

MUSIC WEEK



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Virgin Retail boss ousted after sell-up

JOHNNY FEWINGS has been replaced as managing director of Virgin Retail in the wake of the agreement to sell 74 of the chain's smaller shops to Our Price.

His successor is accountant Simon Burke who has been with the Virgin group for 18 months and was closely involved in the negotiations for the sale of the stores.

Asked about Fewings' departure, Virgin Group managing director Don Cruickshank comments: "We have got a three-year plan for expansion and it needs a fresh start and new people."

Before taking up his new appointment, Burke was business development director at Virgin and has been involved in moulding the style of the megastores.

Says Cruickshank: "He has a very good grasp of the retailer's details theory. There are 100 details that you need to get right if

you are going to make a profit out of retailing and I think, until now, that has always been our failing. We got the concept right, we just didn't get the details right."

He adds that Burke has an expertise in electronic point-of-sale equipment and that he has already gained the respect of many people within the retail sector. "Lots of people in retailing have welcomed him with open arms," he asserts.

Burke's role will be to develop

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R1 computer hiccup causes playlist upset

AN ABERRATION in the programming of the Radio One playlisting computer is throwing a spanner in the works of the listing system.

The admitted hiccup has caused non-listed records to receive many more plays than listed ones and has caused consternation among the people missing out. However, the BBC says the problem has been

spotted and is being put right.

In one five-day period earlier this month, Prince's Glam Slam — which featured only on the unpublished C list — had almost twice as many plays as the A-listed Love Bites from Def Leppard.

Four acts not on any list — Womack & Womack, Funky Worm, Blow Monkeys and Climax

Blues Band — received an average of a play a day during that period while the B-listed Iron Maiden were aired only once.

Says a spokeswoman for Maiden's management, Sanctuary Music: "The unacknowledged demand for Iron Maiden is highlighted by Radio One's lack of coverage for The Evil That Men Do. The single was the highest chart entry of the week at number six, yet despite such a high profile (a number one album and top three previous single) we have benefited from just one weekday show play."

Companies involved with similarly disadvantaged product who contacted MW are reluctant to

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BARD: pick of autumn crop

BPI CHAIRMAN Peter Jamieson and Radio One's Roger Lewis are among speakers already lined up for BARD 88 as the autumn product showcase and conference begins to take shape.

The British Association of Record Dealers is packing in a potent mixture of advance record company release details and keynote speeches for the event — set for the Hilton, Wembley, on October 6 and 7.

The conference element will examine likely technical developments in the future, what retail customers really want, sell through

video and market trends covering the future of black vinyl and the singles format. Celebrated producer George Martin is among the keynote speakers.

A gala dinner on the evening of October 6 will include live entertainment and the after dinner speaker will be Roger Lewis, head of Radio One music department who made his music industry speaking debut at the Music Week Awards earlier this year.

Music Week will be revealing in the coming weeks further details of the event and how independent dealers and others can participate.



HOLLAND: 'WE are in the business to make profits'

DG set to go CD-only

IN THE WAKE of recent criticism the compact disc format has received a massive boost with the news that classical label Deutsche Grammophon is to release its full-price product only on CD in January.

Its sister labels, Decca and Philips, are not following suit and will continue to release on all three formats for the foreseeable future, although occasional releases of minority interest may be tagged CD-only.

"We are not trying to be lag-

gantly controversial or venture-some — we are in the business to make profits," says Bill Holland, marketing manager of DG. "We can only reflect the market place, but I must admit I don't know why DG has established itself so clearly as a CD label."

The move, which affects Deutsche Grammophon worldwide, will be received with dismay by many classical collectors who still prefer the conventional mediums.

But the decision was underlined

TO PAGE FOUR ►



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D I A R Y

VIRGIN MAY well have completed the formalities which will allow the company to return to private ownership but the official word is that there won't be any developments "for a few weeks". Virgin's directors, meanwhile, have been enjoying the heatwave at the company's international sales conference in Greece ... The great W H Smith market share debate (see p1) seems unlikely to die down completely for Our Price profits having "nearly doubled in a year" according to chairman Sir Simon Hornby, and the group still keen on more growth, it seems certain the retailer's "power", "influence" or however anybody wants to interpret it will be drawn to the attention of Office of Fair Trading officials again at some point in the future ... Smiths MD Malcolm Field has a proud boast that since the company took over Our Price "we have not had one person leave us". That's true but readers may recall the Music Market personnel who didn't hang around too long ... It is always a privilege for Dooley to be asked by Sire boss Seymour Stein, as president of the Rock and Roll Hall of Fame, to vote for the celebrated nominees. It was rather disturbing, however, to read the biographical notes on R&B great Jimmy Reed — correctly listed as having died in 1976 — who is apparently "still active today performing around the country" ... Apologies to George Martin for listing him as a definite speaker at BARD 88 when he has not yet had a chance to respond to the invitation.

REPORTS OF the death of Cherry Red appear to have been greatly exaggerated. The company admits that the emphasis is now more on publishing arm Complete Music but the record operation continues to trade and will do so for the foreseeable future ... Organisers of the Reading Festival say they have noticed a change in artists' preferences over the years. Instead of drink and drugs, they now tend to request creches, vegetarian food and mineral water back stage ... MW received a fax from a prominent music biz executive describing himself as a "horizontal industry figure with gammy leg". And even more bizarre, we knew instantly who it was from. Can you guess? ... Is MW's news editor making a takeover bid for EMI? He appears in the latest edition of the company's house magazine *Off The Record* no less than three times — once more than even Bhaskar Menon ... The other Steve Mason (or is he the real Steve Mason?) has spoken up. Heading promotional service Club Preview UK, Mason mark II tells Dooley that the difference between him and the Pinnacle boss is "in the breeding — I being the aristocratic one". He lays claim to being the Earl of Oakdene and has entered on his driving licence to prove it ... MTV Europe is claiming its biggest ever advertising commitment in a three year deal with Levi Strauss ... Phonographic Performance (Ireland) has begun a campaign to license night clubs which PP director Oliver Sheridan estimates could net more than £1m a year.

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WE GET the point: It was a piece of cake when PolyGram celebrated the opening of its new Dublin offices.



BARGAIN BASSMENT: Indie dance label Bassment's Craig Bevan celebrates his new UK marketing and distribution deal with Westside's Morgan Khan.



SEA, HEAR: WEA and Radio One got together to celebrate the station's series for 40 years of Atlantic.



TOYA-ING WITH greatness: BMG Music International gets excited about its worldwide deal for La Toya Jackson.



LICENSED PREMISES: Chrysalis's worldwide licensees turned up in force for a product presentation at the company's London HQ.

C O M M E N T

Garbage in — garbage out. That is the favourite explanation of technologists to those anxious to blame a computer for their ills. And what it means basically is that the machine is only as good as the information fed into it. If the individual elements are not right, then the overall result won't be either.

Adapting that notion, it can provide an apt — if loose — representation of Radio One's attitude to the music it plays, compared to the music other interested parties feel it ought to play. The radio station is only as good as its music output, as judged by listeners, and Radio One is much more prepared to be judged by its listeners rather than the music providers. Therefore it will be responding to audience research it has undertaken when reshaping its schedule this autumn.

Back to the dreaded computer again. It is all very well computer assistance taking some of the slog out of deciding rotation of records on the playlist, yet computer hiccup — as seemed to be advanced initially by Radio One for several seeming playlisting anomalies (MW, August 20) — was too glib an answer to be the real reason behind complaints of unfair

treatment by the network. More simply, producers will always want to control what goes out on the airwaves and will not play tracks they deem to be inappropriate for a particular time slot, whatever the computer suggests. That certainly builds in a prejudice against, say, heavier rock material because it is simply more likely that a heavy metal track will stick out awkwardly rather than a pop single, as confirmed by Dave Price (see p1).

There is a small footnote which appears at the bottom of each playlist which states: "Appearance of an item on this list does not guarantee plays." Perhaps it should be emblazoned across the top to get the message across because however high records may get in the chart, however hard they're promoted, and however successful they may be in getting on the playlist, it's a hard fact that there really is no certainty in this world. Just as there is no certainty, however much effort has gone into making a record and getting everything right, that it will be hit.

Dave Dalton



HALE FELLOW well wed: The Cure's Robert Smith with bride Mary Poole and wedding guests.



BEAT AND one veg: Andy Leek got a good turnout for a showcase of his songs.

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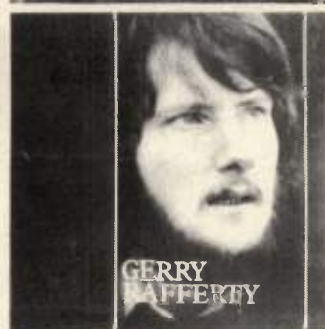
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 **ALMOND, Marc TEARS RUN RINGS/Everything I Wanted Love To Be Parlophone 12 RS 6186 12" Special Etched Pic; CDR 6186 "CD" (E)
 **ANDERSON, Jon IS IT ME/Top Of The World (The Glass Bead Game) Epic 652477 Pic Bag (C)
 ANTHRAX MAKE ME LAUGH/Anti Social (Live) Island IS 379 Pic Bag; 12 IS 379 12" Pic Bag (F)
 ARMY OF LOVERS LOVE ME LIKE A LOADED GUN/(Dub) Sonet SON 7 Pic Bag; SONL 7 12" Pic Bag (A) House
 BASTARD KESTRAL RASERA/tba Wiiiija WIIKIT 2 12" (SRD)
 BEATLES, The HEY JUDE/Revolution Parlophone RP 5722 Pic Bag; 12R 5722 12" Pic Bag; 12RP 5722 12" Pic Disc (E)
 BENNY PROFANE ROB A BANK/tba Ediesta CALC 061; CALC 061T 12" (I/RR)
 BENSON, Sharon OUR LOVE'S ALIVE/tba Tribute/Supertrack TRIB 1; 12TRIB 1 12" (E)
 BIG FIN CRY/Honey From The Spoon S.A.M. FINE 1 (PY/BMG)
 BIG DISH LOOKING FOR HEROES/(Version) Virgin VS 1106 Pic Bag; VST 1106 12" Pic Bag (E)
 BIG SMILE CROCODILE TEARS/tba IRS/MCA IRM 170 Pic Bag; IRMT 170 12" Pic Bag (F)
 BLACK STATE CHOIR JIHAD/tba Brainwar BW 001 12" (I/RR)
 **BOOM! WERE NOT CAUSIN' ANY TROUBLE (THE GANGSTER GROOVE)/(Part II) Dance Trax DRX 1 Pic Bag; DTRAX 913 12" incls (Part III) (BMG)
 BRAGG, Billie WAITING FOR THE GREAT LEAP FORWARDS/Wishing The Days Away/Sin City Go! Discs G03 23 Pic Bag (C)
 BRASS CONSTRUCTION HA CHA CHA (RADIO VERSION)/(Version) Syncopate/EMI SY 15 Pic Bag; 12SY 15 12" Pic Bag (E)
 CAMPER VAN BEETHOVEN LIFE IS GRAND/Love Is A Weed Virgin VS 1122 Pic Bag; VST 1122 12" Pic Bag (E)
 CARTER, Lisa DOCTOR'S ORDERS/Good Medicine (Inst) Parlophone/EMI NHS 1 Pic Bag; 12NHS 1 12" Pic Bag (E) Hi-NRG
 CARTER SHELTERED LIFE/tba Big Cat BBA 03 12" (SRD)
 CETERA, Peter ONE GOOD WOMAN/One More Story Warner Brothers W 7824 Pic Bag; W 7824T 12" Pic Bag incls Daddy's Girl (W)
 CHUBB ROCK CAUGHT UP/(Inst) Champion CHAMP 88 Pic Bag; CHAMP 1288 Pic Bag (BMG) Dance/Disco
 CLICK CLICK I RAGE, I MELT/tba Play It Again Sam BIAS 079CD "CD" (I/RR)
 CRAZY HEAD RAGS/Rub The Buddah EMI FOOD 14 Pic Bag; 12FOOD 14 12" Pic Bag incls Screaming Apple (E)
 CROSS, Christopher I WILL (TAKE YOU FOREVER)/Just One Look Reprise/WEA W 7795 Pic Bag; W 7795T 12" Pic Bag incls Ride Like The Wind (W)
 CROWDED HOUSE SISTER MADLY/Mansion In The Slums Capital CL 509 Pic Bag; 12CL 509 12" Pic Bag incls Something So Strong (Live); CDCL 509 "CD" (E)
 DESIRELESS JOHN/tba CBS DESI 3 Pic Bag; DESI T3 12" Pic Bag; CDDESI 3 "CD" (C)
 DOROTHY STILL WAITING/tba Blue Guitar/Chrysalis AZUR 8 Pic Bag; AZURX 8 12" Pic Bag (C) Reggae
 E.P.M.D. STRICTLY BUSINESS/(Dub) Cooltempo/Chrysalis COOL 172; COOLX 172 12" (C) Dance/Disco
 EROTIC DISSIDENTS SHAKE YOUR HIPS/tba Subway SUB 033 12" (I/RR)
 ESCAPE CLUB WILD WILD WEST/We Can Run Atlantic U 7928 Pic Bag; U 7928T 12" Pic Bag (W)
 FINI TRIBE MAKE IN INTERNAL/Little Visitors Wax Trax WAXUK 028 (SRD) Dance/Disco
 FOUR TOPS INDESTRUCTIBLE/tba Arista 111717 Pic Bag; 611717 12" Pic Bag (BMG) Dance/Disco
 GOLDSMITH, Glen SAVE A LITTLE BIT/Give Your Word Reproduction/RCA PB 42147 Pic Bag; PT 42148 12" Pic Bag; PD 42148 "CD" (BMG) Dance/Disco
 GRAND GROOVE LET'S DANCE/tba Rham RS 8302 12" (I/RR)
 GRAUZONE EISBEAR/tba Licenced LD 873CD "CD" (I/RR)
 HEART OF ICE DELVING AWAY/(Version) Virgin VS 1120 Pic Bag; VST 1120 12" Pic Bag (E)
 **HOLLIES, The HE AINT HEAVY, HE'S MY BROTHER/Carrie/Air That I Breathe EMI 12EM 74 12" Pic Bag (E)
 HOTHOUSE FLOWERS EASIER IN THE MORNING/Carrick Fergus London LON 186 Pic Bag; LONX 186 12" Pic Bag incls Feet On The Ground (Live) (F)
 I.S.P. I'M ON A ROLL/Making A Killing Champion CHAMP 87 Pic Bag; CHAMP 1287 12" Pic Bag (BMG) Dance/Disco
 JAMES TAYLOR QUARTET STARKY AND HUTCH THEME/(Version) Urban/Polydor URB 24 Pic Bag; URBX 24 12" Pic Bag (F)
 JOBSON, Richard BAD MAN/The Heat Is On Parlophone R 6181 Pic Bag; 12R 6181 12" Pic Bag; CDR 6181 "CD" incls Big Fat City (E)
 JOLLY ROGER ACID MAN/(Version) 10/Virgin TENX 236 12" (E)
 KASSAV' ZOUK IS THE ONLY MEDICINE WE HAVE/Kaye Man Man Greensleeves GRE 701 Pic Bag; GRE 701 12" (BMG/JS) African
 KING, Evelyn 'Champagne' HOLD ON TO WHAT YOU'VE GOT/(Versions) Manhattan/EMI 12MTX 49 12" Pic Bag (E)

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

LA COMPAGNIE CREOLE LE MACHINE DANSE/Mon Aime Ou Sonet SON 5 Pic 3cg; SONL 5 12" Pic Bag (A)
 LEEK, Andy PLEASE PLEASE/Entangled Hearts Atlantic A 9054 Pic Bag; A 9054T 12" Pic Bag (W)
 LODGE, J.C. & SUGAR MINNOTT SINCE YOU CAME INTO MY LIFE/(Version '88) Greensleeves GRED 227 12" (BMG/JS)
 LOPEZ, Denise SAYIN' SORRY (DON'T MAKE IT RIGHT M&M HOT 7" MIX)/(Version) Breakout/Vendetta USA 645 Pic Bag; USAT 645 12" Pic Bag (F)
 LOUGHEED, Lisa RUN WITH US/Ain't No Planes Ariola 111713 Pic Bag; 611713 12" Pic Bag (BMG)
 MAC BAND featuring McCAMPBELL BROTHERS STALEMATE/tba MCA MCA 1271 Pic Bag; MCAT 1271 12" Pic Bag; DMCA 1271 "CD" (F) Dance/Disco
 MACHINE CLUB, The CREEPSHOW/Blase With A Beat Sonet SON 3 Pic Bag (A)
 MCGREGOR, Freddie & CYNTHIA SCHLOSS NOT AS HAPPY/(Freddie McGregor Solo Version) Greensleeves GRED 226 12" (BMG/JS)
 MELLENCAMP, John Cougar ROOTY TOOT TOOT/Check It Out Mercury/Phonogram JCM 11 Pic Bag; JCMX 11 12" Pic Bag incls Pretty Ballerina (F)
 MOBEY DICK SONG FROM THE RADIO/Reunion Red House/Sonet RH7 Pic Bag (A)
 MOEV YEAH, WHATEVER (REMIX)/tba Nettwerk NT 12-3020 12" (I/RR)
 NAME, THE MAYBE SOMEDAY/Calm Before The Storm China/Polydor CHINA 8 Pic Bag; CHINX 8 12" Pic Bag incls Dangerous Times (F)
 NEON JUDGEMENT TOMORROW IN THE PAPERS/tba Play It Again Sam BIAS 014CD "CD" (I/RR)
 NEON JUDGEMENT A MAN AINT NO MAN IF A MAN AINT GOT NO HORSE MAN/tba Play It Again Sam BIAS 065CD "CD" (I/RR)
 NEW KID ON THE BLOCK PLEASE DON'T GO GIRL/tba CBS 6529927 Pic Bag; 6529926 12" Pic Bag; 6529922 "CD" (C)
 PALMER, Barry DOO WAH DIDDY/tba Pyramid/Supertrack PYR 4; 12PYR 4 12" (E)
 PASTELS, The TRAIN TRUCK TRACTOR/tba Glass GLASS 12048 12" (I/RR)
 PIXIES GIGANTIC RIVER EUPHRATES/Vamos/Heaven (Lady In The Radiator Song) 4AD BAD 805 12" 4 Track EP; BAD 805CD "CD" (I/RR)
 PLAYGROUND SEEKING THE TRUTH/Violence For Violence Sake/Final 4th Dimension FDS 18 (SRD)
 POP MAN AND THE RAGING BULL NEW FEELINGS/Friends And Lovers Greensleeves GRE 223 12" Pic Bag; GRED 223 12" (BMG/JS)
 POPINJAYS DON'T GO BACK/So Close/Move To Perish Big Cat BBAO 2 12" (SFD)
 **POP, Iggy COLD METAL/Instinct/Tough Baby A&M AMP 452 12" Pic Disc (F)
 PROCLAIMERS, The I'M GONNA BE/Better Days Chrysalis CLAIM 2 Pic Bag; CLA MX 2 12" Pic Bag incls Teardrops (C)
 **ROTH, David Lee DAMN GOOD/STAND UP Warner Brothers W 7753 Pic Bag (W)
 ROWLAND, Kevin OF DEXYS MIDNIGHT RUNNERS TONIGHT/Kevin Rowland's Band Mercury/Phonogram ROW 1 Pic Bag; ROW 1122 12" Pic Bag incls Come On Eileen (F)
 RUMBI SALEH EKI EGHEMI/tba Torso TORSO 70066; TORSO 12066 12" (SRD)
 SCREAMING TREES IRON-GURU (REMIX)/tba Native NTV 035 12" (I/RR)
 SHRIEKBACK GET DOWN TONIGHT/Big Fun Island IS 343 Island IS 343 Pic Bag; 12IS 343 12" Pic Bag (F)
 SILICON TEENS RED RIVER ROCK/Chip 'n' Roll Mute SILI 1 Pic Bag (I/SP)
 SOUL ASYLUM CARTOON/Twiddly Dee A&M AM 463 Pic Bag; AMY 463 12" Pic Bag incls Standing In The Door Way (F)
 **SPANDAU BALLET RAW/tba CBS SPANDS Q3 12" (C)
 STING THEY DANCE ALONE/Ellas Damzan Solas (Cueca Solo) A&M AM 458 Pic Bag; AMY 458 12" Pic Bag incls Si Estamos Juntos; AMCD 458 "CD" (F)
 STRYPER ALWAYS FIRST TO YOU/In God We Trust Enigma/Virgin ENV 1 Pic Bag; ENV 1 12" Pic Bag incls Soldiers Under Command (E)
 **SUGARCUBES, The BIRTHDAY: CHRISTMAS EVE CHRISTMAS DAY/Christmas Present/Petrol (Live) One Little Indian 12TP 11L 12" Pic Bag (I/NN)
 TERMINAL CHEESECAKE BLADDERSACK/tba Wiiiija WIIKIT 1 12" (SRD)
 TRANSVISION VAMP REVOLUTION BABY/Honey Honey/Long Lonely Weekend MCA TVV 4 Pic Bag; TVVPR4 Poster Bag TVVT 4 12" Pic Bag; TVVTP 4 12" Coloured Vinyl in Pic Bag; DTVV 4 "CD" (F)
 TRISOMIE 21 JO'BURG/tba Play It Again Sam BIAS 032CD "CD" (I/RR)
 ULTRA VIVID SCENE SHE SCREAMED/Walkin' After Midnight/Not In Love (Hit By A Truck) 4AD BAD 806 12" EP; BAD 806CD "CD" incls You Know It All (I/RT)
 **URBAN ALL STARS IT BEGAN IN AFRICA/THE JACKSON SISTERS — When Your Love Is Gone Urban/Polydor URB 23 (F)
 VIERRA, Christina YOU CAN FLOAT IN MY BOAT/Break The Chains Warner Brothers W 7879 Pic Bag; W 7879T 12" Pic Bag (W)
 WELL RED HARD/Mix Up Virgin VS 1112 Pic Bag; VST 1112 12" Pic Bag (E) Dance/Disco
 **WIEDLIN, Jane RUSH HOUR/The End Of Love Manhattan/EMI MTP 36 Pic Disc; CDMT 36 "CD" (E)
 WOLFGANG PRESS, The KING OF SOUL/(Versions) 4AD BAD 804 12" (I/RT)
 YELLO THE RACE/(Versions) Mercury/Phonogram YELLO 1 Pic Bag; YELLO 112 12" Pic Bag incls La Hanbanera (F) Dance/Disco

A Man Ain't No Man If A
 Man Ain't Got No Horse
 N
 Acid Man J
 Always First To You S
 Bad Man A
 Bailando A
 Birthday S
 Bladdersack T
 Cartoon C
 Caught Up C
 Cold Metal S
 Creepshow M
 Crocodile Tears B
 Cry B
 Damn Good/Stand Up H
 Delving Away C
 Doctor's Orders C
 Don't Go Back P
 Doo Wah Diddy P
 Easier In The Morning H
 Eisbear H
 Eki EgheMI R
 Get Down Tonight S
 Gigantic B
 Ha Cha Cha P
 Hard W
 He Ain't Heavy H
 Hey Jude B
 Hold On To What You've K
 Got C
 I Rage I Mel C
 I Will Take You Forever C
 I'm Gonna Be C
 I'm On A Roll I
 Indestructible F
 Iron Guru S
 Is It Me U
 It Begon In Africa B
 Jihad U
 Joh'Burg T
 John D
 King Of Soul W
 Le Machine Danser L
 Let's Dance C
 Life Is Grand U
 Looking For Heroes B
 Love Me Like A Loaded A
 Gun F
 Make It Internal F
 Make Me Laugh A
 Maybe Someday N
 New Feelings P
 Not As Happy M
 One Good Woman C
 Our Love's Alive B
 Please Don't Go Girl N
 Please Please C
 Pop Muzik A
 Rags C
 Rasera B
 Raw S
 Red River Rock S
 Revolutionary Baby T
 Rob A Bank B
 Rooty Toot Toot M
 Run With Us L
 Rush Hour W
 Save A Little Bit G
 Sayin' Sorry (Don't Make It Right) L
 Screaming Trees I
 Seeking The Truth P
 Seeking The Truth P
 Shake Your Hips E
 She Screamed C
 Sheltered Life C
 Since You Came Into My Life L
 Sister Maddy C
 Song From The Radio M
 Stalemate M
 Starky & Hutch Theme J
 Still Waiting D
 Strictly Business E
 Tears Run Rings A
 The Race Y
 They Dance Alone S
 Tomorrow In The Papers N
 Tonight R
 Train Truck Tractor P
 Waiting For The Great Leap B
 Forwards B
 We're Not Cousin Any B
 Trouble B
 Wild Wild West E
 Yeah Whatever M
 You Can Float In My Boat V
 Zouk Is The Only Medicine K
 We Have K



ALL SYSTEMS GO'S
 PAUL RIDGELEY

See New Albums for
 Distributors Codes

Tuesday 30-Friday 22 September

Single Releases: 82

Year to Date: 35 weeks to 2 September

Single Releases: 2,445



JANE HARRISON

'OPPORTUNITY KNOCKS' PERFORMANCES

— ● —
 AVE MARIA, OH MY BELOVED FATHER,
 ONE FINE DAY, THE LORD'S PRAYER.
 — ● —

12" SINGLE 12RSL 227 7" SINGLE RESL 227
 C.D BBC CDS 227

Distributed by Pinnacle order desk 0689 73144



NEW ALBUMS

Distributor Codes

A—PRT 01-640 3344
ACD—ACD 01-451 4494
ARAB—Arabesque 01-995 3023
BB—Bite Back 01-451 0379
BH—Blue Hat 0225 782640
BK—Backs 0603 624290
BMG—BMG 021-500 5678
BU—Bullet 08894 76316
C—CBS 0296 395151
CA—Cadillac 01-836 3646
CH—Charly 01-639 8603
CM—Celtic Music 0423 888979
CON—Conifer 0895 441 422
CP—Counterpoint 01-368 6636
CSA—01-960 8466
DIS—Discovery 067 285 406
E—EMI 01-848 9811
F—PolyGram 01-590 6044
FF—Fast Forward 031 226 4616
FOL—FolkSound 0203 711 935
GD—Gordon Duncan 0467 21517
GOLD—S. Gold 01-539 3600
GS—Graphic Sound 0622 683196
GY—Greyhound 01-924 1166
H—HR Taylor 021 622 2377
HM—Harmonia Mundi 01-253 0863
HOL—Hollywood Nights 043E 315533
HV—Havassong 0634 43952
HS—Hotshot 0532 742106
L—Cartel Scotland 031 226 4616
—Cartel North 0904 641 415
—Cartel Midlands 0926 496060
—Cartel East 0926 496060
—Cartel West 0272 541291
—Cartel South-East 01-837 4404
IRS—Independent Record Sales 01-850 3161 (Chms Welland)
JETZ—JetSound 0253 712453
J—Jungle 01-359 8444
JS—Jester 01-961 5818
K—K-tel 01-997 8000
KS—Kingdom 01-836 4763
LIG—Lightning 01-965 9292
LO—Londisc 01-522 2936
M—MSD 01-961 5646
MMG—Magnum Music Group 0494 882858
ML—Mainline 01-686 3636
NM—Nine Mile 0926 496060
O—Outlet 0232 322826
OR—Orbitone 01-965 8292
P—Pinnacle 0689 73144
PAC—Pacific 01-800 4490
PK—Pickwick 01-200 7000
PL—Prim Leisure 01-804 8100
PP—Probe Plus 051 236 6591
PROJ—Projection 0702 72281
PVC—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 641 415
RT—Rough Trade 01-833 2133
SIL—Silva Screen 01-284 0525
SO—Stage One 0428 4001
SOL—Soloman & Peres 08494-32711
SP—Spartan 01-903 8223
SRD—Southern 01-889 6555
SSD—Silver Sounds (CD) 01-808 0833
STERN—Stern's/Triple Earth 01-388 5533
STY—Stylus 01-453 0886
SW—Swift 0424 220028
TB—Terry Blood 0782 620321
VFM—VFM Cassette Distributors 0296 437307
W—WEA 01-998 5929
WYND—Wynd-up 061-872 0170

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Music Category
BALDRY, Long John	LET THE HEARTACHES BEGIN—THE BEST OF LONG JOHN BALDRY	PRT PYL 4008/PYM 4008	"MC"/"PYC 4008"	"CD"	£2.85/4.86 (A)				Pop
BARRETTO, Ray	HARD HANDS Caliente HOT 109/TCHOT 109	"MC"/CDCHARLY 127	"CD"	(CH)					Salsa
BIG DISH	CREEPING UP ON JESUS Virgin V 2542/TCV 2542	"MC"/CDV 2542	"CD"		£3.85/7.29 (E)				R&B
BIG WALTER	BOOGIES FROM COAST TO COAST Ace CHD 246/—	£4.45 (P)							R&B
BLADES, Ruben	ME TIENDO MAN Caliente HOT 103/TCHOT 103	"MC"/CDCHARLY 123	"CD"	(CH)					Salsa
BLUES & TROUBLE	BLUES & TROUBLE Ammunition BNTLP 1/—	£3.45 (P)							Rock
BLUES & TROUBLE	NO MINOR KEYS Ammunition BNTLP 2/—	£3.45 (P)							Rock
BLUES & TROUBLE	THANK YOU & GOODNIGHT Ammunition BNTLP 3/—	£3.45 (P)							Rock
BRUBECK, Dave	QUARTET/PAUL DESMOND THE DAVE BRUBECK QUARTET WITH PAUL DESMOND	Giants Of Jazz CD 53031	"CD"		£3.91 (CP)				Jazz
CARLO & The BELMONTs	CARLO & The BELMONTs Ace CHD 251/—	£4.45 (P)							Pop
CONCORD ALL STARS	TAKE 8 Concord/New Note CJ 347/CJ 347C	"MC"/CCD 4347	"CD"		£4.29/6.95 (P)				Jazz
CONCORD ALL STARS	OW! Concord/New Note CJ 348/CJ 348C	"MC"/CCD 4348	"CD"		£4.29/6.95 (P)				Jazz
COREA, Chic	ELEKTRIC EYE OF THE BEHOLDER GRP/New Note GRP 91053/GRPM 91053	"MC"/GRD 9564	"CD"		£4.29/6.95 (P)				Jazz
CRAYTON, Pee Wee	BLUES AFTER DARK Charly CRB 1186/—	(CH)							Blues
CREDENCE CLEARWATER	REVIOL THE BEST OF VOLUME 2 Fantasy/Ace FACE 510/FACC 510	"MC"			£2.99 (P)				Rock
CRUZ, Celia & Willie	COLON WINNERS Caliente HOT 113/TCHOT 113	"MC"/CDCHARLY 132	"CD"	(CH)					Salsa
CRUZ, Celia	INTRODUCING Caliente HOT 112/TCHOT 112	"MC"	(CH)						Salsa
DANIELS, Eddie	MEMOS FROM PARADISE GRP/New Note GRP 91050/GRD 9561	"CD"			£4.29/6.95 (P)				Jazz
DAVIS, Miles	GIL EVANS CONCERTO DE ARANJUEZ Giants O' Jazz CD 53023	"CD"			£3.91 (CP)				Jazz
DIDDLEY, Bo	DIDDLEY DADDY Chess CDRED 2	"CD"			£4.86 (CH)				Blues
DOCTOR ALIMANTADO	REGGAE REVUE PART 1 Keyman 002	"CD"			£7.99 (I/RE)				Reggae
DOCTOR ALIMANTADO	IN THE MIX Keyman 003	"CD"			£7.99 (I/RE)				Reggae
DUSKIN, Big Joe	DON'T MESS WITH THE BOOGIE MAN Special Delivery SPD 1017/SPCD 1017	"MC"			£3.65 (I/NNM)				Blues/Jazz
ELLINGTON, Duke	DUKE ELLINGTON & HIS ORCHESTRA 1927-31	Giants Of Jazz CD 53030	"CD"		£3.91 (CP)				Jazz
ELLINGTON, Mercer	STEPPIN' INTO SWING SOCIETY Affinity AFF 194/—	(CH)							Jazz
ELLIS, Tinsley	GEORGIA BLUES Alligator/Sonet AL 4756/ALCD 4756	"CD"	(A)						Blues
EUBANKS, Kevin	SHADOW PROPHETS GRP/New Note GRP 91054/GRD 9665	"CD"			£4.29/6.95 (P)				Jazz
FANIA ALLSTARS	LATIN JAZZ FUSION Caliente HOT 110/TCHOT 110	"MC"/CDCHARLY 128	"CD"	(CH)					Salsa
GO-BETWEENS, The	16 LOVERS LANE Beggars Banquet BEGA 95/BEGC 95	"MC"/BEGA 95CD	"CD"		£3.85/6.99 (M)				Rock
GRUSIN, Dave & Don	STICKS & STONES GRP/New Note GRP 91051/GRD 9562	"CD"			£4.29/6.95 (P)				Jazz
HAMMOND, Clay	TAKING HIS TIME Kent/Ace 081/—	£3.65 (P)							Soul
HELSTAR	A DISTANT THUNDER RoadRunner RR 95241/RR 95242	"CD"			£3.65/6.99 (P)				Rock
HERETIC	BREAKING POINT RoadRunner RR 95341/—	£3.65 (P)							Rock
HONEYCOMBS, The	THE BEST OF THE HONEYCOMBS PRT PYL 4009/PYM 4009	"MC"/PYC 4009	"CD"		£2.85/4.86 (A)				Pop
HOOKER, John Lee	HOUSE OF THE BLUES Chess CDRED 5	"CD"			£4.86 (CH)				Blues
HUTCHERSON, Bobby	FAREWELL KEYSTONE Thersa/New Note TR 124/TRCD 124	"CD"			£4.29/6.95 (P)				Jazz
IVY LEAGUE, The	THE BEST OF THE IVY LEAGUE PRT PYL 4010/PYM 4010	"MC"/PYC 4010	"CD"		£2.85/4.86 (A)				Pop
JONES, Oliver	SPEAK LOW SWING HARD Bold Reprise BRMLP 019/BRMCD 019	"CD"			£3.89/7.29 (A)				Jazz
JONES, Oliver	TRIO COOKIN' AT SWEET BASIL Bold Reprise BRMLP 020/BRMCD 020	"CD"			£3.89/7.29 (A)				Jazz
JUNGLE BAND, The	JUNGLE GROOVES Charly CRB 1197/CDCHARLY 134	"CD"	(CH)						Funk
KILLDOZER	SLAKEBOY Touch & Go TGLP 6/-	(SRD)							Rock
LITTLE WALTER	BOSS BLUES HARMONICA Chess CDRED 4	"CD"			£4.86 (CH)				Blues

** Previously listed in alternative format
* Import

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Music Category
MANTLER, Michael	MANY HAVE NO SPEECH ECM/New Note WATT 19/8355802	"CD"			£4.29/6.95 (P)				Jazz
MARGO MARGO	NOW Ritz RITZLP 0045/RITZLC 0045	"MC"	(SP)						Country
MARIENTHAL, Eric	VOICES OF THE HEART GRP/New Note GRP 91052/GRD 9563	"CD"			£4.29/6.95 (P)				Jazz
MASQUELERO AERO	ECM/New Note ECM 1367/8357672	"CD"			£4.29/6.95 (P)				Jazz
MONOCHROME SET, The	WESTMINSTER AFFAIR EL/Cherry RED ACME 17/—	(P)							Rock
MULDAUR, Geoff	SLEEPY MAN Blues Big Beat/Ace WIK 78/—	£3.65 (P)							Blues
MULLIGAN, Gerry	QUARTET/Chet BAKER GERRY MULLIGAN QUARTET WITH CHET BAKER	Giants Of Jazz CD 53027	"CD"		£3.91 (CP)				Jazz
ORCHESTRA HARLOW	SALSA Caliente HOT 104/TCHOT 104	"MC"/CDCHARLY 124	"CD"	(CH)					Salsa
ORIGINAL SOUNDTRACK	COTTON CLUB Giants Of Jazz CD 53022	"CD"			£3.91 (CP)				Jazz
ORIGINAL SOUNDTRACK	RAMBO 3 Polydor POLD 5227/POLDC 5227	"MC"/834929-2	"CD"		£3.99/6.99 (F)				Films & Shows
PANDEMONIUM	THE KILL RoadRunner RR 95371/—	£3.65 (P)							Rock
PATITUCCI, John	PATITUCCI GRP/New Note GRP 91049/GRD 9560	"CD"			£4.29/6.95 (P)				Jazz
PEPL, Harry/Herbert	JOSS/Jon CHRISTENSEN CRACKED MIRRORS ECM/New Note ECM 1356/8334722	"CD"			£4.29/6.95 (P)				Jazz
PEPLOWSKI, Ken	DOUBLE EXPOSURE Concord/New Note CJ 344/CJ 344C	"MC"/CCD 4344	"CD"		£4.29/6.95 (P)				Jazz
PIAZZA, Rod	SO GLAD TO HAVE THE BLUES Special Delivery SPD 1015/—	£3.65 (I/NNM)							Blues
PRECIOUS METAL	THAT KIND OF GIRL Savage LPVAG 001/CASSVAG 001	"MC"/CDVAG 001	"CD"	(A)					Metal
PUNTE, Tito	BEST OF THE 60's Caliente HOT 105/TCHOT 105	"MC"/CDCHARLY 125	"CD"	(CH)					Salsa
RUSH, Bobby	RUSH HOUR Charly CRB 1196/TCCRB 1196	"MC"	(CH)						Blues
SEDUCTOR	TOO MUCH AIN'T ENOUGH Illegal ILP 027/—	£3.65 (P)							Rock
SHEARING, George	DEXTERITY Concord/New Note CJ 346/CJ 346C	"MC"/CCD 4346	"CD"		£4.29/6.95 (P)				Jazz
SHOCKED, Michelle	SHORT SHARP SHOCKED Cooking Vinyl CVLP 1/CVMC 1	"MC"/836343-2	"CD"		£3.99/6.99 (F)				Folk
SILLY SISTERS, The	NO MORE TO THE DANCE Topic 12TS 450/KTSC 450	"MC"/TSCD 450	"CD"		£3.65/7.05 (CON/CM/PROJ)				Folk
SINGERS & PLAYERS	VACUUM PUMPING On-U Sound ONULP 39/ONULP 39C	"MC"/(SRD)							Rock
SMOKEN, Lauren	LAUREN SMOKEN Loop LOPL 502/LOPC 502	"MC"/LOPCD 502	"CD"	(E)					Rock
SOULSIDE TRIGGER	Dischord 29/C 29	"MC"	(SRD)						Rock
SOUNDS ORCHESTRAL	CAST YOUR FATE TO THE WIND PRT PRL 4011/PYM 4011	"MC"/PYC 4011	"CD"		£2.85/4.86 (A)				Jazz/Pop
SOUTHWEST F.O.B.	SMELL OF INCENSE Big Beat/Ace WIK 81/—	£3.65 (P)							Psychedelic
STAPLES, Mavis	DON'T CHANGE ME NOW Stax/Ace SX 014/SXC 014	"MC"/CDSX 014	"CD"		£3.65/7.29 (P)				Soul
STATUS QUO	FROM THE BEGINNING PRT PYX 4007	"Pic Disc"			£3.23 (A)				Rock
TEX, Joe	THE VERY BEST OF JOE TEX Charly CDX 29	"2 LP"/TCCDX 29	"MC"/CDCHARLY 133	"CD"	(CH)				Soul
URE, Midge	ANSWERS (ANSWERS TO NOTHING) Chrysalis CHR 1649/ZCHR 1649	"MC"/CCD 1649	"CD"		£3.99/7.29 (C)				Rock
VARIOUS	FAST, FUNKY & FANTASTIC-70'S SOUL FROM FANTASY (David SIMMONS, Damon HARRIS etc) Kent/Ace 082/—	£3.65 (P)							Soul
VARIOUS	GREAT SIXTIES SOUL GROUPS (The ESQUIRES, The VISITORS etc) Kent/Ace 083/—	£3.65 (P)							Soul
VARIOUS	RAP TRAX Stylus SMR 859/SMC 859	"MC"/SMD 859	"CD"	(STY)					Rap
VARIOUS	REMEMBER NEW ORLEANS Giants Of Jazz CD 53026	"CD"			£3.91 (CP)				Jazz
VARIOUS	SALSA GREATS VOL 1 Caliente HOT 102/TCHOT 102	"MC"	(CH)						Salsa
VARIOUS	SOUL SOLDIERS Stax/Ace SX 012/SXC 012	"MC"/CDSX 012	"CD"		£3.65/7.29 (P)				Soul
VARIOUS	THIS IS LATIN MUSIC Caliente SHOT 1/TCSHOT1	"MC"/CDSHOT 1	"CD"	(CH)					Salsa
VARIOUS	WE GOT LATIN SOUL VOL 1 Caliente HOT 111/TCHOT 111	"MC"/CDCHARLY 129	"CD"	(CH)					Salsa
WILLIAMSON, Harry & Antony	PHILLIPS TARKAS PRT PYL 18/PYM 18	"MC"/PYC 18	"CD"		£3.85/7.29 (A)				Rock
WOULD-BE-GOODS	THE CAMERA LOVES ME EL/Cherry Red ACME 14/—	(P)							Rock
YANKOVIC, Weird Al	EVEN WORSE Scotti Brothers POLD 5229/POLDC 5229	"MC"/837282-2	"CD"		£3.99/6.99				Rock/Humour

Tues 30th August-Fri 2 September

Album Releases 84

Year to Date: 35 weeks to 2 September

Album Releases: 3169

COOKING VINYL NEW RELEASES



MICHELLE SHOCKED — SHORT SHARP SHOCKED
LP: CVLP 1 MC: CVMC 1 CD: 836 343-2
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THE HORSEFLIES — HUMAN FLY
LP: COOK 013 MC: COOKC 013
Order from the Cartel



FOUR BROTHERS — MAKOROKOTO
LP: COOK 014 MC: COOKC 014
Order from the Cartel



DISTRIBUTION TOP INDIE SINGLES

1	5	THE ONLY WAY IS UP	Yazz & Plastic Population	Big Life BLR4(T) (I/RT)
2	3	THE LOCO-MOTION	Kylie Minogue	PWL PWL(T)14 (P)
3	5	SUPERFLY GUY	S-Express	Rhythm King/Mute LEFT28(T) (I/RT)
4	NEW	DESTROY THE HEART	House Of Love	Creation CRE057(T) (I/RT)
5	4	DEF CON ONE	Pop Will Eat Itself	Chapter 22 PWE1(12)001 (I/NM)
6	NEW	YOU MAKE ME REALISE	My Bloody Valentine	Creation CRE055(T) (I/RT)
7	6	THEME FROM S-EXPRESS	S-Express	Rhythm King/Mute LEFT21(T) (I/RT)
8	5	I'VE GOT A FEELING	De Luxe	Unique UNQ3(T) (SP)
9	8	BLUE MONDAY 1988	New Order	Factory FAC737 (12 — FAC 73R) (P)
10	7	GOT TO BE CERTAIN	Kylie Minogue	PWL PWL(T)12 (P)
11	10	CHAINS OF LOVE (REMIX)	Erasure	Mute (12)MUTE 83 (I/RT/SP)
12	9	DOCTORIN' THE TARDIS	Time Lords	KLF KLF003 (I/RT)
13	NEW	TO THE RHYTHM	Longsy D & Cut Master MC	Big One V(V)BIG 10 (I/RT)
14	NEW	ALWAYS THE LIGHT	Weather Prophets	Creation CRE056(T) (I/RT)
15	15	I SHOULD BE SO LUCKY	Kylie Minogue	PWL PWL(F)8 (P)
16	NEW	COULDN'T GET IT RIGHT	Climax Blues Band	Clay CLAY49 (P)

17	11	EIGHTIES LADY	Gwen McRae	Danceyard YARD(T)1 (SP)
18	12	ATMOSPHERE	Joy Division	Factory FAC2137 (P)
19	18	THE ONE GAME	Saylon Dola	Fly EAGLE 3 (P)
20	25	MOONCHILD (SECOND SEAL)	Fields Of The Nephilim	Situation Two SITS2(T) (I/RT)
21	NEW	LISTEN UP	Ark	Rough Trade—(RTT299) (I/RT)
22	24	DOCTORIN' THE HOUSE	Yazz & Plastic Pop...	Cold Cut featuring Ahead Of Our Time CCUT27 (I/RT)
23	17	TRUE FAITH	New Order	Factory FAC 183/7 (12 — FAC 183) (P)
24	22	LOCK, STOCK & BARREL	Star Turn on 45 Pints	Pacific DRINK2 (T) (PAC)
25	40	THE PEEL SESSIONS VOLUME 2	Joy Division	Strange Fruit—SFP5033 (P)
26	16	ANYONE	Smith & Mighty	Beat Master BEAT M2(12)(A)
27	NEW	BAD YOUNG SISTERS	Lisa & Lazy	Ahead Of Our Time CCUT3 (I/RT)
28	47	MAYFAIR	Quireboys	Survival SUR(12)043 (I/BK)
29	38	WHAT DIFFERENCE DOES IT MAKE	The Smiths	Rough Trade RT(T)146 (I/RT)
30	27	YOUR LOVING DRIVES ME CRAZY	Deluxe	Unique 7UN 7UNQ2 (SP)
31	13	BAMBOLEO	Gypsy Kings	A1 (12)A1305 (A)
32	NEW	UNBEARABLE	Wonderstuff	Far Out GONE002 (I)
33	29	DREAM LOVER	That Girl	Splash CPS(T)1011 (A)
34	NEW	YOU MAKE ME SO HOT	Barabara Lynn	Ichiban ICHT704 (A)

35	NEW	TUNE IN	Psycic TV (Jack The Tab)	Temple TOPY037 (I/RE)
36	28	RA! RA! RAWHIDE	I Start Counting	Mute (12)MUTE81 (I/RT/SP)
37	43	GOODBYE JIMMY DEAN	Boys Wonder	Burning World BW1(12) (I)
38	NEW	SUMMER'S HERE	Muscle Shoal	Treasure Island (12)TID1 (I/RR)
39	49	SOMETHING NICE	R. Lloyd & New Four Seasons	In Tape IT(T)056 (I/RR)
40	35	THE MERCY SEAT	Nick Cave & The Bad Seeds	Mute (12)MUTE52 (I/RT/SP)
41	48	ASK	The Smiths	Rough Trade RT(T)194 (I/RT)
42	32	DO YOU WANNA FUNK	Sylvester with Patrick Cowley	Domino—(DOM4T) (CH)
43	50	H.C.U.S.E.	Adonis featuring MC Kodak	Anxious BLMK002 (A)
44	20	HIJACK THE BEAT	Gracve	Submission—(SUBX05) (I)
45	14	SHIP OF FOOLS	Erasure	Mute (12)MUTE74 (I/RT/SP)
46	19	HARD TO THE CORE	London Rhyme Syndicate	Abstract (12)LR5001 (P)
47	21	DANCE TO THE RHYTHM	Base Team	Hot Melt (12)TCT16 (P)
48	23	WILLIAM, IT WAS REALLY NOTHING	The Smiths	Rough Trade RT(T)166 (I/RT)
49	30	BANGO (TO THE BATMOBILE)	Todd Terry Project	Sleeping Bag HAK(T)16 (A)
50	34	CHRISTINE	House O' Love	Creation CRE053(T) (I/RT)

Strange Fruit

THE PEEL SESSIONS

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- SFPSCD001 NEW ORDER I
SFPSCD002 THE DAMNED
SFPSCD004 STIFF LITTLE FINGERS
SFPSCD007 MADNESS
SFPSCD009 THE WEDDING PRESENT
SFPSCD012 SIOUXSIE AND THE BANSHEES
SFPSCD013 JOY DIVISION I
SFPSCD020 THE BIRTHDAY PARTY
SFPSCD027 BILLY BRAGG
SFPSCD033 JOY DIVISION II
SFPSCD039 NEW ORDER II
SFPSCD043 SYD BARRETT
SFPSCD050 THE CURE

Distributed by Pinnacle

TOP 25 ALBUMS

1	1	KYLIE — THE ALBUM	Kylie Minogue	PWL HF3 (P)
2	NEW	DOING IT FOR THE KIDS	Various	Creation CRELP037 (I/RT)
3	2	1977-1980: SUBSTANCE	Joy Division	Factory FACT250 (P)
4	3	THE INNOCENTS	Erasure	Mute STUMM 55 (I/RT/SP)
5	6	CHESS — THE RHYTHM & THE BLUES	Various	Chess SAM500 (CH)
6	5	THE CIRCUS	Erasure	Mute STUMM 35 (I/RT/SP)
7	4	TOMMY	Wedding Present	Reception LEEDS2 (I/RR)
8	8	ACID TRAX VOL 2	Various	Serious DRUG2 (A)
9	9	THE SOUND OF SUN	Various	Chess SAM3 (CH)
10	7	SUBSTANCE	New Order	Factory FACT 200 (P)
11	10	WONDERLAND	Erasure	Mute STUMM25 (I/RT/SP)
12	13	LOVE IS A RHAPSODY	General Lafayette	Plaza PZAA001 (SP)
13	12	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH76 (I/RT)
14	14	HOUSE OF LOVE	House Of Love	Creation CRELP34 (I/RT)
15	11	STREETOUNDS 88-2	Various	Streetsounds STSND882 (A)
16	17	HOUSE HITS	Various	Needle/Serious HOH188 (A)
17	21	THE WORLD WON'T LISTEN	The Smiths	Rough Trade ROUGH101 (I/RT)
18	23	BEST OF HOUSE VOL 5	Various	Serious BEH05 (A)
19	22	LIFE'S TOO GOOD	The Sugarbushes	One Little Indian TPLP5 (I/NM)
20	19	UPFRONT 11	Various	Serious UPFT11 (A)
21	16	OUT TO LUNCH	Wish	Ahead Of Our Time AHOT14U (I/RT)
22	20	STREETOUNDS ANTHEMS VOL 7	Various	Streetsounds MUSIC15 (A)
23	24	THE MONA LISA'S SISTER	Graham Parker	Demon FIEND122 (P)
24	15	B BOY POSSE	JVC Force	B Boy/Westside BBOYD3 (A)
25	25	GEORGE BEST	Wedding Present	Reception LEEDS1 (I/RR)

REGGAE CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	REGGAE CHART
1	(1)	SO MANY WAYS Dennis Malcolm	Charm CRT 19
2	(2)	WOMAN OF MOODS Trevor Dixon	Greenwood GTR CRD 004
3	(7)	NO WAY BETTER THAN YARD Admiral Bailey	Lives and Live LLD 81
4	(4)	LET ME LOVE YOU NOW Sanchez	Charm Records CRT 18
5	(3)	RUMOURS Gregory Isaacs	Greenlee's Records GRED 221
6	(18)	MUSICLOVER Shabba Ranks	Live and Love LLD 83
7	(8)	HOLDING BACK THE YEARS Earl Simons	Rick Star RS 01
8	(5)	SENORITA Dennis Brown	J&W Records JW 591
9	(6)	TELEPHONE LOVE J.C. Lodge	Greenlee's Records GRED 222
10	(9)	DUCK DANCE Red Dragon	Live and Love LLD 78

THIS WEEK	LAST WEEK	REGGAE ALBUM CHART
1	(3)	TURBO CHARGE F. Paul Pinchers
2	(1)	LONELINESS Sanchez
3	(2)	REGGAE HITS VOL 4 Various Artists
4	(4)	CONSCIOUS PARTY 2 Marley The Melodious Masters
5	(5)	MUSICWORKS SHOWCASE '88 Various
6	(9)	GET READY Mighty Diamonds
7	(6)	MAXI Maxi Priest
8	(7)	MISTRESS M.J.S.C. Burning Spear
9	(17)	LOOKS ARE DECEIVING Miko B
10	(11)	JAMMY'S ANGELS Various Artists

NEW RELEASES DISCO

STAR RECORD OF THE WEEK	RECORD OF THE WEEK AVAILABLE ON BOTH 12" AND 7"
12" GET BUSY Rick Clarke	WAT 2
7" GET BUSY Rick Clarke	WA2

MOST PROGRESSIVE RECORD OF THE WEEK
YOU ARE (TO BE MINE) Clonan
ANO NUTTEN F. Paul
SWEET FOR MY SWEET Supercat
I NEVER FALL IN LOVE AGAIN Jennifer Laura
MINE YOU GET A LICK Johnny P
ROSES ARE RED Patrick Rosa
ANOTHER MAN'S GIRL Super Minit
MAKE ME YOURS Tracey King
NOT AS HAPPY F. McGregor/Cynthia Schlois
NEVER GONNA CHANGE MY MIND Freddie Currie
SINCE YOU CAME INTO MY LIFE C. Lodge
ROUGH NECK Gregory Isaacs/Mighty Diamonds
MRS JONES Michael Levy

NEW RELEASE LP'S
SIZZLING Frankie Paul
ALL THE SAME RHYTHM Various Artists

*** NEWSFLASH ***
Showcase of Jamaica Artists, Admiral Bailey, Trevor Sparks, Shabba Ranks and Shabba Ranks has just completed a successful British tour and are returning to Jamaica on the 28th August to perform at Reggae Sunsplash.

The music industry is an ever changing world. Bobbie Dahdi, managing director of COPS, gives a manufacturer's insights on the trials and tribulations of the last decade.

Music: Ten years after

HOW MUCH water flows under the bridge in 10 record industry years? 1987's top label, PolyGram, was enjoying runaway successes with Saturday Night Fever and Grease in 1978. Now some remote committee, to which we manufacturers are most grateful, has decided to close their factory. The pressing plant is the latest in a straggling list of deaths — Decca,

RCA, Island, West Drayton, MVS ... Today there is kudos in simply still being here.

Familiar Faces ... Many of the familiar faces from 1978 are still around. Frank Pearce can be found at expansionist Damont. Nick Flower has arrived there in a roundabout way, but the company's ever-optimistic founder Monty (Damont) Presky, now wears a different hat — Mont-music.

Phil Race of PR was with CBS in 1978, (so was John Hardman who is now heading up marketing at the Boulogne Chamber of Commerce!) Dave Richardson used to have a factory called SRT in Cambridgeshire. I am told Brian Bonnar drove a mini-cab at that time.

Peter Hall, recently returned to the EMI fold after a protracted stint at Orlake, remembers one of the missing — Bill Burgess. And I can recall the chill of learning that George Pocock of WEA had drowned at 29.

Grinning "Media" People ... Boney M and Rose Royce topped the charts in August 1978. Judging by today's pop, we might conclude that little has changed. That would be wrong. Musically innovative bands of that time like The Police, Boomtown Rats and the Human League, all visually uninspiring, presold 100,000s units. To do so today, you must be a versatile "media" person like Kylie Minogue. Gloom is out. Wet Wet Wet Cheshire cat grins are in.

Medium Indies ... A vital element from the turn of the Eighties music scene has all but disappeared — the medium independent who released an album and perhaps four singles a month. Few have grown big enough to cope with the substantial overheads of releasing CDs. The rest have mostly gone under or gone away. The 1987 total market shares for "Others" (those with less than one per cent) are a mere 9.6 per cent of singles and 12.5 per cent of albums.

Where is to be the breeding ground for tomorrow's successes? Over the years, we have pressed on small indie labels such as Everything But The Girl, Simply Red, New Model Army and Billy Bragg (then Billy Bonkers!). One rainy January night, David Virr from Graduate proudly presented me with lacquers and hopes for a big



Bobbie Dahdi with the Gold Disc awarded for *Save Your Love* — the first Indie chart topper

hit in a seedy Tottenham Court Road café ... It was Food for Thought by UB40.

First Indie Number One ... Scepticism is the worst of sins. When John Edward of Hollywood Records in the Upper Clapton Road played me "Save Your Love" by Renée and Renato, I suggested it might do better on the Italian market. The first ever totally indie number one (Christmas 1982 — four weeks), it sold some 980,000 copies.

John Edward wrote and produced the song and released it on his own label. Promoter Fred Faber, now with BBC Records, says "I thought it was good for Terry Wogan on Radio Two. It took five weeks to get a play. Then calls flooded into the BBC."

Meanwhile, we manufactured 1000 units in plain black sleeves with heart-shaped cut-outs which let the red vinyl show through.

The "Buck" Stops Here ... The first Pinnacle, which distributed the song, were one of a growing number of early Eighties indie distributors. "When they went bust, the major creditors were manufacturers," says Peter Hall remembering the effect of failed I.D.S. on Orlake. I too felt sick when the first Pinnacle went under, as doubtless did Mayking with Making Waves.

Collecting the cash is always the manufacturers' problem. If you put the customer on stop, they go somewhere else. At COPS, we never know whether to celebrate the arrival of a new label or not. "It's a continual chase for money," was Monty Presky's only gripe about the world.

Margins are tight too. Peter Hall cannot understand why "whether oil goes down, or oil goes up, PVC goes up."

The crux of the margin problem lies in an excess of manufacturing

capacity. Ten years ago, there was much talk about singles breaking the "psychological" £1 barrier. They now retail at £1.75, yet we have had trouble adding 2p to our prices. Album and single markets have slumped and plants have been left holding the presses. Those which have planned for tomorrow's massive CD market are ready too early. The only ones laughing are the cassette manufacturers where volume has increased 400 per cent in years.

Toffee-Nosed A&R ... Will our future lie in DAT or in CDs for computer professionals rather than record industry people? Peter Hall thinks the record industry gets into your blood. Many of us would be saddened to change our client profile. We often see ourselves as masochists, particularly when repertoire people look down their noses as if we were some non-essential component of "the boring bit".

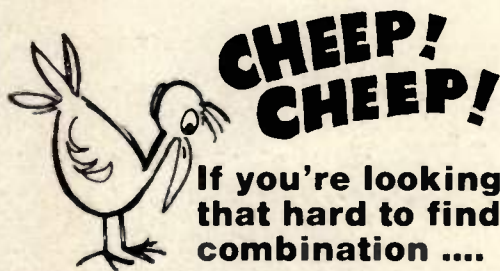
Yet the radio today plays flaccid pop. The still-present valid names like Michael Jackson, Elton John, Phil Collins, were the risks taken by the innovative A&R teams of 10 or even 20 years ago. Music is a fashion business that thrives on the "must have" syndrome. "Anything goes" is bad news for sales. If today's market has shrunk, much blame can be laid at the door of unimaginative A&R. Who's bad?

Bobbie Dahdi

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TREND STUDIOS

'Music is a fashion business that thrives on the must-have syndrome'

Sound reproduction on tape has become increasingly important with higher and higher fidelity required

while James Yorke has the most modern Otari set up. However, they all agree that keeping abreast of developments and improvements is important, and many have echoed Nick Flower of Damont who says that since the advent of CD the sound reproduction in tape has become increasingly important, with higher and higher fidelity required — if not demanded by customers.

One thing they all are in accord about is the fact that the tape duplicating is expanding, with the most

conservative estimates putting the increases at around 10 per cent per year. And the common belief is that those who do the best job for a reasonable price will come out on top.

To do this many plan substantial investment in new equipment — but the basic process will not change much. So perhaps gauging the potential of such things as crystal tape shells will be what gives some companies the edge. It's just one more factor in the complex life of a tape duplicator.



CBS PLANT: The Ilseman K7M4 machine puts inlays, library cases and cassettes together

(tape, box, inlay etc) together automatically. There are still some tapes which have to be hand boxed, usually those where the box is in some way unusual — for example two tape boxed sets. But packaging machinery is becoming more and more sophisticated.

Once boxed, the tapes go off to be packed — in 10s at CBS, and then five packs strapped together, and in 20s at EMI. Depending on the order requirements, different wrapping techniques can be used — but once this is done the packs go off to the distribution areas, for forward delivery to the customer.

Talking to duplicators of every size, it becomes apparent that they all have slightly differing outlooks as to preferred equipment. Jon Powell of ISS swears by the company's sophisticated Gauss system,



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A day in the life of a tape duplicator

The cassette's share of the market continues to grow — but few people realise the work involved in producing a tape. *Music Week* takes a look at the process from start to finish

The process kicks off with the initial order from the customer: most of the big boys won't accept less than a minimum order of 500, unless it's for a good customer. Smaller independents may be able to do lesser amounts.

Once an order has been placed, details other than that must be sorted out. A master has to be supplied, the printing and delivery to the duplicator of inlays arranged, and other information such as label copy provided. Such details as type of box and colour are agreed, along with a delivery date. In normal circumstances, an average of five days is common, but assuming it's not at peak time and depending on the urgency, most duplicators can do better than that.

Printing the inlays can pose a problem — as Jim Wilmer of James Yorke points out, although any printer will say it's a job he can do, there are in fact few specialists.

Should the inlays not be cut to quite the right size or made incorrectly it could require costly hand packing, and delays. He says his company is fortunate in having a good relationship with nearby Beshara Press, but that those choosing non-specialist printers could be making trouble for themselves.

Assuming all the necessary components are arranged, the process can begin. A one inch loop-bin master is made from the master supplied. Then, once all necessary paperwork has been done, the duplicating process can begin.

The master is run continuously through the machine and copied onto whatever the requisite number of slave machines might be. In the case of the major companies, this proceeds at 64 times real time — although smaller companies still use 32 times machines. As Malcolm Goody points out, the faster machines need more maintenance, a cleaner environment and many other special facilities. With the smaller companies, who often don't need the greater capacity, it is not worth the trouble.

The tape itself is supplied from large "pancakes", which on average contain enough tape for around 30 cassettes. Once recording has taken place, the tape is loaded into a winding machine. The tape shell, supplied empty and at that point called a C Zero, simply has a tape leader between the two hubs. This is drawn out by the machine, and the recorded tape wound on and spliced at the appropriate place, as directed by the cue tone.

The selection of the appropriate shell is another choice the customer



PRECISION: Latest equipment is always important

now has to make, since the advent of the crystal shell (or crystal zero). Wilmer says there's a rapidly growing trend towards these totally transparent boxes, and his company is so confident they will become even more popular that it has laid in large stocks.

Quality control is important at all stages of the process, as Bryan Evans stresses. At CBS this takes several forms, ranging from the

making of a cue master at the same time as the full master so that a tape can be checked without stopping the run, right through to random sampling to look for splicing quality and any edge damage.

Once all these checks have been made and the product passed, it continues to have the body printing done with special quick drying ink. Then a special machine puts all the various components

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PRESSING/DUPLICATING



THE CBS duplicating room with Master Bin

companies all seem confident that they can and will cope, with many eager to stress that however busy they are there's always room for a few more customers, and if they had to work 24 hours, seven days a week, nothing would make them happier. Others, who've invested in more sophisticated a plant which can just absorb the business, are just looking forward to what looks certain to be a boom time even by record industry standards.

Who knows what the year ahead will bring for duplicators

and custom pressing plants? Without a crystal ball it's impossible to foretell, but a few things seem highly likely. Demand for cassette will continue to expand steadily, while its newer sister CD grows rapidly like all babies do. Duplicators will have their best season ever at Christmas, with a Happy New Year. And the family's oldest member, vinyl, will behave steadily like the middle aged format that it is, with youthful bursts, not by any means ready to be pensioned off yet.

Vinyl will behave steadily like the middle aged format it is

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PRESSING/DUPLICATING



BUSINESS IS booming at James Yorke Ltd, Europe's largest DP80 OTARI installation

ing out 1/4m tapes a week and has healthy bookings in the lead up to Christmas.

Both Ablex and Spool recognise the importance of nurturing a high profile and Spool is in the process of putting together a new glossy brochure including data sheets and comprehensive information about its facilities. Spool's sales and marketing director Tony O'Dowd believes that 1988 is going to prove a bumper year for duplicators, partly due to the closure of the PolyGram plant which, has created an overflow situation which is benefiting the independents.

Mike Standen at PDO, which specialises in CD believes that while business has eroded vinyl demand — cassettes don't seem to have suffered so badly. In fact there's a school of thought that says it may even have benefited, as customers are often reported as buying a CD for home listening and a cassette for in-car or other more personal and portable purposes.

On the whole, tape business still seems to be booming, with 10 per cent a minimum reported. Vinyl seems to be holding its own, and there are definitely certain sectors of the market which prefer their music on vinyl. One widely known area is in heavy metal, whose fans just seem to like actual records — possibly because of the "freebies" such as posters which can be included. CBS's Morrish says CD could be responsible in part for this levelling out of demand for vinyl.

"CD has awoken many people's interest in music, in particular that of the 'boom generation' of the Sixties. Many of these people haven't bought a record for 10 years, and aren't locked into one format. In fact they may have a dormant affinity for records. And with the

CD market growing so quickly — the number of players in homes has doubled this year, and unit sales are also more than twice as many — this could help vinyl a lot."

Few people seem to be actively encouraging vinyl sales as opposed to those of cassettes, although all vinyl pressers emphasise continuing investment in new and better plants because of the continuing demand for higher quality. Everyone is happy to fulfil demand, and many believe vinyl still has a long life.

Tape certainly has a rosy future, and without wishing to appear ghoulish, many tape duplicators were made very happy by the PolyGram closure. EMI obviously took the cream of the business, but most others — especially those in the immediate London area — have noticed a marked increase in business directly attributable to the closure, or expect to benefit during the coming peak months.

EMI's Grimmel says that the effect at the Hayes plant has been to increase daily working by a whole extra shift since the closure, thus coming from two to three shifts on each of the five days.

On a smaller scale, Brian Bonner of Mayking Records also reports increased business, which he attributes to the fact that his is one of the few plants which can offer large volume in both seven inch and 12 inch. "In other words, we can service hits," he says. In fact his company is now re-commissioning presses which were de-commissioned in 1984 when the company began making CDs, and will have 54 available for the peak season. All the London based plants report increased business as a direct result of PolyGram's closure.

As we've already said, the real

effect of the closure won't be felt until the peak season is under way. While regular PolyGram customers will already have found replacement service, those who used the company on a seasonal basis will have to find capacity elsewhere in this pre-Christmas boom time.

Some companies are fortunate, in that their set up is such that this demand can easily be accommodated. At CBS there is something called The Tap, where it is possible to literally turn up or down the supply available and it's then simply a matter of taking on temporary staff for back-up jobs such as hand packing.


Other smaller companies are already planning extra shifts, or desperately trying to get new equipment in time. Some are calmly planning, others are apprehensive. James Yorke's Wilmer says that by October he believes that "there will be bedlam!" It will be terrific for the duplicators, but I think anyone needing capacity would do well to plan ahead now, if at all possible.

However, both he and the other

**'CD has
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generation of
the sixties'**



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Ablex
MAKES SOUND SENSE

PRESSING/DUPLICATING

Vinyl holds its own as the cassette and CD march on

CD still has a way to go before it ousts the cassette from mass popularity or sounds the death-knell for vinyl. Rosie Horide gauges the market climate for both custom pressers and tape duplicators by talking to major and independent operators

According to CBS's corporate PR Jonathan Marsh, vinyl's much talked about demise has been greatly exaggerated: "For example, between 1986 and 1987 there was very little difference in the units produced — 52.1m as against 52.3m," he says. "Additionally, one must remember that there are between 17-18m turntables in this country. They aren't going to disappear over night, and people will still want records."

His sentiments are echoed by Jim Leftwich, who is director of manufacturing for CBS at their Aylesbury plant. He says: "We saw a large growth in tape duplicating last year, although some of that is down to us securing a larger share of the business available. But I believe that year after year the tape market is growing by 10 per cent. This is *not* at the expense of vinyl. That market has stayed steady."

For once the big boys are in agreement: EMI's general manager for cassette manufacture Geoff Grimm says: "We are experiencing a growth rate, year on year, of around 10 per cent." However he disagrees about vinyl — "During the last three to four years we have seen a vinyl to cassette ratio of two to one switch right round until now it is almost one to two."

Nick Flower, managing director of both Damont and Lintone, says that in his company's case cassette business has increased dramatically. The company had had to make substantial investment in equipment, moving cassette duplication to a separate building nearby, and

its capacity is now treble the previous levels. But Damont is a vinyl specialist, and its output is still 2:1 ratio in favour of vinyl, with sales of the latter up on last year too.

With some of the smaller companies, the increase in demand for cassettes has been phenomenal. At Immediate Sound Services, Jon Powell, sales manager reports increases from 450,000 last year to in excess of 1 million this. Jim Wilmer at James Yorke says their business is up 20 per cent on last year, and he's another who doesn't believe it's at the expense of vinyl. He simply says that it is cassettes which are growing in market share — largely, he believes, because they are more convenient. His company has noted particularly the dramatic growth in business for spoken word cassettes, especially adult fiction — an area he says is going to keep growing rapidly.

At Ablex Dave Morris reports that volume business has more than doubled during the last year and puts this down to an increase in premiums and promotion work. In response to this upswing, it has ordered more labelling equipment to run two fully automated finishing lines and has been running at 24hrs, with an output of 600,000 cassettes a week. Ablex is now on two shifts until September and has already ordered up all of the raw material it anticipates using until the end of December.

Spool, which claims to have been the first UK company to install Gauss equipment and which places the emphasis firmly on quality, reports that it is currently turn-



AUTOMATIC moulding presses can produce one 12 inch record every 22 seconds.

TOP 100 ALBUMS

1	2 7	KYLIE ★ Kylie Minogue (Stock/Aitken/Waterman)	PWL HF 3(P) C:HF 3/CD:HFCD 3
2	314	THE FIRST OF A MILLION KISSES ● Fairground Attraction (F. Attraction/Moloney)	RCA PL 71696(BMG) C:PK 71696/CD:PD 71696
3	1 6	NOW! 12 ★★ Various (Various)	EMI/Virgin/PolyGram NOW 12(E/F) C:TCNOW 12/CD:CDNOW 12
4	415	TRACY CHAPMAN ★ Tracy Chapman (David Kershenbaum)	Elektra EKT 44(W) C:EKT 44/CD:960774-2
5	651	BAD ★★★★★ Michael Jackson (Quincy Jones/Michael Jackson)	Epic 450290-1(C) C:450290-4/CD:450290-2
6	7 9	IDOL SONGS: 11 OF THE BEST ★ Billy Idol (Keith Forsey)	Chrysalis BILT 1(C) C:ZBILT 1/CD:BILCD 1
7	5 5	HITS 8 Various (Various)	CBS/WEA/BMG HITS 8(C/W/BMG) C:HITS 8/CD:CD HITS 8
8	10 3	BEST OF EAGLES ★ EAGLES (Bill Szymczyk)	Asylum/Elektra EKT 5(W) C:KT 5/CD:9603422
9	8 3	GREATEST ROCK 'N' ROLL MIX ● Various (Various)	Stylus SMR 858(STY) C:SMC 858/CD:SMD 858
10	12 32	TURN BACK THE CLOCK ★ Johnny Hates Jazz (Calvin Hayes/Mike Nocito)	Virgin V 2475(E) C:TCV 2475/CD:CDV 2475
11	9 44	DIRTY DANCING (OST) ★ Original Soundtrack (Jimmy Ienner/Bob Feiden)	RCA BL 86408(BMG) C:BL 86408/CD:BD 86408
12	15 22	HYSTERIA ★ Def Leppard (Robert John Lange/Nigel Green)	Bludgeon Rii/Phono HYSPL 1(F) C:HYSMC 1/CD:830675-2
13	NEW	HOT CITY NIGHTS ● Various (Various)	Vertigo/Phonogram PROTV 15(F) C:PROMC 15/CD:830675-2
14	11 21	PUSH ★★ Bras (Nicky Graham)	CBS 460629-1(C) C:460629-4/CD:460629-2
15	14 34	KICK ★ INXS (Chris Thomas)	Mercury/Phonogram MERH 114(F) C:MERHC 114/CD:832 7212
16	13 71	TANGO IN THE NIGHT ★★★★★ Fleetwood Mac (Buckingham/McVie)	Warner Brothers WX65(W) C:WX65/CD:925471-2
17	NEW	ROCK THE WORLD Five Star (Leon Sylvers/Buster Pearson)	Tent/RCA PL 71747(BMG) C:PK 71747/CD:PD 71747
18	NEW	THE EIGHT LEGGED GROOVE MACHINE The Wonder Stuff (Pat Collier)	Polydor GONLP 1(F) C:GONMC 1/CD:837135-4
19	18 19	LOVE ● Aztec Camera (Various)	Warner Brothers WX 128(W) C:WX 128/CD:2422022
20	16 7	RAINTOWN ● Deacon Blue (Jon Kelly)	CBS 450549-1(C) C:450549-4/CD:450549-2
21	17 9	THE COLLECTION ● Barry White (Various)	Mercury/Phonogram BWTVC 1(F) C:BWTVC 1/CD:834790-2
22	31 4	ALL ABOUT EVE ● All About Eve (Samwell-Smith/All About Eve)	Mercury/Phonogram MERH 119(F) C:MERHC 119/CD:834 260-2
23	22 48	POPPED IN SOULED OUT ★★★★★ Wet Wet Wet (Baker/Kral/JWWWWL/Smarties)	Precious/Phonogram JWWWL 1(F) C:JWWWL 1/CD:832 726-2
24	21 4	A SALT WITH A DEADLY PEPA Salt 'N' Pepa (Hurdy Luv Bug/Invicibles)	Hrr/London FFRLP 3(F) C:FFRMC 3/CD:828 102-2
25	23 64	WHITNEY ★★★★★ Whitney Houston (Jermaine Jackson/Masser/Kashif)	Arista 208 141(BMG) C:408 141/CD:258 141
26	54 3	ROBBIE ROBERTSON ● Robbie Robertson (Robbie Robertson/Daniel Lanois)	Geffen WX 133(W) C:WX 133/CD:9241602
27	25 35	HEAVEN ON EARTH ★ Belinda Carlisle (Rick Nowels)	Virgin V 2496(E) C:TCV 2496/CD:CDV 2496
28	20 7	WIDE AWAKE IN DREAMLAND ● Pat Benatar (Peter Coleman/Neil Geraldo)	Chrysalis CDL 1628(C) C:ZCDL 1628/CD:CCD 1628
29	19 4	SMALL WORLD ● Huey Lewis & The News (Huey Lewis & The News)	Chrysalis CDL 1622(C) C:ZCDL 1622
30	29 9	ROLL WITH IT ● Steve Winwood (Winwood/Tom Lord Alge)	Virgin V 2532(E) C:TCV 2532/CD:CDV 2532
31	24 56	HEARSAY ★ Alexander O'Neal (Jimmy Jam/Terry Lewis)	Tabu 450936-1(C) C:450936-4/CD:450936-2
32	31 16	MORE DIRTY DANCING (OST) ● Various (Various)	RCA BL 86965(BMG) C:BL 86965/CD:BD 86965
33	39 43	FAITH ★★ George Michael (George Michael)	Epic 460000-1(C) C:460000-4/CD:460000-2
34	35 71	BROTHERS IN ARMS ★★★★★★ Dire Straits (Mark Knopfler/Neil Dorrman)	Vertigo/Phonogram VERH 25(F) C:VERHC 25/CD:824 499-2
35	27 9	LET IT BEE Voice Of The Beehive (Collins/Jones/Etzioni)	London LONLP 57(F) C:LONC 57/CD:828 100-2
36	32 7	THRILLER ★★★★★★ Michael Jackson (Jones/Jackson)	Epic EPC 85930(C) C:4085930/CD:CDCEPC 85930
37	28 15	LOVESEXY ● Prince (Prince)	Paisley Pk/Warner Bros. WX 164(W) C:WX 164/CD:925720-2
38	72 2	APPETITE FOR DESTRUCTION Guns 'N' Roses (Mike Clink)	Geffen WX 125(W) C:WX 125/CD:9241482
39	26 4	IDLEWILD ● Everything But The Girl (Ben Watt)	Blanco Y Negro/WEA BYN 16(W) C:BYNC 16/CD:242288-2
40	43 8	INDIGO ● Matt Bianco (Mark Reilly/Mark Fisher/Various)	WEA WX 181(W) C:WX 181/CD:242474-2
41	30 5	IT TAKES A NATION OF MILLIONS ... ● Public Enemy (Shocklee/Ryder)	Def Jam/CBS 462415-1(C) C:462415-4/CD:462415-2
42	36 6	UB40 ● UB40 (UB40/John Shaw)	DEP Int./Virgin LPDEP 13(E) C:CADEP 13/CD:DEPCD 13
43	38 11	PEOPLE ● Hothouse Flowers (Clive Langer/Alan Winstanley)	London LONLP 58(F) C:LONC 58/CD:828101-2
44	37 10	TUNNEL OF LOVE ★ Bruce Springsteen (Springsteen/Landau/Plotkin)	CBS 460270-1(C) C:460270-4/CD:460270-2
45	34 31	OUT OF THE BLUE ● Debbie Gibson (Zarr/Gibson)	Atlantic WX 139(W) C:WX 139/CD:7817802
46	41 11	JULIA FORDHAM Julia Fordham (Padley/Mitchell/Fordham/Padgham)	Circa/Virgin CIRCA 4(E) C:CIRC 4/CD:CIRCD 4
47	48 44	THE CHRISTIANS ★★ The Christians (Laurie Latham)	Island ILPS 9876(F) C:ICT 9876/CD:CID 9876
48	47 49	BRIDGE OF SPIES ★★ T'Pau (Roy Thomas Baker)	Siren/Virgin SRNLP 8(E) C:SRNMC 8/CD:CDSRN 8
49	46 15	MOTOWN DANCE PARTY ● Various (Various)	Motown ZL 72700(BMG) C:ZK 72700/CD:ZD 72700
50	4 6	CLOSE Kim Wilde (Ricki Wilde/Tony Swain)	MCA MCG 6030(F) C:MCG 6030/CD:DMCG 6030



ARTISTS' A-Z

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JOY DIVISION	52	RODOLFO VENEZIANO	88

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

KEY TO CHART
This Week
Last Week
Weeks On Chart

TITLE
Artist (Producer)
Label LP No. (Distributor)
C: Cassette No./CD: Compact Disc No.

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

BPI AWARDS
● PLATINUM (300,000 units)
Any multiple of this level can be certified to provide for double platinum ● (600,000 units), triple platinum ●● (900,000 units), quadruple platinum ●●● (1,200,000 units) awards etc.

● GOLD (100,000 units)
SILVER (60,000 units)

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

STATISTICS (Wk 33)
New Chart Entries: 5
Panels Sales Percentage: 1%

PAVAROTTI - LIVE

OUT NOW
SMR 857 SMC 857 CDSMD 857



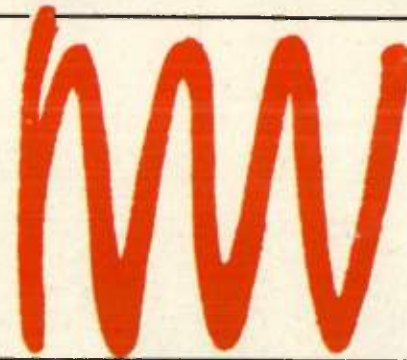
51	63 3	ON THE BEACH ● Chris Rea (Chris Rea/Jon Kelly)	WEA WX 191(W) C:WX 191/CD:YZ 19
52	NEW	CONSCIENCE Womack & Womack (Chris Blackwell)	4 B'Way/Island BRLP 519(F) C:BRCA 519/CD:BRCD 519
53	51 5	DON'T LET LOVE SLIP AWAY Freddie Jackson (Paul Laurence)	Capitol EST 2067(E) C:TCEST 2067/CD:CEST 2067
54	53 6	WHAT YOU SEE IS WHAT YOU GET Glen Goldsmith (Jolley/Harris)	RCA PL 71750(BMG) C:PK 71750/CD:PD 71750
55	42 10	JACK MIX IN FULL EFFECT ● Mirage (Nigel Wright)	Stylus SMR 856(STY) C:SMC 856/CD:SMD 856
56	49 58	INTRODUCING THE HARDLINE ... ★★★★★ Trent D'Arby (Ware/D'Arby/Gray)	CBS 450 911-1(C) C:450 911-4/CD:450 911-2
57	45 6	THE MICHAEL JACKSON MIX ● Michael Jackson (Various)	Stylus SMR 745(STY) C:SMC 745/CD:SMD 745
58	56 76	THE JOSHUA TREE ★★★★★ U2 (Daniel Lanois/Brian Eno)	Island U26(F) C:UC26/CD:CID U26
59	52 6	1977-1980 SUBSTANCE Joy Division (Martin Hannett/Joy Division)	Factory FACT 250(P) C:FACT 250/CD:FACD 250
60	71 3	OU812 Van Halen (Donr Landee)	Warner Brothers WX 177(W) C:WX 177/CD:925732
61	40 4	A MOMENTARY LAPSE OF REASON ● Pink Floyd (Bob Ezrin/Dave Gilmour)	EMI EMD 1003(E) C:TCEMD 1003/CD:CDP 7480682
62	50 12	SAVAGE ★ The Eurythmics (David A Stewart)	RCA PL 71555(BMG) C:PK 71555/CD:PD 71555
63	69 29	EVERYTHING ● Climie Fisher (Hague/Lillywhite)	EMI EMC 3538(E) C:TCEMC 3538/CD:CDP 7480382
64	67 2	SEVENTH SON OF A SEVENTH SON ● Iron Maiden (Martin Birch)	EMI EMD 1006(E) C:TCEMD 1006/CD:CEMD 1006
65	58 7	OFF THE WALL ★ Michael Jackson (Quincy Jones/M. Jackson)	Epic 450086-1(C) C:450086-4/CD:CDEPC 83468
66	57 16	STRONGER THAN PRIDE ★ Sade (Sade/Rogan/Pela)	Epic 4604971(C) C:4604974/CD:4604972
67	60 50	PET SHOP BOYS, ACTUALLY ★★ Pet Shop Boys (Mendelsohn/Various)	Parlophone PCSD 104(E) C:TCPCSD 104/CD:CDPCD 104
68	55 18	THE INNOCENTS ● Erasure (Stephen Hague)	Mute STUMM 55(1/RT/SP) C:STUMM 55/CD:CDSTUMM 55
69	62 34	RUMOURS ★★★★★★ Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Brothers K 56344(W) C:K 56344/CD:K 256344
70	59 18	NITE FLITE ★ Various (Various)	CBS MOOD4(C) C:MOOD4/CD:MOODCD4
71	70 80	PHANTOM OF THE OPERA ★★ Various (Andrew Lloyd Webber)	Polydor PDV 9(F) C:PDV 9/CD:831 273-2/831 563-2
72	75 2	SCENES FROM THE SOUTHSIDE ● Bruce Hornsby & The Range (Dorfman/Hornsby)	RCA PL 86686(BMG) C:PK 86686/CD:PD 86686
73	64 7	THE SHOUTING STAGE Joan Armatrading (Joan Armatrading)	A&M A&M 5211(F) C:AMC 5211/CD:AMC 5211
74	86 3	DANCING WITH STRANGERS ★ Chris Rea (Chris Rea)	Magnet/WEA WX 180(W) C:WX 180/CD:CDMAG 5071
75	64 49	THE CREAM OF ERIC CLAPTON ★ Eric Clapton/Cream (Various)	Polydor ECTV 1(F) C:ECTVC 1/CD:833 519-2
76	NEW	HOUSE SOUND OF LONDON VOL 4 Various (Various)	Hrr/London FFR DP4(F) C:FFR DP4/CD:828107-2
77	68 17	SIXTIES MIX 2 ● Various (Various)	Stylus SMR 855(STY) C:SMC 855/CD:SMD 855
78	83 82	GIVE ME THE REASON ★★ Luther Vandross (Vandross/Miller)	Epic 450134-1(C) C:450134-4/CD:450134-2
79	61 2	THE MAC BAND Mac Band Feat. McCampbell Bros (Various)	MCA MCG 6032(F) C:MCGC 6032
80	74 6	I'M YOUR MAN Leonard Cohen (Leonard Cohen)	CBS 460642-1(C) C:460642-4/CD:460642-2
81	73 25	THE BEST OF OMD ★ OMD (Various)	Virgin OMD 1(E) C:TCOMD 1/CD:CDOMD 1
82	RE	STAY ON THESE ROADS ● A-Ha (Alan Tarner)	Warner Brothers WX 166(W) C:WX 166/CD:925733-2
83	65 4	FOLLOW THE LEADER Eric B & Rakim (Eric B & Rakim)	MCA MCG 6031(F) C:MCGC 6031/CD:DMCG 6031
84	79 23	WILL DOWNING ● Will Downing (Will Downing)	4th + B'Way/Island BRLP 518(F) C:BRCA 518/CD:BRCD 518
85	90 26	HEART ● Heart (Ron Nevison)	Capitol EJ2403721(E) C:EJ2403724/CD:CDP 746157-2
86	84 11	NO JACKET REQUIRED ★★★★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345(E) C:TCV 2345/CD:CDV 2345
87	RE	SLIPPERY WHEN WET ★★ Bon Jovi (Bruce Fairbairn)	Vertigo/Phonogram VERH 38(F) C:VERHC 38/CD:830 264-2
88	RE	DISCO ★ Pet Shop Boys (Various)	Parlophone PRG 1001(E) C:TC PRG 1001/CD:746450-2
89	82 14	FACE VALUE ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185(E) C:TCV 2185/CD:CDV 2185
90	85 12	THE HITS OF HOUSE ARE HERE ● Various (Various)	K-Tel NE 1419(K) C:CE 2419/CD:NCD 3419
91	91 72	THE CIRCUS ★ Erasure (Flood)	Mute STUMM 35(1/RT/SP) C:STUMM 35/CD:CDSTUMM 35
92	92 11	THE BEST OF UB40 VOL 1 ★★ UB40 (Various)	Virgin UBTV 1(E) C:UBTV 1/CD:CDUBTV 1
93	RE	EVERY BREATH YOU TAKE ★★ The Police (Various)	A&M EVERY 1(F) C:EVERC 1/CD:EVERCD 1
94	80 6	LONG COLD WINTER Cinderella (Johns/Keifer/Brittingham)	Vertigo/Phonogram VERH 59(F) C:VERHC 59/CD:8346122
95	95 2	PROVISION ● Scritti Politti (Green Gartside)	Virgin V 2515(E) C:TCV 2515/CD:CDV 2515
96	93 2	NAKED ● Talking Heads (Steve Lillywhite)	EMI EMD 1005(E) C:TCEMD 1005/CD:CEMD 1005
97	96 9	BORN IN THE USA ★★ Bruce Springsteen (Springsteen/Various)	CBS 86304(C) C:40 86304/CD:CD 86304
98	RE	B SIDES THEMSELVES Marillion (Various)	EMI EMS 1295(E) C:TCEMS 1295/CD:CDP 7 48807-2
99	81 23	FROM LANGLEY PARK TO MEMPHIS ● Prefab Sprout (Jon Kelly/Thomas Dolby)	Kitchenware/CBS KWLP 9(C) C:KWC 9/CD:KWCD 9
100	77 2	DARK SIDE OF THE MOON ★ Pink Floyd (Alan Parsons)	Harvest SHVL 804(E) C:TCSHVL 804/CD:7460012

27 AUGUST 1988

TOP • 100 • ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK



No1	2	KYLIE ★ CD Kylie Minogue	PWL HF3
2	3	THE FIRST OF A MILLION KISSES ● CD Fairground Attraction	RCA PL 71696
3	1	NOW! 12 ★★ CD Various	EMI/Virgin/PolyGram NOW 12
4	4	TRACY CHAPMAN ★ CD Tracy Chapman	Elektra EKT 44
5	6	BAD ★★★★★★ CD Michael Jackson	Epic 450290-1
6	7	IDOL SONGS: 11 OF THE BEST ★ CD Billy Idol	Chrysalis BILTV 1
7	5	HITS 8 CD Various	CBS/WEA/BMG HITS 8
8	10	BEST OF EAGLES ★ CD EAGLES	Asylum/Elektra EKT 5
9	8	GREATEST EVER ROCK 'N' ROLL MIX ● CD Various	Stylus SMR 858
10	12	TURN BACK THE CLOCK ★ CD Johnny Hates Jazz	Virgin V 2475
11	9	DIRTY DANCING (OST) ★ CD Original Soundtrack	RCA BL 86408
12	15	HYSTERIA ★ CD Def Leppard	Bludgeon Riff/Phono HYSLP 1
13	NEW	HOT CITY NIGHTS ○ CD Various	Vertigo/Phonogram PROTV 15
14	11	PUSH ★★ CD Bros	CBS 460629 1
15	14	KICK ★ CD INXS	Mercury/Phonogram MERH 114
16	13	TANGO IN THE NIGHT ★★★★★ CD Fleetwood Mac	Warner Brothers WX65
17	NEW	ROCK THE WORLD CD Five Star	Tent/RCA PL 71747
18	NEW	THE EIGHT LEGGED GROOVE MACHINE CD The Wonder Stuff	Polydor GONLP 1
19	18	LOVE ● CD Aztec Camera	Warner Brothers WX 128
		RAINTOWN/RICHES ● CD	

THE BEST OF CREEDENCE CLEARWATER REVIVAL

Two albums at mid-price



59	52	1977-1980 SUBSTANCE CD Joy Division	Factory FACT 250
60	71	OU812 ○ CD Van Halen	Warner Brothers WX 177
61	40	A MOMENTARY LAPSE OF REASON ● CD Pink Floyd	EMI EMD 1003
62	50	SAVAGE ★ CD The Eurythmics	RCA PL 71555
63	69	EVERYTHING ● CD Climie Fisher	EMI EMC 3538
64	67	SEVENTH SON OF A SEVENTH SON ● CD Iron Maiden	EMI EMD 1006
65	58	OFF THE WALL ★ CD Michael Jackson	Epic 450086 1
66	57	STRONGER THAN PRIDE ★ CD Sade	Epic 4604971
67	60	PET SHOP BOYS, ACTUALLY ★★★ CD Pet Shop Boys	Parlophone PCSD 104
68	55	THE INNOCENTS ● CD Erasure	Mute STUMM 55
69	62	RUMOURS ★★★★★★ CD Fleetwood Mac	Warner Brothers K 56344
70	59	NITE FLITE ★ CD Various	CBS MOOD4
71	70	PHANTOM OF THE OPERA ★★★ CD Various	Polydor PODV 9
72	75	SCENES FROM THE SOUTHSIDE ● CD Bruce Hornsby & The Range	RCA PL 86686
73	64	THE SHOUTING STAGE CD Joan Armatrading	A&M AMA 5211
74	86	DANCING WITH STRANGERS ★ CD Chris Rea	Magnet/WEA WX 180
75	66	THE CREAM OF ERIC CLAPTON ★ CD Eric Clapton/Cream	Polydor ECTV 1
76	NEW	HOUSE SOUND OF LONDON VOL 4 CD Various	Hrr/London FFR DP4
77	68	SIXTIES MIX 2 ● CD Various	Stylus SMR 855

GIVE ME THE REASON

- 21** 17 **THE COLLECTION** ● CD
Barry White Mercury/Phonogram BWTV 1
- 22** 31 **ALL ABOUT EVE** ● CD
All About Eve Mercury/Phonogram MERH 119
- 23** 22 **POPPED IN SOULED OUT** ★★★★★ CD
Wet Wet Wet Precious/Phonogram JWWWL 1
- 24** 21 **A SALT WITH A DEADLY PEPA** CD
Salt 'N Pepa Hrr/London FFRLP 3
- 25** 23 **WHITNEY** ★★★★★ CD
Whitney Houston Arista 208 141
- 26** 54 **ROBBIE ROBERTSON** CD
Robbie Robertson Geffen WX 133
- 27** 25 **HEAVEN ON EARTH** ★ CD
Belinda Carlisle Virgin V 2496
- 28** 20 **WIDE AWAKE IN DREAMLAND** ● CD
Pat Benatar Chrysalis CDL 1628
- 29** 19 **SMALL WORLD** ● CD
Huey Lewis & The News Chrysalis CDL 1622
- 30** 29 **ROLL WITH IT** ● CD
Steve Winwood Virgin V 2532
- 31** 24 **HEARSAY** ★ CD
Alexander O'Neal Tabu 450936-1
- 32** 33 **MORE DIRTY DANCING (OST)** ● CD
Various RCA BL 86965
- 33** 39 **FAITH** ★★ CD
George Michael Epic 460000 1
- 34** 35 **BROTHERS IN ARMS** ★★★★★★★★★★ CD
Dire Straits Vertigo/Phonogram VERH 25
- 35** 27 **LET IT BEE** CD
Voice Of The Beehive London LONLP 57
- 36** 32 **THRILLER** ★★★★★★★★★★ CD
Michael Jackson Epic EPC 85930
- 37** 28 **LOVESEXY** ● CD
Prince Paisley Pk/Warner Bros. WX 164
- 38** 72 **APPETITE FOR DESTRUCTION** CD
Guns 'N' Roses Geffen WX 125
- 39** 26 **IDLEWILD** ● CD
Everything But The Girl Blanco Y Negro/WEA BYN 16
- 40** 43 **INDIGO** ○ CD
Matt Bianco WEA WX 181
- 41** 30 **IT TAKES A NATION OF MILLIONS ...** ○ CD
Public Enemy Def Jam/CBS 462415 1
- 42** 36 **UB40** ● CD
UB40 DEP Int./Virgin LPDEP 13

★ ★ ★ = TRIPLE PLATINUM (900,000 units) ★ ★ = DOUBLE PLATINUM (600,000 units) ★ = PLATINUM (300,000 units)
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- 43** 38 **PEOPLE** ● CD
Hothouse Flowers London LONLP 58
- 44** 37 **TUNNEL OF LOVE** ★ CD
Bruce Springsteen CBS 460270-1
- 45** 34 **OUT OF THE BLUE** ● CD
Debbie Gibson Atlantic WX 139
- 46** 41 **JULIA FORDHAM** CD
Julia Fordham Circa/Virgin CIRCA 4
- 47** 48 **THE CHRISTIANS** ★★ CD
The Christians Island ILPS 9876
- 48** 47 **BRIDGE OF SPIES** ★★★ CD
T'Pau Siren/Virgin SRNLP 8
- 49** 46 **MOTOWN DANCE PARTY** ● CD
Various Motown ZL 72700
- 50** 44 **CLOSE** CD
Kim Wilde MCA MCG 6030
- 51** 63 **ON THE BEACH** ● CD
Chris Rea WEA WX 191
- 52** **NEW** **CONSCIENCE** CD
Womack & Womack 4 B'Way/Island BRLP 519
- 53** 51 **DON'T LET LOVE SLIP AWAY** CD
Freddie Jackson Capitol EST 2067
- 54** 53 **WHAT YOU SEE IS WHAT YOU GET** CD
Glen Goldsmith RCA PL 71750
- 55** 42 **JACK MIX IN FULL EFFECT** ● CD
Mirage Stylus SMR 856
- 56** 49 **INTRODUCING THE HARDLINE ...** ★★★★★ CD
Terence Trent D'Arby CBS 450 911-1
- 57** 45 **THE MICHAEL JACKSON MIX** ● CD
Michael Jackson Stylus SMR 745
- 58** 56 **THE JOSHUA TREE** ★★★★★ CD
U2 Island U26

- 76** Luther Vandross Epic 450134-1
- 79** 61 **THE MAC BAND** CD
Mac Band Feat. McCampbell Bros MCA MCG 6032
- 80** 74 **I'M YOUR MAN** ○ CD
Leonard Cohen CBS 460642-1
- 81** 73 **THE BEST OF OMD** ★ CD
OMD Virgin OMD 1
- 82** **RE** **STAY ON THESE ROADS** ● CD
A-Ha Warner Brothers WX 166
- 83** 65 **FOLLOW THE LEADER** CD
Eric B & Rakim MCA MCG 6031
- 84** 79 **WILL DOWNING** ● CD
Will Downing 4th + B'Way/Island BRLP 518
- 85** 90 **HEART** ● CD
Heart Capitol EJ2403721
- 86** 84 **NO JACKET REQUIRED** ★★★★★ CD
Phil Collins Virgin V 2345
- 87** **RE** **SLIPPERY WHEN WET** ★★ CD
Bon Jovi Vertigo/Phonogram VERH 38
- 88** **RE** **DISCO** ★ CD
Pet Shop Boys Parlophone PRG 1001
- 89** 82 **FACE VALUE** ★★★ CD
Phil Collins Virgin V 2185
- 90** 85 **THE HITS OF HOUSE ARE HERE** ● CD
Various K-Tel NE 1419
- 91** 91 **THE CIRCUS** ★ CD
Erasure Mute STUMM 35
- 92** 92 **THE BEST OF UB40 VOL 1** ★★ CD
UB40 Virgin UBTV 1
- 93** **RE** **EVERY BREATH YOU TAKE - THE SINGLES** ★★ CD
The Police A&M EVERY 1
- 94** 80 **LONG COLD WINTER** CD
Cinderella Vertigo/Phonogram VERH 59
- 95** 95 **PROVISION** ● CD
Scritti Politti Virgin V 2515
- 96** 93 **NAKED** ● CD
Talking Heads EMI EMD 1005
- 97** 96 **BORN IN THE USA** ★★★ CD
Bruce Springsteen CBS 86304
- 98** **RE** **B SIDES THEMSELVES** CD
Marillion EMI EMS 1295
- 99** 81 **FROM LANGLEY PARK TO MEMPHIS** ● CD
Prefab Sprout Kitchenware/CBS KWLP 9
- 100** 77 **DARK SIDE OF THE MOON** ★ CD
Pink Floyd Harvest SHVL 804

CD: Released on Compact Disc

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CARLY SIMON: Greatest Hits Live. Arista 209 196. Interesting slant on the greatest hits idea. Give her the benefit of the doubt regarding overdubs; the singing, playing and production are clean and flawless. No sense of chronology in the order, but she never did pay much heed to the ticking of the clock. A double A-side single, You're So Vain/Do The Walls Come Down, acts as an hors d'oeuvre. The live context (and the windswept cover photo) may intrigue the casual browser. **DC**



STOCK IT

VARIOUS ARTISTS: 'Til Things Are Brighter. Red Rhino REDLP 88. Laudable tribute to Johnny Cash from the indie bunch with a host of Cashophiles singing the man's songs with varying degrees of reverence (Mary of Gaye Bykers should not have been allowed near the studio). Michelle Shocked is a hoot, Stephen Mallinder spooky and Triffid Dave McComb well-nigh perfect on Country Boy. Excellent backing from the Mekons and Creepers personnel. **DC**



STOCK IT

SILLY SISTERS: No More To The Dance. Topic 450. Distribution: Conifer. Twelve years on from their first collaboration, two of

England's greatest voices are back together. Maddy Prior and June Tabor interweave delightfully on a well-chosen set of songs with sympathetic accompaniment notably from Breton guitarist Dan ar Bras. Highlights are a rousing Hedger and Ditcher And a haunting How Shall Your True Love Know. With guaranteed airplay from Kershaw and co, watch it go to the top of the folk charts. **DL**

MICHAEL MESSER: Diving Duck. PT Records PTLP 002. Producer: Artist. Distribution: PRT. Messrs, a British singer/guitarist, appears to be following the path of the early Ry Cooder (mid-Seventies model) — a lot of very good slide playing largely country blues material. Recently exposed on both Andy Kershaw's and Paul Jones's radio shows, Messer could do well with what is an impressive debut, although it is happily far from mainstream. **JT**

DEAN FRAZER. Sings ad Blows. Greensleeves GREL 113. These superb arrangements of vintage lovers rock make Dean Frazer's position in the reggae hierarchy even stronger. After the velvet voice runs the gentle lyrics over smooth guitar on the vocal tracks, Frazer gets out his sax for some powerful blowing on the instrumental version. On the strength of the hit single Girlfriend alone, the album will do well. **OD**

KASSAV': Vini Pou. EPIC 460619. Vini Pou is a skilfully produced melange of Antillean 'Zouk' music and

American pop/soul. An added punch comes courtesy of earth, Wind and Fires brass section, The Phoenix Horns. Kassav' enjoy massive success in France and The West Indies and look set to emulate that success in the UK, with World Music doing well in the national charts. **AL**

DEVILS IN DISGUISE: Revealed. Get Moving GET 1. Distribution: Topic. Would anyone have dreamed that 1988 would see a Peter, Paul & Mary revival? Not me, but the originals are back, so are the Washington Squares, and now here's the UK equivalent. Chris Thompson, Jacqui Callis and Tony Minnion were all members of the late lamented Rivals, and this is very similar to that group, still country-tinged and with numerous very good songs. This should be picked up by a major — the best British acoustic trio in years. **JT**



STOCK IT

ROBBEN FORD: Talk to your Daughter. Warner Bros. 925 647-1. Here is one hot-shot guitar picker from California, having himself a ball with some good rockin' blues. Mix in a little jazzy smooch and the result is an album full of timeless qualities — like unpretentious charm and first class musicianship. Can we have more like this please? **AB**

VARIOUS ARTISTS: Jackmaster 3. Westside JACKLP 503. The third volume of the Jackmaster series is a single LP rather than a limited edition double. But what it lacks in quantity it more than makes up for in quality. It embraces the soulful and poppy House of Peter Black's How Far I Go and I Want You Back by Kario Reyes & Joe Nell, as well as the pure acid of Fast Eddie's Acid Thunder and Mixmaster's Pump It Up Homeboy. **AB**

LEMONHEADS: Creator. World Service SERV 001. Distribution: Rough Trade/Cartel. This new import-licensee offshoot of rough trade begins with the second album by an excellent teenage four-piece from Boston, Massachusetts. Lemonheads map out the same rough, punkish but emotionally considered guitar-rock as fellow Americans Husker Du and The Replacements, and they do it very well too. Bound to be a late-night radio favourite all round. **MA**

THE LYRES: A Promise Is A Promise. Fundamental SAVE 59. Distribution: Red Rhino/Cartel. Another bristling set from one of Planet earth's foremost garage punk bands, whose 13 line-up history can be extensively traced inside the gatefold sleeve care of one of Pete Frame's wonderful family trees. A Promise ... is The Lyres' first for Fundamental recorded half in the studio and half live in Europe; pumped-up beats, that cheesy organ, adrenalin, razor-sharp guitar. Great! **MA**

RECORDED DELIVERY: Martin Aston, Andrew Beevers, Adam Blake, Dave Cavanagh, Ola During, Adam Isaacs, Dave Laing, and John Tobler

HEAVY METAL ALBUMS

This Month Last Month	Title, Artist	Label, Catalogue No.
1 5	HYSTERIA Def Leppard	Bludgeon Biffco's HYSLP (F)
2 2	WIDE AWAKE IN DREAMLAND Pat Benatar	Chrysalis CDL1628 (C)
3 17	APPETITE FOR DESTRUCTION Guns N' Roses	Geffen WX125 (W)
4 9	SEVENTH SON OF A SEVENTH SON Iron Maiden	EMI EMD1006 (E)
5 10	OU812 Van Halen	Warner Brothers WX177 (W)
6 3	LONG COLD WINTER Cinderella	Vertigo VERH59 (F)
7 4	B' SIDES THEMSELVES Marillion	EMI EMS1295 (E)
8 1	SOUTH OF HEAVEN Slayer	London LONI63 (F)
9 NEW	FROLIC THOUGH THE PARK Death Angel	Enigma ENVLP502 (E)
10 NEW	IN GOD WE TRUST Stryper	Enigma ENVLP501 (E)
11 16	SLIPPERY WHEN WET Bon Jovi	Vertigo VERH38 (F)
12 29	HITS OUT OF HELL Meat Loaf	Epic 4504471 (C)
13 7	OUTRIDER Jimmy Page	Geffen WX155 (W)
14 23	WHITESNAKE 1987 Whitesnake	EMI EMC3528 (E)
15 25	BAT OUT OF HELL Meat Loaf	Cleveland International EPC82419 (C)
16 27	POWERSLAVE Iron Maiden	EMI POWER 1 (F)
17 20	PYROMANIA Def Leppard	Vertigo VERS 2 (F)
18 RE	THE NUMBER OF THE BEAST Iron Maiden	Fame EMI FA3178 (E)
19 30	PIECE OF MIND Iron Maiden	EMI EMA800 (E)
20 26	RECKLESS Bryan Adams	A&M AMA5013 (F)
21 28	SKYSCRAPER David Lee Roth	Warner Brothers WX140 (W)
22 15	FOUR SYMBOLS Led Zeppelin	Atlantic K50008 (W)
23 8	SOMEWHERE IN TIME Iron Maiden	Fame EMI EMC3512 (E)
24 32	LIVE AFTER DEATH Iron Maiden	EMI RIP 1 (E)
25 12	AIN'T COMPLAINING Status Quo	Vertigo VERH 58 (F)
26 18	ODYSSEY Yngwie J Malmsteen's Rising Force	Polydor POLD 5224 (F)
27 RE	KINGDOM COME Kingdom Come	Polydor KCLP1 (F)
28 NEW	ETERNAL NIGHTMARE Violence	MCA MCF3483 (F)
29 34	ELIMINATOR ZZ Top	Warner Brothers W3774 (W)
30 35	SO FAR, SO GOOD... SO WHAT! Megadeth	Capitol EST 2053 (E)
31 13	WINGS OF HEAVEN Magnum	Polydor POLD 5221 (F)
32 24	BLOW UP YOUR VIDEO AC/DC	Atlantic WX144 (W)
33 14	OPEN UP AND SAY... AHH! Poison	Capitol EST2059 (E)
34 6	NOBODY'S PERFECT Deep Purple	Polydor PODV10 (F)
35 19	SAVAGE AMUSEMENT Scorpions	EMI SHSP4125 (E)
36 11	OPEN ALL NIGHT Georgia Satellites	Elektra EKT 47 (W)
37 RE	RIDE THE LIGHTNING Metallica	Music for Nations MFN27 (P)
38 36	LITA Lita Ford	RCA PLB6397 (BMG)
39 40	IRON MAIDEN Iron Maiden	Fame EMI FA4131211 (E)
40 RE	KILLERS Iron Maiden	Fame EMI FA4131221 (E)

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

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TOP 40 SINGLES

1	1	MARTHA'S HARBOUR	Eden EVEN8 (F)
2	2	I WANT YOUR LOVE	Polydor TVV3 (F)
3	4	I SAY NOTHING	London LON179 (F)
4	5	WORKING IN A GOLDMINE	WEA YZ199 (W)
5	3	I DON'T WANT TO TALK ABOUT IT	blanco y negro/WEA NEG34 (W)
6	11	GOODBYE MR MACKENZIE	Capitol CL501 (E)
7	—	DESTROY THE HEART	Creation CRE057 (I/RT)
8	17	STILL WAITING	Blue Guitar AZUR 8 (C)
9	—	KINGDOM CHAIRS	Sire W7820 (W)
10	7	CHARLTON HESTON	Ensign ENY 614 (C)
11	10	RETURN TO YESTERDAY	Fontana LILAC2 (F)
12	15	WHOLLY HUMBLE HEART	Kitchenware SK36 (F)
13	6	A WISH AWAY	Polydor GONE 4 (F)
14	9	DEF CON ONE	Chapter 22 PWE1 1001 (I/NM)
15	—	YOU MAKE ME REALISE	Creation CRE055 (I/RT)
16	14	GLAMOUR BOYS	Epic LCL2 (C)
17	12	OTHER 99	CBS BAAD5 (C)
18	13	STREETS OF YOUR TOWN	Beggars Banquet BEG218 (W)
19	16	'CAUSE I SAID SO	Epic GFT2 (C)
20	19	HERE COMES TROUBLE	Beggars Banquet BEG220 (W)
21	—	ALWAYS THE LIGHT	Creation CRE056 (I/RT)
22	—	LISTEN UP	Rough Trade RTT229 (I/RT)
23	—	RETURNING TO GEHENNA	Supporti Fonografica SF008 (I/JU)
24	35	MAYFAIR	Survival Sour45 (I/BK)
25	8	FIESTA	Pogue Mahone PG2 (W)
26	21	WE HAVE THE TECHNOLOGY	Fontana UBU1 (F)
27	27	DOCTORIN' THE TARDIS	KLF Communications KLF003 (I/RT)
28	30	GOODBYE JIMMY DEAN	Burning World BW1 (I/RT)
29	—	TUNE IN (TURN ON TO THE ACID HOUSE)	Temple TOPY037 (I/RE)
30	37	TIME HAS TAKEN ITS TOLL	Food/Parlophone FOOD12 (E)
31	22	RA! RA! RAWHIDE	Mute MUTE81 (I/RT/SP)
32	28	BLUE MONDAY 1988	Factory FAC737 (P)
33	20	MY LOVE OF THIS LAND	EG EG043 (E)
34	25	THE MERCY SEAT	Mute MUTES2 (I/RT/SP)
35	—	SOMETHING NICE	In Tape IT056 (I/RT)
36	—	SUMMER'S HERE	Treasure Island TID1 (I/RR)
37	39	CHAINS OF LOVE (REMIX)	Mute MUTE83 (I/RT)
38	23	MY GIRL AND ME	London LON182 (F)
39	—	PEEL SESSIONS	Strange Fruit SFP050 (P)
40	—	EVERY DAY IS LIKE SUNDAY	His Master's Voice POP1619 (E)

TOP 20 ALBUMS

1	1	LET IT BEE	London LONLP57 (F)
2	3	ALL ABOUT EVE	Mercury MERH119 (F)
3	—	DOING IT FOR THE KIDS	Creation CRELP037 (I/RT)
4	2	1977-1980: SUBSTANCE	Factory FACT250 (P)
5	4	THE INNOCENTS	Mute STUMM55 (I/RT/SP)
6	—	IN MY TRIBE	Elektra EKT41 (W)
7	5	TOMMY	Reception LEEDS2 (I/RR)
8	6	VIVA HATE	His Master's Voice/EMI CSD3787 (E)
9	8	SUBSTANCE	Factory FACT200 (P)
10	7	TIGHTEN UP VOLUME 88	CBS 4611991 (C)
11	9	GLADSOME, HUMOUR AND BLUE	Kitchenware KWLP8 (F)
12	—	NOW THAT'S WHAT I CALL QUITE GOOD	Go! Discs AGOLP11 (C)
13	10	BARBED WIRE KISSES	blanco y negro BYN15 (W)
14	11	THE HOUSE OF LOVE	Creation CRELP34 (I/RT)
15	12	LIFE'S TOO GOOD	One Little Indian TPLP5 (I/NM)
16	15	LOVELY	RCA PL71688 (BMG)
17	18	THE WISHING CHAIR	Elektra EKT41 (W)
18	14	DAWNRAZOR	Situation Two SITUP18 (I/RT)
19	—	VIVID	Epic 4607581 (C)
20	—	GEORGE BEST	Reception LEEDS 2 (I/RR)

A & R SINGLES

Reviewed by Selina Webb

UB40: Where Did I Go Wrong? (Virgin DEP 30). No Chrissie Hynde this time, but this liting Reggae For Beginners packs a bigger punch than you'd expect after the first listen. Summery, breezy and should be a biggie.



STOCK IT

DEEPAK AND KHAN: Holle Holle (Circa YRTPR 16). A trip down the curry house from New York producer and DJ Mark Kamins which, despite being nearer Kurma than Vindaloo in the acid house stakes, will earn enough support in the clubs to get onto strobe fans' shopping lists.

SARAH JANE MORRIS: Can't Get To Sleep Without You (Jive SJM T1). A disappointingly MOR and fuzzily-produced number from this impressive vocalist. Can't Get To Sleep Without You hops uncertainly twist jazz and big band sounds and is utterly forgettable.

BLYTH POWER: Goodbye To All That (Midnight Music Dong 38). Pained macho vocal spurts out all over a sour three-note lead guitar line, clomping beat and unexpected Talulah Gosh-style la-la backing vocals. (Just) exhilarating enough to get away with it, but pop appeal continues to elude Blyth Power.

KEVIN ROWLAND: Tonight (Mercury Row 1). Another attempt to pick up a piece or two from Dexy's may succeed with this harmless bopalong. Catchy, but only a hint of the old sparkle.



STOCK IT

YELLO: The Race (Phonogram. Yello 1). The scintillatingly odd Swiss duo should have become stars with Oh Yeah, but at least acid house has opened doors for their fab keyboard experiences. The Race is a breathless electro mix of guttural horns, Hawaiian guitars and vrooming car noises. Irresistible.

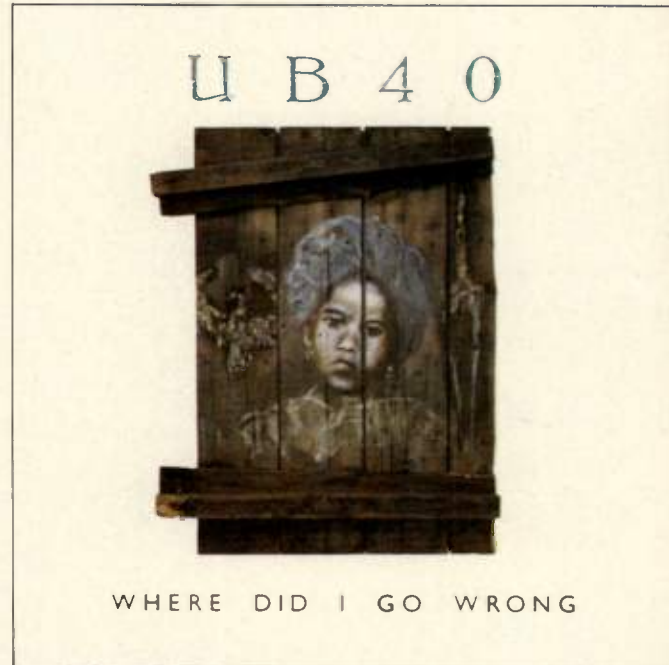
HEAVEN 17: The Ballad Of Go Go Brown (Virgin. VST 1113). A Sunday afternoon stroll turns into a major excursion into rural America with quivering guitar twangs, mouth organs, hillbilly beats and black soul interludes. Sadly, it never quite reaches its destination, but the track should still do well for a funtime Heaven 17.



STOCK IT

ANDY LEEK: Please, Please (Atlantic A905 4). I thought all the little men hunched emotionally over their keyboards had slipped down the cracks with Howie Jones, but Leek cannot be ignored for the brute force of his songwriting. This debut track gets you all gooey after the third listen and there's better on his George Martin-produced album.

CLOSE LOBSTERS: What Is There To Smile About? (Fire Records. Blaze 25T). Such jangly, twangy and occasionally gritty Six-



UB40 pack a punch

ties-style guitar bands are fast losing favour. Paisley's Close Lobsters have better haircuts than most, but this release struggles under the leaden weight of a repetitive melody.



STOCK IT

JOHN COUGAR MELLENCAMP: Rooty Toot Toot (Phonogram. JCM 11). The latest from the Lonesome Jubilee album puts similar guitar work-outs to shame with its in-the-pod freshness, stark bouncy percussion and superb production. Drags the hi-fi listener to the front of the joint and will sound fab on radio.

THE DUEL: Tell Me Why Love Dies (Tent. TENT 7). Buster "Five Star are my sprogs" Pearson has The Duel on his Tent label and would be wise to market this uninspired pop/bop down the same shopping malls as his offsprings' superior work. Looks alone should earn the Attack twins favour with the teen market.



STOCK IT

RUN DMC: Mary, Mary (London LONX 191). More chunky beats, gratuitous scratches and belly-slapping good humour from Run DMC whose crucial appraisal of the rap/hip-hop market continues with this spacey track. An ingenious reworking of a kiddies' rhyme but the refrain could become irritating to non-believers.

BOP BAROQUE: International (WRC BOP 1). Despite Ruby Turner's (barely there) backing vocals and Tony Taverner's slick production, this is a conventional pop debut which bungles its intermittent attempts to be funky. Their feet firmly in the Duran/Spandau mould, the bag-named Bop Ba-

roque will do better with a decent song.

THE SCREAMING TREES: Iron Guru (Native. 12 NTV 35). Writers/producers Swancott and Maloney release a New Order-style mix of punk vocals and electro-boogie backbeat from their 1987 Fracture In Time LP. The barrier-crossing works well here to create a bopping yet weird dance track.



STOCK IT

PRIMITIVES: Way Behind Me (RCA PB 42209). Coventry's pride hover just short of sickness with this sugary one-off predictability concerning (discarded) luvve. Its silly melodies are completely ear-grabbing, but is life really this simple?

LEVEL 42: Heaven In My Hands (Polydor PO 14). King and Co. preview their Staring At The Sun LP with a blustering foray in which the brass intro, rocky guitars and backseat slap bass signify a more gritty pop than of late.



STOCK IT

EUROPE: Superstitious (Epic EUR 3). More huge, heart-wrenching stuff from Europe with regulating guitar solo intact and a surprising down-beat interlude towards the end. The first single from the band's new Out Of This World LP, this has 'massive' etched in its surging grooves.

LOVE AND ROCKETS: Lazy (Beggars Banquet BEG 217/T). Trampoline on the duvet to this simple yet multi-textured cheeky grin from the truly splendid Love And Rockets. Lazy is a real faberonee — and just dig that breaking glass percussion at the end!

27 AUGUST 1988

TOP 75 SINGLES



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

No1	¹	THE ONLY WAY IS UP		Big Life BLR 4(T) (I/RT)
2	²	THE LOCO-MOTION		PWL PWL(T) 14 (P)
3	⁸	THE HARDER I TRY		Parlophone (12)R 6184 (E)
4	⁶	HANDS TO HEAVEN		Siren/Virgin SRN(T) 68 (E)
5	³	I NEED YOU		Debut/Passion DEBT(X) 3044 (A)
6	¹⁷	MY LOVE		CBS JULIO(T) 2 (C)
7	⁷	FIND MY LOVE		RCA PB 42079 (12 -PT 42080) (BMG)
8	⁴	YOU CAME		MCA KIM(T) 8 (F)
9	⁵	THE EVIL THAT MEN DO		EMI (12)EM 64 (E)
10	¹⁵	GOOD TRADITION		WEA YZ 196(T) (W)
11	⁹	SUPERFLY GUY		Rhythm King/Mute LEFT 28(T) (I/RT)
12	¹⁹	ON THE BEACH Summer '88		WEA YZ 195(T) (W)
13	¹¹	REACH OUT, I'LL BE THERE (88 Remix)		Motown ZB 41943 (12 -ZT 41944) (BMG)
14	¹⁰	MARTHA'S HARBOUR		Mercury/Phonogram EVEN(X) 8 (F)
15	²²	SOMEWHERE DOWN THE CRAZY RIVER		Geffen GEF 40(T) (W)
16	²⁴	KING OF EMOTION		Mercury/Phonogram BIGC 5(12) (F)
17	³⁰	RUNNING ALL OVER THE WORLD		Vertigo/Phonogram QUAID 1(12) (F)
18	³⁷	TEARDROPS		4th + B'way/Island (12)BRW 101 (F)
19	¹³	HUSTLE! (TO THE MUSIC...)		FON/WEA FON 15(T) (W)
20	^{NEW}	MEGABLAST/DON'T MAKE ME WAIT		Mister-ron/Mute DOOD(12) 2 (I/RT)

MUSIC WEEK

W

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

53	³⁶	WAP-BAM-BOOGIE/DON'T BLAME IT ON THAT GIRL		WEA YZ 188R(T) (W)
54	³²	HAPPY EVER AFTER		Circa/Virgin YR(T) 15 (E)
55	⁶⁹	ANSWERS TO NOTHING		Chrysalis URE(X) 5 (C)
56	⁴⁷	I OWE YOU NOTHING		CBS ATOM(T) 4 (C)
57	^{NEW}	GOODBYE TO LOVE AGAIN		10/Virgin TEN(X) 238
58	^{NEW}	GOOD TIMES		WEA YZ 302(T) (W)
59	⁴⁹	CHOCOLATE GIRL		CBS DEAC(T) 6 (C)
60	⁴⁵	THE TWIST (YO, TWIST)		Tin Pan Apple/Urban/Polydor URB(X) 20 (F)
61	⁵⁰	FAST CAR		Elektra EKR 73(T) (W)
62	⁶⁸	GOODBYE MR MACKENZIE		Capitol (12)CL 501 (E)
63	^{NEW}	LET'S DO IT AGAIN		Warner Brothers W 7780(T) (W)
64	^{NEW}	THE TIME WARP 2		Jive JIVE(T) 182 (BMG)
65	⁶⁶	THEME FROM 'VIETNAM' (Canon in D)		Orch. De Chambre Jean-Francois Paillard Debut/Passion DEBT 3053 (A)
66	^{NEW}	DR STEIN		Noise Int. 7HELLO 1 (12 -12HELLO 1) (A)
67	^{NEW}	IT BEGAN IN AFRICA		Urban/Polydor URB(X) 23 (F)
68	^{NEW}	JUST GOT PAID		CBS 651470 7 (12 -651470 6) (C)
69	⁶³	CATCH MY FALL		Chrysalis IDOL(X) 13 (C)
70	⁴⁰	ROCK MY WORLD		Tent/RCA PB 42145 (12 -PT 42146) (BMG)
71	⁶⁷	TRIBUTE (Right On)		CBS PASA(T) 1 (C)
72	⁵⁸	BREAKFAST IN BED		DEP International/Virgin DEP 29(12) (E)
73		FOREVER YOUNG		

21	³⁸	RUSH HOUR Jane Wiedlin	Manhattan/EMI (12)MT 36 (E)
22	¹⁶	PUSH IT/TRAMP ○ Salt 'n Pepa	Champion CHAMP (12)51:fr/London FFR(X) 2 (BMG/F)
23	¹⁴	I WANT YOUR LOVE Transvision Vamp	MCA TVV(T) 3 (F)
24	³⁵	SWEET CHILD O' MINE Guns N' Roses	Geffen GEF 43(T) (W)
25	³⁴	ANYTHING FOR YOU Gloria Estefan & Miami Sound Machine	Epic 6516737 (12'-6516736) (C)
26	NEW	TOUCHY! A-Ha	Warner Brothers W 7749(T) (W)
27	¹²	NOTHING'S GONNA CHANGE MY LOVE FOR . . . ● Glenn Medeiros	London LON(X) 184 (F)
28	²⁸	WHEN IT'S LOVE Van Halen	Warner Brothers W 7816(T) (W)
29	³⁹	YE KE YE KE Mory Kante	London LON(X) 171 (F)
30	¹⁸	ROSES ARE RED Mac Band feat. The McCampbell Brothers	MCA MCA(T) 1264 (F)
31	NEW	THE RACE Yello	Mercury/Phonogram YELLO 1(12) (F)
32	²⁰	I DON'T WANT TO TALK ABOUT IT Everything But The Girl	Blanco Y Negro/WEA NEG 34(T) (W)
33	⁴²	SOLDIER OF LOVE Donny Osmond	Virgin VS(T) 1094 (E)

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34	⁴⁴	SUPERSTITIOUS Europe	Epic EUR(T) 3 (E)
35	⁴¹	I WON'T BLEED FOR YOU Climie Fisher	EMI (12)EM 66 (E)
36	⁴⁶	WHERE DID I GO WRONG UB40	DEP International DEP 30(12) (E)
37	⁵⁵	EVERY GIRL AND BOY Spagna	CBS SPAG(T) 1 (C)
38	²¹	FOOLISH BEAT Debbie Gibson	Atlantic A 9059(T) (W)
39	⁴⁸	JUMP START Natalie Cole	Manhattan/EMI (12)MT 50 (E)
40	³¹	WORKING IN A GOLDMINE Aztec Camera	WEA YZ 199(T) (W)
41	⁵¹	COMING BACK FOR MORE Jellybean feat. Richard Darbyshire	Chrysalis JEL(X) 4 (C)
42	⁴³	DON'T BE CRUEL Bobby Brown	MCA MCA(T) 1268 (F)
43	⁵²	EASY Commodores	Motown ZB 41793 (12'-ZT 41794) (BMG)
44	²⁷	DIRTY DIANA Michael Jackson	Epic 651546 7 (12'-651546 8) (C)
45	²⁶	ALL FIRED UP Pat Benatar	Chrysalis PAT(X) 5 (C)
46	NEW	I'M GONNA BE The Proclaimers	Chrysalis CLAM(X) 2 (C)
47	²⁵	PEEK-A-BOO Siouxsie & The Banshees	Wonderland/Polydor SHE(X) 14 (F)
48	⁶¹	I HATE MYSELF FOR LOVING YOU Joan Jett & The Blackhearts	London LON(X) 195 (F)
49	³³	LOVE BITES Def Leppard	Bludgeon Riffola/Phonogram LEP(X) 5 (F)
50	²⁹	LIKE DREAMERS DO Mica Paris feat. Courtney Pine	4th + B'way/Island (12)BRW 108 (F)
51	²³	I SAY NOTHING Voice Of The Beehive	London LON(X) 190 (F)
52	NEW	HE AIN'T HEAVY, HE'S MY BROTHER Bill Medley	Scotti Bros PO 10 (12'-PZ 10) (F)

74 **NEW** **FIRST BOY IN THIS TOWN (LOVE SICK)**
Scritti Politti

Virgin VS(T) 1082 (E)

75 ⁵⁹ **BLIND**
Talking Heads

EMI (12)EM 68 (E)

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T W E L V E • I N C H

1	1	THE ONLY WAY IS UP Yaz & The Plastic Population	21	12	PUSH IT/TRAMP Salt 'N Pepa
2	2	I NEED YOU V.S.M.P.	22	19	JUMP START Natalie Cole
3	NEW	MEGABLAST/DON'T MAKE ME WAIT Bomb The Bass	23	22	SOMEWHERE DOWN THE CRAZY RIVER Robbie Robertson
4	4	THE LOCO-MOTION Kylie Minogue	24	27	ON THE BEACH Summer '88 Chris Rea
5	9	THE HARDER I TRY Brother Beyond	25	34	EVERY GIRL AND BOY Spagna
6	5	SUPERFLY GUY S-Express	26	21	FIND MY LOVE Fairground Attraction
7	7	HANDS TO HEAVEN Breathe	27	36	GOOD TRADITION Tanita Tikaram
8	6	HUSTLE! (TO THE MUSIC...) The Funky Worm	28	NEW	IT BEGAN IN AFRICA Urban All Stars
9	3	THE EVIL THAT MEN DO Iron Maiden	29	14	MARTHA'S HARBOUR All About Eve
10	20	TEARDROPS Womack & Womack	30	40	ANYTHING FOR YOU Gloria Estefan & Miami Sound Machine
11	13	SWEET CHILD O' MINE Guns N' Roses	31	31	COMING BACK FOR MORE Jellybean feat. Richard Darbyshire
12	10	REACH OUT, I'LL BE THERE Four Tops	32	17	I WANT YOUR LOVE Transvision Vamp
13	8	YOU CAME Kim Wilde	33	NEW	RUSH HOUR Jane Wiedlin
14	15	DON'T BE CRUEL Bobby Brown	34	30	WHEN IT'S LOVE Van Halen
15	NEW	THE RACE Yello	35	33	JUST GOT PAID Johnny Kemp
16	18	YE KE YE KE Mory Kante	36	NEW	THE TIME WARP 2 Damian
17	NEW	MY LOVE Julia Igles as feat. Stevie Wonder	37	38	WHERE DID I GO WRONG UB40
18	11	ROSES ARE RED Mac Band feat. The McCampbell Brothers	38	NEW	GET BUSY/LOVE Rick Clarke
19	16	KING OF EMOTION Big Country	39	29	RUNNING ALL OVER THE WORLD Status Quo
20	NEW	TOUCHY! A-Ha	40	NEW	DR STEIN Helloween

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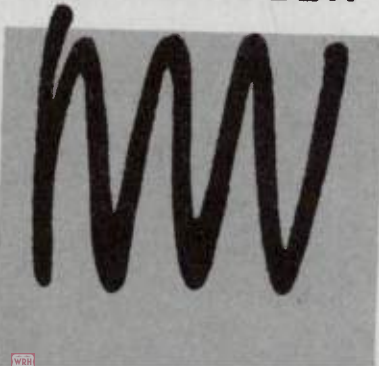
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Sounds breaks the classics barrier

AS THE buyer of classical music across the three formats of LP, cassette and CD, Bianca Cory views her task with an almost missionary zeal.

Her objective is to persuade WH Smith customers that classical music is not full of mystique and demanding of special knowledge but that it can be appreciated simply as music.

"We look at the entire range of classical products and select according to our market," she says. "We cater for both the specialist and the non-specialist audience the classical buff and the person who perhaps knows little of the subject but would like to know more."

She feels the environment in the Sounds departments of WH Smith lend themselves to this type of encouragement — "people don't feel intimidated when they are in there".

Interest in classical music is steadily increasing, Cory finds. "A

lot of the record companies are making great efforts with the advent of CD to educate people into classical music and to build up libraries."

While the album market is fading a little, cassettes remain buoyant, especially in the mid-price and budget areas, and CD, as in other areas, is perceived as the growth market.

A classical buff herself — she played the oboe in her school orchestra — Cory believes that interest in the subject is spreading beyond the accepted market of males aged 35 and above.

"We are now getting a lot more interest from women, particularly in cassettes," she said. "And with the growth of CD, which appeals to all age ranges, younger people are being attracted."

Sometimes, the introduction to classical music comes from hearing a few bars in a TV commercial or as film or television theme music. "People come in and ask about the music, not always knowing it is

from a classical work."

Most user catalogues list classical music by the name of the composer, sometimes making it difficult for retail staff to assist customers who enquire by title of the work — or even by the film or TV commercial which featured it.

To solve this problem, Cory is producing a guide for the branches which lists and cross references main titles, composers with brief biographies, the classical music from films, TV programmes and commercials, a section on record company catalogues, main artists and which labels they are assigned to and whether they are exclusive to one label.

A further section will deal with how staff can further assist customers and make recommendations.

"I started work on the guide soon after I arrived here last September," she says. "I previously worked at a branch of Our Price and this experience has helped me to know the sort of information that customers seek."



BIANCA CORY: 'We cater for both the classical buff and the non-specialist audience'

Sounds engineering and maintenance

SOUNDS MERCHANDISES complementary accessories as well as mainstream products. These add up to a considerable range of brand care and storage products, from record cases to cassette cleaning tapes.

Nick Wingrove, buying manager for pre-recorded video and accessories, says: "It is a very comprehensive range. Some of the products are unique and they are all own-brand."

The marketing philosophy is that the accessories follow the software trends. So as CD increases, for

instance, so do the storage and care products.

Often the need for a new accessory is identified at Sounds and the product is developed jointly with the supplier. An example might be a storage rack capable of accommodating both CDs and videos. "We regularly conduct market research to find out what customers want," Wingrove said. "Then we go to the suppliers and give them a brief."

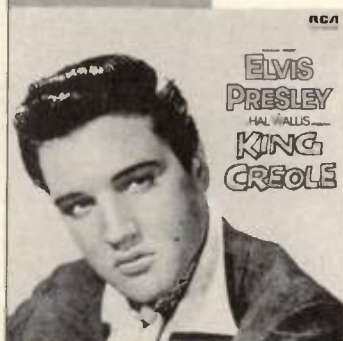
Although accessories must, above all, be practical, Sounds is proud of the design elements it has introduced into its range.

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Inside Insight

NEW, FEATURES, celebrity interviews and reviews across the whole range of CD and video are contained in the W H Smith magazine *Insight*. The magazine is offered free to customers purchasing a CD or video and it has an impressive circulation of about 125,000.

"A lot of customers, especially those who are new compact disc player purchasers, are looking for prompts to buy," says buying manager Tim Forrester. "They don't

really know what is available as they are often lapsed music promo buyers who don't listen to singles any more. *Insight* provides the vehicle to inform and stimulate purchase."

Singles buyer Alison Parker also has responsibilities for the magazine, liaising with *Insight's* publishing agent and editor.

CD and video charts are compiled for inclusion. These do not solely reflect the sales of CDs and videos. Because there is a lead time of about two months in the production of the magazine the charts have to contain an element of forecast.

"*Insight* has been very exciting," said Parker. "It has got better as it has gone along and by the beginning of next year it should be exactly how we want it to be. We plan to include more competitions, for instance, and the idea is to make it a fun magazine but informative as well."



ALISON PARKER: '*Insight* has been very exciting'

Sounding board for public opinion

FOR THE first time in about a decade, W H Smith's Sounds is embarking on television advertising. With a budget of about £3.5m, the advertising will spearhead a co-ordinated marketing campaign "that will lead the customer from the armchair in front of the television screen right to the point of sale," says buying manager Tim Forrester.

The campaign will be operated in conjunction with record companies and instore display material will feature the albums advertised.

The advertising and promotion of Sounds is co-ordinated by Alison Parker. She briefs the company marketing department, which in turn deals with the advertising agency and suppliers of print and point-of-sale materials.

She is confident that sales will react to the campaign. "Television is the most intrusive medium," she says. "When an album is advertised on TV, you see it go straight up the charts."

Work on the campaign has been going on for several months and

the results will be seen over a 12-week period.

Although a major promotion, this is just one of a continuing series. At any one time, Sounds will be attacking its markets in several different ways.

There is the *Insight* magazine which, as well as attracting advertising in its own right, promotes the sales of CD and video. Point-of-sale materials are continually changed and kept topical. Joint promotions and tie-ins are organised with suppliers. The video catalogue is issued twice a year — 750,000 copies.

Instore promotion includes banks of videos and screens for promos and graphics. There are proposals for an electronic catalogue — a giveaway promotional trailer videotape.

Another form of promotion is Sounds' own Hit List, which is updated weekly and displayed in all branches. "It is a reflection of W H Smith rather than the Gallup chart," says compiler Carole Martin. Like the CD and video charts published in *Insight*, the Hit List

incorporates an element of forecasting.

"With the Gallup chart based purely on sales, you are a week behind," Martin explains. "Our charts says what we think is going to sell this week. All the buyers sit round once a week and discuss the release."

"Our EPOS system gives us our actual sales figures and on considering a new album we can see how many we sold of another album in a very similar market."

'When an album is advertised on TV, you can see it go straight up the charts'



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Child benefits

CHILDREN ARE well catered for in all W H Smith departments and Sounds is no exception. Products for youngsters are to be found in virtually all the ranges stocked.

Carol Martin controls the book cassette range for youngsters and sees this as a significant market. Her job is made easier and more productive with the introduction of electronic point of sale (EPOS).

"With our EPOS information, according to the space available in each branch, we can allocate a range according to the number of spinners. This gives us greater control."

There are three main suppliers — Pickwick, Rainbow and Multiple Sounds/Tempo. The Postman Pat series is also taken from the PRT range.

W H Smith is also enjoying success with its own brand book cassettes, with a range of seven about to be supplemented by a further three. These are specially produced under a joint arrangement with the Children's Company. The best selling ones are Action Songs and Playgroup Favourites.

There is increasing emphasis on educational book cassettes and two of the new ones are on learning to count and learning the



CAROL MARTIN: 'Trendsetters like Masters Of The Universe tend to come and go'

alphabet, narrated by Dame Judy Dench.

On the entertainment side, it is still the favourite characters, such as Thomas The Tank Engine and Postman Pat, which lead the field. "Trendsetters like Masters Of The Universe, seem to come and go," says Martin. "We are very dependent on the coverage given in TV advertising by the toy companies and on television cartoons which are running on Saturday mornings."

The biggest competitor to the book cassette is the video. "These are very strong," says video buyer Valerie Mutter. The company has developed its own brand range of children's titles.

As with cassette books, children's video tends to be character-led, but there is a discernable increase in sales of educational videos.

'We are very dependent on the coverage given in TV advertising and on TV cartoons which are running on Saturday mornings'

Sounds effects good business

DESCRIBING HIS Sounds colleagues, merchandise manager John Rowland says: "We are very lucky at W H Smith because we have a terrifically capable and young buying team who have the uncanny knack of being able to understand not only the music and the business of promoting the products but also a good understanding of the commercial realities of selling pre-recorded music."

He adds: "This combination of the arts and the sciences is quite unusual. Our results show that we have always attracted a very high calibre of staff. Many of them have been in the business all their working lives."

"Some of them have become figures in the music industry — if you place an order for 20 per cent of what anybody is making you do get to be important!"

The emphasis is on team work. Buyers might deal in similar products but each with their own group of suppliers. The division of responsibility is not always clear-cut. For instance, who deals with CD singles — the singles buyer or

the CD buyer? Answer: They co-operate and agree their individual areas depending on the circumstances. There are rarely demarcation disputes of any kind.

Considerable co-ordination is called for in such areas as range management and promotions and they meet regularly together to achieve this. Some of the buyers worked at retail branches before their present appointments, giving them direct experience of dealing with the customer.

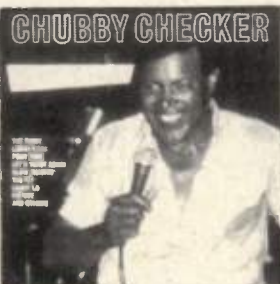
Says buying manager Tim Forrester: "In apportioning space to the different products, we have a healthy debate about it. We approach it in a scientific way. Through our EPOS system, we can measure precisely what our sales are in each format and we know how the overall market is moving."

"There is always the difficulty of space. There are certain products to which we would like to give more space but you reach a limit. Naturally, each division makes out its case for having more space. But in the end it comes down to evaluating the profitability of each square foot in the shop."

Those buyers at W.H.Smith know a good thing when they see it...



1. Stephane Grappelli
The Intimate Grappelli



2. Chubby Checker
20 Twistin' Hits



3. Gheorghe Zamfir
The King of the Pan-Flute



4. Ben Webster
Days of Wine and Roses



5. John Lee Hooker
20 Greatest Hits

More great releases from Mainline
The ORIGINAL Pricebeaters



6. Billy Ocean
Red Light



7. Fleetwood Mac
Live



8. Swing that Music
Various



9. Louis Armstrong
Live and at His Best



10. The Robert Cray Band
Who's been Talkin'

Wishing Tim Forrester & the Sounds Team a Very Happy 30th Anniversary in the Music Business

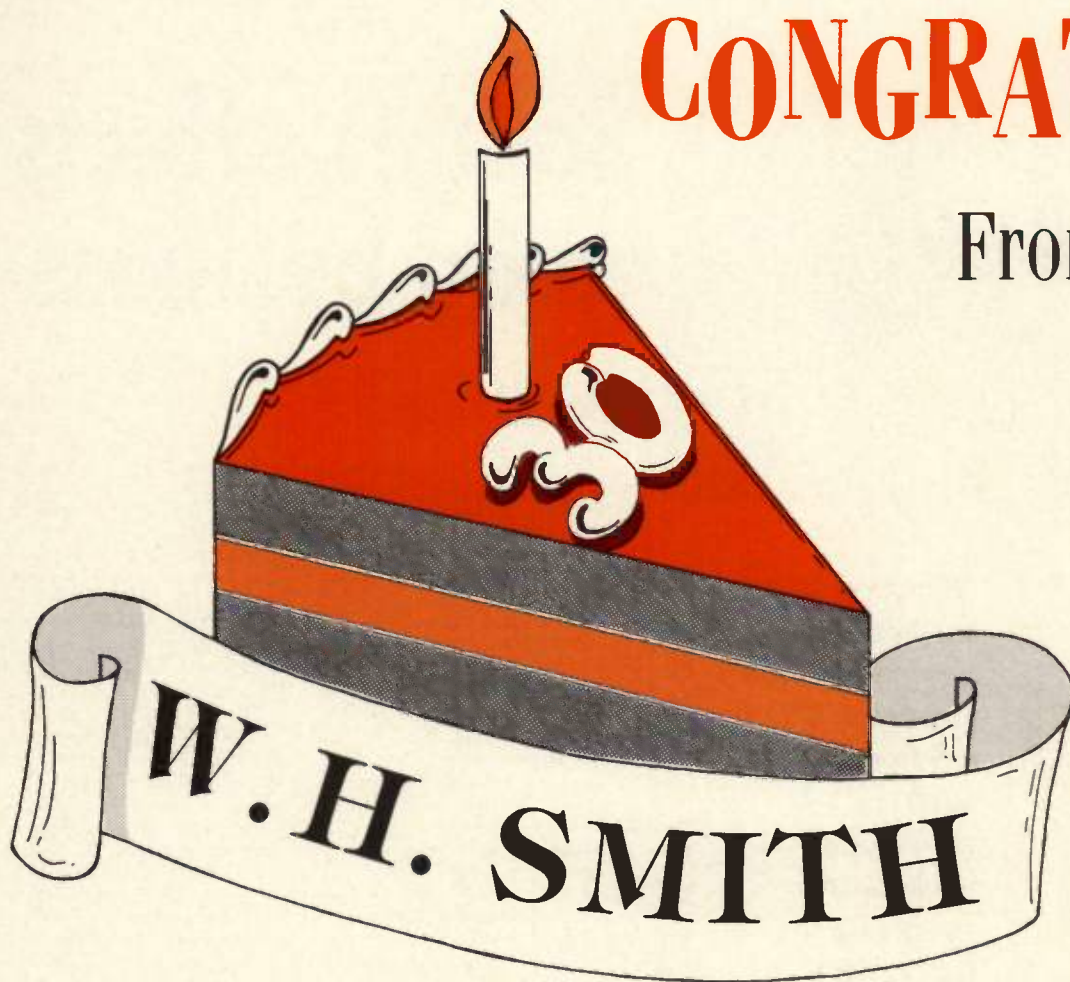
MAINLINE RECORD CO : Unit 1 : Mill Lane : Purley Way : Croydon : Tel. 01-686 3636

CONGRATULATIONS

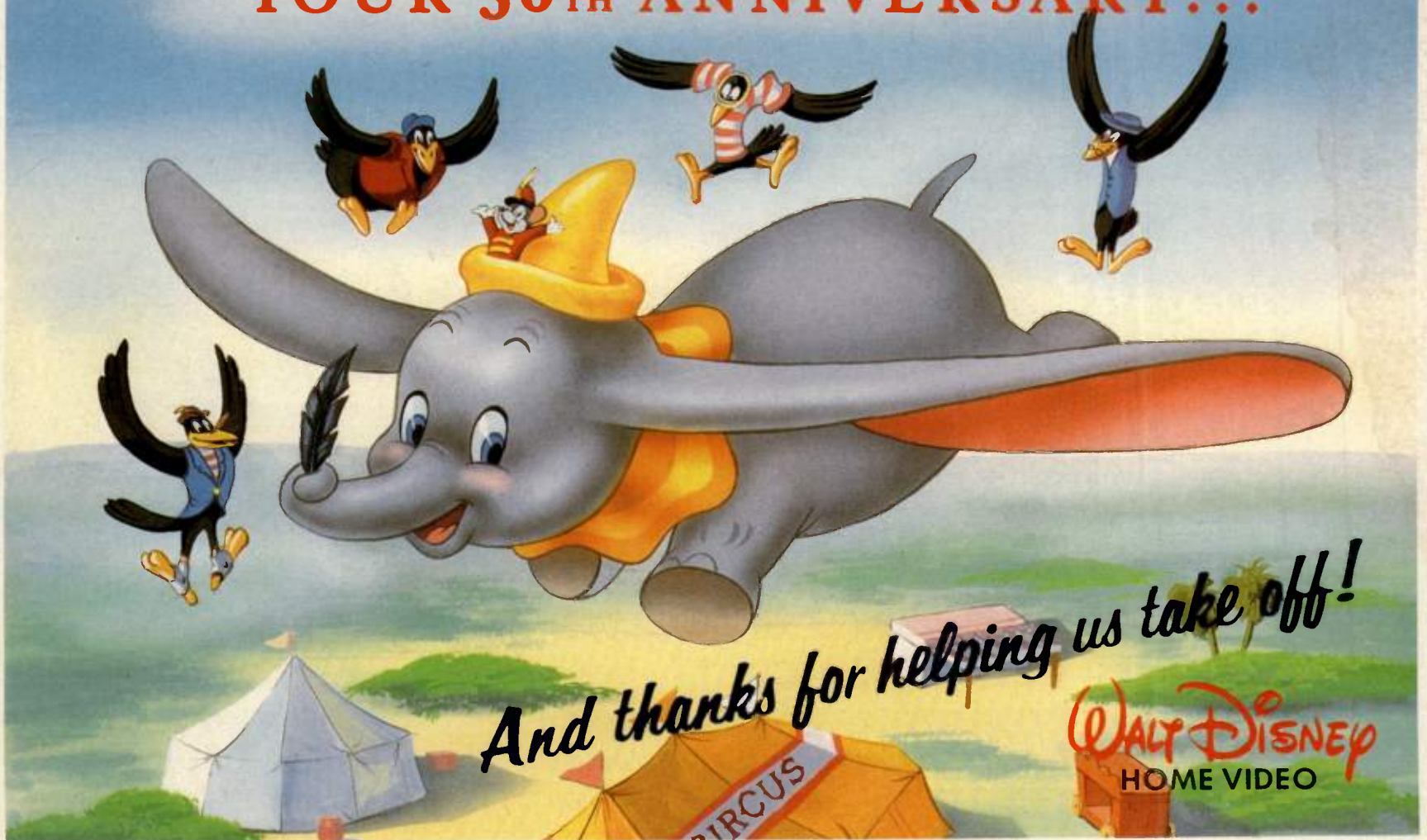
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At

**MUSIC
FOR
PLEASURE**



**CONGRATULATIONS W.H. SMITH ON
YOUR 30TH ANNIVERSARY...**



And thanks for helping us take off!

WALT DISNEY
HOME VIDEO

tem manufactured by Lift to give them "flipability".

"We believe our new facilities for browsing through CDs are the best on the market," he says.

He sees the relatively sparse number of players as being a limiting factor in the development of CD singles. "I think we have to decide what format we want for singles in the short term and stick with it," he argues and refers to the "current nonsense" of having a seven inch, a 12 inch, a three inch, a five inch and a cassette all of the same single.

Agreeing that singles are a declining market, singles buyer Alison Parker nevertheless finds the profusion of formats makes an interesting buying problem. It has to be remembered, she points out, that singles are still important in how a shop is viewed by the customer. "If you haven't got the number one single they think you are old and boring."

She believes that, since the average buyer of hit singles is about 14 years old, price is an inhibiting factor. "I think that in two or three years time the record companies will bring the cost down and that will revive sales."

Another development which interests her is the introduction of the CD Sony Walkman — "the new Virgin 3-inch singles look lovely on them but the players are so expensive."

Parker concludes: "There is still a lot of mileage in singles. When you look at it from the record company point of view, it is still the best way to promote an album or break in a

'There is still a lot of mileage in singles — it is still the best way to promote an album or break a new band'

new band. Until they find a better way of doing that, singles are going to remain important."

The company's strong relationships with major labels plays a part in the arranging of tie-ins with suppliers' television campaigns, said Graham Budd, CD range buyer. The newest member of the buying team — he joined from Scotland just before last Christmas — Budd said: "In return we give them support and a good instore profile."

The material which is the subject of tie-in campaigns can range through classical, Sixties and popular compilations. Recent such promotions have been carried out in co-operation with K-tel, Stylis and Telstar.



THE NEW boy, Graham Budd — CD range buyer

'We have to decide a format we want for singles and stick to it'

To honour its millions of customers
W.H. SMITH has been proud to present
30 YEARS OF

**Edification
for the Ears**

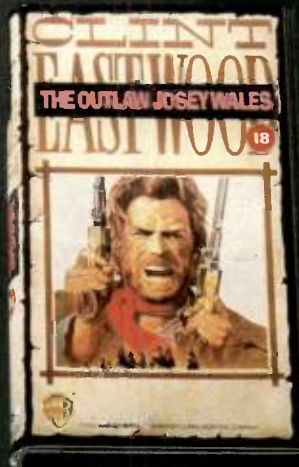
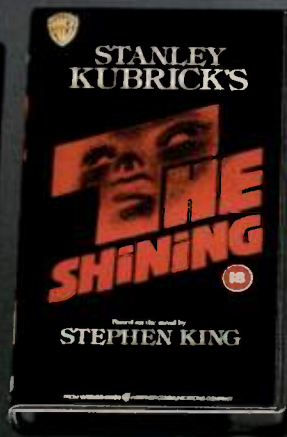
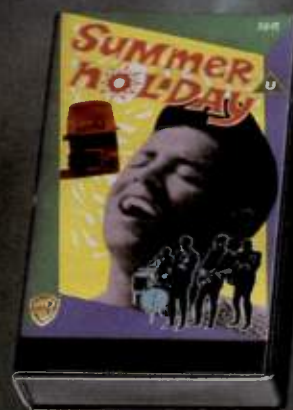


30 YEARS OF FINE MUSIC
1958-1988
TO THE DISCERNING



Chrysalis
the talent works

CONGRATULATIONS



TO W.H. SMITH ■ ALL THE BEST
FROM



'We made a conscious decision two years ago to go gung-ho for the future CD market, while establishing the cassette'

made among 40 year olds." Ian Cherry, the recorded music buying manager, agrees: "Three years ago you could find LPs and cassettes sharing the same sort of retail space, with hardly any CD and very little video. Now the Sounds departments have completely changed."

"We made a conscious decision two years ago to go gung-ho for the future CD market, while establishing the cassette. LPs was unfortunately the area in which we felt we had to reduce the amount of space."

But now the point has been reached at which it is felt the LP space cannot be reduced further. An LP presence has to be maintained.

For the past two years, a CD voucher promotion has been operated during the first half of each year. For CDs, this is the extended buying period and the vouchers help to induce a loyalty factor among purchasers.

'We believe our new facilities for browsing through CDs are the best on the market'

This unusually long buying period — for most music products a third of annual sales take place in December — stems from the Christmas purchase of CD players, followed by a steady build up of sales of discs to go with them.

Just as a presence is being maintained in LPs so the cassette is also being nurtured. "I think it is an area which can be under-estimated and it is an area in which we have always been strong," Cherry maintains.

To underline this, there has been a promotion on cassettes at Smiths, offering vouchers on repeat purchases off for every £10 spent on them.

Although there are already signs that LPs are becoming a specialist format, strongest at the independents, cassette sales at Sounds departments remain buoyant with car owners representing a continuing market.

Talk of cut-back or not getting carried away has to be seen in scale. W H Smith has between 18,000 and 20,000 lines in LPs, cassettes and CDs.

The CDs are treated differently in distribution. While LPs and cassettes are delivered direct to branches by the suppliers, about 50 per

cent of CDs are held at the central warehouse adjoining the Swindon head office and distributed from there.

The historical reason for this is that two years ago CDs were in short supply and the decision was taken to bulk buy and hold buffer stocks.

Overall Sounds buying manager Tim Forrester concurs with the present and future importance of CDs. He points out that along with the redesign of W H Smith stores which is now taking place to give them a more spacious atmosphere, CDs are being presented in a new sys-



OXFORD STREET: Interesting shopfronts are important

A GREAT RECORD

WHSMITH
TH

30

Happy

Birthday

CONGRATULATIONS FROM

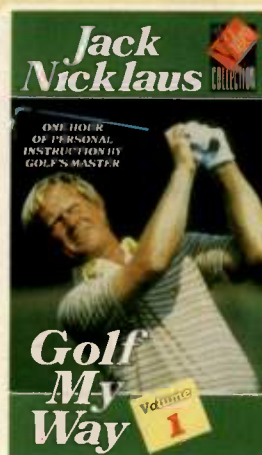
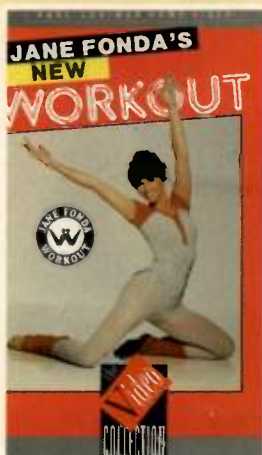


THE ORIGINAL THE BEST

**CONGRATULATIONS
TO WH SMITH
ON
30 GREAT YEARS
OF HIGH STREET
RETAILING**



**FROM BRITAIN'S BIGGEST SELLING
VIDEO LABEL.**



(Sorry – we couldn't resist showing some product.)

Ready for the CD boom

Sensing the growth in CD popularity, WH Smith laid early plans for its promotion. Here, its experts project what the future holds

ALTHOUGH the compact disc population is only in about 10 per cent of the UK homes for WH Smith the advent of CDs was perceived as an opportunity to be seized upon. The Sounds buyers rightly judged that sales would be out of proportion to the percentage of CD machines, since the new machines meant there were whole collections to be renewed.

"From the beginning, we allocated a lot of space to compact discs," says merchandise controller John Rowland. "To a large extent we pioneered on compact discs because we think that that medium has a good long-term future. CDs are eminently collectable."

Although CDs may represent the latest in reproduction technology, he does not believe they are the last word. "Anything that moves must be low tech," he explains. "The disadvantage with all the media we have at the moment is that they move — they rotate or they are pulled across tape-heads. There may be a time quite soon when music will all be in solid state form."

Meanwhile, people are collecting CDs — and WH Smith is in the business of helping to build up

music collections. Attention is currently on 3-inch CD singles. This, says Rowland, is an example of the medium leading the hardware, because the penetration of the "custom" three-inch machines is minute.

"If you were to pick a non-vinyl medium which had a wide appeal, a larger user base, it would have to be cassette on any basis of logic. The singles purchaser is aged between 11 and 17 and a fair proportion of them have cassette players."

"Nevertheless the CD looks like winning the day. One of the reasons: the CD, a nice laser-read high-tech product, is a very sexy object. It is intrinsically very collectable. I see it as the major medium by the end of the next five years."

He also harbours a suspicion that when people trade in their old systems, within a few years they will buy ones that do not incorporate an LP change system. This will hasten the sales of CDs as replacement discs.

So CD sales of the future will be both replacements and new entrants. "Some of the youngsters who are seven or eight now will never buy a vinyl product. At the same time there are some very tough decisions out there to be



IAN CHERRY: WH Smith's recorded music buying manager

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[illegible]

MUSIC WEEK 27 AUGUST, 1988

'I think we offer the widest range of videos in the High Street'

sell-everything convenience stores are not seen as any sort of threat in sell-through video. "They cannot devote the amount of space to it that we can and so they cannot offer the range."

Meanwhile, the overall market for sell-through video continues to expand — and the company's market share with it.

In Wingrove's view, there could be an acceleration in market growth as quality and range continue to improve. "In the early days of video, companies would release just B-grade films on the assumption that just about anything would sell. Today, we buyers can be much more selective and pass that selectivity on to our customers."

The new release package for Christmas is expected to be larger than ever before — about 1,400 to 1,500 titles. This is where the buyers' selectivity will have to be applied, for even Smiths' biggest branches can only stock up to about 1,200.

With feature films, Wingrove notes that the gap is continually narrowing between cinema release, TV holdback and sell-through and rental video. Additionally, more and more products are being developed specifically for sell-through.

Special interest products are particularly prominent in this large category and this is one of Smiths' particular strengths.

"Three years ago nobody really knew whether sell-through video was going to last," Wingrove recalls. "It was difficult for us as retailers to decide whether we should

give it a long-term commitment. Now we have decided it is here to stay and so we now offer it our full support in spacing, advertising and marketing."

Video will feature as part of the company's £35m Christmas television campaign and in this it will work with the video suppliers. There will also be promotions tailored to specific products.

He believes the video industry has now recovered from the bad press it received in the times of the "video nasties". In fact, when WH Smith began to stock selected video in its branches, this did much to restore the industry's reputation.

"We are not censors and we appreciate that contemporary tastes change," Wingrove explains. "Nevertheless we are conscious of the fact that we are a family retailer and have children in our departments."

"We stock a wide range. But we can also order for our customers anything that is currently available."

Fellow buyer Valerie Mutter echoes Nick Wingrove's confidence in the future of the video market. "I buy a full range of videos so that we stock more of the range of titles priced at £14.99 and below."

"Within our range can be seen specific attractions. These include children's video, music and such special interest as sport, keep fit, documentaries and educational tapes."

Her forecast is that special interest will prove to be possibly the biggest growth area.

The company has also experienced success with its own brand videos. These cover a range of children's titles, opera and ballet and Shakespeare titles.

To assist customers, the company publishes its own top 20 video chart. This started off as top 10 but provoked such interest that it has been extended.

"The market has changed in that more people are buying videos to keep. Some special interest and children's videos are watched over and over again. They are like a hard-back book compared with a paperback."

Although children's video is still dominated by cartoon characters, Mutter can see a trend developing

in favour of tapes with an educational flavour.

Ancillary to its pre-recorded videos, Smiths also stocks blank tapes. These include its own brand.

"We offer the market leaders plus an own brand which is produced for us by leading quality manufacturers so that a less expensive alternative is available," says Wingrove.

The market for blank videotape, although always busy at the Christmas run-up, is also event driven. A World Cup final, the Olympics or a major concert on television, such as Live Aid, produces a demand.

Part of the job of the buyers is to be able to predict and promote such demands.



TIM FORRESTER: buying manager

WHSMITH &

STYLUS MUSIC

the greatest ever Rock 'N' Roll M!X



VALERIE MUTTER and Nick Wingrove: buyers of pre-recorded video

promotion.

The range of videos carried in any given store is determined by its size and turnover. Product selection is carried out centrally at the Swindon head office, as is the display material.

This policy, as well as maximising sales, has the spin-off benefit that it gives confidence to suppliers that if promotional material is jointly funded there is going to be widespread application.

"Obviously, video is a big growth area for us," Wingrove says. "Over the last two years, we have allocated increasingly more space to video and we are giving it more support. Our marketing plan is to improve upon our market share."

In the early days of video, W H Smith carried out a small experiment with video rental but this was not developed. Sell-through is seen as the more interesting and potentially fruitful area.

"There is nothing to preclude us

from looking at video rental again in the future if the situation changes," says Wingrove. "We look at every opportunity that comes along."

The effort that the company has put into video sales is indicated by the fact that Smiths and Woolworths now control two-thirds of the market.

The whole range of videos is covered, which broadly divide into four categories — feature films, children's product, music and special interest.

"I think we offer the widest range of videos in the High Street, as indeed with other product groups as well," he claims. "This is part of our overall High Street proposition. Coupled with this, we have our own particular customer profile which can be capitalised upon."

Looking ahead, he sees no reason why Smiths should not continue and develop its leading position. Such new retail trends as the



WITH CHANNEL 5, WH SMITH HAS IT ALL . . .

CHEERS!

for 30 great years



PICKWICK
GROUP plc

Smith and lessons in video



THE NEW-look Smiths Leeds branch

VIDEO HAS emerged as a continuing growth area at Smiths, according to Tim Forrester, buying manager responsible through his buying deputies for the whole range of products stocked in the Sounds departments.

A major in-store promotion for video is video itself. This was introduced back in 1981, when 220 stores were equipped with video players and monitors. Since 1984 this has been supported with a fortnightly video programme lasting around 30 minutes and a weekly audio programme of around one hour.

This has been extended further, with 50 of the largest stores — they represent more than a third of total turnover — banks of three screens have been installed. These are fed by a TSARS computer controller.

There is greater impact because the synchronising of the three screens provides the flexibility to switch pictures and information between screens.

There is longer playing time and continuity. When the tape reaches the end, automatic rewind is triggered. During this two minute period the second picture source takes over, so there are no blank screens.

And there is more information. The second video source enables extra graphics information to be introduced.

"It is a sophisticated system," says Forrester. "We display the latest promo tapes or tailor-made material to promote current artists. We can switch around the screens, so that you can have, say, two outer screens showing the video and the middle screen giving the information or the promotional message."

About 18 months ago the company introduced its video catalogue. "It has proved very successful," Forrester enthuses. "A very strong video market has been established."

The catalogue is produced at Easter and Christmas. Some 750,000 copies of each edition find their way into willing hands.

"It represents everything to stock or which can be sent away for," Forrester says. "The width of our range still comes as a surprise to a lot of customers."

The two buyers of pre-recorded video who report to Forrester are Valerie Mutter and Nick Wingrove.

"This year we have an aggressive advertising and marketing plan," says Wingrove. "As well as press and television advertising, we have the catalogue and in-store

Congratulations W H SMITHS from

ANNEKA RICE, OPTIMUS PRIME, LIZZIE WEBB, MERKLYN,
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JIM TURNBULL, RACHEL BURGESS
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ON

VIDEO GEMS

THE CREATIVE SOURCE

technology

"Being a multiple and part of a product mix rather than a solus retailer, we are very dependent on imaginative promotions to generate business," says Rowland. "Fast feed-back and the ability to manage promotions centrally in terms of range, scaling, etc, should enable us to do these even better."

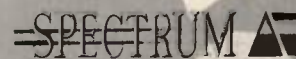
Technology is also applied by Smiths in the layout of shops and departments. Computer aided design (CAD) is employed in the allocation and layout of space, such as that between vinyl records, cassettes, CDs, videos, posters and all the sub-divisions into which these products fall.

Rowland has a special affinity to these latest applications of technology. Before taking up his current position about a year ago, his area of interest was in computers and special products.



*m.s.d.
Congratulates*

**WH SMITH
ON THEIR
30th BIRTHDAY**
**Best Wishes For The Next
30 YEARS**
From



30 YRS STEREO

whs

NOW WE'RE 30
(ROWLAND/FORRESTER)

THE WHSMITHS

ANOTHER 3 1/3 YEARS
AND IT WOULD BE
A RECORD

CONGRATULATIONS FROM

WE

WEA Records Ltd.



JOHN ROWLAND: looking forward to the fast-feed back potential

'We are doing a pioneering job, but WH Smith is no stranger to pioneering'

Sounds'

► FROM PAGE EIGHT

branch area."

In most applications of EPOS technology, the objective has frequently been to minimise and standardise ranges. W H Smith is taking the opposite course by employing it to really cater for local customer demands.

The company is believed to be the first major multiple outside of supermarkets to introduce EPOS. The version introduced at Smiths has been tailored to the company's requirements to accommodate the variety of products and ranges it stocks.

Sounds will develop a sophisticated tiering system broken down by classification types. "We have the technology and we now need to develop the application," says Rowland.

EPOS will be applied across all Smiths Sounds departments

and will be one of the most "fashionable" product ranges to be controlled in this way.

"To that extent we are doing a pioneering job," he adds. "But W H Smith is no stranger to pioneering!"

Scaling models will be developed which will enable Sounds to calculate order sizes and co-ordinate them. This should enable a helpful feedback of information at the regular meetings and negotiations that take place between the industry and the Sounds buyers.

Long term, the aim is to have a screen-based rather than paper-based operation. As routine administration and calculation is reduced, so the buyers will have more time to be able to concentrate on those parts of their responsibilities which call for human judgement and to work closely with those handling promotion.

HAPPY 30TH ANNIVERSARY

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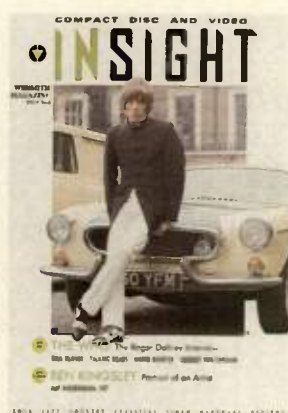
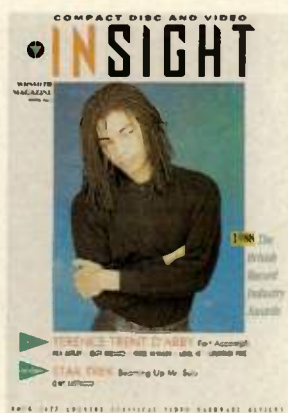
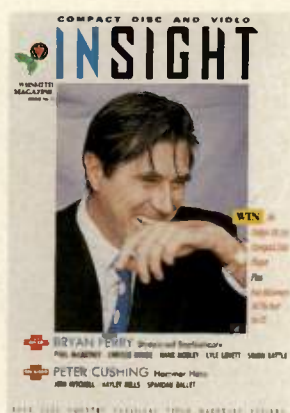
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W H SMITH

CONGRATULATIONS ON THE LAST THIRTY YEARS



HERE'S SOME INSIGHT INTO THE NEXT THIRTY



CHANGES INSTORE ► W H SMITH HAS GROWN FROM ONE TO OVER 250 STORES IN THE LAST THIRTY YEARS

INSIGHT INSTORE ► 250,000 COPIES OF INSIGHT MONTHLY FROM OCTOBER UNTIL CHRISTMAS

A technological revolution is taking place in Smiths' Sounds division, and it's called EPOS. This new retailing tool, similar to supermarket systems, speeds up the whole business of selling records, but importantly plays a crucial role in ordering and stocking

Sounds' basis for technology

CELEBRATING ITS 30th anniversary this year, the Sounds division of W H Smith has witnessed many advances in technology related to the products it sells — from records, to cassettes, to videos, to CDs.

Now the company is undertaking its own technological revolution with EPOS — electronic point of sale.

Based on the electronic reading of the bar codes on products at the till, with the data recorded and assembled from there on to a computer system, EPOS will give several benefits.

It will increase efficiency at checkout, provide real time inventory keeping and, most important of all, optimise ordering and stocking.

Says John Rowland, merchandise controller for Sounds: "The introduction of EPOS has reached the point where we can stop just referring to it in a passive way but actually start to take charge."

"It is our intention during the next few months to put together a proper development plan which will enable us to control the bulk of the branch ranges."

"A primary reason for introducing EPOS was the need to be able to control and manage the way the product ranges are sorted into their classifications," he says.

"The next step was to devise a system which would manipulate these to reflect the local tastes and demands in each

TO PAGE 10 ►

'We have the technology and we now need to develop the application'

All at Jive would like to wish you a Happy 30th Birthday, especially after saying such wonderful things about our new Ruby Turner album

Wonderful collection — Tim Forrester

Hit album — Ian Cherry

Superb idea — Bianca Cory

Lovely package — Alison Parker

Thrilling prospect — Graham Budd

Divine concept — Carol Martin



W H SMITH

**Many Happy Returns
From all your friends at EMI Records**



P.S. Not too many returns Please !

of a record department without the top 50. And at the grand opening the next day we were going to have the Mayor of Bradford, the Lord Lieutenant of the County and all the other bigwigs.

"I rang the EMI director with whom I had arranged the delivery and he had his store manager personally pick the stock for us and put it on the early morning milk train on the opening day.

"I had to meet the train at half past five in the morning, collect the stock and then get it ready in the store before we opened. I was awake all night because I was so terrified I wouldn't wake up when the alarm went off."

Right at the start of introducing records into Smiths, the decision was made not to stock 78 rpm records. Although these were still popular, Miss Smith had identified the fact that they were rapidly being superseded by the 45s and LPs.

More trend spotting a few years later enabled W H Smith to probably be the first High Street chain to sell cassettes.

"Everybody was very wary of them to begin with," she remembers. "It was regarded as quite a daring experiment. Fortunately, the manufacturers were so anxious to get the stuff on show that they gave us very favourable sale or return terms, which were unheard of in those days."

By being able to offer a wide range of cassettes so soon after their introduction, W H Smith gained a reputation for being major stockists which greatly en-

hanced sales.

There was a hiccup when a one-third purchase tax was suddenly placed on cassettes and prices had to be increased by 25 per cent. This dampened sales for a while but Smith's high profile in this product paid off and the customers returned.

When Miss Smith eventually relinquished the post of records merchandise controller, departments had been established in virtually every branch. From there, she went on to be retail staff manager and then project manager for staff training.

"My early days in records were a wonderful preparation for being retail staff manager because I knew so many of the locations and so many of the managers and staff," she says. "After I became merchandise manager and we had a larger staff so that I no longer had to work directly on the openings myself, I still went to them."

"And I used to insist that all my head office staff, including myself, went out and worked through the Christmas period in record departments. Sitting in head offices doing the buying was all very well but you can get very ivory towered."

"It was a good way of getting back into the swim of what customers were asking for and talking about. Also, any new developments, in policy or in systems, if they were to break down would break down at Christmas. It was an opportunity to observe how one's innovations stood the test."

Miss Smith has innumerable anecdotes. There was the record



HIGH STREET profile: A Smith's can now be found in almost every major town — a long way from the first newsagent in 1792.

signing at Llandudno by pop pianist Russ Conway, idol of the more mature age group. "The shop was full of screaming middle-aged women and he escaped with his

jacket half torn off. When mature women get really hysterical you run for your life. They are much worse than teenagers!"

Now retired, Miss Smith looks

back fondly to the pioneering days of W H Smith's Sounds. There is still change and excitement — but today the keen professionals have succeeded the gifted amateurs.

A & M

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30TH ANNIVERSARY
FROM ALL AT A&M RECORDS**



HRM

CBS · WHS
The best of both worlds



TOGETHER WE TIPPED
THE SCALES TO MAKE
THE GRADE

CONGRATULATIONS
FROM
ALL OF US AT ISLAND



Past and present at Smiths record retailing



her small team worked long hours setting up each one and training staff.

The shop management, steeped in the printed word, were not always enthusiastic and some regarded the interlopers with suspicion.

"So, on top of everything else, we had a major public relations and education job to do on them," Miss Smith says. "It took quite some doing at times to convert them when they had been brought up on books, news, stationery and the library service. They were often rather frightened because it was something they knew nothing about."

"We had to get them first of all to accept it as an exciting development and secondly to persuade them that even though they knew nothing about music they could actually learn to control it and make it an integral part of their shop. That took quite some doing."

"The current generation of managers, of course, don't even think about it, it is so much part of their lives."

Another near-disaster occurred with the opening of the record department at the Bradford store. This was the first of Smiths' super stores and the first custom-built branch since the war.

"In those days the new Bradford store seemed huge — it was medium-sized compared with today — and we had a great deal more space than we were accustomed to for records. We were a bit pushed to fill our space."

"We all worked like beavers to get the super store ready. We had to leave the order for the top 50 as late as possible to ensure they were current. The suppliers promised they would send our order on the train the day before the opening. We met the train — and no records."

"You can imagine the prospect

'Our first sale was a polythene inner, price six old pence . . . my goodness we've grown since that first sixpence'

Records and books — living hand in glove at Smiths

From humble beginnings to a vast empire is the story of Smiths. Robin Cobb talks to Joanna Smith about the early days of the record department and how it's grown into a chain of 278 shops.

'It all started as an experiment to see whether records could replace our subscription libraries which were quickly becoming unprofitable'

IT WAS life without music at Smiths for 166 years. This was from the first small London newsagent shop in 1792 to when, in 1958, it was a vast High Street empire. Then Joanna Smith was brought in to launch what is today the Sounds department in 278 stores.

The idea of a bookseller, stationer and newsagent entering into the retailing of recorded music came about with the decline of the circulating library. In those days, W H Smith had in all its larger shops — and some of the smaller ones — space reserved for its subscription library.

As the "free" public libraries improved and spread, so the commercial circulating libraries lost their customers. Having seen the writing on the wall, then Smiths chairman David Smith and co-director Peter Bennett decided to experiment with the sale of records as a possible means of utilising the shop space occupied by the libraries.

While this plan was germinating, Joanna Smith, David Smith's daughter, was working at the Doubleday bookshop in New York. This was probably the only major bookshop in the world which also sold records.

Miss Smith, who had previous experience at W H Smith, received a letter from her father. It asked her to transfer from the books to the record side at Doubleday to get some experience and then come home and make a report.

"This was in 1957," says Miss Smith. "I did as my father asked and then made my report, which I think strengthened the decision to go into records."

On January 1, 1958, she began work at Smiths to plan the opening of what was to be called the gramophone record department.

"It all started as an experiment to see whether records could replace the libraries, which were quickly becoming unprofitable," she recalls. "If it did not work we were faced with the prospect of this huge hole in our shops when the libraries were closed."

It was decided that the first gramophone record department should be at the Kingsway, London, branch and then possibly expanding to a further six branches for evaluation.

An initial team of three people, led by Miss Smith, had the job not only of planning and opening each department but acting as sales staff at each one in turn while other staff were hired and trained.

The first gramophone record department opened on March 31, 1958. Miss Smith was on hand to make the very first sale. "It was for a polythene inner, price six old pence (2½p)," she says. "My goodness, we've grown since that first sixpence!"



JOANNA SMITH: back in the halcyon early days

The early days were far from smooth. What threatened to be a catastrophic problem occurred well before the first opening, as Miss Smith recounts ...

"In those days, in order to be a successful record provider, you had to get an HMV dealership. This had to be applied for and they had the total right of veto, with no appeal.

"We put in our application — and were turned down.

"The chap in charge of issuing dealerships was one of the major junior directors at HMV. Fortunately, Peter Bennett was a great friend of Sir Joseph Lockwood, chairman of HMV. He rang him up and said 'What on earth are you thinking about?'

"He had previously talked to Sir Joseph, who had been enthusiastic at the idea of getting a whole lot of new outlets all over the country. Obviously, he hadn't passed the message down. He was frightfully embarrassed, poor man.

"We got our dealership and I think the chap who turned us down was nearly fired."

The first record outlets all proved successful. Miss Smith and

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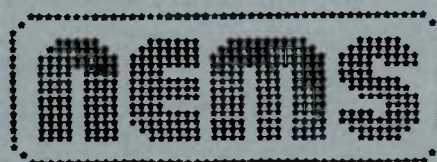
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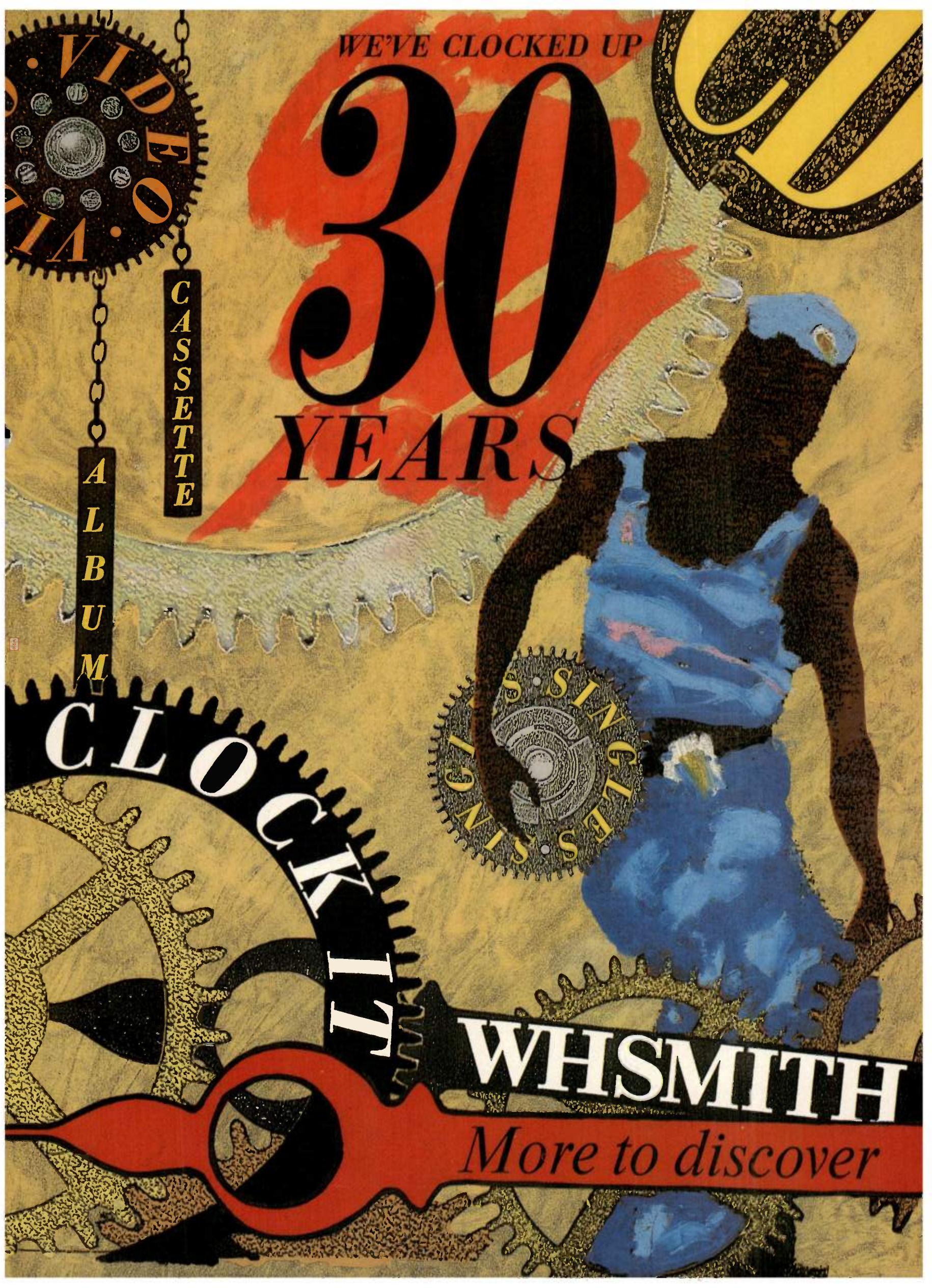
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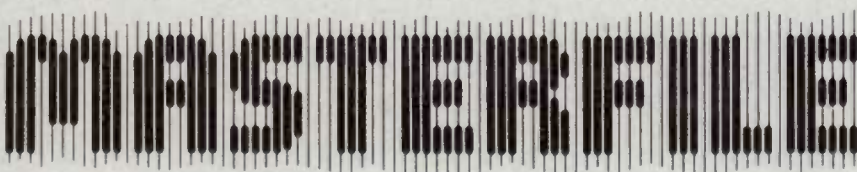
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Kids' play

AS A sort of indie Woodstock **Creation's** Doing It For The Kids showcase presentation at **London's Town & Country Club** was doing just fine until curtain call, when the collected cast of bands, numerous guests and compères unwisely attempted to dismember **We Are The World**.

But for starters how about **Heidi Berry's** velvet jacket and plaintive quiver in her velveteen voice which made me think fondly of Sandy Denny? That voice and those brave covers of Randy Newman songs should see Heidi firmly ensconced in the favours of the blooming folk fraternity.

The manner in which **The Jasmine Minks** have returned once more to spin their brash, modish pop anthems spells ebullience. They sounded healthy, but a trifle stodgy. A little more finesse wouldn't go down badly. **The Jazz Butcher's** full-blooded hootenanny and his severe pop skiffle is akin to Lonnie Donegan on 5000 volts, but it must be said it's getting better and better.

Primal Scream seem to have learnt nothing from their Elevation Records disappointments. If this clodhopping rockier format is progress, then the group are surely fooling no-one but themselves. They got a good reception, granted, although I can't see it.

Felt looked and sounded indifferent tonight, despite some wonderfully rousing guitars (three of 'em) behind Lawrence's mournful expressions (and shades). But by this time it was becoming clear that all the quick changeovers between bands didn't help that much.

House Of Love were welcomed with cheers and sent home with an ovation. Their dark, dramatic Bunnymen-like guitar flourished and bittersweet choruses make them leaders of the pack right now, **Creation's** rising stars. Watch them go.

And finally, the noise, the helter skelter of guitars and wicked backbeat of **My Bloody Valentine**, shaping up to be our answer to Sonic Youth. It was a



GO-BETWEENS: touts favourites at £20 a throw

fine, fitting climax of leather, denim, rhythm and tension that befits **Creation's** image. The label are back on course as Britain's most charismatic.

MARTIN ASTON

Go now

THE GO-BETWEENS have yet to notch up a hit record, but they have been slowly and quietly building up a sizeable and loyal following. So much so that the touts were having a field-day outside their recent concert at **London's Astoria Theatre**, with tickets changing hands at £20 a throw.

Inside the group could do no wrong — the crowd lapped up everything they did. But this was a patchy performance by their high standards. The set contained too many of Robert Forster's recent, rather tuneless compositions, including two new ones, *Clouds* and *Can't Say No Forever*. And John Stead's rockier bass playing does not suit the group's choppy guitar sound as well as Robert Vickers' plucky style used to. He also helped turn the beauty of *Cattle* and *Cane* into an ugly mess.

But, when they were good they were very very good. *Bye Bye Pride*, *Right Here*, *Apologies Accepted*, *Spring Rain* and *Head Full Of Steam* are all great slices of articulate pop which sounded great. And the group's other song-writer, Grant McLennan, is still on fine form as demonstrated by the new single, *Streets Of Your Town*, and *Was There Anything* — a track from the forthcoming LP, *16 Lovers Lane*.

ANDY BEEVERS

Firing blanks

IT MUST have been all of 100 degrees, the crowd were soaking and ecstatic and by 8.45 the queue was snaking way down the street from **The Fulham Greyhound**. *City Limits* Rock Week No 3 was getting off to a rocking start.

We blasted off with **The Senseless Things** who played their brand of Eighties punk with a sustained verve and who have an aura and presence that belies their tender years (all except one are 17).

Although much more polished **Mega City 4** were a bit of a disappointment. Their brand of updated punk was leaden, but the crowd liked them.

The Celibate Rifles take a lot of chances and usually succeed. A powerful lot who combine hardness and thrash with psychedelic rippling guitar. A mixture which, when it came off, was very good indeed.

SARAH DAVIS

Bringing home the bacon

A YOUNG Danish group on a cultural visit to Ireland courtesy of a grant from the Danish Rock Council, **Stalin Staccato** combined a raw guitar-based energy with natural charisma to produce a potent brand of driving pop with excellent commercial possibilities.

Together just two years with a substantial following in their homeland, SS have just released a single *Civilised Guy* under license from Tir (Den) to Scoff (Irl). That song is by no means the strongest number in a set full of hooks, spirit, and conviction. From the delightful pop of the single flip *Ocean Of Life*, which is reminiscent of The Church circa *Heyday*, to the heavy rhythmic riffola of *Stumblin' Down The Road* and *Keep Growing*, **Stalin Staccato's** have a tendency to over-run. However, the lengthy *Cliches In The Moonlight* sets the tone for a brilliantly pessimistic ballad full of rich textures and impassioned lyrical insights which rise to a blistering finish.

If **Stalin Staccato** can harness their potential and refine it to further exhibit their impressive sense of dynamics, then it shouldn't be long before they extend their audience beyond Ireland and Denmark and in the process attract major label interest.

PAUL O'MAHONY

TRACKING

by Dave Henderson

PLAY IT Again, Sam, through Red Rhino and the Cartel, has a number of its catalogue items submitted to CD, they include **The Weathermen's** 10 Deadly Kisses album, **Borghesia's** No Hope No Fear album, **Cassandra Complex's** double set *Feel The Width* and *The Legendary Pink Dots'* oldie *Island Of Jewels*. Rhino will also be handling some new ROIR tape-only releases real soon and they include **The Buzzcocks'** *Lest We Forget* live selection and **Black Uhuru's** *The Positive Dub*. Also on the horizon from the NY-based label are releases from **The Three Johns** and **The Prince Far I Musical Review**.

FAST FORWARD has a double A-sided seven inch from **The Dog Faced Hermans** called *Ciao* (or Mrs Grady — depending on which way up it is). That's on the *Calculus* label. **Men Of Courage** have a seven-inch release too, their *Cold Winter* appears on the *Far Out* label and is cited as the best thing to come out of Scandinavia for some time. The **Off Hooks** confuse word pundits by releasing a mini-album called, simply, *Off*. The *Hook* on the DDT label — you know the kind of thing: garage and emotional petrol-type stuff.

JOHNNY THUNDERS and **Patti Palladin** pull *She Likes To Mambo*, from their *Copy Cats* album on *Jungle*, and release it as a single for those discerning punters not willing to dive in for an album's worth of the duo (although the album is very good!). Unicorn releases a compilation album called *Skankin' 'Round The World*, which features the top dozen perpetrators of the genre. It includes tracks from **Bad Manners**, **Bim Skala Bim**, **Blue Chateau**, **The Deltones**, **Saxawhaman**, **The Toasters** and more, more, more. That's available through *Nine Mile* and the *Cartel*. **The Dinner Ladies** release their debut LP *These Knees Have Seen The World* on *Hannibal* through *PRT* and jolly chirpy it is too.

HOLD ONTO your hats for the new **Cocteau Twins** album that's set for release in mid-September on 4AD through the *Cartel*. It's an absolute scorcher! Titled *Blue Bell Knoll* it's the group's finest moment to date, an infectious, moving set of sounds that become a glorious whole that's

destined to be continually replayed and thoroughly enjoyed.

THE REVOLVER connection comes up trumps yet again with a whole variation of musical styles. First off, there's a new addition to the dictionary of rock 'n' roll with the *Acid Jazz* label offering a 12-inch by **Byron Morris And Unity**, titled *Kitty Bey*. The *Acid House* market is open for gazumping! *Revolver* also has an album and cassette compilation release on the *Trojan* subsidiary, *Attack*, which is titled *Sufferer's Choice* and features tracks from **Dennis Brown**, the original **Wailers** and **The Ethiopians**. *Cooking Vinyl* has an album and cassette release from **The Horseflies** titled *The Human Fly*, described as avant garde folk! Whatever next?

THE TOY DOLLS release their fourth album, *A Bare Faced Cheek*, on the *Neat* label through *Red Rhino*. It will be available in LP, cassette and CD formats. The *Ediesta* label has picked up the Scandinavian delights of **Marie And The Wildwood Flowers**, releasing their debut eponymous LP, while *Fundamental* releases **TMA's** *Beach Party 2000* noise-a-tron. **The Coolies** follow up *Dig!* with *Doug* — which is acclaimed as a teen opera — and **The Palookas** have their *Hit The Bottle* album from the *Constrictor* label made available in the UK. **The Legendary Pink Dots** who appeared in an earlier paragraph, return with CD versions of *Brighter Now*, *Curse* and *The Tower on the Terminal Kaleidoscope* label. *Honey* releases the 12-inch only acid hoe-down **The Acid Test** on the *Audio Instant* label and **The Legend** has his *Constrictor 12-inch*, *Step Aside* made available through *Red Rhino* and the *Cartel*.

THE MUTE label releases **The Silicon Teens'** cover of *Red River Rock* from the soundtrack of *Trains, Planes And Automobiles* through the *Cartel* and *Spartan*, while **Excalibur** release their first single, a 12-inch called *Hot For Love*, on the *Clay* label through *Pinnacle*. **Nitzer Ebb** have their first three *Pre-Mute* singles re-issued through *Backs* and the *Cartel* following the interest in the group created by the *Balearic Beat* wave and **The Spermbirds** have their *Nothing Is Easy* LP released on *We Bite* through *Revolver* and the *Cartel*.



EXCALIBUR: crossing swords with their first single



THE CHARMING *My Bloody Valentine*



DISKORD DATKORD: 'we emulate Bros'

Dis an' Dat

by Sarah Davis

ONE OF the new up-and-coming cult club records is a cover of X-Ray Spex' *Identity* by Diskord Datkord, that quirky, fun-loving bunch on Soho Girl Records.

The band are three men — plus Diskord the dog who appears for live shows. The record is a wicked House mix, with vocals and samples laid over a hard dance beat. Diskord's irreverent style and sense of wit is making them popular, not just in the clubs and on pirate radio, but on Radio One too. Liz Kershaw and John Peel have played the single numerous times since its release last month and BBC Radio Manchester plan to use the record in a competition. The record was voted single of the week in the *NME*, the Virgin Megastore keeps selling out and Diskord mania looks set to spread to the regions. Ask them why and they'll tell you: "It's because we emulate Bros."

Lawrence Bouvier of Soho Girl Records says another single will be released at the end of September. "We plan a massive launch for the next single followed by a tour with other bands on the label. It'll be an onslaught." He explains the policy of the label. "Hip hop, House and Eurodisc beats are going to cross over to pop music in all its forms. I'm looking at different bands that are drum machine-based but refreshing."

Diskord are certainly refreshing: their mischievous cross-over of hard house rhythms and punk is an original.



SONTICHE'S MARTIN McClatchey

Against all odds

by Selina Webb

THE ODDS would appear to be stacked against Sontiche. With three band members based in Co. Armagh, Northern Ireland, and the fourth working in Lincoln, full rehearsals are expensive and infrequent. When the group does get together it is, according to keyboard player Martin McClatchey, "one hell of a party".

But beyond the high spirits, Sontiche have released a debut single of considerable merit which sports an impossibly sleek finish when you learn that it was recorded in a day, mixed the next — all in a 16-track studio. A poppy departure from the raw guitar sound currently in vogue across the Irish Sea, *I Stand* has been released on the band's own Mercy Records, distributed by Backs. Supported by airplay in Northern Ireland and despite the band's low profile (they have never played a gig), McClatchey says around 450 copies have already been sold.

"Although we've done every-

thing ourselves the single isn't really independent in sound," says McClatchey, who deals with engineering, production and promotion for the band from his home in Lincoln. "We're letting the music take its time to develop, but if the situation arises that we are offered a major deal we will all move to England if necessary."

McClatchey is disappointed that there are so few opportunities for the wealth of new talent he sees developing in Northern Ireland and says the expansion of Mercy Records is a future possibility.

"There are no record companies at all in the North and we would like to expand Mercy. If the label does anything for Sontiche then that would obviously open up doors for other bands in the North of Ireland," he says.

Carpet baggers

by Mick Middles

EIGHTEEN MONTHS ago, Oldham's precocious Inspiral Carpets were little more than a rather clumsy collection of Sixties underground clichés. They produced a flexi disc, *Garage Full Of Flowers*, given away with the Manchester fanzine, *Debris*. Few people took them seriously. The disc was raw and introverted, even failing to gain airplay on the John Peel Show. Since then, Inspiral Carpets have matured beyond recognition. The clichés may remain, but they have been stretched to the brink of perversity. The dominating sound is the Manzanar-like organ of Clint Boon. It's a huge, enveloping sound, adding warmth and depth.

The rest of the band, rather like Manchester's Happy Mondays, rely on youthful spontaneity to punch their live appearances into areas of extraordinary intensity. In this respect they are far more reminiscent, of 1976 than 1966. The spirit of punk lives in this band's sound, despite Boon's Small Faces haircut!

Their new EP, just out on the local Playtime label, is picking up a good deal of local airplay. The daytime DJs who are taking it to their collective hearts, focusing on the track *Keep The Circle Around*. It seems to be selling well, too. One

Manchester record shop, Eastern Bloc sold 70 copies within the first two hours of release, indicating a rapidly developing buzz.

The band has its comedy side. Clint has built a huge cow, larger than a mini and capable of being driven onstage, that is, if they ever find a stage strong enough to hold it. "I admit, I built the cow a bit on the large side," says Clint, whose mind is a constant pot pourri of madcap schemes and wayward marketing ideas. When charged with producing a blatant copy of the old Pink Floyd cow, he merely looks blank and states, "I never thought of that."

In presentation and music, Inspiral Carpets are perfecting the art of making past influences seem completely in sync with the Eighties. The Remainder of the band, vocalist Stephen Holt, bassist David Swift, guitarist Graham Lambert and drummer Craig Gill, dismiss accusations of revivalist tendencies with disarming simplicity.

"I've never even heard of some of the records they accuse us of copying," states Gill, who is the ginger haired 15 year old we all remember from school: "as far as we are concerned, no one has made music like this before."

Galaxy of stars

by David Giles

ONE OF this summer's most durable dance records is the updated version of War's *Galaxy*, released on Parlophone by the outfit Love Street. Not a band as much as a collective, Love Street centres around Mal (Stephen Mallinder) from Cabaret Voltaire, pioneers of electronic dance music long before acid was brought into the House.

For *Galaxy* Mal was joined by ex-Soft Cell keyboardist Dave Ball, Krush vocalist Ruthjoy and Fon Force producer Robert Gordon. Mal sees this line-up as a flexible unit, capable of absorbing other musicians, but not too many... "I don't want Love Street to become a totally dissipated thing, with a cast of thousands! But I would like to get other people involved, so that it's not set to a band of four people. Like a scaled-down Parliament or Funkadelic!"

Having left Cabaret Voltaire "on

ice" for the time being, Mal clearly has plenty of ideas for future material, and the first Love Street composition *Come On Down To Love Street* hits vinyl as the *Galaxy B-side*. Although the bass lines have a distinct House feel to them, Mal has steered clear of any deliberate attempts to cash in on recent club trends (although he is sporting a Smiley badge in the publicity pics). "I didn't want to jump on a bandwagon — everyone's doing Acid House re-mixes, but unless it's initially conceived as that."

And the wisdom of kicking off with a cover version? "Although you'll get people saying they preferred the original, in actual fact most of those people haven't played the original for six years!"

Spence's AOR has come

by Jerry Smith

SELLING SLICKLY-produced AOR rock to the Americans is akin to carrying coals to Newcastle, but British bands seem to be astonishingly good at it. The latest export is Scotland's Brian Spence whose new album, *Reputation*, is making steady in-roads over there, while over here he suffers from superfluous comparisons to Bryan Adams and Bruce Springsteen, a problem that he acknowledges: "This type of rock has a real problem getting heard in this country, unless you've already cracked it in America."

Having survived the gruelling club circuit with various bar-room bands in his native Edinburgh, Brian Spence first came to notice when his first album, *brothers*, spawned a European hit with *Hear It From The Heart* last year. The new album has a more melodic and atmospheric sound notably in the title track. *Reputation's* infectious melody won a healthy amount of radio play earlier this year, although the American comparisons have puzzled him. "Even people reviewing it were saying you can imagine it playing whilst driving down highways in America and I thought it was really British sounding!"

So, with the release of a new single, *Come Back Home*, it is to America that he looks for the first breakthrough although he certainly hasn't forgotten about us: "You obviously want to do it in your home country. I just feel it's a question of time and I've got plenty of time."



INSPIRAL CARPETS: more 1976 than 1966

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Lilting)	Time Warp 2, The (O'Brien)	64
I Owe You Nothing (The	Tough (Rowland)	
Brothers)	Touchy! (Harker/Mags/	26
I Say Nothing (Brynn Jones)	Waikato)	
I Want Your Love (Sayer)	Tribute (Right On) (The	70
I Won't Bleed For You (Climie	Posse/Wingfield)	
Fisher/Ross)	Twist (Yo, Twist), The	61
I'm Gonna Be (Read/Reid)	(Ballard)	
It Began In Africa (Brown/	Wap-Bam-Boogie/Don't	53
Copanny/Taylor)	Blame It On That Girl (Reilly/	
Juicy Start (Calloway/	Fisher)	
Calloway)	When It's Love (Eddy/Alex/	28
Just Got Paid (Kemp/Giffin)	Sommy/Mike)	
King Of Emotion (Adamson)	Where Did I Go Wrong	36
Let's Do It Again (Mayfield)	(UB40)	
Like Dreamers Do (Violet	Why Humble Heart	81
Waters/Shinn)	(Stephenson)	
Living For You	Working In A Colosseum	40
(Armstrong)	(Frame)	
Loco-Motion, The (Goffin/	Ya Ya Ya (Mory Konte)	29
King)	You Came (Wide/Wide)	8

THE NEXT 25

76	75	MANNISH BOY	(Epic MCD 111)
77	74	GET BUSY	(RCA 74214)
78	73	MAD ABOUT YOU	(RCA 74214)
79	72	EUROPEAN RAIN	(Virgin YS 1102)
80	71	EDGE OF A BROKEN...	(Mercury/EMI 12741)
81	70	WHOLLY HUMBLE HEART	(Kudu/EMI 12741)
82	69	SO MANY WAYS	(Charm CRE 19/95)
83	68	STATIC	(Scotti Bros 74214)
84	67	THE RIGHT STUFF	(Virgin YS 1102)
85	66	PUMP UP LONDON	(Mercury/EMI 12741)
86	65	MARY MARY	(London LON 191)
87	64	PARENTS JUST DON'T	(EMI 12741)
88	63	LOOK OUT ANY...	(RCA 74214)
89	62	DAYDREAM...	(RCA 74214)
90	61	DESTROY THE HEART	(Mercury/EMI 12741)
91	60	TONIGHT	(Mercury/EMI 12741)
92	59	STILL WAITING	(Mercury/EMI 12741)
93	58	DON'T YOU KNOW WHAT...	(Virgin YS 1102)
94	57	THIS IS YOUR LIFE	(RCA 74214)
95	56	HIB'S HEROES	(Duff EMI 12741)
96	55	SOUL SURVIVOR	(RCA 74214)
97	54	SIGNED, SEALED, DELIVERED...	(Virgin YS 1102)
98	53	LIVING FOR YOU	(Mercury/EMI 12741)
99	52	DON'T MAKE ME...	(Mercury/EMI 12741)
100	51	HOTEL CALIFORNIA	(Asylum/EMI 12741)

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

⑤ Indicates title available in sheet music

⑥ Panel Sales increase over last week

▲ Panel Sales increase of 50% or more over last week

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

Top 75 chart entries to date (33 weeks) 442

Panel Sales over last week +2%

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38	21	8	FOOLISH BEAT	Atlantic A 9059(T) (W)
39	48	2	JUMP START	Manhattan/EMI (12)MT 50 (E)
40	31	4	WORKING IN A GOLDMINE	WEA YZ 199(T) (W)
41	51	2	COMING BACK FOR MORE	Chrysalis JEL(X) 4 (C)
42	43	4	DON'T BE CRUEL	MCA MCA(T) 1268 (F)
43	52	3	EASY	Motown ZB 41793 (12-ZT 41794) (BMG)
44	27	7	DIRTY DIANA	Epic 651546 7 (12-651546 8) (C)
45	26	9	ALL FIRED UP	Chrysalis PAT(X) 5 (C)
46	NEW		I'M GONNA BE	Chrysalis CLAM(X) 2 (C)
47	25	5	PEEK A BOO	Wonderland/Polydor SHE(X) 14 (F)
48	61	2	I HATE MYSELF FOR LOVING YOU	London LON(X) 195 (F)
49	33	7	LOVE BITES	Bludgeon Riffola/Phonogram LEP(X) 5 (F)
50	29	5	LIKE DREAMERS DO	4th - B'way/Island (12)BRW 108 (F)
51	23	6	I SAY NOTHING	London LON(X) 190 (F)
52	NEW		HE AIN'T HEAVY, HE'S MY BROTHER	Scotti Bros POT 10 (12-P210) (F)
53	36	13	WAP-BAM-BOOGIE/DON'T BLAME IT ON...	WEA YZ 188(T) (W)
54	32	9	HAPPY EVER AFTER	Circa/Virgin YR(T) 15 (E)
55	69	2	ANSWERS TO NOTHING	Chrysalis URE(X) 5 (C)
56	47	11	I OWE YOU NOTHING	CBS ATOM(T) 4 (C)
57	NEW		GOODBYE TO LOVE AGAIN	10/Virgin TEN(X) 238
58	NEW		GOOD TIMES	WEA YZ 302(T) (W)
59	49	7	CHOCOLATE GIRL	CBS DEAC(T) 6 (C)
60	45	11	THE TWIST (YO, TWIST)	Tin Pan Apple/Urban/Polydor URB(X) 20 (F)
61	50	12	FAST CAR	Elektra EKR 73(T) (W)
62	68	2	GOODBYE MR MACKENZIE	Capitol (12)CL 501 (E)
63	NEW		LET'S DO IT AGAIN	Warner Brothers W 7780(T) (W)
64	NEW		THE TIME WARP 2	Live JIVE(T) 182 (BMG)
65	66	2	THEME FROM 'VIETNAM' (Canon in D)	Debut/Passion DEBT 3053 (A)
66	NEW		DR STEIN	Noise Int. 7HELLO 1 (12-12HELLO 1) (A)
67	NEW		IT BEGAN IN AFRICA	Urban/Polydor URB(X) 23 (F)
68	NEW		JUST GOT PAID	CBS 651470 7 (12-651470 6) (C)
69	63	3	CATCH MY FALL	Chrysalis IDOL(X) 13 (C)
70	40	4	ROCK MY WORLD	Tent/RCA PB 42145 (12-PT 42146) (BMG)
71	67	14	TRIBUTE (Right On)	CBS PASA(T) 1 (C)
72	58	11	BREAKFAST IN BED	DEP International/Virgin DEP 29(12) (E)
73	57	3	FOREVER YOUNG	Warner Brothers W 7796(T) (W)
74	NEW		FIRST BOY IN THIS TOWN (LOVE SICK)	Virgin VST(T) 1082 (E)
75	59	3	BLIND	EMI (12)EM 68 (E)

James Hamilton
C O L U M N

In an already somewhat album dominated week, **George 'Bad' Benson** is back, on single with **GEORGE BENSON** Let's Do It Again (Warner Bros W7780T), a gospel girls backed slinkily jogging revival of the **Curtis Mayfield**-penned **Staple Singers**-originated 1975 theme song from the **Bill Cosby/Sidney Poitier** movie which by coincidence was on TV two weeks ago, and — more importantly — on LP with **GEORGE BENSON** Twice The Love (Warner Bros WX 160). Will a new Benson album sell? Will it rain before September? Also carefully crafted classy album product is **MICA PARIS** So Good (Fourth & Broadway BRP 525) and the rapidly UK released **JEFFREY OSBORNE** One Love — One Dream (Breakout AMA 5205), while also selling like crazy to soul fans on import are **SCOTT WHITE** Success ... Never Ends (RCA 8419-1-R), the lurching and Benson-ish scatting track **Friends** being commended for radio attention, and **PERRI** The Flight (Zebra Records ZEB-42017, via MCA), sometime gospel singing sisters sounding at times not unlike their mentor **Anita Baker** on a primarily home listening set.

Strictly for dancefloors are the new slew of "acid house" LPs, two rival double albums compilations being **London Records'** subtly retitled series-continuing *The House Sound Of London, Vol. IV — The Jackin' Zone* (FFRD 4), combining new UK and US productions (plus 1979's Scandinavian **Harry Thumann** Underwater), and **A&M's** obviously answering House Hallucinates — *Pump Up London, Volume One* (Breakout HSEA 9002), a slightly more retrospective US-only selection. **Westside Records'** latest single album of, in the main, extremely new acid house is *Jackmaster 3* (DJ International Records JACKLP 503), while single sets from the States on import that are doing well are **Acid** (Hot Mix 5 Inc Records HMF-LP-01), only an eight-tracker but "sizzling", and **Rough House, Vol. 1** (Minimal Records MINLP 100), largely **Arthur Baker** productions in acid mixes by **Junior Vasquez**.

However, despite all the foregoing, by far the biggest new seller — on pre-release promo at only the most specialist dance music stockists ahead of its September 5 official release date — has been **KID 'N' PLAY** Gittin' funky (UK Remix) (Cooltempo COOLX 168), an excitingly jumpy rap woven from a brassy **MFSB** TSOP break beat, funky drumming and "rock steady" clucking girls. Massive! Likely to leapfrog it into the pop chart is **Dancin' Danny D's** specially UK-aimed remix of the

previously released US smash pop-rap "sleeper", **DJ JAZZY-JEFF & THE FRESH PRINCE** Parents (Just Don't Understand) (Jive JIVE R 169), while another pre-release rap that's been doing quite well ahead of its August 30 official release is **EPMD** Strictly Business (Cooltempo/Ensign COOLX 172), a chatting sinuous reggae-rap roller with **Bob Marley's** I Shot The Sheriff slotting through it.

The other really big pre-release seller, ahead of September 5, has been the seriously acidic new **ADRENALIN M.O.D.** Ecstasy (MCA Records RAGAT 2), this controversial title being merely the lead tune on a "sizzling" four-tracker ("sizzling", incidentally, is in this context more a description of the twittering synth sound that sets your teeth on edge). Other acid house that's happening includes **GROOVE** Hijack The Beat (Submission SUB X 05), which began on promo as an East Midlands house adaptation of **Herbie Mann's** Hijack before now getting the full acid treatment, and **THE NIGHT WRITERS** Let The Music (Use You) (Jack Trax JTX 19), a somewhat Hi-NRG melodically pulsed and mournfully nagged canterer that since its original release over a year ago has become a firm favourite at London's more Balearic orientated acid gigs.

As a complete contrast, there are several UK produced singles that some people are calling "street soul", their common factors being female singers whose plaintively pitched sweet (and sometimes slightly tentative) vocal style reveals a "lovers rock" reggae origin, a concentration on the old style of slow to mid-tempo jogging heartbeat rhythm that traditional black audiences here still prefer, and a steadily ticking over sales pattern. Current examples include **DELUXE** (I've Got A) Feeling (The Dance yard Recording Corporation/Unyque Artists UNQ 3T, via Spartan), **TONGUE IN CHEEK** Why (You Could Have Had It All) (Criminal Records BUST 11), **JENNY B** Sexy Eyes (Power Pack Production PP 1, via Jet Star), and a remix of the old **SAHARA** Love So Fine (Fast Forward FFO 2). Finally, a male purveyor of street soul, and a very fine one at that, **Rick Clarke** is suffering from confusion over the two different sides of his current single. My original white label review copy had the titles hand written on the wrong sides but the matrix numbers at that time made me think the A-side was a superior slowie that I recommended to radio's attention. Ignore the confusion, now just be aware that this side is called Love, it remains better than the other side, Get Busy, but now it is the B-side. Flip it!

Foot-in-the-door music

by Paul Sexton

"NAMES LIKE Michael Jackson and Quincy Jones do seem to open a lot of doors," says Siedah Garrett, the lady who suddenly found herself at number one last summer with MJ on I Just Can't Stop Loving You. "But Quincy once told me, 'I can only open the door. I'm not responsible for what happens when you get inside.'"

Now she's inside, Siedah — "sigh-ee-da" if you're still having trouble — has finally made it on to an album of her own, *Kiss Of Life*, just out on Quincy's Qwest label via WEA and with "Q" as executive producer. "It seems like it took forever," says Garrett. "But I firmly believe that these things happen in their own good time."

It's four-and-a-half years since most of us first became aware of the formidable Garrett larynx, when she duetted on the soul classic Don't Look Any further with Dennis Edwards on Motown. But by then, the LA-born Blackfoot Indian girl had already been "discovered" by Quincy and plucked from 800 auditioning singers to join the dance group Deco: "Motown made an offer for me but by then I was already in the group and it seemed only natural to see that through to the end."

The end of that particular avenue came after a top three US dance hit, Do You Want It Right Now, and then came the hard work of grafting her way on to the session circuit. "I became the demo queen," she recalls. "I did the demo for It's Gonna Be Special for Patti Austin and Through The Fire for Chaka Khan — then I became the background queen."

Her gigs included backing vocals on Madonna's True Blue and Night Shift by the Commodores. "The demo circuit is definitely word-of-mouth, and doing demos gets your voice known," she says.

That was never truer than when Garrett did the guide vocal for a song she'd finished with writing partner Glen Ballard called Man In The Mirror. Michael Jackson



SIEDAH GARRETT: 'Names like Michael Jackson and Quincy Jones do seem to open doors. But Quincy once told me "I can only open the door. I'm not responsible for what happens when you get inside."'

gave it the thumbs up and says Garrett, even went to the extent of filming her singing it at home to help him rehearse the number. Then came the surprise of being chosen by MJ for the duet. "I knew that was a leg-up. But I didn't realise the magnitude of it till later."

Garrett was then finally in a position to start that solo album, with producers Rod Temperton (a long-time Jackson collaborator) and Dick Rudolph. "I took a little over nine months to make. I'm very single-minded about it, I'm not going to just let it go." The performance of the first single, K.I.S.S.I.N.G. suggests that Siedah's perseverance will be tested, but she's ready for the long haul and certainly not lacking in self-belief.

"Who do I listen to at home? Me. I love listening to myself. And Michael, and Prince, and Chaka."

Keeping tabs on Milton Keynes

by Andy Beevers

FORGET ABOUT the concrete cows and red balloons — Milton Keynes could soon be better known as the home of the first Acid House hit. The record that looks set to give it that unlikely accolade is *Acid man* by Jolly Roger, which was recorded in a garage in the

new town by local DJ, beat-boffin and Baad records boss Eddie Richards. The track uses the modulated bass sounds and nagging synthesizer lines which originated in Chicago, but adds samples and phrases which are specifically aimed at UK clubs and which make the record more accessible and more memorable than many other acid tracks.

Acid Man started off as just another of Eddie's experiments — it is loosely based on a short acid track, Shout by Jack Frost, aka Adonis. Eddie recreated his own longer interpretation of the record entirely from samples. He explains that his 16-track studio contains no drum machines or synthesizers, just a sampler, two turntables and 7,000 records! It is usually used for recording megamixes and edits for dance labels such as Streetsounds and Rhythm King.

The recording of Acid Man ended up on a tape of such megamixes which Eddie sent to Colin Faver, a DJ on a pirate station Kiss FM. Colin incorporated the track into his show and it was not long before 10 Records was on the phone making enquiries. That was back in April, and the label has eventually released the track this week. But do not bother watching out for Eddie on the TV — he is hoping that the single's video will just be shots of dancers taken in the underground London clubs where he DJ's, such as Brainstorm and RIP. And if a Top Of The Pops appearance is needed then he will send along Jolly Roger himself — an enigmatic Arabian who apparently provided the inspiration and guidance for Acid Man.

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CASS 2CJB 1
CD CDJB 1

Chrysalis

TOP Dance SINGLES

27 AUGUST 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	6	THE ONLY WAY IS UP	Yazz & The Plastic Population	Big Life BLR 4(T) (I/RT)
2	2	I NEED YOU	B.V.S.M.P.	Debut/Skratch DEBT(X) 3044 (A)
3	3	THE LOCO-MOTION	Kylie Minogue	PWL PWL(T) 14 (P)
4	NEW	DON'T MAKE ME WAIT/MEGABLAST	Bomb The Bass	Rhythm King/Mute DOOD(12)2 (I/RT)
5	4	SUPERFLY GUY	S-Express	Rhythm King/Mute LEFT 28(T) (I/RT)
6	5	HUSTLE! (TO THE MUSIC)	Funky Worm	FON/WEA FON15(T) (W)
7	7	DON'T BE CRUEL	Bobby Brown	MCA MCA(T) 1263 (F)
8	9	THE HARDER I TRY	Brother Beyond	Parlophone/EMI (12)R6184 (E)
9	13	TEARDROPS	Womack & Womack	4th + B'Way/Island (12)BRW 101 (F)
10	NEW	THE RACE	Yellow	Mercury/Phonogram YELLO 1(12) (F)
11	11	YE KE YE KE	Mory Kant	London LON(X) 171 (F)
12	12	JUMP START	Natalie Cole	Manhattan/EMI (12)MT50 (E)
13	10	REACH OUT I'LL BE THERE ('88 REMIX)	Four Tops	Motown ZB 41943 (12—ZT 41944) (BMG)
14	8	PUSH IT/TRAMP	Salt 'n' Pepa	FFR 2 (12—CHAMP 1251/FFR2) (BMG/F)
15	6	ROSES ARE RED	Mac Band Featuring McCampbell Bros	MCA MCA(T) 1264 (F)
16	NEW	WHERE DID I GO WRONG	UB40	Dep International/Virgin DEP 30(12) (E)
17	NEW	GET BUSY	Rick Clarke	Wa WA(T) 2 (JS)
18	NEW	IT BEGAN IN AFRICA	Urban All Stars	Urban/Polydor URB(X) 23 (F)
19	14	LIKE DREAMERS DO	Mica Paris/Courtney Pine	4th + B'way/Island (12)BRW108 (F)
20	16	SO MANY WAYS	Dennis Malcolm	Charm—(CRT 19) (JS)

21	17	JIBARO	Electra	frr/London FFR(X) 9 (F)
22	20	PUMP UP LONDON	Mr. Lee	Breakout/A&M USA(T) 639 (F)
23	18	COMING BACK FOR MORE	Jellybean/Richard Darbyshire	Chrysalis JEL(X)4 (C)
24	15	JUST GOT PAID	Johnny Kemp	CBS 6514707 (12—6514706) (C)
25	28	AMNESIA/DANCE WITH THE DEVIL	Project Club	Supreme—(SUPET 131) (E)
26	25	HEAT IT UP	Wee Papa Girl Rappers	Jive JIVE(T) 174 (BMG)
27	NEW	GOODBYE TO LOVE AGAIN	Maxi Priest	10/Virgin TEN(X) 238 (E)
28	28	EASY	Commodores	Motown ZB41793 (12—ZT41794) (BMG)
29	36	TURN THE MUSIC UP	Chris Paul	Syncopate/EMI (12)SY13 (E)

30	22	THE RIGHT STUFF	Vanessa Williams	Wing/Polydor WING(X)3 (F)
31	26	STATIC	James Brown	Scotti Bros JSB(X)2 (F)
32	NEW	LET'S DO IT AGAIN	George Benson	Warner Brothers W 7780(T) (W)
33	27	STILL WAITING	Dorothy	Blue Guitar/Chrysalis AZUR(X)8 (C)
34	NEW	SHARE MY JOY	Jo Ann Jones	Champion CHAMP(12)81 (BMG)
35	23	DIRTY DIANA	Michael Jackson	Epic 6515467 (12"—6515468) (C)
36	24	ROCK MY WORLD	Five Star	Tent/RCA PB 42145 (12"—PT 42146) (BMG)
37	19	(WHAT CAN I SAY) TO MAKE YOU LOVE ME	Alexander O'Neal	Tabu 6528527 (12—6528526) (C)
38	37	I'VE GOT A FEELING	Deluxe	Dance Yard/Unyque UNQ 3(T) (SP)
39	29	EVERYBODY (GET LOOSE)	Phoenix	Urban/Polydor URB(X)22 (F)
40	49	PARENTS JUST DON'T UNDERSTAND	DJ Jazzy Jeff & Fresh Prince	Jive JIVE(T)181 (BMG)
41	NEW	SOUL SURVIVOR	C.C. Catch	Hansa/RCA PB 42173 (12"—PT 42174) (BMG)
42	32	I'M TOO SCARED	Steven Dante	Cooltempo/Chrysalis DANTE(X)1 (C)
43	33	OFF ON YOUR OWN (GIRL)	Al B Sure!	Uptown/Warner Brothers W7870(T) (W)
44	NEW	GOOD TIMES	Matt Bianco	WEA YZ 302(T) (W)
45	21	LOVE IS THE GUN	Blue Mercedes	MCA BONA(T) 3 (F)
46	40	MONKEY	George Michael	Epic EMU(T)6 (C)
47	34	AIN'T NO STOPPIN' US NOW	Steve Walsh	A1 (12)A1304 (A)
48	NEW	NIGHT TRAIN	T-Coy	De Construction M 6262 (E)
49	NEW	MARY, MARY	RUN-D.M.C.	London LON(X) 191 (F)
50	47	IN THE NAME OF LOVE	Swan Lake	Bad Boy—(BAD 703) (IMP)

THE URBAN ALL STARS.



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TOP 10 ALBUMS

1	2	KYLIE — THE ALBUM	Kylie Minogue	PWL HF3/HFC3 (P)
2	1	IT TAKES A NATION OF MILLIONS ...	Public Enemy	DEF JAM/CBS 4624151/4624154 (C)
3	NEW	ROCK THE WORLD	Five Star	TENT PL71747/PK71747 (BMG)
4	4	BAD	Michael Jackson	Epic 4502901/4502904 (C)
5	3	A SALT WITH A DEADLY PEPA	Salt 'n' Pepa	London FFRLP 3/FFRMC 3 (F)
6	NEW	THE HOUSE SOUND OF LONDON VOL 4	Various	London FFRDP4/FFRDC4 (F)
7	5	DON'T LET LOVE SLIP AWAY	Freddie Jackson	Capitol EST2067/TCEST2067 (E)
8	NEW	CONSCIENCE	Womack & Womack	4th—B'way/Island BRLP519/BRCAS19 (F)
9	NEW	HOUSE HALLUCINATES PUMP UP LONDON	Various	Breakout/A&M HSEA9002/HSEC9002 (F)
10	6	THE MAC BAND	Mac Band Feat McCampbell Bros	MCA MCG 6032/MCGC 6032 (F)

TOP 10 BUBBLERS

1	GET OUT OF MY HOUSE	Sound Assassins	Cooltempo/Chrysalis COOL(X)173 (C)
2	IF IT ISN'T LOVE	New Edition	MCA MCA23830 (F)
3	TUNE IN (TURN ON TO THE ACID HOUSE TEMPLE)	Psychic TV/Jack The Tab	TOPY037 (I/RE)
4	DIN DAA DAA (TROMMELTANZ)	George Kranz	4th + B'way/Island (12)BRW110 (F)
5	NOT AS HAPPY	Greensleeves	GRED226 (BMG/JS)
6	SIGNED, SEALED, DELIVERED	Ruby Turner	Jive RTS(T)4 (BMG)
7	DELTA HOUSE	Housemaster Baldwin Feat Bud	Koolkat—(KOOLT21) (A)
8	H.O.U.S.E	Adonis Feat M C Kodak	Anxious—(BLMK002) (A)
9	DREAM GIRL	Pierre Fantasy Club	Jack Trax/Indigo—(JTX21) (A)
10	BEST 2 B A GIRL	M.C. Syn Dee	Virgin VS(T)1111 (E)

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FROM THE ALBUM 'TOUGHER THAN LEATHER'

Why ya Buggin' RUSH



KEY A=Radio 1 'A' list B=Radio 1 'B' list C=Radio 1 'C' list		RADIO 1 w/c 4.6 28.5 ACTUAL PLAYS (4 or more)		RADIO 1 w/c 31.5 24.5 PLAYLISTED		REGIONAL w/c 4.6 28.5 PLAYLISTINGS (43 stations)		LAST WEEK'S CHART	
A-HA Touchy!	Warner Brothers	6	5	B	—	30	23	26	
ALL ABOUT EVE Martha's Harbour	Mercury	10	8	B	B	39	34	14	
ARMATRADING, JOAN Living For You	A&M	—	—	B	—	19	15	98	
AZTEC CAMERA Working In A Goldmine	WEA	4	6	B	B	42	40	40	
BENSON, GEORGE Let's Do It Again	Warner Brothers	4	4	—	—	27	21	63	
BIG AUDIO DYNAMITE Other 99	CBS	—	5	A	B	—	6	—	
BIG COUNTRY King Of Emotion	Mercury	12	4	—	—	35	22	—	
BIG DISH European Rain	Virgin	10	8	A	A	18	23	79	
BOLTON, MICHAEL That's What Love Is All About	CBS	—	—	—	—	10	21	—	
BOMB THE BASS Don't Make Me Wait	Mister-ron	7	—	B	—	9	7	20	
BREATHE Hands To Heaven	Siren	15	16	A	A	43	41	4	
BROKEN ENGLISH Do You Really Want Me Back	EMI	6	—	—	—	5	13	—	
BROTHER BEYOND The Harder I Try	EMI	16	15	A	A	40	41	3	
BROWN, BOBBY Don't Be Cruel	MCA	7	4	B	—	18	14	42	
BROWN, JAMES Static	Scotti Bros	—	4	—	—	—	—	83	
B.V.S.M.P. I Need You	Debut	10	15	A	A	28	27	5	
CLIMIE FISHER I Won't Bleed For You	EMI	12	—	B	B	35	32	35	
COLLINS, PHIL Groovy Kind Of Love	Virgin	7	—	B	—	29	—	—	
COMMODORES Easy	Motown	6	—	C	—	20	17	43	
DOROTHY Still Waiting	Blue Guitar	4	5	B	—	5	5	92	
EAGLES, THE Hotel California	Elektra	5	—	C	—	9	11	100	
ESTEFAN, GLORIA Anything For You	Epic	5	5	—	—	32	26	25	
EUROPE Superstitious	Epic	6	—	B	—	23	15	34	
FAIRGROUND ATTRACTION Find My Love	RCA	8	13	A	A	42	40	7	
FOUR TOPS Reach Out I'll Be There	Motown	10	11	B	B	32	38	13	
FUNKY WORM Hustle (To The Music)	Fon	4	9	—	—	23	22	19	
GOODBYE MR MACKENZIE Goodbye Mr...	Capitol	—	4	—	—	12	9	62	
GRANT, AMY Lead Me On	A&M	9	7	—	—	7	7	—	
GRIFFIN, CLIVE Don't Make Me Wait	Phonogram	—	—	—	—	14	13	99	
GROOVETRAIN Why Did You Do It	Urban	5	—	C	—	—	—	—	
HINES, GREGORY That Girl Wants To Dance	Epic	—	—	—	—	9	19	—	
HORNBY, BRUCE Look Out Any Window	MCA	6	10	—	—	29	34	88	
HOUSE OF LOVE Destroy The Heart	Creation	—	5	—	—	—	—	90	
IDOL, BILLY Catch My Fall	Chrysalis	—	4	B	B	14	15	69	
IRON MAIDEN The Evil That Me Do	Chrysalis	6	6	B	B	10	12	9	
JELLYBEAN Coming Back For More	Chrysalis	8	5	B	B	29	22	41	
JETT, JOAN I Hate Myself For Loving You	London	6	10	B	B	18	14	48	
JUNIOR High Life	London	—	—	—	—	11	11	—	
KAMEN, NICK Bring Me Your Love	WEA	4	—	—	—	7	18	—	
KANTE, MORY Ye Ke Ye Ke	London	15	11	B	B	18	18	29	
KEMP, JOHNNY Just Get Paid	CBS	4	5	—	—	13	15	68	
LEVEL 42 Heaven In My Hands	Polydor	11	6	A	—	19	—	—	
MATT BIANCO Good Times	WEA	7	—	A	—	32	—	58	
MEDEIROS, GLENN Long And Lasting Love	London	—	—	C	28	10	27	—	
MEDLEY, BILL He Ain't Heavy He's My Brother	Polydor	4	—	C	C	13	4	52	
MINOGUE, KYLIE The Loco-mohon	PWL	17	13	A	A	42	40	2	
OCEAN, BILLY Colour Of Love	Jive	—	—	—	—	11	30	—	
OSMOND, DONNY Soldier Of Love	Virgin	12	14	A	A	31	29	33	
PARIS, MICA Like Dreamers Do	4th & B'way	10	14	B	A	33	41	50	
PRIEST, MAXI Goodbye To Love Again	10	5	—	—	—	20	12	57	
PROCLAIMERS, THE I Wanna Be (500 Miles)	Chrysalis	10	15	A	A	22	13	46	
REA, CHRIS On The Beach	WEA	16	11	A	B	39	39	12	
ROBERTSON, ROBBIE Somewhere Down The...	WEA	13	9	B	B	41	33	15	
SCRITTI POLITTI First Boy In This Town	Virgin	10	7	A	A	31	25	74	
S-EXPRESS Superfly Guy	Rhythm King	9	13	C	A	21	29	11	
SIMON, CARLY You're So Vain	Arista	6	—	C	—	8	6	—	
SIMS, JOYCE Love Makes A Woman	London	4	—	B	B	10	21	—	
SIouxSIE & THE BANSHIES Peek-A-Book	Wanderland	4	11	C	A	10	22	47	
SPAGNA Every Boy And Girl	CBS	6	5	B	B	29	18	37	
SPENCE, BRIAN Come Back Home	Polydor	—	—	—	—	13	20	—	
STATUS QUO Running All Over The World	Vertigo	11	6	C	—	35	27	17	
STEPHENSON, MARTIN Wholly Humble...	Kitchenware	7	7	B	B	12	12	81	
STEWART, ROD Forever Young	Warner Brothers	9	10	A	A	31	33	73	
10,000 MANIACS Like The Weather	Elektra	—	9	—	—	3	4	—	
TALKING HEADS Blind (Vocal Mix)	EMI	6	—	B	B	13	13	75	
TAMI SHOW She's Only Twenty	Chrysalis	5	6	—	—	—	—	—	
TIKARAM, TANITA Good Tradition	WEA	15	17	A	A	42	38	10	
TRANSMISSION VAMPI I Want Your Love	MCA	6	12	C	C	16	24	33	
TURNER, RUBY Signed, Sealed, Delivered...	Jive	7	4	C	—	16	13	97	
UB40 Where Did I Go Wrong	DEP Int	17	11	A	B	33	10	36	
URE, MIDGE Answers To Nothing	Chrysalis	17	12	A	A	32	24	55	
VAN HALEN When It's Love	Warner Brothers	9	8	A	A	30	29	28	
VOICE OF THE BEEHIVE I Say Nothing	London	5	18	B	A	29	37	51	
WIEDLIN, JANE Rush Hour	Manhattan	15	8	A	B	34	33	21	
WILD SWANS, THE Bible Dreams	Warner Brothers	—	4	—	—	5	—	—	
WILDE, KIM You Came	MCA	12	16	A	A	42	41	8	
WILSON, BRIAN Love And Mercy	Sire	8	7	B	B	22	20	—	
WINWOOD, STEVE Don't You Know What The...	Virgin	—	10	—	A	33	35	93	
WOMACK & WOMACK Teardrops	4th & B'way	17	18	A	A	32	27	18	
WONDER/IGLESIAS My Love	CBS	4	9	—	—	37	26	6	
YAZZ/PLASTIC POPULATION The Only Way...	Big Life	21	19	A	A	40	38	1	
YELLOW The Race	Mercury	12	—	—	—	—	—	31	

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).

Shooting little arrows at the charts

Twenty years ago Albert Hammond was responsible for Leapy Lee's Little Arrows. Far from giving up and going home after this worrying start he's gone from strength to strength, as Dave Laing discovers

WHEN ASWAD took his Don't Turn Around to number one earlier this year it was exactly 20 years since Albert Hammond's first British hit, a less distinguished number called Little Arrows, sung by Leapy Lee. That launched Hammond on a career which has included numerous songwriting successes in both English and Spanish.

He grew up bi-lingual in Gibraltar, "hearing everything from Mexican, Spanish and Moroccan music to pop, opera and R&B".

Hammond recalls that he wrote his first song at 10 and encouraged by his father took up guitar, moving to London in the mid-Sixties. There he worked with Mike Hazelwood on such songs as Joe Dolan's Make Me An Island (1969), The Pipkins' Gimme Dat Ding (1970) and Blue Mink's Good Morning Freedom (1970), co-written with Cook and Greenaway.

Since 1970, Albert Hammond has been based in America where

he and Hazelwood first went in search of backing for a musical they had composed. That never materialised, but Hammond embarked on a new career as a singer, scoring a big hit with It Never Rains In Southern California, "a song I wrote in Fulham in 1969". As a result, says Hammond "I did four world tours with T Rex, Ten Years After, Yes and the Moody Blues". He was also recording for CBS and his The Air That I Breathe ("my best rock 'n roll song") became a pop classic after The Hollies cut it in 1974. "It was first covered by the Everly Brothers", Hammond remembers, "the only cover on an LP produced by Duane Eddy. He wanted them to do it as a single, but they preferred to do their own material..."

Next came When I Need You which started life on Hammond's final CBS album. "They refused to put it out as a single, so I got Leo Sayer to cut it. Adam Faith believed in it and it's now one of my biggest songs. It's like a nursery rhyme, a very simple song."

Albert Hammond's later hits have come from artists as diverse as Julio Iglesias, Starship and Aswad. For Iglesias he wrote Por Un Poco De Te Amor which in various languages has sold 9m copies since 1979. Other Spanish-language success has come with Jose Luis Rodriguez and Lani Hall, who won a Grammy with a Hammond song.

After a partnership with Hazelwood which lasted 11 years, Hammond has co-written in recent years with a variety of other writers, notably Diane Warren who collaborated on Don't Turn Around and Nothing's Gonna Stop Us Now, for which the US Navy offered \$400,000 to use it in a recruitment ad. "I refused because I'm a peace-loving person," says Hammond, although he is not in principle against the use of his work in commercials — the Starship song was eventually used

'I got Leo Sayer to record When I Need You. Adam Faith believed in it and it's now one of my biggest songs'

by Amnesty International.

The writer has his own publishing company, Albert Hammond Music, which is administered by Warner-Chappell everywhere except in Britain where he is with Empire Music. Empire's Bob Grace handled Hammond's copyrights at Rondor Music before setting up Empire in 1972 and the two have been close associates ever since.

Currently, Hammond is spending time on production as well as writing, with projects in progress involving Roger Christian (of The Christians) and Roy Orbison. And the next big Hammond song will almost certainly be Whitney Houston's version of his A Moment Of Time, which has been chosen as the theme for NBC's television coverage of the Seoul Olympics.

COMPACT

disc

DIGITAL AUDIO

- 1 THE FIRST OF A MILLION KISSES, Fairground Attract. RCA
- 2 TRACY CHAPMAN, Tracy Chapman Elektra
- 3 IDOL SONGS: 11 OF THE BEST, Billy Idol Chrysalis
- 4 BAD, Michael Jackson Epic
- 5 BEST OF EAGLES, Eagles Asylum
- 6 TANGO IN THE NIGHT, Fleetwood Mac Warner Brothers
- 7 HOT CITY NIGHTS, Various Vertigo/Phonogram
- 8 KYLIE, Kylie Minogue PWL
- 9 TURN BACK THE CLOCK, Johnny Hates Jazz Virgin
- 10 NOW! 12, Various EMI/Virgin/PolyGram
- 11 BROTHERS IN ARMS, Dire Straits Vertigo/Phonogram
- 12 HYSTERIA, Def Leppard Bludgeon Riffola
- 13 ROLL WITH IT, Steve Winwood Virgin
- 14 KICK, INXS Mercury/Phonogram
- 15 GREATEST EVER ROCK 'N' ROLL MIX, Various Stylus
- 16 THE COLLECTION, Barry White Mercury/Phonogram
- 17 LOVE, Aztec Camera WEA
- 18 WHITNEY, Whitney Houston Ansta
- 19 ALL ABOUT EVE, All About Eve Mercury
- 20 SMALL WORLD, Huey Lewis/The News Chrysalis

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



GUY CHADWICK, songwriter for independent chart-toppers House Of Love has signed a long-term worldwide publishing deal with EMI Music Publishing. Pictured are (left to right) Steve Walters (A&R, EMI Music), Frans de Wit (managing director EMI Music), Chris Miles (business affairs, EMI Music), Chadwick, Peter Doyle (head of A&R, EMI Music), Simon Long (Chadwick's lawyer from the Simpkins Partnership) and Alan McGee of Creation Records, House Of Love's label

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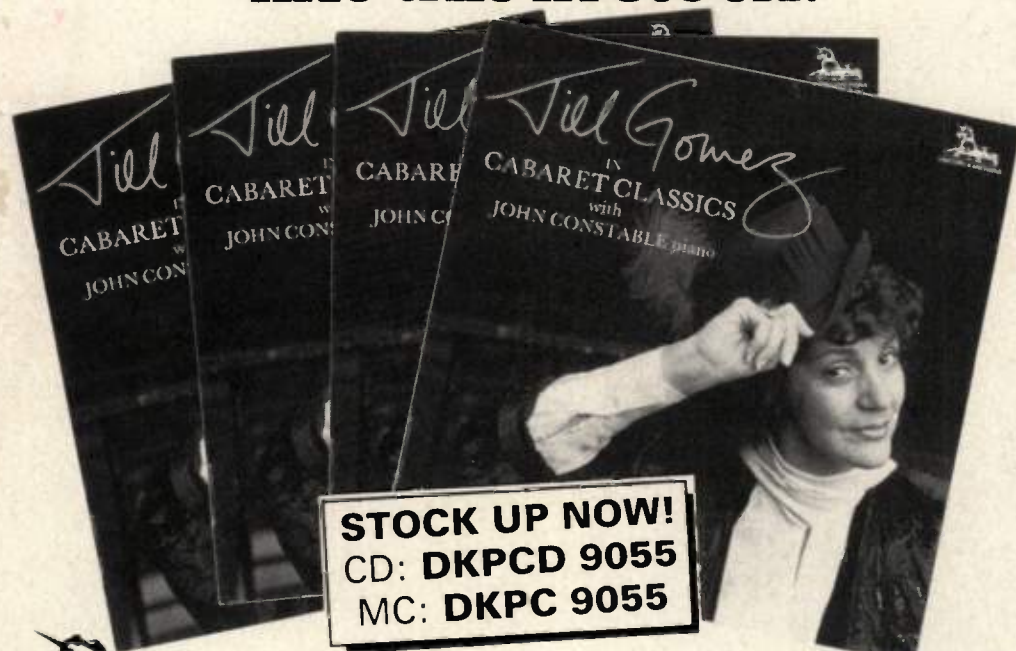
⊞ TC RIVER 1

Ⓢ CD RIVER 1

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CLASSICAL

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The success of the first series suggests that the sequel will sell in similarly hugely respectful numbers, but I can only say that it was a wonder of marketing rather than content. This second series is such a hotch-potch of music often on old or mediocre recordings that I find it difficult to believe that people know what they are buying.

In Part Seven of this second series, for example, Elgar's Cockaigne Overture is a live recording by the National Youth Orchestra is followed by a Brahms Waltz played by the pianist Roger Steptoe, which itself is followed by Vivaldi's Concerto for Two Trumpets which gives way to Saint-Saens' Dance of the Priestesses from Samson and Delilah. As far as I am concerned, this is the musical equivalent of one of the worst rides in Alton Towers.

But the sell, and Trax Music is apparently putting even more money into promotion. So no matter how small the

classical section, they need to be stocked.

The Mravinsky Legacy. Volume 1, Overture. — Tannhauser, Wagner. Symphony No 9, Bruckner OCD 220. Volume 2, Prelude and Liebestod, Wagner. Mussorgsky/Liadov, Symphony No 5, Tchaikovsky. OCD 221. Funeral Music, Wagner. Alpine Symphony, Strauss. OCD 222. Volume 4. Overture, The Marriage of Figaro. Music for Strings, Percussion and Celeste, Bartok. The Swan of Tuonela, Symphony No 7, Sibelius. OCD 223. Prelude Act III Lohengrin, Wagner. Agon, Stravinsky. Symphony No 15, Shostakovich. OCD 224. The Leningrad Philharmonic Orchestra, Yevgeny Mravinsky, conductor. Olympia, distribution Conifer.

Over the past 18 months or so, the Olympia label has consistently shown what an interesting source is the catalogue of the Soviet state record company Melodiya, with its regular releases of older recordings of great Russian music, recordings of lesser-known composers, and music featuring younger Soviet musicians.

Even in this context, this Mravinsky Legacy is extremely interesting. Yevgeny Mravinsky conducted the Leningrad Philharmonic from 1938 until his death earlier this year, and as these recordings show, maintained an individual sound and approach that has been lost by many Western orchestras which are scarcely distinguishable.

Known for his interpretations of the German and Austrian repertoire (Wagner, Bruckner, Richard Strauss) as well as Russian music, he drew an exceptional depth of string sound from his players which resulted in intense and powerful readings.

The recordings contained on these well-filled discs were made between the '60s and the '80s, and are very variable in hi fi — or sometimes low-fi — quality, but the musical content is always captivating. For classical buffs generally, but a set of true historical worth.

EMI — reaching the masses

Two new recordings with a strongly popular appeal are being released by EMI in September. Placido Domingo's Vienna, City of My Dreams, sold in excess of 200,000 units, and though he is unlikely to equal that with his next release, EMI are still hoping for good figures.

It is called Romanzas de Zarzuelas, and is a collection of Spanish popular songs, with the Orquesta Sinfonica de Madrid conducted by Manuel Moreno-Buendia (CDC 7491482 and on LP/tape).

The product is supported by an A2 poster, with major in-store displays, including special blow-ups of the CD front. It is EMI's LP/tape of the month with a reduction to

£3.60 on the dealer price up to October 14.

Unusually, EMI have also decided to mount an outdoor advertising campaign using large posters for the disc coupled with another release, Wagner Arias featuring Jesse Norman.

EMI's recording is interesting in that it was conducted by Klaus Tennstedt, returning for the first time after recovering from throat cancer. Norman sings arias from Tristan und Isolde, Tannhauser, The Flying Dutchman and Gotterdammerung (CDC 7497592 and on tape/LP).

In addition to the Domingo joint ads, the Norman release is also supported by A2 artist poster and in-store displays.

REPERTOIRE GUIDE

3. SYMPHONIES



BEETHOVEN (from a painting by Bildris von Schimon)

when seen in terms of its historical development.

The symphony grew out of the orchestral suites and divertimentos of the late baroque period. In the mid-18th century, symphonies were churned out by the thousands almost to a set formula. That was the way Haydn (1732-1809) and Mozart (1756-1791) started, but between them they ennobled the form into a grand vehicle, Haydn with a distinctly human elegance and wit, and Mozart with artistic transcendence.

Beethoven (1770-1827) opened the floodgates for the 19th century. Using progressively larger forces, and writing longer works — No 3, the *Eroica*, lasts some 50 minutes — he broke out of the technical limitations of the 18th century. He marked the birth of the ego in western music: in the *Eroica*, and the great symphonies that followed, culminating in No 9, the Choral Symphony, he as-



DVORAK: wrote nine symphonies

serted his magnetic musical personality and, in music, proclaimed — "I Am".

After Beethoven, almost every major composer felt compelled to make his symphonic mark. Schubert (1791-1828) emulated Mozart (Symphony No 5) and Beethoven (No 4) but found his own voice

in his last two, Nos 8 (The unfinished) and No 9. Mendelssohn (1809-1847) and Schumann (1810-1856) both took up the challenge, as did Brahms (1833-1879) — though not until he was in his forties and he felt he had the technical skills.

The form was not restricted to the Austrian or German tradition. Tchaikovsky (1840-1893) wrote six numbered symphonies and the Manfred, Dvorak (1841-1909) wrote nine, and numerous others produced works that are now largely forgotten.

The two giants of the late-romantic era were from the German tradition, however, Bruckner (1824-1896) and Mahler (1860-1911) seemed to take the symphony as a form to its limits with nine completed symphonies each. But as Mahler carried the symphony into the 20th century, he was joined by others.

In England, Elgar (1857-1934), then Bax (1883-1953) Vaughan Williams (1872-1958), Walton (1902-1983) and others formed an English symphonic tradition which has continued to this day with the symphonies of Peter Maxwell Davies (b.1934), George Lloyd (b.1913) and others.

Russia has produced some of the great symphonists of the 20th century led by Prokofiev (1891-1953) and Shostakovich (1906-1975) who wrote 15 Symphonies sometimes incorporating voice as Mahler and Beethoven had done before him. Finland's Sibelius (1865-1957) also found the symphony a natural medium for his passion. And Charles Ives (1874-1954) found a true American symphonic expression in his four symphonies.

And, as the form became a testing ground for composers, so it became — and remains — a testing ground for conductors. No conductor feels he has truly established himself until he has put on tape his view of the great works.

Karajan has recorded Beethoven's nine symphonies three times.

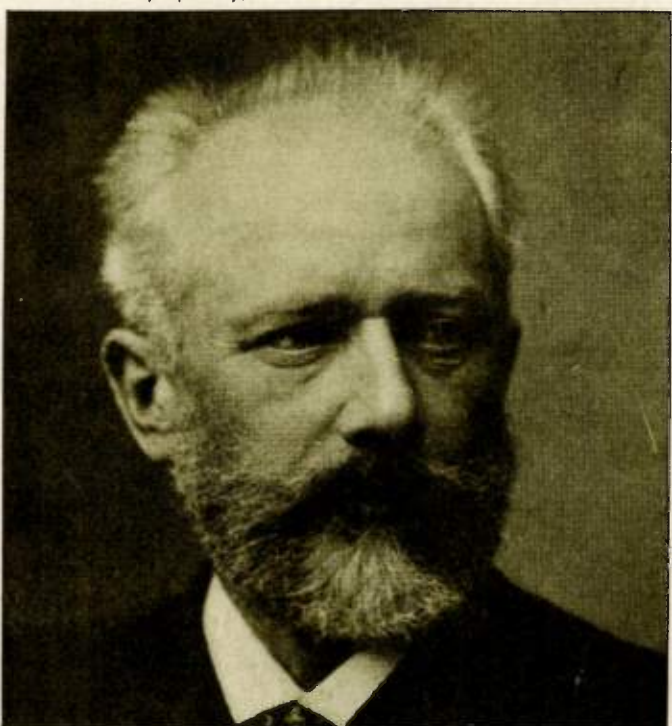
It is interesting to note that Karajan has sold 100 million units of Deutsche Grammophon recordings worldwide, of which 25 million are the Beethoven's symphonies, with Symphony No 5 by far the most popular.



HAYDN

Top 20 Symphonies

1. Symphony No 5, Beethoven.
2. Symphony No 9, Beethoven.
3. Symphony No 9, (New World) Dvorak.
4. Symphony No 1, Brahms.
5. Symphony No 6, Pathétique, Tchaikovsky.
6. Symphony No 40, Mozart.
7. Symphony No 3, *Eroica*, Beethoven.
8. Symphony No 41, Jupiter, Mozart.
9. Symphony No 6, Pastoral, Beethoven.
10. Symphony No 8, Unfinished, Schubert.
11. Symphony No 5, Mahler.
12. Symphony No 1, Sibelius.
13. Symphony No 4, Italian, Mendelssohn.
14. Symphony No 1, Mahler.
15. Symphony No 4, Tchaikovsky.
16. Symphony No 5, Sibelius.
17. Symphony No 1, Elgar.
18. Symphony No 104, London, No 94, Surprise, Haydn.
19. Symphony No 5, Shostakovich.
20. Classical Symphony, Prokofiev.



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Classical

- | | | | |
|----|----|--|---------------------|
| 1 | 1 | ELGAR CELLO CONCERTO/SEA PICTURES | HMV |
| | | Jacqueline Du Pre/Janet Baker ASD655/TCASD655 (E) | |
| 2 | 17 | ALBINONI ADAGIO/PACHELBEL CANON | Deutsche Gramm |
| | | Herbert Von Karajan/BPO 4133091/4133094 (F) | |
| 3 | 2 | VIVALDI FOUR SEASONS | L'Oiseau Lyre |
| | | Hogwood/Academy Ancient Music 4101261/4101264 (F) | |
| 4 | 3 | ELGAR CELLO CONCERTO/ENIGMA VARIATIONS | CBS |
| | | Jacqueline Du Pre/Barenboim CBS76529/4076529 (C) | |
| 5 | — | HOLST THE PLANETS | Deutsche Grammophon |
| | | Herbert Von Karajan/BPO 2532019/3302019 (F) | |
| 6 | 6 | ELGAR CELLO CONCERTO | Philips |
| | | Julian Lloyd Webber/Menahin/RP 4163541/4163544 (F) | |
| 7 | 5 | SIBELIUS SYMPHONIES | HMV Reflexe |
| | | Simon Rattle/CBSO EL7497171/EL7497174 (E) | |
| 8 | 4 | ANDREW LLOYD WEBBER REQUIEM | HMV |
| | | Domingo/Brightman/Maazel/ECO ALW1/TCALW1 (E) | |
| 9 | 14 | GRIEG PEER GYNT/SIBELIUS PELLEAS | Deutsche Gramm |
| | | Herbert Von Karajan/BPO 2532068/3302068 (F) | |
| 10 | — | BEETHOVEN SYMPHONY NOS 1 & 6 | HMV Reflexe |
| | | Roger Norrington EL7497461/EL7497464 (E) | |
| 11 | 10 | ARIAS BY VERDI & DONIETTI | Decca Classical |
| | | Luciano Pavarotti 4170011/4170014 (F) | |
| 12 | — | SIBELIUS SYMPHONY NOS 4 & 6 | HMV |
| | | Simon Rattle/CBSO EL7477111/EL7477114 (E) | |
| 13 | — | GILBERT & SULLIVAN: HMS PINAFORE | HMV |
| | | Malcolm Sargeant/GFO EX7495941/EX7495944 (E) | |
| 14 | — | HOT PLANETS | Telarc |
| | | Andrew Previn/RPO CD80133 (CON) | |
| 15 | — | FRENCH IMPRESSIONS | Virgin Classics |
| | | Paul Tortelier/ECO VC7907071/VC7907074 (E) | |
| 16 | — | CHOPIN FAVOURITE PIANO WORKS | Decca Classical |
| | | Vladimir Ashkenazy 4101801/4101804 (F) | |
| 17 | 11 | MOZART MASS IN C MINOR | Philips |
| | | Gardiner/Monteverdi Choir/EBS 4202101/4202104 (F) | |
| 18 | 9 | MENDELSSOHN/BRUCH VIOLIN CON | Deutsche Gramm |
| | | Anne Sophie Mutter/Karajan/BPO 2532016/3302016 (F) | |
| 19 | — | MOZART HORN CONCERTO | Decca Classical |
| | | Barry Tuckwell/ECO 4102841/4102844 (F) | |
| 20 | — | TCHAIKOVSKY SYMPHONY NO 6 | Deutsche Grammophon |
| | | Herbert Von Karajan/BPO 4232232/4232234 (F) | |

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CLASSICAL

Chandos goes it alone

by Nicolas Soames

JUST SIX months after changing its distribution from Harmonia Mundi to Pinnacle, Brian Couzens' much admired English classical label Chandos is on the move again.

But unexpectedly, the label is to set up its own distribution network, with just four reps covering the country in addition to its tele-sales department at the Chandos HQ in Colchester which has been in operation handling the major classical accounts for some time.

"Brian has had it in mind that Chandos could do its own distribution, and when he felt that after six months Pinnacle had not come up to expectations, he felt it was the perfect opportunity to try it," says Andy West, Chandos sales and marketing manager.

Pinnacle ceases to handle the Chandos account on September 1, and enquiries about the 300 titles in the catalogue should be made

to Chandos House, Commerce Way, Colchester CO2 8HQ, Tel: 0206 577300.

West felt that the problems with Pinnacle may have been integral to the problems of independent classical distribution.

"We looked after 80 accounts through our tele-sales, but the sales figures on the accounts handled by Pinnacle were not as we had hoped perhaps because the Chandos label gets diluted when it is produced in a classical presentation with others, even if it is presented first."

Initially, the Chandos distribution service will sell just Chandos material, allowing the reps to work on back catalogue promotions, as well as the new releases.

But it is possible that Chandos will consider taking on other labels in the future, for even with just four reps — covering the north, west, east and London — it will be a costly business.

Dorothy Howes, classical marketing manager, Pinnacle, says that she is "naturally disappointed" with the decision of Chandos to leave after just six months. "I thought things were not bad considering that summer is not the best time for business, and I don't think they are going to find it any easier on their own."

Despite changes at Pinnacle — Mike Spring who ran the classical section left in August — through mutual agreement — the company still has a strong classical portfolio, with ASV and Hyperion, as well as imported labels such as Claves (Switzerland), Auvidis (France) and Thoroson (Germany).

And Pinnacle received support from ASV. "Our sales have rocketed since we moved to Pinnacle two years ago, and we remain pleased with what they are doing for us," says Neil Heyland, ASV.

Showboat gets star treatment

SHOWBOAT, the Kern-Hammerstein musical which contains the hit songs Old Man River and Only Make Believe, is being given the full opera star treatment by EMI with a September release backed by a substantial marketing cam-

paign.

The recording project is another in the genre created — in the 1980s — by Bernstein's West Side Story for DG, and followed up by South Pacific on CBS, and My Fair Lady on Decca.

Though none matched the extraordinary sales figures achieved by Deutsche Grammophon, the cross-over projects have still sold well and EMI is hoping to capitalise on the forthcoming Christmas market.

But the company has gone to some pains to ensure that their recording is not just a result of the meeting of a few stars in Abbey Road. It has been masterminded by John McGlinn, the conductor who directed two previous EMI recordings, Gershwin Overtures and Kiri Songs Gershwin, and he has used his specialist knowledge to research the complex history of the musical to produce a recording based on "the original long-lost full score."

The recording runs for over three hours 40 minutes, and in-

cludes all surviving music ever associated with Showboat, including songs dropped prior to the opening nights. The main roles are taken by Frederica von Stadem, Jerry Hadley, Teresa Stratas and Bruce Hubbard, and they are backed by the London Sinfonietta.

The three unit set will be formally launched by EMI on September 30, with a boat party attended by the stars on the Thames, broadcast live on Radio 2, although the product is planned to be in the shops by September 26. Just how much EMI is concentrating on cross-over appeal can be seen by the easy-to-remember numbers CDRIVER1, RIVER1 (3LPs) and TCRIVER1 (tape).

The marketing campaign is varied. A Granada TV film of the making of the album is scheduled for later in the year which will give the project an extra impetus. But initially, the promotion is based on an ad roster that includes national press and nationwide British Rail posters.

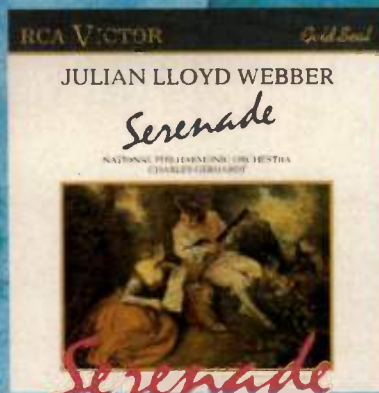
CROSSOVER CLASSICS

- | | | |
|----|------------------------------|-----------------------|
| 1 | VENICE IN PERIL | Fontana |
| | 1 Rondo Veneziano | RONI/ZCRONI (A) |
| 2 | THE NEW PAVAROTTI COLLECTION | Stylus |
| | 2 Luciano Pavarotti | SMR857/SMC857 (STY) |
| 3 | MY FAIR LADY | Decca Classical |
| | 9 Kim Te Kanawa/Jeremy Irons | MFL1/MFLC1 (F) |
| 4 | THE PAVAROTTI COLLECTION | Stylus |
| | — Luciano Pavarotti | SMR8617/SMC8617 (STY) |
| 5 | THE COLLECTION | Stylus/RCA |
| | 6 Placido Domingo | SMR625/SMC625 (STY) |
| 6 | GREATEST LOVE SONGS | CBS |
| | 4 Placido Domingo | CBS44701/4044701 (C) |
| 7 | THE ESSENTIAL KARAJAN | Deutsche Gramm |
| | 3 Herbert Von Karajan | HVKV1/HVKMC1 (F) |
| 8 | THE MARIA CALLAS COLLECTION | Stylus |
| | 5 Maria Callas | SMR732/SMC732 (STY) |
| 9 | SOUTH PACIFIC | CBS CBS42205 |
| | Te Kanawa/Carreras/Vaughan | 4042205 (C) |
| 10 | A PORTRAIT OF MARIO LANZA | Stylus |
| | Mario Lanza | SMR741/SMC741 (STY) |

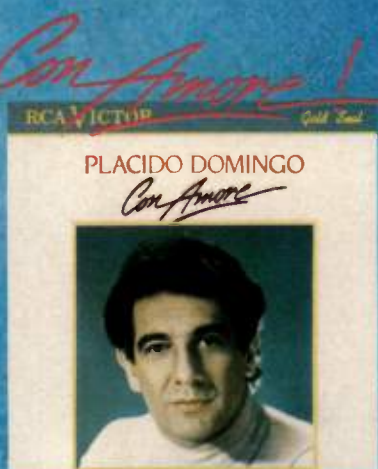


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MUSIC VIDEO

MUSIC VIDEO

Chart Show's leg-up for the unsigned

A NEW perspective is added to Channel Four's The Chart Show this month with a trial run of in-house promo videos featuring unsigned bands. Make Or Break will showcase an artist and the accompanying video will be paid for by Channel Four and produced by the F-Mix video company.

The programme's executive producer Keith Macmillan says the idea came from one of their regular production meetings. "It is part of an experiment to see whether we should make our own videos in special cases," he says. "It is also an attempt to broaden The Chart Show's tawl of bands on show. We are looking to give bands a leg-up."

Macmillan says the bands, the first of which was River City People, will be effectively employed by Channel Four but the company will keep the copyright on the video. The producer is unwilling to say how much will be spent on each video but adds that the money will come out of a lump sum deal with the production company.

Macmillan believes the project could be very fruitful. "I think we would like to take the view that if it goes well then we would like to make a video whenever we hear a track that we like that does not already have a video," he says. "If the bands are then picked up by record companies and the songs are hits — that is our goal."



Chart Show people (left to right): Keith Macmillan, Flora Andrews and Philip Davey



GREG MUSUAK directs Maxi Priest's new video for Goodbye To Love Again. The video was made on location in London shortly after Musuak completed the latest Kim Wilde video which was shot on the Michael Jackson tour in Berlin and at Jacob Street Studios in London. Musuak works through the AWGO production house.

● HENDRING is releasing a video scrapbook from perennial rockers Aerosmith on September 1. The story of the band is told through live performances of their own favourite songs over the past 15 years, together with film of the band on tour and in interviews. The release, which co-incides with Aerosmith's current chart success in the US, runs for 55 minutes and has a dealer price of £8.34.

		Description (tracks) Timings/Dealer Price	
1	1 12	MICHAEL JACKSON: The Legend ... Video Collection Compilation (22 tracks)/55min/£6.95	MJ 1000
2	2 13	MICHAEL JACKSON: Making Thriller Compilation/1hr/£6.95	Vestron MA 11000
3	4 5	NOW THAT'S ... MUSIC VIDEO 12 Compilation/1hr/£6.95	PMI/Virgin MV NOW 12
4	3 9	MADONNA: Ciao Italia ... Live (16 tracks)/1hr 40min/£7.80	WEA 9381413
5	5 6	DEF LEPPARD: Historia Compilation (18 tracks)/1hr 30min/£10.42	PolyGram Music Video 041 684 2
6	7 22	WET WET WET: The Video Singles Compilation (5 tracks)/25min/£6.95	Channel 5 CFV 05662
7	6 3	INXS: Kick The Video Flick Compilation (6 tracks)/30min/£6.95	Channel 5 CFV 07452
8	9 5	GENESIS: VOL 1 Compilation (11 tracks)/55min/£6.95	Virgin VVD 329
9	8 5	GENESIS: VOL 2 Compilation (12 tracks)/57min/£6.95	Virgin VVD 330
10	NEW	U2: Under A Blood Red Sky Live (12 tracks)/1hr 1min/£6.95	Virgin VVD 045
11	12 8	LED ZEPPELIN: The Song Remains ... Live (9 tracks)/2hr/£6.95	WHV PEV 61389
12	NEW	AC/DC: Let There Be Rock Live (13 tracks)/1hr 34min/£6.95	WHV PES 34073
13	19 6	MAGNUM: Wings Of ... Live/1hr 30min/£10.42	PolyGram Music Video 041 698 2
14	10 8	EURHYTHMICS: Savage Compilation (12 tracks)/45min/£6.95	Virgin VVD 340
15	11 23	HEART: If Looks Could Kill Compilation (7 tracks)/30 min/£4.55	PMI MVR 99 0075 3
16	NEW	IRON MAIDEN: 12 Wasted Years Compilation/1hr 30min/£7.80	PMI MNV 99 1152 2
17	13 3	PRINCE AND THE REVOLUTION Live (19 tracks)/2hr/£6.95	Channel 5 CFV 01292
18	18 15	SIXTIES MIX II Compilation (25 tracks)/1hr/£6.95	Stylus SV 0855
19	NEW	DAVID BOWIE: Glass Spider Tour 2 Live (10 tracks)/50min/£6.95	Video Collection VC 4044
20	NEW	WHITESNAKE: Trilogy Compilation (4 tracks)/20min/£4.55	PMI MVS 99 0073 3

Compiled by Gallup for Music Week © 1988

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EDDIE DANIELS

DAVE GRUSIN

JOHN PATITUCCI

LEE RITENOUR

DIANNE SCHUUR

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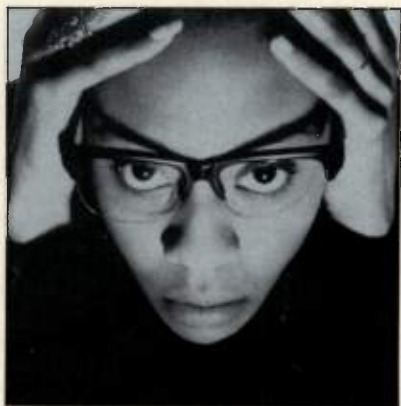
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'End is nigh' for classical LP

CLASSICAL DEALERS are generally backing Deutsche Grammophon's decision to go compact disc only in January and believe the death of the classical LP is just around the corner.

Many specialist retailers say that classical CD sales are rapidly overtaking sales of LPs. "Most of our profit comes from that," says David Denis at City Radio in Cardiff. "I think it will be a good move to get rid of those other formats. You don't need LPs when CDs take such

prominence.

"I suppose the public should have a choice, but for me it is a much easier product to sell because it is more robust and there are no faulty returns," he adds.

John Hancock at Farringdon Records in London says CDs make up 70 per cent of his sales. "Records are only about 10 per cent. I think this move has been on the cards for about a year and I don't think it will hurt that much although record and tape buyers will be

cross," he says.

Mike Sweet, at Paul Roberts Hi-Fi in Bristol, also believes the move to CDs is inevitable. "It is just purely progress. I think it is about time, but obviously the market forces were such that it was not viable until now," he says.

But Mike Roberts, manager of Circle Records in Liverpool, says he will have many customers who will be disappointed by the news. "We still do very well with records with a ratio of about 60 (LPs and tapes) to 40 (CDs)," he says.

"I think many of my customers will be surprised. I think a lot of them thought that records would last for at least another five years.

"There are a lot of collectors out there aged about 50 to 60 who don't want to change. They won't want to switch to CDs straight away so Deutsche Grammophon is bound to suffer a loss," says Roberts.

Nigel Lines, manager of Covent Garden Records — which contrary to its title now sells only CDs — says the change will have no bearing on the shop.

"It has been something we have been expecting but it will not affect us in the slightest," he says. "It is inevitable and I would expect the other companies to follow suit. Once they have, that will be the end of the road for the LP."



THIS IS HMV Oxford Street's new-look ground-floor showroom which has been refurbished with 20 new speakers. The room, which caters mainly for vinyl discs, was totally redecorated at the same time

REP OF THE WEEK



COLIN MILLER is CBS rep for south and south-west London. He lives near Croydon and has been with the company since 1977.

Miller says he has an insight into both performing and the marketing side of the music industry through his activities as a "freelance drummer".

"I feel that regular calls combined with an understanding of dealers' individual requirements can really bridge the gap between retailers and record companies — we need each other."

Counterpoint

THERE IS a way to get 100 per cent success from chart return shop machines, says Bruce Keachie of Round Sounds in Wishaw, Scotland:

“So Woolworths want to hand back their Gallup machines and the question is asked — ‘How useful are the machines to the independent dealer?’ It is pretty well accepted that national multiples like Woolworths etc probably only punch in sales when they remember and I doubt if their success rate is anything like the 80 per cent quoted by independent Track Records. Why not 100 per cent success? For five years, we have used a record Manager computer system which gives us total control over stock, returns, sales etc, as long as every record sale is punched through. Surely this must be more attractive to Gallup to get all of a shop's sales, not just the ones the dealer or multiples remember to punch in. The chart is made by the public's buying trends — not Woolworths' stocking policy.”

● Air your views through Counterpoint by contacting Jeff Clark-Meads at Music Week.



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Growth rate levels at 20pc

THE GROWTH rate for the recorded music market has levelled out at 20 per cent a year, according to the latest trade delivery figures released by the BPI.

In the year to June, the total value of trade deliveries was £560m, compared with £468.2m in the previous 12 months. However, the growth rate appears now to be stable at 20 per cent having dropped from 24 per cent for the year to March.

The second-quarter figures show that the only significant growth areas are now compact disc albums and singles. In the period, CD accounted for four per cent of all singles sales, with a steadily increasing proportion of three-inch discs among them.

Demand for 12-inch vinyl singles appears to be steady but a further decline in the seven-inch sector meant that the total singles market has lost 2m units over the year to stand at 62m for the 12 months ended June. Value, though, was up five per cent to £78.7m.

PPL: ILR speaks softly

► FROM PAGE ONE

comes to a new release and they have the choice of two, they might pick yours if you're non-PPL."

PPL chairman John Brooks comments: "Choice is one thing, pressure another. You might think independent stations would give local indies a fair crack at airplay, if only to fulfil their much-vaunted public service responsibilities."

Brooks invites any labels who have been pressurised to write to the Monopolies and Mergers Commission which is currently considering PPL's future. He says PPL would be happy to offer confidential assistance with addresses and telephone numbers.

He concludes: "Leaving PPL isn't the guaranteed path to airplay. One company gave up its PPL income only to find it was getting no more new release plays than before."

Our Price to go national

► FROM PAGE ONE

sents for the Our Price/Smiths/Virgin grouping, Field replied 22.5 per cent, the same figure that the company supplied to fair trading officers. Smiths says the figure is based on BPI statistics.

Earlier, group chairman Sir Simon Hornby said the Virgin stores were being quickly changed

There was a similar increase in value in the black vinyl album market, to £149.6m despite a four per cent drop in unit volume.

The size of the re-recorded cassette market appears to be stable at about 75m units per annum but value has increased significantly and was up 20 per cent at £196.9m for the year. Says the BPI: "The increase in average trade prices of 16 per cent was a reflection of the confident pricing strategies at the top end of the market."

The organisation adds: "Well-paced expansion in the CD market now indicates that by the end of 1988 total volume will be between 27m and 28m units. The 74 per cent increase in unit volume in the year to June gives a current annual rate of uptake of 22.3m units."

EMI-Woolies settle in silence

THE TWO sides in the EMI-Woolworths dispute are keeping quiet this week about the settlement of a row which saw the record company's product barred from the chain's shelves for 24 weeks.

The only official comment being made is a short, joint statement which says there will be no changes in pricing policy or price increases as a result of the settlement.

Normal trading resumed immediately after the conclusion of top-level talks between the two companies, with Woolworths anxious to stock up on EMI chart product before the weekend peak sales period.

MW understands that the dispute was caused by EMI seeking to regularise all its trading terms in line with EEC legislation. This focused attention on the role of Woolworths-owned Entertainment UK (formerly Record Merchandisers) and its third-party accounts.

to the Our Price format. He commented: "Productivity, that is sales volume per square foot, was much less under Virgin than it will be under Our Price."

"The Virgin stores are all prime sites and a lot have Our Price over the door already. We can do a great deal to improve their profitability quite quickly."

He added that Our Price's profits had doubled in the space of 12 months, although he declined to give exact figures. Overall, the Smiths group made a record pre-tax profit of £70.6m in the year to May 28.



IRON MAIDEN: not likely to be beside the seaside

User friendly

► FROM PAGE ONE

each record at certain times during the day — "nobody wants a heavy metal song over breakfast" — then allocates eight records to each half-hour of the daytime shows.

It is at that point that the producer's judgment takes over. He will decide what order those records should be played in, which should be dropped if there is insufficient time and which ought to be omitted for the sake of continuity and smooth running of the radio programme.

"Whether or not a record deserves to get a play is something that is just about lowest in the producer's mind," Price asserts. "We pay £90 for every record we play and we think we have the right to play whatever we want. The editorial right is absolute and we stand very firmly on that."

Price answers the criticism that Iron Maiden's *The Evil That Men Do* received less plays than might be expected for a B-listed single by saying that the programmes it was dropped from were seaside roadshows. He contends that a heavy metal song is inappropriate for a crowd in holiday mood.

Night grows longer

THE SCOPE for television exposure of new talent is getting a substantial boost with the ITV companies' decision to take Night Network around the country.

The overnight, music-based service will be seen throughout the UK from September 2 — except in Central — and producer Jill Sinclair says: "With four networked hours every week, it means that in terms of our music policy we can't say no to anybody."

"We can accommodate mainstream pop artists as well as the sort of artists that are never normally seen on television in daylight hours."

An advantage for the programme, Sinclair maintains, is that at the time it is shown — between 2 and 4 am — the target audience of 16 to 24-year-olds are watching without parental interference. "The rest of the time they are competing with their parents for control. It's the first time in the day when they can sit down and watch what they like," she adds.

Asked about Night Network's success in airing new talent in the year that it has been operating in London, Sinclair points to the group Hothouse Flowers who made their UK television debut on the show.



TONY CARNE has been appointed marketing general manager at MSD Holdings. He will be responsible for both audio and video product. Carne was previously marketing manager for sell through product at CBS/Fox.

World BRIEFING

WASHINGTON DC: New US trade legislation could mean \$100m or more in annual sales for the record industry, according to RIAA.

The new bill provides for penalties equivalent to the losses of US companies due to piracy. It also allows for impositions of tariffs, quotas, suspension or withdrawal of trade agreements in the absence of change on the part of the offending nations.

CHICAGO: Elvis Presley songs and two each by the Beatles, Creedence Clearwater Revival and the Rolling Stones are among the all-time Top 40 favourite jukebox singles in the US.

The list, compiled by the Amusement Operators of America, a trade association, features only six songs released later than 1970.

AMSTERDAM: The Netherlands' pirate radio stations face an uncertain future following a July 28 ruling by the Amsterdam Court of Justice forbidding two local traders from continuing to advertise on unauthorised stations.

The court cautioned that if they disobeyed the order, they would risk a \$2,500 fine. Many other shops and businesses are expected to pull out of advertising deals with the pirates as a result.

LOS ANGELES: Capitol Records is to release a box set of all 15 Beatles studio albums in October. Twelve of the 15 will be out in their British versions and two others are compilations of singles not available on albums.

MONTREAL: Canada's largest manufacturer of recordings, Cinram, has bought PolyGram's tape duplication plant just outside Montreal. The purchase gives Cinram a foothold in the eastern Canada market and may provide a platform for an eventual assault on the north-eastern US. Cinram has made several purchases in the past year, most notably Praxis Technologies, a company that was competing for business in Toronto.

TOKYO: MTV Japan has been launched here to a potential audience of 30 million people in 10 million households. MTV will broadcast five hours a week with a mixture of local productions and American shows.

LOS ANGELES: The Prince's Trust Gala 1988 will be aired in the US by The Disney Channel, a children's cable network. Rights were sold by Radio Vision International which is handling worldwide broadcast sales.

Apathy in the UK

PLANS FOR a music industry-only trade show at the National Exhibition Centre near Birmingham have been put on ice because of what is said to be apathy from record companies.

Though not saying so publicly, the centre management is unhappy at the response it has received from all sections of

the music industry over plans to give them their own event and over the reaction to last week's Home Entertainment Dealer Show.

The exhibition sales staff say they were met with an across-the-board lack of interest when they contacted record companies with a view to running what would have been a mini-Midem. The music-only fair would have been an opportunity for trade and would have been augmented by associated events but despite the similarity of its projected format to that of the Cannes show, the NEC management shies away from any comparisons between the two.

However, the project now looks unlikely in the near future following the almost total absence of music industry representation at HEDS. Only shopfitter Lift UK was apparent with music-associated product among the 44 video-orientated exhibitors.

Says event spokesman Matthew Young: "Obviously the music industry does not want to talk to the dealers. We approached many people in compact disc and CD Video and we were met by apathy."

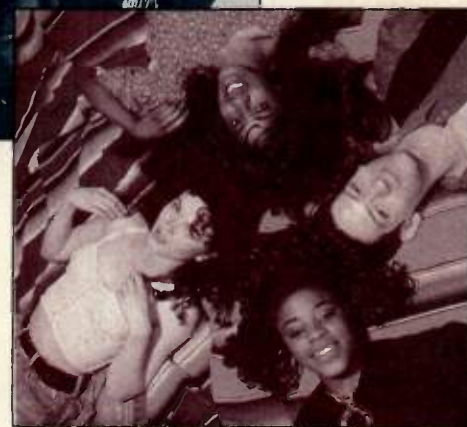
He adds that the majority of visitors to HEDS were video store owners in search of cheap product but feels that the small number of exhibitors will mean a re-appraisal of the event.

"For it to carry on in this format there has to be change, and involvement from the computer industry and the music industry," he asserts.

Young points out, though, the extent to which the NEC is committed to the concept. "We believe in it strongly," he says. "The whole fact that it has gone ahead despite the low turnout of exhibitors shows that the NEC is right behind it."



THE ONLY overtly music-orientated stand belonged to Lift UK



S-EXPRESS: fly into Wee Papa Girl Rappers

Rap attack

STYLUS IS mounting a £1/4 TV campaign in support of Rap Trax, a 20-track compilation of house and rap hits. The promotion breaks in Harlech and Yorkshire on Monday (29) before rolling out nationally.

Dealer priced at £4.86 (compact disc £6.99), the album includes Yazz And The Plastic Population's The Only Way is Up, BVSM's I Need You, S-Express's Superfly Guy and Wee Papa Girl Rappers.

A SINGLE from Belinda Carlisle (right), World Without You, is being released by Virgin on August 30 to tie in with her UK tour.

LAUREN SMOKEN's debut album on Loop Records is being advertised in *Sounds*, *Q*, *Kerrang!*, *NME* and *RAW*. Distribution is through EMI/Supertrack.

PHONOGRAM IS releasing a single from Kiss, Turn On The Night, this week to capitalise on their appearance at Donnington.

DEAN FRIEDMAN will be promoting his new single on Arista, Summer Holiday, on a UK tour which runs until September 4.

A&M LABEL Breakout is releasing a single from Stetasonic, All That Jazz, to tie in with a seven-date tour beginning on September 24.

PARLOPHONE IS to release an album from Crazyhead to tie in with their tour during September.

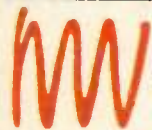


NO IMPORT licences will be granted under the BPI/MCPS joint import licensing scheme until further notice for the following: Salt 'N' Pepa, Shake Your Thang (Next Plateau NP 50077); James Brown, Mother Lode (Polydor 837 126).



STETASONIC: Jazzing it up

MUSIC WEEK



A Spotlight Publications Ltd publication, incorporating Record & Tape Retailer and Record Business.

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THE DOORS open at HEDS for the waiting visitors

Musicom come across

IN ANTICIPATION of a single European market, French organisations Musicom (The Music And Communication Marketplace) and MARS (Marketplace of International Live Entertainment) are launching an annual industry event in October.

Musicom 88 aims to bring together record companies, music publishers, radio stations, programme producers, advertising and communications agencies and artists from all over Europe in an effort to address the needs and expectations of 1992. The programme of seminars has yet to be finalised but there promises to be a heavy emphasis on radio and A&R.

The show runs from October 11-15 at La Villette in Paris. Further information can be obtained from Judy Lipsey at Lipsey Meade on 01-434 3655.

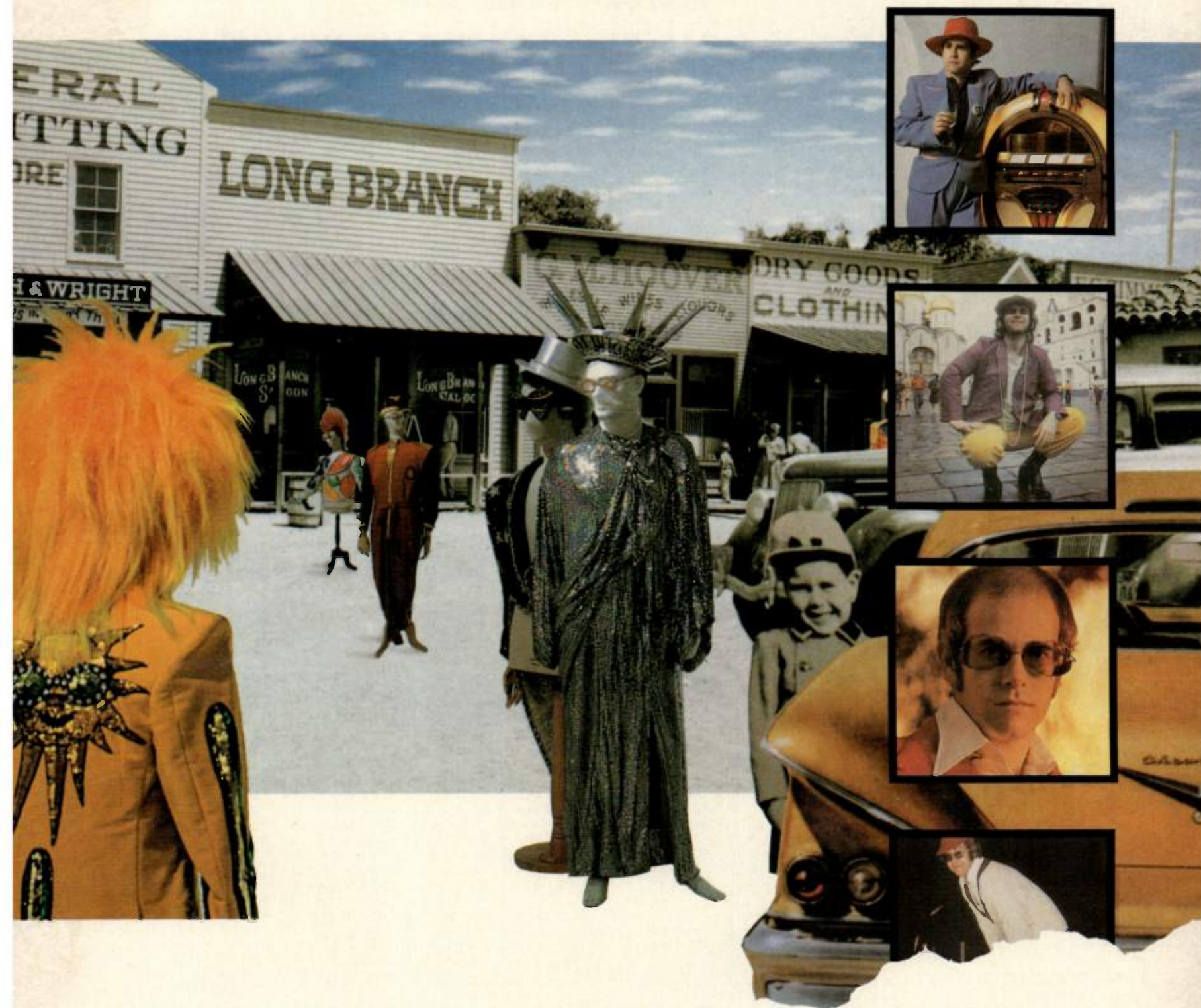


RECENT MOVES: The Rocket group of companies to 32 Galena Road, London W6 0LT (01-741 9933; fax 01-741 3938; telex 265870) ... MCM Networking to 3 Vere Street, London W1M 9HQ (01-493 5818; fax 01-493 5365) ...

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