 78 Doctorin' The Tardis (Chinn/Chapman/Granger/Glitter/Leander/Timelords) 57 Don't Believe The Hype (Ridenhour/Shocklee/Sadler/Drayton) 74 Don't Go (Macon/OToolo/Hick) 98 Dreaming Again (Carmell) 99 Everlasting (Knight/Zigman) 71 Fast Car (Chapman) 12 Fat Jackson (Tankovic) 80 Feel The Need In Me (Tilman) 26 Fiesta (MacGowan/Sener) 28 Find My Love (Nevin) 37 Flame The (Mitchell) 77 Follow The Leader (Borner/Giffin) 63 Foolish Beat (Gibson) 29 Foolish (Pance) 29 Good Tradition (Hickman) 67 Got To Be Certain (Stock/Aitken/Waterman) 65 Hands To Heaven (Glasper/Lillingston) 64 Happy Ever After (Fordham) 39 Harder I Try (The Stock/Aitken/Waterman) 43 Heat It Up (Lawrence/Steele) 21 Hey Come Trouble (McNabb) 96 Hey Monahan (McAloon) 72 Hiad (Duke/Fingers) 95 Hold On To What You've Got (Sylvester/Dozier) 47 How She Threw It All Away (Weller) 50 Hustle (To The Music...) (Brydon/Munson-Parrot-Stewart) 35 I Don't Want To Talk About It (Whitten) 3 I Got You (I Feel Good) (Nowhere To Run) (A) (Brown/AJ) (Holland/Dozier/Holland) 52 I Need You (Roegen/Byrd/Hill) 22 I Owe You Nothing (The Brothers) 37 I Say Nothing (Bryn/Lewis) 37 I Want Your Love (Sayer) 37 I'll Be With You (Decker/Rogers) 54 I'll Be There (West/Davis/Hutch/Gordy Jr.) 79 I'll Wait For You (Take Your Time) (Burns) 93 I'm Too Scared (Holland/Bronson/O'Neal) 58 I'm Too Scared (Dante/Cole) 34</p>	<p>In My Dreams (Downing/Jackson/Lordmoreland) 61 In The Air Tonight (Collins) 31 It's Nature's Way (No Problem) (Glen/Burns/Bazzer/Van Day) 68 Like Dreamers Do (Vale/Waters/Schinn) 40 Lock Stock And Barrel (1) 97 Love Bites (Clark/Collen/Ellan/Lange/Savage) 11 Love Is The Gun (Tilman/Miller) 46 Mad About You (Brown/Whelan/Evans) 76 Man About Town (Margenfield/McDonnell/London) 51 Martha's Harbour (Brichene/Coun/Regan) 36 Maybe We Should Call It A Day (Stock/Aitken/Waterman) 75 Monkey (Michael) 14 Monkeys (Unrel/Kemp) 85 My Love (Wander) 88 My Love Of The Land (Coleman/Walker) 100 My One Temptation (Leeson/Vole/Waters) 92 Nothing's Gonna Change My Love For You (Masser/Coffin) 1 Off On Your Own (Gill) (Sure!) 1 Only Way Is Up (The Jackson/Henderson) 10 Peek A Boo (Sousse & Bonshies) 30 Perrier (Wicks/Cali) 59 Push It/Tramp (AJ/Azor/AA) 2 Reach Out, I'll Be There (Remas/Holland/Dozier/Holland) 15 Return To Yesterday (The Lick Time) 90 Roses Are Red (Babyface/LA) 8 Shouting Stage (The Armatradings) 89 Soldier Of Love (Shurken/Rogers) 83 Somewhere Down The Crazy River (Robertson) 41 Streets Of Your Town (Foster/McLennan) 91 Super Guy (Moore/Cabral) 7 Sure Beats Workin' (Buttery/Hoyle/McCoy) 94 Theme From S-Express (Moore/Gibson) 87 There's More To Love (Somerville/Cole) 62 Tomorrow People (Marley) 24 Tougher Than The Rest (Springsteen) 33 Tribute (Right On) (The Posadas) (Wingfield) 20 Turn It Up (Rich) 60 Twist (Yo Twist) (The Ballard) 13 Voyage Voyage (Rival/Dubois) 45 Wap-Bam-Boogie/Don't Blame It On Me (Reilly/Fisher) 18 What I Say To Make You Love Me (Harris III/Lewis) 27 Wild World (Stevens) 48 Wish Away (The Wonder Shift) 45 You Came (Kantle) 56 You Came (Wide/Wilde) 6 You Have Placed A Chill In My Heart (Lennox/Stewart) 73</p>
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THE NEW 25

76	86	MAD ABOUT YOU (I.R.S./MCA) 118 (F)	77	78	THE FLAME (Epic 651466/7) 12" (F) 45:46 (C)
78	79	DOCTOR'S ORDERS (Parlophone 12/MS 118) 1:00	79	80	I'LL BE THERE (RCA 651552/7) 12" (F) 45:46 (C)
80	81	FAT (Sire 651552/7) 12" (F) 45:46 (C)	81	82	AS THE RHYME... (A&M 651552/7) 12" (F) 45:46 (C)
82	83	DON'T BE CRUEL (MCA 651552/7) 12" (F) 45:46 (C)	83	84	SOLDIER OF LOVE (Virgin 651552/7) 12" (F) 45:46 (C)
84	85	AIN'T NO SUNSHINE (Circus 651552/7) 12" (F) 45:46 (C)	85	86	MY IMAGINATION (Parlophone 12/MS 118) 1:00
86	87	CHARLTON HESTON (Epic 651552/7) 12" (F) 45:46 (C)	87	88	THEME FROM... (Dunham 651552/7) 12" (F) 45:46 (C)
88	89	MY LOVE (CBS 651552/7) 12" (F) 45:46 (C)	89	90	THE SHOUTING STAGE (A&M 651552/7) 12" (F) 45:46 (C)
90	91	RETURN TO YESTERDAY (Fremont/Phonogram 651552/7) 12" (F) 45:46 (C)	91	92	STREETS OF YOUR... (Beggars Banquet 651552/7) 12" (F) 45:46 (C)
92	93	MY ONE TEMPTATION (A&M 651552/7) 12" (F) 45:46 (C)	93	94	I'LL WAIT FOR YOU... (10/10 651552/7) 12" (F) 45:46 (C)
94	95	SURE BEATS WORKIN' (Mer 651552/7) 12" (F) 45:46 (C)	95	96	HUAC (10/10 651552/7) 12" (F) 45:46 (C)
96	97	HERE COMES... (Beggars Banquet 651552/7) 12" (F) 45:46 (C)	97	98	LOCK STOCK... (Parlophone 12/MS 118) 1:00
98	99	DON'T GO (Hickman 651552/7) 12" (F) 45:46 (C)	99	100	DREAMING AGAIN (Virgin 651552/7) 12" (F) 45:46 (C)
100		MY LOVE OF THIS LAND (Epic 651552/7) 12" (F) 45:46 (C)			

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

⑤ Indicates title available in sheet music

▲ Panel Sales increase over last week

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

Top 75 chart entries to date (29 weeks)393

Panel Sales over last week+11%

• VAN HALEN •

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38	26	6	NEVER TEAR US APART (INXS (Chris Thomas) MCA Music	Mercury/Phonogram INXS 11 (12) (F)
39	47	5	HAPPY EVER AFTER (Julia Fordham (Bill Padley/Grant Mitchell/Fordham) Blue Mountain	Circa/Virgin YR(T) 15 (E)
40	NEW		LIKE DREAMERS DO (Mica Paris/Courtney Pine (L'Equipe) Abacus/Warner Chappell/Cop Con	4th - 8'way/Island (12)BRW 108 (F)
41	69	2	SOMEWHERE DOWN THE CRAZY RIVER (Robbie Robertson (Daniel Lanois/Robbie Robertson) SBK Songs	Geffen GEF 40(T) (W)
42	43	4	BEATIN' THE HEAT (Jack 'N' Chill (Ed Stratton/Vlad Naslas) Oval Music/SBK Utd.Pt.	Oval/10/Virgin TEN(X) 234 (E)
43	NEW		THE HARDER I TRY (Brother Beyond (Stock/Aitken/Waterman) All Boys Music	Parlophone (12)R 6184 (E)
44	46	3	A WISH AWAY (The Wonder Stuff (Pat Collier) PolyGram Music	Polydor GONE(X) 4 (F)
45	31	12	VOYAGE VOYAGE (Remix) (Desireless (J. M. Rival) Minder Music	CBS DES(T) 2 (C)
46	61	2	LOVE IS THE GUN (Blue Mercedes (Phil Harding/Ian Curnow) Magnet Music/PolyGram Music	MCA BONA(T) 3 (F)
47	59	2	HOLD ON TO WHAT YOU'VE GOT (Evelyn 'Champagne' King (Leon F Sylvers III) Jobete Music	Manhattan/EMI (12)MT 49 (E)
48	27	9	WILD WORLD (Maxi Priest (Lindo/Dunbar/Shakespeare) Salaf (Westbury Con.)	10/Virgin TEN(X) 221 (E)
49	55	3	ANYTHING FOR YOU (Gloria Estefan & Miami Sound Machine (Emilio Estefan) SBK Songs	Epic 651673/7 (12 - 651673 6) (C)
50	41	2	HOW SHE THREW IT ALL AWAY (The Style Council (Paul Weller/Mick Talbot) EMI Music	Polydor TSC(X) 16 (F)
51	66	3	MANNISH BOY (Muddy Waters (Johnny Winter) Tristan/Warner Chappell/Bug	Epic MUD(T) 1 (C)
52	63	2	I GOT YOU (I FEEL GOOD)/NOWHERE TO RUN (J.Brown/M.Reeves (A)-(AA)Holland/Dozier (A) Lark (Carlin) (AA) Jobete	A&M AM(Y) 444 (F)
53	56	3	CHOCOLATE GIRL (Deacon Blue (Jon Kelly) ATV Music	CBS DEAC(T) 6 (C)
54	30	6	I WILL BE WITH YOU (T'pau (Roy Thomas Baker) AMP Publishing/Virgin Music	Siren/Virgin SRN(T) 87 (E)
55	NEW		AIN'T NO STOPPIN' US NOW (PARTY FOR THE WORLD) (Steve Walsh (ML/Kkoshi) Sparta Florida/Island	A.1. (12)A1034 (A)
56	73	2	YE KEY KE (Mory Kante (Nick Patrick) Copyright Control	London LON(X) 171 (F)
57	35	9	DOCTORIN' THE TARDIS (The Timelords (Timelords) BMG/Warner Chappell/MCA/Zoo/E.G.	KLF Communications KLF 003(T) (I/RT)
58	53	2	I'M SORRY (Hothouse Flowers (Clive Langer/Alan Winstanley) Warner Chappell	London LON(X) 187 (F)
59	54	3	PERFECT WORLD (Huey Lewis & The News (Huey Lewis & The News) Copyright Control	Chrysalis HUEY(X) 10 (C)
60	48	3	TURN IT UP (Richie Rich (Richie Rich/P.J. Dynamix) Copyright Control	Club/Phonogram JAB(X) 68 (F)
61	34	6	IN MY DREAMS (Will Downing (Will Downing/Brian Jackson) Copyright Control	4th - 8'way/Island (12)BRW 104 (F)
62	33	8	THERE'S MORE TO LOVE (Communards (Hague) Rowmark/William A Bong/Mistramark/Rocket	London LON(X) 173 (F)
63	37	5	FOLLOW THE LEADER (Eric B. & Rakim (Eric B. & Rakim) SBK Songs	MCA MCA(T) 1256 (F)
64	NEW		HANDS TO HEAVEN (Breathe (Bob Sergeant) Virgin Music	Siren/Virgin SRN(T) 68 (E)
65	45	12	GOT TO BE CERTAIN (Kylie Minogue (Stock/Aitken/Waterman) All Boys Music	PWL PWL(T) 12 (P)
66	74	2	DEF. CON ONE (Pop Will Eat Itself (Robert Gordon) BMG Music	Chapter 22 PWE(12) 001 (I/NM)
67	NEW		GOOD TRADITION (Tanita Tikaram (Peter Van Hooke/Rod Argent) Copyright Control	WEA YZ 196(T) (W)
68	58	3	IT'S NATURE'S WAY (NO PROBLEM) (Dollar (Phil Harding/Ian Curnow) Steve Glen/EMI/Cop. Con.	London LON(X) 179 (F)
69	67	3	ANYTHING CAN HAPPEN (Was (Not Was) (Paul Staveley O'Duffy) Island/MCA/Cop. Con.	Fontana/Phonogram WAS 5(12) (F)
70	NEW		OFF ON YOUR OWN (GIRL) (Al B. Sure! (Kyle West/Al B. Sure!) Across 110th Street	Uptown/Warner Brothers W 7870(T) (W)
71	44	6	EVERLASTING (Natalie Cole (-) Rondor Music	Manhattan/EMI (12)MT 46 (E)
72	75	2	HEY MANHATTAN! (Prefab Sprout (Andy Richards/Paddy McAloon) Kitchen/SBK Songs	Kitchenware/CBS SK(GT) 38 (C)
73	51	8	YOU HAVE PLACED A CHILL IN MY HEART (Eurythmics (David A. Stewart) DnA Ltd/BMG Music	RCA DA(T) 16 (BMG)
74	42	5	DON'T BELIEVE THE HYPE (Public Enemy (Hank Shocklee/Carl Ryder) Island Music	Def Jam/CBS 652833/7 (12 - 652833 6) (C)
75	32	6	MAYBE (WE SHOULD CALL IT A DAY) (Hazell Dean (Stock/Aitken/Waterman) All Boys Music	EMI (12)EM 62 (E)

Sackful of talent that won't be caught napping!

by Barry Lazell

SLEEPING BAG Records, for several years one of the leading independent dance labels in the US, and licensor of many UK dancefloor hits to a variety of labels here (most notably with its leading act Joyce Sims, who has had several major pop crossovers and a big-selling album), is due to set up its own UK operation in London during August. Moreover, the label is also on the lookout for British rap and soul talent to fuel its artist roster from this side of the Atlantic.

The label's president Will Socolov and vice president Ron Resnick are both due in the country imminently to personally organise the establishment of Sleeping Bag UK. They will be recruiting personnel for the operation, as well as sorting out the mechanics of offices and so on. Morgan Khan of Westside, a longtime acquaintance of Socolov and Resnick, will be providing guidance in these areas, though his involvement is in a purely advisory

capacity. ("A good friend who will provide an honest opinion," says Resnick.)

Resnick explains the company's philosophy behind the setting up of the UK operation: "Sleeping Bag has always been a cutting edge label. One of the main purposes of the new office is to show the British our New York talent, particularly that which the majors feel 'may be ahead of its time', and are therefore reluctant to pick up. An artist like Just Ice can sell over 150,000 albums in America with Kool And Deadly, and yet major record companies in the UK won't touch him. But that's not our only reason for Sleeping Bag UK; we also want to pick up on the hip-hop and club explosion that is happening in London at the moment."

Apart from Joyce Sims and Just Ice, the label's US roster also features rap crew EPMD, Cash Money, Nocera, Hanson and Davies, and Todd Terry. It is hoped to augment this with at least two suitable UK acts in the near future, and specifically, Sleeping Bag is

looking on one hand for a rapper or rap posse of a standard to rival its New York stars, and on the other for a pop/soul group with something special to offer (as the label puts it, "stylish white soulboys who know how to strike a groove").

In the meantime, Sleeping Bag, and more specifically EPMD, have a new UK 12-inch release this week via CoolTempo, in the form of *Strictly Business*, the title track from the current EPMD album in the US (currently in the top 40 there, and heading for 400,000 sales).

EPMD, along with other Sleeping Bag acts Just Ice and Cash Money, had been confirmed for UK Fresh '88 in London on August 6, but the sudden cancellation of this event would now seem to make imminent visits for these artists unlikely.

● Until the UK office is actually functioning, the Sleeping Bag UK contact is via Tracie Brettelle at The Press Office: Tel: 01-434 1378.

Abstract art

EDWARD CHRISTIE of Abstract Records, who had significant success in the dance field three years ago with the Abstract Dance label and particularly the Coolnotes, has launched a new dance subsidiary, Rhyme'n'Reason Records, distributed through Pinnacle.

First signing is the London Rhyme Syndicate (pictured right), three north-west London rappers known individually as KG Demo, The Play-boy Prinz and Dee J Dee, whose debut 12-inch *Hard To The Core* (12 LRS 001) is bubbling under MW's dance top 50.

Says Christie of Rhyme'n'Reason: "Dance music has diversified and moved on so much over the last few years, that we thought our new dance label should have a totally different brief and outlook." The philosophy was established, but the label not yet named when the London Rhyme Syndicate were signed. However, the posse were in Hollywood Stu-



dios mixing *Hard To The Core* on Grand National Day, so when Christie decided to place a bet, it seemed appropriate to go for the horse Rhyme'n'Reason in the light of the band's name. When it won, Rhyme'n'Reason also became the label name.

Further signings and developments will be announced in due

course, and the label is based at 10 Tiverton Road, London NW10 3HL. Tel: 01-969 4018.

● LAST WEEK'S article on Tackhead was inadvertently illustrated with a picture of Basil Gabbidon of Bass Dance, who will be performing at a London showcase at Nomis Studios on August 15.

James Hamilton

C O L U M N

IT IS with great pleasure and sadness that I can reveal **STEVE WALSH** Ain't No Stoppin' Us Now (Party For The World) (A1 Records 12A1 304) is a truly excellent and surprisingly subtle long smoothly flowing revival of **McFadden & Whitehead's** singalong soul anthem — complete, of course, with some of Steve's inimitable "you wot, you wot?" call and answer crowd interaction, the whole thing being presented as a supposedly live performance. It really is so good that it would have been a smash regardless of the tragic circumstances surrounding its now posthumous release.

Other obvious Gallup chart contenders are **RUN-DMC** Mary Mary (London LONX 191), raucously shouting and scratching rap treatment of an old **Monkees** song; **JOYCE SIMS** Love Makes A Woman (London LONX 183); **Barbara Acklin's** glorious 1968 soul swinger revived in similar style on the LP version flip but given, I'm afraid to say, an atrocious and widely condemned remix by **Phil Harding & Ian Curnow** on the all important A-side; **B.V.S.M.P.** I Need You (Debut DEBTX 3044), German smash **LL Cool J**-inspired rap ballad that was never for the hardcore crowd here but it is getting radio reaction now it's been reissued on the heels of its Continental success; **WOMACK & WOMACK** Teardrops (Extended Remix) (Fourth & Broadway 12BRW 101), backbeat bashing frantic though soulfully sung bouncer aimed at their Love Wars pop audience; **CURTIS MAYFIELD** Move On Up (Curton 12CUR 101, via Ichiban/PRT), reissued and always popular squeakily whinnied frantic bongos pattered old floorfiller from 1970; **FIVE STAR** Rock My World (Extraterrestrial Mix) (Tent PT 421 46), fairly unexceptional juddery plaintively squeaked jitterer strictly for fans; **BILLY OCEAN** The Colour Of Love

(Live BOST3), yet another US-aimed big ballad, coupled here as if in desperation by his three biggest recent hits (which surely potential buyers must already have?).

Less obvious though worthy Gallup contenders include **SYN DEE** It's Best To Be A Girl (Virgin MCT 1), particularly strong jaunty English girl rapped bouncy bumper, already getting lots of attention on promo; **JO ANN JONES** Share My Joy (Champion CHAMP 12-81), superb soulfully unhurried bubbly strider produced by **James Bratton** (of Sybil fame), from a various artists performed album that will soon be released in **Jellybean and Hurby's Machine** style under his own name; **RICK CLARKE** Get Busy (WA Records WAT 2, via Jet Star), another beauty from London's under-rated soul singer, a tenderly muttered and crooned gentle attractive swayer just crying out for radio play.

In more straightforwardly pop style, keep an eye also on the **Stock Aitken Waterman**-created breezily swinging **BROTHER BEYOND** The Harder I Try (Parlophone 12R 6184), a tribute to old **Motown** that actually includes a (credited) drumroll sampled from the **Isley Brothers'** This Old Heart Of Mine; while I can't help thinking that the next **Timelords**-like hit should be **THE FEDERATION** Takin' Umbrage (Club GROWX 1), a routine Latin groove volume pumping through dialogue and music samples from radio's **The Archers** (Umbrage being a pun on Ambridge), crazed brilliance!

Also, although I don't often single out remixes in this column, be aware that the new Fluffy Bagel Mix of **S'XPRESS** Superfly Guy (Rhythm King LEFT R28T) is a totally different faster "acid" mix that the hardcore dance market looks like preferring. Only a couple of hot imports surfaced prior to my deadline last week, **JAMES BROWN** Static (FF Remix) (Scotti Bros 4Z9 07863), his album's purposefully surface noise filled biggest dance hit in two new **Full Force** remixes, due in the UK next week (hopefully not cocked up like his last UK single, which left off the best version!), and **JUST-ICE** Na Touch Da Just (Fresh FRE-80122), New York City's rap scene finally tips over into pure reggae with this rapsingly toasted disjointedly strung together medley of well known rhyddims!

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THE IT : GALLIMAUFRY GALLERY
Larry Heard and Harry Dennis
BLMK 001

TOP Dance SINGLES

30 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	6	PUSH IT/TRAMP Salt 'n' Pepa FFR 2 (12"-CHAMP 1251/FFRX 2) (BMG/F)	Champion/Hrrr CHAMP 51/
2	2	6	ROSES ARE RED Mac Band Featuring McCampbell Bros MCA MCA(T) 1264 (F)	
3	3	3	DIRTY DIANA Michael Jackson Epic 6515467 (12"—6515468) (C)	
4	NEW		I NEED YOU B.V.S.M.P. Debut/Skratch DEBT(X) 3044 (A)	
5	6	2	SUPERFLY GUY S-Express Rhythm King/Mute LEFT 28(T) (I/RT)	
6	9	2	THE ONLY WAY IS UP Yazz & The Plastic Population Big Life BLR 4(T) (I/RT)	
7	NEW		HUSTLE! (TO THE MUSIC) Funky Warm FON/WEA FON15(T) (W)	
8	4	9	TRIBUTE (RIGHT ON) Pasadenas CBS PASA(T) 1 (C)	
9	17	2	(WHAT CAN I SAY) TO MAKE YOU LOVE ME Alexander O'Neal Tabu 6528527 (12"—6528526) (C)	
10	28	2	REACH OUT I'LL BE THERE ('88 REMIX) Four Tops Motown ZB 41943 (12"—ZT 41944) (BMG)	
11	10	5	HEAT IT UP Wee Papa Girl Rappers Jive JIVE(T) 174 (BMG)	
12	5	6	THE TWIST (YO, TWIST) Fat Boys & Chubby Checker Urban/Polydor URB(X) 20 (F)	
13	8	8	WAP BAM BOOGIE Matt Bianco WEA YZ 188R (W)	
14	19	2	GLAM SLAM Prince Paisley Park/WEA W 7806(T) (W)	
15	7	3	MONKEY George Michael Epic EMU(T)6 (C)	
16	23	8	TOMORROW PEOPLE Ziggy Marley & The Melody Makers Virgin VS(T) 1049 (E)	
17	14	5	CROSS MY HEART Eighth Wonder CBS 6515527 (12"—6515526) (C)	
18	20	2	HOLD ON TO WHAT YOU'VE GOT Evelyn 'Champagne' King Manhattan/EMI (12)MT 49 (E)	
19	18	5	IN MY DREAMS Will Downing 4th + B'Way/Island (12)BRW 104 (F)	
20	NEW		OFF ON YOUR OWN (GIRL) Al B Sure! Warner Brothers W7870(T) (W)	

21	12	5	FOLLOW THE LEADER Eric B & Rakim MCA MCA(T) 1256 (F)	
22	NEW		AIN'T NO STOPPIN' US NOW Steve Walsh A1 (12)A1304 (A)	
23	11	7	I OWE YOU NOTHING Bros CBS ATOM(T) 4 (C)	
24	34	3	I'M TOO SCARED Steven Dante Cooltempo/Chrysalis DANTE(X)1 (C)	
25	30	3	BEATIN' THE HEAT Jack 'N' Chill 10/Virgin TEN(X)234 (E)	
26	16	6	BREAKFAST IN BED UB40 & C Hynde Dep International/Virgin DEP29(12) (E)	
27	24	3	NICE 'N' SLOW Freddie Jackson Capitol (12)CL502 (E)	
28	NEW		THE HARDER I TRY Brother Beyond Parlophone/EMI (12)R6184 (E)	
29	NEW		SO MANY WAYS Dennis Malcolm Charm —(CRT 19) (JS)	

30	38	3	YOUR LOVING DRIVES ME CRAZY Deluxe Unique 7UNQ2 (12"—UNQ2) (SP)	
31	22	5	DON'T BELIEVE THE HYPE Public Enemy Def Jam/CBS 6528337 (12"—6528336) (C)	
32	13	3	TURN IT UP Richie Rich Club/Phonogram JAB(X)68 (F)	
33	27	4	SEÑORITA Dennis Brown J&W JW(T) 59 (JS)	
34	NEW		LIKE DREAMERS DO Mica Paris/Courtney Pine 4th + B'way/Island (12)BRW108	
35	21	9	WILD WORLD Maxi Priest 10/Virgin TEN(X) 221 (E)	
36	41	2	YE KE YE KE Mory Kant London LON(X) 171 (F)	
37	37	2	LOVE IS THE GUN Blue Mercedes MCA BONA(T) 3 (F)	
38	26	4	RUMOURS Gregory Isaacs Greensleeves —(GRED 221) (BMG/JS)	
39	32	2	IT'S NATURE'S WAY (NO PROBLEM) Dollar London LON(X) 179 (F)	
40	NEW		DON'T BE CRUEL Bobby Brown MCA MCA(T)1268 (F)	
41	NEW		AS THE RHYME GOES ON Eric B & Rakim 4th + B'way/Island (12)BRW106 (F)	
42	25	7	BOYS (SUMMERTIME LOVE) Sabrina Ibiza/London IBIZ(X) 1 (F)	
43	RE		TELEPHONE LOVE J C Lodge Greensleeves —(GRED 222) (BMG/JS)	
44	NEW		I'LL WAIT FOR YOU (TAKE YOUR TIME) Burrell 10/Virgin TEN(X) 218 (E)	
45	NEW		SURE BEATS WORKIN' Beats Workin' Hrrr/London FFR(X)8 (F)	
46	RE		NOBODY (CAN LOVE ME) Tongue In Cheek Criminal BUS(T)6 (E/JS)	
47	39	8	RIGHT BACK TO YOU/ONE KISS WILL ... Ten City Atlantic A 9088(T) (W)	
48	NEW		DOCTOR'S ORDERS Lisa Carter Parlophone/EMI (12)NHS 1 (E)	
49	15	5	EVERLASTING Natalie Cole Manhattan/EMI (12)MT 46 (E)	
50	NEW		HARD TO THE CORE London Rhyme Syndicate Rhyme 'N' Reason/ Abstract (12)LR5001 (P)	

TOP 10 ALBUMS

1	NEW	IT TAKES A NATION OF MILLIONS ... Public Enemy DEF JAM/CBS 4624151/4624154 (C)	
2	NEW	DON'T LET LOVE SLIP AWAY Freddie Jackson Capitol EST2067/TCEST2067 (E)	
3	9	BAD Michael Jackson Epic 4502901/4502904 (C)	
4	2	KYLIE — THE ALBUM Kylie Minogue PWL HF3/HFC3 (P)	
5	1	WHAT YOU SEE IS WHAT YOU GET Glen Goldsmith RCA PL71750/PX71750 (BMG)	
6	3	THE COLLECTION Barry White Mercury/Phonogram BWTVC1/BWTVC1 (F)	
7	6	ACID TRAX VOL 2 Various Serious DRUG2/ZCUG2 (A)	
8	RE	OFF THE WALL Michael Jackson CBS 4500861/4500864 (C)	
9	8	NITE FLITE Various CBS MOOD4/MOODC4 (C)	
10	RE	THRILLER Michael Jackson Epic EPC85930/4085930 (C)	

Kool Kat

**SERIOUSLY
SULPHURIC
GET ON THIS MATEY!!
THE ACIDEED ANTHEM
HOUSEMASTER BALDWIN**

4 TRACK 12"
(KOOL T21)

1. DELTA HOUSE
2. DO YOU WANNA DANCE
3. I HAVE A DREAM

Plus Bonus Track
INSANE BY THE SUBURBAN BOYZ
(FIRST EVER UK RELEASE)
Full colour picture bag

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TOP 10 BUBBLERS

1	I GOT YOU/NOWHERE TO RUN James Brown/Martha Reeves A&M AM(Y)444 (F)	
2	AIN'T NO SUNSHINE Sydney Youngblood Circa/Virgin YR(T)12 (E)	
3	FLESH OF MY FLESH Lavine Hudson Virgin VS(T)1096 (E)	
4	OOCHY KOOCY (F.U. BABY YEAH YEAH) Baby Ford Rhythm King/Mute (BFORD1) (I/RT)	
5	WHAT MY LOVE CAN BRING Carol Cayne Syncopate/EMI (12)SY12 (E)	
6	SALLY/DBC LET THE MUSIC PLAY Stetsasonic A&M USA(T)638 (F)	
7	I WANT YOUR LOVE/THE ART OF ACID Victor Romeo Dance Mania (DM013) (IMP)	
8	SLAPHEAD MC Buzz B Play Hard (DEC9) (I)	
9	INTRODUCTION Goldtop GEE ST (GOLD001) (I)	
10	I AIN'T STOPPIN'/CAN'T GET ENOUGH Sindecut Featuring DJ Fingers & MC Baad (BD777) (I)	



BILLY OCEAN

NEW SINGLE

THE COLOUR OF LOVE

LIMITED EDITION 12" INCLUDES
"GET OUTTA MY DREAMS, GET INTO MY CAR"
"WHEN THE GOING GETS TOUGH, THE TOUGH
GET GOING" AND "SUDDENLY"
7" — BOS 3 12" — BOST 3

**CURRENT USA
TOP 20 SMASH**



PRODUCED BY WAYNE BRATHWAITE AND BARRY J. EASTMOND. RECORDED AND MIXED AT BATTERY STUDIOS.

Commercial broadcast

by Karen Faux
"ADVERTISING AGENCIES
 don't spend enough time or money on music and it is the single most underrated element," said Ken Dampier, creative director of Ogilvy & Mather, at Hawkesmere's recent Music In Advertising Seminar.

Dampier argued that as music increasingly becomes the all-powerful, emotive hook in commercials, agencies are going to have to adjust their approach to securing the right material. Publishers may think that agencies have a lot of money to throw around — and that big product always equals

a big spend — but to date this hasn't been the norm.

According to Dampier, part of the problem comes down to the fact that, traditionally, music is the last creative stage. And while there is a very close working relationship between the art director and writer on a project, these people are not necessarily clued up on the music side. In American agencies there is usually a head of music who has an understanding of copyright, musicians, production and studio time, and can explain the different processes to musically illiterate colleagues.

Dampier also defended the agencies' approach in creating music in the same vein as a piece for which they have been unable to secure copyright. "It is fair enough for copyright owners and record companies to feel protective," he said. "But agencies don't commission music with the attitude of 'let's rip that off.' It's a case of going after a certain tone or mood that has been firmly in mind."

VETERAN SONGWRITER and producer Mike Chapman has signed to Zomba Music Publishing. The picture shows Chapman (right), whose Dreamland label has a current US hit with Lita Ford's album, with Zomba executive director Ralph Simon.



EMI Music Publishing Worldwide has signed a long-term deal with Lou Reed. EMI will represent Reed's Oakfield Avenue and Metal Machine catalogues which include all of Reed's songs including his compositions for the Velvet Underground. Reed, currently working on his debut album for Sire, is shown with Irwin Robinson, EMI president and chief executive officer.

COMPACT
disc

DIGITAL AUDIO

- | | | | |
|----|----|--|---------------------|
| 1 | 1 | TRACY CHAPMAN, Tracy Chapman | Elektra |
| 2 | 2 | NOW! 12, Various | EMI/Virgin/PolyGram |
| 3 | 5 | BAD, Michael Jackson | Epic |
| 4 | 3 | IDOL SONGS: 11 OF THE BEST, Billy Idol | Chrysalis |
| 5 | - | THE HITS ALBUM 8, Various | CBS/WEA/BMG |
| 6 | 8 | TANGO IN THE NIGHT, Fleetwood Mac | Warner Brothers |
| 7 | 6 | THE COLLECTION, Barry White | Mercury/Phonogram |
| 8 | 4 | 1977-1980: SUBSTANCE, Joy Division | Factory |
| 9 | 18 | TUNNEL OF LOVE, Bruce Springsteen | CBS |
| 10 | 10 | BROTHERS IN ARMS, Dire Straits | Vertigo/Phonogram |
| 11 | 7 | KYLIE, Kylie Minogue | PWL |
| 12 | 15 | WHITNEY, Whitney Houston | Arista |
| 13 | 11 | ROLL WITH IT, Steve Winwood | Virgin |
| 14 | 9 | UB40, UB40 | Dep Int/Virgin |
| 15 | - | THRILLER, Michael Jackson | Epic |
| 16 | 12 | REG STRIKES BACK, Elton John | Rocket/Phonogram |
| 17 | 13 | WIDE AWAKE IN DREAMLAND, Pat Benatar | Chrysalis |
| 18 | 17 | KICK, INXS | Mercury/Phonogram |
| 19 | 14 | POPPED IN SOULED OUT, Wet Wet Wet | Precious/Phonogram |
| 20 | - | HEAVEN ON EARTH, Belinda Carlisle | Virgin |

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



LEADING COUNTRY singer-songwriter *Carlene Carter* is now signed to EMI Music Publishing. The picture shows (left to right) *Crispin Evans* (EMI), *Paul Lilly*, *Ann Munday* and *Jim Beach* (*Carter's management*), *Carlene Carter*, *Frans de Wit* (*managing director, EMI Music Publishing*) and *Peter Doyle* (EMI).

AIR PLAY

KEY A=Radio 1 'A' list B=Radio 1 'B' list C=Radio 1 'C' list		RADIO 1 w/c 23.7 w/c 16.7 ACTUAL (4 or more)		RADIO 1 w/c 19.7 w/c 12.7 PLAYLISTED		REGIONAL w/c 22.7 w/c 15.7 PLAYLISTINGS (43 stations)		THIS WEEK'S CHART	
ANDERSON, JOHN	Hold On To Love	Epic	10	10	B	B	7	15	—
ARMATRADING, JOAN	The Shouting Stage	A&M	4	—	—	—	—	—	89
AZTEC CAMERA	Working In A Goldmine	WEA	—	—	—	—	28	20	—
BENATAR, PAT	All Fired Up	Chrysalis	14	12	A	A	33	23	—
BIG DISH	European Rain	Virgin	5	—	—	—	—	—	—
BLUE MERCEDES	Love Is The Gun	MCA	—	—	—	—	24	19	46
BREATH	Hands To Heaven	Siren	—	—	—	—	29	22	64
BROS	I Owe You Nothing	CBS	8	13	C	B	29	39	16
BROTHER BEYOND	The Harder I Try	EMI	—	—	—	—	20	11	43
BROWN, JAMES	I Got You (I Feel Good)	A&M	5	5	C	C	7	5	52
BUCHANAN, CATHERINE	Love Is	Arista	10	8	B	B	3	—	—
B.V.S.M.P.	I Need You	Debut	5	—	—	—	—	22	—
CHAPMAN, TRACY	Fast Car	Elektra	15	12	A	A	41	43	12
CHEAP TRICK	The Flame	Epic	—	—	—	—	13	13	77
COMMUNARDS	The There's More To Love	London	9	16	C	A	13	25	62
DANTE, STEPHEN	I'm Too Scared	Cooltempo	9	13	B	B	21	19	34
DEACON BLUE	Chocolate Girl	CBS	13	7	A	B	34	32	53
DEF LEPPARD	Love Bites	Bludgeon Riffola	9	5	A	A	29	26	11
DOLLAR	It's Nature's Way (No Problem)	London	7	10	B	B	24	24	68
DOWNING, WILL	In My Dreams	4th & B'way	6	10	B	B	28	32	61
EARLE, STEVE	I Ain't Ever Satisfied	MCA	5	5	—	—	10	9	—
EIGHTH WONDER	Cross My Heart	CBS	14	17	A	A	33	39	19
E.U.	Da Butt	Manhattan	4	—	—	—	—	—	—
EVERYTHING BUT THE GIRL	I Don't	blanco y negro	16	15	A	A	41	43	3
FAIRGROUND ATTRACTION	Find My Love	RCA	8	13	A	A	36	30	32
FAT BOYS/CHUBBY CHECKER	The Twist	Urban	7	8	C	B	25	31	13
FOUR TOPS	Reach Out, I'll Be There	Matown	6	—	C	—	28	7	15
GIBSON, DEBBIE	Foolish Beat	Atlantic	5	5	B	B	38	37	9
GREAVES, DENIS & THE TRUTH	God Gave Rock ...	I.R.S.	7	8	C	C	—	—	—
GROOVETRAIN	Why Did You Do It	Urban	—	—	—	—	9	11	—
GYPSY KINGS	Bambaleo	A1	—	4	—	—	—	—	—
HARD RAIN	Diamonds	London	4	4	B	B	4	6	—
HOTHOUSE FLOWERS	I'm Sorry	London	—	9	B	—	27	23	48
HUDSON, LAVINE	Flesh Of My Flesh	Virgin	—	—	—	—	12	11	—
IDOL, BILLY	Catch My Fall	Chrysalis	5	—	—	—	—	—	—
INXS	Never Tear Us Apart	10	5	7	B	B	23	33	38
JACKSON, MICHAEL	Dirty Diana	Epic	14	16	A	A	38	37	4
JOHNNY HATES JAZZ	Don't Say It's Love	Virgin	6	12	C	A	26	37	—
KANTE, MORY	Ye Ke Ye Ke	London	8	—	—	—	—	—	55
LEWIS, HUEY & THE NEWS	Perfect World	Chrysalis	11	5	B	—	30	35	59
LILAC TIME	Return To Yesterday	Fontana	—	—	—	—	11	14	—
LIVING COLOUR	Glamour Boys	Epic	11	5	B	A	7	5	—
MAC BAND/McCAMPBELL BROS	Roses Are Red	MCA	11	9	B	B	34	34	8
MARLEY, ZIGGY	Tomorrow People	Virgin	17	16	A	A	34	30	24
MATT BIANCO	Wap-Bam-Boogie	WEA	5	—	—	—	27	25	18
MAYFIELD, CURTIS	Move On Up	Ichiban	—	—	—	—	8	12	—
MEDEIROS, GLENN	Nothing's Gonna Change	London	15	15	A	A	41	41	2
MICHAEL, GEORGE	Money	Epic	18	16	A	A	37	37	14
MINOGUE, KYLIE	The Loco Motion	PWL	12	—	A	—	28	8	—
O'NEAL, ALEXANDER	What Can I Say ...	Tabu	15	9	A	—	35	25	27
OSMOND, DONNY	Soldier Of Love	Virgin	9	—	—	—	—	—	83
PARIS, MICA	Like Dreamers Do	4th & B'way	10	8	B	B	28	27	40
PASADENAS, THE	Tribute (Right On)	CBS	6	11	C	B	25	35	20
POGUES, THE	Fiesta	Pogue Mahone	16	16	A	A	28	25	28
POP WILL EAT ITSELF	Def Con One	Chapter 22	5	—	—	—	—	—	66
PREFAB SPRUIT	Hey Manhattan	Kitchenware	9	5	—	—	35	33	72
PRETTY POISON	Catch Me (I'm Falling)	Virgin	7	10	B	B	—	5	—
PRINCE	Glam Slam	Paisley Park	17	9	A	B	32	25	29
REA, CHRIS	On The Beach	WEA	5	5	—	—	21	—	—
REEVES, MARTHA	Nowhere To Run	A&M	13	10	C	C	—	—	—
ROBERTSON, ROBBIE	Somewhere Down The ...	WEA	7	8	B	B	20	10	41
RUDDER, DAVID	Bacchanal Lady	London	5	—	—	—	—	—	—
SALT 'N' PEPA	Push It	Champion:fr	14	21	A	A	26	25	1
S-EXPRESS	Superfly Guy	Rhythm King	12	5	B	—	25	12	7
SHAKIN' STEVENS	Feel The Need In Me	Epic	5	5	C	C	29	21	26
SIOUXIE & THE BANSHEES	Peek-A-Boo	Wonderland	8	7	B	B	5	—	30
STYLE COUNCIL	How She Threw It All Away	Polydor	7	8	B	B	23	13	50
TIKARAM, TANITA	Good Tradition	WEA	11	12	A	A	15	14	67
TRANSVISION VAMP	I Want Your Love	MCA	17	14	A	A	28	24	5
UB40/CHRISIE HYNDE	Breakfast In Bed	Dep Int	10	11	B	A	34	38	17
VAN HALEN	When It's Love	Warner Brothers	5	—	B	—	12	—	—
VOICE OF THE BEEHIVE	I Say Nothing	London	17	9	A	A	31	37	37
WAS NOT WAS	Anything Can Happen	Fontana	9	6	B	B	37	31	69
WEE PAPA GIRL RAPPERS	Heat It Up	Jive	14	11	A	A	14	9	21
WIEDLIN, JANE	Rush Hour	Manhattan	—	—	—	—	19	20	—
WILDE, KIM	You Came	MCA	16	17	A	A	39	36	6
WONDER STUFF, THE	A Wish Away	Polydor	8	10	B	—	8	5	44
YAZZ/PLASTIC POPULATION	The Only Way Is Up	Big Life	14	8	A	—	27	11	10
YOUNGBLOOD, SYDNEY	Ain't No Sunshine	Circa	10	14	C	A	9	7	84

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).

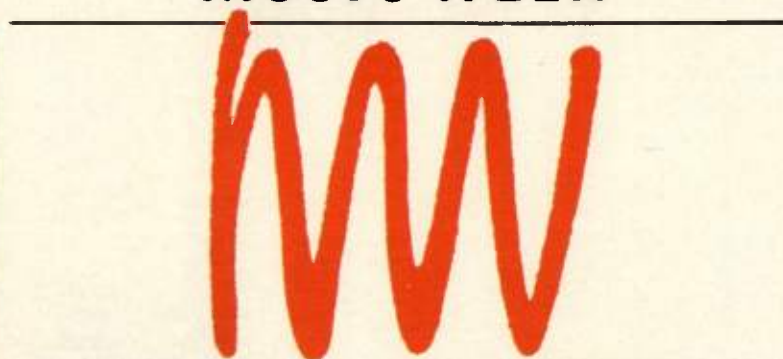
TOP 100 ALBUMS

30 JULY 1988

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

No1	1	NOW! 12 CD Various EMI/Virgin/PolyGram NOW 12
2	NEW	HITS 8 CD Various CBS/WEA/BMG HITS 8
3	2	TRACY CHAPMAN ★ CD Tracy Chapman Elektra EKT 44
4	5	BAD ★★★★★ CD Michael Jackson Epic 450290-1
5	3	KYLIE CD Kylie Minogue PWL HF 3
6	4	IDOL SONGS: 11 OF THE BEST ★ CD Billy Idol Chrysalis BILTV 1
7	6	PUSH ★ CD Bros CBS 460629-1
8	NEW	IT TAKES A NATION OF MILLIONS ... CD Public Enemy Def Jam/CBS 462415-1
9	9	DIRTY DANCING (OST) ★ CD Original Soundtrack RCA BL 86408
10	13	TUNNEL OF LOVE ★ CD Bruce Springsteen CBS 460270-1
11	10	TANGO IN THE NIGHT ★★★★★ CD Fleetwood Mac Warner Brothers WX65
12	8	THE COLLECTION ● CD Barry White Mercury/Phonogram BWTV 1
13	15	KICK ● CD INXS Mercury/Phonogram MERH 114
14	12	UB40 ● CD UB40 DEP Int./Virgin LPDEP 13
15	11	POPPED IN SOULED OUT ★★★★★ CD Wet Wet Wet Precious/Phonogram JWWWL 1
16	7	1977-1980 SUBSTANCE CD Joy Division Factory FACT 250
17	16	WHITNEY ★★★★★ CD Whitney Houston Arista 208 141
18	19	JACK MIX IN FULL EFFECT ● CD Mirage Stylus SMR 856
19	17	HEAVEN ON EARTH ★ CD Belinda Carlisle Virgin V 2496
20	37	THRILLER ★★★★★★ CD Michael Jackson Epic EPC 85930





THE
MICHAEL JACKSON
MIX

AS SEEN ON TV

40 NON-STOP HITS



59	60	FACE VALUE ★★★ CD Phil Collins Virgin V 2185
60	50	SIXTIES MIX 2 ● CD Various Stylus SMR 855
61	43	MAXI CD Maxi Priest 10/Virgin DIX 64
62	62	RUMOURS ★★★★★ CD Fleetwood Mac Warner Brothers K 56344
63	56	THE BEST OF OMD ★ CD OMD Virgin OMD 1
64	53	HEART ● CD Heart Capitol EJ2403721
65	55	WILL DOWNING ● CD Will Downing 4th + B'Way/Island BRLP 518
66	83	BORN IN THE USA ★★★ CD Bruce Springsteen CBS 86304
67	25	SOUTH OF HEAVEN CD Slayer London LONLP 63
68	38	BACK ON THE ROAD CD Various Stylus SMR 854
69	41	HEAVY NOVA ○ CD Robert Palmer EMI EMD 1007
70	63	EVERYTHING ● CD Climie Fisher EMI EMC 3538
71	78	PHANTOM OF THE OPERA ★★★ CD Various Polydor PODV 9
72	64	B SIDES THEMSELVES CD Marillion EMI EMS 1295
73	95	CLOSE CD Kim Wilde MCA MCG 6030
74	97	FROM LANGLEY PARK TO MEMPHIS ● CD Prefab Sprout Kitchenware/CBS KWLP 9
75	69	ROACHFORD CD Roachford CBS 4606301
76	59	IRISH HEARTBREAT CD Van Morrison/Chieftains Mercury/Phonogram MERH 124
77	42	TOMMY CD The Wedding Present Reception LEEDS 2
78	74	TURN BACK THE CLOCK ★ CD Johnny Hates Jazz Virgin V 2475

22	50	I NEED YOU B.V.S.M.P.		Debut/Passion DEBT(X) 3044 (A)
23	25	ALL FIRED UP Pat Benatar		Chrysalis PAT(X) 5 (C)
24	22	TOMORROW PEOPLE Ziggy Marley & The Melody Makers		Virgin VS(T) 1049 (E)
25	15	BOYS (SUMMERTIME LOVE) Sabrina		Ibiza/London IBIZ(X) 1 (F)
26	39	FEEL THE NEED IN ME Shakin' Stevens		Epic SHAKY(T) 6 (C)
27	38	(WHAT CAN I SAY) TO MAKE YOU LOVE ME Alexander O'Neal		Tabu 652852 7 (12 -652852 6) (C)
28	24	FIESTA The Pogues		Pogue Mahone/Stiff FG 2(12) (W)
29	29	GLAM SLAM Prince		Paisley Park/Warner Brothers W 7806(T) (W)
30	NEW	PEEK A BOO Siouxsie & The Banshees		Wonderland/Polydor SHE(X) 14 (F)
31	19	IN THE AIR TONIGHT (88 Remix) ● Phil Collins		Virgin VS(T) 102 (E)
32	NEW	FIND MY LOVE Fairground Attraction		RCA PB 42079 (12 -PT 42080) (BMG)
33	23	TOUGHER THAN THE REST Bruce Springsteen		CBS BRUCE(T) 3 (C)

THE QUEEN OF GOOD GROOVE HAS RETURNED

**GWEN
M.CRAE**

"EIGHTIES LADY"/"GENERATE LOVE"
CAT No. YARD T1

MAKIN SOUL MUSIC FOR THE MASSES
DISTRIBUTION BY SPARTAN



OUT NOW
S'EXPRESS
"SUPERFLY GUY"



7" & 12"
LEFT 28/T



"MY LOVE"

A CLASSIC SINGLE

7", 7" 'Duets' E.P., CD single,
and now available on 4 track 12"
featuring "Beguine the Beguine".

DPA

JULIO 2 · E2 · C2 · T2

CBS

34	40	I'M TOO SCARED Steven Dante		Cooltempo/Chrysalis DANTE(X) 1 (C)
35	NEW	HUSTLE! (TO THE MUSIC...) The Funky Worm		FON/WEA FON 15(T) (W)
36	NEW	MARTHA'S HARBOUR All About Eve		Mercury/Phonogram EVEN(X) 8 (F)
37	52	I SAY NOTHING Voice Of The Beehive		London LON(X) 190 (F)
38	26	NEVER TEAR US APART INXS		Mercury/Phonogram INXS 11(12) (F)
39	47	HAPPY EVER AFTER Julia Fordham		Circa/Virgin YR(T) 15 (E)
40	NEW	LIKE DREAMERS DO Mica Paris feat. Courtney Pine		4th + B'way/Island (12)BRW 108 (F)
41	69	SOMEWHERE DOWN THE CRAZY RIVER Robbie Robertson		Geffen GEF 40(T) (W)
42	43	BEATIN' THE HEAT Jack 'N' Chill		Oval/10/Virgin TEN(X) 234 (E)
43	NEW	THE HARDER I TRY Brother Beyond		Parlophone (12)R 6184 (E)
44	46	A WISH AWAY The Wonder Stuff		Polydor GONE(X) 4 (F)
45	31	VOYAGE VOYAGE (Remix) Desireless		CBS DESI(T) 2 (C)
46	61	LOVE IS THE GUN Blue Mercedes		MCA BONA(T) 3 (F)
47	59	HOLD ON TO WHAT YOU'VE GOT Evelyn Champagne King		Manhattan/EMI (12)MT 49 (E)
48	27	WILD WORLD Maxi Priest		10/Virgin TEN(X) 221 (E)
49	55	ANYTHING FOR YOU Gloria Estefan & Miami Sound Machine		Epic 6516737 (12 -6516736) (C)
50	41	HOW SHE THREW IT ALL AWAY The Style Council		Polydor TSC(X) 16 (F)
51	66	MANNISH BOY Muddy Waters		Epic MUD(T) 1 (C)
52	63	I GOT YOU (I FEEL GOOD)/NOWHERE TO RUN James Brown/Martha Reeves & The Vandellas		A&M AM(Y) 444 (F)

74	42	DON'T BELIEVE THE TYPE Public Enemy	Def Jam/CBS 652833 7 (12 -652833 6) (C)
75	32	MAYBE (WE SHOULD CALL IT A DAY) Hazell Dean	EMI (12)EM 62 (E)

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T W E L V E • I N C H

1	1	PUSH IT/TRAMP Salt 'N' Pepa		21	11	THE TWIST (YO, TWIST) Fat Boys' Chubby Checker
2	2	ROSES ARE RED Mac Band feat. The McCampbell Brothers		22	19	FAST CAR Tracy Chapman
3	4	SUPERFLY GUY S-Express		23	17	I OWE YOU NOTHING Bros
4	8	THE ONLY WAY IS UP Yazz & The Plastic Population		24	NEW	PEEK A BOO Siouxsie & The Banshees
5	15	LOVE BITES Def Leppard		25	35	I'M TOO SCARED Steven Dante
6	5	DIRTY DIANA Michael Jackson		26	32	HOLD ON TO WHAT YOU'VE GOT Evelyn 'Champagne' King
7	6	I WANT YOUR LOVE Transvision Vamp		27	NEW	LIKE DREAMERS DO Mica Paris featuring Courtney Pine
8	3	NOTHING'S GONNA... Glenn Medeiros		28	25	TURN IT UP Richie Rich
9	26	I NEED YOU B.V.S.M.P.		29	34	TOMORROW PEOPLE Ziggy Marley & The Melody Makers
10	10	IDON'T WANT TO TALK ABOUT IT Everything But The Girl		30	18	IN THE AIR TONIGHT 88 Phil Collins
11	13	MONKEY George Michael		31	NEW	AIN'T NO STOPPING US NOW Steve Walsh
12	30	YOU CAME Kim Wilde		32	21	CROSS MY HEART Eighth Wonder
13	NEW	HUSTLE! (TO THE MUSIC...) The Funky Worm		33	33	BEATIN' THE HEAT Jack 'N' Chill
14	23	REACH OUT, I'LL BE THERE '88 Remix Four Tops		34	22	BOYS (SUMMERTIME LOVE) Sabrina
15	9	WAP-BAM-BOOGIE Matt Bianco		35	NEW	OFF ON YOUR OWN (GIRL) Al B. Sure!
16	12	FOOLISH BEAT Debbie Gibson		36	20	GLAM SLAM Prince
17	7	TRIBUTE (RIGHT ON) The Pasadenas		37	NEW	YE KE YE KE Mary Kane
18	14	HEAT IT UP Wee Papa Girl Rappers		38	37	A WISH AWAY The Wonder Stuff
19	29	(WHAT CAN I SAY) TO MAKE YOU LOVE ME Alexander O'Neal		39	38	FIESTA The Pogues
20	16	BREAKFAST IN BED UB40 (with Chrissie Hynde)		40	NEW	ALL FIRED UP Pat Benatar

THE BLOW MONKEYS

THIS IS YOUR LIFE

New Single
7", 12" & Compact Disc



A BERTELSMANN MUSIC GROUP COMPANY



CRAZYHEAD eye the biscuit market

Beat crazy

by Ian Watson

"I HAVE this great vision of a biscuit factory. Crazyhead Biscuits Ltd in South Wigston and that's what spurs me on. All the records and tours are just leading up to that."

It's hard to tell whether Anderson (vocal) is being serious. Since their beginnings in 1986 and their part in the so called 'grebo uprising' in 1987, Crazyhead have been surging forward rapidly. With the highly acclaimed What Gives You The Idea That You're So Amazing Baby?, on Food, they have made steady progress, accumulating a considerable following. But something marks them apart from the usual groups retreading rock 'n' roll steps. Although they confess that their sound is nothing particularly new, they care about the music and the possibility of it's extinction.

Vom (drums), "There's no need for bands now. People like Bros aren't really bands, they may do a show with 10 backing musicians and come out with a nice product that will sell and the record company likes that. They don't care if it's a million records by a real band or by something created in a studio, to them it's just a million units. They're the people who are killing music."

However, they aren't naive about their own current position. "We can't change things," says Vom. "If we can get a couple of records into the charts and prove to people that there is another kind of music then that's half the job done."

Their new single, Time Has Taken It's Toll On You has begun to do the trick. Still on Food but through Parlophone, it's entered the sensibilities of Britain's youth. The song is a glorious mix of blazing guitars and pop harmonies

which borrows slightly from The Monkees' Stepping Stone but maintain's Crazyhead's underlying humour.

With the follow up single (Rags) and album (Desert Orchid) in the can, the group can look forward to a healthy future.

Who knows? Perhaps one day you could be eating those very same Crazyhead jammy dodgers. Then again, maybe he was joking.

Pig in a poke

by Nick Robinson

FORMING A band with three drummers is not the easiest of tasks. Oleh Witer who set up Australian group Big Pig explains: "The drummers were the main problem because they become very competitive. When you're so used to being a time-keeper and then have to integrate with two other drummers it is hard. I had to show them what parts to play so that they matched. It took a while but now everyone has got a firm grasp on the idea."

When he returned to Melbourne he met up with some old friends and began work on Big Pig mark two. A three track demo tape was recorded, followed by a few successful gigs and a single on their own label. It wasn't long before record companies were knocking on their door.

Big Pig continue to rely on a simple drum, keyboard and harmonica sound with no guitars — a line-up that Oleh does not find restrictive. "It means we're totally open-ended. There's no rules and you can do anything you like. Our sound is self-perpetuating. I really think we can write much better songs than the ones on the album."

The curiously-titled Bonk (A&M) is the album in question and it gives

some indication of the areas Big Pig might explore further. From the harmonica jib of Hungry Town, to the rhythm and blues of the new single Big Hotel, it's full of catchy, rhythmic tunes.

And with the useful promotion of the recent UK tour with INXS and some headlining dates during July, it seems Bonk could well become the word on everyone's lips!

Run for the hills, now it's Balearic beat

by Andy Beevers

IT HAPPENS every year. Holiday-makers return from the Med and rush out and buy a record that sounded great in some dodgy disco at four in the morning after consuming countless bottles of Sangria. Of course in the cold light of day the records sound bloody awful: Una Paloma Blanca, Y Viva Espana, Agadoo, The Birdie Song, Shaddupa Your Face, need I go on?

This summer things will be different. 1988's post-holiday sounds are hip and trendy and are dominating London's club scene. We are talking about Balearic beats. The name describes an eclectic mixture of Eurodisco and uptempo alternative and electronic pop/rock which embraces tracks by The Resident Woodentops and Mandy Smith! This mix was originally played by DJ Alfredo in the Amnesia club in Ibiza town and later spread to other clubs on the island. Last autumn the English DJs who spent the summer months working in these clubs, including Paul Oakenfold, Danny Rampling and Nicky Holloway, returned home and started playing the same mixture of music alongside acid house records in the capital.

Now the DJs are starting to make records specifically for London clubs, mixing up the different elements of Balearic beats to come up with purpose-built hybrids. Nicky Holloway has taken Stone Fox Chase (better know as the Old Grey Whistle Test theme) and added a Eurodisco/house type rhythm plus some samples and some neat organ. The resulting record, Sure Beats Working by Working, was released on London Records' frrr dance label on July 18 and looks like a certain hit. This week the label releases a version of the chant-based Jibaro theme by Electra, brainchild of Paul Oakenfold and Rob Davies (ex-Mud). The same pair have also teamed up to create the rockier Dance With The Devil. For this single, due out on Supreme in mid July, they have the adopted name, Project Club, which is both an Ibiza bar and the Streatham club where Oakenfold first exposed London to Balearic beats. On August 29, frrr is releasing the first Balearic beats compilation LP, and label chief Peter Tong believes that "the scene is going to explode nationally."

These records are just the beginning. Other DJs will doubtless make Balearic beat records and it will be interesting to watch record companies scramble to produce Balearic remixes and license the obscure German, Italian and Spanish records, as well as the house sounds, which are dominating the scene.



A FAN goes wild for Carter The Unstoppable Sex Machine

Get Carter

by Sarah Davis

THIS BAND is amazing. Whenever they play live, whatever the audience, by the end of the set everyone is transfixed. Why? A combination of immediately singable yet haunting melodies and some of the toughest lyrics ever. Name another band that covers issues like farming out unwanted old people into homes to die (Granny Farming In The UK) or a song based on a true story of a tramp being torched to death in Fulham by some jobs. You get the picture.

Record companies were immediately interested, but Carter The Unstoppable Sex Machine (otherwise known as Jimbob and Fruitbat) liked the offer from Abbo at Cat & Mouse because they felt the label was deeply committed to their music. Abbo, who couldn't afford to release The Sugarcubes' Birthday and had to let it go to One Little Indian, has an equally strong band here. He has started a new label for the band. Called Big Cat UK, it features another interesting drum machine duo, two girls called The Popinjays.

Vocalist and lyricist Jimbob says, "We're music depressants. We're not happy. We write songs about death and murder and depressing things because we have a black view of the world. But I've also led a sheltered life, I haven't seen these things at first hand. This is why I wrote the single, Sheltered Life."

Break for the border

by John Tobler

THE CELEBRATED Tex-Mex accordion player Flaco Jimenez is just winding up his ninth UK tour. He first came in the late Seventies with Ry Cooder and has been a close associate of the master guitarist ever since.

"He'll be on my next Arhoolie album, and so will Peter Rowan, who I've played with a lot. We toured here as the Free Mexican Airforce, and he has helped me a lot over the years — we're compadres. The record is going to be called Flaco Jimenez And His Amigos, and it'll be like a bouquet of roses — it's just one colour with my accordion playing and my music, but these other people make it a multi-coloured bouquet, with all the colours of the rainbow. I've been fortunate this year — when I go back, I'm also recording two tracks with Dwight Yoakam for his new album, which was as much of a surprise as when Ry called me the first time. You work for local labels, and then people like that call up and ask me to sit in with

them. Of course, I don't refuse..."

Several of Jimenez' recent albums have been distributed by Southend-based Waterfront Records and he has also recorded this year with Carlos Santana and Willie Nelson on a Santana album titled Havana Moon. How many albums does he estimate he's played on? "I've been recording since I was 15, and now I'm 49," he says. "That means constantly making records since there were only 78s; no 45s, and no recording facilities, no four-track, no 16-track, just a small room with one microphone. I've probably made about 40 albums. In Tex Mex music, you tend to forget the mistakes, because the small local labels don't care about quality. They just release a record, because they know it will sell to the cantinas to put on their jukeboxes, and that way they'll get their money back."

Stories of the rich and famous

by Dave Laing

THOUGH THEY are handled by the former manager of Wham!, Japan and The Yardbirds, the only way Blue Mercedes could get a record deal was to keep that fact a secret.

"When I went to record companies first of all, they were all expecting a finished Wham! master. They said 'no,'" explains manager, Simon Napier-Bell. "So gigs were fixed and we pretended the group had no manager. After three gigs singing to tapes, they got a deal." Currently, David Titlow and Duncan Millar of Blue Mercedes are charting with their third single Love Is The Gun.

Titlow emphasises the fact that they're "not just a dance act", even though "our first single (I Want To Be Your Property) was a strong club record which made number one in the US dance chart". The duo met as members of Duck You Sucker and while the overall sound of their debut album Rich And Famous is electronic, Millar says that "we would like to get out and play live".

The group is signed to MCA, whose David Simone "has a natural power and status" according to Napier-Bell who adds that "in America it's a big company and if MCA here was the same it would be great". Outside Europe and America, Napier-Bell deals directly with international licencees such as WEA in Australia. He's not disheartened by the lack of immediate success for Blue Mercedes: "You can't do it now in under a year. The business gets slower and slower."



BIG PIG: three drummers drumming



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TOP • 75 • SINGLES



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No1	1	NOTHING'S GONNA CHANGE MY LOVE FOR YOU Glenn Medeiros	London LON(X) 184 (F)
2	2	PUSH IT/TRAMP Salt 'n Pepa	Champion CHAMP (12)51:ffr/London FFR(X) 2 (BMG/F)
3	3	I DON'T WANT TO TALK ABOUT IT Everything But The Girl	Blanco Y Negro/WEA NEG 34(T) (W)
4	4	DIRTY DIANA Michael Jackson	Epic 651546 7 (12 -651546 8) (C)
5	5	I WANT YOUR LOVE Transvision Vamp	MCA TVV(T) 3 (F)
6	16	YOU CAME Kim Wilde	MCA KIM(T) 8 (F)
7	20	SUPERFLY GUY S-Express	Rhythm King/Mute LEFT 28(T) (I/RT)
8	8	ROSES ARE RED Mac Band feat. The McCampbell Brothers	MCA MCA(T) 1264 (F)
9	9	FOOLISH BEAT Debbie Gibson	Atlantic A 9059(T) (W)
10	28	THE ONLY WAY IS UP Yazz & The Plastic Population	Big Life BLR 4(T) (I/RT)
11	12	LOVE BITES Def Leppard	Bludgeon Riffola/Phonogram LEP(X) 5 (F)
12	7	FAST CAR Tracy Chapman	Elektra EKR 73(T) (W)
13	6	THE TWIST (YO, TWIST) Fat Boys/Chubby Checker	Tin Pan Apple/Urban/Polydor URB(X) 20 (F)
14	13	MONKEY George Michael	Epic EMU(T) 6 (C)
15	36	REACH OUT, I'LL BE THERE (88 Remix) The Four Tops	Motown ZB 41943 (12 -ZT 41944) (BMG)
16	11	I OWE YOU NOTHING Bros	CBS ATOM(T) 4 (C)
17	10	BREAKFAST IN BED UB40 (with Chrissie Hynde)	DEP International/Virgin DEP 29(12) (E)
18	17	WAP-BAM-BOOGIE/DON'T BLAME IT ON ... Matt Bianco	WEA YZ 188R(T) (W)
19	14	CROSS MY HEART Eighth Wonder	CBS 651552 7 (12 -651552 6) (C)
20	18	TRIBUTE (Right On) The Pasadenas	CBS PASA(T) 1 (C)
21		HEAT IT UP	

MUSIC WEEK



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

53	56	CHOCOLATE GIRL Deacon Blue	CBS DEAC(T) 6 (C)
54	30	I WILL BE WITH YOU T'pau	Siren/Virgin SRN(T) 87 (E)
55	NEW	AIN'T NO STOPPIN' US NOW (PARTY FOR THE ...) Steve Walsh	A.1. (12)A 1034 (A)
56	73	YE KE YE KE Mory Kante	London LON(X) 171 (F)
57	35	DOCTORIN' THE TARDIS The Timelords	KLF Communications KLF 003(T) (I/RT)
58	53	I'M SORRY Hothouse Flowers	London LON(X) 187 (F)
59	54	PERFECT WORLD Huey Lewis & The News	Chrysalis HUEY(X) 10 (C)
60	48	TURN IT UP Richie Rich	Club/Phonogram JAB(X) 68 (F)
61	34	IN MY DREAMS Will Downing	4th + B'way/Island (12)BRW 104 (F)
62	33	THERE'S MORE TO LOVE The Communards	London LON(X) 173 (F)
63	37	FOLLOW THE LEADER Eric B. & Rakim	MCA MCA(T) 1256 (F)
64	NEW	HANDS TO HEAVEN Breathe	Siren/Virgin SRN(T) 68 (E)
65	45	GOT TO BE CERTAIN Kylie Minogue	PWL PWL(T) 12 (P)
66	74	DEF. CON ONE Pop Will Eat Itself	Chapter 22 PWEI(12) 001 (I/NM)
67	NEW	GOOD TRADITION Tanita Tikaram	WEA YZ 196(T) (W)
68	58	IT'S NATURE'S WAY (NO PROBLEM) Dollar	London LON(X) 179 (F)
69	67	ANYTHING CAN HAPPEN Was (Not Was)	Fontana/Phonogram WAS 5(12) (F)
70	NEW	OFF ON YOUR OWN (GIRL) Al B. Sure!	Uptown/Warner Brothers W 7870(T) (W)
71	44	EVERLASTING Natalie Cole	Manhattan/EMI (12)MT 46 (E)
72	75	HEY MANHATTAN! Prefab Sprout	Kitchenware/CBS SK(GT) 38 (C)
73	51	YOU HAVE PLACED A CHILL IN MY HEART Eurythmics	RCA DA(T) 16 (BMG)

- 21** 14 WHAT YOU SEE IS WHAT YOU GET CD
Glen Goldsmith RCA PL 71750
- 22** 18 WIDE AWAKE IN DREAMLAND ○ CD
Pat Benatar Chrysalis CDL 1628
- 23** 22 MORE DIRTY DANCING (OST) ● CD
Various RCA BL 86965
- 24** **NEW** DON'T LET LOVE SLIP AWAY CD
Freddie Jackson Capitol EST 2067
- 25** 23 FAITH ★★ CD
George Michael Epic 460000 1
- 26** 29 PEOPLE ● CD
Hothouse Flowers London LONLP 58
- 27** 20 ROLL WITH IT ● CD
Steve Winwood Virgin V 2532
- 28** 21 STRONGER THAN PRIDE ★ CD
Sade Epic 4604971
- 29** 33 LOVE ● CD
Aztec Camera Warner Brothers WX 128
- 30** 52 THE FIRST OF A MILLION KISSES ● CD
Fairground Attraction RCA PL 71696
- 31** 54 HYSTERIA ★ CD
Def Leppard Bludgeon Riff/Phono HYSLP 1
- 32** 27 BROTHERS IN ARMS ★★★★★★★★★★ CD
Dire Straits Vertigo/Phonogram VERH 25
- 33** 24 BRIDGE OF SPIES ★★★ CD
T'Pau Siren/Virgin SRNLP 8
- 34** 28 NITE FLITE ★ CD
Various CBS MOOD4
- 35** 39 HEARSAY ★ CD
Alexander O'Neal Tabu 450936-1
- 36** 57 OFF THE WALL ★ CD
Michael Jackson Epic 450086 1
- 37** 65 THE MICHAEL JACKSON MIX ● CD
Michael Jackson Stylus SMR 745
- 38** 32 INDIGO ○ CD
Matt Bianco WEA WX 181
- 39** 45 OUT OF THE BLUE ● CD
Debbie Gibson Atlantic WX 139
- 40** 40 SAVAGE ★ CD
The Eurythmics RCA PL 71555
- 41** 58 LOVESEXY ● CD
Prince Paisley Park WX 164
- 42** 35 THE INNOCENTS ● CD
Erasure Mute STUMM 55

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Voice Of The Beehive London LONLP 57
- 44** 49 THE CHRISTIANS ★★ CD
The Christians Island ILPS 9876
- 45** 26 REG STRIKES BACK ○ CD
Elton John Rocket/Phonogram EJLP3
- 46** 46 PET SHOP BOYS, ACTUALLY ★★★ CD
Pet Shop Boys Parlophone PCSD 104
- 47** 31 THE HITS OF HOUSE ARE HERE ● CD
Various K-Tel NE 1419
- 48** 34 MOTOWN DANCE PARTY ● CD
Various Motown ZL 72700
- 49** 51 THE CREAM OF ERIC CLAPTON ★ CD
Eric Clapton/Cream Polydor ECTV 1
- 50** 36 THE SHOUTING STAGE CD
Joan Armatrading A&M AMA 5211
- 51** 44 VENICE IN PERIL ● CD
Rondo Veneziano Fanfare RON 1
- 52** 66 I'M YOUR MAN CD
Leonard Cohen CBS 460642-1
- 53** 47 FEARLESS CD
Eighth Wonder CBS 4606281
- 54** 30 LONG COLD WINTER CD
Cinderella Vertigo/Phonogram VERH 59
- 55** 61 INTRODUCING THE HARDLINE ... ★★★★★ CD
Terence Trent D'Arby CBS 450 911-1
- 56** **NEW** THE GREATEST EVER ROCK 'N' ROLL CD
Various Stylus SMR 858
- 57** 75 RAIN TOWN ● CD
Deacon Blue CBS 450549-1
- 58** 70 THE JOSHUA TREE ★★★★★ CD
U2 Island U26

- 79** 71 JULIA FORDHAM CD
Julia Fordham Circa/Virgin CIRCA 4
- 80** 82 GIVE ME THE REASON ★★ CD
Luther Vandross Epic 450134-1
- 81** 87 THE CIRCUS ★ CD
Erasure Mute STUMM 35
- 82** 79 SCENES FROM THE SOUTHSIDE ○ CD
Bruce Hornsby & The Range RCA PL 86686
- 83** 85 HELLO I MUST BE GOING ★★ CD
Phil Collins Virgin OVED 212
- 84** 86 DISCO ★ CD
Pet Shop Boys Parlophone PRG 1001
- 85** **NEW** 18 GREATEST HITS CD
Michael Jackson/Jackson 5 Motown WL 72629
- 86** 91 NO JACKET REQUIRED ★★★★★ CD
Phil Collins Virgin V 2345
- 87** 73 THE SINGING DETECTIVE ● CD
Various BBC REN 608
- 88** 67 PROVISION ● CD
Scritti Politti Virgin V 2515
- 89** 80 THE NEW PAVAROTTI COLLECTION LIVE! CD
Luciano Pavarotti Stylus SMR 857
- 90** 72 OUTRIDER CD
Jimmy Page Geffen WX 155
- 91** **NEW** SINGLES SOUVENIR PACK CD
Michael Jackson Epic MJ5
- 92** 81 VIVA HATE ● CD
Morrissey HMV/EMI CSD 3787
- 93** 92 NOTHING LIKE THE SUN ★ CD
Sting A&M AMA 6402
- 94** 90 NOW THAT'S WHAT I CALL QUITE GOOD! ● CD
The Housemartins Go!Discs AGOLP 11
- 95** 89 THE SEA OF LOVE CD
The Adventures Elektra EKT 45
- 96** **RE** WHITNEY HOUSTON ★★★ CD
Whitney Houston Arista 206978
- 97** 98 THE BEST OF UB40 VOL 1 ★★ CD
UB40 Virgin U8TV 1
- 98** **NEW** COMING BACK HARD AGAIN CD
The Fat Boys Urban/Polydor URBLP 13
- 99** **RE** IF I SHOULD FALL FROM GRACE ... ● CD
The Pogues Pogue Mahone/Stiff NYR 1
- 100** **RE** TOP GUN (OST) ★ CD
Various CBS 70296

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Prestwich: mother of a precocious brood

Braveworld, may be marketed through cinemas and then used successively in video rental and video sell through.

"Having the initial knowledge of what is going on, it is then part of my brief to harmonise the marketing of products within the group. I am a director of some Prestwich companies and a consultant to others," he adds.

A shining example of Prestwich's innovative style is seen in recorded videos, where it created a whole new market — that of sell through, the sale of videos through retail outlets. Four years ago this market did not exist and the pre-recorded video market consisted entirely of the renting of tapes from video libraries. Prestwich's "invention" of the "for-sale" video, and the character and spread of the products it marketed, did much to restore the tarnished image of an industry suffering from a reputation for

"nasties" and "soft porn."

"When we started sell through, we were warned of competition as and when the majors came in to compete with us," Levinson recalls.

"What actually happened is that we became the major. We are now market leader with a 30 per cent share and are now selling nearly four million cassettes a year."

The group benefits from its diversity of sourcing of its video material, which covers not only feature films but children's programmes, music, sport, keep-fit, DIY and other special interest subjects.

"The children's and all the other special interest products have grown significantly and movies now account for only about 30 per cent of a still-growing market," says Levinson.

In its pricing structure, Prestwich believes in value for money. Looking ahead, Levinson sees opportunities in the music field for a £1.99 video single. "We are not too far away, either, from the video EP, which we have investigated."

Although the group now has

Prestwich's 'invention' of the 'for-sale' video, and the character and spread of its products did much to restore the tarnished image of the industry

Prestwich Holdings encompasses some of the UK's most active companies, and the group has set itself an impressive target of growth, both organically and through acquisition. Robin Cobb takes an overview of the Prestwich phenomenon

AS THE entertainment industry's leading edge in innovation and versatility, Prestwich encompasses several of the UK's most active companies. This versatility embraces virtually all forms of recorded activity, from the acquisition of rights to the marketing of the finished product.

Prestwich has set itself an impressive course of growth, both organically and by acquisition, within selected sectors aspects of the entertainment and leisure market.

The group's capitalisation has increased from £4m to £50m in the four years since present chairman Paul Levinson acquired a principal stake. Last year alone its pre-tax profit went up by 51 per cent to £4.9m, on sales of just over £42m.

"Principally, we are an entertainment company," says Paul Levinson. "We see ourselves developing our own product and distributing it to the major stores and outlets throughout the UK and, ultimately, throughout Europe. We are also prepared to distribute other people's products where they lend themselves to our own and where we can build a long-term relationship."

"A major part of the group business is video, in all its aspects," says Levinson. "And this will continue to be developed with all our available resources."

The Prestwich company which acquires and markets video, theatrical, television and other associated rights is Braveworld.

As its managing director, Warren Goldberg naturally has a divisional co-ordinating role within the group's video companies. Films acquired by

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CHAIRMAN PAUL Levinson (right) has pursued a policy of big volumes at reasonable prices



rights to such stars as Michael Jackson and David Bowie, it does not have a large catalogue in the music field. This he admits is an obstacle in the production of singles on any scale. Levinson says: "I do not envisage we would ever need a big catalogue of artists. In music, whether it is as distributor handling other people's products, or exclusive arrangements, on a distribution basis, the margins

available generally are limited. Historically, the music wholesalers in this country are seldom of any size and very few make a significant income. Our objective is to have our own product and be in control. This is what the company is all about."

Instead, the group will continue to concentrate on its vertical operation of sourcing, duplicating and distributing, all through its own

resources — "so that it can reach the store and be sold at a price that is acceptable to the consumer", adds Levinson.

He sees few exceptions to the concept of seeking big volumes of his group's products, which can be sold at reasonable prices and still provide a satisfactory margin. "The £14.99 video, apart from a few titles and during a very few weeks in the year, is a dismal failure.

Some operas, for instance, may be exceptional items but by and large less than £10 is going to be where sales of video are seen."

Prestwich was also early to recognise the significance of compact discs. Its Object Enterprises, acquired in September 1986, is at the budget end of the market, which Levinson forecasts will be the major growth area.

"The costs of manufacturing a CD are steadily reducing," he says. "The original retailing of CDs at about £14 was unreasonable, even though one accepts that in the initial stages, where volumes were not great, the manufacturer had to justify and amortize the cost of machinery. But that time has long gone. The fact that we are shifting upwards of 1 1/2m CDs in the current year, retailing at between £3.99 and £5.99, shows that there are reasonable volumes to be achieved at reasonable prices."

Other important areas of activity are the merchandising of character clothing and household textiles through Mobile Merchandising and Hayjax manufacturing.

Wynd Up, which is a wholesaler and distributor of records, CDs, video tapes and audio accessories, came under the Prestwich wing about a year ago and has increased its turnover from just under £15m to £20m. This acquisition was a departure for the group in that Wynd Up is its only operation which handles other people's products almost totally. "It shows," comments Levinson, "that not only do we get it right with our own goods but also in handling those of others."

Most of the group's products are enjoying increasing sales in continental Europe. The video sell-through operation, by Video Collection International, has been particularly successful on the Continent.

It has launched a company in France — "not an easy market but we have persevered" — and a recent launch in Spain has been 'successful'. So much so that Levinson is now planning to expand its

operation so that it becomes a "mini-Prestwich".

"We have also had numerous approaches from Germany and Scandinavia to partner other companies in sell through video and general entertainment covering our sphere of operations," Levinson reveals. "During the next year we will probably take some of these opportunities to expand our horizons."

Other recent acquisitions include the purchase in Biarritz of a tape winding company, which will also be developed into a duplication operation.

This dovetails with Strand Magnetics, purchased in 1987, which produces finished blank video tape for both duplication and the retail market. Strand also duplicates tapes for Video Collection and the video industry generally.

Paul Levinson attributes much of the success of Prestwich to the management of its component companies. "The managing directors of our subsidiaries and their senior staff are among the best in their particular fields," he says. "They respond, because as well as financial incentives, we give them the opportunity of being creative and innovative in the operation of their companies."

In acquisitions, he says, he looks first at the management. "We look for good management who will benefit from our distribution and other group facilities and from having more capital available to expand their business."

The link-up between the group's companies also extends to its customers. "We are not the biggest supplier to any customer but, across the whole group, we are certainly an important supplier. We may well be the biggest video supplier to many, and the biggest CD supplier to some but it is even more important that we are seen as a group totally involved in entertainment and when all the parts of Prestwich are added together, we offer a very significant package to all the outlets we serve."

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You will need:

450g (1lb) of icing sugar
1 egg
half a lemon
peppermint essence

2 mixing bowls
sieve or strainer
wooden spoon, lemon squeezer
teaspoon, small cutters or a knife

1. Sift the icing sugar through the sieve or strainer into the bowl.
2. Separate the egg yolk and white. Put the white in the bowl with the sugar.
3. Mix with the wooden spoon.
4. Then knead strongly with your hands until the egg white and sugar are thoroughly blended.
5. If mixture is stiff and crumbly, instead of pliable and bendy, squeeze the half lemon on the lemon squeezer and add the lemon juice drop by drop, until the mixture seems to bind together comfortably.
6. Now add enough peppermint essence drop by drop to give the strength you like (about 1/2 a teaspoon is right for most people).
7. Press out with the fingers on a cold surface (a plastic table top will do).
8. Cut into shapes. If you have special cutters use them. If not, cut into squares and triangles with the knife.
9. Leave in cold, airy place to set.

MMMMM scrummy!

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poised to
become a major
player in the
European
market. Robin
Cobb finds out
how**

WHEN THE remaining trade barriers in the EC are dismantled in 1992, Prestwich will be poised to be a major player in the pan-European entertainment market.

Major moves are already taking place. The sell through operations of Video Collection International have been expanded through the creation of subsidiaries in France and Spain and other distributor arrangements are planned in West Germany, Austria, Holland, Belgium, Italy and Scandinavia.

Other Prestwich activities already have their established markets in continental Europe. Mobile Merchandising, for instance, already Europe's largest pop and character merchandising licensee for T-shirts has doubled its

capacity in printing and warehousing facilities, partly to enable it to increase its international sales.

But the most exciting current plans are for the Spanish company, Video Coleccion SA. It is proposed that this should increase the range of its operations to embrace virtually all of the group's activities, to become, as chairman Paul Levinson puts it, "a mini-Prestwich".

Braveworld, the subsidiary which specialises in the acquisition and marketing of video, theatrical and television rights from the US and other parts of the world, as well as from the UK, is increasingly acquiring pan-European rights to products.

Its managing director, Warren Goldberg, says: "We have 15 theatrical releases over the next 18 months with people like Rank and other major companies."

Cinema distribution is just the first step in a chain of exploitations carried out by Braveworld. After cinema release — and not all films have cinema releases — the same products go out on the video rental market. Then they may also be placed on the sell through market, via Video Collection.

"We are positioning ourselves as probably the largest independent distributor in the rental market in the whole of Europe," adds Goldberg. "We will continue to concen-

trate on the quality end of this market."

Major films acquired for the UK include the \$14m production Return From The River Kwai, chosen for the Royal Premiere.

When a film is not released in the cinema and goes straight on to the video market, there are innovative campaigns to ensure that the dealer and consumer are aware of them. As well as posters, advertising and other visual promotions, attention is now being attracted to market product with uniquely designed video sleeves.

One, for the film Pinocchio, is a piece of touch-sensitive electronic wizardry which, when handled, lights up and plays a tune.

"Where we differ from our competitors in the market is that we can focus promotion on every film with every distributor, while our competitors focus on only one film per month," says Goldberg. "By having three or four distributors we will be able to give each one individual attention to get the most out of the film."

While the international activities of Braveworld are centred primarily on the importing of product rights from abroad, the Prestwich company now spearheading the group's export drive is Video Collection International, where earlier this year an international manager was appointed.



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Steve Ayres, managing director, comments: "Our strategy is to establish operating companies to take the concept of sell through video as developed in the UK, and introduce it to new markets as and when they are at a sufficient stage of growth and maturity to accept this new business." The "receptiveness" of a market is judged by the penetration of video recorders and the sophistication of the distribution and retail bases in the country.

UK experience has shown that sell through video performs best when it can be positioned in a high traffic area as an impulse purchase. The first two markets identified as meeting these criteria were France and, perhaps less obvious, Spain. It was found that the spread of hypermarkets lent itself particularly as a base from which sell through video be positioned.

Where other European countries are not considered sufficiently developed in terms of video population and retail structure, the alternative strategy is to use exclusive distributors.

"We are increasingly acquiring our titles on a pan-European basis," says Ayres. "And we are now seeking interested parties to join us in our venture into the open European marketplace of 1992. We have identified potential candidates in the key German-speaking territories, and we see this as being the next most interesting and exciting opportunity."

"Also, we are working very actively in Holland, Belgium and Italy, to bring the Video Collection concept to those markets."

In France and Spain, it as been



WARREN GOLDBERG: 'We are positioning ourselves as probably the largest independent distributor in the rental market in Europe'

found that Prestwich is the only video sell through company to have introduced the range of choice which parallels its UK policy. "In the same way that we are leading the market in the UK, we are leading the markets in France and Spain," he adds.

In order to succeed in continental Europe, the company has had to familiarise itself with, and conform to, the myriad of national regulations and requirements. There was also the added complication of the different TV systems and languages.

"These have required us to tailor each product carefully for the market in which we are releasing it," Ayres points out. "We have now built up an understanding and expertise which is second to none in developing products for these mar-

kets. In doing so we have become the leading sell through operation in the whole of Europe."

Another international company is Palan Entertainment, the original vehicle that Levinson reversed into Prestwich in 1984.

This division, led by Nicholas Moncreiff, is the international "broking" arm for the film and video rights. It acquires these rights at world media shows and also through Braveworld. It markets them worldwide. Moncreiff says: "There has been a substantial upturn in this market as both the producers and acquirers recognise our professionalism and know-how as brokers. We are investing heavily in this market sector and the quality of our product is dramatically improving as the end-user becomes more sophisticated."



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Three years ago, the concept of buying a video did not exist. But Video Collection pioneered the sell through market and has now sold its 10 millionth cassette. By Robin Cobb

Video Collection: author of the sell through story

BEFORE THE autumn of 1985 the pre-recorded video market consisted of rental business only. The concept of buying a video outright did not exist. Three years later, Video Collection International is celebrating the 10 millionth cassette it has sold in the UK.

The rental business, where the consumer hires a cassette for a night from a video library, is still thriving. But alongside it has grown up the sell through market.

As well as the basic difference between rental and purchase, there are other contrasts between the two markets. The rental market was, and still is, dominated by feature films; in the sell through market films account for only about 30 per cent of purchases with the remainder being taken up by music, children's programmes, sport, fitness tapes, educational tapes and many other special interest programmes. It caters for a much more diversified audience.

Another difference is that the retail outlets for sell through are equally diversified. Sports and keep-fit tapes, for instance, are sold through sporting goods shops as well as in more general outlets. Similarly, educational and special interest programmes are displayed in bookshops, children's programmes in toyshops, medical tapes in chemists and pharmacists, DIY and gardening in DIY stores, etc.

All this was created and pioneered by Video Collection

when it launched in October 1985. At that time the video market was going through a flat period and that year, according to BVA figures, the value of trade shipments was around £80m.

While the rental market has continued its steady growth, the infant sell through market has rocketed to an annual retail value of £100m and grows unabated. And while the rental industry is still dominated by the Hollywood majors, the greater diversity of demand in sell through has enabled independent companies to play a far greater role.

Video Collection has a commanding lead in the market, offering videos to the consumer at unbelievably low prices.

"The industry around us has been conditioned to believe that video cassettes would only ever be rented and very few people in the industry could envisage sales of cassettes on the scale we achieved," says Steve Ayres, managing director. "The sales results in the final quarter of 1985 — our first three months — were absolutely spectacular and the industry very quickly sat up and took notice."

What made Video Collection's success all the more noticeable was the fact that in that period the video industry was going through troubled times. Piracy was still rampant and the industry had an unwholesome image because of video "nasties" and the cowboy

distributors.

Since then there has been considerable improvement in that image, thanks partly to the effects of the Video Recordings Act. But Ayres also believes that another significant reason for the improvement has been the availability of family-orientated programming available through respected High Street multiples.

"After all, if Woolworths, Smiths and Boots stock a product, then it has to be good in the eyes of the consumer," he says.

Despite efforts by the Hollywood majors and others to establish their position in this new market, Video Collection leads with a market share of about 30 per cent against its nearest competitor's 17 per cent.

According to Ayres, Video Collection has maintained its position largely because of its aggressive acquisition policy. Its catalogue of feature films performs well, despite the product strength of its Hollywood competitors.

Its children's catalogue is the strongest in the industry, with the most extensive range of contemporary and traditional cartoon characters. Its lead in the music sector is likely to be increased with the release of brand new products from both Michael Jackson and David Bowie.

It can also boast the biggest selling cassette in the history of the video industry business in the UK — Jane Fonda's New Workout —

now approaching its 300,000th UK sale.

There are major licence agreements with EMI, Thames Television, Rank, Lorimar, ITN, IMG (the Mark McCormack Organisation) and World Vision, plus many other smaller and more specialist licensors. "We are a product-rich company," Ayres summarises.

Its product range has assisted the company in building up what is also the industry's largest retail base. Its products are carried in more than 4,000 multiple outlets nationally and some 6,000 independent retailers via the company's appointed wholesalers.

As well as its retail coverage, Video Collection has also been prominent in mail order catalogues and credit card magazines. Yet another outlet has been in premium promotions, such as on-pack offers.

"Our marketing approach, therefore, is not just putting 10 releases a month on to a conveyor belt into the conventional trade," says Ayres. "We have developed a sales and marketing sophistication way beyond that and the targeting of our catalogue to appropriate outlets is a demonstration of this."

Other factors in Video Collection's success are its emphasis on quality and value for money. "Our objective now is to stay firmly in the number one spot and to spearhead the way for the industry to make a further quantum leap,"

Ayres declares. He predicts that within the next three or four years the market will have trebled to a value of £300m.

He believes his company's track record, positions it to take advantage of and enjoy this incredible growth curve. "Our licensors are satisfied that they have benefited from having their titles released as part of the Video Collection and this guarantees us an ongoing flow of top-quality programming. We have satisfied retailers because they are stocking a product that sells from a supplier which fulfils its commitments in terms of service and quality."

The track record is also about experience. "We have learned a great deal about the sell through business in the past three years, a level of experience unmatched by any of our competitors."

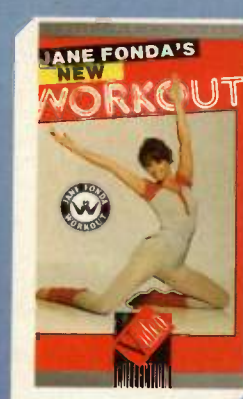
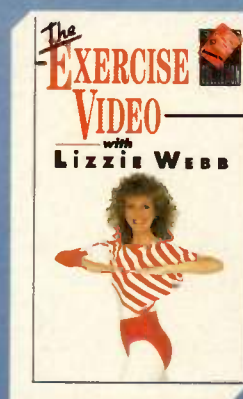
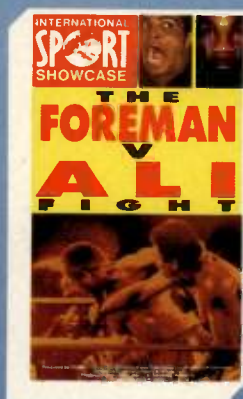
The company has also invested in its back-up equipment. For instance, its salesman are all equipped with hand-held computer modems and light pens that read barcodes, so that stock in hand can be quickly checked and orders processed. At the end of each day, the rep transmits the orders directly to the mainframe computer at the company's distribution centre in North London, enabling most orders to be delivered within 24 hours.

"At the start, the video industry was almost unanimous in saying we were crazy," remembers Ayres. "It hasn't taken long for that view to change."

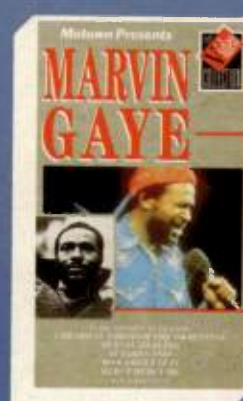
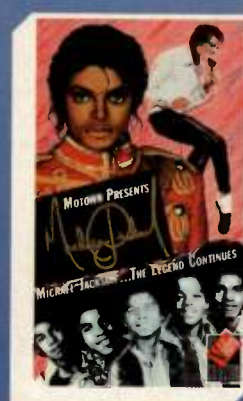
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Strand Magnetix is now the largest and most successful independent video tape processor and duplicator in Europe. Robin Cobb finds out how it was done

IN 1985 from offices in the Strand, London, Mike Campbell, managing director and his brother Richard, technical director, launched Strand Magnetix. Now, three years later, it is the largest and most successful independent video tape producing and duplicating company in Europe.

With heavy investment in state of the art machinery and modern spacious factory facilities, Strand Magnetix now successfully operates on an international basis with expansive premises in the UK, US, Hong Kong and France.

The main production plant is in the south of England and provides a complete professional video production and duplication service for its many customers.

Strand Magnetix produces customised lengths of video tape, loaded on to VHS format housings. These tapes are loaded by twin winding mechanism machines, designed and produced in-house by Strand Precision Technology. The tapes are then duplicated on the premises — over 200,000 tapes a week are duplicated on over 3,000 video recording units which can be operated 24 hours a day, seven days a week. Professional high grade tape is used for all

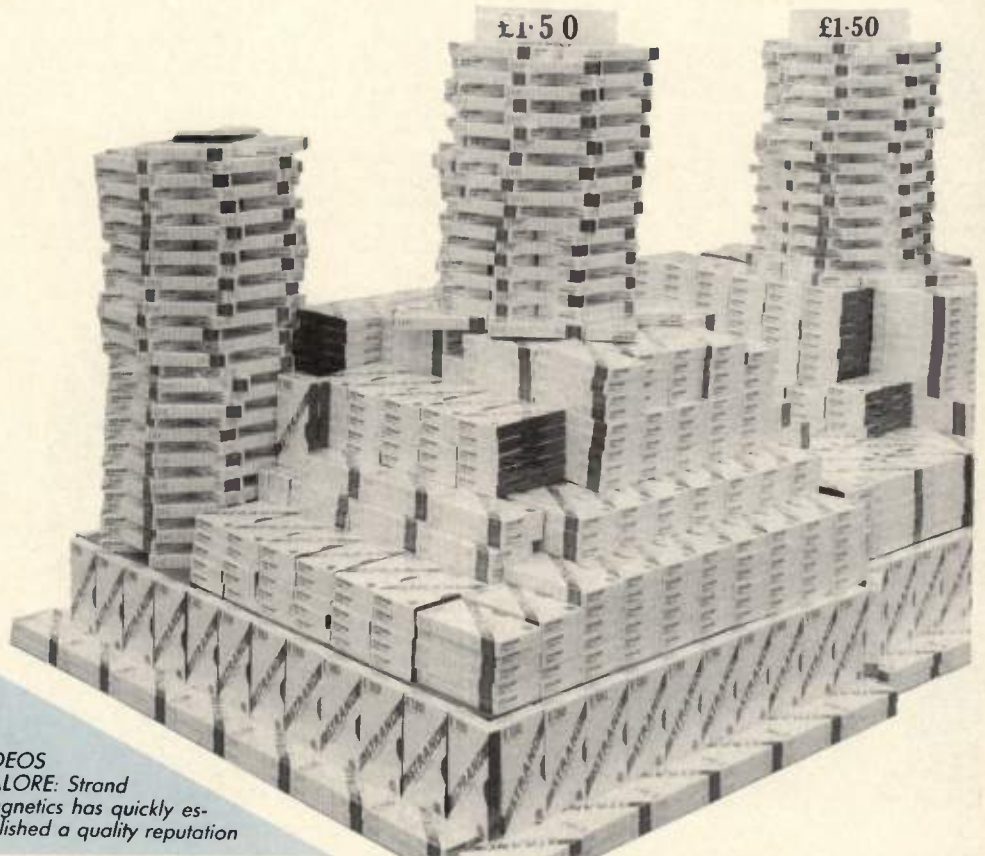
duplicating ensuring a superior quality result.

Brian Atkinson, production and duplication sales manager, believes that Strand Magnetix will continue to dominate the market by offering a complete professional package which is flexible enough to suit the needs of any customers.

Strand Magnetix Consumer Products Division was launched in December 1987, spearheaded by Bernie Fairhurst as sales and marketing manager. In the first seven months of operation, the combination of innovative promotional packs and use of the well-respected brand name "Bush" have together proved to be a successful formula in breaking into the highly-competitive world of retail-branded blank videos.

Strand Magnetix has also quickly established a quality reputation within the growth market of own-label video tapes. By offering a complete in-house service — including tape production, sleeve design, packaging, warehousing and distribution combined with flexibility, quality, speed and efficiency — Strand Magnetix can supply own-label videos on a very cost effective basis.

Strand gets it taped



VIDEOS GALORE: Strand Magnetix has quickly established a quality reputation

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Object lesson . . .

A COMPANY with a team of just six people is Object Enterprises, headed by joint managing directors Phil Robinson and Mark Frey.

The duo identified an opening in the CD market two years ago, rather in the vein of Video Collection's combination of opportunism

and marketing skills. It perceived that despite the decreasing production costs of CDs, they were still being marketed at £11.99 and £10.99.

"We decided we could bring out a budget range which would be considerably less expensive and would attract people who were

trying to replace their catalogue after buying a CD player," says Phil Robinson. "With the support of Woolworths, we released 24 titles which retailed at £5.99. The sales were absolutely immense."

The titles, a mix of both pops and classics, were launched in February 1987 and by June sales had topped

. . . in spotting a gap in the market. Object Enterprises specialises in budget CDs and has opened up a market previously dominated by sales to middle-class males. By Robin Cobb

the half-million mark. In the following 12 months, Object sold more than one-and-a-half million CDs, through Woolworths, W H Smith, HMV, Virgin, Our Price and Menzies. The strongest sellers were a range of digitally recorded classics.

Not content with virtually halving the price of CDs, in February this year Object entered into an arrangement with four other CD production companies and Woolworths to introduce compacts at £2.99 and £3.99.

These five suppliers co-operated in contributing to an ambitious advertising campaign, which included television. "It was an amazing success," comments Robinson.

This followed the company's Christmas campaign, in which it offered a four CD pack, retailing at £19.99. This range is now being extended. Each pack will contain a minimum of 80 tracks retailing at the reduced price of £14.95.

Under yet another arrangement with Woolworths — this time on an exclusive basis — Object is now supplying a "long box" package containing both a CD and a tape cassette of the same recording. Provisionally titled One For The Road, it will offer both the CD perfection of fidelity for playing in the home, and the cassette for use in

the car — all for the price of £3.99.

This will be launched by Woolworths in August and Robinson predicts that, once again, it will give the CD world an "Object lesson!"

"This arrangement represents a major coup for us," he says. "The arrangement will be kept exclusive between Woolworths and Object right through to next February."

Meanwhile, through the rest of the distribution, largely handled by sister company Wynd Up, Object is in the process of expanding its catalogue, mainly in the classics. It is releasing a further 50 of the digitally recorded product.

Before the entry of Object, the CD market was perceived as being composed mainly of wealthy middle-class males. By bringing the cost of software down to more generally affordable levels, coupled with its positive marketing strategies, Object has broadened the market and added impetus to the sales of CD hardware.

The company intends to remain one step ahead. Having proved that CDs can be viably retailed at prices below £3, Object has identified numerous other applications — outside, as well as within, the music field — which it will shortly be announcing and marketing.



MARK FREY (left) and Philip Robinson: aimed their range at people replacing their catalogue after buying a CD player

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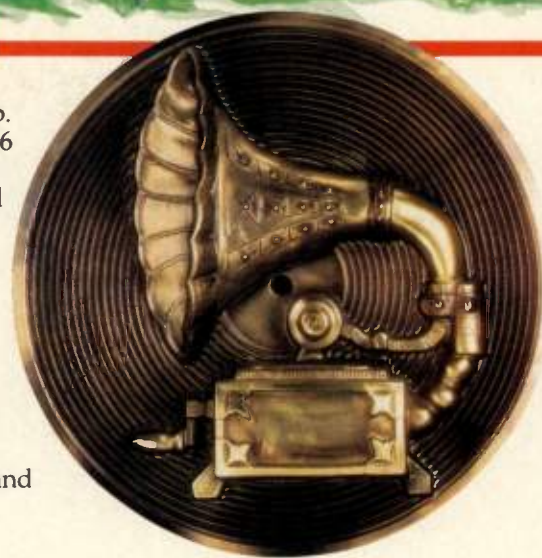
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Wynd Up: run

Wynd Up already has a reputation as one of the top record wholesalers. Now, as Chris White discovers, it is pushing into the CD juke box and public library markets

THE LAST 12 months have seen Wynd Up adopt a more aggressive stance in the marketplace, and this has shown through in our turnover figures which, in the first five months of 1988, were double those for the same period last year," says Colin Reilly, managing director of Wynd Up Distribution, which became part of Prestwich in May 1987.

Reilly founded Wynd Up back in 1967 and he quickly built a reputation as one of the top record wholesalers in the north of England. Then, as now, the business was based in Manchester but there is one important difference: Wynd Up

now services the entire UK.

Reilly sold the business to NSS Newsagents, which had 500 retail shops, back in 1978. He then moved out of the industry for a while, but when Prestwich decided to buy Wynd Up, Reilly returned as the managing director. "Paul Levinson had been keeping an eye on the operation and realised that it fitted in with Prestwich's expansion plans. He asked if I would be prepared to come back and run the company, which I have been doing since last September."

Around 100 people are employed at the 27,000 square foot warehouse and office premises and a further 5,000 square foot office accommodation which are based in



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Manchester's Trafford Park area. "We've upgraded the computer systems and there are an additional 35 telephone sales lines into the building. There is also an increased number of people on the road (a total of 22) servicing the whole country, from Land's End to John O'Groats." Reilly adds: "They carry all the major record lines, as well as sell through and rental video lines, and

an extensive range of accessories including audio and video tapes, record, video, tape and CD cleaning kits, storage boxes, T-shirts, carrying cases ... you name it."

Wynd-Up operates a 24-hour delivery service and has 2,000 nationwide accounts including all the major multiples like Virgin, W H Smith, Menzies, Our Price and Andy's Records as well as many

independent shops.

"This autumn will see or biggest ever trade competition with 36 lucky dealers being flown to Florida for a week's holiday next spring," says Reilly. "Since Prestwich took over Wynd Up, the company has really got its act together — and the turnover figures prove it."

Wynd Up is also currently making a massive push into the juke box market. This particular area of the business is going through a dramatic change in that it is swinging from vinyl to compact disc, consequently leading to a tremendous opportunity to expand sales in this area.

Says Reilly: "With 100 compact discs on a Juke Box the choice available to the consumer is dramatically increased and the takings from site machines improve accordingly. It is therefore Wynd Up's intention to push heavily into this market and become top supplier of CD to the Juke Box market."

Wynd Up is also making a big effort in the servicing of public libraries. Each year the libraries spend hundreds of thousands of pounds on LPs, cassettes, CDs and videos and it is Wynd Up's aim to obtain as large a share of this market as possible. George Turner, a representative of Wynd Up with many years experience, is heading this division.

RUNNING THE Wynd Up machine are director Bob Lewis (far left), managing director Colin Reilly (left) and financial director Harry Richbell



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SP&S handles the deletions of all the major record labels — and it has been going for an incredible 20 years. Chris White discovers the secret of its success

Expanding on deletions!

THE ORIGINAL SP&S company, specialising in the wholesaling of deletions, was started over 20 years ago by George Harris, the father of the present managing director, Peter Harris. "The deletion business was very new then, none of the companies were actually selling off their deletions," recalls Peter Harris. "Then someone decided 'Let's try to sell this deleted stock' and gradually it has become part of the industry norm that deletions can be sold without affecting the general record market."

Harris continues: "SP&S was gradually built up to become the biggest company of its kind in the UK. We have handled the deletions of all the major record companies like CBS, EMI, PolyGram and RCA as well as many of the independent labels. But while we have expanded, the principles have remained the same. We have regular van service 'mobile showrooms' which travel around the UK so that independent dealers can buy, and literally be selling the product within half an hour."

"SP&S now supplies deleted product to accounts ranging from street market traders to the big multiples. We recently supplied the Woolworths half-price sale, and we have also supplied product for the HMV summer sale."

Harris adds: "Because we are

buying new product all the time, the titles are always changing and so we can offer the widest selection of product. The public get a bargain and there is a good margin for the dealer."

"The product that has always been the easiest to sell is classical,

because by its very nature, the music doesn't date. The rapid change from vinyl to CD has, however, made us rather cautious now. People are becoming more choosy because of the benefits of the improved sound carrier but I'm confident that for the next couple

of years at least there is still good business to be done on deleted vinyl."

Harris predicts that it won't be too long before there is regular business in deleted CDs. "At the moment the split between vinyl and tape in the SP&S deletion business is about 50/50 but it won't be too long before we see regular CD deletions and obviously as this market grows we are going to see more and more LPs deleted. We, therefore, predict business will continue to be good."



HARRIS: "It won't be too long before we see regular CD deletions"



HANKS: "The deal with RCA/Columbia was very important to us"

by Chris White

PRESTWICH OPERATIONS, which was set up earlier this year, is based in a 75,000 square foot warehouse and office complex at Brunswick Industrial Park, New Southgate in North London.

Terry Hanks, formerly joint managing director of SP&S Leisure,

Service with a smile

and now managing director of Prestwich Operations, says: "The centralisation of all our resources means greater efficiency which will allow companies under the Prestwich Operations umbrella to expand into non-specialist outlets such as supermarkets."

The warehouse operation is fully computerised and a 20-strong team of tele-sales operators can accept orders for delivery anywhere in the UK within 24 hours.

Prestwich Operations handles the distribution of products from Video Collection, pioneers of sell through video, SP&S, Counterpoint Distribution and Palan Electronics, the computer software and hardware wholesalers. The company has recently concluded a major deal with RCA/Columbia Pictures whereby Prestwich Operations will distribute 100 major film titles.

Hanks says: "We have been

operating here since February with audio products, and since March with video product when Video Collection came 'in-house'. Our target is to become number one in video distribution."

"Since we've had Video Collection up and running, other video companies are acknowledging our know-how and efficiency in distribution. The deal with RCA/Columbia reinforces this and is obviously very important to us. We are looking to strike other similar deals in the near future."

Hanks also reports: "We have recently opened a 7,000 square foot trade counter so anyone can come and buy on an over-the-counter basis."

"We also operate a sales and merchandising force selling out customers' product which we handle, specialising in servicing the non-traditional outlets."

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Small is beautiful

And a small catalogue of artists means they get all the individual attention they need from Legend Music, Warren Goldberg tells Christ White

A MAJOR coup for Legend Music in its first year was to sign up Elkie Brooks. Within two months the release of No More The Fool in November 1986, was in the top five.

A new Elkie Brooks single will be brought out in early September, when Legend will be looking for similar success.

Legend, headed by Warren Goldberg, was set up at the beginning of 1986 and in the style of most of the Prestwich Group's activities, it is a lean and efficient company operated by five people, utilising group resources and know-how. Its twin objectives are to sign up established artists and to seek out new talent.

"It is a company we shall continue to promote, although we do not expect this to be at the pace of some of our other companies," says Goldberg. "Producing records is a very high-risk area and in every case we want to feel that we have got it right. When the right artist, either unknown or established, comes along we will take them forward."

Using the theme of small is beautiful, Legend prefers to handle a small catalogue of artists rather than a large one, so that they receive individual attention and benefit from the innovative marketing which is the Prestwich hallmark.

As well as records, Legend has a publishing division which has steadily acquired copyrights from established and new songwriters for recording and release.

Legend last year acquired the full catalogue of Showaddywaddy, taking in all their hit singles and LPs.



ELKIE BROOKS was a major coup for Legend Music

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Counterpoint grew out of the SP&S deletions arm. Now it has its own range of classical, MOR and pop titles.
By Chris White

COUNTERPOINT WAS launched just over three years ago as a natural development of the SP&S deletions wholesale business. Managing director, Peter Harris, explains: "It was an obvious move because we already had the distribution and accounting facilities and had acquired knowledge of the marketplace, with a wide customer base. We realised that we could put all this to good use and started Counterpoint to handle third-party distribution and to market or own licensed product."

One of Counterpoint's first big successes was the Czech label Supraphon which features a wealth of classical repertoire all recorded in that Eastern Bloc country.

One licensed label is the Supraphon Gems mid-price CD collection. With a dealer price of £3.91, this collection retails for around £5.99 and has been very well received by the retailer. A further 12 titles were released in May which now brings the catalogue to 36 titles. Counterpoint is very proud of this range which has been



SOME OF the Supraphon and Deja Vu range on display at Prestwich Operations' headquarters

Natural development

acclaimed by many as the best designed mid-price classical production in the market.

Another Counterpoint/Supraphon collaboration is the Supraphon Gem cassette collection. This catalogue of over 100 titles has a dealer price of £1.21 and retails for £1.99.

Outside of classical music, Counterpoint's most successful label to date is the Deja Vu catalogue which currently comprises 120 titles on LP and cassettes and 40 titles on CD.

"It is a fast seller in all the major chains as it covers a wide area of popular music from MOR, jazz and blues to Hollywood films, all of which is packaged in distinctive black and gold sleeves."

Other Counterpoint labels include the cassette and CD-only Homeland label featuring Scottish and Irish music and the successful Cruisin' series which has 14 LP and tape releases covering 13 of the

classic years of American rock 'n' roll radio (1955-67). The fourteenth title is a "Best Of" compilation. Four of the titles are now available on CD.

The Cruisin' series was originally put together in the late Sixties, but has only been spasmodically available in the UK until Counterpoint acquired the European distribution rights at the end of 1987.

Harris continues: "Prestwich saw a lot of potential in both Counterpoint and SP&S. We had an efficient distribution service and as Prestwich were looking to do their own video and audio distribution it was a natural marriage."

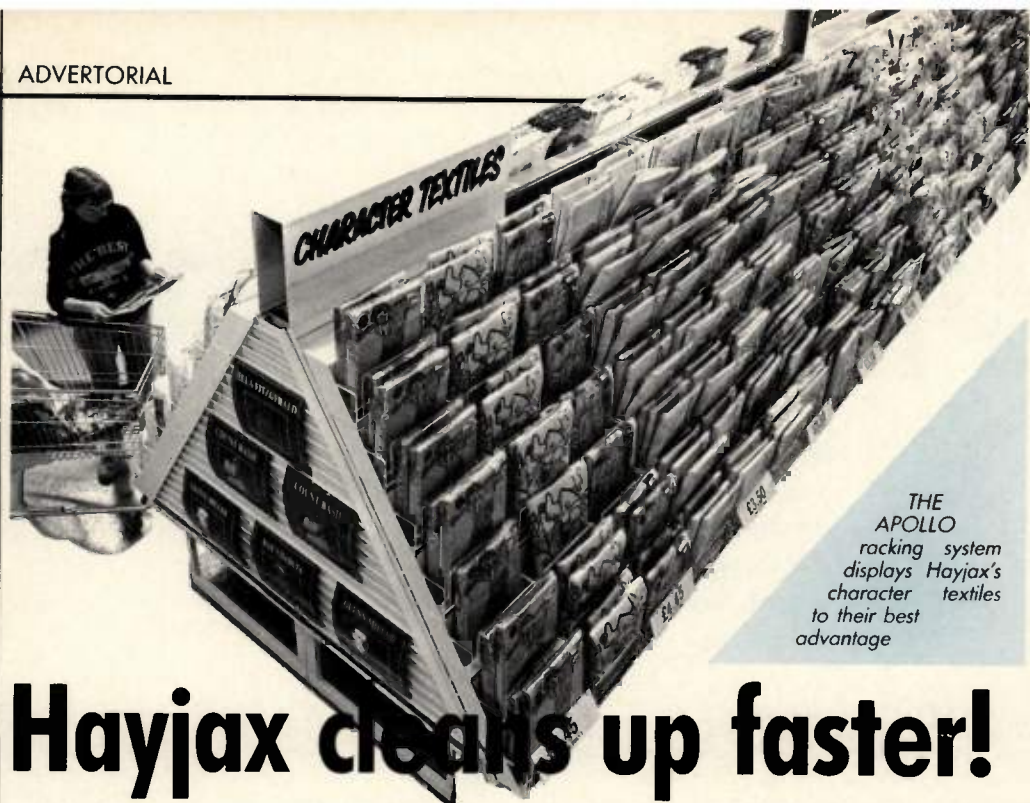
"Prestwich is very much an entrepreneurial organisation and we have the freedom to get on with our plans without interference. We are still very much the same Counterpoint and SP&S team here with Malcolm Mills as sales director, and Peter Stack as commercial director."

Hit the right note!



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Hayjax cleans up faster!

by Chris White

HAYJAX MANUFACTURING Company Ltd, acquired by Prestwich in June 1987, originally began operations as a household textile company supplying the wholesale and cash and carry trade. In 1982 its first licence, Star Wars, was purchased for bedlinens, which proved extremely successful.

The business is now exclusively in character merchandise. "The range grew in size and by 1986/87 we ended up carrying well in excess of 25 children's properties — we expanded the product ranges within these properties to include co-

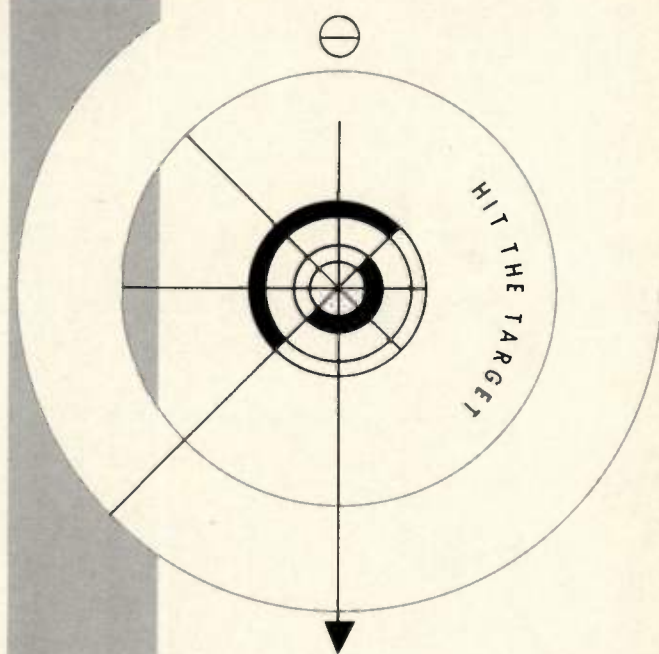
ordinating items such as curtains, bedspreads and beanbags," says marketing director Amanda Lewis. "We also began producing character printed and woven towels, which were immediately accepted, and this range now covers all licences matching the bedlinens."

"In addition, we now care for the teenage/young-adult market with licences such as Marilyn Monroe and James Dean, and cater for sports enthusiasts with the American NFL programme, which is an area with great potential."

Lewis adds: "Due to the recent change in direction of the licensing market, which seems to be more cautious now with regard to heavily

TV-hyped characters, our new ranges will feature characters which we term 'solid/state', having parental acceptance. These characters have greater longevity, such as Disney, Looney Tunes, etc, and this will be reflected in the launch of our new ranges at the Home Interiors Exhibition at Olympia in October."

In January 1988, Hayjax took on the sole UK distribution rights for Spring Industries (USA)'s revolutionary "Pillow People". This confirms its commitment to the future and exemplifies its reaction to opportunities in the marketplace — "Over eight million pieces were sold in US last year," says Lewis. "We hope for great things here as well."



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Upwardly Mobile

Mobile Merchandising is probably the biggest printer of pop T-shirts in the UK, with licences for the likes of Michael Jackson and Bros. Chris White reports on how the company continues to expand, with a new range of co-ordinated clothing

MOBILE MERCHANDISING Company Ltd was founded in 1976, initially selling T-shirts to the promotional and university markets; and over its first nine years the company grew steadily. In 1985, it became probably the biggest printer and distributor of rock and pop T-shirts in the UK, with a turnover of £4m per annum.

In 1985 the company also joined Prestwich. "There was an obvious synergy between the two leisure-based businesses," says Mobile managing director Roger Head. "The result has been a dramatic growth in both Mobile's traditional music-based business and also in sales of printed clothing to the High Street multiples."

Mobile's turnover leapt to nearly £9m in 1987 and to £11m in 1988. Since joining Prestwich, the company has moved strongly into the use of licensed characters like Disney and Garfield, as well as increasing its licensing of the latest and strongest music acts, like Bros and Michael Jackson.

To maximise its return from the considerable investment in these licences, Mobile is now developing

ranges of co-ordinated clothing as well as its traditional T-shirts.

One of the key elements in Prestwich's strategy for developing Mobile to be the biggest force in character clothing merchandising in Europe, has been the implementation of a strong management team. Roger Head joined the company as MD in December 1987, having had 20 years' experience in textiles and clothing, including being MD of Britannia Sportswear. Commercial director Peter Bennett joined Mobile in October 1987 and has had wide international experience in many manufacturing industries. Brian Wilson, as sales director, takes responsibility of all Mobile products and has had many years working in the garment industry.

Head says: "Mobile's manufacturing unit in South London is already equipped with the very latest garment-printing machinery capable of printing up to 10 colours. Sophisticated new packing and labelling machinery is being installed to give faster turnaround of orders and better product presentation. A new IBM computer system will be in place in July 1988

to offer our customers an even better service."

He adds: "Mobile's field sales, telesales and merchandising teams are being strengthened to give better service to existing retail outlets and to cope with an ever increasing list of new customers. By the end of 1988 we will be merchandising our product to over 1,000 record retailing outlets, as well as selling a wide range of garments to the cream of the High Street multiple clothing retailers."

Mobile's portfolio of licences is continually being strengthened and now includes over 100 pop acts including Michael Jackson, Bros, Iron Maiden, Def Leppard and AC/DC, as well as more than 100 licenced characters including Garfield, Mickey Mouse, Daffy Duck, Top Cat, Beano and Dandy comic stars, and James Dean.

"A team of 10 graphic artists with clothing and textile designers will ensure that whatever the trends are in music, cartoon characters and clothing in the Nineties, Mobile will be in the forefront," Head asserts.

MOBILE'S PORTFOLIO of licences includes over 100 pop acts, such as Michael Jackson and Bros, plus characters like Mickey Mouse and Daffy Duck.



From its beginnings as a company specialising in distributing home computer product, Palan Electronics has now moved into software publishing through the Big Apple Entertainment Company. By Chris White

Palan's user-friendly ideal

of games for the Atari VCS 2600 Console and is also a major supplier of media product like blank diskettes, cassettes and lockable diskette storage boxes.

Prestwich has recently moved into the computer software industry in a big way with the launch of The Big Apple Entertainment Company which started trading from the beginning of July as part of Palan Electronics.

With the company's expansion into software publishing, new titles have been sourced in both the UK and the US. Says Big Apple Entertainment MD Terry Ashton: "There should be some very interesting, innovative and original material appearing soon which will tip the scales in favour of Big Apple."

During 1988 Big Apple plans to release at least four full-price and 20 top-quality budget titles on two separate labels. The release schedule has already started with the title OOPS!, a strategy game. Terry Ashton adds: "I'm confident that by the end of the year we will be reaping big rewards."

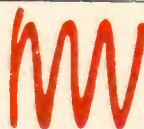
Lou Fine, managing director of

PALAN ELECTRONICS was formed in 1985 as a Prestwich company specialising in the distribution of home computer product. It is one of the largest distributors of Commodore Business Machines and wholesales a complete range of Commodore home computer equipment including hardware (computers, monitors and printers), peripherals (joysticks, light pens, etc) and software (cassettes, disks and cartridges).

Palan is Europe's largest supplier

Palan Electronics, says: "Palan has for the last two-and-a-half years been heavily involved with all production aspects of VCS 2600 cartridges. Large sales successes, with a prediction of 500,000 units for the year, have vindicated this investment which was prompted by the awareness of hardware penetration without software support. Around 50 per cent of sales go for export to France, Germany and Italy."

MUSIC WEEK



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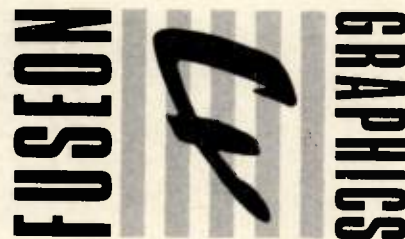
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HOW THE THAMES VIDEO COLLECTION SCORED A DUCK.



Released by the Thames Video Collection this Autumn is Thames Video's very own *Count Duckula*, the animated adventures of a vegetarian vampire duck with supernatural powers.



Thames Video International are proud to be associated with Prestwich Holdings plc and Video Collection International – Britain's biggest-selling video label.

FAT BOYS: Coming Back Hard Again. Polydor/Tin Pan Apple URB LP 13. Following last year's surprisingly varied *Crushin'*, the Wobblies stick much closer to basic rap, making it far less digestible for listening rather than stomping. Aside from *The Twist*, there's more affectionate fun reconstructing the Sixties with Louie, Louie, but in spite of an enormous list of writers and producers, the feeling of "talking loud, saying nothing" pervades much of the original material, suggesting a too-soon deadline. The Wideboys look likely to maintain their one-hit-per-album average and their charm is in danger of wearing thin. **RM**

JOY DIVISION: Substance. Factory FACT 250. Joy Division's influence on hundreds of post-punk bands is obvious. What is less clear is whether this compilation is a greatest 'hits' or an observation of the band's development. Either way, the omission of songs like *Decades* and *The Eternal* — hallmarks of their brooding, hypnotic sound — makes this a less than definitive collection. **NR**

HUEY LEWIS AND THE NEWS: Small World. Chrysalis CHR 1622. More undemanding adult-orientated pop from the band that does it best. As far as Huey is concerned, it certainly is a small world and he resists broadening his horizons on this straightforward set of simple, catchy songs that is bound to sell well in its market. Buoyant in the mainstream. **NR**



STOCK IT

SLAYER: South Of Heaven. Def Jam/London LONLP 63. Once again, this crazed thrash metal band drags the listener through a phantasma-gorier of sick images and finger-bleeding guitarwork. It seems someone has mentioned the word melody to them since the last album and many of the tracks actually come close to becoming tunes before careering off the grooves. **NR**



STOCK IT

PATTI AUSTIN: The Real Me. Qwest Records, via Warners 925 696-1. A joy. Austin revamps the classics and then some. Cole Porter, Jerome Kern, Duke Ellington — she takes them all on. Anyone who attempts *Mood Indigo* better know what they're doing, and she does. The new, crazy arrangements and the flawless vocals should make the kids flip just as much as the connoisseurs. **DC**

BIG STICK: Crack 'n' Drag. Blast First BFFP 25. This is a bizarre collection of totally unpredictable beatbox-powered songs. One minute you want to get its sickly mis-happen noise off your record deck, the next you feel faintly mesmerised by its buzzing guitars and thudding beat. It will need a good few listens to convince most ears. **NR**

DRI: Four Of A Kind. Roadrunner RR9538 1. With their first *Dirty Rotten* LP generally being rated as a hardcore classic, this third release sees DRI continuing the crossover theme of their last album. Fans will not be disappointed by the intensity of the heavy riffing, despite this illustrating that perhaps progression within even the most limited of genres is possible after all. **KB**

SAVAGE PENCIL PRESENTS: Angel Dust — Music For Movies Biker. Further/Blast First FU 3LP. A bizarre collection of psycho/surf tracks by nine acts (says the sleeve) and (presumably) sampled dialogue from cult movies of the wonderfully tasteless variety. Take a bite out of either side of this album and you'll visit other planets, but don't expect too much of the music. **JT**

VARIOUS ARTISTS: An Introduction to Latin Hip Hop. Rhythm King Records LEFT LP6. Six of last year's best New York hip-hop 12-inches are contained on this new dance compilation. Released by the discriminating and sometimes-inspired Rhythm King label (through Mute), those songs marry modern beat-box rhythms, Joyce Sims-style vocal workouts and a jinxing salsa percussive flavour. If it sounds a mess, it isn't. Critics who scoff at anything hip-hop should have this record forced down their throat until they eat their words. Music for young people. **JH**



STOCK IT

BRENDA COCHRANE: The Singer. Dazzle Records DAZLP 001. Distribution: PRT. A rather pretentious title, one might think, for a debut album but Cochrane does possess an outstanding voice which should auger well for her future recording prospects. Cochrane is accompanied by the London Chamber Orchestra but producer Nigel Warren-Green ensures that the results aren't over the top. The Singer has already been Gloria Hunniford's album of the week but Brenda Cochrane should find, and certainly deserves, an even wider audience than the MOR tag suggests. **CW**

ANTHONY AND THE CAMP: Suspense. Warner Bros 925648-1. Prince meets Imagination in Jellybean-sponsored shenanigans. Get a little closer to their love, girl, and you can bet your sweet bippy you'll learn something to your advantage. Sounds utterly characterless, but that never stopped anyone before. Twenty backing vocalists include Jocelyn Brown and Siedah Garrett. Musicians include Douglas C. Grisby III. **DC**

GROUPIES: Kirk Blows, Dave Cavanagh, Julian Henry, Nick Robinson, Rob Mackie, John Tobler and Chris White

R E I S S U E S

THAT TIRELESS evangelist for Fifties music, Charly, has a new ploy to attract the masses. At £1.99 for a 16-track LP and £2.99 for a 22-track CD, *The Sound Of Sun and Chess: The Rhythm & The Blues* are excellent value samplers. On the soul front, Polydor's Urban label neatly cashes in on this year's James Brown revival with James Brown's *Funky People (Part 2)* which includes mid-Seventies tracks from Bobby Byrd, Hank Ballard and others. Nothing But The Truth (Charly) is the best of *Mighty Sam*, a contender for the king of deep soul, while King Albert (Charly) is a 1977 album from blues wizard Albert King.

A whiter shade of blues comes from Conifer's Request label which revives Stonedhenge the 1968 album from *Ten Years After* and John Mayall's contemporaneous *Bare Wires* with Mick Taylor on guitar. Request's third reissue is *Cunning Stunts* by Caravan, the Mellifluous UK whimsy equivalent to *Magma*, the cult French band led by Christian Vander and beloved of Steve Davis whose Live (Decal) claims to be "music which defies time". In a different corner of the psychedelic field comes the enjoyably cross compilation *Baubles Volume 1: Down To Middle Earth (Big Beat)*. Among these treasures from the MCA group of labels are tracks from *The Hobbits* and *Fever Tree*. For those with stronger stomachs, there is *Bull Of The Woods (Decal)*, the latest instalment of the collected works of Texas group *13th Floor Elevators*. *Surfer's Stomp (Decal)* offers light relief through 20 tracks from Hollywood's Challenge label. Jan & Dean are among the featured artists from 1961-3.

First Night Records has made available four of Norman Newell's productions of West End shows from the early Sixties. There is Laurence Harvey and Elizabeth Lerner in *Camelot*, Shirley Bassey in *Showboat*, Frankie Howerd in *A Funny Thing ... etc and a 1961 version of The Sound Of Music* with Jean Bayliss in what later became the 'Julie Andrews role'. The same label has also issued *Another Openin' Another Show*, a selection of highlights from 18 London productions of the Eighties.

Two famous UK folk catalogues have made a welcome reappearance this month. Special Delivery has reactivated nine titles from *Free Reed*. They include the Vic Gammon-compiled *The Tale Of Ale, John Kirkpatrick's* album of morris dance tunes *Plain Capers* and *The Transports*. This "bad opera" by Peter Bellemey featured virtually the whole of the folk establishment of the Seventies — Martin Carthy, Dave

Swarbrick, June Tabor etc. Demon has licensed albums from Transatlantic and the first batch of four releases include Bert Jansch's debut album and a Gerry Rafferty compilation *Blood And Glory*. The other titles are *The Folk Blues Of John Renbourn* and *The Legend Of Sweeney's Men*, a selection from the 1968-9 recordings of the prototype Irish folk rock band.

Folk blues of a more traditional kind is available on Bluesville Volume 1: *Folk Blues (Ace)*, taken from the Prestige catalogue and featuring such figures as *Blind Willie McTell* and *Furry Lewis*. Other August releases from the Ace group include *Penny Arcade — Dunhill Folk Rock Vol 2 (Big Beat)* with more from *Barry McGuire* and the *Grass Roots*, another set from cool R&B stylist *Gene Phillips* *I Like 'Em Fat (Ace)* and two more compilations from the Kent catalogue. Sophisticated Sounds: *Soul For The Connoisseur* is a batch of obscurities and rarities while *Soul Train* has more familiar names like *Jackie Wilson* and *Ike and Tina Turner*.

On the American rock front, See For Miles has been plundering the Bearsville Vaults to compile *The Best Of Jesse Winchester* and *A Young Rascal*, solo work by *Felix Cavaliere*. The label also has *Into The Seventies*, a selection from the later work of *Gene Vincent*. In each case, the equivalent CD contains extra tracks. There are also CDs containing material from See For Miles' previously issued *Sixties* compilations. The new titles are *The Great British Psychedelic Trip (Vols 1 & 2)*, *The Sixties Explosion* and the *British RnB Explosion*.

The latest crop from Edgell includes the classic *Notorious* Byrd Brothers (also on CD for the first time), and *Roger McGuinn's* eponymous solo album (both ex-CBS). Disappointing that the latter doesn't include the lyric sheet with personnel listing (all the original Byrds are here, for example, though you'd never know it) — and what happened to the free single with the original issue of the *Rockpile LP*? For more obscure/collectable are *Autosalvage*, whose sole album from RCA is released probably for the first time in Britain. Notable other than musically for featuring the brother of a *Lovin' Spoonful* member, this is 20 years old and interesting. *The Insect Trust*, a jazzy jug band, also cut their eponymous LP for Capital in 1968, and it has become collectable both due to its content (odd but good) and because Robert Palmer, the rock critic, was a group member — not the chap from *Vinegar Joe*, Q.

HEAVY METAL ALBUMS

This Month	Last Month	Title, Artist	Label, Catalogue No.
1	NEW	SOUTH OF HEAVEN Slayer	London LONLP63 (F)
2	NEW	WIDE AWAKE IN DREAMLAND Pat Benatar	Chrysalis CDL1628 (C)
3	NEW	LONG COLD WINTER Cinderella	Vertigo VERH59 (F)
4	NEW	B' SIDES THEMSELVES Morillan	EMI EMS1295 (E)
5	10	HYSTERIA Def Leppard	Bludgeon Riffola HYSLP1 (F)
6	NEW	NOBODY'S PERFECT Deep Purple	Polydor PODV10 (F)
7	NEW	OUTRIDER Jimmy Page	Geffen WX155 (M)
8	RE	SOMEWHERE IN TIME Iron Maiden	Fame/EMI EMC3512 (E)
9	5	SEVENTH SON OF A SEVENTH SON Iron Maiden	EMI EMD1006 (E)
10	2	OUB12 Van Halen	Warner Brothers WX177 (M)
11	NEW	OPEN ALL NIGHT Georgia Satellites	Elektra EKT47 (M)
12	1	AIN'T COMPLAINING Status Quo	Vertigo VERH 58 (F)
13	16	WINGS OF HEAVEN Magnum	Polydor POLD 5221 (F)
14	11	OPEN UP AND SAY ... AHH! Poison	Capital EST2059 (E)
15	RE	FOUR SYMBOLS Led Zepplin	Atlantic K50008 (M)
16	22	SLIPPERY WHEN WET Bon Jovi	Vertigo VERH 38 (F)
17	14	APPETITE FOR DESTRUCTION Guns N' Roses	Geffen WX125 (M)
18	3	ODYSSEY Yngwie J Malmsteen's Rising Force	Polydor POLD 5224 (F)
19	9	SAVAGE AMUSEMENT Scorpions	Harvest SHSP4125 (E)
20	25	PYROMANIA Def Leppard	Vertigo VERS 2 (F)
21	8	OPERATION: MINDCRIME Queensryche	Monhatten MTL1023 (E)
22	NEW	UNDER THE INFLUENCE Overkill	Atlantic 7815681 (M)
23	13	WHITESNAKE 1987 Whitesnake	EMI EMC3528 (E)
24	19	BLOW UP YOUR VIDEO AC/DC	Atlantic WX144 (M)
25	17	BAT OUT OF HELL Meat Loaf	Cleveland International EPC82419 (C)
26	15	RECKLESS Bryan Adams	A&M AMA5013 (F)
27	27	POWERSLAVE Iron Maiden	EMI POWER 1 (E)
28	32	SKYSCRAPER David Lee Roth	Warner Brothers WX140 (M)
29	6	HITS OUT OF HELL Meat Loaf	Epic 4504471 (C)
30	33	PIECE OF MIND Iron Maiden	EMI EMA800 (E)
31	NEW	THE HITS REO Speedwagon	Epic 4608561 (C)
32	RE	LIVE AFTER DEATH Iron Maiden	EMI RIP1 (E)
33	4	SURVIVE Nuclear Assault	Under One Flag FLAG 21 (P)
34	38	ELIMINATOR ZZ Top	Warner Brothers W3774 (M)
35	20	SO FAR, SO GOOD ... SO WHAT! Megadeth	Capital EST 2053 (E)
36	31	LITA Lita Ford	RCA PL86397 (BMG)
37	RE	LAP OF LUXURY Cheap Trick	Epic 4607821 (C)
38	7	RAM IT DOWN Judas Priest	CBS 4611081 (C)
39	RE	SLIDE IT IN Whitesnake	Fame/EMI LBG2400001 (E)
40	RE	IRON MAIDEN Iron Maiden	Fame/EMI FA4131211 (E)

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



TEN YEARS AFTER: reactivated goodies on Conifer, 20 years after

Reviewed by Jerry Smith



STOCK IT

THE CARETAKER RACE: Anywhere But Home (Roustabout RST 004(T)). More superb jangly pop fun from the very wonderful Caretaker Race and with Anywhere But Home's more polished approach and sparkingly infectious chorus they are certainly on their way to big things.

POP WILL EAT ITSELF: Def Con One (Chapter 22 PWEI (12/CD) 001). The Poppies get stropky over the threat of nuclear war with this fresh blast of cut-up, hip-hop rock which, with its samples from the Stooges to the Twilight Zone, could surprise with a high chart position.



STOCK IT

THE BLOW MONKEYS: This Is Your Life (RCA PB 42149(PT 42150)). The Blow Monkeys breeze in with their first release of the year and with the slick Stephen Hague production and sharp melodies, it forms an unforgettable song that should conquer all opposition.



MICA PARIS: dreaming with Courtney Pine



GANG GREEN discuss the implications of spilt drink, vis-a-vis Led Zeppelin

MICA PARIS FEATURING COURTNEY PINE: Like Dreamers Do (4th & Broadway/Island (12)BRW 108). Having made her name with the excellent hit My One Temptation, Mica Paris follows it up with another, even smoother soul track, featuring top sax chap Courtney Pine and destined to bring yet more success.

CHAPTER AND THE VERSE: All This And Heaven Too (Rham RS 8801). Another fine British soul find is this catchy track on a new independent dance label. Superbly sung and dynamically produced, it should make itself known.

ALL ABOUT EVE: Martha's Harbour (Mercury/Phonogram EVEN 8(12)). In keeping with their character, All About Eve issue a striking, if hippy-dippy, ballad of the sort they do best and with a spine tingling vocal and sensitive backing it should do very well.

THE BIG DISH: European Rain (Virgin VS(T) 1102). The Big Dish team-up with producer Bruce Lampcov for this strong, dramatic number and its smooth American-style sound gives them a good opportunity to break through this time.



STOCK IT

INSPIRAL CARPETS: Keep The Circle Around (Playtime AMUSE 2(T)). This five-piece Manchester band lovingly recreate the swirling Sixties organ sound in fine style with this totally captivating and engagingly spell-binding number. The week-end starts here!

BRADFORD: Skin Storm (Village VIL(T) 101). Previously only available as a CD single, this much acclaimed band entrust this punchy ballad to vinyl, with its chiming guitars and enticing hooks sure to gain yet more converts to the Bradford cause.

STEVE EARLE & THE DUKES: I Ain't Ever Satisfied (MCA MCA(T) 1249). With country rock gaining an ever growing audience, this competently-performed and expertly-arranged track from the much acclaimed singer/songwriter should make yet more progress.

JJ: If I Never See Sunday Again (Square One SQR 003). First release from this Manchester duo, but already showing strong potential with this striking, if low budget

recording. Marked by a great vocal, this memorable song should be the start of something big.

LISA CARTER: Doctor's Orders (Parlophone (12)NHS 1). This old disco standard reappears as the debut single from the young singer and with its Pete Hammond remix, this effervescent pop number looks like gaining another hit for PWL.



STOCK IT

THE GODFATHERS: 'Cause I Said So (Epic GFT(T) 2). South London's sharpest rocking sons lift this raucous (and extremely well executed), anthem from their brilliant Birth School Work Death album.

NOVEMBER ONE: Get Closer (Epic NOV 2). On a much more stylish note, the curiously-titled November One issue another slick and soulful dance track which hopefully will pick up more attention than their sadly ignored debut single.

THE RAY BRYANT COMBO: The Madison Time (MCA MCA 1258). John Walters' latest fab movie Hairspray has instigated the revival of this classic old swinging Sixties dance tune and who knows, these crazes could start off all over again!

MORRIS MINOR AND THE MAJORS: This Is The Chorus (10/Virgin TEN(T) 229). Just to show that one novelty hit doesn't make a musical career, this comedy trio issue this heap of drivel, weakly linked around a Schlock Aching and Wateringcan spoof. Cringingly bad, they should stick to cabaret.

GANG GREEN: Living Loving Maid (Roadrunner RR 2463). Top speed metal trash merchants make short shrift of this Led Zeppelin classic, although fans will no doubt prefer the all out mayhem of We'll Give It To You.



THE OTHER CHART

TOP 40 SINGLES

1	1	I DON'T WANT TO TALK ABOUT IT	Everything But The Girl	blanco y negro/WEA NEG34 (W)
2	2	I WANT YOUR LOVE	Transvision Vamp	MCA TVV3 (F)
3	3	FIESTA	The Pogues	Pogue Mahone FG2 (W)
4	5	A WISH AWAY	Wonderstuff	Polydor GONE 4 (F)
5	—	I SAY NOTHING	Voice Of The Beehive	London LON179 (F)
6	8	TIME HAS TAKEN ITS TOLL	Crazyhead	Food/Parlophone FOOD12 (E)
7	—	DEF CON ONE	Pop Will Eat Itself	Chapter 22 PWEI 1001 (I/NM)
8	4	DOCTORIN' THE TARDIS	Time Lords	KLF Communications KLF003 (I/RT)
9	6	CHAINS OF LOVE (REMIX)	Erosure	Mute MUTE83 (I/RT/SP)
10	10	EVERY DAY IS LIKE SUNDAY	Morrissey	His Master's Voice POP169 (E)
11	—	MY LOVE OF THIS LAND	Killing Joke	EG/Virgin EG043 (E)
12	—	RETURN TO YESTERDAY	The Lilac Time	Fontana LILAC2 (F)
13	—	HERE COMES TROUBLE	The Icicle Works	Beggars Banquet BEG220 (W)
14	—	CHARLTON HESTON	Stump	Ensign ENY 614 (C)
15	18	DIAMONDS	Hard Rain	London LON185 (F)
16	7	SOMEWHERE IN MY HEART	Aztec Camera	WEA YZ181 (W)
17	11	BLUE MONDAY 1988	New Order	Factory FAC737 (P)
18	21	THE MERCY SEAT	Nick Cave and The Bad Seeds	Mute MUTE52 (I/RT/SP)
19	—	SUNSHINE SUPERMAN	Salvation	Karbon KAR609 (P)
20	9	ATMOSPHERE	Jay Division	Factory FAC7213 (P)
21	14	MY GIRL AND ME	Gangway	London LON182 (F)
22	23	AMERICAN BOYS	The Rhythm Sisters	Red Rhino RED92 (I/RR)
23	—	GLAMOUR BOYS	Living Colour	CBS LBL2 (C)
24	—	CALL ME BLUE	A House	blanco y negro NEG35 (W)
25	20	JUST PLAY MUSIC	Big Audio Dynamite	CBS BAAD4 (C)
26	22	LOVE WILL TEAR US APART	SWANS	Product Inc. PROD23 (I/RT)
27	29	BEAT STREET	Lightning Strike	RCA PB49553 (RMG)
28	30	MAYFAIR	The Quireboys	Survival SUR045 (I/BK)
29	—	FRANK SIDEBOTTOM SALUTES THE MAGIC OF FREDDIE MERCURY...	Frank Sidebottom	In Tape ITT045 (I/RR)
30	16	THE CREST	The Men They Couldn't Hang	WEA YZ193 (W)
31	17	IT'S ALL UP TO YOU	The Darling Buds	Native NTV33 (I/RR)
32	—	SOMETHING NICE	Robert Lloyd And The New Four Seasons	In Tape IT056 (I/RR)
33	24	SOMEWHERE SOUTH	Railway Children	Virgin VS1084 (E)
34	32	PEEL SESSIONS	The Cure	Strange Fruit SFP5050 (P)
35	—	JACK THE TAB	Superman (Psychic TV)	Castalia ACID001 (I/RE)
36	—	APPLES AND ORANGES	Blue Ox Robot	Gal! Discs G08082 (E)
37	13	LUCRETIA MY REFLECTION	Sisters Of Mercy	Merciful Release MR45 (W)
38	35	LITTLE 15	Depeche Mode	Mute LITTLE 15 (I/RT/SP)
39	33	AMERICA	Killing Joke	EG/Virgin EG040 (E)
40	34	NOBODY'S TWISTING YOUR ARM	The Wedding Present	Reception REC009 (I/RR)

TOP 20 ALBUMS

1	—	1977-1980: SUBSTANCE	Jay Division	Factory FACT250 (P)
2	—	TOMMY	The Wedding Present	Reception LEEDS2 (I/RR)
3	1	THE INNOCENTS	Erosure	Mute STUMM55 (I/RT/SP)
4	2	LET IT BEE	Voice Of The Beehive	London LON157 (F)
5	4	VIVA HATE	Morrissey	His Master's Voice/EMI CSD3787 (E)
6	3	TIGHTEN UP VOLUME 88	Big Audio Dynamite	CBS 4611991 (C)
7	5	SUBSTANCE	New Order	Factory FACT200 (P)
8	7	NOW THAT'S WHAT I CALL QUITE GOOD	The Housemartins	Gal! Discs AGOLP11 (C)
9	6	FLOODLAND	Sisters Of Mercy	Merciful Release MR44 (W)
10	10	BARBED WIRE KISSES	The Jesus And Mary Chain	blanco y negro BYN15 (W)
11	9	LIFE'S TOO GOOD	The Sugarcubes	One Little Indian TPLPS (I/NM)
12	—	ALL ABOUT EVE	All About Eve	Mercury MERH119 (F)
13	8	RAMONES MANIA	The Ramones	Sire 9257091 (W)
14	—	LAUGHTER, TEARS AND RAGE	Act	ZTT ZQLP1 (W)
15	17	GEORGE BEST	The Wedding Present	Reception LEEDS1 (I/RR)
16	12	LOVELY	The Primitives	RCA PL71688 (BMG)
17	11	OUTSIDE THE GATE	Killing Joke	EG/Virgin EGLP73 (E)
18	—	VIVID	Living Colour	Epic 4607581 (C)
19	15	69	AR Kane	Rough Trade ROUGH 119 (I/RT)
20	—	THE LAST WILL AND TESTICLE	King Kurt	GWR GWLP24 (A)

All for the sake of art

THE FACT that the organisers of *Intruders At The Palace* (a benefit for the Institute of Contemporary Arts) managed to get both David Bowie and David Byrne on a British concert hall stage for the first time in many years is a tribute to the respect that the ICA commands.

The first night at the **Dominion Theatre** began with a disturbing but powerful set from **Microdisney**, followed by the contrasting, calming strings of the **Kronos Quartet** and their intelligent interpretations of works by Philip Glass and Jimi Hendrix.

The Woodentops encouraged some of the rather subdued audience to get up and dance to their rollercoaster rhythms, but when **David Bowie** walked on stage, everyone was on their feet with the majority shouting and screaming in anticipation. His performance began with a set piece dance movement with the female half of La La La Human Steps. He then burst straight into a raucous version of Look Back In Anger while the two dancers jumped over and bounced off each other wildly. It was all over in a few minutes — but it was worth it.

The second night at the **Cambridge Theatre** began with the gentle yet bizarre sound of American band **Hugo Largo**, with Mimi Goese's haunting, sometimes shrieking vocals. **Durutti Column** provided the most complete performance of the two days with a stunning display of beautiful, relaxing guitar work from Vini Reilly's.

The final set featured the **Les Miserables** brass ensemble who eased their way through Music From The Knee Plays, a colourful collection of jazz and blues pieces. They were accompanied by the deadpan and slightly dazed voice of narrator **David Byrne**. His delivery of the simple yet very funny scripts was often reminiscent of his Talking Heads role and the set made a cheerful climax to two nights of eye-opening entertainment.

NICK ROBINSON

Cowboy outfit

REGULARLY ATTRACTING attendances of over 1,500, **The Fleadh Cowboys** (pro.FI-ah) have gained a reputation as the Irish equivalent of The Band or the E-Streeters. In short, a band's band.

The Fleadhs have been whipping it up every Friday night for almost a year in the **Dublin's Olympia Theatre**, attracting such special guests such as The Waterboys, The Pogues, Hothouse Flowers, and countless more individual artists.

With a single Hardcore Hotel



THE FLEADH COWBOYS: *songs, skill and showmanship*

just released by EMI's Irish label for the Emerald Isle only and an album in the can it's notable how self-penned tunes like Johnny Da Vinci and Call The Captain stood so comfortably at this gig beside Dylan's When The Night Comes Falling and Terry Allen's Spanish Garden. Throughout, the rhythm section of Fran Breen (drums) and Tommy Moore (bass) was a source of increasing fascination and admiration. Keyboard player John Ryan was, to put it mildly, quite outstanding.

The prime focus, however, is the alternating vocals of Pete Cummins and Frankie Lane who are also the main songwriters. Cummins tends to sing the more rock-oriented numbers with great force while Lane offers a more contrived approach that gives him considerable scope as the satin-shirted showman, hip-swiveller, and audience rouser.

Song, skill, showmanship. Important attributes that The Fleadh Cowboys possess in abundance.

Bible belter

IN THE altogether too civilised surroundings of London's **Cambridge Theatre**, **Shack** reaffirmed their position as a top-notch guitar band; delivering their socially-aware songs with calm confidence and a heady repertoire of searing twangs, strums and crescendos.

Headliners **The Bible** may be more of a band these days but they remain as difficult as ever to fathom. Often obtuse lyrics coupled with Boo Hewardine's weird lanky postures suggest something more mystical than the swoony love affairs and pondering loneliness which lie at the roots of their songmanship.

With a generous complement of percussion, saxophone, keyboards and guitars, the vocal was sublimely smooth and undulating, moving from plane to plane as easily as the songs which slip by. The bop of Crystal Palace, gentle chords and Bubblehead and anguish of My

Old Friend stood happily next to songs from the magnificent indie debut *Walking The Ghost Back Home*. Graceland, Mahalia and King Chicago are still exquisite and it's arguable whether the latest major-produced material matches their fresh-faced charm.

A scan of the Theatre revealed Bible followers who support these jazzy / bluesy / folkly / (poppy) melodies with a fervour which could indeed be religious. Others may miss the point completely, but for me they remain just about the most ... pleasant band around.

SELINA WEBB

Musician's re-union

WYNTON MARSALIS' credentials as a jazz and classical trumpeter did not ensure a thrilling performance with his quintet at **The Royal Festival Hall**. Looking cool and immaculate, Marsalis delivered clinical, modern jazz that perfectly matched his attire.

Members of the audience, no doubt expecting more than a nod towards some of his spellbinding LPs such as *Standard Time* and *Hot House Flowers*, were heard to mutter "tedious" in the interval. Marsalis proved himself capable of playing with immense clarity and control — but where was the soul? His was the sort of performance to go down well with musicians, who could most fully appreciate his technical brilliance.

Spirits soared, however, with the appearance of the sprightly, snowy haired **Gerry Mulligan** and his **Concert Big Band**. Mulligan proved he can still play baritone sax with unique flair and his impeccably timed band fitted him like a glove.

Alternating between an urban, evocative feel and big, nostalgic sound, Mulligan went through his paces with such numbers as "Another Kind Of Sunday, A Gift For Dizzy and Forty Second And Broadway." It was a shame he didn't play for very long.

KAREN FAUX

Rushian revolution

THE PRE-PUBLICITY for **Otis Rush's** engagement at London's **Town And Country Club** heralded him as "probably the greatest exponent of Chicago's West Side Blues alive"; no hyperbole in this case. Rush is a guitarist whose approach is that of a thoughtful 'notes' man, a wracked and coalescent artist, who frequently sounds like an angst-ridden BB King.

Not only is he an abundantly blessed guitarist and singer, he has elements of the showmen about him too. His four-piece band, led by guitarist Dave Wheeler, a man who could comfortably lead his own blues band, did a few numbers before his Otisness decided to check out the stage. And All Your Love, arguably his most famous song, an Eric Clapton showcase on John Mayall's seminal Bluesbreakers album, was tantalisingly withheld until Otis felt the time was nigh.

DAVE CAVANAGH

US TOP FORTIES

SINGLES

1★	4	ROLL WITH IT, Steve Winwood	Virgin
2	1	HOLD ON TO THE NIGHTS, Richard Marx	Manhattan
3★	6	HANDS TO HEAVEN, Breathe	A&M
4	2	POUR SOME SUGAR ON ME, Def Leppard	Mercury
5★	7	MAKE ME LOSE CONTROL, Eric Carmen	Arista
6★	9	SIGN YOUR NAME, Terence Trent D'Arby	Col/CBS
7	3	NEW SENSATION, INXS	Atlantic
8★	11	1-2-3-, Gloria Estefan & Miami Sound Machine	Epic
9	10	RUSH HOUR, Jane Wiedlin	Manhattan
10★	14	I DON'T WANNA GO ON WITH YOU LIKE THAT, Elton John	MCA
11	5	THE FLAME, Cheap Trick	Epic
12	12	PARENTS JUST DON'T . . . , DJ. Jazzy Jeff & The Fresh Prince	Jive
13★	18	I DON'T WANNA LIVE WITHOUT YOUR LOVE, Chicago	Reprise
14★	17	DO YOU LOVE ME, The Contours	Motown
15★	15	JUST GOT PAID, Johnny Kemp	Col/CBS
16★	21	MONKEY, George Michael	Col/CBS
17★	20	THE COLOUR OF LOVE, Billy Ocean	Jive
18★	22	THE TWIST, The Fat Boys	Tin Pan Apple
19	8	MERCEDES BOY, Pebbles	MCA
20★	27	FAST CAR, Tracy Chapman	Elektra
21★	26	LOVE WILL SAVE THE DAY, Whitney Houston	Arista
22★	28	RAG DOLL, Aerosmith	Geffen
23	24	LOVE CHANGES (EVERYTHING), Climie Fisher	Capitol
24	16	PARADISE, Sade	Epic
25★	34	SWEET CHILD O'MINE, Guns 'N' Roses	Geffen
26★	32	SIMPLY IRRESISTIBLE, Robert Palmer	Manhattan/EMI
27	13	NITE AND DAY, A.B. Sure	Warner Bros
28★	36	PERFECT WORLD, Huey Lewis & The News	Chrysalis
29★	35	WHEN IT'S LOVE, Van Halen	Warner Brothers
30	19	LOST IN YOU, Rod Stewart	Warner Brothers
31	23	FOOLISH BEAT, Debbie Gibson	Atlantic
32★	39	I'LL ALWAYS LOVE YOU, Taylor Dayne	Arista
33	38	I KNOW YOU'RE OUT THERE SOMEWHERE, The Moody Blues	Polydor
34★	—	IF IT ISN'T LOVE, New Edition	MCA
35★	—	ALL FIRED UP, Pat Benatar	Chrysalis
36	25	NOTHIN' BUT A GOOD TIME, Poison	Enigma
37★	—	NOBODY'S FOOL, Kenny Loggins	Col/CBS
38	40	IN YOUR SOUL, Corey Hart	Manhattan
39★	—	HERE WITH ME, REO Speedwagon	Epic
40	29	MAKE IT REAL, The Jets	MCA

ALBUMS

1	1	HYSTERIA, Def Leppard	Mercury
2★	4	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
3	2	OU812, Van Halen	Warner Brothers
4	3	DIRTY DANCING, Original Soundtrack	RCA
5★	6	ROLL WITH IT, Steve Winwood	Virgin
6★	7	TRACY CHAPMAN, Tracy Chapman	Elektra
7	5	FAITH, George Michael	Col/CBS
8	9	OPEN UP AND SAY . . . AHH! Poison	Enigma
9	8	STRONGER THAN PRIDE, Sade	Epic
10	11	MORE DIRTY DANCING, Original Soundtrack	RCA
11	12	LET IT LOOSE, Gloria Estefan/Miami Sound Machine	Epic
12★	17	HE'S THE D.J., I'M THE RADIO, D.J. Jazzy Jeff	Jive
13	10	SCENES FROM THE SOUTHSIDE, Bruce Hornsby & The Range	RCA
14	14	INTRODUCING THE . . . , Terence Trent D'Arby	Col/CBS
15	15	KICK, INXS	Atlantic
16	13	NOW AND ZEN, Robert Plant	Espananza
17	16	SAVAGE AMUSEMENT, Scorpions	Mercury
18	19	OUT OF THE BLUE, Debbie Gibson	Atlantic
19★	23	RICHARD MARX, Richard Marx	Manhattan
20★	24	REG STRIKES BACK, Elton John	MCA
21	18	LAP OF LUXURY, Cheap Trick	Epic
22★	25	IN EFFECT MODE, A.B. Sure!	Warner Brothers
23	20	TOUGHER THAN LEATHER, Run—D.M.C.	Profile
24	22	BAD, Michael Jackson	Epic
25★	—	LONG COLD WINTER, Cinderella	Mercury
26★	27	OUTRIDER Jimmy Page	Geffen
27	28	CONSCIOUS PARTY, Ziggy Marley	Virgin
28	26	DIESEL AND DUST, Midnight Oil	Columbia
29	21	PEBBLES, Pebbles	MCA
30★	36	HEART BREAK, New Edition	MCA
31	30	OUT OF ORDER, Rod Stewart	Warner Brothers
32★	32	IN GOD WE TRUST Stryper	Enigma
33	29	WHENEVER YOU NEED SOMEBODY, Rick Astley	RCA
34★	—	HEAVY NOVA, Robert Palmer	EMI-Manhattan
35	31	MAKE IT LAST FOREVER, Keith Sweat	Vintertainment
36	34	PERMANENT VACATION, Aerosmith	Geffen
37★	—	COMING BACK HARD AGAIN, The Fat Boys	Tin Pan Apple
38	38	SUR LA MER, The Moody Blues	Polydot
39	33	LITA, Lita Ford	RCA
40	35	LOVESEXY, Prince	Paisley Park

Charts courtesy Billboard, July 30, 1988

★ Bullets are awarded to those who play and sales gain.

Classical

1	1	ELGAR CELLO CONCERTO/SEA PICTURES	HMV
		Jacqueline Du Pre/Janet Baker	ASD655/TCASD655 (E)
2	2	VIVALDI FOUR SEASONS	L'Oiseau Lyre
		Hogwood/Academy Ancient Music	4101261/4101264 (F)
3	—	ELGAR CELLO CONCERTO/ENIGMA VARIATIONS	CBS
		Jacqueline Du Pre/Barenboim	CBS76529/4076529 (C)
4	8	ANDREW LLOYD WEBBER REQUIEM	HMV
		Domingo/Brightman/Maazel/ECO	ALW1/TCALW1 (E)
5	6	SIBELIUS SYMPHONIES	HMV Reflexe
		Simon Rattle/CBSO	EL7497171/EL7497174 (E)
6	7	ELGAR CELLO CONCERTO	Philips
		Julian Lloyd Webber/Menuehin/RP	4163541/4163544 (F)
7	—	THE CLASSICAL WORLD OF EMI	EMI Studio
		Various	CDM7690632 (E)
8	9	HOLST PLANETS	Decca Classical
		Georg Solti/LSO	4172681/4172684 (F)
9	—	MEYERBEER/BRUCH VIOLIN CON	Deutsche Gramm
		Anne Sophie Mutter/Karajan/BPO	2532016/3302016 (F)
10	—	ARIAS BY VERDI & DONIZETTI	Decca Classical
		Luciano Pavarotti	4170011/4170014 (F)
11	—	MOZART MASS IN C MINOR	Philips
		Gardiner/MonteVerdi Choir/EBS	4202101/4202104 (F)
12	—	BEETHOVEN STRING QUARTETS	Virgin Classics
		Borodin String Quartets	VC7907131/VC7907134 (E)
13	—	RACHMANINOV PIANO CON. NO. 1	Decca Classical
		Bernard Haitink/CO	4176131/4176134 (F)
14	—	GRIEG PEER GYNT/SIBELIUS PELLEAS	Deutsche Gramm
		Herbert Von Karajan/BPO	2532068/3302068 (F)
15	—	VERDI AND PUCCINI ARIAS	CBS Masterworks
		Kiri Te Kanawa	CBS37298/4037298 (C)
16	—	PORTRAIT	Decca Classical
		Kiri Te Kanawa	4176451/4176454 (F)
17	5	ALBINONI ADAGIO/PACHELBEL CANON	Deutsche Gramm
		Herbert Von Karajan/BPO	4133091/4133094 (F)
18	—	ELGAR AND DELIUS CELLO CONCERTOS	HMV
		Du Pre/Barbirolli/Sargent ETC	ASD2764/TCASD2764 (E)
19	—	BEETHOVEN SYMPHONY 9	Deutsche Grammophon
		Herbert Von Karajan/BPO	4109872 (F)
20	—	MOZART PIANO CONCERTO IN C	Philips
		Jeffrey Tate/ECO	4163811/4163814 (F)

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CLASSICAL

Thames in video pilot

WITH THE launch of PolyGram's compact disc video just over a couple of months away — October 3 is the scheduled date — the selection of classical material on VHS continues to expand.

Last week's announcement of Virgin Video's initial entry into the market with four opera and two ballet titles is followed this week by the first venture from Thames Television.

The Thames TV catalogue covers classical drama and the In Search Of Wildlife series, but there are also three classical tapes in the first block release, which are retailing at £12.99. Thames has decided to run its pilot scheme with an exclusive W H Smith distribution initially, but national distribution is expected to follow, though it is not yet known whether this will be in time for Christmas.

The titles are Berlioz's L'Enfance du Christ, in the spectacular dramatic production by Anthony Burgess; Swan Lake with Natalia Makarova and Anthony Dowell; and what will probably prove the most popular of all, Verdi's Rigoletto in the widely praised Jonathan Miller production with Jonathan Rawnsley, Arthur Davies and Marie McLaughlin performed at the English National Opera's home, the London Coliseum.

The impetus to the classical video medium given by the involvement of Pickwick with its £12.99 range continues with two further addi-

tions to the Historic Opera Performances range, featuring the great Italian baritone Tito Gobbi in performances recorded in black and white in the Forties.

Gobbi sings the role of the jester in Verdi's Rigoletto in the performance recorded at the Rome Opera House in 1946 conducted by Tullio Serafin (SL 1056); and Rossini's The Barber Of Seville recorded in Rome also in 1946 but with Giuseppe Morelli conducting (SL 1057).

The Gobbi Historic Performances series has a retail tag of £9.99 which takes into account the monochrome presentation and mono sound.

But there is full colour and stereo sound in the other Pickwick release of the week, Verdi's La Traviata, in the Glyndebourne production directed by Peter Hall, with Marie McLaughlin as Violetta and Walter MacNeil as Alfredo.

It is conducted by Bernard Haitink, and was originally screened by TVS (SL 2006).

German shops 'ahead of UK'

THE AVERAGE German record retailer is far ahead of his British rivals in the level of classical awareness and the general calibre of staff, according to Bill Holland, marketing manager of Deutsche Grammophon back from a tour of outlets in West Germany.

"I am not talking about the British classical specialists because they do know their music," he says, "but in the multiple stores and the non-specialist classical shops I am sure we are losing turnover hand over fist because it is not recognised how specialist the classical medium is."

Even in German stores with a fairly small classical section, there always seemed someone who could give classical advice, adds Holland. In the UK this is not often the case, especially outside London and the major cities. "The calibre of staff seemed so much higher in Germany."



JOHN RUTTER: his Collegium label is growing rapidly

Harmonia takes on Collegium

COLLEGIUM, THE record label of the English composer and conductor John Rutter, which has been distributed by Gamut, is also now being handled by Harmonia Mundi.

Rutter is best known as a composer for his choral music and Christmas carols which have a clearly traditional English character. But he is increasingly known as a conductor, directing the Cambridge Singers and the City of London Sinfonia.

He had a major success with one of his first recordings, the original version of Faure's Requiem which he licensed to Conifer because his own recording label was not then big enough to handle such an important release. In fact, the Requiem was highly praised by critics and is now generally regarded as the top recommendation — quite a feat for such a popular work.

But with Collegium growing rapidly — there are now eight titles — Rutter has decided to take back the recording of Faure's Requiem, and there have been shortages of supplies for some months now, according to Richard Harrison. He hopes that it will be available again on all three formats by November.

Among the eight titles are two new recordings. Poulenc's Gloria is coupled with the 4 Motets, the Litainies and performed by the City of London Sinfonia and the Cambridge Singers directed by Rutter (COLC 108, tape and CD), and will benefit from being the only CD

version other than an elderly EMI recording.

And Faure Is The Haven is a collection of unaccompanied English church music from Byrd and Purcell to Stanford and Poston recorded in the Chapter House of Ely Cathedral (COL 107 tape and CD).

The dealer price for the Collegium label is £3.80 (tape/LP) and £6.79 (CD).

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	Roméo Veneziano	RONIZC001 (A)
2	THE NEW PAVAROTTI COLLECTION	Sylus
	Luciano Pavarotti	SMR857/SMC857 (STY)
3	THE ESSENTIAL KARAJAN	Deutsche Gramm
	Herbert Von Karajan	HVKV1/1HVCMC1 (F)
4	GREATEST LOVE SONGS	CBS
	Plácido Domingo	CBS44701/4044701 (C)
5	THE MARIA CALLAS COLLECTION	Sylus
	Maria Callas	SMR732/SMC732 (STY)
6	THE COLLECTION	Sylus/RCA
	Plácido Domingo	SMR625/SMC625 (STY)
7	SOUTH PACIFIC	CBS
	Te Kanawa/Carreras/Vaughan	CBS42205/4042205 (C)
8	HOOKED ON CLASSICS	K Tel
	Louis Clark & RPO	ONE1146/OCE2146 (C)
9	MY FAIR LADY	Decca Classical
	Kiri Te Kanawa/Jeremy Irons	APL1/MLC1 (F)
10	A PORTRAIT OF MARIO LANZA	Sylus
	Mario Lanza	SMR741/SMC741 (STY)

REPERTOIRE GUIDE



Claude Debussy (from a drawing by Jean Dulac)

PUT A crack British orchestra on the stage in a packed Royal Albert Hall on a warm summer evening in the middle of the BBC Proms; put in front of them a charismatic and flamboyant conductor like Simon Rattle, and a wild and extrovert piece like Mars from Holst's *The Planets*: and you have lift-off.

The ranks of cellos and double basses create the groundswell of urgency, the flutes and clarinets act as heralds to the big tune which arises from the massed violins; and finally, the gleaming brass let everything rip with a glorious climax.

This is what the orchestral showpiece is about. Faced with ideas for a work for such an occasion, composers put aside their most profound thoughts and write something deliberately flashy — generally testing the individual capabilities of the orchestral players while at the same time striving to create a piece which is more than the sum

of its parts.

The term orchestral showpiece is not so much a precise musical form like a symphony or a concerto as a convenient pigeonhole for record companies and audiences alike. While musicians have always enjoyed showing off, it was the expansion of the orchestra in the 19th century that really provided the composers with the vehicle for a work such as *The Planets* or Tchaikovsky's 1812 or, in the 20th century, Ravel's *Bolero* or Stravinsky's *Firebird*.

As the Top 20 shows, the composers generally started with an extra-musical idea. They had a programme in mind — a story, an incident, or a vision which fired their romantic imagination. It existed in earlier times — composers used to love writing music that pictured the clash of battle or the chaos before the world was formed. But the rise of virtuosity both of the instruments and players and the sheer size that the orchestra had reached by the late 1800s allowed greater possibilities.

It appealed to all nationalities. The Russians revelled in these showpieces. The ballets of Tchaikovsky (1840-93) proved as effective in concert in the 19th century as did the ballets of Stravinsky (1882-1971). The French could be very sophisticated, with a work such as *La Mer* by Debussy (1862-1918), or more blatant, as Ravel (1875-1937) undoubtedly was with *Bolero*.

Even the English took to it, with *The Planets* by Holst (1874-1934) resulting in a remarkable popularity, while Elgar's (1857-1934) *Enigma Variations* was taken more warmly to the British heart.

Every few years tends to produce an orchestra which revels in the often theatrical nature of the orchestral showpieces. While there is little doubt that Karajan's recording of *The Planets* with the Berlin Philharmonic Orchestra (400 028-2) is the best-selling of the current versions, the Montreal Symphony Orchestra conducted by Charles Dutoit and recorded with clarity by Decca is particularly highly regarded in the orchestral showpiece repertoire at the moment. So all their recordings can be ordered with confidence, including Ravel's *Bolero* coupled with *La Valse*, the *Daphnis And Chloe Suite No 2*, and the *Pavane for a dead infant* (410 010-2).

Paradoxically, orchestral showpiece recordings are perhaps less

Gustav Holst



2. ORCHESTRAL SHOWPIECES

Top 20 Orchestral Showpieces

1. *The Planets*, Holst.
2. *Bolero*, Ravel.
3. *1812 Overture*, Tchaikovsky.
4. *Rhapsody In Blue*, Gershwin.
5. *Pictures At An Exhibition*, Mussorgsky.
6. *Firebird*, Stravinsky.
7. *Nutcracker/Swan Lake*, Tchaikovsky.
8. *La Mer/Prelude de l'apres midi d'une faune*, Debussy.
9. *Rite Of Spring/Petrushka*, Stravinsky.
10. *Also Sprach Zarathustra*, Richard Strauss.
11. *Findlandia*, Sibelius.
12. *Fountains Of Rome/Pines Of Rome*, Respighi.
13. *Sabre Dance/Adagio from Spartacus*, Khachaturian.
14. *Young Person's Guide To The Orchestra*, Britten.
15. *The Sorcerer's Apprentice*, Dukas.
16. *Scheherezade*, Rimsky-Korsakov.
17. *Daphnis And Chloe Suite*, Ravel.
18. *Peter And The Wolf*, Prokofiev/Carnival Of The Animals, Saint Saëns.
19. *Carmen Suite*, Bizet.
20. *Enigma Variations*, Elgar.



Igor Stravinsky (from a drawing by Pablo Picasso)

dependent upon named orchestras and conductors than concertos or symphonies. So mid-price, and even budget, recordings can often be quite safe investments.

Couplings are important too. The maze of showpieces on record is lessened somewhat by the host of alternative couplings. By a little careful selection, it is possible to stock twice as many popular pieces than simply the suggested Top 20 by going for useful couplings. There are also many collections of a wide range of shorter works: a typical example is a recent Classics for Pleasure budget price reissue which contains the *Fanfare For The Common Man* by Copland, Satie's *Gymnopédies Nos 1 and 3*, Barber's *Adagio*, Khachaturian's *Adagio from Spartacus* (The Onedin Line theme), MacCann's *Land Of The Mountain and the Flood Overture* and other works (CD-CFP 4543).

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What's next?

TOP 100 ALBUMS

1	NOW! 12 Various (Various)	EMI/Virgin/PolyGram NOW 12/E/F C:TCNOW 12/CD:CDNOW 12
2	HITS 8 Various (Various)	CBS/WEA/BMG HITS 8/C/W/BMG C:HITS8 8/CD:CD HITS 8
3	TRACY CHAPMAN ★ Tracy Chapman (David Kershenbaum)	Elektra EKT 44/W C:EKT 44/CD:960774-2
4	BAD ★★★★★ Michael Jackson (Quincy Jones/Michael Jackson)	Epic 450290-1/C C:450290-4/CD:450290-2
5	KYLIE Kylie Minogue (Stock/Aitken/Waterman)	PWL HF 3/P C:HF3 3/CD:HFCD 3
6	IDOL SONGS: 11 OF THE BEST ★ Billy Idol (Keith Forsey)	Chrysalis BILT 1/C C:ZBILT 1/CD:8ILCD 1
7	PUSH ★ Bros (Nicky Graham)	CBS 460629-1/C C:460629-4/CD:460629-2
8	IT TAKES A NATION OF MILLIONS ... Public Enemy (Shocklee/Ryder)	Def Jam/CBS 462415-1/C C:462415-4/CD:462415-2
9	DIRTY DANCING (OST) ★ Original Soundtrack (Jimmy Ienner/Bob Feiden)	RCA BL 86408/BMG C:8K 86408 CD:BD 86408
10	TUNNEL OF LOVE ★ Bruce Springsteen (Springsteen/Landau/Plotkin)	CBS 460270-1/C C:460270-4/CD:460270-2
11	TANGO IN THE NIGHT ★★★★★ Fleetwood Mac (Buckingham/McVie)	Warner Brothers WX65/W C:WX65C/CD:925471-2
12	THE COLLECTION ● Barry White (Various)	Mercury/Phonogram BWT 1/F C:BWTVC 1/CD:834790-2
13	KICK ● INXS (Chris Thomas)	Mercury/Phonogram MERH 114/F C:MERHC 114/CD:832 7212
14	UB40 ● UB40 (John Shaw)	DEP Int./Virgin LPDEP 13/E C:CADEP 13/CD:DEPCD 13
15	POPPED IN SOULED OUT ★★★★★ Wet Wet Wet (Baker/Kroll/JWWWL/Smarties)	Precious/Phonogram JWWWL 1/F C:JWWWL 1/CD:832 726-2
16	1977-1980 SUBSTANCE Joy Division (Martin Hannett/Joy Division)	Factory FACT 250/P C:FACT 250C/CD:FACT 250
17	WHITNEY ★★★★★ Whitney Houston (Jermaine Jackson/Masser/Kashif)	Arista 208 141/BMG C:208 141/CD:258 141
18	JACK MIX IN FULL EFFECT ● Mirage (Nigel Wright)	Stylus SMR 856/STY C:SMC 856/CD:SMD 856
19	HEAVEN ON EARTH ★ Belinda Carlisle (Rick Nowels)	Virgin V 2496/E C:TCV 2496/CD:CDV 2496
20	THRILLER ★★★★★★ Michael Jackson (Jones/Jackson)	Epic EPC 85930/C C:4085930/CD:CDEPC 85930
21	WHAT YOU SEE IS WHAT YOU GET Glen Goldsmith (Jolley/Harris)	RCA PL 71750/BMG C:PK 71750/CD:PD 71750
22	WIDE AWAKE IN DREAMLAND ● Pat Benatar (Peter Coleman/Neil Geraldo)	Chrysalis CDL 1628/C C:ZCDL 1628/CD:CDL 1628
23	MORE DIRTY DANCING (OST) ● Various (Various)	RCA BL 86965/BMG C:8K 86965 CD:BD 86965
24	DON'T LET LOVE SLIP AWAY Freddie Jackson (Paul Laurence)	Capitol EST 2067/E C:TCST 2067/CD:CDEST 2067
25	FAITH ★★ George Michael (George Michael)	Epic 460000-1/C C:460000-4/CD:460000-2
26	PEOPLE ● Hothouse Flowers (Clive Langer/Alan Winstanley)	London LONLP 58/F C:LONC 58/CD:828101-2
27	ROLL WITH IT ● Steve Winwood (Winwood/Tom Lord Alge)	Virgin V 2532/E C:TCV 2532/CD:CDV 2532
28	STRONGER THAN PRIDE ★ Sade (Sade/Rogan/Pela)	Epic 4604971/C C:4604974/CD:4604972
29	LOVE ● Aztec Camera (Various)	Warner Brothers WX 128/W C:WX 128C/CD:2422022
30	THE FIRST OF A MILLION KISSES ● Fairground Attraction (F.Attraction/A.Moloney)	RCA PL 71696/BMG C:PK 71696/CD:PD 71696
31	HYSTERIA ★ Def Leppard (Robert John Lange/Nigel Green)	Bludgeon Riff/Phono HYSLP 1/F C:HYSMC 1/CD:830675-2
32	BROTHERS IN ARMS ★★★★★★ Dire Straits (Mark Knopfler/Neil Dorfsman)	Vertigo/Phonogram VERH 25/F C:VERHC 25/CD:824 499-2
33	BRIDGE OF SPIES ★★ T'Pau (Roy Thomas Baker)	Siren/Virgin SRNLP 8/E C:SRNMC 8/CD:CDSRN 8
34	NITE FLITE ★ Various (Various)	CBS MOOD4/C C:MOODC4/CD:MOODC4
35	HEARSAY ★ Alexander O'Neal (Jimmy Jam/Terry Lewis)	Tabu 450936-1/C C:450936-4/CD:450936-2
36	OFF THE WALL ★ Michael Jackson (Quincy Jones/Michael Jackson)	Epic 450086-1/C C:450086-4/CD:CDEPC 83468
37	THE MICHAEL JACKSON MIX ● Michael Jackson (Various)	Stylus SMR 745/STY C:SMC 745/CD:SMD 745
38	INDIGO Matt Bianco (Mark Reilly/Mark Fisher/Various)	WEA WX 181/W C:WX 181C/CD:242474-2
39	OUT OF THE BLUE ● Debbie Gibson (Zarr/Gibson)	Atlantic WX 139/W C:WX 139C/CD:7817802
40	SAVAGE ★ The Eurythmics (David A Stewart)	RCA PL 71555/BMG C:PK 71555/CD:PD 71555
41	LOVESEXY ● Prince (Prince)	Paisley Park WX 164/W C:WX 164C/CD:925720-2
42	THE INNOCENTS ● Erasure (Stephen Hague)	Mute STUMM 55/I RT SP C:STUMM 55/CD:CDSTUMM 55
43	LET IT BEE Voice Of The Beehive (Collins/Jones/Etzioni)	London LONLP 57/F C:LONC 57/CD:828 100-2
44	THE CHRISTIANS ★★ The Christians (Laurie Latham)	Island ILPS 9876/F C:ICT 9876/CD:CID 9876
45	REG STRIKES BACK Elton John (Chris Thomas)	Rocket/Phonogram EJP3/F C:EJMC3/CD:834701-2
46	PET SHOP BOYS, ACTUALLY ★★ Pet Shop Boys (Mendelsohn/Various)	Parlophone PCSD 104/E C:TCPCSD 104/CD:CDPCSD 104
47	THE HITS OF HOUSE ARE HERE ● Various (Various)	K-Tel NE 1419/K C:CE 2419/CD:NCD 3419
48	MOTOWN DANCE PARTY ● Various (Various)	Motown ZL 72700/BMG C:ZK 72700/CD:ZD 72700
49	THE CREAM OF ERIC CLAPTON ★ Eric Clapton/Cream (Various)	Polydor ECTV 1/F C:ECTVC 1/CD:833 519-2
50	THE SHOUTING STAGE Joan Armatrading (Joan Armatrading)	A&M AMA 5211/F C:AMC 5211/CD:AMCD 5211



ARTISTS' A-Z

ADVENTURES, The	95	MINGOGUE, Kylie	5
ARMATRADING, Joan	50	MIRAGE	18
AZTEC CAMERA	29	MORE DIRTY DANCING (OST)	23
BACK ON THE ROAD	68	MORRISON, Van & THE CHIEFTAINS	76
BENATAR, Pat	22	MORRISSEY	92
BROS	7	MOTOWN DANCE PARTY	48
CARLISLE, Belinda	19	NITE FLITE	34
CHAPMAN, Tracy	3	NOW 12	1
CHRISTIANS, The	44	O'NEAL, Alexander	35
CINDERELLA	54	OMD	63
CLAPTON, Eric/CREAM	49	PAGE, Jimmy	90
CLIMIE FISHER	70	PALMER, Robert	69
COHEN, Leonard	52	PAVAROTTI, Luciano	89
COLLINS, Phil	59,83,86	PET SHOP BOYS	46,84
D'ARBY, Terence Trent	55	PHANTOM OF THE OPERA	71
DEACON BLUE	57	POGUES, The	99
DEF LEPPARD	31	PREFAB SPROUT	74
DIRE STRAITS	32	PRIEST, Manx	61
DIRTY DANCING (OST)	9	PRINCE	41
DOWNING, Will	65	PUBLIC ENEMY	8
EIGHTY WUNDER	53	ROACHFORD	75
ERASURE	42,81	RONDO VENEZIANO	51
EURYTHMICS	40	SADE	28
FAIRGROUND ATTRACTION	30	SCRITTI POLITI	88
FAT BOYS, The	98	SIXTIES MIX 2	60
FLEETWOOD MAC	11,62	SLAYER	67
FORDHAM, Julia	79	SPRINGSTEEN, Bruce	10,66
GIBSON, Debbie	39	STING	93
GOLDSMITH, Glen	21	STING	23
HEART	64	THE GREATEST EVER ROCK 'N' ROLL	56
HITS 8	2	THE HITS OF HOUSE ARE HERE	47
HENESSEY, Bruce & THE RANGE	2	THE SINGING DETECTIVE	87
HOTHOUSE FLOWERS	26	THE WEDDING PRESENT	77
HOUSEMARTINS, The	94	TOP GUN (OST)	100
HUSTON, Whitney	17,96	UB40	58
IDOL, Billy	13	U2	14,97
INXS	13	VANDROSS, Luther	80
JACKSON, Freddie	24	VOICE OF THE BEEHIVE	43
JACKSON, Michael	4,20,36,37,91	WET WET WET	15
JACKSON 5	85	WHITE, Barry	12
JOHN, Eric	45	WILDE, Kim	73
JOHNNY HATES JAZZ	78	WILHELM, Steve	27
JOY DIVISION	16		
MARILLION	72		
MATT BIANCO	38		
MICHAEL, George	25		

Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 500 conventional record outlets. To qualify for a chart position LPs, Cassettes and CDs must have a dealer price of £1.82 or more.

KEY TO CHART

This Week

Last Week

Weeks On Chart

▲ Indicates panel sales increase of 50-99%.

▲ Indicates panel sales increase of 100% or more.

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Any multiple of this level can be certified to provide for double platinum ** (600,000 units), triple platinum *** (900,000 units), quadruple platinum **** (1,200,000 units) awards etc.

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SILVER (60,000 units)

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

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

STATISTICS (Wk 28)

New Chart Entries 7

Panel Sales Percentage 147

Year To Date

Panel Sales Percentage 17%

PAVAROTTI - LIVE

OUT NOW

SMR 857 SMC 857 CDSMD 857

PAVAROTTI - LIVE

PAVAROTTI - LIVE

PAVAROTTI - LIVE

PAVAROTTI - LIVE

PAVAROTTI - LIVE

PAVAROTTI - LIVE

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PAVAROTTI - LIVE

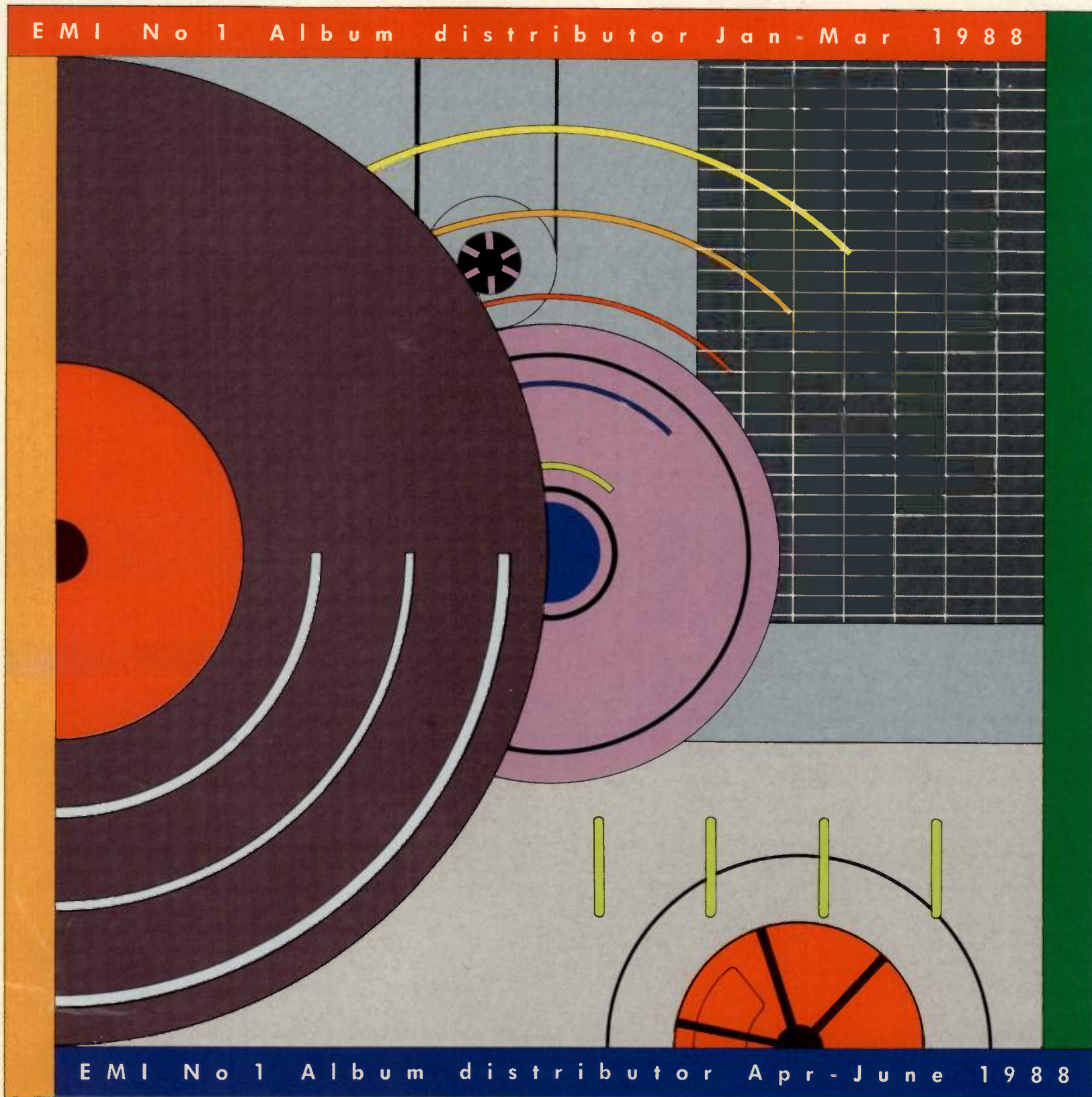
PAVAROTTI - LIVE

PAVAROTTI - LIVE

PAVAROTTI - LIVE

51	VENICE IN PERIL ● Rondo Veneziano (Gian Piero Reverberi)	Fanfare RON 1/A C:ZCRON 1/CD:CDRON 1
52	I'M YOUR MAN Leonard Cohen (Leonard Cohen)	CBS 460642-1/C C:460642-4/CD:460642-2
53	FEARLESS Eighth Wonder (Various)	CBS 4606281/C C:4606284/CD:4606282
54	LONG COLD WINTER Cinderella (Johns/Keifer/Brittingham)	Vertigo/Phonogram VERH 59/F C:VERHC 59/CD:8346122
55	INTRODUCING THE HARDLINE ... ★★★★★ Terence Trent D'Arby (Ware/D'Arby/Gray)	CBS 450 911-1/C C:450 911-4/CD:450 911-2
56	THE GREATEST EVER ROCK 'N' ROLL Various (Various)	Stylus SMR 858/STY C:SMC 858/CD:CDSDH 858
57	RAINTOWN ● Deacon Blue (Jon Kelly)	CBS 450549-1/C C:450549-4/CD:450549-2
58	THE JOSHUA TREE ★★★★★ U2 (Daniel Lanois/Brian Eno)	Island U26/F C:UC26/CD:CID U26
59	FACE VALUE ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185/E C:TCV 2185/CD:CDV 2185
60	SIXTIES MIX 2 ● Various (Various)	Stylus SMR 855/STY C:SMC 855/CD:SMD 855
61	MAXI Maxi Priest (Lindo/Dunbar/Shakespeare)	10/Virgin DIX 64/E C:CDIX 64/CD:CDXIX 64
62	RUMOURS ★★★★★ Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Brothers K 56344/W C:K 456344/CD:K 256344
63	THE BEST OF OMD ★ OMD (Various)	Virgin OMD 11/E C:TCOMD 11/CD:COMD 1
64	HEART ● Heart (Ron Nevison)	Capitol EJ2403721/E C:EJ2403724/CD:CDP 746157-2
65	WILL DOWNING ● Will Downing (Will Downing)	4th B-Way/Island BRLP 518/F C:BRCA 518/CD:BRCD 518
66	BORN IN THE USA ★★ Bruce Springsteen (Springsteen/Various)	CBS 86304/C C:40 86304/CD:CD 86304
67	SOUTH OF HEAVEN Slayer (Rick Rubin/Slayer)	London LONLP 63/F C:LONC 63
68	BACK ON THE ROAD Various (Various)	Stylus SMR 854/STY C:SMC 854/CD:SMD 854
69	HEAVY NOVA Robert Palmer (Robert Palmer)	EMI EMD 1007/E C:TCMD 1007/CD:CDEMD 1007
70	EVERYTHING ● Climie Fisher (Hague/Lillywhite)	EMI EMC 3538/E C:TCMC 3538/CD:CDP 7483382
71	PHANTOM OF THE OPERA ★★ Various (Andrew Lloyd Webber)	Polydor PODV 9/F C:PODVC 9/CD:831 273-2/831 563-2
72	B SIDES THEMSELVES Marillion (Various)	EMI EMS 1295/E C:TCMS 1295/CD:CDP 748807-2
73	CLOSE Kim Wilde (Ricki Wilde/Tony Swain)	MCA MCG 6030/F C:MCGC 6030/CD:DMCG 6030
74	FROM LANGLEY PARK TO MEMPHIS ● Prefab Sprout (Jon Kelly/Thomas Dalby)	Kitchenware/CBS KWLP 9/C C:KWC 9/CD:KWCD 9
75	ROACHFORD Roachford (Vernon/Brauer/Roachford/Fayney)	CBS 4606301/C C:4606304/CD:4606302
76	IRISH HEARTBEAT Van Morrison/Chieftains (Morrison/Maloney)	Mercury/Phonogram MERH 124/F C:MERHC 124/CD:834 496-2
77	TOMMY The Wedding Present (Various)	Reception LEEDS 211/RR C:LEEDS 21/CD:LEEDS 2CD
78	TURN BACK THE CLOCK ★ Johnny Hates Jazz (Calvin Hayes/Mike Nocito)	Virgin V 2475/E C:TCV 2475/CD:CDV 2475
79	JULIA FORDHAM Julia Fordham (Padley/Mitchell/Fordham/Padgham)	Circal/Virgin CIRCA 4/E C:CIRC 4/CD:CIRCA 4
80	GIVE ME THE REASON ★★ Luther Vandross (Vandross/Miller)	Epic 450134-1/C C:450134-4/CD:450134-2
81	THE CIRCUS ★ Erasure (Flood)	Mute STUMM 35/I RT SP C:STUMM 35/CD:CDSTUMM 35
82	SCENES FROM THE SOUTHSIDE Bruce Hornsby & The Range (Dorfsman/Hornsby)	RCA PL 86686/BMG C:PK 86686/CD:PD 86686
83	HELLO I MUST BE GOING ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin OVED 212/E C:OVEDC 212/CD:CDV 2252
84	DISCO ★ Pet Shop Boys (Various)	Parlophone PRG 1001/E C:TC PRG 1001/CD:746450-2
85	18 GREATEST HITS Michael Jackson/Jackson 5 (Various)	Motown WL 72629/BMG C:WK 72629
86	NO JACKET REQUIRED ★★★★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345/E C:TCV 2345/CD:CDV 2345
87	THE SINGING DETECTIVE ● Various (Various)	BBC REN 608/P C:ZCN 608/CD:BBC CD 608
88	PROVISION ● Scritti Politti (Green Gartside)	Virgin V 2515/E C:TCV 2515/CD:CDV 2515
89	THE NEW PAVAROTTI COLLECTION LIVE! Luciano Pavarotti (-)	Stylus SMR 857/STY C:SMC 857/CD:SMD 857
90	OUTRIDER Jimmy Page (Jimmy Page)	Geffen WX 155/W C:WX 155C/CD:924188-2
91	SINGLES SOUVENIR PACK Michael Jackson (Quincy Jones/Michael Jackson)	Epic MJS/C
92	VIVA HATE ● Morrissey (Stephen Street)	HMV/EMI CSD 3787/E C:TCSD 3787/CD:CDSD 3787
93	NOTHING LIKE THE SUN ★ Sting (Neil Dorfsman/Sting)	A&M AMA 6402/F C:AMC 6402/CD:CDA6402
94	NOW THAT'S WHAT I CALL QUITE GOOD! ● The Housemartins (Various)	Go!Discs AGOLP 11/C C:ZGOLP 11/CD:AGOLP 11
95	THE SEA OF LOVE The Adventures (Pete Smith/Garry Bell)	Elektra EKT 45/W C:EKT 45C/CD:960772-2
96	WHITNEY HOUSTON ★★ Whitney Houston (Jackson/Masser/Kashif)	Arista 206978/BMG C:406978/CD:610359
97	THE BEST OF UB40 VOL 1 ★★ UB40 (Various)	Virgin UBTV 1/E C:UBTV 1/CD:CDUBTV 1
98	COMING BACK HARD AGAIN The Fat Boys (Various)	Urban/Polydor URBLP 13/F C:URBMC 13/CD:835 809-2
99	IF I SHOULD FALL FROM GRACE ... ● The Pogues (Steve Lillywhite)	Pogue Mahone STIFF NYR 1/E C:TCNYR 1/CD:CDNYR 1
100	TOP GUN (OST) ★ Various (Various)	CBS 70296/C C:40-70296/CD:CD-70296

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MARKET SURVEY

APR-JUNE '88

PolyGram, EMI carve a slice of the market cake

THE SECOND set of figures for the new distributor categories finds PolyGram and EMI maintaining their dominance in the singles and album markets respectively. However, while PolyGram's share of singles distribution showed a significant increase, EMI fell back to 20.4 per cent from 23.8 per cent in the albums sector.

Despite having only one of its labels (London) in the top 10, PolyGram nevertheless retained its number one slot among leading singles companies. WEA moved up from fourth last quarter to second in April-June while the success of Bros' I Owe You Nothing helped CBS to hold on to third position, albeit with a lesser market share.

Among the independents, Mute continued its strong showing thanks primarily to its Rhythm King subsidiary and the current S-Express hit. In doing so Mute overtook PWL; although Kylie Minogue's Got To Be Certain was one of the quarter's leading singles, the Stock-Aitken-Waterman company fell back from four per cent to 3.3 per cent.

In the leading labels category for singles, Fairground Attraction's position as top-selling artist enabled RCA to move into the top three after lying fifth last month. Virgin now take top spot after a creditable all-round display from a label without a single in the top 10 listing for April-June. The consistent CBS dropped only slightly in market share, but this was enough to lose the company first position. Purely on the strength of the Wet Wet Wet/Billy Bragg charity chart-topper, the Childline label took 3.3 per cent of the singles market, tying for seventh place with PWL.

WEA can thank the power of live performance for its move from fourth place to top spot in the albums

companies listing. Fleetwood Mac were the top-selling band while Tracy Chapman's appearance at the Nelson Mandela concert led to strong sales for her debut LP. Holding on to second slot thanks to Bros, CBS will be hoping to go top at the end of September as the sales of Michael Jackson product come through. The company, however, held on to first place in the labels category where Warner Bros and RCA moved sharply forward at the



Bros' success helped CBS retain third place, singles companies, and second position for albums

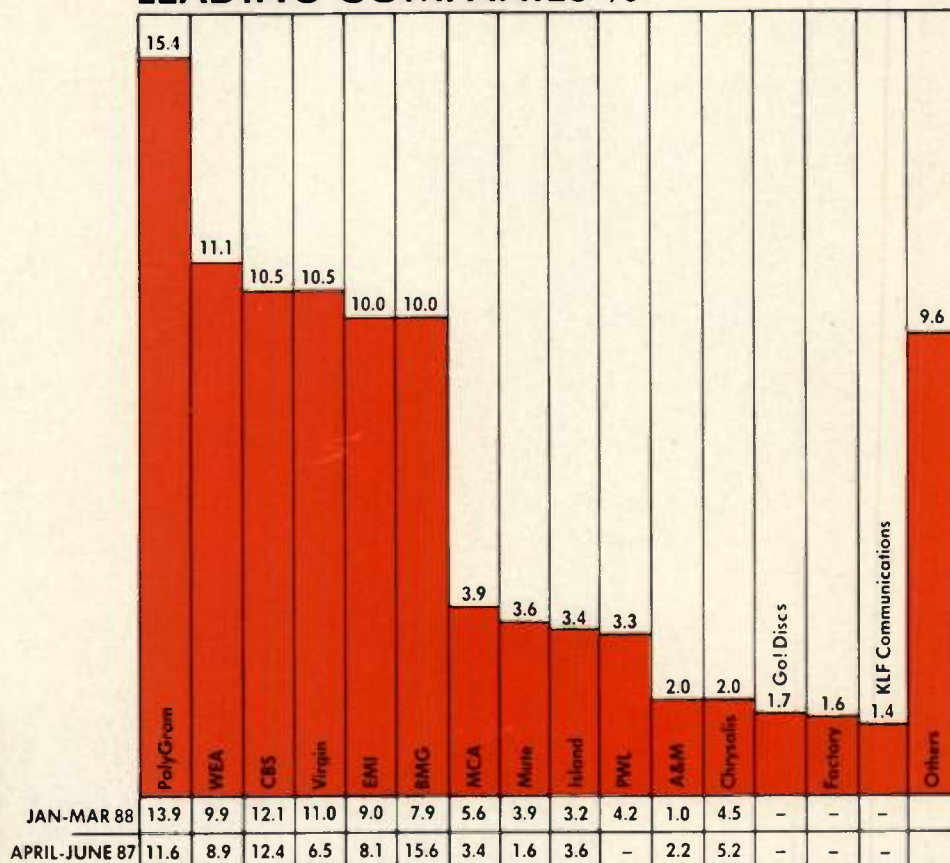
expense of Virgin and EMI. The biggest leap in this category came from Stylus, whose 3.2 per cent was the result of the label's two top-selling compilations.

Among album distributors, market share was gained by WEA and BMG, while the leading three companies all registered a drop from their January-March figures. Among the independents, PRT lost ground to The Cartel while Pinnacle maintained its fourth position. Over the second quarter, the independents as a whole took 15.5 per cent of the album market, an increase of nearly four per cent over January-March.

The graphs on these pages were prepared from statistics supplied by Gallup based on a weekly sample of sales through 500 record shops in the UK. Albums are those priced at £1.82 and over. The 1988 market survey marks the seventeenth year since these were introduced.

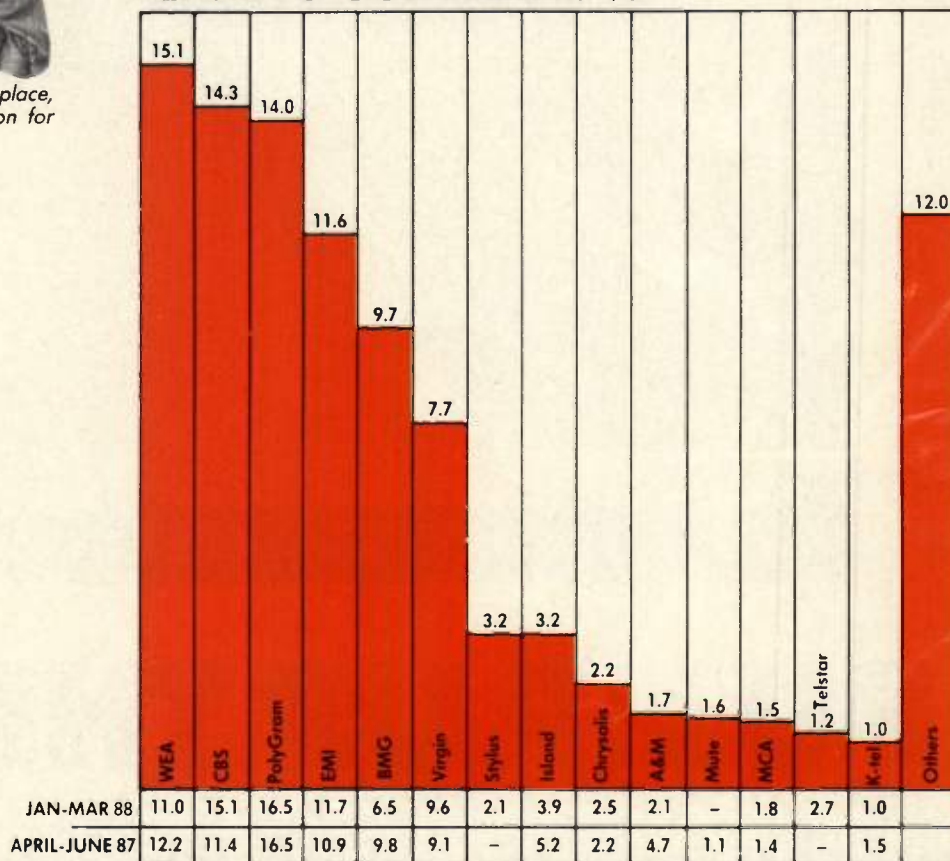
SINGLES

LEADING COMPANIES %



ALBUMS

LEADING COMPANIES %



SINGLES CHART PERFORMANCE

ARTISTS

- 1 Fairground Attraction
- 2 Kylie Minogue
- 3 S-Express
- 4 Bros
- 5 Wet Wet Wet
- 6 Billy Bragg
- 7 Pet Shop Boys
- 8 Hazell Dean
- 9 The Timelords
- 10 Bananarama

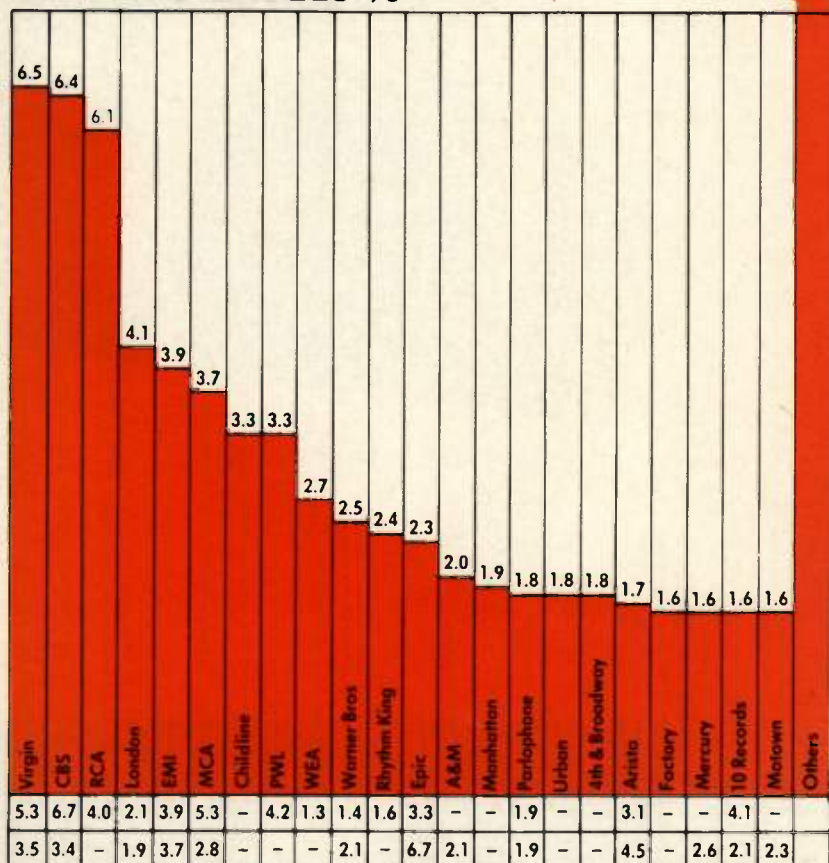
PRODUCERS

- 1 Stock Aitken Waterman
- 2 Fairground Attraction/Kevin Moloney
- 3 Mark Moore/Pascal Gabriel
- 4 Nicky Graham
- 5 Stephen Hague
- 6 John Porter/Kenny Jones
- 6 Wet Wet Wet
- 8 Andy Richards/Pet Shop Boys
- 9 The Timelords
- 10 New Order

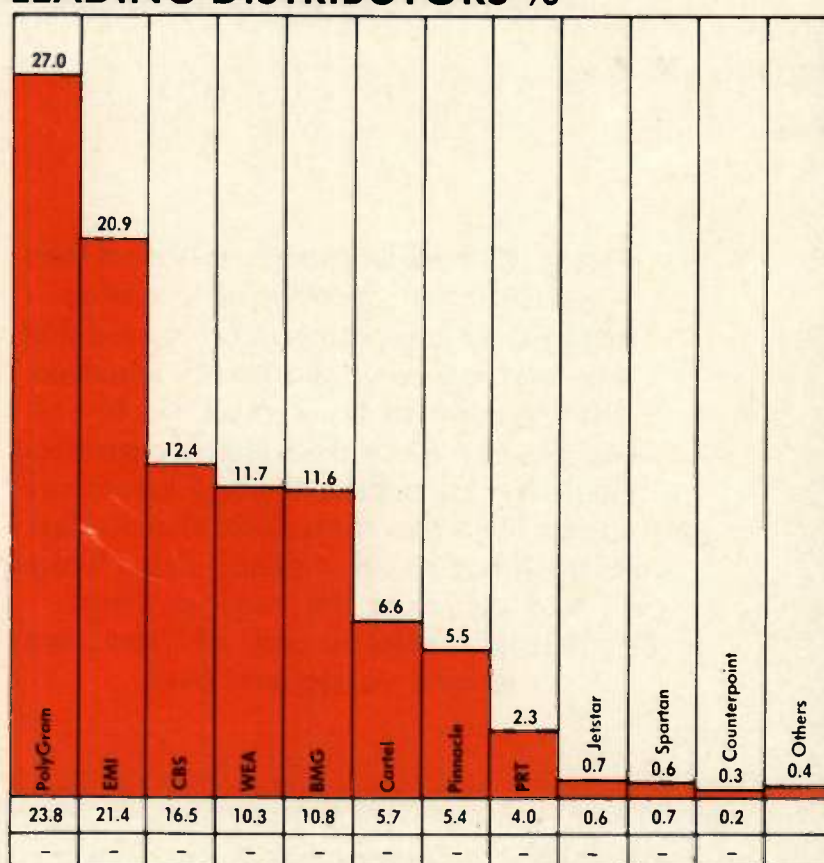
TOP 10 SINGLES

- 1 With A Little Help From My Friends/She's Leaving Home, Wet Wet Wet/Billy Bragg, Childline CHILD 1
- 2 Perfect, Fairground Attraction, RCA PB 41845
- 3 Theme From S-Express, S-Express, Rhythm King/Mute LEFT 21
- 4 Got To Be Certain, Kylie Minogue, PWL PWL 12
- 5 Heart, Pet Shop Boys, Parlophone R 6177
- 6 I Owe You Nothing, Bros, CBS ATOM 4
- 7 Doctorin' The Tardis, The Timelords, KFL Communications KFL 003
- 8 I Want You Back, Bananarama, London NANA 16
- 9 Blue Monday 1988, New Order, Factory FAC 737
- 10 Who's Leaving Who, Hazell Dean, EMI EM 45

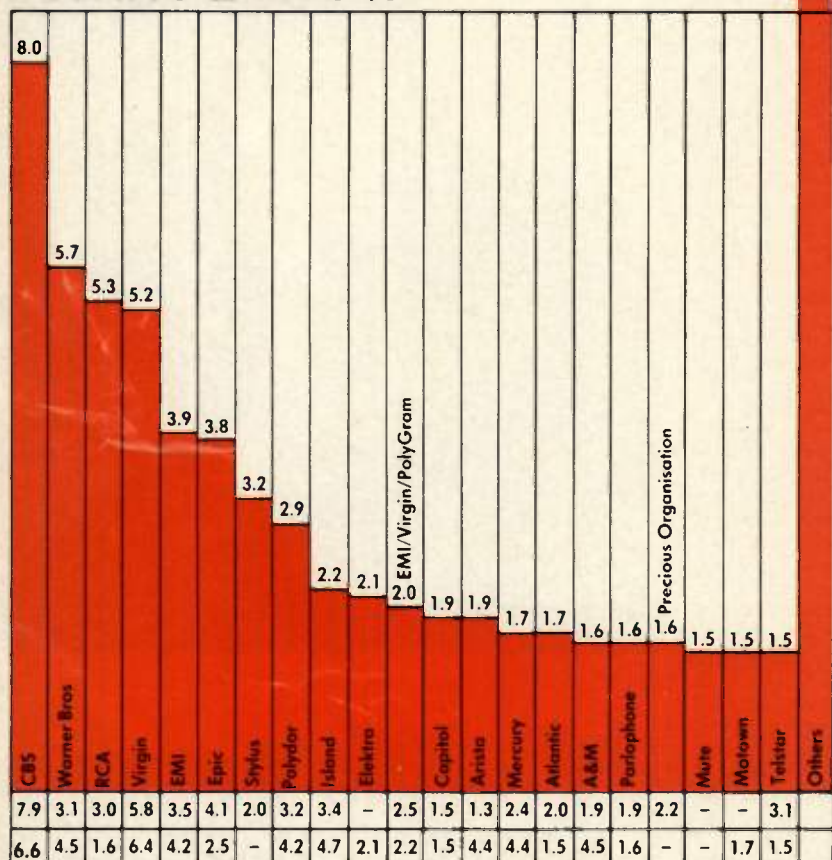
LEADING LABELS %



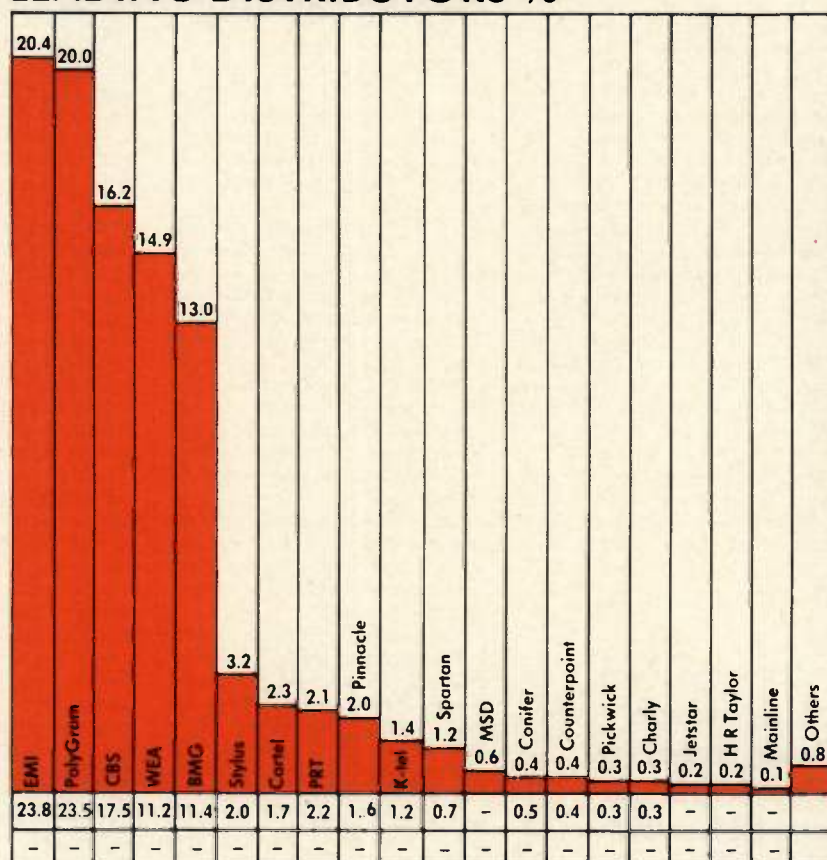
LEADING DISTRIBUTORS %



LEADING LABELS %



LEADING DISTRIBUTORS %



ALBUMS CHART PERFORMANCE

ARTISTS

- 1 Fleetwood Mac
- 2 Bros
- 3 Wet Wet Wet
- 4 Erasure
- 5 Whitney Houston
- 6 Belinda Carlisle
- 7 OMD
- 8 Sade
- 9 Pet Shop Boys
- 10 Tracy Chapman

PRODUCERS

- 1 Lindsey Buckingham/John McVie
- 2 Nicky Graham
- 3 Baker/Kroll/JWWWL/Smarties
- 4 Jermaine Jackson/Michael Masser/Kashif
- 5 Stephen Hague
- 6 Rick Nowles
- 7 Sade/Ben Rogen/Mike Pela
- 8 David Kershenbaum
- 9 Laurie Latham
- 10 Martin Birch

TOP 10 COMPILATIONS

- 1 Now 11, EMI/Virgin/PolyGram
- 2 Nite Flite, CBS
- 3 Dirty Dancing, RCA
- 4 More Dirty Dancing, RCA
- 5 Motown Dance Party, Motown
- 6 Hip Hop And Rapping In The House, Stylus
- 7 Sixties Mix 2, Stylus
- 8 The Hits Of House Are Here, K-tel
- 9 House Hits, Needle
- 10 TSOP — The Sound Of Philadelphia, K-tel

TOP 10 ALBUMS

- 1 Tango In The Night, Fleetwood Mac, Warner Bros WX 65
- 2 Now That's What I Call Music 11, Various, EMI/Virgin/PolyGram NOW 11
- 3 Push, Bros, CBS 460629-1
- 4 Nite Flite, Various, CBS MOOD 4
- 5 Dirty Dancing, OST, RCA BL 86408
- 6 Popped In Souled Out, Wet Wet Wet, Precious JWWWL 1
- 7 Whitney, Whitney Houston, Arista 208141
- 8 Heaven On Earth, Belinda Carlisle, Virgin V2496
- 9 The Innocents, Erasure, Mute STUMM 55
- 10 The Best Of OMD, OMD, Virgin OMD 1

Irish ways for

From U2 and beyond, Ireland has established itself as a regular hotbed of creative activity. Add in the emergence of quality studios like Windmill Lane and the legal and financial bodies finally getting their act together then it becomes clear that the Republic should be doing it for itself, rather than being just another UK region. Paul O'Mahony talks to one of those who is are doing just that

DEBATE IN Irish music circles over the past year has centred particularly on the need to develop a bona fide native industry to counter the current position where the Republic is seen in business terms as a UK 'region'.

Already, the Arts Council has made the unique appointment of a popular music officer, Keith Donald backed by The Popular Music Industry Association. Given the general level of creative activity at present, the emergence of top class studios like Windmill Lane, expert legal and financial services, plus a realisation that the structures and elements necessary for an indigenous industry are rapidly shaping-up, the focus is turning to the functions and responsibilities of record companies currently operating in Eire.

The Dublin offices of MCA, BMG/RCA, A&M, EMI, PolyGram, and Virgin are primarily distributive and promotional. While K-tel and WEA (Irl) function likewise, they have a strong commitment to native talent, though only CBS employs an A&R person. Within a long term perspective, this is being seen by the Irish music community

as grossly insufficient for the future health of the industry in a situation where Irish bands are being signed to international deals by offices outside the country. In the last few years Aslan have signed to EMI (UK), Tuesday Blue to EMI (America), Hothouse Flowers to London (UK), In Tua Nua to Virgin (UK), and so on. On the publishing front, the story repeats itself. The major deal is done abroad.

In an effort to change this situation, U2's Mother Records is at present in transition from a label offering one-off-single deals to a fully-fledged international independent label based in Dublin. Side-by-side with Mother's grand plans exist a small number of indie labels who hustle and bustle to the benefit of local talent and consumers alike. From the rootsy folk and traditional rosters of Tara Records, Claddagh, Dolphin, Dara, and Gael Linn to the more mainstream Mystery Records (responsible for Mary Coughlan's recent success), the MOR of Harmac, and the new wave bravery of Comet and Danceline Records, the Irish indie scene is thriving.

One of the most consistently active indie labels is Solid Records run since June 1986 by one of the most respected figures in the business, Oliver Walsh.

"We started when we took over the licensing of a label that went bust (Stoic), and that covered Rough Trade, Factory, Mute, and others", explains Walsh. "Since then we've added Supreme, PWL, Cooking Vinyl, and various others. We also decided to promote Irish bands in the hope that we could break them here in Ireland and also attract international attention to them. We haven't yet set up a distribution deal in the UK because what we want to do is establish a catalogue of Irish product and then discuss licensing and production with UK companies. To start with, we'd like to take the singles we've done by Irish bands, put them on a Solid sampler, and offer that to the UK and European territories. Some of the bands, though, have been licensed separately already.

"Predator, one of our top home-grown metal acts, have an EP on Solid that's been licensed to the US. The main success, however,

has been with Aslan. We released their single and subsequently they signed to EMI. At the moment they have their album out and are doing very well on the Continent". As well as the singles and EP's, Solid has had a Cypress, Mine! album in Ireland and Blue In Heaven are currently putting the finishing touches to a forthcoming album for the label.

For distribution Solid use WEA (Irl). Doesn't that compromise the label's independent status? "Well, the market in Ireland is small", says Walsh, "and all the major labels here share distribution facilities. WEA has an efficient distribution system, so it makes sense to use it. At the moment, though, there are changes happening in WEA here so we'll have to wait and see that happens with the new people coming in". What, then, are the unique advantages and disadvantages of an indie operating in Ireland? "The main disadvantage is that there's only one pressing plant here. It's a monopoly situation, so I have to press a minimum quantity of every record which, for a lot of UK indie bands that I'd like to license, would be too much. For finished product from the UK, the import duty is 40 per cent, so by the time I import for distribution, the major retail chains can get them almost as cheap as I can. As a result, a lot of the acts on Rough Trade or Mute that I would like to take in and who I think would do the business eventually, and who should be on the market, aren't available to me. Also, the huge import prices on CDs means I can't sell them to the shops and that's cutting my margins. Advantages? The main advantage of being an indie here is simply that we can make our own decisions and are not guided by a UK or US office".

The other arm of Solid is Evolving Publishing. "We do take the publishing on some of the Irish releases", states Walsh, "but by no means is it a question that they have to give us the publishing on a song released on Solid. Obviously it's nice for us because it enables us to recoup our money on a release".

It is typical of the Irish market that, out of necessity and ambition people busy themselves



ASLAN: STARTING small, then signing to EMI

Irish lores



OLIVER WALSH: 'we feel we're providing a service for Irish bands'

with several activities and Walsh is no exception. He began, and continues, with his own PR company Lip Service. "Publicity is still the area I enjoy the most. I started doing PR for Denis Desmond's MCD Concerts here who have done everything from Spandau Ballet to Anthrax, with an average of four international acts per month. I don't think Denis gets enough credit for what he does in Ireland. He's more appreciated and better thought of by UK agents than he is in Ireland. He's always had a policy of taking on acts and breaking them. Simple Minds and Big Country were just two acts promoted here well before they gained success world-wide. He's also very good to local acts, giving them prime support slots wherever

possible".

Walsh himself will be busy towards the end of this year doing publicity for Denis Desmond's new multi-faceted entertainment complex in the Dublin docklands. Seating roughly 10,000, with superb acoustics, and facilities galore, The Point looks set to be Ireland's premier rock venue in '89. For the sort of acts on Solid Records, and Dublin bands generally, it will be a welcome venue to build audiences. Meanwhile, Solid plans its sampler album at year's end and Oliver Walsh is optimistic.

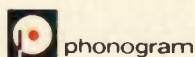
"We feel we're providing a service for Irish bands", he concludes, "and hopefully if they get major deals we can hold onto the license for Ireland, and the label will gain more prestige".

'We decided to promote Irish bands in the hope we could break them here in Ireland and also attract international attention to them . . . we want to establish a catalogue of Irish product'

number one singles share
number one singles and albums share

THE LLOYD COLE
ONS THE WONDER-
UNCIL FAT BOYS AND
CKER DEEP PURPLE MOODY
USH HARRY ENFIELD DEREK B WAS
WAS DEE LEWIS KANE GANG JOYCE
SIMS HOTHOUSE FLOWERS RUN DMC
GLENN MEDEIROS DOLLAR
YNGWIE J MALMSTEEN
HERBERT VON KARAJAN
VAN MORRISON AND THE
CHIEFTANS BARRY WHITE
MARTIN STEPHENSON
AND THE DAINTEES GERRY
RAFFERTY VOICE OF THE
BEEHIVE 2 MEN A DRUM
MACHINE ALL ABOUT EVE
BANANARAMA COMMUNARDS CURE
ELTON JOHN FAITH NO
MORE INXS JAMES BROWN
KISS RUSH LEVEL 42
SARINA SALT N PEPA
SHARPE & NUMAN SIMON
HARRIS STATUS QUO
VANESSA PARADIS WALTER
BEASLEY WET WET WET
WHO BON JOVI DIRE STRAITS
DUSTY SPRINGFIELD ERIC
CLAPTON/CREAM HOUSE OF
CHICAGO JOHN COUGAR
MELLENBAMP KIRI TE
KANAWA/JEREMY IRONS
NOW 11 NOW 10 PHANTOM
ORIGINAL CAST RICHARD
CLAYDERMAN SHADOWS
ZODIAC MINDWARP KING-
DOM COME LLOYD COLE
AND THE COMMOTIONS
THE WONDERSTUFF STYLE
COUNCIL FAT BOYS AND
CHUBBY CHECKER DEEP
PURPLE MOODY BLUES
RUSH HARRY ENFIELD
DEREK B WAS NOT WAS DEE
LEWIS KANE GANG JOYCE
SIMS HOTHOUSE FLOWERS
RUN DMC GLENN MEDEIROS
DOLLAR YNGWIE J
MALMSTEEN HERBERT VON
KARAJAN VAN MORRISON
AND THE CHIEFTANS
BARRY WHITE MARTIN
STEPHENSON AND THE
DAINTEES GERRY RAFFERTY VOICE OF THE
BEEHIVE 2 MEN A DRUM MACHINE ALL ABOUT
EVE BANANARAMA COMMUNARDS CURE

THE No. 1 GROUP



☒ NUMBER ONE MARKET SHARE SINGLES SECOND QUARTER 1988

☒ ☒ NUMBER ONE MARKET SHARE SINGLES AND ALBUMS FIRST HALF 1988

NEW ALBUMS

Distributor Codes

A—PRT 01-640 3344
 AC—ACD 01-451 4494
 ARAB—Arabesque 01-995 3023
 BB—Bite Back 01-451 0379
 BH—Blue Hat 0275 782640
 BK—Backs 0603 624290
 BMG—BMG 021-500 5678
 BU—Bullet 08894 76316
 C—C85 0296 395151
 CA—Caddis 01-836 3646
 CH—Charly 01-639 8603
 CM—Celtic Music 0473 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—Follisound 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—Havosong 0634 43952
 HS—Hotshot 0532 742106
 I—Cortel Scotland 031 226 4616
 —Cortel North 0904 641415
 —Cortel Midlands 0926 496060
 —Cortel East 0926 496060
 —Cortel West 0272 541291
 —Cortel South-East 01-837 4404
 IR—Independent Record Sales 01-850 3161 (Chris Wellard)
 JET—Jetstream 0253 712453
 J—Jungle 01-359 8444
 JS—Jetstar 01-961 5818
 K—K-tel 01-992 8000
 KS—Kingdom 01-836 4763
 LG—Lightning 01-965 9292
 LO—Londisc 01-522 2936
 M—MSD 01-961 5646
 MCG—Magnum Music Group 0494-882858
 ML—Mainline 01-686 3636
 NM—Nine Mile 0926 496060
 O—Orbitone 0232 322826
 OR—Orbitone 01-965 8292
 P—Pinnacle 0689 73144
 PAC—Pacific 01-800 4490
 PL—Pickwick 01-200 7000
 PK—Prism Leisure 01-804 8100
 PP—Probe Plus 051 236 6591
 PRO—Projection 0702 72281
 PVG—Palace Virgin and Gold 01-539 5566
 PY—Priority 01-992 7021
 RA—Rainbow 01-589 3254
 RC—Rollercoaster 0453 886252
 RE—Revolver 0272-541291
 REC—Recommended 01-622 8834
 RH—Rhino 01-965 9223
 RL—Red Lightnin' 037-988 693
 RM—Record Merchandisers 01-848 7511
 ROSS—Ross 08886 2403
 RR—Red Rhino 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—Wynd-up 061-872 0170

Arist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Music	Category
ADJROUD, Ahcene	ADOUNITH	Globe Style/Ace	ORB 031/—	£3.65 (P)					World Music	
ALTAR BOYS	AGAINST THE GRAIN	Frontline/Priority	RO 9023/CO 9023	"MC"/CD 9023	"CD"	(PY/BMG)			Punk	
A.O.A.	SATISFACTORY ARRANGEMENT	Endangered Musik	EDRLP 2/—	£2.43 (I/BK)						
BLACKBYRDS	THE BEST OF THE BLACKBYRDS	BGP BGP 918/CDBGP 918	"CD"	£3.65/7.29 (A)					Soul	
BLACKBYRDS	THE BEST OF VOLUME ONE	BGP 1012/—	£3.65 (A)						Soul	
BLUE MERCEDES	RICH & FAMOUS	MCA MCF 3403/MCFC 3403	"MC"/DMCF 3403	"CD"	£3.89/7.29 (F)				Hi-NRG	
BOOK OF LOVE	LULLABY	Warner Brothers	K 925701—1/K 925701—4	"MC"/K 925701—2	"CD"	(W)			Rock	
BOOM CRASH OPERA	BOOM CRASH OPERA	Warner Brothers	K 925636—1/K 925636—4	"MC"/K 925636—2	"CD"	(W)			Rock	
BOYOYO BOYS	BACK IN TOWN	Greensleeves	GREL 2003/GREEN 2003	"MC"/GRELCD 2003	"CD"				World Music	
			£3.85/7.29 (BMG/JS)							
CETERA, Peter	ONE MORE STORY	Full Moon/Warner Brothers	WX 161/WX 161C	"MC"/WX 161CD	"CD"				Pop	
CHEVALIER BROTHERS	THE CLOSETS IN THE CUPBOARD	Disque Cheval	GG 003/—	£3.65 (I/RT)					Jump Jive	
CLIFF, Jimmy	JIMMY CLIFF	Trojan	CDTRL 16	"CD"	£7.29 (A)				Reggae	
DEAN, Joanna	MISBEHAVIN'	Polydor	835272—1/835272—4	"MC"/835272—2	"CD"	£3.99/6.99 (F)				
DOLLAR BRAND	AFRICAN SUN	Caz	CAZLP 102/CAZMC 102	"MC"/CAZCD 102	"CD"	£4.25/4.86 (I/RE)			Jazz	
ECCLES, Clancy & FRIENDS	FATTY FATTY	Trojan	TRLS 262/—	£3.60 (A)					Reggae	
ERIC B & RAKIM	FOLLOW THE LEADER	MCA MCG 6031/MCGC 6031	"MC"/DMCG 6031	"CD"	£4.09/7.29 (F)				Rap	
EXIT 13	CELINA'S LAST WEDNESDAY	Artos	LOS 001/—	£3.65 (I/RE)					Rock	
FIRST OFFENCE	FIRST OFFENCE	Metalther	OTH 11/—	£3.65 (I/BK)					Heavy Metal	
FORD, Robben	ROBBEN FORD	Warner Brothers	K 925647—1/K925647—4	"MC"	(W)				Rock	
FROND, Bevis	TRIPTYCH	Waranzow	W 008/—	£3.65 (I/BK)					Rock	
FRUIT BATS	THE 7 SISTERS	Backs	NCHLP 14/—	£3.65 (I/BK)					Pop	
FUNK INC	ACID INC	THE BEST OF BGP	101/BGPC 1011	"MC"	£3.65 (A)				Dance/Disco	
GARGOYLES	THE STEAM FLAPPER	Reasonable	JRRLP 007/—	£3.65 (I/RR)					Rock	
GETTOVETS	MISSIONARIES MOVING	4th & 8th Way/Island	BRLP 521/—	(F)					Hip Hop	
GIBSON, John	CHANGE OF HEART	Frontline/Priority	RO 9032/CO 9032	"MC"/CD 9032	"CD"	(PY/BMG)			Bhangra	
GOLDEN STAR	I LOVE GOLDEN STAR	Star	SSRLP 5069/SC 5069	"MC"	£3.05/2.43 (I/BK)					
HARTMAN, Johnny	FROM THE HEART	Affinity	AFF 189/—	(CH)					Jazz	
HYDRA VEIN	RATHER DEATH THAN FALSE OF FAITH	Metalother	OTH 12/—	£3.85 (I/BK)					Heavy Metal	
KALEIDOSCOPE	SIDE TRIPS	Edsel/Demon	ED 285/—	£3.95 (P)					Psychedelic	
KANTE, Mory	AKWABA BEACH	Barclay/London	833119—1/833119—4	"MC"/833119—2	"CD"	£3.99/6.99 (F)			African	
KING, Albert	KING ALBERT	Charly	CRB 1191/TCCRB 1191	"MC"	(CH)				Blues	
LARGO, Hugo	DRUM LAND	LAND 02/LANDC 02	"MC"/LANDCD 02	"CD"	£3.65/7.29 (I/RT)				Rock	
LEEKE, Andy	SAY SOMETHING	Atlantic	WX 205/WX 205C	"MC"	(W)				Rock	
LEWIS, Huey & The NEWS	SMALL WORLD	Chrysalis	CD 1622/ZCDL 1622	"MC"/CCD 1622	"CD"	£3.99/7.29 (C)			Rock	
LITTLE FEAT	LET IT ROLL	Warner Brothers	WX 192/WX 192C	"MC"/WX 192CD	"CD"	(W)			Rock	
LYNN, Barbara	YOU DON'T HAVE TO GO	Ichiban	ICH 1024/ZCICH 1024	"MC"	£3.65 (A)				Soul	
MAC BAND, The	THE MAC BAND	MCA MCG 6032/MCGC 6032	"MC"/DMCG 6032	"CD"	£4.09/7.29 (F)				Dance/Disco	
MAGIC MOMENTS	AT TWILIGHT TIME	WILLY THE OAK TREE'S 20TH BIRTHDAY PARTY... & OTHER	ARCHIVE MAGIC! Magic Moments At Twilight Time	MMATT 21/22	"2 MC"	£1.82 (Self—0276 684209)			Rock	
MAGMA LIVE	Decal LIKD 31	"2 LP"/TCLIKD 31	"MC"/CDCHARLY 118	"CD"	(CH)				Jazz	
McLEAN, Charles	GOD HELPS THOSE WHO HELP THEMSELVES	Miracle/Ichiban	MIR 5007/ZCMIR 5007	"MC"	£3.65 (A)				Gospel	
MIGHTY DIAMONDS	GET READY	Greensleeves	GREL 112/GREEN 112	"MC"	£3.85 (BMG/JS)				Reggae	
MIGHTY SAM	NOTHING BUT THE TRUTH	Charly	CRB 1189/TCCRB 1189	"MC"	(CH)				Soul	
MULLAN, Ken	I REMEMBER YOU	AT	ATLP 1002/ATC 1002	"MC"	£3.65 (A)				MOR	
NEW RIDERS OF THE PURPLE SAGE	THE NEW RIDERS OF THE PURPLE SAGE	Edsel/Demon	ED 265/—	£3.95 (P)					Country Rock	
NINEY & FRIENDS	BLOOD & FIRE	Trojan	TRLS 263/—	£3.60 (A)					Reggae	
ORIGINAL SOUNDTRACK	GREAT OUTDOORS	Atlantic	K 781859—1/K 781859—4	"MC"/K 781859—2	"CD"	(W)			Films & Shows	
ORIGINAL SOUNDTRACK	BEETLEJUICE	Elektra	K 924202—1/K 924202—4	"MC"/K 924202—2	"CD"	(W)			Films & Shows	
ORIGINAL SOUNDTRACK	THE GODFATHER	Silva Screen	FILM 32/FILMC 32	"MC"/FILMCD 32	"CD"	£3.75/6.70 (A)			Films & Shows	
ORIGINAL SOUNDTRACK	SALSA	MCA IMCA 6232/IMCAC 6232	"MC"/MCAD 6232	"CD"	£4.09/7.29 (F)				Films & Shows	

Arist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Music	Category
ORIGINAL SOUNDTRACK	WINGS OF DESIRE	Mute	IONIC 2/CDIONIC 2	"CD"	£3.65/7.05 (SP)				Films & Shows	
PALADINS	THE YEARS SINCE YESTERDAY	Alligator/Sonet	AL 4762/—	£3.70 (A)					Blues	
PASSION FODDER	LOVE, WALTZES & ANARCHY	Beggars Banquet	BEGA 94/BEGC 94	"MC"/BEGA 94CD	"CD"	£3.85/6.99 (W)			Rock	
PERRY, Lee	GIVE ME POWER	Trojan	CDTRL 254	"CD"	£7.29 (A)				Reggae	
PHILLIPS, Gene	I LIKE 'EM FAT	Ace	CHD 245/—	£3.95 (P)					R&B	
PSYCHOTRON	THE PSYCHOTRON O Magic Moments At Twilight Time	MMATT 60	"MC"	£1.82 (Self—0276 684209)					Rock	
RAKOTOZAFY	MADAGASIKARA 4	VALINA MALAZA/FAMOUS VALIHA	Globe Style/Ace	ORB 028/—	£3.95 (P)				World Music	
RAMIREZ, Louie	A TRIBUTE TO CAL TJADER	BGP	1013/—	£3.65 (A)					Jazz	
RANKING ROGER	RADICAL DEPARTURE	MCA MIRF 1035/MIRFC 1035	"MC"/DMIRF 1035	"CD"	£3.89/7.29 (F)				Reggae	
ROACH, Steve	DREAMTIME RETURN	Fortuna	18055—1	"2 LP"/18055—2	"MC"/18055—4	"CD"	(A)		Bhangra	
ROCKIE KNOCK-OUT	Multitone	MUT 1058/CMUT 1058	"MC"	£3.65/2.43 (I/BK)					Rock	
ROYAL, Billy Joe	THE ROYAL TREATMENT	Atlantic	K 790658—1/K790658—4	"MC"/K 790658—2	"CD"	(W)			World Music	
RUMILLASTA	WIRACOCOA	Rumillasta	RUMI 071/—	£3.85 (I/RE)					World Music	
RUNRIG	THE CUTTER & THE CLAN	Chrysalis	CHR 1669/ZCHR 1669	"MC"/CCD 1669	"CD"	£3.99/7.29 (C)			Caledonian Rock	
SARDINES	HOT DIGGETY DOG	YEAH	Pink Fish PF 001/—	£2.50 (Pink Fish—0223 240953)					Pop/Rock	
SAVAGE REPUBLIC	TREK Fundamental	WEBODY 002C	"MC"	£3.65 (I/RR) (Re-issue)					Rock	
SECOMBE, Harry	THE HIGHWAY COMPANION	Word/Priority	WRDC 3033/WRDR 3033	"MC"	(PY/BMG)				MOR	
SHAMEN	THE STRANGE DAY DREAMS	Materiali Sonori	MASO 33041/MASO 33041C	£3.85 (I/RR)					Rock	
SOFT MACHINE	LIVE AT THE PROMS 1970	Reckless	RECK 5/—	(A)					Experimental Rock	
SOUL STIRRERS	THE WILL THE REAL SOUL STIRRERS PLEASE STAND UP	Miracle/Ichiban	MIR 5006/ZCMIR 5006	"MC"	£3.65 (A)				Gospel	
SOUTHERN PACIFIC	ZUMA	Warner Brothers	K 925679—1/K 925679—4	"MC"/K 925679—2	"CD"	(W)			New Age	
SPIEGELMAN, Joel	NEW AGE BACH	Atlantic	K 790927—1/K 790927—4	"MC"/K 790927—2	"CD"	(W)				
TEDDY, Redell	ROCKIN' ON THE "88"	IN '88	White	£3.89 (A/CSA)					Rock & Roll	
TOLMAN, Russ	DOWN IN EARTHQUAKE TOWN	Demon	FIEND 125/—	£3.95 (P)					Rock	
TRANSVISION VAMP	POP ART	MCA MCF 3421/MCFC 3421	"MC"/DMCF 3421	"CD"	£3.89/7.29 (F)				Pop	
TUCKER, Colin	LLOYD TOY BOX	Plastichead	PLASLP 001/—	£3.65 (I/BK)					Rock	
TWELVE DRUMMERS	DRUMMING WHERE THE WILD BUFFALO ROAMS	Mercury/Phonogram	MERH 127/MERHC 127	"MC"/834729—2	"CD"	£3.99/6.99 (F)			Rock	
VAN ZANDT, Townes	THE LATE GREAT TOWNES	VAN ZANDT	Edsel/Demon	ED 293/—	£3.95 (P)				Country	
VARIOUS	BEAT APARTHEID	World Circuit	PIR 22001/—	£3.85 (I/RE)					Rock/Pop	
VARIOUS	SOUL SEARCHING VOL 2	(Billy OCEAN, Ruby TURNER etc)	Jive HOP 218/HOPC 218	"MC"/CDHOP 218	"CD"	£3.04/4.85 (BMG)			Soul	
VARIOUS	BOPPIN' HILLBILLY VOL 1	White	WLP 2801/—	£3.89 (A/CSA)					Hillbilly	
VARIOUS	EARTH'S ANSWER	Celestial Harmonies	LPCEL 016/MCECEL 016	"MC"/CDCEL 016	"CD"	£4.56/7.29 (A)				
VARIOUS	BLUESVILLE VOLUME 1	(Furrey LEWIS, Lonnie JOHNSON)	Ace CH 247/CHC 247	"MC"/CDCH 247	"CD"	£3.65/7.29 (P)			Blues	
VARIOUS	GRAIN-AID (GREGG, The CHARLES etc)	Magic Moments At Twilight Time	MMATT 19	"MC"	£1.99 (Self—0276 684209) (Charity Release)				Rock	
VARIOUS	HOMELAND (A COLLECTION OF SOUTH AFRICAN MUSIC)	Greensleeves	GREL 2002/GREEN 2002	"MC"/GRELCD 2002	"CD"	£3.85/7.29 (BMG/JS)			World Music	
VARIOUS	MUSIC WORKS SHOWCASE '88	Greensleeves	GREL 117/—	£3.85 (JS)					Reggae	
VARIOUS	NORTHERN SOUL STORY VOL II	Soul Supply	LPSD 129	"2 LP"/—	£5.65 (I/BK)				Northern Soul	
VARIOUS	ORDINARY ROCKIN' GIRLS	White	WLP 8932/—	£3.89 (A/CSA)					Rock & Roll	
VARIOUS	SOPHISTICATED SOUNDS—SOUL FOR THE CONNOISSEUR	(SHIRELLES, Ed BRUCE etc)	Kent/Ace KENT 079/—	£3.65 (P)					Soul	
VARIOUS	PENNY ARCADE—DUNHILL FOLK/ROCK VOL 2	(The GRASS ROOTS, Hal BLAINE etc)	Big Beat/Ace WIK 77/—	£3.65 (P)					Folk/Rock	
VARIOUS	STAX SIRENS & VOLT VAMPS	(The EMOTIONS, Judy CLAY etc)	Stax/Ace SX 013/SXC 013	"MC"/CDSX 013	"CD"	£3.65/7.29 (P)			Soul	
VARIOUS	SOUL TRAIN	(The AZTECS, DIPLOMATS etc)	Kent/Ace KENT 080/—	£3.65 (P)					Soul	
VARIOUS	THE LAST WARRIOR	Metalother	OTH 10/—	£2.43 (I/BK)					Heavy Metal	
VARIOUS	TROJAN EXPLOSION	Trojan	CDTRL 246	"CD"	£7.29 (A)				Reggae	
VARIOUS	THE GREATEST EVER ROCK & ROLL MIX	Stylus	SMR 858	"2 LP"/SMC 858	"MC"/SMD 858	"CD"	(STY)		Rock & Roll	
VIOLENCE	ETERNAL NIGHTMARE	MCA MCF 3423/MCFC 3423	"MC"/DMCF 3423	"CD"	£3.89/7.29 (F)				Rock	
WINGER	WINGER	Atlantic	K 781867—1/K 781867—4	"MC"/K 781867—2	"CD"	(W)			Rock	
WOMACK, Bobby	LOOKIN' FOR A LOVE AGAIN	Edsel/Demon	ED 291/—	£3.95 (P)					Soul	
YOAKAM, Dwight	BUENOS NOCHES FROM A LONELY ROOM	Warner Brothers	WX 193/WX 193C	"MC"/WX 193CD	"CD"	(W)			Country	

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 * Import

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

****ALL SYSTEMS GO POP MUSIK (REMIX)/tba Un1que 12NIQX 3 12" (A) Hi-NRG**
ASHTON, Tony SATURDAY NIGHT AND SUNDAY MORNING/(Version) Trax TRA1 (BMG)

BAND AKA JOY/Grace Old Gold OG 4070 12" (CP/A/LIG) Dance/Disco
BEAUFONTE, Harry DAY-O/Main Titles Geffen GEF 42 Pic Bag; GEF 42T 12" Pic Bag incs Jump In Line (W)
BELVA LET ME KISS IT (WHERE IT HURTS)/(Version) Supreme SUPE 127 Pic Bag; SUPET 127 12" Pic Bag (E) Dance/Disco
BERNE, Jacqui (NO DOUBT ABOUT IT) CELEBRATE/How Can I Go On Without You Hi Hat HY 4; HYT 4 12" (BMG) Hi-NRG
BLACK EARTH, The MOMMA'S BOY/Prisoner Of Your Love President PT 571 (SP)
BLOODY MARYS, The MORE SWAMP THAN ELVIS/tba Mess JOSS 003 12" Pic Bag (I/RE)
BLOW MONKEYS, The THIS IS YOUR LIFE/This Day Today RCA PB 42149 Pic Bag; PT 42150 12" Pic Bag; PD 42150 "CD" (BMG)
****BROKEN ENGLISH DO YOU REALLY WANT ME BACK?/(Version)/Runnin' Out EMI CDEM 69 "CD" (E)**
****BROTHER BEYOND THE HARDER I TRY/Remember Me EMI RS 6184 Shrink Wrapped Bag + Sticker; 12RX 6184 12" Pic Bag (E) Dance/Disco**

CANDI, Errol SHAME, SHAME, SHAME/(Inst) Bonnymove BONT 1 12" Pic Bag (A)
CHU CHU TRAIN THE BRIAR ROSE EP/tba Subway SUBWAY 20T 12" Pic Bag (I/RE)
COCO TEA LONESOME SIDE/ADMIRAL TIBETT — REALITY TIME Live & Love/Greensleeves LLD 87 12" Pic Bag (Double A) JS Reggae
CONLEY, Earl Thomas WHAT SHE IS, IS A WOMAN IN LOVE/No Chance To Dance RCA PB 49537 Pic Bag (BMG)
CURRENT 93 HAPPY BIRTHDAY PIGFACE CHRISTUS/tba L.A.Y.L.A.H. LAY 018 12" (I/RR)

DAMIAN TIMEWARP 2/tba Jive JIVE 160 Pic Bag; JIVET 160 12" Pic Bag (BMG) Hi-NRG
DAS PSYCHO RANGERS LOVE TERMINATOR/Viva Le Dudes Stress STRESS1 Pic Bag; STRESS 1-12 12" Pic Bag; STRESS 1 CD "CD" (A)
DAVID, Joel OLD BONES/Be My Valentine Old OLD 1; OLDCD 1 "CD" (Self — 0254-772850)
DEE, Sugar & THE OFFBEAT POSSIE WORRIES IN THE DANCE/JAZZ LADY Y&D YDD 0125 AA Reggae
12" Pic Bag (Double A) US
DUB SEX THE UNDERNEATH/tba Cut Deep CUT 001; CUT 001T 12" (I/RR)
DUEL, The TELL ME WHY LOVE DIES/International Anthem Tent TENT 7 Pic Bag; TENT 7T 12" Pic Bag; TENT CD7 "CD" (C)

EVA A BOY, A GIRL AND NEW YORK/tba In Tape IT 055; ITTI 055 12" (I/RR)

FIVE STAR ROCK MY WORLD/Sweetest Innocence RCA PB 42145 Special Edition Pic Bag (BMG) Dance/Disco
FRIEDMAN, Dean SUMMER HOLIDAY/I Did Not Mean To Make You Cry Enterprise/RCA 111624 Pic Bag; 611624 12" Pic Bag (BMG)
FULL FORCE ALICE I WANT YOU JUST FOR ME/LISA LISA & CULT JAM WITH FULL FORCE — I Wonder If I Take You Home Old Gold OG 4068 12" (CP/A/LIG) Rap

****GOODBYE MR MACKENZIE GOODBYE MR MACKENZIE/Green Turn Red Capitol CL501 Pic Bag; 12CL501 Pic Bag incs Knockin' On Joe; 12CL9501 12" Gatefold Sleeve incs Stars And Bars (E) Correction to Previous Listing**
GOWER, Huw GUITAROPHILIA/tba Eisque ENIB 001 Pic Bag (I/RE)

HEART OF ICE DELVING AWAY/(Version) Virgin VS 1120 Pic Bag; VST 1120 12" Pic Bag (E)
H.F.M. PEANUTS/(Versions) Circle City P1; PT 1 12" (A)
HINES, Gregory THAT GIRL WANTS TO DANCE (WITH ME)/tba Epic 6528127 Pic Bag; 6528128 12" Pic Bag (C) Dance/Disco
HOUSEMASTER BALDWIN DELTA HOUSE/DO YOU WANNA DANCE/I Have A Dream/ SUBURBAN BOYS — Insane Kool Kat KOOLT 21 12" Pic Bag (A) House
HOUSE ENGINEERS HIT THE HOUSE (ROYAL BEAT BOX EDIT)/(Version) Syncopate/EMI SY 14 Pic Bag; 12SY 14 12" Pic Bag (E) House
HYMAN, Phyllis YOU KNOW HOW TO LOVE ME/Don't Tell Me Tell Her Old Gold OG 4067 12" (CP/A/LIG) Dance/Disco

ICE COLD IN ALICE WHEN THE RAIN COMES DOWN/Tomorrow Never Comes Revelation REVA 2 Pic Bag (A)
IMAGINATION BRASS ZOOM ZOOM/(Version) Bumble Bee 7BUMB 107; BUMB 107 12" (A/CSA)
IRON MAIDEN THE EVIL THAT MEN DO/Prowler 88 EMI EM 64 Pic Bag; EMG 64 Gatefold Sleeve; EMP 64 Cut To Shape Pic Disc (E)
ISLEY BROTHERS HARVEST FOR THE WORLD/Who Loves You Better Parts 1 & 2 Old Gold OG 4069 12" (CP/A/LIG) Dance/Disco

JET VEGAS LONDON/tba MCA 1266 Pic Bag; MCAT 1266 12" Pic Bag (F)
JO JO DIAMONDS ARE A GIRL'S BEST FRIEND/It Takes Two Zebra International ZBR 3 Pic Bag (A)
JONES GIRLS NIGHTS OVER EGYPT/You Can't My Love Old Gold OG 4071 12" (CP/A/LIG) Dance/Disco

KAMEN, Nick BRING ME YOUR LOVE/Guilty WEA YZ 202 Pic Bag; YZ 202T 12" Pic Bag; YZ 202 CD incs Nobody Else/Win Your Love (W)
KICK THE CAN HIDE (YOUR FEELINGS)/Searching For The Secret Love Oyster OYS 1 Pic Bag (A)
KINGDOM COME WHAT LOVE CAN BE/The Shuffle Polydor KCS 2 Pic Bag; KCSC 2 Coloured vinyl; Pic Bag; KCX 2 12" Pic Bag; KCXG 2 12" Gatefold Sleeve; KCCD "CD" (F)
KIT MY DESIGN/tba Play Hard DEC 010 12" (I/RR)

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

LA CAMPAGNE CREOLE LA MACHINE A DANSER/Mon Aime Ou Sonet SON 5; SONL 5 12" (A)
LAHIRI, Bappi HABIBI/(Version) Hi Hat HY 3 Pic Bag; HYMC 3 "MC" (I/RT)
LEE, Mr PUMP UP LONDON/(Version) Breakout/A&M USA 639 Pic Bag; USAT 639 12" Pic Bag (F) Acid House
LEE, Robert LOVE ME STYLE/DEVON LINTON — JAH LOOK AT YOU Live & Love/Greensleeves LLD 84 12" Pic Bag (Double A) US Reggae
LISTER, Grahame FISH 'N' CHIPS IN SPAIN/Private Eye Bark SPAIN 1 (A)
LOGAN, Johnny LIVING FOR LOVING/(Version) Plaza PLA 036 (SP)
LYNN, Barbara YOU MAKE ME SO HOT/(Version)/Sugar Coated Love Ichiban ICHT 704 12" (A) Soul

MARTINI RANCH REACH/Richard Cory Warner Brothers W7985 Pic Bag; W7985T 12" Pic Bag (W)
MASSIVE ATTACK ANY LOVE/(Version) Massive Attack MASS 001 12" Pic Bag (I/RE)
McFADDEN & WHITEHEAD AINT NO STOPPIN' US NOW/I've Got The Love Old Gold OG 4072 12" (CP/A/LIG) Dance/Disco
MCX BUGGIN' OUT THE HOUSE/Rappin' To The Love Groove Beserkley DIMCX 1 Pic Bag; DIMC 1 12" Pic Bag (A) House
MINOGUE, Kylie THE LOCO-MOTION/tba PWL14 Pic Bag; PWLT 14 12" Pic Bag (P) Hi-NRG

NOVEMBER ONE GET CLOSER/Never Give Up Epic NOV 2 Pic Bag; NOV 2 12" Pic Bag (C) Dance/Disco

O'JAYS SUMMER FLING/Extraordinary Girl Old Gold OG 4073 12" (CP/A/LIG) Dance/Disco
OSLIN, K.T. YOUNGER MEN/I'll Always Come Back RCA PB 49531 Pic Bag (BMG)

PAUL, Frankie COME ON GIRL/MAJOR WORRIES — DONE NOW Live & Love/Greensleeves LLD 82 12" Pic Bag (Double A) US Reggae
PELLAY, Lana PISTOL IN MY POCKET/(Version) E & F LIMET 101 12" (E) Hi-NRG
PINK NOISE EVERYTHING/tba Reasonable JRR 006 12" (I/RR)
POLES, The GROW OLD WITH ME/Now You See Me (Now You Won't) Warm WARM 1A Pic Bag (P)
PRECIOUS METAL MOVING MOUNTAINS/Passion's Pain Savage 7VAG 1 Pic Bag (A) Balearic
PROJECT CLUB, The AMNESIA/Dance With The Devil Supreme SUPET 131 12" Pic Bag (E) Beat
PSYCHIC TV featuring JACK THE TAB TUNE (ON TO THEE) ACID HOUSE/(Version) Temple TOP 037 12" Pic Bag (I/RE) House

RAILWAY CHILDREN OVER AND OVER/A Gentle Sound Virgin VS 1115 Pic Bag; VST 1115 12" Pic Bag incs Union City Blue (E)
ROSE ROYCE I WANNA GET NEXT TO YOU/tba MCA MCA 1274 Pic Bag; MCAT 1274 12" Pic Bag; DMCA 1274 "CD" (F) Soul

SHOOTING PARTY SAFE IN THE ARMS OF LOVE (REMIX)/(Inst) Lissou DOLER 9 12" Pic Bag (A) Hi-NRG

SHRUG THE NEVIL WANLESS EP/tba Our Mams MAM 001 12" (I/RR)
SIMS, Joyce LOVE MAKES A WOMAN/A Change In You London LON 183 Pic Bag; LONX 183 12" Pic Bag (F) Dance/Disco
****SIOUXSIE AND THE BANSHEES PEEK A BOO (SILVER DOLLAR REMIX)/(Version) Wonderland/Polydor SHEXR 14 12" Pic Bag (F)**
SKANGA HEY FRED (YOU NEED A SUNBED)/Feeling Inside CSA 12CSA 511 12" (A/CSA) Reggae
STOP THE WORLD DONT STOP THE MUSIC/(Version) PRT PYS 12 Pic Bag; PYT 12 12" Pic Bag (A) Dance/Disco
SWAY HANDS UP (GIVE ME YOUR HEART)/(Version) Virgin VS 1104 Pic Bag (E)

TALKING HEADS BLIND (VOCAL MIX)/Bill EMI EM 68 Pic Bag; 12EM 68 12" Pic Bag (E)
T-COY NIGHT TRAIN/Keep On Drivin' De Construction/Supreme M 6262 12" (E) House
TERRAJACKS HOUSEPLAN/Listen To The House WEA YZ 304 Pic Bag; YZ 304T 12" Pic Bag (W) House

THINK TWICE ALCOHOLIC BLUES/Armageddon Calypso Conscience CSE 1 Pic Bag; CFT 1 12" Pic Bag incs Spotlight (A)
TIMBUK 3 REVEREND JACK & HIS ROAMIN' CADILLAC CHURCH/tba I.R.S. IRM 169 Pic Bag; IRMT 169 12" Pic Bag (F)

WALSH, Steve AINT NO STOPPIN' US NOW (PARTY FOR THE WORLD)/I'll Keep On A1 A1 304 Pic Bag; 12A1 304 12" Pic Bag (A) Dance/Disco
WALTONES, The SPELL IT OUT/tba Medium Cool MC 011; MC 011T 12" (I/RR)
WARDELL, Mark UP THE AMAZON/Double Talkin' Theobald Dickson TDP5 003 (P)
WILD FRONTIERS, The BALL AND CHAIN/Yes, It's True Virgin VS 1103 Pic Bag; VST 1103 12" Pic Bag incs Shootin' Mad (E)
WILD SWANS, The BIBLE DREAMS/1982 Warner Brothers W 7765 Pic Bag; W 7765T 12" Pic Bag incs Pure Evil (W)
WILLIAMS, Vanessa THE RIGHT STUFF/tba Wing/Polydor WING 3 Pic Bag; WINGX 3 12" Pic Bag (F) Dance/Disco
WILSON, Earnest I'VE BEEN LOVING YOU TOO LONG/tba Legal Light LLQ 11 12" (JS/T) Reggae
WONG, Carta DON'T MATTER THEM/tba Blue Trac BTRD 02312" Pic Bag (JS) Reggae

ZEV ONLY A QUESTION OF GOOD TASTE/(Malcolm's Birthday Version) Canary IMBI 1 Pic Bag (Self 0533-705399)

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 Don't Stop The Music...
 Day-O...
 Delta House...
 Delving Away...
 Diamonds Are A Girl's Best Friend...
 Do You Really Want Me Back...
 Everything...
 Fish 'N' Chips In Spain...
 Frankie...
 Get Closer...
 Goodbye Mr Mackenzie...
 Grow Old With Me...
 Guitaraphilia...
 Hands Up (Give Me Your) Happy Birthday Pigface...
 Harvest For The World...
 Hey Fred (You Need A Sunbed)...
 Hide (Your Feelings)...
 Hit The House...
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 I've Been Loving You Too Long...
 Joy...
 La Machine A Danser...
 Let Me Kiss It (Where It Hurts)...
 Living For Loving...
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 Love Makes A Woman...
 Love Me Style...
 Love Terminator...
 Mamma's Boy...
 More Swamp Than Elvis...
 Moving Mountains...
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 Night Train...
 Nights Over Egypt...
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 Peanut...
 Peek A Boo...
 Pistol In My Pocket...
 Pop Pump...
 Pump Up London...
 Reach...
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 Safe In The Arms Of Love...
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 Shame, Shame, Shame...
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 Summer Fling...
 Summer Holiday...
 That Girl Wants To Dance With Me...
 The Briar Rose EP...
 The Evil That Men Do...
 The Harder I Try...
 The Locomotion...
 The Nevil Wanless EP...
 The Right Stuff...
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 What She Is, Is A Woman In Love...
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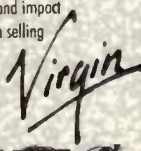
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D I A R Y

ALTHOUGH Mark Booth has been named as MD of the new Maxwell Entertainment Group, Cap'n Bob's office says Booth will continue to run MTV Europe "for the foreseeable future" ... Another scoop for the soaraway *Sun*. On Wednesday it exclusively revealed that the menu at Epic's Michael Jackson dinner would include liver pâté and lamb. The diners actually had soup and beef ... In a night of adulatory speeches, the prize went to Paul Russell for saying of Jacko that "he brings out the best in everybody else" ... Meanwhile at Wembley, eight-year-old Benjamin Simone was among the children who danced on stage with Jackson. "It was the highlight of my entertainment career" says dad David ... Simone senior has settled his dispute with PolyGram out of court. A public hearing would have done nobody any good, he says, "The *Sun* would have loved it". Simone adds that, despite their differences, he wants to congratulate Obie for maintaining the quality of MCA's distribution ... Despite the MCA takeover of Motown, Jobete Music's Ivan Chandler wants you all to know that it's business as usual at Berry Gordy's publishing company ... There's still no announcement on the sale of Island Music but we hear that taxation problems are holding up the transfer to Mike Stewart's Evergreen company ... Jeff Gilbert says that at present he is only managing Catherine Buchanan but "plans are under discussion for various projects".

NEW YORK: Jostling with the throng at the Marriott Marquis hotel in the revolving bar (which seemed to revolve a bit faster as the week went on), it was easy to forget the New Music Seminar's genesis when no more than 200 people turned up to discuss how new music could change the face of the music industry. These days NMS serves more to soften people to the shock of largely unchanging realities of the business, attracting thousands of delegates and showcasing dozens of bands, but the organisers are somewhat shy of their commercial success, it appears. Opening his keynote speech (see p1), U2's manager Paul McGuinness told how he had been asked by the now sadly deceased NMS director Joel Webber to contribute a comment about the seminar for an ad campaign. "I sent back 'I think the New Music Seminar is great and over the years it has been a big success and has made a lot of money for my friend Joel Webber'. He sent it back saying that he couldn't use it. Everyone knows they make a lot of money out of it, it really is time someone said so" ... The event has no recognised central meeting point for business contacts and PRT's Richard Lim said he had managed to successfully complete one appointment in three, which seemed a fair average under the circumstances ... A session on the ethics and legality of sampling revealed that MCPS is likely to step in as a clearing house for such music useage once the Pump Up The Volume case goes through the courts later this year.

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QUICK SINGLE: Cricket teams from EMI and MW before a match in aid of Sport Aid '88.



INNOCENTS IS no excuse: Erasure show their pleasure at signing copies of The Innocents at HMV Oxford Street.



BIG BILLS: Pickwick presents Chrysalis with BVA silver performance awards for sales of Billy Connolly Bites Yer Bum and Billy Idol's More Vital Idol.



GOOD AS Gold: Harvey Goldsmith with representatives of Radio Vision International after receiving \$1.3m for the Prince's Trust, the proceeds of international TV sales of the Wembley concert for the charity.

Nico

THE SINGER Nico died of heart failure on July 18 in Ibiza. The chanteuse, who came to fame through her work with the Velvet Underground in 1967, was 44. Born Christa Paffgen in Berlin she appeared in Fellini's *La Dolce Vita* and Andy Warhol's *Chelsea Girls* before making her recording debut with *The Last Mile* produced by Jimmy Page for Andrew Oldham's Immediate label in 1965.

Through Warhol Nico joined the Velvet Underground, contributing deadpan vocals to the group's first album. Her reputation as a stylised, cult performer led to solo albums for Elektra, Reprise and Island in 1969-74. Nico later went into semi-retirement and in 1980 moved to the Lancashire countryside near Manchester. She recorded three solo albums in the Eighties and made her final concert appearance in Berlin in June. Nico is survived by a son, Ari.



GOOD EXAMPLE: Dennis Collopy gets a warm welcome to his new chair at EG Music.



QUAY MOVE: K-tel and Record Services celebrate their joint occupancy of new business premises at Sir John Rogerson's Quay, Dublin.



NO ARM in it: Gary Hailes at Pinnacle Records where he signed copies of his new single on Arm Records.



WINNING TRIO: Deke Arlon and Roger Waters celebrate their winnings with Chris Wright at Chrysalis's race day.



CASTLE TAKES Knight, check: Castle Communications cements a sales and distribution deal for the Knight label with PolyGram.

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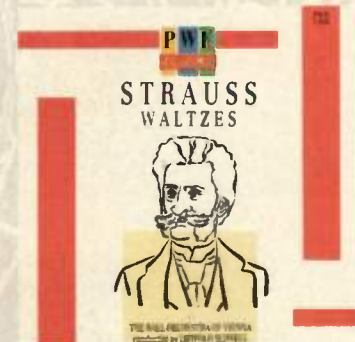
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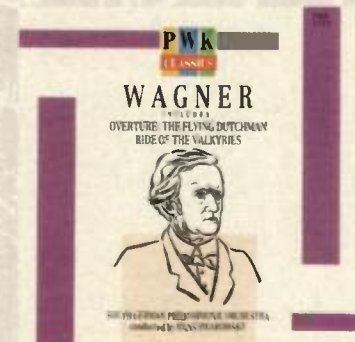
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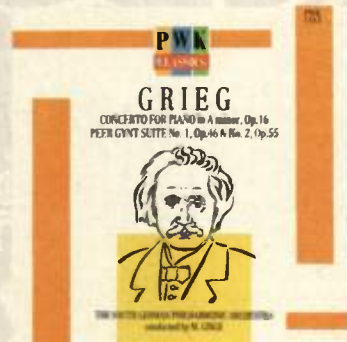
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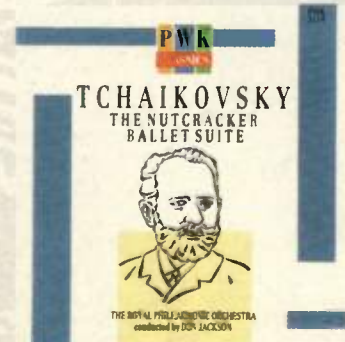
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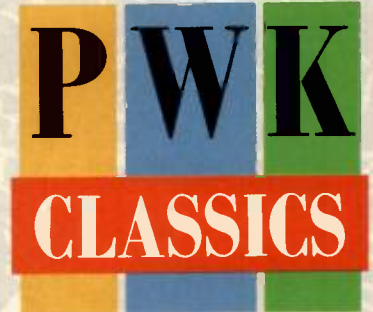
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