

MUSIC WEEK



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Our Price free to go national with Virgin

THE EXPANSION of Our Price across the UK is running at full speed this week following a decision by the Office of Fair Trading not to impede the chain's acquisition of 74 Virgin stores.

Officials have decided that the sale of the smaller Virgin outlets to what is already the UK's largest specialist music retailer is not against the public interest. They will not now be recommending that the deal be investigated by the Monopolies and Mergers Commission despite the stated disquiet of the BPI.

Asked for their opinion by the fair trading department, the record companies stated: "Concern is ex-

pressed at the consequences of such a retail development on record companies and the consumer." The BPI went on to say that the Virgin stores link with Our Price and parent company W H Smith would lead to a concentration of retailing power that could be abused.

However, now that this argument has effectively been dismissed by the officials, Smiths' managing director Malcolm Field says: "I wouldn't say we have power; we have influence. But, if we do a good job — which I think we do — and we continue to do that we can grow the business for everybody." Field is adamant that the only



NICE TO see Music Week's suggestion taken up. Das Psycho Rangers manager Merck Mercuriadis thought "lifetime guarantee" stickers for CDs was a good idea and has placed them on copies of the group's latest release Love Terminator, through PRT.

R1's 'user-friendly' playlist

RADIO ONE's playlist system is being brought into the spotlight this week as the station seeks to assure the rest of the music industry that its computer-based programming does not hide anything sinister.

In the wake of recent criticism (MW, August 20), Radio One is keen to point out that its output is guided more by creative considerations than by any formula for playing records.

Says head of planning and pre-

sentation Dave Price: "The computer does the groundwork for the shows but no computer would ever be tolerated that told producers what to do. Our system is 100 per cent flexible."

The playlists are drawn up at the beginning of each week by a panel of producers and executives. "It's a very democratic process whereby each producer is asked to put forward suggestions," Price explains. "We go round the table like that for a couple of hours and after a fair bit of argument we end up taking off the records that are sounding a bit tired on the air and replacing them with fresher stuff."

"I know some cynics won't believe me, but I can assure them that that is really how it works."

The final list of 60 records is then allocated to the A, B and C lists. An A listing is intended to equate to 17 to 21 plays a week, a B listing to between 10 and 15 and a C listing to between one and six. The computer, programmed to acknowledge style and suitability for use of

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MALCOLM FIELD: 'We have influence, not power'

reason the Office of Fair Trading examined the acquisition was because it was asked to do so. He claims the new group falls significantly short of the office's automatic trigger point of a 25 per cent market share.

At Smiths' annual results announcement last week, it was stated that Our Price's sales were up 29 per cent on the previous year, with established shops showing a rise of 16 per cent. Asked by MW what market share this repre-

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PPL: ILR speaks softly but carries a big stick

DISCREET PRESSURE is being applied by ILR stations to indie labels in a bid to persuade them to leave Phonographic Performance Limited.

Informal promptings are often made to promotions staff and it is regularly suggested that quitting PPL could lead to more airtime for the label's product.

One plugger who deals exclusively with indie product, but who declines to be named, comments: "It does go on in terms of gentle influence and indirect pressure. You are more likely to get the evening play if you are non-PPL. But, there is certainly no concerted campaign to persuade labels."

Several labels contacted by MW

say, though, that they have experienced a consistent argument from the radio stations. None is prepared to be named publicly, but one managing director says: "They let you know the carrot is there, and the stick comes when they start talking about how tight their budgets are. I've heard much the same story from stations right across the country."

One label that has never been a PPL member, Music For Nations, feels there are advantages to a go-it-alone philosophy. Says general manager Gem Howard: "It must benefit our records. While no station is going to refuse to play the number one record, when it

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Creation Doing It For The Kids on stage, plus Dance, Hamilton, Tracking and reviews of the latest releases (Yello's pictured) **Starts 15**

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Enigma variations on needletime

AN ENIGMATIC hint is being dropped that an end may be in sight for the long-running needletime dispute between record companies and the ILR network.

Phonographic Performance Limited chairman John Brooks comments: "When the Association of Independent Radio Contractors

turned down our latest offer, I was depressed for a week. The problem seemed insoluble. Then, suddenly, the solution was staring me in the face."

Brooks declines to elaborate, but says: "We are urgently working on the details. I am confident that the needletime nut is finally cracked."

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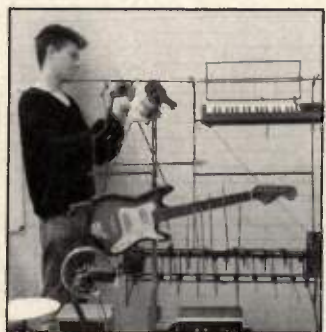
Dooley's

D I A R Y

EVEN THE nation's favourite TV programme is spreading the good word of *Music Week* to millions. During last week's *EastEnders* Carmel's boyfriend Matthew (who works in a record shop, so Dooley understands) was sitting in her lounge reading your most indispensable organ... Is *Rocket* running out of fuel? ... Invited to comment further on his enigmatic statement in last week's issue on the prospects of a needletime settlement with independent radio, PPL chairman **John Brooks** says: "When the fireworks burst, then there is a story. At the moment we are still putting the chemicals together." There is no truth in the suggestion that Brooks used to write David Carradine's script for the *Kung Fu* TV series... It isn't only in the music business where remarkable coincidences happen. Take the advertising world, for instance: agency *Cream* goes bust owing piles of money to most music papers, while its record company clients — **EMI**, **A&M** and **Polydor** — all switch to **ABM** at exactly the same time as ex-*Cream* director **David Kurk** joins the agency. Funny that... **Clive James** talks to **Frank Sinatra** — what a scoop! Except that when you read the fine print detailing this TV extravaganza, you learn that the interview (screened August 31) lasts for precisely two minutes. **CITY WATCHDOGS** are polishing their magnifying glasses for an increasingly close look at **Harvard Securities**, the controversial share dealing firm involved in the flotation of *Towerbell* and other financial disasters. By the way, how's the weather in Antigua, Bob? ... Congrats to **Malcolm Davis**, PRT studio manager celebrating 30 years in the business... **Clay Records** **A&R** director **Mike Stone** tells us that the *Climax Blues* band single mentioned in the *Radio One* computer hiccup story (*MW*, August 20) was not subject to error, having got most of its seven plays as *Simon Mayo's* record of the week, though he laments that it hasn't been played much since... Sad to record the deaths of American guitar ace **Roy Buchanan** and **Bob Calvert**, best known for his association with *Hawkwind*... *TexMex* London food joint *Break For The Border* is clearing out its basement to create a new venue called *The Borderline* featuring up to two bands a night from September 16... *W H Smith* in-store mag *Insight* will be making its 250,000 circulation giveaway available on a monthly basis between now and Christmas... Hard to keep up with quite who owns what in satellite television as it changes on an almost daily basis, but latest word is that **Richard Branson** could be buying up the interests of *ITV* companies in *SuperChannel* and flogging off a slice to *US* media interests... Before taking the boys from *Breathe* out for a meal to celebrate their *TOTP* appearance, *Siren's* head of promotion **Mike Mathieson** had to return to his flat to feed the cat. So off he went from *TV Centre* with the band and a crowd of screaming (well, excited anyway) fans in tow. Hope the cat enjoyed the meal... Could **Tim Rice** be making a really useful publishing move?



CLASSIC POSE: Angus Margerison, deputy MD at Virgin Vision, and RM Associates producer Reiner Moritz celebrate a new series of Virgin Classics.



NO MAN BAND: Art degree student Matthew Chambers constructed this self-playing multi-instrument sculpture which plays a tune for the price of 10p in the slot.



HUDSON RIVERLUTION: Charles (left) and Richard Hudson (right) toast the launch of their artist management company Hudson Entertainment, with its managing director John Sheehan.



CUT-OUT FOR IT: Dave Howells (left) and Tilly Rutherford of *PWL* celebrate *Kylie Minogue's* number one album with a cardboard replica of the singer.



SIGNED, SEALED, delivered — they're *Arista's*: The Four Tops (minus one) perform an original signing ceremony with *Roger Watson* and *Tim Prior* at *Arista*.



AWGO ON, let her have it: *Tony Courlander* (left) and *Marcelo Anciano* of production house *AWGO* welcome former *Phonogram* head of *TV* promotion *Nicky Spencer*.

C O M M E N T

Listen, hear

Perhaps I spoke a bit too soon a few weeks ago when, assessing the prospects for *CDV*, I said there was no chance of regular *TV* broadcasts carrying decent sound. Up pop *BBC Television* and *Radio One* to announce simultaneous transmission of *Top Of The Pops* in *FM stereo* (see p1). Now, that's not quite what I had in mind but it's certainly a big step forward from having to put up with tinny *TV* speakers.

Before I go any further, I have a confession to make. I won't be one of the pioneers sitting in front of the *TV* on Thursday with my hi-fi speakers either side of the screen. It certainly isn't any antipathy towards *TOTP* or a love for the limited sound that emanates from my Japanese telly. The simple reason is that the *TV* isn't in the same room as the stereo system.

I hope that the *BBC* will realise that I am not unique in this predicament and will be doing their promotional best to persuade

pop fans to rearrange their furniture (or their parents' furniture).

Let's start a campaign — beginning with me, I suppose — for people to think more about the sound of music on television and to persuade them to take advantage of the few simultaneous stereo broadcasts that there are. Then, if enough of the public like what they hear and demand better sound with their pictures, superior sound quality may become a priority for broadcasters. At the moment it is merely an afterthought being kicked around in a political football match over competing standards.

Meanwhile, if you want to catch me over the weekend, you know where I'll be — in the *TV* room wiring up the tuner/amp and speakers.

David Dalton



DIRE STLAITS' Bludders In Arms and a chicken chow mein please: A genuine restaurant spotted in *Kirkcaldy, Scotland*.



WATCH THE BUDGIE: *MCA* managing director *Tony Powell* joins *Adam Faith* and *Anita Dobson* who star in *Budgie* which makes its *London* theatre debut on *October 4*.



MUSCLING IN: Champers all round as *The Muscle Shoals* sign to *Heddy Records*.



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ALPHERT, Herb I NEED YOU/The Lady In My Life A&M AM 464 Pic Bag; AMY 464 12" Pic Bag (F) House

ASHER D & DADDY FREDDY SUMMERTIME/tba Music Of Life NOTE 19 12" (P) Reggae

ASSOCIATES, The HEART OF GLASS/Her Only Wish WEA YZ 310 Pic Bag; YZ 310T 12" Pic Bag; YZ 310CD "CD" incl's Breakfast/Those First Impressions (W)

BEAT PROFESSOR BEAT PROFESSOR/tba Subway SUB 035 12" (I/RR)

BLUE MODERNE DO THAT AGAIN/Blue Atlantic/WEA A 9045 Pic Bag; A 9045T 12" Pic Bag (W) Dance/Disco

BOB, BOB, BOB AND BOB A LOUD EP: WHAT DO THEY MEAN?/Firework Display/Time To Time 808 BOB 808 12" (I/PP)

BOMB THE BASS MEGABLAST/DON'T MAKE ME WAIT Rhythm King/Mute DOOD 2 Pic Bag; DOOD 122 12" Pic Bag (Double A) (I/RT)

BOOGIE DOWN PRODUCTIONS I'M STILL No 1/Jimmy/Essays on B.D. P-ism JIVE JIVET 179 12" Pic Bag (BMG) Rap

BROS I QUIT/tba CBS ATOM 5 Pic Bag; ATOM T5 12" Pic Bag; CDATOM 5 "CD" (C)

CARDIACS SUZANNA'S STILL ALIVE/Blind In Softy & Leafy In Love Alphabet ALPH 009 Pic Bag; ALPH 009 T 12" Pic Bag incl's All His Geese Are Swans (P)

CARMEN, Eric MAKE ME LOSE CONTROL/All By Myself Arista 111718 Pic Bag; 611718 12" Pic Bag incl's That's Rock 'n' Roll; 661718 "CD" (BMG)

C-CAT TRANCE JINNIYA/tba Ink/Red Flame INK 12035 12" (I/NM)

CHAPTER & THE VERSE ALL THIS AND HEAVEN TOO (REMIX)/tba Rham! RX 8801 12" (I/RR) Soul

CHECK IT OUT ROMEO & JULIET/tba Stomp STOMP 1 12" (P)

CLOSE LOBSTERS WHAT IS THERE TO SMILE ABOUT?/tba Fire BLAZE 25; BLAZE 25T 12" BLAZE 25CD "CD" (P)

COLLINS, Phil GROOVY KIND OF LOVE/Big Noise (Inst) Virgin VSTG 1117 12" Gatefold Sleeve (E)

COOPER, Michael TO PROVE MY LOVE/(Version) Warner Brothers W 200 Pic Bag; W 200T 12" Pic Bag (W)

COUNTINGHOUSE, The PACK YOUR BAGS/Closer Clear EASCCR 1 (I/PP)

CRAZYHEAD RAGS/Rub The Buddha/Fortune Teller/Screaming Apple EMI CDOOD 14 "CD" (E)

CRICKETS, The T-SHIRT/tba CBS TSH 1 Pic Bag; TSH T1 12" Pic Bag (C)

DAVID, Joel OLD BONES/Be My Valentine Tonight Old OLD 1; OLDCD 1 "CD" (PY)

DEE, Tas & THE ACID MC'S UP AND AT OM/tba Deep Cut KNI-OA 12" (I/NM)

DONOVAN, Jason NOTHING CAN DIVIDE US/(Versions) PWLPWL 17; PWLT 17 12" (P) Hi-Nrg

DROP THE BOY RACES/tba Medium Cool MC 014 12" (I/RR)

D.T.I., The LISTEN TO THIS!/The Sound Of Money Premiere UK ERE 503 Pic Bag; ERET 503 12" Pic Bag (A) Jazz/Funk

ENGLISH MCCOY GIVE ME SOMETHING TO BELIEVE IN/Breakin' Down Nowyertalkin' 7 TALK 2 Pic Bag; 12TALK 2 12" Pic Bag (A)

E.P.M.D. STRICTLY BUSINESS/(Dub) Cooltempo/Chrysalis COOL 172 Pic Bag; COOLX 172 12" Pic Bag (C) Rap

EYEDANCE HILBRE ISLAND/LIFE'S MEAN/The Only One Kick Ass ASS 1 12" (I/PP)

FALTSKOG, Agnetha LET IT SHINE/Maybe It Was Magic WEA YZ 300 Pic Bag; YZ 300T 12" Pic Bag (W)

FIVE STAR THERE'S A BRAND NEW WORLD/U RCA PB 42235 Pic Bag; PT 42236 12" Pic Bag incl's Rescue Me (BMG)

FYRE, M.C. IT'S MY RHYTHM/tba D.T.I. MAC 003 12" Pic Bag (I/RE)

GENERAL LAFAYETTE CARNEVAL DO BRAZIL/(Inst) Plaza PLAZA 039 Pic Bag; PLAZA 039T 12" Pic Bag (SP)

GORDONS FUTURE SHOCK/tba Flying Nun FNE 017 12" (I/RT)

GRACE, Janey Lee HEARTBEAT RADIO/Don't Give Your Love To Anyone 3 Bears/Supertrack DIAM 1 Pic Bag (E)

HAIG, Paul LOVE ETERNAL/tba Les Disques Du Crepuscule TWI 660 12" (I/RR)

HARRISON, Jerry REV IT UP/Bobby Fontana/Phonogram JERRY 1 Pic Bag; JERYP 112 12" with Folder; JHCDP 1 "CD" (F)

HOT HOUSE DON'T COME TO STAY/Love, Rich, Cash, Poor De-Construction RCA PB 42233 Pic Bag; PT 42234 12" Pic Bag incl's That's When I'll Stop Loving You (BMG) Soul

HOTHOUSE FLOWERS EASIER IN THE MORNING/Carnickfergus London LONB 186 Box Pack with Poster & 3 Post Cards (F)

HUNTERS CLUB GIMME YOUR SOUL/tba Trash Can THC 12002 12" (I/NM)

IONA AND ANDY GOING GONE/Lion In The Winter Barge BGE 71004 (PY)

JACKSON, Michael ANOTHER PART OF ME/(Inst) Epic 6528447 Pic Bag; 6528446 12" Pic Bag; 6528442 "CD" (C)

JAR ONLY YOU/tba Chrysalis CHS 3302 Pic Bag (C)

JAZZ DEVILS BACK IN TOWN/The Raid Virgin VS 1108 Pic Bag; VST 1108 12" Pic Bag (E)

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

JOHN, Elton TOWN OF PLENTY/Whipping Boy Rocket/Phonogram EJS 17 Pic Bag; EJSLB 17 Ltd Edition Look Back Pack incl's 4 Colour Postcards & Discography; EJS 1712 12" Pic Bag incl's My Baby's A Saint; EJS 17 "CD" incl's I Guess That's Why They Call It The Blues (F)

JOHNSON, Jesse EVERY SHADE OF LOVE/Lovestruck Breakout/A&M USA 637 Pic Bag; USAT 637 12" Pic Bag (F) Dance/Disco

JUNGLE BROTHERS ILL HOUSE YOU/tba Warlock WAR 022 12" (IMP) House

KID CAN'T DANCE LOVE, PEACE AND UNDERSTANDING/The River Siren SRN 90 Pic Bag; SRNT 90 12" Pic Bag (E)

KINGS OF OBLIVION, The WISE UP EP/tba T.C.E. TCE 007 Pic Bag (I/RE)

KISS TURN ON THE NIGHT/Hell Or High Water Vertigo/Phonogram KISS 9 Pic Bag; KISSP 9 Poster Bag; KISS 912 12" incl's King Of The Mountain/Anyway You Slice It (F)

LAIBACH SYMPATHY FOR THE DEVIL/tba Mute 01/02 MUTE 80T 12" X 2 (I/RT/SP)

LEVEL 42 HEAVEN IN MY HANDS/Gresham Blues Polydor PO 14 Pic Bag; PZ 14 12" Pic Bag; PZX 14 12" Pic Bag; PZCD 14 "CD" (F)

LITTLE EVA THE LOCO-MOTION/tba London LOCO 1 Pic Bag; LOCOX 1 12" Pic Bag (F) Reggae

LUCKS, Fred FERTILE GROUND/tba Rising Sun RS 001 12" (JS)

M.C. BRONX TOP CAT RAP/tba 100 2 One CATRAP 1; CATRAP 121 12" (A) Rap

McLEAN, Shirley SUMMER HOLIDAY/(Inst)/(Dub) World Enterprises WDS 01 12" (Self — 01 965-6497) Reggae

METALLICA HARVESTER OF SORROW/Breadfan/The Prince Vertigo/Phonogram METAL 212 12" Pic Bag (F)

NARADA CAN'T GET YOU OUTTA MY HEAD/We Still Have A Dream Reprise/Warner Brothers W 7767 Pic Bag; W 7767T 12" Pic Bag (W) Dance/Disco

NEIGHBOURHOOD, The A THE TIME (B THE INCLINATION)/A Certain Attitude (Inst) Parlophone/EMI R 6188 Pic Bag; 12R 6188 12" Pic Bag; CDR 6188 incl's I Must Have Faith/That Way (E)

ORCHESTRE SUPER MOTH SALT OF THE EARTH (SONG OF PRAISE)/Simbomba/Slow Benga Rogue 12FMS 106 12" Pic Bag (I/NM/STERN)

PAGE, Stu ARE YOU STILL IN LOVE WITH ME/Motor Radio Barge BGE 71005 (PY)

PASADENAS RIDING ON A TRAIN/My Baby Don't Love Me No More CBS PASA 2 Pic Bag; PASA T2 12" Pic Bag; CDPASA 2 "CD" (C) Soul

PERFECT DAY JANE/Preying On My Mind London LONG 188 Gatefold Sleeve & Booklet (F)

PLANT, Robert SHIP OF FOOLS/Helen Of Troy Atlantic/WEA A 9281 Pic Bag; A 9281T 12" Pic Bag incl's Heaven Knows (Live); A 9281CD "CD" incl's Dimples (Live) (W)

RAE, Stacey THEME FROM PRISONER CELL BLOCK-H/Goodnews — (Inst) Humber CELL 1 (WYND) — Correction To Previous Listing

RAINBIRDS BOYS ON THE BEACH/Just A Simple Matter Mercury/Phonogram MER 274 Pic Bag; MERX 274 12" Pic Bag incl's Compartments (F)

RAPEMAN BUD/tba Blast First BFFP 027 12" (I/RT)

REYNE, James MOTOR'S TOO FAST/Counting On Me Capitol CL 508 Pic Bag (E)

RHON, Thomas SCAR/Give Me Blood Give Me Soul Breakin' 7 BRK 3 Pic Bag (A)

SCALES, Charles & Gwen INSIDE MY LOVE/(Version) Expansion EXPAND 14 12" (A)

SIFFRE, Labi LISTEN TO THE VOICE/Never Let You Down China/Polydor CHINA 9 Pic Bag; CHINX 9 12" Pic Bag incl's So Strong; CHICD 9 "CD" (F)

SO BURNING BUSH/Dreaming (Cocktail Mix) Parlophone/EMI R 6182 Pic Bag; 12R 6182 12" Pic Bag; CDR 6182 "CD" (E)

SOHO ROSES SO ALONE/Yesterday's Girl Trash Can TWAT 002 Pic Bag; TWAT 00212 12" (P)

SOUL II SOUL FEEL FREE/Fair Play 10/Virgin TEN 239 Pic Bag; TENT 239 12" Pic Bag (E) Dance/Soul

SPANDAU BALLET RAW/(Version) CBS SPANS 3 Pic Bag; SPANS T3 12" Pic Bag; SPANS C 3 "CD" SPAND3 "CD" (C)

STETSASONIC TALKIN' ALL THAT JAZZ/(Version) Breakout/A&M USA 640 Pic Bag; USAT 640 12" Pic Bag (F) Rap

T.I.C. POPCORN '88 (WOODSTOCK MIX)/tba Arista TICK 1 Pic Bag; TICK T1 12" Pic Bag (BMG) Hi-Nrg

TONGUE IN CHEEK WHY (YOU COULD HAVE HAD IT ALL)/Throw Down Criminal BUS 11 Pic Bag; BUST 11 12" Pic Bag (I/RT) Soul

TRAIN SET, The SHE'S GONE/tba Play Hard DEC 011 12" (I/RR)

TWELVE DRUMMERS DRUMMING I'LL BE THERE/Where The Wild Buffalo Roams Mercury/Phonogram MER 273 Pic Bag; MERX 273 12" Pic Bag incl's Jane; 8703762 "CD" (F)

UP AND RUNNING JOHNNY AND MARIE/Ruby Tac ZZZ 01; ZZZ 01T 12" incl's A Man's Gotta Do What A Man's Gotta Do (I/PP)

URIAH HEEP EASY LIVIN'/Corina Legacy LGY 65 Pic Bag; LGYT 65 12" Pic Bag incl's Gypsy (A)

VINCENT, Kathy LEAVING IT UP TO YOU/The Omen Freeway KATH 102 Pic Bag (P)

YELLO THE RACE (THE PITS MIX)/Oh Yeah (Dance Mix) Mercury/Phonogram YELLR 112 12" Pic Bag (F) Dance/Disco

ZEN GANGSTERS SOUTH OF THE BORDER/tba Cat & Mouse ABB 06; ABB 06T 12" (P)

A Loud EP — B
A The Time (B The Inclination) — N
All This And Heaven Too — C
Another Part Of Me — J
Are You Still In Love With Me — P
Back In Town — J
Beat Professor — B
Boys On The Beach — R
Bud — S
Burning Bush — S
Carnaval Do Brazil — G
Do That Again — B
Don't Come To Stay — H
Easier In The Morning — H
Easy Livin' — U
Every Shade Of Love — J
Feel Free — S
Fertile Ground — L
Four Tunes EP — A
Freak Scene (What A Mess) — D
Future Shock — J
Gimme Your Soul — H
Give Me Something To Believe In — E
Going Gone — I
Groovy Kind Of Love — C
Harvester Of Sorrow — M
Heartbeat Radio — G
Heart Of Glass — A
Heaven In My Hands — L
Hillside — E
Holla, Holla — D
I'll House You — J
I Quit — B
I Need You — A
I Can't Get You Outta My Head — N
I'll Be There — T
I'm Still Number One — B
Inside My Love — F
It's My Rhythm — F
Jane — C
Jinnya — C
Johnny And More — U
Knocked Out — M
Leaving It Up To You — V
Let It Shine — Y
Listen To This — D
Listen To The Voice — S
Love Eternal — H
Love, Peace And Understanding — K
Make Me Lose Control — C
Megablast — B
Motor's Too Fast — R
Nothing Can Divide Us — D
Old Bones — A
Only You — B
Pack Your Bags — C
Popcorn 88 — T
Races — D
Rags — C
Raw — S
Rev It Up — H
Riding On A Train — P
Romeo & Juliet — C
Salt Of The Earth — O
Scar — T
She's Gone — R
Ship Of Fools — P
So Alone — Z
South Of The Border — Z
Strictly Business — E
Summer Time — S
Summer Holiday — M
Suzanne's Still Alive — C
Sympathy For The Devil — L
Talkin' All That Jazz — S
The Race — Y
The Loco-Motion — L
Theme From Prisoner Cell Block-H — R
There's A Brand New World — F
To Prove My Love — C
Top Cat Rap — M
Tongue In Cheek — J
T-Shirt — C
Turn On The Night — K
Up And On Om — D
What Is There To Smile About? — C
Why (You Could Have Had It All) — T
Wise Up EP — K



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TEN/TENX 238

Education in a class of its own

The music management course at West Lothian College is believed to be the first of its kind in the UK. Now, at the end of its second year, Selina Webb sums up its aims and achievements

THE MUSIC management course at West Lothian College, now at the end of its second year, aims to provide a solid foundation for young people wishing to pursue a career in the music business. One former student, Sean O'Donnell, was responsible for signing Fairground Attraction to RCA while working as a temp in the A&R department last summer, and a clutch of others are now working successfully in the industry.

The Scottish Vocational Education Council course, believed to be the first of its kind in the UK, was set up in 1986 by songwriter and musician Gordon Campbell, then a lecturer in business studies.

ACID TEST

"A lot of young people used to ask me questions about what it took to get into the record industry and the more I thought about it, the more I thought there was an avenue to be explored to teach people what's involved in the music business," he says.

"The students we've had so far have been great. Ten out of 14 last year got jobs and that's the acid test of the course. When I select students I look for a lot of enthusiasm and energy — and of course they have to be bright."

HARD WORK

More than 200 budding music business execs applied for 16 places on this year's course, which leads to an HNC in Business Studies incorporating music management. Those selected face a rigorous 10-month syllabus including record company, publishing and artist management. To provide a practical insight, the students have their own record company, Different Class Records and Music Ltd.

Graduate Avril Jamieson is product manager of the college label. She comments that her year at West Lothian has proved "much harder work" than university.

"The record industry provides one of the UK's biggest revenues but not enough young people are getting trained properly," she says.

"People are sceptical about the course and say 'how can you learn the record industry?' and you can't — but you gain a basic knowledge and set yourself standards to work to."

Jamieson says that her fellow students, whose average age is 20, are keen to enter all aspects of the industry with promotion proving most popular this year. She brims with enthusiasm about the course, but is critical of resources at the college. "To have a course like this within a further education college really is not ideal. We do our record company work on two afternoons in one room with one phone which we can only use after one o'clock through the switchboard. We need funds, we need money and we need to be supported by everybody. Hopefully, next year the course will get sponsorship."

SIGNED UP

Besides help from Rocket Music and Woolworths, Different Class Records negotiated a "four-figure"

sponsorship from Hibernian Football Club to help finance the single Hold On To Your Heart/Obsession by the recently-signed quartet Just Add Water. The band were formed in Australia in 1986 where they have supported New Order, OMD and the Thompson Twins. Vocalist Helen Merrick says the band chose to sign to Different Class because they were attracted by the students' professionalism and the high profile they could expect because of the unusual nature of the project.

SUCCESS

What if Different Class Records releases a hit? Due to legal requirements within the Lothian Region Education Department, no students are shareholders in the company, and only one a director. There is, however, a stipulation in the agreement between Lothian Region and the label that, in the event of success, the young execs will be given the opportunity to transfer complete ownership of the company.

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NEW ALBUMS

Distributor Codes

A—PRT 01-640 3344
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BB—Bite Back 01-451 0379
BH—Blue Hat 0225 792640
BK—Backs 0603 624790
BMG—BMG 021-500 5678
BU—Bullet 08894 76316
C—CBS 0296-395151
CA—Cadillac 01-836 3646
CH—Cherry 01-639 8603
CM—Celtic Music 0423 888979
CON—Conifer 0895 441 422
CP—Counterpoint 01-368 6636
CSA—01-960 8466
DS—Discovery 067 285 406
E—EMI 01-848 9811
F—PolyGram 01-590 6044
FF—Fast Forward 031 226 4616
FOL—Folk Sound 0203 711 935
GD—Gordon Duncan 0467-21517
GOLD—S. Gold 01-539 3600
GS—Graphic Sound 0622 683196
GY—Greyhound 01-974 1166
H—HR Taylor 021 622 2377
HM—Harmonia Mundi 01-253 0863
HOL—Hollywood Nights 0438 315533
HV—Havasing 0634 43952
HS—Harshor 0532 742106
I—Caret Scotland 031 226 4616
—Caret North 0904 641415
—Caret Midlands 0926 496060
—Caret East 0926 496060
—Caret West 0272 541291
—Caret South-East 01-837 4404
IRS—Independent Record Sales 01-850 3161 (Chris Wellard)
JETZ—Jensound 0253 712453
J—Jungle 01-359 8444
JS—Jester 01-961 5818
K—K-tel 01-992 8000
KS—Kingdom 01-836 4763
LIG—Lightning 01-965 9292
LO—Londisc 01-522 2936
M—MSD 01-961 5646
MNI—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 01-700 7000
PL—Prism Leisure 01-804 8100
PP—Probe Plus 051 236 6597
PRO—Projection 0702 72281
PVG—Palace Virgin and Gold 01-539 5566
PY—Priority 01-992 7021
RA—Rainbow 01-589 3254
RC—Rollercoaster 0453 886252
RE—Revolver 0272-541291
REC—Recommended 01-622 8834
RH—Rhino 01-965 9223
RL—Red Lightnin' 037-988 693
RM—Record Merchandisers 01-848 7511
ROSS—Ross 08886 2403
RR—Red Rhino 0904 641415
RT—Rough Trade 01-833 2133
SIL—Silva Screen 01-284 0525
SO—Stage One 0428 4001
SOL—Soloman & Peres 08494-32711
SP—Spartan 01-903 8223
SRD—Southern 01-889 6555
SSD—Silver Sounds (CD) 01-808 0833
STERN—Stern x 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

ARMSTRONG, Louis & His ALL STARS LOUIS ARMSTRONG & HIS ALL STARS Giants Of Jazz CD53032"CD" £3.91 (CP) Jazz
ASTLEY, Jon THE COMPLEAT ANGLER Atlantic K 781882-1/K 781882-4"MC"/K 781882-2"CD" (W) Rock
ATTILA THE STOCKBROKER SCORNFLAKES Probe Plus PROBE 20/- (I/PP) Rock

BAD BEACH CUT IF OFF Konkural K 044/122/- £3.05 (I/RE) Hard Core
BARKMARKET 1-899-GODHOUSE Purgé Sound League PURGE 025/- £3.95 (I/NM) Rock
BEL, Canto WHITE-OUT CONDITION Crammed CRAM 057/- £3.95 (I/NM) Rock
BENSON, George THE GEORGE BENSON COLLECTION Deja Vu DVCD 2076"CD" £3.91 (WYND) Jazz
BLUE OYSTER CULT IMAGINOS CBS 460036-1/460036-4"MC"/460036-2"CD" (C) Rock
BRUBECK, Dave THE DAVE BRUBECK COLLECTION Deja Vu DVCD 2036"CD" £3.91 (WYND) Jazz
BUDD, Harold THE WHITE ARCADES Land LAND 03/LANDCD 03"CD" £3.65/7.29 (I/RT) New Age
BUTTERFIELD 8 BLOW Go! Discs AGOLP 12/ZGOLP 12"MC"/AGOC 12"CD" £3.99/6.99 (F) Jazz

CAST OF THOUSANDS PASSION Music For Nations AFTER 6/TAFTER 6"MC"/CDATER 6"CD" £3.65/6.99 (P) Heavy Metal
CHAPMAN, Michael THE BEST OF MICHAEL CHAPMAN 1969-1971 See For Miles SEE 230/SEED 230"CD" £3.45/7.25 (P) Folk
CHAPTER 8 FOREVER Capitol EST 2073/TCST 2073"MC" £3.85 (E) Soul
CHARLES, Ray JUST BETWEEN US CBS 461183-1/461183-4"MC"/461183-2"CD" (C) Blues
CHARLES, Ray THE RAY CHARLES COLLECTION Deja Vu DVCD 2123"CD" £3.91 (WYND) Jazz
CHEEKS, Judy NO OUTSIDERS Polydor POLD 5231/POLDC 5231"MC"/833526-2"CD" £3.99/6.99 (F) Pop
CHOLESEA BACKTRAX Illegal ILP 024/- £3.65 (P) Punk
COLE, Nat King PIANO STYLE Capitol EMS 1271/TCMS 1271"MC" £2.56 (E) MOR
COLE, Nat King THE UNRELEASED Capitol EMS 1279/TCMS 1279"MC" £2.56 (E) MOR
COLEMAN, Steve & FIVE ELEMENTS SINE DIE Pangaea/CBS 461159-1/461159-4"MC"/461159-2"CD" £3.79/7.29 (C) MOR
CONJURE MUSIC FOR THE TEXTS OF ISHMAEL REED Pangaea/CBS 461155-1/461155-4"MC"/461155-2"CD" £3.79/7.29 (C)

DEAR MR. PRESIDENT DEAR MR. PRESIDENT Atlantic WX 217/WX 217C"MC"/WX 217CD"CD" (W) Rock
DEEP PURPLE MADE IN JAPAN HARVEST/EMI CDP 748050-2"CD" £4.85 (E) Rock
DIDJITS HEY JUDESTER Touch & Go TGLP 28/- (SRD) Rock
DIE KREUZEN CENTURY DAYS Touch & Go TGLP 30/TGLP 30CD"CD" (SRD) Rock
DREAM SYNDICATE, The GHOSTS STORIES Enigma/Virgin ENVL 506/TCENV 506"MC" £3.85 (E) Rock
DROWNING POOL SATORI Nate Starkman WEEAT 004/- £3.65 (I/RR) Rock

FADELA, Chaba YOU ARE MINE Mango/Island ILPS 9915/ICT 9915"MC"/CID 9915"CD" (F) African
FIALKA, Karel HUMAN ANIMAL I.R.S./MCA MIRF 1036/MIRFC 1036"MC"/DMIRF1036"CD" £3.89/7.29 (F) Pop
FORRESTER SISTERS, The SINCERELY Warner Brothers K 925746-1/K 925746-4"MC"/K 925746-2"CD" (W) Country

GALLOWAY, Leata THE NAKED TRUTH CBS 462582-1/462582-4"MC"/462582-2"CD" (C) Rock
GREEN BULLFROG FROM THE DEEP See For Miles SEE 227/SEED 227"CD" £3.45/7.25 (P)

HANRAHAN, Kip DAYS & NIGHTS OF BLUE LUCK INVERTED Pangaea/CBS 461158-1/461158-4"MC"/461158-2"CD" £3.79/7.29 (C)
HAQUE, Fareed VOICES RISING Pangaea/CBS 461160-1/461160-4"MC"/461160-2"CD" £3.79/7.29 (C)
HARDIN, Eddie SURVIVAL Coda NAGE 19/NAGE 19"MC"/NAGE 19CD"CD" £2.96/6.05 (P)

HENRY ROLLINS BAND, The LIFE TIME Fundamental SAVE 65/- £3.65 (I/RR) New Age
HIGHWAY 101 101(2) Warner Brothers K 925742-1/K 925742-4"MC"/K 925742-2"CD" (W) Rock
HOLIDAY, Billie BILLIE HOLIDAY & HER ORCHESTRA Giants Of Jazz CD 53038"CD" £3.91 (CP) Jazz
HORN, Jim NEON NIGHTS Warner Brothers K 925728-1/K 925728-4"MC"/K 925728-2"CD" (W)
HUMAN CHAIN HUMAN CHAIN EG/Virgin EGED 57/EGEDC 57"MC" £3.85 (E)
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INTERNATIONAL HOUSE OF NATIONS, The THE INTERNATIONAL HOUSE OF NATIONS Circa/Virgin CIRCA 5/CIRC 5"MC" £3.85 (E) House

JAMES, Elmore THE ELMORE JAMES COLLECTION Deja Vu DVCD 2035"CD" £3.91 (WYND) Blues
JANE'S ADDICTION NOTHING'S SHOCKING Warner Brothers WX 216/WX 216C"MC"/WX 216CD"CD" (W) Rock
JAWARA, Jali Musa DIRECT FROM WEST AFRICA Go! Discs GGLP 1/GGMC 1"MC"/GGXC 1"CD" £3.99/6.99 (F) African

KEMP, Johnny SECRET OF FLYING CBS 460904-1/460904-4"MC"/460904-2"CD" (C) Dance/Disco

** Previously listed in alternative format
* Import

Artist Title Label "LP" "MC" "CD" Cat Nos Dealer Price (Distributor) Music Category

LAUGHING HYENAS MERRY GO ROUND Touch & Go TGLP 25/- (SRD) Rock
LEW, Benjamin & Stephen BROWN NEKA Made To Measure MTMCD 017"CD" £7.49 (I/NM) Dance/Disco
LOUIS, Arthur KNOCKIN' ON HEAVENS DOOR PRT PYL 4006/PYM 4006"MC"/PYC 4006"CD" (A) MOR
LOVE & MONEY STRANGE KIND OF LOVE Fontana/Phonogram SFLP 7/SFMC 7"MC" £3.99 (F) Rock

MARL, Marley IN CONTROL VOLUME ONE Cold Chillin/Warner Brothers K 925783-1/K 925783-4"MC"/K 925783-2"CD" (W) Dance/Disco
MATHIS, Johnny ONCE IN A WHILE CBS 462875-1/462875-4"MC"/462875-2"CD" (C) MOR
McCARTERS, The THE GIFT Warner Brothers K 925737-1/K 925737-4"MC"/K 925737-2"CD" (W)
MERTENS, Wim EDUCES ME Les Disques Du Crepuscule TWI 808CD"CD" £7.95 (I/RR) Rock

NITTY GRITTY DIRT BAND WORKIN' BAND Warner Brothers K 925722-1/K 925722-4"MC"/K 925722-2"CD" (W) Country

OF CABBAGES & KINGS FACE Purgé Sound League PURGE 024/- (SRD) Rock
ONSET, The THE POOL OF LIFE Probe Plus PROBE 19/- (I/PP)
ORIGINAL SOUNDTRACK THE GOOD, THE BAD & THE UGLY EMI CDP 748408-2"CD" £4.85 (E) Films
& Shows
ORIGINAL SOUNDTRACK MIDNIGHT COWBOY EMI CDP 748409-2"CD" £4.85 (E) Films & Shows
ORY, Kid & The CREOLE JAZZ BAND ECHOES FROM NEW ORLEANS Giants Of Jazz CD 53057"CD" £3.91 (CP) Jazz

PARIS, Mica SO GOOD 4th & B'way/Island BRLP 525/BRCA 525"MC"/BRCD 525"CD" (F) Dance/Disco
PERRI PERRI Zebra/MCA IZEB 42017/IZEBC 42017"MC"/ZEBC 42017"CD" £3.89/7.29 (F)
PIAZZOLLA, Astor TANGO: ZERO HOUR Pangaea/CBS 461156-1/461156-4"MC"/461156-2"CD" £3.79/7.29 (C) Soul/Dance/Disco

RHYME SYNDICATE, The COMIN' THROUGH Warner Brothers K 925774-1/K 925774-4"MC" (W)

SATRIANI, Joe NOT OF THIS EARTH Music For Nations GRUB 7/TGRUB 7"MC"/CDGRUB 7"CD" £3.65/6.99 (P) Heavy Metal
SCARLET & BLACK SCARLET & BLACK Virgin V 2516/TCV 2516"MC"/CDV 2516"CD" £3.85/7.29 (E) Rock
SCREAM LIVE IN EUROPE Konkural K 001/113/- £3.05 (I/RE) Hardcore
SHAKA, Jah BRIMSTONE & FIRE Jah Shaka Music SHAKA 833/- £3.65 (I/RE) Reggae
SHAKA, Jah REVELATION SONG Jah Shaka Music SHAKA 831/- £3.65 (I/RE) Reggae
SIOUXSIE & The BANSHEES PEEP SHOW Wonderland/Polydor SHEL 5/SHEMC 5"MC"/837240-2"CD" £3.99/6.99 (F) Rock
SMITHS, The RANK Rough Trade R 126/CR 126"MC"/CDR 126"CD"/R 126D"DAT" £3.89/7.05/12.95 (I/RT) Rock
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Monday 5th September-Fri 9 September

Album Releases 92

Year to Date: 36 weeks to 9 September

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FROM PAGE 30

time the films get shown on TV, which is usually quite often, there is another surge in sales. We've also done well with albums like Hollywood Hit Parade and Gangsters And Good Guys, which has excerpts from films starring Cagney and Bogart among others. There is so much nostalgia for that era. Shows like 42nd Street feature great standards like Lullaby Of Broadway and You're Getting To Be A Habit With Me, and they have perennial appeal. It's simply a matter of educating potential buyers that these shows are available on record."



Cult musical

The First Night Records success story continues with a new recording of Les Miserables, the smash hit musical which is now playing worldwide. First Night MD John Craig has assembled key members of all the international productions for the four-album (three cassettes/three CDs) box set which will feature the full-length version of the show. The release will be in time for Christmas and coincides with a TV production The Phenomenon Of Les Miserables which is being filmed in Budapest, Vienna and Australia, all places where the show is currently running.

Craig has also recorded an album The Music Of Andrew Lloyd Webber featuring the Royal Philharmonic Orchestra and names like Paul Nicholas and Stephanie Lawrence. Other projects due from



LES MISERABLES sold more than 100,000 units in the US

the label include the cast recording of Brigadoon, which opens in the West End in the autumn, and a recording of Richard Stilgoe's forthcoming musical Bodywork, which includes Chas & Dave and Lonnie Donegan in the line-up.

"We're also doing a series of reissues called Cast Masters and have licensed several albums from EMI, among them Camelot with Laurence Harvey, the original London cast recording of The Sound Of Music, Show Boat which has Shirley Bassey and Dora Bryan featured, and Stephen Sondheim's A Funny Thing Happened On The Way To The Forum with Frankie Howard," Craig reports.

"We do quite a lot of specialist advertising in theatre programmes and First Night has a very success-

ful mail-order side, mainly because a lot of people who buy this kind of product are too intimidated to go into record shops. We also do a lot of business abroad because musicals tend to have international appeal. Our London cast recording of Les Miserables sold more than 100,000 units in the US prior to the release of the Broadway cast version."

Pacific Records in North London has had a lot of success with its various recordings of the cult musical The Rocky Horror Show. There are three versions available — The Rocky Horror Picture Show featuring the music from the film soundtrack, the Original Roxy Cast recording of the show, and the double-album Audience Participation. Pacific has also packaged the three in a box-set complete with badges, posters and confetti, and there has been a limited-edition picture disc as well.

Nigel Reveler, Pacific's chairman, says: "We picked up the rights to The Rocky Horror Show a couple of years back and it has been successful for us. The show has built up a real cult following and, apart from the film which has had TV showings, there are usually two or three touring stage versions at any one time. The fans of the show want to collect anything associated with it."

"Every year we have gone gold with the albums and yet they have never shown up in the Gallup chart! Even we have been amazed with its incredible success, but it seems that every year a new generation locks into the show and are eager to buy the albums."

"Probably a major company wouldn't have done as well with the albums but because we are an

indie we have been able to work very hard on promoting them. One of the promotions we have planned centres on 50 clubs around the country at Halloween. They'll all be holding Rocky Horror Show parties and we'll be doing competitions with prizes of promo CDs. We're also doing a remix of The Time Warp with producer Arthur Baker which will be released as a single at the same time."

Pickwick Records is enjoying big sales with its album/cassette/CD recording of Andrew Lloyd Webber's Classic Musicals which features the Royal Philharmonic Pops Orchestra playing music from Jesus Christ Superstar (co-written with Tim Rice of course) and The Phantom Of The Opera. The digital recording is available at budget price which makes it very attractive to the casual buyer.



'Ignored'

Another specialist label that has had considerable success with its film soundtrack and cast recording albums is That's Entertainment, set up several years ago by John Yap and which has built up a considerable catalogue of releases many of which are also now on CD.

Yap's recent releases have included the OST of The Running Man starring Arnold Schwarzenegger and with music by Harold Faltermeyer, a double album recording of Stephen Sondheim's Pacific Overtures by the English National Opera, and the cast recording of Candide with the Scottish Opera.

"There's no guarantee that even if a show or film is a great success that the cast or soundtrack album is going to do equally well, and yet the most unlikely recording can sell beyond all expectations," says Yap. "There's no hard and fast rule about what will sell but the policy at TER is that we try to create records that will be available for all time, and not just during the lifetime of the show running. Pacific Overtures is a typical example — because our recording has been done as an opera with members of the ENO it will have perennial appeal."

Forthcoming releases from TER include two off-Broadway musical Olympus On My Mind and Goblin Market, and a new production of Flora The Red Menace, the musical which originally introduced the talents of Liza Minnelli. Yap, who produces many of the cast albums himself, is also recording the Sadlers

Wells revival of Noel Coward's Bitter Suite featuring the opera singer Valerie Masterson. "Because she is a world-famous soprano I know that we will be able to sell that particular recording in places as diverse as Milan, San Francisco and Vienna, as well as the domestic market," says Yap.

On the film side, Yap admits that TER does particularly well with soundtrack albums from fantasy and horror films. "Those kind of films always have a very steady market. Obviously there are some film soundtrack albums put out by the majors which manage to make the big leap, titles like La Bamba, Dirty Dancing, Shag and Hairspray, but most of the others just sell over a long period of time. The OST and OCR markets have certainly proved to be lucrative for a company like That's Entertainment."

EMI Records has long been associated with film and theatre music, and the last couple of years has seen the company release cast recordings of the Noel Gay musical Me and My Girl — which has since become a Broadway hit, as well as in Japan and Australia — High Society, which ran for several months at the Victoria Palace, and Winnie. The company will soon be releasing the original cast recording of Sugar Babies, the vaudeville musical starring Mickey Rooney and Ann Miller which opens soon at the Savoy Theatre.

"The market for film and theatre music has always been consistent," says senior A&R manager Vic Lanza. "It's as good as the shows themselves, and the fact that there have been some very successful British musicals in recent years have been a considerable boost for the market."

MCA Records has two new soundtrack albums, Hairspray and Salsa, and in the autumn will be recording the London cast album of Budgie, the new Don Black/Mort/Shuman musical which stars Adam Faith (who appeared in the original TV series), and EastEnders with Anita Dobson.

Hairspray is the film which stars the late Divine in his last appearance, Debbie Harry and Sonny Bono (of Sonny and Cher) but the soundtrack itself comprises songs from the early Sixties by such American pop names as Gene Pitney and Little Peggy March.

"Some films have soundtrack albums which are absolutely nothing to do with what you hear on the screen," says MCA marketing managing David Bower. "But the Hairspray album does manage to capture the feel and the period of the film. We've released a single by the Ray Bryant Combo which has given extra impetus to the promotion and we've worked closely with the film company Palace Pictures."

But Bower adds: "In fact that is one of the keys to promoting this kind of product, you have to be very closely involved with the film company from the beginning. Ultimately the success of soundtrack albums depends on the film company getting people into the cinemas in the first place."

He's confident about the prospects for the Budgie album — there will be a "significant" promotional campaign and Bower adds that there has already been a big presell at the box office. "It was a very successful TV series in the Seventies so many people are aware of what Budgie is all about."

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▶ FROM PAGE 29

video, and the subsequent TV showing. Some record companies make the mistake of deleting soundtrack titles only to miss out on subsequent potential sales when the film goes out on television."

SP&S Leisure, now part of Prestwich Holdings, has also found a profitable market with its low-priced Deja Vu label, albeit with classic film recordings from the "golden age" of the silver screen. "We have about 13 cinema titles available in the series featuring the original film songs of legendary names like Marlene Dietrich, Fred Astaire, Doris Day, Ginger Rogers and Marilyn Monroe, along with titles like Great Screen Lovers, Diva and Hollywood," reports promotions and marketing executive Steve Bunyan.



Monroe songs

"We have also had a lot of success with a Marilyn Monroe box-set in the RARE (Recording Arts Reference Edition) which features every film song that she ever recorded. The set is available on LP for £5.82 dealer price, or £7.82 for the CD. The amazing thing is that while Marilyn Monroe is such a legend, there has been very little available in the way of records. We've discovered that there is a huge market for her film songs."

What market is SP&S/Counterpoint aiming for with these releases? "Obviously a lot of nostal-



THE LONELY Passion Of Judith Hearne: AVM's first release

Filmtrax has bought the US music publishing division of Columbia Pictures which has given it a portfolio of 64,000 music titles ranging from Rachmaninov to the Ghostbusters film score.

The company has also signed a five year agreement with the Chinese Film Corporation and trading and banking group Chanco which enables it to exploit China's 4,100 title back catalogue and around 180 new films annually.

ing the music from such films as The Robe, Spartacus and The Man With The Golden Arm — all available on mid-price CD.

Music industry veteran Frank Rodgers now heads the new company AVM Records which has offices in West Germany and Brussels, as well as London where he is based. The company is part of Ultraprime Entertainment, and has two labels: AVM Classics which will be a series of top-quality classical music recordings, while the AVM label is reserved for film-related music.

"We're releasing our first product in October," Rodgers says. "It's the film soundtrack of The Lonely Passion Of Judith Hearne which stars Maggie Smith and Bob Hoskins, and which will be available in all three formats. We also have the rights to the soundtrack music from the new Handmade film How To Succeed In Advertising, and then at the end of October we are releasing an album to mark Handmade's 10th anniversary which will feature all the film themes like Mona Lisa, Shanghai Surprise, The Time Bandits, Life Of Brian and The Long Good Friday."

"We certainly intend to be active in the film soundtrack market, and will also be releasing some European scores as well as British ones. Obviously AVM will be aiming at the collectors but we're also looking to more general film fans. With that in mind, we shall be supporting each release with marketing. You can't just release a film soundtrack album and expect potential buyers to know about it without any promotion," adds Rodgers.

"There is a big market out there if you can reach the punters, and we'll be doing that by advertising in the specialist press. Also it's easy to forget that film soundtracks music often has international appeal so you're not restricted to just the domestic market. We're certainly looking to a lot of sales in Europe and beyond, as well as the UK."

Keith Shadwick, manager of the jazz and classical catalogues at BMG Records, as well as looking after many of the company's soundtrack and original cast recording releases, describes the marketing of such product as "a two-tier operation". There are the specialist releases and those that will automatically cross over.

"One of our theatre releases has

'There is a big market out there if you can reach the punters. And you're not restricted to just the domestic market; we're certainly looking to a lot of sales in Europe and beyond, as well as the UK,' says music industry veteran Frank Rodgers of AVM



Nostalgia

"Some may think it strange that we should still release that album in the UK when the show has already come off on Broadway, but there is a very big collectors market for musicals like Sondheim's, and the New York production of Chess. The Follies In Concert was boosted by a BBC TV showing of the occasion, and there is always a consistent market for catalogue recordings of Side By Side By Sondheim, 42nd Street and La Cage Aux Folles, all of which have been released by BGM," says Shadwick.

He points out: "There is a market out there if you know how to reach it. Obviously a cast recording album of a New York musical that never crosses the Atlantic is going

to be rather specialist in its appeal, but there is still going to be sales potential. At BMG we do a lot of specialist press advertising but fans of stage musicals will find out soon enough about any new releases simply because they are such buffs. From our point of view it's a question of keeping an ear to the ground."

Shadwick adds: "We try to remain flexible with our marketing of film and theatre music, and I believe BMG has a high profile in that particular marketplace. Our recent film releases have included Richard Robbins' music for the film Maurice, based on E M Forster's novel, and the classical music from Aria. The point is that there has always been a market for film and theatre music on record, but the industry generally is only just awakening to that fact and releasing it."

Lee Simmonds, BMG catalogue manager, points to the success of "older" film and musical albums which are still selling well 30 years after their original release. "You've only got to look at South Pacific, which RCA originally released in the late Fifties, or The Sound Of Music, which first came out on record in 1965 — they are still considerable sellers for us, and every

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THE CENOBITES in Hellraiser: another Silva Screen soundtrack release

gia fans buy the Deja Vu releases, and those who love the big-name musicals of the Thirties and Forties. There's a lot of interest from younger buyers too, and the fact that Deja Vu is in the multiples as well as many of the indie shops means we reach the widest possible potential buying market," Bunyan says.

Filmtrax was started almost five years ago by John Hall and Tim Hollier and is arguably the leading film music production company in Europe. Among the film scores it has been involved with are Mona Lisa, Withnail And I and Room With A View with music by Richard Robbins and Empire State. Through the publishing arm the list of film scores is almost endless and includes Heat And Dust, Jamaica Inn, Dance With A Stranger and The Barretts Of Wimpole Street.

Earlier this year Hall and Hollier clinched a \$60m deal which has hurled them into the big league. With venture capital backing

In many cases Filmtrax releases soundtrack music on its own label but the company also licenses film recordings to other record companies.



Marketing

John Hall says: "It is a specialist business because a lot of the time people try to make the exception the rule. Ever since the charts began there have always been big-selling film albums in the chart but for every one of them there were probably 200 that nobody had even heard of. However, the major record companies have started to take a more aggressive stance when it comes to marketing soundtracks."

Filmtrax will be launching a joint label venture with Columbia Pictures before the end of the year, and there will also be a series of re-issued Classic Soundtrax featur-



PACIFIC OVERTURES: double album from TER

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Century Fox before, and they came to us and asked if we could get the music out on record within three weeks.

"It was only a few weeks before Christmas so it was a crucial time for making sure that the soundtrack was available in the record shops — on the other hand the majors were all so busy with their own release schedules that none of them could give such a guarantee. Because Silva Screen is a small company, and we're a tight-knit team, we were able to pull all the stops out."



First-time CDs

Fitzpatrick adds: "As a label Silva Screen has two basic aims — the first is to supply the soundtrack collector with re-issues or re-recordings of quality scores, especially on CD format. The other is to release soundtracks of much broader appeal and therefore greater sales potential. Some of the recent titles that have done very well for us have been *Near Dark* featuring music by Tangerine Dream, and *Shy People* which also has music by the band, *The Omen: 50 Years Of Great Horror Themes*, *Thunderbirds Are Go!* which is licensed from EMI Records, and *Television's Greatest Hits* which is a double album of 65 nostalgic TV themes from the Fifties and Sixties."

Forthcoming releases from Silva Screen will display a mix of re-issues with many appearing on CD for the first time, and soundtracks



from new films such as *The Raggedy Rawney*. The music from *Alien* is being released on CD for the first time, along with *Damien: Omen II* and *Papillon*. CD releases include John Barry's score for *Zulu*, John Williams' *Jane Eyre*, *Thunderbirds Are Go!* and *The Godfather* featuring Nino Rota's powerful score.

Silva Screen is also launching *The Classic Film Music* series, available in all three formats and featuring digital recordings of some of

the best film scores in recent years. "The format of each album will be similar to the highly successful series of recordings made by Charles Gerhardt with the National



'No undercutting'

Philharmonic Orchestra for RCA Records back in the Seventies. However, the aim of the series is to bring this idea up to date by se-

lecting more recent titles and not just concentrating on the 'Golden Age Of Hollywood' of the Thirties and Forties," Fitzpatrick says.

The first recording available will be of *The Big Country* to mark the 30th anniversary of the classic film's premiere in 1958.

Who buys Silva Screen's albums? "You have the die-hard collectors who are keen to get the soundtrack music from films like *Alien* and *The Fly*, and then the buyers who are looking for some-

One of Silva Screen's aims is to release soundtracks of broader appeal and therefore greater sales potential, and *Near Dark*, featuring music by Tangerine Dream, has been one such success

thing rather more general. We do quite a lot on mail-order with the former because many record shops just aren't interested in stocking film soundtracks in case they have them left on the shelf. However, when we do supply direct we don't undercut the dealer."

Fitzpatrick adds: "The beauty with film soundtrack albums is that there are three bites of the cherry — when the film is initially released, later when it comes out on TO PAGE 30 ►

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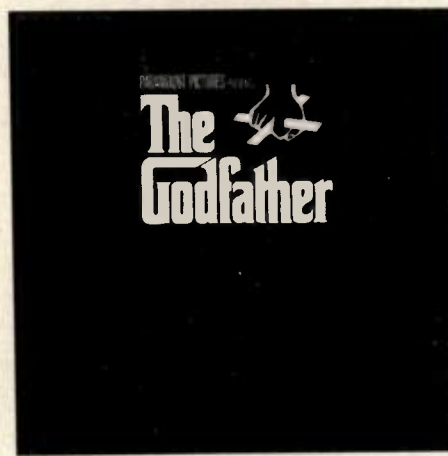
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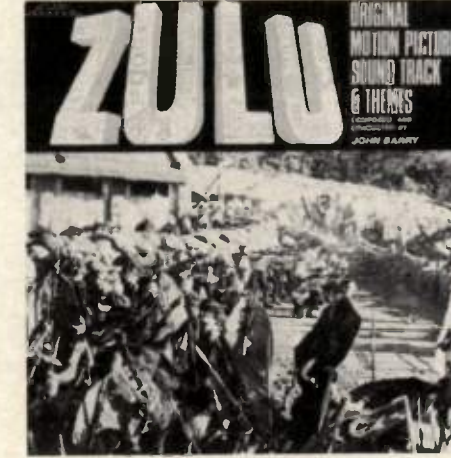
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The growing demand for film soundtrack LPs spanning all tastes has proved a lucrative area for specialists and majors alike. Chris White examines the current state of the market

Settling a few old scores, and some new ones as well



THE RANGE and depth of music that is now featured in films has never been broader... pop, rock, classical, MOR, nostalgia, jazz, orchestral or just pure background music. And unlike in the past, record companies are geared up to marketing this music, initially through cinema, then video and TV showings; which often ensures a massive audience.

The arrival of several specialist companies in recent years means that much film soundtrack music which might previously have never been released on record does

reach the shops, while the major companies have not been slow to see the potential in packaging albums featuring many of the contemporary hits that can often be heard in the film's background.

'Early success'

Even classical music has enjoyed a boost in sales thanks to films like *A Room With A View*, *Aria* and *Maurice*.

One of the established specialist labels is Silva Screen, which has

entered its third year as a record label, having been launched by Reynold d'Silva and James Fitzpatrick after the success of Silva Productions which had been set up two years earlier as a distributor for specialist soundtrack labels in both the UK and the rest of Europe.

"We were fortunate to score an early success with the soundtrack from *Crocodile Dundee*, one of the top grossing films of all time, which we literally snatched from under the noses of the majors," says Fitzpatrick. "We had worked quite closely with the film company 20th

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James Fitzpatrick of Silva Screen, whose new film soundtracks include *The Raggedy Rawney* (above), says: 'The beauty of these albums is that there are three bites of the cherry — when the film is initially released, when it comes out on video and then on TV'



'Even we have been amazed with *The Rocky Horror Show*'s success. Every year a new generation locks into the show,' says Pacific's Nigel Reveler

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That's the enthusiastic verdict of Stuart Ongley, who has been heading the London office of Peer Southern Music since March. He's at the helm of a long-established, privately owned company with rich catalogue resources, a finely tuned and highly efficient administrative machine, and 21 active branches around the world.

Yet Peer Southern, better known here for many years as Southern Music, has also acquired the image of a sleeping giant. Ongley agrees with that assessment.

"It's tailed off somewhat over the last 15 years or so," he says, "and lost a bit of profile while remaining a fantastically efficient machine administering some wonderful catalogues."

Ongley believes the firm can restore itself to membership of the top five publishing houses "where it belongs," and is confident that objective will be achieved.

He came here from his native Australia in 1973 as a singer-songwriter, basing himself in Oxford where he met his wife. Seven years later, he moved into management with a heavy metal band called Dark Star, and did some music journalism as well.

"I became more interested in the business side of things, having realised that I wasn't good enough as a performer," he admits candidly.

In 1981, his solicitor arranged a meeting with Peter Gormley, manager of Cliff Richard, who wanted to launch a music publishing arm of the organisation, and Ongley got the gig.

"That was my first lucky break. Peter is someone I totally relate to, and working in the Cliff Richard office is a privilege and the best apprenticeship you could serve anywhere."

Ongley set up Patch Music for the Richard/Gormley organisation, and ran it until last autumn, developing an abiding fascination and affection for music publishing in the process.

Patch was administered in some territories by Peer Southern, and that connection led to the offer of his present job, which he accepted with Gormley's blessing. Patch is administered on an even wider basis by Peer Southern now, and Ongley in effect is still managing its affairs and the destinies of the writers he signed.

"We've got everything in this building that a music publisher could ever want," he declares. "A recording studio and production company headed by Barry Andrews, an excellent creative and professional department, a fine administration and computer set-up, and the new New Southern Library of background music which has just had its best year yet, helped by the fact that it represents Selected Sound, the largest German music library."

"The production company is up and running and very much into the US dance scene, with a dance chart hit in Jack The Lad by 3 Men Island and another recent chart entrant called Drum Down The Home by Trash Funk, who are members of Eighth Wonder."

Ongley has inaugurated regular back catalogue meetings attended by senior executives from all departments. These comb through the riches of Peer Southern's pop, country, folk, jazz and Latin American catalogues in alphabetical order of titles, and are producing some valuable ideas for reactivation and new cover versions.

"The back catalogue meetings have really brought the whole company together and enhanced the team spirit here," Ongley comments. "There are some wonderful people working here with tremendous experience and knowledge, and these meetings have resulted in a major forthcoming MOR-type project based on our catalogues."

His mission is to remind the music business of what Peer Southern has to offer, something Steeleye Span, for instance, have already taken on board with their recent signing to the company, covering all their back catalogue and future output.

"We can't be beaten administratively, we can't be taken over," Ongley points out, "and we have a worldwide network working closely together like a family."



PEER GROUP: Barry Andrews (left) with Stuart Ongley

MASTERFILE

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POPULAR CD AND MUSIC
VIDEO RELEASED FROM
JANUARY TO JUNE THIS
YEAR
PLUS...

ARTISTS' A-Z

A-HA	61	JOY DIVISION	76
ALL ABOUT EVE	24	LEWIS, Huey & THE	45
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BROS	21	MARILLION	97
CARLISLE, Belinda	33	MATT BIANCO	41
CHAPMAN, Tracy	5	MERLE & ROY	93
CHRISTIANS, The	49	MICHAEL, George	43
CLAPTON, Eric/CREAM	69	MINOGUE, Kylie	1
CLIMIE FISHER	51	MIRAGE	72
COHEN, Leonard	59	MORE DIRTY DANCING	27
COLLINS, Phil	94,96	(OST)	27
DARBY, Terence Trent	59	MOTOWN DANCE	64
DANTE, Steve	87	PARTY	64
DEACON BLUE	26	NITE FLITE	75
DEF LEPPARD	15	NOW 12	73
DIRE STRAITS	39	O'NEAL, Alexander	32
DIRTY DANCING (OST)	12	OMD	74
ERASURE	82	PARIS, Mica	6
EUTHYMICS	83	PET SHOP BOYS	65
EVERYTHING BUT THE	53	PINK FLOYD	73
GIRL	53	PREFAB SPROUT	68
FAIRGROUND	53	PRINCE	44,99
ATTRACTION	35	PRINCE & THE	22
FIVE STAR	35	REVOLUTION	22
FLEETWOOD MAC	18,80	PUBLIC ENEMY	55
FORDHAM, Julia	56	RAP TRAX	20
GIBSON, Debbie	50	REA, Chris	38,91
GUNN, N. ROSES	17	ROBERT CRAY BAND	13
HITS 8	11	ROBERTSON, Robbie	23
HORNBY, Bruce & The	86	SADIE	73
HOT CITY NIGHTS	13	SALT 'N' PEPA	34
HOTHOUSE FLOWERS	47	SCRITTI POLITI	100
HOUSE	90	SIMMONS, Cory	98
HALLUCINATIONS (PUMP	90	SIXTIES MIX 2	84
UP LONDON)	90	SPRINGSTEEN, Bruce	57
HOUSE SOUND OF	85	STING	95
THE WONDER STUFF	42	TRAU	58
HOUSTON, Whitney	31	THE BLUES BROTHERS	79
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IGLESIAS, Julio	40	THE WONDER STUFF	42
INXS	19	U2	66,88
IRON MAIDEN	62	UB40	46,88
JACKSON, Freddie	63	UB40	46,88
JACKSON, Michael	7,48,54,77	VANDROSS, Luther	81
JELLYBEAN	14	VOICE OF THE BEEHIVE	52
JOHNNY HATES JAZZ	16	WET WET WET	30
		WHITE, Barry	29
		WILDE, Kim	60
		WINWOOD, Steve	36
		WOMACK & WOMACK	28

Compiled by Gallup for the *BP*, *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.
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▲ Indicates panel sales increase of 50-99%
▲ Indicates panel sales increase of 100% or more.

BPI AWARDS

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

• **GOLD** (100,000 units)

SILVER (60,000 units)

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

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

STATISTICS (Wk 34)	This Week	Year To Date
New Chart Entries	7	167
Panel Sales Percentage	3%	

... ALBUM TRACKS
CLASSICAL RELEASES AND
THE COMPLETE LISTING OF
SINGLES AND ALBUMS
CHART ENTRIES FOR 1988

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IF IT'S OUT IT'S IN

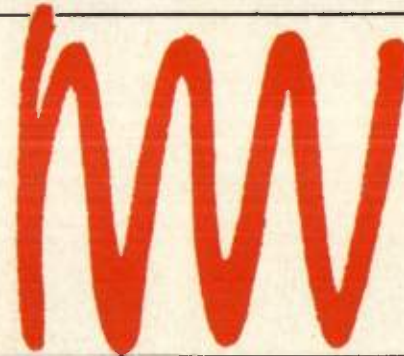
1	8	KYLIE ●	PWL HF 3(P)
		Kylie Minogue (Stock/Aitken/Waterman)	C:HFC 3/CD:HFCD 3
2	215	THE FIRST OF A MILLION KISSES ●	RCA PL 71696(BMG)
		Fairground Attraction (F. Attraction/Moloney)	C:PK 71696/CD:PD 71696
3	37	NOW! 12	EMI/Virgin/PolyGram NOW 12(E/F)
		Various (Various)	C:TCNOW 12/CD:CDNOW 12
4	132	HOT CITY NIGHTS ●	Vertigo/Phonogram PROTV 15(F)
		Various (Various)	C:PROMC 15/CD:836057-2
5	416	TRACY CHAPMAN ★★	Elektra EKT 44(W)
		Tracy Chapman (David Kershenbaum)	C:EKT 44C/CD:960774-2
6	NEW	SO GOOD ●	4th + B'way/Is. BRLP 525(F)
		Mica Paris (L'Equip)	C:BRCA 525
7	552	BAD ★★★★★	Epic 450290-1(C)
		Michael Jackson (Quincy Jones/Michael Jackson)	C:450290-4/CD:450290-2
8	84	BEST OF EAGLES ★	Asylum EKT 5(W)
		EAGLES (Bill Szymczyk)	C:KT 5C/CD:9603422
9	610	IDOL SONGS: 11 OF THE BEST ★	Chrysalis BILT 1(C)
		Billy Idol (Keith Forsey)	C:ZBILT 1/CD:BILCD 1
10	94	GREATEST ROCK 'N' ROLL MIX	Stylus SMR 858(STY)
		Various (Various)	C:SMC 858/CD:CD:858
11	76	HITS 8	CBS/WEA/BMG HITS 8(C/W/BMG)
		Various (Various)	C:HITS 8/CD:CD HITS 8
12	145	DIRTY DANCING (OST) ★★	RCA BL 86408(BMG)
		Original Soundtrack (Jimmy Ienner/Bob Feiden)	C:BL 86408/CD:BD 86408
13	NEW	DON'T BE AFRAID OF THE DARK	Mercury/Phonogram MERH 129(F)
		Robert Cray Band (Bruce Bromberg/Dennis Walker)	C:MERHC 129/CD:834923-2
14	1033	TURN BACK THE CLOCK ★	Virgin V 2475(E)
		Johnny Hates Jazz (Calvin Hayes/Mike Nocito)	C:TCV 2475/CD:CDV 2475
15	1223	HYSTERIA ★	Bludgeon Riff/Phono HYSLP 1(F)
		Def Leppard (Robert John Lange/Nigel Green)	C:HYSMC 1/CD:830675-2
16	NEW	ROCKS THE HOUSE!	Chrysalis CJB 1(C)
		Jellybean (Jellybean)	C:ZCJB 1/CD:CDJB 1
17	383	APPETITE FOR DESTRUCTION	Geffen WX 164(W)
		Guns 'N' Roses (Mike Clink)	C:WX 164C/CD:925720-2
18	1672	TANGO IN THE NIGHT ★★★★★	Warner Brothers WX65(W)
		Fleetwood Mac (Buckingham/McVie)	C:WX65C/CD:925471-2
19	1535	KICK ●	Mercury/Phonogram MERH 114(F)
		INXS (Chris Thomas)	C:MERHC 114/CD:8327212
20	NEW	RAP TRAX	Stylus SMR 859(STY)
		Various (Various)	
21	1422	PUSH ★	CBS 460629 1(C)
		Bros (Nicky Graham)	C:460629-4/CD:460629-2
22	RE	PURPLE RAIN (OST) ★	Warner Brothers 9251101(W)
		Prince & The Revolution (Prince & The Revolution)	C:9251104/CD:9251102
23	264	ROBBIE ROBERTSON ●	Geffen WX 133(W)
		Robbie Robertson (Robbie Robertson/Daniel Lanois)	C:WX 133C/CD:9241602
24	225	ALL ABOUT EVE	Mercury/Phonogram MERH 119(F)
		All About Eve (Samwell-Smith/All About Eve)	C:MERHC 119/CD:834260-2
25	1920	LOVE ●	Warner Brothers WX 128(W)
		Aztec Camera (Various)	C:WX 128C/CD:2422022
26	208	RAINTOWN ●	CBS 450549-1(C)
		Deacon Blue (Jon Kelly)	C:450549-4/CD:450549-2
27	3217	MORE DIRTY DANCING (OST) ●	RCA BL 86965(BMG)
		Various (Various)	C:BL 86965/CD:BD 86965
28	522	CONSCIENCE	4th + B'way/Island BRLP 519(F)
		Womack & Womack (Chris Blackwell)	C:BRCA 519/CD:BRCD 519
29	2110	THE COLLECTION ●	Mercury/Phonogram BWTV 1(F)
		Barry White (Various)	C:BWTVC 1/CD:834790-2
30	2349	POPPED IN SOULED OUT ★★★★★	Precious/Phonogram JWWWL 1(F)
		Wet Wet Wet (Baker/Kroll/JWWWL/Smarties)	C:JWWWM 1/CD:832726-2
31	2565	WHITNEY ★★★★★	Arista 208 141(BMG)
		Whitney Houston (Jermaine Jackson/Masser/Kashif)	C:408 141/CD:258 141
32	3157	HEARSAY ★	Tabu 450936-1(C)
		Alexander O'Neal (Jimmy Jam/Terry Lewis)	C:450936-4/CD:450936-2
33	2738	HEAVEN ON EARTH ★	Virgin V 2496(E)
		Belinda Carlisle (Rick Nowels)	C:TCV 2496/CD:CDV 2496
34	245	A SALT WITH A DEADLY PEPA	London FRRLP 3(C)
		Salt 'N' Pepa (Hurdy Bug/Invincibles)	C:FFRMC 3/CD:828 102-2
35	172	ROCK THE WORLD ●	Tent/RCA PL 71747(BMG)
		Five Star (Leon Sylvers/Buster Pearson)	C:PK 71747/CD:PD 71747
36	3010	ROLL WITH IT ●	Virgin V 2532(E)
		Steve Winwood (Winwood/Tom Lord Alge)	C:TCV 2532/CD:CDV 2532
37	288	WIDE AWAKE IN DREAMLAND ●	Chrysalis CDL 1628(C)
		Pat Benatar (Peter Coleman/Neil Dorfsman)	C:ZCDL 1628/CD:CCD 1628
38	514	ON THE BEACH ●	WEA WX 191(W)
		Chris Rea (Chris Rea/Jon Kelly)	C:WX 191C/CD:YZ 19
39	3417	BROTHERS IN ARMS ★★★★★★	Vertigo/Phonogram VERH 25(F)
		Dire Straits (Mark Knopfler/Neil Dorfsman)	C:VERHC 25/CD:824 499-2
40	NEW	NON STOP	CBS 4609901(C)
		Julio Iglesias (Various)	C:4609904/CD:4609902
41	409	INDIGO ●	WEA WX 181(W)
		Matt Bianco (Mark Reilly/Mark Fisher/Various)	C:WX 181C/CD:242474-2
42	182	THE EIGHT LEGGED GROOVE MACHINE	Polydor GONLP 1(F)
		The Wonder Stuff (Pat Collier)	C:GONMC 1/CD:837135-4
43	3344	FAITH ★★	Epic 460000 1(C)
		George Michael (George Michael)	C:460000-4/CD:460000-2
44	3716	LOVESEXY ●	Paisley Park WX 164(W)
		Prince (Prince)	C:WX 164C/CD:925720-2
45	295	SMALL WORLD ●	Chrysalis CDL 1622(C)
		Huey Lewis & The News (Huey Lewis & The News)	C:ZCDL 1622
46	427	UB40 ●	DEP Int./Virgin LPDEP 13(F)
		UB40 (UB40/John Shaw)	C:CADEP 13/CD:DEPCD 13
47	4312	PEOPLE ●	London LONLP 58(F)
		Hothouse Flowers (Clive Langer/Alan Winstanley)	C:LONC 58/CD:828101-2
48	368	THRILLER ★★★★★★	Epic EPC 85930(C)
		Michael Jackson (Jones/Jackson)	C:4085930/CD:CD:EPCE 85930
49	4745	THE CHRISTIANS ★★	Island ILPS 9876(F)
		The Christians (Laurie Latham)	C:ICT 9876/CD:CID 9876
50	4532	OUT OF THE BLUE ●	Atlantic WX 139(W)
		Debbie Gibson (Zarr/Gibson)	C:WX 139C/CD:781802

51	6330	EVERYTHING ● Climie Fisher (Hague/Lillywhite)	EMI EMC 3538(E) C:TCMC 3538/CD:CDP 7483382
52	3510	LET IT BEE Voice Of The Beehive (Collins/Jones/Etzioni)	London LONLP 57(F) C:LONC 57/CD:828 100 2
53	39 5	IDLEWILD ● Everything But The Girl (Ben Watt)	Blanco Y Negro/WEA BYN 16(W) C:BYNC 16/CD:242288 2
54	57 7	THE MICHAEL JACKSON MIX ● Michael Jackson (Various)	Stylus SMR 745(STY) C:SMC 745/CD:SDM 745
55	41 6	IT TAKES A NATION OF MILLIONS ... ● Public Enemy (Shocklee/Ryder)	Def Jam/CBS 462415 1(C) C:462415 4/CD:462415 2
56	4612	JULIA FORDHAM Julia Fordham (Padley/Mitchell/Fordham/Padgham)	Circa/Virgin CIRCA 4(E) C:CIRC 4/CD:CIRCD 4
57	4411	TUNNEL OF LOVE ★ Bruce Springsteen (Springsteen/Landau/Plotkin)	CBS 460270-1(C) C:460270-4/CD:460270-2
58	4850	BRIDGE OF SPIES ★★★ T'Pau (Roy Thomas Baker)	Siren/Virgin SRNLP 8(E) C:SRNMC 8/CD:CD:SRN 8
59	5659	INTRODUCING THE HARDLINE ... ★★★ Terence Trent D'Arby (Ware/D'Arby/Gray)	CBS 450 911-1(C) C:450 911-4/CD:450 911-2
60	50 7	CLOSE Kim Wilde (Ricki Wilde/Tony Swain)	MCA MCG 6030(F) C:MCGC 6030/CD:DMCG 6030
61	82 2	STAY ON THESE ROADS ● A-Ha (Alan Tarney)	Warner Brothers WX 166(W) C:WX 166C/CD:925733-2
62	64 3	SEVENTH SON OF A SEVENTH SON ● Iron Maiden (Martin Birch)	EMI EMD 1006(E) C:TCMD 1006/CD:CD:EMC 1006
63	53 6	DON'T LET LOVE SLIP AWAY Freddie Jackson (Paul Laurence)	Capitol EST 2067(E) C:TCEST 2067/CD:CDEST 2067
64	4916	MOTOWN DANCE PARTY ● Various (Various)	Motown ZL 72700(BMG) C:ZK 72700/CD:ZD 72700
65	6751	PET SHOP BOYS, ACTUALLY ★★★ Pet Shop Boys (Mendelsohn/Various)	Parlophone PCSD 104(E) C:TCPCSD 104/CD:CD:PCSD 104
66	5877	THE JOSHUA TREE ★★★★★ U2 (Daniel Lanois/Brian Eno)	Island U26(F) C:UC26/CD:CID U26
67	60 4	OU812 Van Halen (Dann Landee)	Warner Brothers WX 177(W) C:WX 177C/CD:925732
68	54 7	FROM LANGLEY PARK TO MEMPHIS ● Prefab Sprout (Jon Kelly/Thomas Dolby)	Kitchenware/CBS KWLP 9(C) C:KWC 9/CD:KWCD 9
69	7550	THE CREAM OF ERIC CLAPTON ★★ Eric Clapton/Cream (Various)	Polydor ECTV 1(F) C:ECTVC 1/CD:833 519-2
70	6617	STRONGER THAN PRIDE ★ Sade (Sade/Ragan/Pela)	Epic 4604971(C) C:4604974/CD:4604972
71	73 8	THE SHOUTING STAGE Joan Armatrading (Joan Armatrading)	A&M AMA 5211(F) C:AMC 5211/CD:AMCD 5211
72	5511	JACK MIX IN FULL EFFECT ● Mirage (Nigel Wright)	Stylus SMR 856(STY) C:SMC 856/CD:SDM 856
73	61 5	A MOMENTARY LAPSE OF REASON ● Pink Floyd (Bob Ezrin/Dave Gilmour)	EMI EMD 1003(E) C:TCMD 1003/CD:CDP 7480682
74	8126	THE BEST OF OMD ★ OMD (Various)	Virgin OMD 1(E) C:TCOMD 1/CD:CD:OMD 1
75	7019	NITE FLITE ★ Various (Various)	CBS MOOD4(C) C:MOOD4/CD:MOOD4C
76	59 7	1977-1980 SUBSTANCE Joy Division (Martin Hannett/Joy Division)	Factory FACT 250(P) C:FACT 250C/CD:FACTD 250
77	65 8	OFF THE WALL ★ Michael Jackson (Quincy Jones/M. Jackson)	Epic 450086 1(C) C:450086 4/CD:CD:EPCE 83468
78	7181	PHANTOM OF THE OPERA ★★ Various (Andrew Lloyd Webber)	Polydor PODV 9(F) C:PODVC 9/CD:831 273-2/831 563-2
79	RE	THE BLUES BROTHERS (OST) Various (Various)	Atlantic K 50715(W) C:K 50715C/CD:K 250715
80	6935	RUMOURS ★★★★★★ Fleetwood Mac (Fleetwood Mac/Dashur/Caillat)	Warner Brothers K 56344(W) C:K 56344C/CD:K 256344
81	7883	GIVE ME THE REASON ★★ Luther Vandross (Vandross/Miller)	Epic 450134-1(C) C:450134-4/CD:450134-2
82	6819	THE INNOCENTS ● Erasure (Stephen Hague)	Mute STUUM 55(I/RT/SP) C:STUUM 55/CD:CD:STUUM 55
83	6213	SAVAGE ★ The Eurythmics (David A Stewart)	RCA PL 71555(BMG) C:PK 71555C/CD:PD 71555
84	7718	SIXTIES MIX 2 ● Various (Various)	Stylus SMR 855(STY) C:SMC 855/CD:SDM 855
85	76 2	HOUSE SOUND OF LONDON VOL 4 Various (Various)	Hrr/London FRFBP 4(F) C:FRFRC 4/CD:828107-2
86	72 3	SCENES FROM THE SOUTHSIDE ● Bruce Hornsby & The Range (Dorfsman/Hornsby)	RCA PL 86686(BMG) C:PK 86686C/CD:PD 86686
87	NEW	FIND OUT Steve Dante (Various)	Cooltempo/Chrysalis CTLP 6(C) C:ZCTLP 6/CD:CCD 1632
88	9212	THE BEST OF UB40 VOL 1 ★★ UB40 (Various)	Virgin UBTV 1(E) C:UBTV 1/CD:CD:UBTV 1
89	80 7	I'M YOUR MAN ● Leonard Cohen (Leonard Cohen)	CBS 460642-1(C) C:460642-4/CD:460642-2
90	NEW	HOUSE HALLUCINATIONS (PUMP UP LONDON) Various (Various)	Breakout/A&M HSEA 9002(F)
91	74 4	DANCING WITH STRANGERS ★ Chris Rea (Chris Rea)	Magnet/WEA WX 180(W) C:WX 180C/CD:CD:MAG 5071
92	79 3	THE MAC BAND Mac Band feat. McCampbell Bros (Various)	MCA MCG 6032(F) C:MCGC 6032
93	RE	REQUESTS Merle & Roy (-)	International RMBR 8713(RM) C:RMBR 8713
94	86 3	NO JACKET REQUIRED ★★★★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345(E) C:CTCV 2345/CD:CDV 2345
95	RE	NOTHING LIKE THE SUN ★ Sting (Neil Dorfsman/Sting)	A&M AMA 6402(F) C:AMC 6402/CD:CD:AMA6402
96	8915	FACE VALUE ★★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185(E) C:TCV 2185/CD:CDV 2185
97	98 2	B SIDES THEMSELVES Marillion (Various)	EMI EMS 1295(E) C:TCEMS 1295/CD:CDP 7 48807 2
98	NEW	GREATEST HITS LIVE Carly Simon (Carly Simon/Tom T Bone Walk)	Arista 209196(BMG) C:409196/CD:259196
99	RE	SIGN OF THE TIMES ● Prince (Prince)	Paisley Plk/Warner Bros WX 88(W) C:WX 88C/CD:925577 2
100	95 3	PROVISION ● Scritti Politti (Green Gartside)	Virgin V 2515(E) C:TCV 2515/CD:CDV 2515

TOP • 100 • ALBUMS

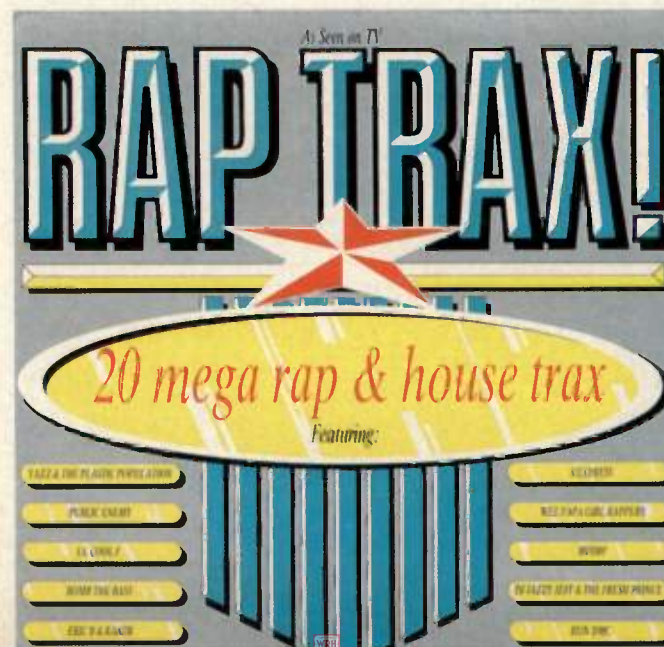
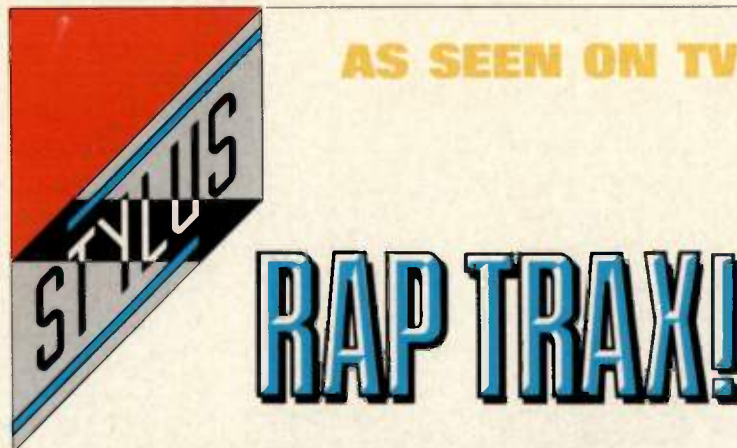
INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK



No1	1	KYLIE ● CD Kylie Minogue	PWL HF 3
2	2	THE FIRST OF A MILLION KISSES ● CD Fairground Attraction	RCA PL 71696
3	3	NOW! 12 CD Various	EMI/Virgin/PolyGram NOW 12
4	13	HOT CITY NIGHTS ○ CD Various	Vertigo/Phonogram PROTV 15
5	4	TRACY CHAPMAN ★★ CD Tracy Chapman	Elektra EKT 44
6	NEW	SO GOOD ○ CD Mica Paris	4th + B'way/Is. BRLP 525
7	5	BAD ★★★★★ CD Michael Jackson	Epic 450290-1
8	8	BEST OF EAGLES ★ CD EAGLES	Asylum EKT 5
9	6	IDOL SONGS: 11 OF THE BEST ★ CD Billy Idol	Chrysalis BILTV 1
10	9	GREATEST ROCK 'N' ROLL MIX CD Various	Stylus SMR 858
11	7	HITS 8 CD Various	CBS/WEA/BMG HITS 8
12	11	DIRTY DANCING (OST) ★★ CD Original Soundtrack	RCA BL 86408
13	NEW	DON'T BE AFRAID OF THE DARK CD Robert Cray Band	Mercury/Phonogram MERH 129
14	10	TURN BACK THE CLOCK ★ CD Johnny Hates Jazz	Virgin V 2475
15	12	HYSTERIA ★ CD Def Leppard	Bludgeon Riff/Phono HYSLP 1
16	NEW	ROCKS THE HOUSE! CD Jellybean	Chrysalis CJB 1
17	38	APPETITE FOR DESTRUCTION CD Guns 'N' Roses	Geffen WX 164
18	16	TANGO IN THE NIGHT ★★★★★ CD Fleetwood Mac	Warner Brothers WX65
19	15	KICK ● CD INXS	Mercury/Phonogram MERH 114
20	NEW	RAP TRAX CD	

AS SEEN ON TV



59	56	INTRODUCING THE HARDLINE ... ★★★★★ CD Terence Trent D'Arby	CBS 450 911-1
60	50	CLOSE CD Kim Wilde	MCA MCG 6030
61	82	STAY ON THESE ROADS ● CD A-Ha	Warner Brothers WX 166
62	64	SEVENTH SON OF A SEVENTH SON ● CD Iron Maiden	EMI EMD 1006
63	53	DON'T LET LOVE SLIP AWAY CD Freddie Jackson	Capitol EST 2067
64	49	MOTOWN DANCE PARTY ● CD Various	Motown ZL 72700
65	67	PET SHOP BOYS, ACTUALLY ★★★ CD Pet Shop Boys	Parlophone PCSD 104
66	58	THE JOSHUA TREE ★★★★★ CD U2	Island U26
67	60	Van Halen (Donn Landee) CD Van Halen	Warner Brothers WX 177
68	54	FROM LANGLEY PARK TO MEMPHIS ● CD Prefab Sprout	Kitchenware/CBS KWLP 9
69	75	THE CREAM OF ERIC CLAPTON ★★ CD Eric Clapton/Cream	Polydor ECTV 1
70	66	STRONGER THAN PRIDE ★ CD Sade	Epic 4604971
71	73	THE SHOUTING STAGE CD Joan Armatrading	A&M AMA 5211
72	55	JACK MIX IN FULL EFFECT ● CD Mirage	Stylus SMR 856
73	61	A MOMENTARY LAPSE OF REASON ● CD Pink Floyd	EMI EMD 1003
74	81	THE BEST OF OMD ★ CD OMD	Virgin OMD 1
75	70	NITE FLITE ★ CD Various	CBS MOOD4
76	59	1977-1980 SUBSTANCE CD Joy Division	Factory FACT 250
77	65	OFF THE WALL ★ CD Michael Jackson	Epic 450086 1
78	71	PHANTOM OF THE OPERA ★★★ CD Various	Polygram PD0V9

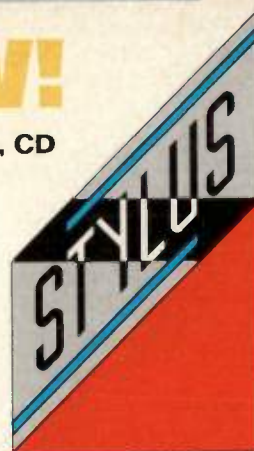
- 21** 14 **PUSH** ★ CD
Bros CBS 460629 1
- 22** **RE** **PURPLE RAIN (OST)** ★ CD
Prince & The Revolution Warner Brothers 9251101
- 23** 26 **ROBBIE ROBERTSON** ○ CD
Robbie Robertson Geffen WX 133
- 24** 22 **All About Eve (Samwell-Smith/All About Eve)** CD
All About Eve Mercury/Phonogram MERH 119
- 25** 19 **LOVE** ● CD
Aztec Camera Warner Brothers WX 128
- 26** 20 **RAINTOWN** ● CD
Deacon Blue CBS 450549-1
- 27** 32 **MORE DIRTY DANCING (OST)** ● CD
Various RCA BL 86965
- 28** 52 **CONSCIENCE** CD
Womack & Womack 4th + B'Way/Island BRLP 519
- 29** 21 **THE COLLECTION** ● CD
Barry White Mercury/Phonogram BWTV 1
- 30** 23 **POPPED IN SOULED OUT** ★★★★★ CD
Wet Wet Wet Precious/Phonogram JWWWL 1
- 31** 25 **WHITNEY** ★★★★★ CD
Whitney Houston Arista 208 141
- 32** 31 **HEARSAY** ★ CD
Alexander O'Neal Tabu 450936-1
- 33** 27 **HEAVEN ON EARTH** ★ CD
Belinda Carlisle Virgin V 2496
- 34** 24 **A SALT WITH A DEADLY PEPA** CD
Salt 'N Pepa London FFRLP 3
- 35** 17 **ROCK THE WORLD** ○ CD
Five Star Tent/RCA PL 71747
- 36** 30 **ROLL WITH IT** ● CD
Steve Winwood Virgin V 2532
- 37** 28 **WIDE AWAKE IN DREAMLAND** ● CD
Pat Benatar Chrysalis CDL 1628
- 38** 51 **ON THE BEACH** ● CD
Chris Rea WEA WX 191
- 39** 34 **BROTHERS IN ARMS** ★★★★★★★★★★ CD
Dire Straits Vertigo/Phonogram VERH 25
- 40** **NEW** **NON STOP** CD
Julio Iglesias CBS 4609901
- 41** 40 **Matt Bianco (Mark Reilly/Mark Fisher/Various)** ○ CD
Matt Bianco WEA WX 181
- 42** 18 **THE EIGHT LEGGED GROOVE MACHINE** CD
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Prince Paisley Park WX 164
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Huey Lewis & The News Chrysalis CDL 1622
- 46** 42 **UB40** ● CD
UB40 DEP Int./Virgin LPDEP 13
- 47** 43 **PEOPLE** ● CD
Hothouse Flowers London LONLP 58
- 48** 36 **THRILLER** ★★★★★★★★★★ CD
Michael Jackson Epic EPC 85930
- 49** 47 **THE CHRISTIANS** ★★ CD
The Christians Island ILPS 9876
- 50** 45 **OUT OF THE BLUE** ● CD
Debbie Gibson Atlantic WX 139
- 51** 63 **EVERYTHING** ● CD
Climie Fisher EMI EMC 3538
- 52** 35 **LET IT BEE** CD
Voice Of The Beehive London LONLP 57
- 53** 39 **IDLEWILD** ● CD
Everything But The Girl Blanco Y Negro/WEA BYN 16
- 54** 57 **THE MICHAEL JACKSON MIX** ● CD
Michael Jackson Stylus SMR 745
- 55** 41 **IT TAKES A NATION OF MILLIONS ...** ○ CD
Public Enemy Def Jam/CBS 462415 1
- 56** 46 **JULIA FORDHAM** CD
Julia Fordham Circa/Virgin CIRCA 4
- 57** 44 **TUNNEL OF LOVE** ★ CD
Bruce Springsteen CBS 460270-1
- 58** 48 **BRIDGE OF SPIES** ★★ CD
T'Pau Siren/Virgin SRNLP 8

- 79** **RE** **THE BLUES BROTHERS (OST)** CD
Various Atlantic K 50715
- 80** 69 **RUMOURS** ★★★★★ CD
Fleetwood Mac Warner Brothers K 56344
- 81** 78 **GIVE ME THE REASON** ★★ CD
Luther Vandross Epic 450134-1
- 82** 68 **THE INNOCENTS** ● CD
Erasure Mute STUMM 55
- 83** 62 **SAVAGE** ★ CD
The Eurythmics RCA PL 71555
- 84** 77 **SIXTIES MIX 2** ● CD
Various Stylus SMR 855
- 85** 76 **HOUSE SOUND OF LONDON VOL 4** CD
Various ffr/London FFRBP 4
- 86** 72 **Bruce Hornsby & The Range (Dorfsman/Hornsby)** ● CD
Bruce Hornsby & The Range RCA PL 86686
- 87** **NEW** **FIND OUT** CD
Steve Dante Cooltempo/Chrysalis CTLP 6
- 88** 92 **THE BEST OF UB40 VOL 1** ★★ CD
UB40 Virgin UBTV 1
- 89** 80 **I'M YOUR MAN** ○ CD
Leonard Cohen CBS 460642-1
- 90** **NEW** **HOUSE HALLUCINATIONS (PUMP UP LONDON)** CD
Various Breakout/A&M HSEA 9002
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- 92** 79 **THE MAC BAND** CD
Mac Band feat. McCampbell Bros MCA MCG 6032
- 93** **RE** **REQUESTS** CD
Merle & Roy International RMBR 8713
- 94** 86 **NO JACKET REQUIRED** ★★★★★ CD
Phil Collins Virgin V 2345
- 95** **RE** **NOTHING LIKE THE SUN** ★ CD
Sting A&M AMA 6402
- 96** 89 **FACE VALUE** ★★★ CD
Phil Collins Virgin V 2185
- 97** 98 **B SIDES THEMSELVES** CD
Marillion EMI EMS 1295
- 98** **NEW** **GREATEST HITS LIVE** CD
Carly Simon Arista 209196
- 99** **RE** **SIGN OF THE TIMES** ● CD
Prince Paisley Pk/Warner Bros WX 88
- 100** 95 **PROVISION** ● CD
Scritti Politti Virgin V 2515

CD: Released on Compact Disc

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THE SMITHS: Rank. Rough Trade **ROUGH 126**. The diversity and colour of Johnny Marr's songwriting and guitarwork is what makes this rough but vibrant live set (from 1986) a fitting tribute to one of the most creative bands of the Eighties. Each track thrills and Morrissey's acutely observant lyrics give them a subtle but unshakeable bite. **NR**

WOMACK & WOMACK: Conscience. Island Records. **BRLP 519**. Wholesome Linda and Cecil prove that their unique vocal combination is a durable commodity even if their melodies are a little repetitive. There is an admirable quality of restraint about both the material and its production that makes Conscience shine above a lot of current glossy pop/soul. Includes Teardrops and Life Is A Ball Game. **KF**

THE ROBERT CRAY BAND: Don't Be Afraid Of The Dark. Mercury **MERH 129**. Last year's Strong Persuader was a hard act to follow but Cray has managed to keep the fire burning with a heart-warming album of blues and soul. His deft guitar riffs and solos are enough to make even the most hardened blues fan shudder with excitement and the set provides an assured welcome to the uninitiated. **NR**

ROGER WATSON & DEBBY McCLATCHY: Radioland. Plant Life **PLC 079**. Derbyshire melodeon player Watson meets American banjo gal for a rather lovely album with a modicum of trad folk plus a title track by Michael Murphey, Steve Goodman's Someone Else's Troubles, a Greenham Common song and It's A Long Way to Mississippi. Under-manding rootsy stuff which Kershaw should enjoy — I certainly did. **JT**



GO-BETWEENS: stressing the strength of strong songwriting.

Uhuru, which means freedom in Swahili. This is the kind of uplifting township jive, jazzy-pop and is quite the best of it's kind since Graceland. Point every purchaser of Paul Simon's best seller in this direction. **MA**



STOCK IT

THE GO-BETWEENS: 16 Lovers Lane. Beggars Banquet **BEGA 95**. This charming set finds The Go-Betweens in a reflective, romantic mood and some gentle, sparkling guitarwork keeps it flowing confidently without becoming slushy or sorrowful. The McLennan and Forster compositions are rich in melody and again prove that the writers are craftsmen of a unique style. **NR**

SOFT MACHINE: Live At The Proms 1970. Reckless **RECK 5**. Distribution: PRT. Never before released, this documents the Softs' gig down at Henry Wood's gaff when they became the first and last rock group to play the Proms. Good stuff for the Promenaders, too — mostly from albums Volume Two and Third — although the sound's a bit rum. Robert Wyatt's snare sounds like somebody kicking a packet of crisps. **DC**

LOOP: The World In Your Eyes. Head Records. **HEAD LP 2**. Distribution: Revolver/Cartel. Here's an enticingly-priced compilation of early singles, B-sides and stuff that didn't make the Heaven's End album. Eight tracks, then, of scorched earth guitar and kitten-in-an-Adidas-bag feedback, all on two chords. Nine-minute "drug song" Burning World and Catford mega-mix of Suicide's Rocket USA are particularly fine. **DC**

JOHN WEIDER: Intervals In Sunlight (Virgin **VGC 3**). Ex-Family bassist John Weider presents a set of 10 self-composed, neo-classical pastiches for acoustic guitars. A fine musician, Weider displays a genuine, sympathetic understanding of acoustic properties. Although hardly substantial listening, this functions well as deeply soothing musical wallpaper. Far too short on playing time, however. **AB**

SAMSON: 'and there it is ...' Metal Masters. **METALP M 126**. Guitarist Paul Samson may have finally discarded that trusty white shirt, but now with a fresh unit around him, there's a positive spirit again. This five-track mini-LP captures the band in powerful mood and confirms a promising songwriting partnership between Samson and vocalist Mick White, with The Silver Screen an impressive highlight. **KB**

FRIENDS: Let's Get Away From It All. Summerhouse Records **SUML 3**. The debut album from Friends is a jangly offering from the North East. Rooted in the Sixties, it has a wistful beach-life atmosphere you don't immediately associate with Stockton-On-Tees. Songwriter William Jones knows all the right summery chord changes, but there's a dark and solitary heart to his songs that makes the album interesting listening and comparable in some ways to the Smiths. **JH**

CRAZY PINK REVOLVERS: At The Rivers Edge. **ABC ABCLP**. Distribution: Pinnacle. Pedestrian rock 'n' roll in the Clash-new wave vein, featuring Theatre Of Hate/Spear Of Destiny bassist Stan Stammers with a unique twin-bass sound that, in the final mix, never elevates itself above anything with normal instrumentation. Crazy Pink Revolvers offer banal new-wave-headbanging material that will subliminally satisfy those living on a time warp, but only for a moment. **DEH**

THE TEXAS INSTRUMENTS: The Texas Instruments. GWR Records **GWLP 29**. Take a large helping of American Deep-South, ass-kicking, Hill Billy country music and add to it all the best elements of the old Sun label (remember when Elvis was a rebel?). Next stir in some good ol' UK punk (preferably '77 vintage) and add volume to taste. What you've got is a perfect recipe for additive-free, gastronomic relief from today's synthesised, formularised pop. **BB**

VARIOUS ARTISTS: Delta Experimental Projects Compilation Volume 1 — The Blues. Fan Club **FC 044**. Distribution: New Rose. Real archive stuff assembled by Jim Dickinson, featuring Sleepy John Estes, Furry Lewis and other less familiar and doubtless dead original bluesmen. Ry Cooder, in whose band Dickinson plays, helps out on a couple of tracks, but this is serious archive stuff with few traces of commerciality which blues students will adore. **JT**

BATFISH: Batfish Brew: GWR Records **GWLP 28**. Metal meets punk as the Batfish Boys (now known as just "Batfish") whip up a storm on their latest offering. Thought-provoking songs a-plenty like Cubacao 88 and The Green Machine make Batfish Brew a must for one's collection and Batfish a name to watch out for in the future. **BB**

RACK PACK: Martin Aston, Andy Beevers, Kirk Blows, Brian Burrows, Dave Cavanagh, Karen Faux, Dave E Henderson, Julian Henry, Nick Robinson and John Tobler.

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STOCK IT

EDIE BRICKELL AND NEW BOWEMIAN: Shooting Rubberbands At The Stars. Geffen **924192-4**. A breathtaking debut by the 22-year-old singer that is stunning in its originality. There is a touch of the Joni Mitchell's about the tracks but Edie's incredibly talented and commanding performance leaves no doubt she is one of the most accomplished female writers of the Eighties. **NR**



STOCK IT

THE WONDER STUFF: The Eight Legged Groove Machine. Polydor **GOWLP1**. Major label debut from the Midland wonders is a durable gush of pop talent. Here are simple buzzing guitars, choruses that grab your feet, cheeky lyrics and straggly hair intact that only needs that one hit single to set them on their way. Recommended. **MA**

SANKOMOTA: Dreams Do Come True. Bush Tea Recordings **BUSH 1**. Distribution: New Routes/Cartel. The second album by this popular and ultra-melodic Afro-band currently in town was initially banned in South Africa when issued under the name of

TOP 40 SINGLES

1	1	MARTHA'S HARBOUR	All About Eve	Eden EVEN8 (F)
2	2	I WANT YOUR LOVE	Transvision Vamp	MCA TVV3 (F)
3	—	I'M GONNA BE (500 MILES)	The Proclaimers	Chrysalis CLAIM 2 (C)
4	4	WORKING IN A GOLDMINE	Aztec Camera	WEA YZ199 (W)
5	5	I DON'T WANT TO TALK ABOUT IT	Everything But The Girl	blanca y negro/WEA NEG34 (W)
6	6	GOODBYE MR MACKENZIE	Goodbye Mr Mackenzie	Capitol CL501 (E)
7	3	I SAY NOTHING	Voice Of The Beehive	London LON179 (F)
8	12	WHOLLY HUMBLE HEART	Martin Stephenson And The Daintees	Kitchenware SK36 (F)
9	7	DESTROY THE HEART	House Of Love	Creation CRE057 (I/RT)
10	8	STILL WAITING	Dorothy	Blue Guitar AZUR8 (C)
11	10	CHARLTON HESTON	Stump	Ensign ENY614 (C)
12	14	DEF CON ONE	Pop Will Eat Itself	Chapter 22 PWE11001 (I/NM)
13	9	KINGDOM CHAIRS	Soup Dragons	Sire W7820 (W)
14	16	GLAMOUR BOYS	Living Colour	Epic LCL2 (C)
15	13	A WISH AWAY	Wonderstuff	Polydor GONE4 (F)
16	15	YOU MAKE ME REALISE	My Bloody Valentine	Creation CRE055 (I/RT)
17	32	BLUE MONDAY 1988	New Order	Factory FAC737 (P)
18	11	RETURN TO YESTERDAY	The Lilac Time	Fontana LILAC2 (F)
19	19	'CAUSE I SAID SO	The Godfathers	Epic GFT2 (C)
20	29	TUNE IN (TURN ON TO THE ACID HOUSE)	Psychic TV/Jack The Tab	Temple TOPY037 (I/RE)
21	17	OTHER 99	Big Audio Dynamite	CBS BAADS (C)
22	25	FIESTA	The Pogues	Pogue Mahone PG2 (W)
23	18	STREETS OF YOUR TOWN	The Go-Betweens	Beggars Banquet BEG218 (W)
24	—	LIKE THE WEATHER	10,000 Maniacs	Elektra EKT77 (W)
25	22	LISTEN UP	Ark	Rough Trade RTT229 (I/RT)
26	30	TIME HAS TAKEN ITS TOLL	Crazyhead	Food/Parlophone FOOD12 (E)
27	37	CHAINS OF LOVE (REMIX)	Erosure	Mute MUTE83 (I/RT)
28	39	PEEL SESSIONS	The Cure	Strange Fruit SFP050 (P)
29	20	HERE COMES TROUBLE	The Icicle Works	Beggars Banquet BEG220 (W)
30	33	MY LOVE OF THIS LAND	Killing Joke	EG EG043 (E)
31	34	THE MERCY SEAT	Nick Cave and The Bad Seeds	Mute MUTE52 (I/RT/SP)
32	38	MY GIRL AND ME	Gangway	London LON182 (F)
33	21	ALWAYS THE LIGHT	The Weather Prophets	Creation CRE056 (I/RT)
34	27	DOCTORIN' THE TARDIS	Time Lords	KLF Communications KLF003 (I/RT)
35	28	GOODBYE JIMMY DEAN	Boys Wonder	Burning World BW1 (I/RT)
36	40	EVERY DAY IS LIKE SUNDAY	Morrissey	His Master's Voice POP1619 (E)
37	—	LUCRETIA MY REFLECTION	Sisters Of Mercy	Merciful Release MR45 (W)
38	—	ATMOSPHERE	Joy Division	Factory FAC213 (P)
39	—	WILD HEARTED WOMAN	All About Eve	Eden EVEN6 (F)
40	—	CRYSTAL PALACE	The Bible	Chrysalis B182 (C)

TOP 20 ALBUMS

1	2	ALL ABOUT EVE	All About Eve	Mercury MERH119 (F)
2	1	LET IT BEE	Voice Of The Beehive	London LONLP57 (F)
3	3	DOING IT FOR THE KIDS	Various	Creation CRELP037 (I/RT)
4	4	1977-1980: SUBSTANCE	Joy Division	Factory FACT250 (P)
5	5	THE INNOCENTS	Erosure	Mute STUMM55 (I/RT/SP)
6	9	SUBSTANCE	New Order	Factory FACT200 (P)
7	6	IN MY TRIBE	10,000 Maniacs	Elektra EKT41 (W)
8	7	TOMMY	The Wedding Present	Reception LEEDS2 (I/RR)
9	15	LIFE'S TOO GOOD	The Sugarcubes	One Little Indian TPLPS (I/NM)
10	14	THE HOUSE OF LOVE	The House Of Love	Creation CRELP34 (I/RT)
11	8	VIVA HATE	Morrissey	His Master's Voice/EMI CSD3787 (E)
12	—	FLOODLAND	Sisters Of Mercy	Merciful Release MR441 (W)
13	10	TIGHTEN UP VOLUME 88	Big Audio Dynamite	CBS 4611991 (C)
14	13	BARBED WIRE KISSES	Jesus And Mary Chain	blanca y negro BYN15 (W)
15	11	GLADSOME, HUMOUR AND BLUE	Martin Stephenson And The Daintees	Kitchenware KWL98 (F)
16	12	NOW THAT'S WHAT I CALL QUITE GOOD	The Housemartins	Go! Discs AGOLP11 (C)
17	16	LOVELY	The Primitives	RCA PL71688 (BMG)
18	18	DAWNRAZOR	Fields Of The Nephilim	Situation Two SITUP18 (I/RT)
19	—	RAMONES MANIA	The Ramones	Sire 9257091 (W)
20	—	THIS IS OUR ART	The Soup Dragons	Sire WX169 (W)

A&R SINGLES

Reviewed by Duncan Holland

MARC ALMOND: Tears Run Rings (Parlophone R6186). A slightly softer sell, embracing a disco beat that takes us back to Tainted Love — realistically the rediscovery of the treat of a good beat. A rather sad refrain this, immediacy not being its strongest card and the Torch-touch trumpet on the fade reminds us how good he could be.

IGGY POP: Cold Metal (A&M AM 452). Glitter Band guitar doesn't really aid what turns out to be a fairly unpleasant scrape through a song which finds an icon sitting on an icy surface. Cold metal, cold shoulder and nobody else but Iggy to blame. Fans have the LP, so little chance.

PSYCHIC TV FEATURING JACK THE TAB: Tune In (Turn On The Acid House). (Temple TOPY 037). Taking an element of Kraftwerk and working it around what passes for Acid House has allowed those naughty PTV bods to create a non-stop romp of the required tedium. Acid House is encouraging because the punters/dancers are the real stars of the idiom, but this is unlikely to receive much house-room.



STOCK IT

TONI CHILDS: Don't Walk Away (A&M AM 462). Currently breaking the heart of at least one MW staffer and pretty certain to do the same on a larger scale. Slightly strained, but never forced, the mix allows for perfect radio as a rock voice champions a killer chorus, drifting in and out, noticeable enough for recognition, tantalising enough for further investigation.

METALLICA: Harvester Of Sorrow (Vertigo/Phonogram METAL 212). Worth having in its 12-inch form for a version of Budgie's Breadfan. Harvester, sadly, is a pedestrian affair, which occasionally threatens to ignite, but finds either the band or the producer unprepared to step a mite closer to the blue touchpaper. Disappointing as there are many who are not beyond enjoying this sort of caper.

ELTON JOHN: Town Of Plenty (Phonogram EJS 1712). He probably doesn't mean Pinner, but this bobs along quite nicely, although far from the strongest track from Reg Strikes Back. It's always good to have the chap around, and

chart prospects for this stand as an outsider moving towards fancied dark horse.

STING: They Dance Alone (A&M AM 458). Gloriously seductive and courageously slow. Sting is pretentious, but when he pulls it off, as in this case, his intelligence and skill saves the day. Not good prime-time radio, but the name alone will drag it on to the playlists and hopefully into the charts.



STOCK IT

NICK HEYWARD: You're My World (Warners W7758 927 758-7). Even when he was totally embarrassing, you knew there was a glint of humour lurking behind the teddy bear tenderness. This wears a jaunty jersey and shines its shoes for a good night out and if it finds somebody to share a taxi home with, who can really blame it. An honest pop return, proving you can't argue with a slick mind.

SPANDAU BALLET: Raw (CBS SPANS 3). Sounding a little like a leftover remix of Chant Number One, which means they've attempted funk a lot better in the past. Raw is rather inconsequential, the edges aren't really hard enough, but amusingly the chorus of 'c'mon baby, I want it raw' rhymes with 'nail his head to the floor,' which reminds us of Pythons' Piranha Twins, which reminds us of The Kray Twins, which takes us back to Spandau...



STOCK IT

SUGARCUBES: Birthday (One Little Indian 7tp 11). Slipping in Jesus And Mary Chain, this isn't a straight reissue, but mixes together two of the more extreme, yet commercial ingredients of the last few years and serves up a Christmas pudding that stands a good haircut above the staple chart meat and two veg. Worth shelf space.

BRIAN SPENCE: Come Back Home (Polydor P012). An attempt at the simple, yet effective, AOR formula so successfully trawled by the Bryan Adams net. Given the required US freeway, one might not be tempted to pass, but to actually wind down the window and enjoy. Take this on to the North Circular and it's breadth is considerably narrowed. Not a charter just yet, but an artist sure of further chances.

BELINDA CARLISLE: World Without You (Virgin VST 1114). A know-it-all informs us that both Carlisle and Madonna have recently turned 30, putting a lie to the concept that it's just young girls that sell records. This sounds like a weaker track than her previous singles, but is likely to effortlessly perform the same chart magic.

THE CHESTERFIELDS: Blame (Household HOLD 3T). Ill-advised horns take the pain away from an unlucky chorus as all sorts of accusations fly around. Jolly enough stuff, but really a little bit too much what we expect from a worthy indie, despite the very credible refusal to jangle.

BENNY PROFANE: Rob A Bank (Ediesta CALC 061). The chaps have got an organ and a slide guitar and sound a little bluesy but, as Scousers, are probably more interested in the return of Ian Rush. This probably won't pay the way for that long, and a bankjob seems an odd manner in which to rectify a situation which includes no hope and no love, but a valiant attempt worth watching until the La's do something again.

ROSE MCDOWELL: Don't Fear The Reaper (Rio Digital 7 RDS 3A). Missing the brackets from the original title and missing the balls of Blue Oyster Cult. A good idea and works in a slap of Madonna-ish Holiday beat, but it's all too bland in the final analysis of the former Strawberry Switchblade's return.

LOCAL HERO: Daydream Believer (Ariola 111652). Further proof that you can ruin a good song, this is enough to provoke certain people of a certain age and inclination to fly at the radio in fits of hysteria. It has an innocent charm and appears fairly honourable, but bobble hats simply aren't in it.



STOCK IT

BILLY BRAGG: Waiting For The Great Leap Forward (Go! Discs GOD 23). If we're looking for a single of the week, this is it. A fine Socialist singalong quoting anybody you like from Matt The Hoople to Star Trek. Should be a hit for Bragg as its dialectic refuses to interfere with a good song, and remember, charge no more than 99p for this.



BILLY BRAGG and comrades prepare for the great leap forward

3 SEPTEMBER 1988

TOP 75 SINGLES



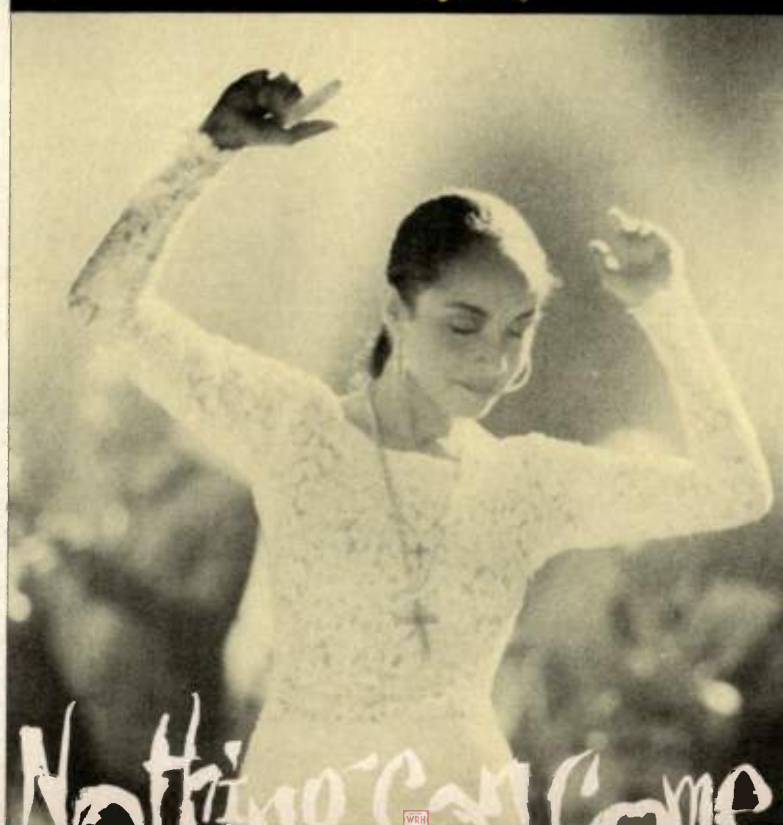
Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 500 record outlets. Incorporating 7", 12", Cassettes & CD single sales.

No 1	1	THE ONLY WAY IS UP		Big Life BLR 4(T) (I/RT)
2	3	THE HARDER I TRY		Parlophone (12)R 6184 (E)
3	2	THE LOCO-MOTION		PWL PWL(T) 14 (P)
4	4	HANDS TO HEAVEN		Siren/Virgin SRN(T) 68 (E)
5	6	MY LOVE		CBS JULIO(T) 2 (C)
6	20	MEGABLAST/DON'T MAKE ME WAIT		Rhythm King DOOD(12) 2 (I/RT)
7	18	TEARDROPS		4th + B'way/Island (12)BRW 101 (F)
8	5	I NEED YOU		Debut/Passion DEBT(X) 3044 (A)
9	NEW	GROOVY KIND OF LOVE		Virgin VS(T) 1117 (E)
10	7	FIND MY LOVE		RCA PB 42079 (12 -PT 42080) (BMG)
11	10	GOOD TRADITION		WEA YZ 196(T) (W)
12	26	TOUCHY!		Warner Brothers W 7749(T) (W)
13	8	YOU CAME		MCA KIM(T) 8 (F)
14	31	THE RACE		Mercury/Phonogram YELLO 1(12) (F)
15	21	RUSH HOUR		Manhattan/EMI (12)MT 36 (E)
16	15	SOMEWHERE DOWN THE CRAZY RIVER		Geffen GEF 40(T) (W)
17	17	RUNNING ALL OVER THE WORLD		Vertigo/Phonogram QUAID 1(12) (F)
18	NEW	HEAVEN IN MY HANDS		Polydor PO 14 (12 -PZ 14) (F)
19	25	ANYTHING FOR YOU		Epic 6516737 (12 -6516736) (C)
20	NEW	HARVESTER OF SORROW		Vertigo/Phonogram - (METAL 212) (F)
21	16	KING OF EMOTION		

MUSIC WEEK

WW

Sade



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

53	NEW	A LONG AND LASTING LOVE		London LON(X) 202 (F)
54	NEW	RAW		CBS SPANS(T) 3 (C)
55	58	GOOD TIMES		WEA YZ 302(T) (W)
56	63	LET'S DO IT AGAIN		Warner Brothers W 7780(T) (W)
57	66	DR STEIN		Noise Int. 7HELLO 1 (12'-12HELLO 1) (A)
58	38	FOOLISH BEAT		Atlantic A 9059(T) (W)
59	32	I DON'T WANT TO TALK ABOUT IT		Blanco Y Negro/WEA NEG 34(T) (W)
60	57	GOODBYE TO LOVE AGAIN		10/Virgin TEN(X) 238
61	65	THEME FROM 'VIETNAM' (Canon in D)		Debut/Passion DEBT 3053 (A)
62	40	WORKING IN A GOLDMINE		WEA YZ 199(T) (W)
63	74	FIRST BOY IN THIS TOWN (LOVE SICK)		Virgin VS(T) 1082 (E)
64	67	IT BEGAN IN AFRICA		Urban/Polydor URB(X) 23 (F)
65	44	DIRTY DIANA		Epic 651546 7 (12 -651546 8) (C)
66	NEW	EDGE OF A BROKEN HEART		Manhattan/EMI (12)MT 48 (E)
67	64	THE TIME WARP 2		Jive JIVE(T) 182 (BMG)
68	NEW	BIRTHDAY		One Little Indian 7TP 11 (12 -12TP 11) (I/NM)
69	45	ALL FIRED UP		Chrysalis PAT(X) 5 (C)
70	NEW	TURN AROUND AND COUNT 2 TEN		Epic BURNS(T) 4 (C)
71	49	LOVE BITES		Bludgeon Riffola/Phonogram LEP(X) 5 (F)
72	NEW	DAMN GOOD/STAND UP		Warner Brothers W 7753(T) (W)
73	NEW	SAVE A LITTLE BIT		

22	12	ON THE BEACH Summer '88 Chris Rea	WEA YZ 195(T) (W)
23	9	THE EVIL THAT MEN DO Iron Maiden	EMI (12)EM 64 (E)
24	24	SWEET CHILD O' MINE Guns N' Roses	Geffen GEF 43(T) (W)
25	37	EVERY GIRL AND BOY Spagna	CBS SPAG(T) 1 (C)
26	36	WHERE DID I GO WRONG UB40	DEP International DEP 30(12) (E)
27	11	SUPERFLY GUY S-Express	Rhythm King/Mute LEFT 28(T) (I/RT)
28	NEW	HE AIN'T HEAVY, HE'S MY BROTHER The Hollies	EMI (12)EM 74 (E)
29	33	SOLDIER OF LOVE Donny Osmond	Virgin V5(T) 1094 (E)
30	29	YE KE YE KE Mory Kante	London LON(X) 171 (F)
31	13	REACH OUT, I'LL BE THERE (88 Remix) The Four Tops	Motown ZB 41943 (12'-ZT 41944) (BMG)
32	52	HE AIN'T HEAVY, HE'S MY BROTHER Bill Medley	Scoti Bros PO 10 (12'-PZ 10) (F)
33	NEW	TEARS RUN RINGS Marc Almond	Parlophone (12)R 6186 (E)

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GOD 23



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34	46	I'M GONNA BE The Proclaimers	Chrysalis CLAM(X) 2 (C)
35	34	SUPERSTITIOUS Europe	Epic EUR(T) 3 (E)
36	39	JUMP START Natalie Cole	Manhattan/EMI (12)MT 50 (E)
37	19	HUSTLE! (TO THE MUSIC...) The Funky Worm	FON/WEA FON 15(T) (W)
38	14	MARTHA'S HARBOUR All About Eve	Mercury/Phonogram EVEN(X) 8 (F)
39	NEW	WAY BEHIND ME The Primitives	Lazy/RCA PB 42209 (12'-PT 42210) (BMG)
40	43	EASY Commodores	Motown ZB 41793 (12'-ZT 41794) (BMG)
41	23	I WANT YOUR LOVE Transvision Vamp	MCA TVV(T) 3 (F)
42	22	PUSH IT/TRAMP Salt 'n Pepa	Champion CHAMP (12)51:ffrr/London FFR(X) 2 (BMG/F)
43	42	DON'T BE CRUEL Bobby Brown	MCA MCA(T) 1268 (F)
44	28	WHEN IT'S LOVE Van Halen	Warner Brothers W 7816(T) (W)
45	NEW	SHAKE YOUR THANG (IT'S YOUR THING) Salt N Pepa feat. EU	ffrr/London FFR(X) 11 (F)
46	35	I WON'T BLEED FOR YOU Climie Fisher	EMI (12)EM 66 (E)
47	27	NOTHING'S GONNA CHANGE MY LOVE FOR YOU ● Glenn Medeiros	London LON(X) 184 (F)
48	NEW	BIG FUN Inner City feat. Kevin Saunderson	10/Virgin TEN(X) 240 (E)
49	55	ANSWERS TO NOTHING Midge Ure	Chrysalis URE(X) 5 (C)
50	48	I HATE MYSELF FOR LOVING YOU Joan Jett & The Blackhearts	London LON(X) 195 (F)
51	30	ROSES ARE RED Mac Band feat. The McCampbell Brothers	MCA MCA(T) 1264 (F)
52	41	COMING BACK FOR MORE Jellybean/Richard Darbyshire	Chrysalis JEL(X) 4 (C)

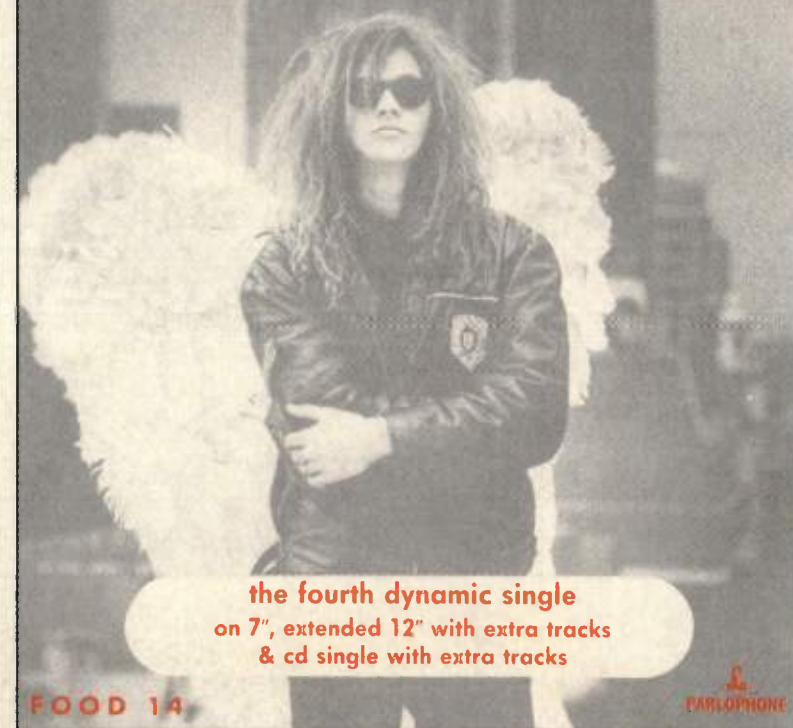
74	NEW	TOWN OF PLENTY Elton John	Rocket/Phonogram EJS 17(12) (F)
75	47	PEEK-A-BOO Siouxsie & The Banshees	Wonderland/Polydor SHE(X) 14 (F)

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T W E L V E • I N C H

1	1	THE ONLY WAY IS UP Yazz & The Plastic Population	21	12	PUSH IT/TRAMP Salt 'N Pepa
2	7	I NEED YOU B.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	36	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	26	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 Glenn 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 Iglesias 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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FOOD 14

PARLOPHONE

Metal tragedy and the lesson learnt

DECENCY DEMANDS that the first reference in any mention of the 1988 **Monsters Of Rock** goes to the young fans who tragically lost their lives at the show.

Their deaths provided a sad and bitter aftermath to a show that was in all other aspects of truly monster proportions. The largest crowd **Donington Park** has seen gave it an atmosphere and a spectacle that defied the oppression of the unbroken grey skies and occasional rain.

That crowd — very substantially in excess of 100,000 in my estimation — rose to everything they were given, from the undecorated thrash of **Megadeth** to the sexual narrative of **Dave Lee Roth**.

Helloween and **Guns N' Roses** got the ball rolling with some aplomb — though the latter band may have been distracted then and haunted now by the thought that the fatal crush occurred during their set — before **Megadeth** supplied the first genuine aggression of the day. Augmented by **Metallica's** Lars Ulrich, they produced a tight, hard set whose climax, **Anarchy In The UK**, brought the drunk and the knackered back to their feet.

Roth was next up and, though his fans remained enthralled, the uncommitted felt his jokes and stories were an intrusion into the songs and produced a staccato effect in his delivery. It may be significant that his most generally successful albums were **Van Halen songs**, **Jump** and **Panama**.

In strong contrast to his impromptu and improvised work, **Kiss** then produced a set of discipline and direction. All their work was purposeful and sharp-edged and the result was a clean and effective 75 minutes of polished sound.

Finally it was **Iron Maiden**, a band who now stride the metal world like a colossus. Embellished by the most comprehensive and spectacular lighting rig assembled at **Donington**, they served up a juxtaposition of current chart material with mature stalwarts like **Wrathchild** and **The Trooper**. Predictably, the crowd went seriously bonkers.

In the wake of the show, the local media made much of the fatalities. It is to be hoped though, that those deaths will mean lessons being learned and not scapegoats being sought. Indeed, two young men committed to music will have died in vain if **Donington's** ability to provide superb entertainment for thousands is impaired.

JEFF CLARK-MEADS

Kane and unable...

THERE'S BEEN a tremendous amount of fuss made lately — and some dazzling prose — concerning **AR Kane**, the London outfit signed to **Rough Trade**. At the **Brixton Fringe** the massed ranks of London's media corps rolled up, expecting an exciting and powerful fusion of jazz, rock and reggae.

What they got was more or a

blend of Throbbing Gristle and early **PiL** without the anger. Four intense young men battered us around the eardrums with an astonishing display of electronic distortion. They see themselves as experimental, though I think we all know what happens when you wave a guitar about in front of an amplifier with the volume turned up to maximum.

The trick is, apparently, to sit back and allow the waves of feedback to crash over you, opening up endless vistas of dreamlike interpretation. A few hallucinogenic drugs apparently provide an invaluable aid to this. Every now and again the guitarists attempted to gather the sound into a more conventional melodic and rhythmic structure — they even tried out a couple of songs! But by that time the guitars were so loud they couldn't hear the drumming and the whole thing collapsed into a hopeless dirge.

They closed with the worst job of guitar-smashing I've ever seen — it took the chap over 10 minutes — and I thought maybe I'd been watching **Hawkwind** after all.

I'm sure it was frightfully clever of them to get all those funny sounds out of a few guitars. But I would think at least twice before parting with a fiver to hear the sort of noise the builders at the back of my flat make all day, for free.

New age music for the hard-of-hearing.

DAVID GILES

Take the skinheads bowling

BRADFORD are five skinheads who you wouldn't mind meeting a dark alley. The most aggressive they got on stage at **Dingwalls** was when they lampooned the 'fun pubs' of their native **Blackburn** in the song, **Laughing Larrys**. The bulk of their set was made up of vulnerable and sensitive pop songs such as their finest moment, **Tattered, Tangled and Torn**, and their debut single, **Skinstorm**. They play and write with a great deal of confidence, but there is still something lacking: they want to be like **Dexys** but unfortunately end up closer to the **Faith Brothers**.

Most bands with a back catalogue as strong as **The Jasmine Minks** would happily rest on their laurels. But **Jim Shepherd** just keeps on writing and the set featured mainly new material. There were only a handful of tracks from **Another Age**, one of 1988's finest LPs, while the classic **Where The**

Traffic Goes and **Cold Heart** were the only extracts from the first two LPs. The new songs are more rocky and on first hearing did not sound as strong as their predecessors. But, knowing the **Jasmine Minks**, they will be brought up to scratch by the time they are committed to vinyl.

Felt continue to plod on in their own little world, this time concentrating on the organ-driven Dylanisms of side one of their last LP, the **Pictorial Jackson Review**. Their beautifully-crafted low-key pop songs keep on coming and their cult following keeps on growing.

ANDY BEEVERS

Still Big in another Country

IT WAS a truly uplifting moment when several thousand Swedish rock fans joined in the chorus of **Never Felt So Good** with **Stuart Adamson** of **Big Country**, performing at an open air rock event, the **Multfreds Festivalen** held annually in southern Sweden.

For most of them it had been a long day with variable degrees of rock music from such entertainingly-named domestic groups as **Catholic Disaster**, **Whipped Cream & Other Delights**, and **Raped Teenagers** but when **Big Country** took the stage at 12.30 in the morning for a two-hour set energy levels were automatically renewed.

Big Country rate as one of the best live rock bands to have emerged during the Eighties, excellent ambassadors abroad for the UK music scene. Their gig here in **Vimmerby** had all the ingredients that have made them so successful: strong powerful performances, coupled with memorable rock songs and a no-nonsense approach from **Adamson**.

The band used the occasion to feature new songs from their forthcoming **Peace In Our Time** album on **Mercury Records**. **Steeltown**, **Fields Of Fire**, **Wonderland** and **In A Big Country** were amongst the many old favourites played, but it was with the new material, including **The Travellers**, **King Of Emotion** and **Rivers Of Hope**, that were particularly impressive.

The next few months will see **Big Country** touring behind the **Iron Curtain**, and in **Australia** and **Japan**, but there's a likelihood of some UK dates before the end of the year. Don't miss them.

CHRIS WHITE



BIG COUNTRY'S Stuart Adamson: no-nonsense approach

US TOP FORTIES

★ ★ ★ ★ ★

SINGLES

1	1	MONKEY, George Michael	Col/CBS
2★	4	SWEET CHILD O'MINE, Guns N' Roses	Geffen
3★	5	SIMPLY IRRESISTIBLE, Robert Palmer	Manhattan/EMI
4	2	I DON'T WANNA GO ON WITH YOU LIKE THAT, Elton John	MCA
5	3	I DON'T WANNA LIVE WITHOUT YOUR LOVE, Chicago	Reprise
6★	8	PERFECT WORLD, Huey Lewis & The News	Chrysalis
7	6	FAST CAR, Tracy Chapman	Elektra
8★	13	WHEN IT'S LOVE, Van Halen	Warner Brothers
9★	15	IF IT ISN'T LOVE, New Edition	MCA
10★	16	I'LL ALWAYS LOVE YOU, Taylor Dayne	Arista
11	9	LOVE WILL SAVE THE DAY, Whitney Houston	Arista
12★	17	ANOTHER PART OF ME, Michael Jackson	Epic
13★	18	NOBODY'S FOOL, Kenny Loggins	Col/CBS
14★	20	IT WOULD TAKE A STRONG STRONG MAN, Rick Astley	RCA
15★	25	DON'T WORRY, BE HAPPY, Bobby McFerrin	Manhattan/EMI
16	7	ROLL WITH IT, Steve Winwood	Virgin
17★	22	ONE GOOD WOMAN, Peter Cetera	Full Moon
18	10	1-2-3, Gloria Estefan & Miami Sound Machine	Epic
19	19	ALL FIRED UP, Pat Benatar	Chrysalis
20	12	HANDS TO HEAVEN, Breathe	A&M
21★	26	I HATE MYSELF FOR LOVING YOU, Joan Jett & The Blackhearts	Blackheart
22	11	MAKE ME LOSE CONTROL, Eric Carmen	Arista
23★	24	HERE WITH ME, REO Speedwagon	Epic
24★	30	LOVE BITES, Def Leppard	Mercury
25	14	SIGN YOUR NAME, Terence Trent D'Arby	Col/CBS
26★	32	DON'T BE CRUEL, Cheap Trick	Epic
27★	28	PLEASE DON'T GO GIRL, New Kids On The Block	Col/CBS
28★	34	A NIGHTMARE ON MY STREET, DJ Jazzy Jeff	Jive
29★	36	DON'T BE CRUEL, Bobby Brown	MCA
30	21	HOLD ON TO THE NIGHTS, Richard Marx	Manhattan/EMI
31	31	I DON'T WANT TO BE A HERO, Johnny Hates Jazz	Virgin
32★	38	FALLEN ANGEL, Poison	Enigma
33★	40	WHAT'S ON YOUR MIND (PURE ENERGY), Information Society	Tommy Boy
34★	—	STAYING TOGETHER, Debbie Gibson	Atlantic
35	39	LOOK OUT ANY WINDOW, Bruce Hornsby & The Range	RCA
36★	—	RED, RED WINE, UB40	A&M
37	29	MISSED OPPORTUNITY, Daryl Hall & John Oates	Arista
38	33	SAYIN' SORRY (DON'T MAKE IT RIGHT), Denise Lopez	Vendetta
39	27	JUST GOT PAID, Johnny Kemp	Col/CBS
40★	—	WHAT YOU SEE IS WHAT YOU GET, Brenda K Starr	MCA

★ ★ ★ ★ ★

ALBUMS

1★	2	HYSTERIA, Def Leppard	Mercury
2	1	TRACY CHAPMAN, Tracy Chapman	Elektra
3	4	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
4	3	ROLL WITH IT, Steve Winwood	Virgin
5★	5	HE'S THE D.J., I'M THE RADIO, D.J. Jazzy Jeff	Jive
6	6	FAITH, George Michael	Columbia
7★	7	OU812, Van Halen	Warner Brothers
8	9	RICHARD MARX, Richard Marx	EMI-Manhattan
9	8	DIRTY DANCING, Original Soundtrack	RCA
10	12	LET IT LOOSE, Gloria Estefan	Epic
11	10	OPEN UP AND SAY... AHH! Poison	Enigma
12	11	LONG COLD WINTER, Cinderella	Mercury
13★	14	SMALL WORLD, Huey Lewis & The News	Chrysalis
14	13	HEAVY NOVA, Robert Palmer	EMI-Manhattan
15★	16	KICK, INXS	Atlantic
16	17	REG STRIKES BACK, Elton John	MCA
17	20	LAP OF LUXURY, Cheap Trick	Epic
18	15	THE HARDLINE ACCORDING TO..., Terence Trent D'Arby	Columbia
19	21	HEART BREAK, New Edition	MCA
20	18	MORE DIRTY DANCING, Soundtrack	RCA
21	19	STRONGER THAN PRIDE, Sade	Epic
22★	25	FOLLOW THE LEADER, Eric B & Rakim	Uni
23	23	IN EFFECT MODE, Al B. Sure!	Warner Brothers
24	22	OUT OF THE BLUE, Debbie Gibson	Atlantic
25	24	SCENES FROM THE SOUTHSIDE, Bruce Hornsby & The Range	RCA
26★	27	WHENEVER YOU NEED SOMEBODY, Rick Astley	RCA
27★	29	DON'T BE CRUEL, Bobby Brown	MCA
28	26	SAVAGE AMUSEMENT, Scorpions	Mercury
29	28	DIESEL AND DUST, Midnight Oil	Columbia
30★	—	COCKTAIL, Original Soundtrack	Elektra
31	31	OUT OF ORDER, Rod Stewart	Warner Brothers
32★	32	WIDE AWAKE IN DREAMLAND, Pat Benatar	Chrysalis
33	33	PERMANENT VACATION, Aerosmith	Geffen
34	30	BAD, Michael Jackson	Epic
35	36	OLD 8 10, Randy Travis	Warner Brothers
36	34	NOW AND ZEN, Robert Plant	Espananza
37	35	TOUGHER THAN LEATHER, Run-DMC	Profile
38★	—	OUT OF THIS WORLD, Europe	Epic
39★	—	A SALT WITH A DEADLY PEPA, Salt-N-Pepa	Next Plate
40★	—	SIMPLE PLEASURES, Bobby McFerrin	Manhattan/EMI

Charts courtesy Billboard, September 3, 1988 ★ Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

Pillars of strength

by Kirk Blows

SAMSON IN 1988 represent very much a new and fresh entity. Now that guitarist Paul Samson and writing partner vocalist Mick White have recruited a new, young line-up and taken on a new direction that combines power with melody, the task is to break down the barriers and preconceptions and get the message across. Says Mick White: "This band's been together a year, and it's only now that people are beginning to realise that it is a totally new band, and one that has nothing to do with the old Samson."

The line-up is completed by bassist Dave Boyce, drummer Charlie Mack and keyboard player Toby Sadler, a team that has gelled into a unit whose potential is illustrated on the recent *And There It Is...* mini-album on Razor. Negotiations are now taking place with several major companies for the release of a full album later this year. But why the mini-LP?

"It gives us something to back up the live shows, and gives the live performances a purpose," says Paul. "We also wanted to show the variation and possibilities within the new situation." Indeed, the current live set includes just two old songs, testimony to the strength of the new material.

"It's not just that we play well together and all get on great," continues Paul, "it's also that with younger guys you've got that hunger and enthusiasm that gives it that edge. With these guys, everything's a challenge and I find that really exciting."

Milkfloat afloat

by Ian Gittins

DEATH BY Milkfloat began as a bit of fun for three undergrads in fine art at Hull University. Only recently, as good degrees have coincided with fine reviews in the music papers, have they been able to look ahead.

They've been playing live for some time, making a jerky, angular music of odd phrases roped over

DEATH BY Milkfloat: a sense of the absurd



GAIL ANN Dorsey: "I just don't like opera!"

erratic beats. Obvious links are with fellow Northern masters of dislocated pop like The Fall or Membranes, coming out of the urgency of punk yet more concerned with the way that words and music can fall together. A sense of the absurd shines through it all.

Now, Milkfloat move on to vinyl with a debut EP on Ediesta called *The Absolute Non-End*. Typically wilful and abrupt, it chugs along under its own steam, upending itself just for fun at odd moments, not to say that it's "wacky". A fascination with the form of the song helps them write. "As art students, painting is the best way for us to explain what we do, the ideas of layers and spaces. Humour is important, but more in the way that train-of-thought words can mean so many different things when they're set in music. We often just tape ourselves, with no real plan, then find after there are things we can use in there. So our words mean whatever you want them to!"

The EP is a neat debut. Yet live is where Milkfloat really shine, recent London gigs picking up a growing crowd and good reviews. There's a weird intensity to them barking daft one-liners over rampant music, getting worked up with brusque guitars. It's where they make sense.

"Gigs have been good, even though it can be a perverse pleasure to drive all the way from Hull to Brixton to play to 40 people in some tiny backroom. It's just all part of the oddness. But as long as we get a response, that's okay. People can love what we do or hate it, as long as it's not mediocre."

Milkfloat intend to spend a year trying to make headway with their music. At best, cult status may beckon, at worst life in the tiny indie ghetto where John Peel is king. They don't know which yet. So they'll give it a go.

Culture crossover

by Selina Webb

"IF YOU can eat the food, why can't you listen to the music?" asks US producer and club DJ Mark Kamins.

Kamins has a passion for some of the world's more obscure styles of music, a passion he fuels by layering samples of Indian, Scottish, African and other ethnic sounds on to wadges of frenzied House beats. Crossing barriers of style, culture and convention, he

hopes his creations will ultimately bring world music to the attention of a wider audience.

New York based, Kamins was instrumental in securing Madonna a record deal and produced her first record. These days the young talents he works with include controversial US vocalist Karen Finlay, Ofra Haza and a belly dancer called Sabah.

"Even though I can't understand what they are singing I have just got a feeling for the music more than I have for Western music," he says. "Here, most singers work to a formula, while Eastern music is a more spiritual thing."

Adamant that he intends to avoid becoming an artist in his own right — a fact borne out by the list of fabricated names credited for the tracks on his *United House Nations* album (due for autumn release) — Kamins is pleased with his first solo project. The debut single, *Holle, Holle*, was originally released on his own independent label in the US, Pow Wow Records, but was soon picked up by Circa in the UK.

Now the intention is to initially release all the records in the UK — Kamins sees the British market as more receptive to new trends — before bringing them back for release in the US.

But, as mixing and matching existing recordings form the core of his work, what of the continuing sampling debate? Kamins believes that when a piece of music is taken out of context it becomes something new, not warranting a royalty payment to the originator. "Once a record is out it becomes public property," he states.

MARK KAMINS: "Eastern music is more spiritual"



Gail force

by Duncan Holland

THEY'RE GOING to have trouble if they try to promote Gail Ann Dorsey in the girlie category. Even the Chapman pigeonhole misses the mark: "It's easy to put me in the woman songwriter category, the new generation of Jonis and Carleys, but my music is more rock and soul, music that goes back to the old formula, people sitting around in a room and playing."

Gail Ann Dorsey came to England five years ago from Philadelphia, via New York, initially working the jazz circuit, hitching her bass to anyone from Well Red to Thrashing Doves. At first the record companies didn't want to know, "I had a long way to go as a writer", but eventually things started to fall into place and she was booked for a slot on *The Tube*. Something of a Terence Trent D'Arby reaction resulted and up popped WEA. She remains enthusiastic about the opportunity of working in London rather than New York.

"There're fewer venues in New York where you can actually get out and play. Here you teach, do session work, whatever. You don't necessarily have to know all the right people and even then support yourself by working six days a week in a shop."

The result can now be heard on the new single *Wasted Country* and a debut LP coming later this month. It's all very spicy stuff, a funk edge keeping happy company with the sort of rock we always knew we really liked. An eclectic soul, is Dorsey, expect to find her in conversation about any form of music from Hendrix to Tom Petty, from Stevie Wonder to Aztec Camera (who she recently supported to much acclaim), but don't mention opera: "Y'know, opera is the only music I can't enjoy. I just don't like opera!"

Missing Link discovered

by Paul O'Mahony

IT'S AN interesting idea. Between 8pm and 10pm each night *Burgerland*, the Irish fast-food chain, have introduced the playing of demo tapes by local bands instead of an incessant stream of anonymous piped music.

Bands submit their tapes to the management, who in turn seek customers' views on the merits of the music, subsequently informing the artists. Such a positive development is bound to encourage the many young acts only now beginning to emerge from beneath the rash of high-profile signings in Ire-

land over the past year.

One such band is *Missing Link*, whose Dublin gigs have witnessed visits from A&R people from Capitol, EMI, Phonogram, CBS and more besides, and whose debut single, *Wanna Be Loved (Solid)* has just entered the Irish chart.

Over the last year, the main songwriters Jimmy Tague (vocals) and Dave Morrissey (keys) have refined their set into a 16-song tour de force of danceable, effervescent pop.

Acknowledging the influence of artists like Paul Weller, Joe Strummer and Paul Cleary, *Missing Link* have made that crucial elevation from pub-scene to national status in a relatively short time. Despite the band's claim that they'll sign "only when it's right", it shouldn't be too long before *Missing Link* takes another leap forward with their highly-charged hooks and intelligent moves.

Banned but undaunted

by Ian Watson

CAUSE I Said So, *The Godfather's* follow up to *Birth School Work Death*, has received hardly any of the airplay that was expected. One reason might be the original sleeve picture of Maggie Thatcher with a Hitler moustache. Inevitably, the sleeve was banned, but this doesn't seem to have daunted *The Godfathers* at all.

"Our music's been called violent and aggressive," comments vocalist Peter, "and they see that as a threat. But it's not just the music, it's the lyrics as well because they are all about thinking for yourself and they're not going to promote that on a radio station where they want everyone to think the same."

America doesn't view *The Godfathers* with such distaste, however. They have recently been nominated for the Best New Band On Video in this year's MTV awards along with *Buster Poindexter*, *Swing Out Sister*, *Jodie Whitley* and *Guns And Roses* and are due to be filmed in an MTV special in September. In fact, they are so popular in Europe and the US that *The Godfathers* may eventually abandon us altogether.

"We'd rather not leave England," says guitarist Mike, "because there's a lot we've gained out of just being English and obviously our lyrics are affected by it. But if it gets to the point where you're banging your head against a brick wall and you can see that the one radio station is not going to change its mind about you then you might as well forget it."

THE GODFATHERS: thinking for themselves



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TITLES A-Z (WRITERS)

Acid Man (Richards)	80	Mary Mary (Nesmith)	96
All Fired Up (Tollhurst)	69	Megablast/Don't Make Me Wait (Simenon/Gabriel)	6
Answert To Nothing (Ure)	49	Merlin	5
Anything For You (Esfenon)	19	My Love (Wunder)	6
Bad Times (Ellis/Beggs)	98	Nothing Can Come Between Us (Adu/Hale)	92
Ballad Of Go Go Brown, The (Gregory/Marsh/Ware)	91	Nothing's Gonna Change My Love For You (Masser/Goffin)	47
Big Fun (Pennington/Forest)	48	On The Beach Summer '88 (Real)	22
Birthday (The Sugarbushes)	68	Only Way Is Up, The (Jackson/Henderson)	1
Blind (Byrnes/Forrest/Harrison)	83	Parents Just Don't Understand (Smith/Townes/Harris)	100
Coming Back For More (Roman/Toni C)	52	Peet & Boo (Sussman & The Banshees)	75
Down Good/Stand Up (Roth/Voi)	72	Popcorn '88 Remix (Kingsley)	84
Daydream Believer (Stewart)	99	Push It (A) Azor (AA) Fulson/McCracken	42
Dirty Diana (Jackson)	65	Race, The (Blam/Maurer)	14
Don't Be Cruel (Reid/Babyface)	43	Raw (Kemp)	54
Dr. Stein (Reith)	57	Reach Out, I'll Be There (BB)	88
Easy (Kiche)	40	Remix (Holland/Dozier/Holland)	51
Edge Of A Broken Heart (Wynona/Wayall)	66	Roses Are Red (Babyface/LA)	31
Every Girl And Boy (Spagna/Spagna/Pignagnoli)	25	Running All Over The World (Fogerty)	17
Evil That Men Do, The (Smith/Oldman/Harris)	40	Rush Hour (Wedin/Raisel)	15
Find My Love (Nevin)	10	Save A Little Bit (Galsmith/Ingram)	73
First Boy In This Town (Love/Sick)	10	Shake Your Thang (It's Your Thing) (Jolley/Rodriguez/Ronald/O'Kelly)	45
Foolish Beat (Gibson)	63	Shake Your Thang (It's Your Thing) (Jolley/Rodriguez/Ronald/O'Kelly)	45
Get Busy (Clarke/Hinds)	79	Signed, Sealed, Delivered I'm Yours (Hardaway/Garrett/Wonder/Wingfield)	84
Gigantic/River Euphrates (Murphy/Francis)	93	So Many Ways (Stevenson/Soldier)	87
Good Times (Reilly/Fisher)	55	Soldier Of Love (Sturken/Rogers)	29
Good Tradition (Tikaram)	11	Somewhere Down The Crazy River (Robertson)	16
Goodbye Mr Mackenzie (MacKenzie)	81	Still Waiting (Warner)	97
Goodbye To Love Again (Gibson)	60	Superfly Guy (Moore/Gabriel)	27
Groovy Kind Of Love (Wine/Boyer)	9	Superstition (Tempest)	35
Hands To Heaven (Siren/Virgin SRN)	68	Sweet Child O' Mine (Guns N' Roses)	24
Harvest Of Sorrow (Helfield/Ulich)	20	Talkin' Bout A Revolution (Chapman)	90
Harder I Try, The (Stock/Aitken/Waterman)	4	Teardrops (Dr. Rue/Cypsy Wave Banner)	7
Harvest Of Sorrow (Helfield/Ulich)	20	Tears Run Rings (Almond)	33
He Ain't Heavy, He's My Brother (Russell/Scott)	32	Theme From Vietnam (Canon in D) (Pocahontas)	61
He Ain't Heavy, He's My Brother (Russell/Scott)	28	Time Warp 2, The (O'Brien)	67
Heaven In My Hands (King)	18	Tonight (Kowland)	85
Hustle (To The Music...) (Fon)	13	Touchy! (Harkett/Mags/Woodward)	12
I Don't Want To... (Whitten)	59	Town Of Plenty (John/Tribute)	74
I Hate Myself For Loving You (Jett)	50	Tribute (Right On) (The Pasadenas/Wingfield)	82
I Need You (Rodgers/Byrd)	41	Turn Around And Count 2 Ten (Dead Or Alive)	70
I Want Your Love (Sayer)	41	Waiting For You (Carpenter)	89
I Won't Bleed For You (Climie)	46	Way Behind Me (Tracey/Lewis)	39
Fisher-Morgan	46	When It's Love (Eddy/Alex/Sammy/Mike)	44
I'm Gonna Be (The Real M.C.)	34	Where Did I Go Wrong (US40)	26
If It Ain't Love (Harris/Lewis)	94	Wholly Humble Heart (Stephenson)	88
If It Ain't Love (Harris/Lewis)	94	Why You Gotta Have Had It All (Murray/Achampong)	77
If It Ain't Love (Harris/Lewis)	94	Working In A Goldmine (Frome)	62
If It Ain't Love (Harris/Lewis)	94	Ye Ke Ye Ke (Marty Kane)	30
If It Ain't Love (Harris/Lewis)	94	Yo Yo (Vince/Neil)	13
If It Ain't Love (Harris/Lewis)	94	You're My World (Heyward/Sacher)	78
If It Ain't Love (Harris/Lewis)	94		

THE NEXT 25

76	68	JUST GOT PAID	CBS 451470 7 (12-451470) (H)
77		WHY YOU COULD HAVE... (Criminal MIND) (11-8407)	
78		YOU'RE MY WORLD	Warner Brothers W 7753/T (W)
79	77	GET BUSY	W 1411/2 (2) (S)
80		ACID MAN	10/Virgin TEN/236 (E)
81	62	GOODBYE MR MACKENZIE	Capitol 17021 (E)
82	71	TRIBUTE (Right On)	CBS PASA/T 1 (A)
83	75	BLIND	EMI 12124 (A) (E)
84		POPCORN '88 REMIX	Arista THX 1 (T) (BAG)
85	91	TONIGHT	Mercury/Phonogram ROW 1012 (E)
86	97	SIGNED, SEALED, DELIVERED	... (Jive RT/S) 4 (BAG)
87	82	SO MANY WAYS	Cherry CRT 19 (2) (S)
88	81	WHOLLY HUMBLE	... (Kinnear/London S42C 34 (F)
89		WATCHING YOU	Virgin VS/T 1101 (E)
90		TALKIN' 'BOUT A REVOLUTION	... (Bakers EXR 780) (M)
91		THE BALLAD OF GO GO...	... (Virgin VS/T 1113 (E)
92		NOTHING CAN COME BETWEEN US	... (Sals Jolly/Rodriguez/Angel Music)
93		GIGANTIC/RIVER EUPHRATES	... (Epic S426/T 3 (A)
94		IF IT ISN'T LOVE	... (MCA MCA/T 1249 (E)
95		BAILANDO	... (Aldana Jolly/Gomez EMI Music)
96	86	MARY MARY	... (Run DMC RUN 303/Black Bull) (EMI Music)
97	92	STILL WAITING	... (Blue Catz/Chrysalis AZU/800 8 (C)
98		BAD TIMES	... (MCA PB 42041 (12-PT 42041) (BAG)
99	89	DAYDREAM	... (Arista/PCA 111455 (12-611455) (BAG)
100	87	PARENTS JUST DON'T	... (Jive JIVE/T 1113 (BAG)

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

⑤ Indicates title available in sheet music
△ Panel Sales increase over last week
⑥ 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 (34 weeks) 459
Panel Sales over last week +9%

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38	14	MARTHA'S HARBOUR	Mercury/Phonogram EVEN(X) 8 (F)
39	NEW	WAY BEHIND ME	Lazy/RCA PB 42209 (12-PT 42210) (BAG)
40	43	EASY	Motown ZB 41793 (12-ZT 41794) (BAG)
41	23	I WANT YOUR LOVE	Transvision Vamp (Zeus B. Held) Copyright Control
42	22	PUSH IT/TRAMP	Champion CHAMP (12) 51: Hrr/London FFR(X) 2 (BAG/F)
43	42	DON'T BE CRUEL	Bobby Brown (L.A./Babyface) Warner Chappell
44	28	WHEN IT'S LOVE	Van Halen (Don Landee) Warner Chappell Music
45	NEW	SHAKE YOUR THANG (IT'S YOUR THING)	Hrr/London FFR(X) 11 (F)
46	35	I WON'T BLEED FOR YOU	Climie Fisher (Stephen Hague) Chrysalis/Rondor Music
47	27	NOTHING'S GONNA CHANGE MY ...	London LON(X) 184 (F)
48	NEW	BIG FUN	10/Virgin TEN(X) 240 (E)
49	55	ANSWERS TO NOTHING	Midge Ure (Midge Ure/Rik Walton) Modd Music/Warner Chappell
50	48	I HATE MYSELF FOR LOVING YOU	Joan Jett & The Blackhearts (Child/Laguna) SBK Songs/Virgin Music
51	30	ROSES ARE RED	Mac Band/The McCampbell Brothers (L.A./Babyface) Warner Chappell
52	41	COMING BACK FOR MORE	Jellybean/Richard Darbyshire (Jellybean) Warner Chappell/Jobete
53	NEW	A LONG AND LASTING LOVE	Glenn Medeiros (Michael Masser) EMI/Warner Chappell
54	NEW	RAW	Spandau Ballet (G Kemp/Langan/Spandau Ballet) Reformation
55	58	GOOD TIMES	Matt Bianco (Mark Reilly/Mark Fisher) Smooth Dog/Fishy Songs
56	63	LET'S DO IT AGAIN	George Benson (David Lewis/Wayne Lewis) Warner Chappell
57	66	DR STEIN	Halloween (Tommy Hansen/Tommy Newton) Wintrop Songs
58	38	FOOLISH BEAT	Debbie Gibson (Deborah Gibson) EMI Music
59	32	I DON'T WANT TO TALK ABOUT IT	Blanco Y Negro/WEA NEG 34(T) (W)
60	57	GOODBYE TO LOVE AGAIN	Maxi Priest (Linda/Dunbar/Shakespeare) Hot Licks/SBK Songs
61	65	THEME FROM 'VIETNAM' (Canon in D)	Orchestre De Chambre Jean-Francois Paillard (-) -
62	40	WORKING IN A GOLDMINE	Aztec Camera (Rob Mounsey/Roddy Frame) Warner Chappell Music
63	74	FIRST BOY IN THIS TOWN (LOVE SICK)	Scritti Politti (Green Gartside/Gamson) Chrysalis/Warner Chappell
64	67	IT BEGAN IN AFRICA	The Urban All Stars (-) Warner Chappell/Copyright Control
65	44	DIRTY DIANA	Michael Jackson (Quincy Jones/Michael Jackson) Warner Chappell
66	NEW	EDGE OF A BROKEN HEART	Vixen (Richard Marx) SBK Songs/Feesongs
67	64	THE TIME WARP 2	Damian (Des Tong) Richard O'Brien/Druidcrest
68	NEW	BIRTHDAY	The Sugarbushes (-) Second Wind
69	45	ALL FIRED UP	Pat Benatar (Keith Forsey/Neil Gerdalo) Chrysalis Music
70	NEW	TURN AROUND AND COUNT 2 TEN	Dead Or Alive (Dead Or Alive) Warner Chappell/Dead Or Alive
71	49	LOVE BITES	Def Leppard (R. J. Lange) Bludgeon Riffola/Phonogram LEP(X) 5 (F)
72	NEW	DAMN GOOD/STAND UP	David Lee Roth (David Lee Roth) Warner Chappell/Carlin
73	NEW	SAVE A LITTLE BIT	Glen Goldsmith (Jolley/Harris/Jolley) Rondor/Luxesul/BMG
74	NEW	TOWN OF PLENTY	Elton John (Chris Thomas) Big Pig Music
75	47	PEEK A BOO	Siouxsie/Banshees (Hedges/Banshees) Dreamhouse/Warner Chappell

James Hamilton

C O L U M N

CLUB DJs are being swamped by a succession of extremely strong raps on pre-release, the latest (due commercially next week) being **STETSASONIC** Talkin' All That Jazz (Breakout USAT 640), unhurriedly justifying the sampling of **James Brown** and others by rap musicians, this though being based in two separate mixes on the basslines of respectively **Lonnie Liston Smith's** Expansions and **Donald Byrd's** Dominoes. The usual practice is that these pre-releases are circulated to the key specialist DJs-patronised record shops ahead of commercial release, where, if they're any good, they can sell, like this, in large numbers to establish a genuine sales based advance buzz. (Controversially, it seems that the artists may not necessarily see any royalties from these lucrative "promo" pressings — but who am I to set the cat among the pigeons?) Another current strong rap has, however, seemingly suffered because, although circulated to mailing list DJs well ahead of commercial release (gaining a respectable placing in **Record Mirror's** play-orientated The Club Chart), it was never pre-released to the shops and now that it's actually out, nobody seems to care. This UK production, previously reviewed but given a rejigged title on slightly remixed commercial pressings, is **SYN-BEE** Best 2 B A Girl (Virgin VST 1111) — there is also a full-blooded Remix (VSTR 1111), which subdues the original infectious bounce under a plethora of extra scratching and percussion. Incidentally, while we're talking scratch remixes, don't miss the far superior rap remix of **BOMB THE BASS** featuring **MERLIN** Megablast (Rhythm King DOOD R 122), in which **Merlin** really earns his label credit with a reggae accented furious rap over a seriously scrunching scratch groove that's far more exciting than the tired sampling original.

Crossover orientated new releases include **MICHAEL JACKSON** Another Part Of Me (Epic 652844 6), this urgent nervy jitterer being a genuine "dance" hit; **JASON DONOVAN** Nothing Can Divide Us (PWL Records PWLT 17), **Stock Aitken Waterman** giving the **Kylie Minogue** (or, in this case, more the **Rick Astley**) treatment to "Scott" from TV's **Neighbours**, on a simple breezy chantalong canterer; **MAXI PRIEST** Goodbye To Love Again (10 Records TENX 238), a superb atmospheric harmonica backed extremely lush and romantic potential smooch classic; **MAC BAND** featuring **THE McCAMPBELL**

BROTHERS Stalemate (MCA Records MCAT 1271), pleasant if unstartling lightly cantering swayer in the old **Solar Records** style; **VANESSA WILLIAMS** The Right Stuff (Wing Records/Polydor WINGX 3), **Pebbles**-type jauntily snapping jerker with some strong freaky edits and drop-ins which add to its catchiness; **GLEN GOLDSMITH** Save A Little Bit (Reproduction/RCA GG4), plodding jittery jogging swayer at the "go go hip hop" tempo (this catalogue number may well be incorrect — **RCA** has the irritating habit of labelling its advance DJ copies with simplified initials and figures that bear no relation to the proper number, with the probably confusing result that not only myself but also all the many DJ writers of provincial newspapers' record review columns pass on to the public useless information); **MATT BIANCO** Good Times (WEA YZ302T), flute tootled then brassy leaping lurcher with sophisticated husky chanting; **J.J. FAD** Supersonic (Dream Team Records/Atlantic A9328T), a possibly successor to Push It (as it's been in the US), another fast female rap.

One album stands out this week, **STEVEN DANTE** Find Out (Cooltempo CTLP 6), on which the standout is the **Monte Moir** produced and incredibly **Alexander O'Neal**-like Love Follows.

Current imports include **TONY TERRY** Young Love (Epic 49-07874), an exciting jiggly driver given a House-style nervy remix that — possibly a first for a mass US market aimed major label release — is actually called an Acid Remix (not that it's truly "acied!"); while the biggest selling new raps have been **MARLEY MARL** featuring **CRAIG G.** Droppin' Science (Cold Chillin' 0-21018) and **BIZ MARKIE** This Is Something For The Radio (Cold Chillin' 0-21016), followed by the **Talking Heads**-based shouting **SUGAR BEAR** Don't Scandalize Mine (Coslit Records CR1004), toughly remixed **BOOGIE DOWN PRODUCTIONS** Stop The Violence (Jive 1121-1-JD), and ominously thunderous **STEADY B** Let The Hustlers Play (Jive 1133-1-JD). House imports include the acidly remixed **HOUSE MASTER BALDWIN** featuring **PARIS GREY** Don't Lead Me (Future Sound Records FSR 1002), **Mory Kante** influenced though more smoothly pulsing **TRIBAL HOUSE** Dim Dae (Pow Wow Records PW 433), and acidically sizzling **FAST EDDIE** Acid Thunder (DJ International Records DJ 961), while also about is **TINA B** Bodyguard (Vendetta Records VE-7004).

Gap bands

by Barry Lazell

BEATBOX INTERNATIONAL Recordings, about to launch with its first 12-inch single, has been much of the year in the making, since joint directors Peter Di-Maio and Steve Vincent began formulating plans during the summer of 1987 after observing what they felt to be a gap in the market: "We saw an abundance of talented street artists whose material and repertoire was just as good as any American import, but because of the blindness and ignorance of the major record companies, these artists weren't being given a chance to progress."

Vincent and Di-Maio are both former street-level artists in their own right, having been a part of the 1981-era UK jazz-funk explosion as members of Touch-down, who had a major club and dance chart hit with *Ease Your*

Mind on Record Shack. They now jointly own a recording complex, Soundspot Studios, fully computerised and with a 76-track facility, which is located in deepest Bedfordshire and also stands as the heart of the new label operation. Beatbox International Recordings has signed to PRT for distribution, and, according to the directors, "will deal solely in the promotion of modern black music, namely soul, House, hip-hop and rap."

The first release, on August 30, comes from 26-year-old UK soul singer (from Bedford) **Elvis Veira**, who has just signed an exclusive deal for the label and is currently cutting a debut LP with Vincent and Di-Maio, *The Song, Good Stuff* (BBOX 2), is also written by the producers — and **Elvis**, we are assured, really is the artist's real first name!

● The company is based at the Business & Technology Centre, Bessemer Drive, Stevenage, Herts. SG1 2DX (Tel. 0438 310 024).



STRONG ARM of the bill: Top Billin' go Rapsonic

Top of the bill

RELEASED ON August 30 is the first 12-incher on Rapsonic Records, a new label dedicated to marketing home-grown rap and hip-hop.

The double A-sided single *Never/Naturally* (DOPE 1) marks the debut of London rap outfit **Top Billin'**. *Never* is a reworking of the old Kleeer number, described as "rap meets reggae head on", while the other side is a hard uptempo dance original.

Top Billin's rappers are **Kev One** and **The Don**, both members of the **Overlord X Posse** (and heard on **Overlord X's** *Rough In Hackney, on Island*), who have been on view recently in the *Pet Shop Boys* film *It Couldn't Happen Here*, in which they perform a rap version of *West End Girls*.

Kev One also recently toured the UK as a solo rapper, with **Schoolly D**, the **Cookie Crew** and the **Three Wise Men**. **The Don** has also appeared solo, on the *Streetsounds* compilation album *Hip Hop 20*, as well as recording a single with *Coldcut* on the *Ahead Of Our Time* label. Third member of the group is DJ and producer **Mastermix**, formerly with the **Cookie Crew**, **MC Merlin** and **Bomb The Bass**, and remixer on the *Cookie Crew's* *Females*.

● **Rapsonic Records** is based at: Unit 7, Grand Union Centre, West Row, Ladbroke Grove, London W10 5AX. (Tel: 01-969 2296).

● **RECENTLY-LAUNCHED** dance label **Bite Back**, self-distributed via London-based associate **Bite Back Distribution**, debuted with a 12-incher coupling *Sealed With A Kiss* and *Fax* (*Walkin' Talkin'*) by UK dance group **Fax**, earlier in the summer, and has just followed this with the debut album by the group, simply titled *Fax* (**Bite Back** BTEL 1).

Bite Back, which also handles management and booking for **Fax**, will be expanding its dance music activities, and invites club DJs to apply for inclusion on its promo mailing list. The label and distributor are based at 38 Greyhound Road, London W6 8NX (Tel: 01-452 8793).

glen goldsmith

GOT A DRUM BEAT & WE'RE GONNA USE IT MIX

save a little bit



PT42148R

TOP Dance SINGLES

3 SEPTEMBER 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

W

1	1	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	8	THE HARDER I TRY	Brother Beyond	Parlophone/EMI (12)R6184 (E)
4	4	DON'T MAKE ME WAIT/MEGABLAST	Bomb The Bass	Rhythm King/Mute DOOD(12)2 (I/RT)
5	3	THE LOCO-MOTION	Kylie Minogue	PWL PWL(T) 14 (P)
6	9	TEARDROPS	Womack & Womack	4th + B'Way/Island (12)BRW 101 (F)
7	7	DON'T BE CRUEL	Bobby Brown	MCA MCA(T)1268 (F)
8	10	THE RACE	Yellow	Mercury/Phonogram YELLO 1(12) (F)
9	6	HUSTLE! (TO THE MUSIC)	Funky Worm	FON/WEA FON15(T) (W)
10	5	SUPERFLY GUY	S-Express	Rhythm King/Mute LEFT 28(T) (I/RT)
11	12	JUMP START	Natalie Cole	Manhattan/EMI (12)MT50 (E)
12	16	WHERE DID I GO WRONG	UB40	Dep International/Virgin DEP 30(12) (E)
13	11	YE KE YE KE	Mory Kant	London LON(X) 171 (F)
14	17	GET BUSY	Rick Clarke	Wa Wa(T) 2 (JS)
15	18	IT BEGAN IN AFRICA	Urban All Stars	Urban/Polydor URB(X) 23 (F)
16	13	REACH OUT I'LL BE THERE ('88 REMIX)	Four Tops	Motown ZB 41943 (12 - ZT 41944) (BMG)
17	23	COMING BACK FOR MORE	Jellybean/Richard Darbyshire	Chrysalis JEL(X)4 (C)
18	20	SO MANY WAYS	Dennis Malcolm	Charm - CR(T)19 (JS)
19	27	GOODBYE TO LOVE AGAIN	Maxi Priest	10/Virgin TEN(X) 238 (E)
20	15	ROSES ARE RED	Mac Band Featuring McCampbell Bros	MCA MCA(T) 1264 (F)

21	32	LET'S DO IT AGAIN	George Benson	Warner Brothers W 7780(T) (W)
22	24	JUST GOT PAID	Johnny Kemp	CBS 6514707 (12 - 6514706) (C)
23	44	GOOD TIMES	Matt Bianco	WEA YZ 302(T) (W)
24	28	EASY	Commodores	Motown ZB41793 (12 - ZT41794) (BMG)
25	14	PUSH IT/TRAMP	Salt 'n' Pepa	Champion/Hrr CHAMP 51/FFR 2 (12 - CHAMP 1251/FFRX 2) (BMG/F)
26	NEW	BIG FUN	Inner City/Kevin Saunderson	10/Virgin TEN(X) 240 (E)
27	NEW	HEAVEN IN MY HANDS	Level 42	Polydor PO 14 (12 - PZ 14) (F)
28		LIKE DREAMERS DO	Mica Paris/Courtney Pine	4th + B'way/Island (12)BRW108 (F)
29	38	I'VE GOT A FEELING	Deluxe	Dance Yard/Unyque UNQ 3(T) (SP)

30	30	THE RIGHT STUFF	Vanessa Williams	Wing/Polydor WING(X)3 (F)
31	NEW	IF IT ISN'T LOVE	New Edition	MCA MCA(T) 1269 (F)
32	31	STATIC	James Brown	Scotti Bros JSB(X)2 (F)
33	40	PARENTS JUST DON'T UNDERSTAND	DJ Jazzy Jeff & Fresh Prince	Jive JIVE(T) 181 (BMG)
34	34	SHARE MY JOY	Jo Ann Jones	Champion CHAMP(12)81 (BMG)
35	RE	TIME WARP II	Damian Jive	JIVE(T) 181 (BMG)
36	22	PUMP UP LONDON	Mr. Lee	Breakout/A&M USA(T) 639 (F)
37	25	AMNESIA/DANCE WITH THE DEVIL	Project Club	Supreme - (SUPET 131) (E)
38	NEW	WHY YOU COULD HAVE HAD IT ALL	Tongue In Cheek	Criminal BUS(T) 11 (I/RT)
39	29	TURN THE MUSIC UP	Chris Paul	Syncopate/EMI (12)SY113 (E)
40	21	JIBARO	Electra	Hrr/London FFR(X) 9 (F)
41	49	MARY, MARY RUN-D.M.C.	Run-D.M.C.	London LON(X) 191 (F)
42	39	EVERYBODY (GET LOOSE)	Phoenix	Urban/Polydor URB(X)22 (F)
43	35	DIRTY DIANA	Michael Jackson	Epic 6515467 (12" - 6515468) (C)
44	NEW	ACID MAN	Jolly Roger	10/Virgin TEN(X) 236 (BMG)
45	NEW	SHAKE YOUR THANG (IT'S YOUR THING)	Salt-n-Pepa	Hrr/London FFR(X) 11 (F)
46	NEW	NOT AS HAPPY	Freddie McGregor/Cynthia Schloss	Greensleeves - (GRED 226) (BMG/JS)
47	41	SOUL SURVIVOR	C.C. Catch	Hansa/RCA PB 42173 (12" - PT 42174) (BMG)
48	RE	SAFE IN THE ARMS OF LOVE	Shooting Party	Lisson DOLE(Q) 9 (A)
49	NEW	POPCORN '88 (WOODSTOCK MIX)	T.I.C.	Arista TICK 1(T) (BMG)
50	NEW	FERTILE GROUND	Fred Lucks	Rising Sun - (RS 001) (JS)

TOP 10 ALBUMS

1	1	KYLIE - THE ALBUM	Kylie Minogue	PWL HF3/HFC3 (P)
2	NEW	SO GOOD	Mica Paris	4th + B'Way Island BRLP 525/BRCA 525 (F)
3	8	CONSCIENCE	Womack & Womack	4th + B'Way/Island BRLP519/BRCA519 (F)
4	9	HOUSE HALLUCINATES (PUMP UP LONDON)	Various	Breakout/A&M HSEA9002/HSEC9002 (F)
5	2	IT TAKES A NATION OF MILLIONS...	Public Enemy	DEF JAM/CBS 4624151/4624154 (C)
6	5	A SALT WITH A DEADLY PEPA	Salt 'n' Pepa	London FFRLP 3/FFRMC 3 (F)
7	4	BAD	Michael Jackson	Epic 4502901/4502904 (C)
8	7	DON'T LET LOVE SLIP AWAY	Freddie Jackson	Capitol EST2067/TCEST2067 (E)
9	6	THE HOUSE SOUND OF LONDON VOL 4	Various	London FFRDP4/FFRDC4 (F)
10	3	ROCK THE WORLD	Five Star	TENT PL71747/PK71747 (BMG)



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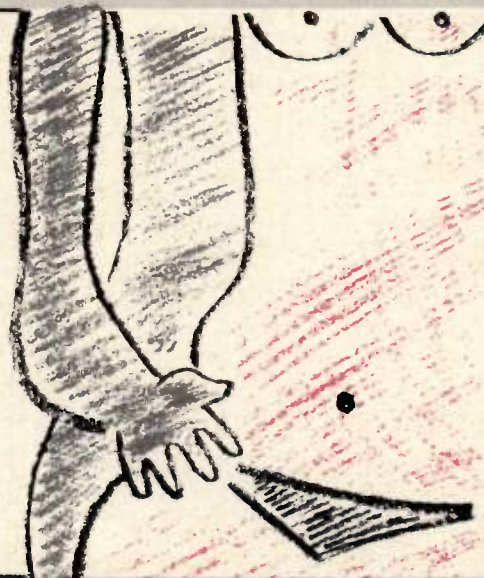
TOP 10 BUBBLERS

1	DIN DAA DAA (TROMMELTANZ)	George Kranz	4th + B'Way/Island (12)BRW110 (F)
2	STILL WAITING	Dorothy	Blue Guitar/Chrysalis AZUR(X)8 (C)
3	GET OUT OF MY HOUSE	Sound Assassins	Cooltempo/Chrysalis COOL(X)173 (C)
4	SIGNED, SEALED, DELIVERED...	Ruby Turner	Jive RTS(T)4 (BMG)
5	NO WAY NO BETTER THAN	Admiral Bailey	Live And Love (LLD81) (JS/BMG)
6	SAVE A LITTLE BIT	Glen Goldsmith	RCA P842147 (12" - FT42148) (BMG)
7	TOP CAT RAP	M C Bronx	100 2 One CATRAP(12)1 (A)
8	ROUGH NECK	Gregory Isaacs	Greensleeves - (GRED225) (BMG/JS)
9	AIN'T NO STOPPIN' US NOW	McFadden & Whitehead	Old Gold - (OG4072) (CP/LIG/A)
10	I'LL HOUSE YOU	Jungle Brothers	Warlock - (WAR022) (IMP)

T I C
POPCORN '88 (REMIX)
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ARISTA





'GRAHAM JOHNSON (above) is a towering genius and a wondrous musician,' says Perry

Hyperion's 10-year plan to release all 600 Schubert songs

by Nicolas Soames

HYPERION RECORDS this month launches one of the most ambitious recording projects ever undertaken by the English classical record industry — the first complete recording of all Schubert's 600 songs.

Covering an estimated 35 CDs, and scheduled to be recorded and released over a 10-year period, it has been devised by Graham Johnson, the pianist and founder of The Songmaker's Almanac, and the founder of Hyperion, Ted Perry.

And it starts in September with a recital by none other than Dame Janet Baker, accompanied by Graham Johnson — 19 Songs including *An den Mond* and *An der Fruhing* — on *The Complete Songs Of Franz Schubert Volume 1* (CDJ33001 CD/KJ33001 tape).

"Graham Johnson and I talked about it over a bottle of wine — or two — and it sounded at the time like something to which one can devote one's life," remarks Ted Perry, who has built Hyperion into one of the most interesting and respected of English independents. "After all, all right-thinking people have a

passion for Schubert songs."

Perry is no less passionate in his respect for Graham Johnson, who with his series of concerts and recordings (five for Hyperion) with *The Songmaker's Almanac*, has almost singlehandedly rebuilt an interest in *Lieder* in Britain.

"Graham Johnson is a towering genius with an encyclopaedic knowledge and a penetrating insight into song," declares Perry. "He is also a wondrous musician."

The whole project is an immense affair for a relatively small company like Hyperion, both in terms of cost and organisation. In addition to Dame Janet Baker, the singers include Stephen Varcoe, Sarah Walker, Thomas Allen, Elizabeth Connell, Arleen Auger and many more. Brigitte Fassbaender, for example, has been booked to make a recording in 1990.

But the response from singers has been almost universally positive — "Most have been dying to get on board," admits, Perry — even though it means they will have to learn new songs. Johnson is concerned to ensure that not all the "pops and plums" are performed on

the first few discs, and he has carefully planned the whole series so that each disc has a theme and the balance of a good recital.

The project will use the *Neue Schubert Ausgabe*, the latest edition of all the songs, though Johnson will, characteristically, pay close attention to other scholastic sources. Each disc will be accompanied by his own extensive notes, and will contain full texts and translations of the songs by Richard Wigmore, contained in his recently published book *Schubert: The Complete Song Texts* (Victor Gollancz).

The cassette boxes will be specially designed in order to accommodate the CD-sized booklets. Perry hopes that the whole project will be completed in time for Schubert's bicentenary in 1997, issuing CDs at a rate of four or five a year.

"I don't know whether the series will make money at the end of the day — I suppose some volumes will and some won't, and they will probably balance each other out," says Perry candidly.

But the universal importance of the project should be reflected in international as well as national sales, and should be helped considerably by the distinguished tone set with the first volume through the combination of Dame Janet Baker and Graham Johnson.

Jessye Norman to lead off Wagner's Ring cycle

THOUGH THE American conductor James Levine is rarely seen in the UK, the start of his new recording of Wagner's massive Ring cycle will excite considerable interest, not least because the first release *Die Walkure*, the second in the cycle, presents Jessye Norman in the role of Sieglinde.

Though based on the production done at the Metropolitan Opera House, New York, where Levine is artistic director, the recording has taken the Met into the studio for the first time in 16 years to tape a home-grown production.

And while it may seem slightly curious that a German company like Deutsche Grammophon should choose to go to New York to record the pinnacle of German opera, and then use an American conductor and an American singer, James Morris, in the crucial role of Wotan, it shows where the company believes the best Wagner is coming from.

Brunnhilde is sung by Hildegard Behrens, who has sung the role for four years at Bayreuth, the home of Wagner; Siegmund by another American, Gary Lakes; and the two other main roles taken by Kurt Moll (Hunding), Christa Ludwig (Fricka). It is available on 423 389 (CD/tape/LP).

Das Rheingold and Siegfried will be issued in 1989, and *Götterdämmerung* in 1990.

● Agnes Baltsa heads a strong cast in a new recording of Rossini's *La*

Cenerentola with the Ambrosian Opera Chorus, John Constable, piano, and the Academy of St-Martin-in-the-Fields conducted by Sir Neville Marriner on Philips (420 468 3CDs/tape/LP).

And Kiri Te Kanawa sings the title role in Puccini's *Manon Lescaut* with Jose Carreras as Des Grieux conducted by Riccardo Chailly (421 426 2CDs/tape/LP). The Decca recording was made in Bologna last year.

Dame Kiri also features on a new Philips disc this month, singing *Opera Arias* by Mozart — from Don Giovanni and *The Abduction from the Seraglio*, with the ECO under Tate (420 940 CD/tape/LP).

● NEW MUSIC by Schubert, Brahms, Schumann and Chopin claimed to have been taken down by the psychic Rosemary Brown has been released on a double LP and tape by Trax Classique. Titled *Listen Beyond Today*, it is played by the Australian virtuoso Leslie Howard.

Rosemary Brown has transcribed numerous pieces since 1964 when she had her first "encounter with a power she identified as Franz Liszt". While her music has met with much scepticism, the music she has produced despite a complete lack of formal training, and her unassuming personality, has convinced a number of pianists and musicians, including the English pianists Howard Shelley and John Lill to take an interest in her work.

COMPACT

disc

DIGITAL AUDIO

1	THE FIRST OF A...	Fairground Attract.	RCA
2	TRACY CHAPMAN, Tracy Chapman	Elektra	
3	SO GOOD, Mica Paris	4th ...ss B'way/Island	
4	HOT CITY ...	Various	Vertigo/Phonogram
5	DON'T BE AFRAID OF THE DARK, Robert Cray Band	Mercury/Phonogram	
6	BEST OF EAGLES, Eagles	Asylum	
7	IDOL SONGS: 11 OF THE BEST, Billy Idol	Chrysalis	
8	BAD, Michael Jackson	Epic	
9	TURN BACK ...	Johnny Mates Jazz	Virgin
10	TANGO IN THE NIGHT, Fleetwood Mac	Warner Brothers	
11	KYLIE, Kylie Minogue	PWL	
12	BROTHERS IN ARMS, Dire Straits	Vertigo/Phonogram	
13	ROCKS THE HOUSE!, Jellybean	Chrysalis	
14	NOW! 12, Various	EMI/Virgin/PolyGram	
15	THE COLLECTION, Barry White	Mercury/Phonogram	
16	GREATEST EVER ...	Various	Stylus
17	ROBBIE ROBERTSON, Robbie Robertson	Geffen	
18	MYSTERY!, Del Leppard	Bludgeon Riffola	
19	ALL ABOUT EVE, All About Eve	Mercury/Phonogram	
20	KICK, INXS	Mercury/Phonogram	

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

KEY A=Radio 1 'A' list
B=Radio 1 'B' list
C=Radio 1 'C' list

		RADIO 1 w/ 27.8 ACTUAL PLAYS (4 or more)	RADIO 1 w/ 23.8 PLAYLISTED	REGIONAL w/ 27.8 PLAYLISTINGS (43 stations)	LAST WEEK'S CHART
AH-A Touchy!	Warner Brothers	11	6	B B	42 30 12
ALL ABOUT EVE Martha's Harbour	Mercury	4	10	C B	34 39 38
ALMOND, MARC Tears Run Rings	Parlophone	7	6	—	13 4 33
ARMATRADING, JOAN Living For You	A&M	5	—	A B	21 19 —
AZTEC CAMERA Working In A Goldmine	WEA	—	4	C B	19 42 61
BENSON, GEORGE Let's Do It Again	Warner Brothers	5	4	—	31 27 56
BIG COUNTRY King Of Emotion	Mercury	11	12	A —	36 35 20
BIG DISH European Rain	Virgin	10	10	A A	13 18 —
BOMB THE BASS Don't Make Me Wait	Mister-ron	11	7	B B	23 9 6
BREATHE Hands To Heaven	Siren	13	15	A A	42 43 4
BROTHER BEYOND The Harder I Try	EMI	13	16	A A	42 40 2
BROWN, BOBBY Don't Be Cruel	MCA	9	7	B B	15 18 43
B.V.S.M.P. I Need You	Debut	9	10	C A	26 28 8
CHAPMAN, TRACY Talkin' Bout A Revolution	Elektra	—	—	B —	36 25 90
CLIMIE FISHER I Won't Bleed For You	EMI	17	12	A B	40 35 46
COLD CUT Stop This Crazy Thing	Ahead Of Our Time	14	5	B —	3 —
COLE, NATALIE Jump Start (Radio Edit)	Manhattan	8	9	B B	29 27 36
COLLINS, PHIL Groovy Kind Of Love	Virgin	11	7	B B	38 29 9
COMMODORES Easy	Motown	8	6	C C	19 20 40
DORSEY, GAIL ANN Wasted Country	WEA	—	4	—	4 3 —
DUEL, THE Tell Me Why Love Dies	Tent	—	4	—	—
ESTEFAN, GLORIA Anything For You	Epic	8	5	B —	39 32 19
EUROPE Superstitious	Epic	10	6	A B	27 23 35
FAIRGROUND ATTRACTION Find My Love	RCA	8	8	B A	42 42 10
FOUR TOPS Reach Out, I'll Be There	Motown	5	10	C B	23 32 31
GIBB, BARRY Childhood Days	Polydor	—	—	—	13 14 —
GOODBYE MR MACKENZIE Goodbye Mr...	Capitol	—	—	—	13 12 80
GRANT, AMY Lead Me On	A&M	8	9	B —	8 7 —
GRIFFIN, CLIVE Don't Make Me Wait	Phonogram	—	—	—	13 14 —
GROOVETRAIN Why Did You Do It	Urban	10	5	C C	—
HABIT Shaolin	Virgin	—	—	—	9 12 —
HEYWARD, NICK You're My World	Warner Brothers	8	4	—	20 4 78
HEAVEN 17 The Balled Of Go Go Brown	Virgin	—	—	—	18 16 91
HORNBY, BRUCE Look Out Any Window	MCA	8	6	—	25 29 —
IDOL, BILLY Catch My Fall	Chrysalis	—	—	C B	— 14 —
IGLESIAS/WONDER My Love	CBS	5	4	—	38 37 5
IRON MAIDEN The Evil That Men Do	Chrysalis	5	6	B B	9 10 23
JACKSON, MICHAEL Another Part Of Me	Epic	13	—	A —	—
JELLYBEAN Coming Back For More	Chrysalis	7	8	B B	31 29 52
JETT, JOAN & THE BLACKHEARTS I Hate...	London	6	6	B B	20 18 50
JUNIOR High Life	London	—	—	—	4 11 —
KANTE, MORY Ye Ke Ye Ke	London	14	15	B B	22 18 30
KEMP, JOHNNY Just Got Paid	CBS	—	4	—	17 13 75
KOTCH Ooh Baby Baby	Mango	—	4	—	—
LEVEL 42 Heaven In My Hands	Polydor	11	11	A A	35 19 —
MARX, RICHARD Hold On To The Night	Manhattan	—	—	—	18 11 —
MATT BIANCO Good Times	WEA	13	7	A A	35 32 55
MEDEIROS, GLENN Long And Lasting Love	London	—	—	C C	33 28 53
MEDLEY, BILL He Ain't Heavy, He's My Brother	Polydor	—	4	C C	31 13 32
MELLENCAMP, JOHN COUGAR Ratty Toat Toat!	Mercury	9	7	B —	15 15 —
MINOGUE, KYLIE Loca-motion	PWL	12	17	A A	41 42 3
OSMOND, DONNY Soldier Of Love	Virgin	11	12	A A	35 31 29
PARIS, MICA Like Dreamers Do	4th & B'way	4	10	C B	13 33 —
PRIEST, MAXI Goodbye To Love Again	10	—	5	—	29 20 60
PRIMITIVES, THE Way Behind Me	RCA	7	5	B —	27 23 39
PROCLAIMERS, THE I Wanna Be	Chrysalis	12	10	A A	32 22 34
REA, CHRIS On The Beach	WEA	13	16	A A	40 39 22
ROBERTSON, ROBBIE Somewhere Down The...	WEA	10	13	B B	41 41 16
SALT 'N' PEPA Shake Your Thang	ffrr	7	5	—	— 8 42
SCRITTI POLITTI First Boy In This Town	Virgin	8	10	A A	33 31 63
S-EXPRESS Superfly Guy	Rhythm King	6	9	C C	16 21 27
SIMON, CARLY You're So Vain	Arista	6	6	C C	6 8 —
SPAGNA Every Boy And Girl	CBS	11	6	B B	33 29 25
SPANDAUBAL Raw	CBS	15	4	A —	26 — 54
STATUS QUO Running All Over The World	Vertigo	9	11	C C	40 35 17
STEPHENSON, MARTIN Wholly Humble...	Kitchenware	6	7	—	B 14 12 88
STEWART, ROD Forever Young	Warner Brothers	—	9	C A	11 31 —
TALKING HEADS Blind (Vocal Mix)	EMI	10	6	B B	— 13 —
TAMI SHOW She's Only Twenty	Chrysalis	8	5	B —	—
TIKARAM, TANITA Good Tradition	WEA	17	15	A A	41 42 11
TURNER, RUBY Signed, Sealed, Delivered...	Jive	9	7	B C	15 16 86
UB40 Where Did I Go Wrong	Dep Int.	14	17	A A	40 33 26
URE, MIDGE Answers To Nothing	Chrysalis	14	17	A A	30 32 49
VAN HALEN When It's Love	Warner Brothers	8	9	B A	28 30 44
VOICE OF THE BEEHIVE I Say Nothing	London	—	5	C B	9 29 —
WIEDLIN, JANE Rush Hour	Manhattan	12	15	A A	36 34 15
WILDE, KIM You Came	MCA	10	12	B A	38 42 13
WILSON, BRIAN Love And Mercy	Sire	—	8	B B	19 22 —
WOMACK & WOMACK Teardrops	4th & B'way	14	17	A A	40 32 7
YAZZ/PLASTIC POPULATION The Only Way...	Big Life	19	21	A A	37 40 1
YELLO The Race	Mercury	18	12	A —	28 7 14

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).

Budget videos: an investment for the future

by Selina Webb

ANY IDEA that pops into my head usually costs more than \$15,000, and if your budget runs over you're screwed." Director Jim Hershleder's dismissive view on Making A Music Video For Less Than \$15,000, discussed at this year's New Music Seminar in New York.

According to the directors, adequate and often innovative music videos can be successfully produced on rock bottom budgets, but all thoughts of lining their own pockets have to be saved until the record companies are feeling flush.

"You make no money at all, it has to be thought of as an investment, something for the showreel," said Andrea Ambandos of Island Telepictures, while director and editor Paul Rachman remarked: "The whole approach for a low-budget independent video is different. You should be asking yourself, 'what can I do for \$15,000?' rather than 'What do I want to do for \$15,000?'"

Despite being unlikely to make anyone's fortune, budget promo production does prove a useful tool for testing new techniques — Ambandos describes them as "ex-



THE UNITS' budget video for The Wonderstuff's Give Give Give Me More More More

citing" because both directors and record companies are more willing to take risks when less money is at stake.

"You have to be realistic about it and most budget videos will be for new acts, but there is the chance to be a little different, a little bit outrageous and able to combine new techniques and ideas," she says.

Some of those new techniques and ideas are geared directly to cutting production costs. Ambandos stressed the importance

of making useful contacts who are willing to work cheaply on interesting projects.

"It's who you know — and you should never be afraid to ask," she stated. "Don't always go the obvious route. If you know someone who works in a clothes store and has a good sense of style get them in to help you."

Hershleder suggested borrowing friends' clothes to dress the acts, keeping all ideas simple and being "an inspiring PA".

"If people like you, you can get a lot more favours. For example, insurance is always a big expense but it may be possible to get in on a large production company's insurance policy: they pay \$4,000 a year so wouldn't mind you paying \$500 to use it for two days," he said.

Dave Kendall of MTV's 120 Minutes programme advised sticking to one-day shoots, preferably outside in the daylight, while Paul Rachman pointed out that indoor shoots need not be restricted to studios.

"I've worked in studios under construction, done non-union shoots and worked on weekends," he said. "Although there are still the deposits and insurance to consider, it works out cheaper. We got three days in a hockey rink in the summer when there was no ice down for \$500."

Rachman also described skimping on off-line editing as false economy, often resulting in a huge on-line expenditure at double the rate, and warned that long waits should be expected when people are working for you as a favour.

Andrea Ambandos remarked that a less obvious money-saver was keeping record company executives away from the shoot: "Everyone wants a finger in the pie. One arbitrary comment of 'change this' means that you have to go back and do things again and that's expensive."

The panelists concluded that "hungry, first-time directors" often produce the best results at low budget, but Hershleder sounded another cautionary note about going to a team of college students to do the work, even if their services are free. "Making a video that isn't directed by one person is like a record that isn't produced by one person — it would be all over the place," he said.

T R A C K I N G

by Dave Henderson

BENNY PROFANE return to fuel the debate on just what their name means, with a new seven, 12-inch and CD single on Ediesta through Red Rhino and the Cartel, Rob A Bank sees them enter into a more blues-orientated vein. **The Sugarbushes** are back too... and guess what with. Yep, a new version (or two) of Birthday on One Little Indian through the Cartel. This time they've been teamed up with **The Jesus And Mary Chain** for a few year-yeah-feedback moments under the guise of 'Christmas single' that's released in August. **Renegade Sound Wave** switch labels from Rhythm King to Mute and have their third-ever single, a 12-inch called Biting My Nails — which is their most accessible offering to date.

SOMEBODY FAMOUS boasts a man who 'did time' in both Neon and Punishment Of Luxury, and their debut release is an album called The Gift on the Raïdance label through Fast Forward and the Cartel. Also through Fast Forward, **Fini Tribe** have their De-Testimony 12-inch re-issued to cash in on the rise of Balearic Beat, it's on the Fini-flex label. **The Groovy Little Numbers** also have a 12-inch, Happy Like Yesterday, released on 53rd And 3rd, while **Blam Blam YC** release a reasonably groovy 12-inch EP titled, interestingly enough, Roller Coasting Barbie And The Dumb Angels. **The McTells** have a newie, a seven-inch EP called Wind Up on the Bi-Joupiter label which comes in the label's unique screenprinter, fold-out format.

THE NATE Starkman label finally has some accessible UK product thrust on the world, including **White Glove Tests**' Look LP and **Drowning Pool's** double-set Satoni. They're both through Red Rhino and the Cartel as is **Active Minds**' Welcome To The LP on Loony Tunes. Yugoslavia cult band, **Borghesia** has a new album and CD, **Escorts And Models**, on the Play It Again Sam label, while Canadian label, **Netwerk** offers **Moey's** Yeah, Whatever on LP and CD and a 12-inch from the group titled, er, Yeah, Whatever, actually. **Grand Groove** have a dance 12-inch called Let's Dance on Rham and **The Erotic Dissidents** beg us to Shake Your Hips on the Belgian Subway label.

SHIGAKU has a whole host of interesting, and tastefully packaged no doubt, albums, mainly from America and they include the excellent **Art Phag** debut LP on Wanghead, as well as the labels' It Came From The Garage II set. There's a whole series of **Pebbles** releases from the Vox label, from volumes five to 22, plus **Necropolis's** Contemplating Slaughter album on Bomp!, **Wolfpack's** New York Wolfpack on Bomp! and **The Fuzztones'** Leave Your Mind At Home, a psychobilly compilation called Swing For A Crime, **The Fluid's** Detroit rock on Clear Black Paper and the psycho

sound of **The Sewer Zombies'** Conquer The Galaxy.

ROCK 'N' roll returns from the quiet areas with the releases of **Groovin' With Lucy's** That's Rock 'n' Roll, which is, as you might have hazarded a guess... rock 'n' roll! Congrats! Well, it's on the Karbon label through Pinnacle and it's on both seven and 12-inch. **The Go-Betweens** release their fabby new album on vinyl, cassette and CD this week, it's called 16 Lovers Lane and it's on Beggars Banquet. Meanwhile, on a dancefloor that's overloading, Sheffield's (sorry, Doncaster's) **Screaming Trees** release a remixed, repackaged version of their Iron Guru, on the Native label through Red Rhino and the Cartel. RR is also handling **The Passengers'** new release, in fact their first single, Hell to Heaven on the True label.

THE CATT label, through Revolver and the Cartel, releases a 12-inch from **DJ Jailbreak** called Katch The Beat — which is already getting good club reaction. Also through Revolver and the Cartel, **The Beat Hotel** release their debut single — a seven-inch only — on the Household label, called Smile. **Christian Death** have a CD compilation of their work on the Italian Supporti Fonografica label through Revolver and the Cartel, while the Sombrero label adds **Reserve** to its roster, and they debut for the label with Two Hearts Beat In A Hole on 12-inch and there's a six-track 12-inch from **The Kings Of Oblivion** titled Wise Up! on TCE.

GLASS RELEASES a half-hour video of **The Pastels** called A Bit Of The Other through Red Rhino and the Cartel. It features promo videos for a couple of their tracks, plus specially filmed pieces for some of the others. To co-incide Glass also re-issues a special 12-inch of the classic Truck Train Tractor in a different coloured sleeve from the original. Also through Rhino, Play It Again Sam continues to re-issue its catalogue on CD. Newies include **Neon Judgement's** Tomorrow In The Papers and A Man Ain't A Man, **Trisomie 21's** Joh'burg and **Click Click's** I Rage, I Melt. The Licensed label releases Eisbear by **Grauzone** on CD and **Wim Mertens** has yet more re-issue on CD on Crepuscule — these include Instrumental Songs and A Man With A Future And A Past To Come.

NEW FROM the Ace group of labels, through Pinnacle, there's **Big Walter's** Boogies From Coast To Coast on Ace, a solo and group album featuring one of **Dion's** Belmonts Carlo Mastrangelo on Ace, **Clay Hammond's** Taking His Time LP on Kent, a Kent compilation called Fast, Funky And Fantastic — which features Seventies material from **The Blackbirds**, **Three Pieces**, **Philly Cream**, **Bill Cody** and a whole lot more. Kent also has a compilation of Great Sixties Soul Groups — with tracks from **The Lost Generation**, **The Esquires**, **The Artistics**, **The Platters** and more.



GROOVIN' with Lucy: that they say, is Rock 'n' roll

MUSIC VIDEO

		Description (tracks) Timings/Dealer Price	
1	13	MICHAEL JACKSON: The Legend ... Video Collection Compilation (22 tracks)/55min/£6.95	MJ 1000
2	4 10	MADONNA: Ciao Italia ... Live (16 tracks)/1hr 40min/£7.80	WEA 9381413
3	3 6	NOW THAT'S ... MUSIC VIDEO 12 Compilation/1hr/£6.95	PMI/Virgin MVNOW12
4	2 14	MICHAEL JACKSON: Making Thriller Compilation/1hr/£6.95	Vestron MA 11000
5	5 7	DEF LEPPARD: Historia Compilation (18 tracks)/1hr 30min/£10.42	PolyGram Music Video 041 6842
6	6 23	WET WET WET: The Video Singles Compilation (5 tracks)/25min/£6.95	Channel 5 CFV 05662
7	8 6	GENESIS: VOL 1 Compilation (11 tracks)/55min/£6.95	Virgin VVD 329
8	15 24	HEART: If Looks Could Kill Compilation (7 tracks)/30 min/£4.55	PMI MVR 99 00753
9	7 4	INXS: Kick The Video Flick Compilation (6 tracks)/30min/£6.95	Channel 5 CFV 07452
10	17 4	PRINCE AND THE REVOLUTION Live (19 tracks)/2hr/£6.95	Channel 5 CFV 01292
11	14 9	EURYTHMICS: Savage Compilation (12 tracks)/45min/£6.95	Virgin VVD 340
12	NEW	KISS: Crazy Nights Compilation (3 tracks)/13min/£4.17	Channel 5 CFV 07782
13	12 2	AC/DC: Let There Be Rock Live (13 tracks)/1hr 34min/£6.95	WHV PES 34073
14	11 9	LED ZEPPELIN: The Song Remains ... Live (9 tracks)/2hr/£6.95	WHV PEV 61389
15	9 6	GENESIS: VOL 2 Compilation (12 tracks)/57min/£6.95	Virgin VVD 330
16	18 16	SIXTIES MIX II Compilation (25 tracks)/1hr/£6.95	Stylus SV 0855
17	—	PAT BENATAR: Best Shots Compilation (12 tracks)/55min/£6.95	Chrysalis CVHS 5015
18	—	STATUS QUO: Rocking Through The Years Compilation (26 tracks)/1hr 43min/£6.95	Channel 5 CFV 05972
19	—	UB40: Best of UB40 Compilation/1hr/£6.95	Virgin VVD 246
20	—	PETER GABRIEL: The Videos Compilation (8 tracks)/40min/£6.95	Virgin VVD 241

Compiled by Gallup for Music Week © 1988

DISTRIBUTION TOP INDIE SINGLES

3 SEPTEMBER 1988

1	6	THE ONLY WAY IS UP	Yazz & Plastic Population	Big Life BLR4(T) (I/RT)
2	4	THE LOCO-MOTION	Kylie Minogue	PWL PWL(T)14 (P)
3	6	SUPERFLY GUY	S-Express	Rhythm King/Mute LEFT28(T) (I/RT)
4	NEW	MEGABLAST/DON'T MAKE ME WAIT	Bomb The Bass	Rhythm King/Mute DOOD(12)2 (I/RT)
5	NEW	DR STEIN	Halloween	Noise International 7HELL01 (A)
6	4	DESTROY THE HEART	House Of Love	Creation CREO57(T) (I/RT)
7	8	I'VE GOT A FEELING	De luxe	Unyque UNQ3(T) (SP)
8	7	THEME FROM S-EXPRESS	S-Express	Rhythm King/Mute LEFT21(T) (I/RT)
9	44	BLUE MONDAY 1988	New Order	Factory FAC737 (12' - FAC73R) (P)
10	5	DEF CON ONE	Pop Will Eat Itself	Chapter 22 PWE1(12)001 (I/NM)
11	NEW	TOP CAT RAP	MC Bronx	100 2 One CATRAP(12)1 (A)
12	10	GOT TO BE CERTAIN	Kylie Minogue	PWL PWL(T)12 (P)
13	13	TO THE RHYTHM	Longsy D & Cut Master MC	Big One V(V)BIG 10 (I/RT)
14	16	COULDN'T GET IT RIGHT	Climax Blues Band	Clay CLAY49 (P)
15	11	CHAINS OF LOVE (REMIX)	Erasure	Mute (12)MUTE83 (I/RT/SP)
16	12	DOCTORIN' THE TARDIS	Time Lords	KLF KLF003 (I/RT)

17	6	YOU MAKE ME REALISE	My Bloody Valentine	Creation CREO55(T) (I/RT)
18	35	TUNE IN	Psychic TV (Jack The Tab)	Temple TOPY037 (I/RE)
19	RE	BEAT DIS	Bomb The Bass	Mister-ron/Rhythm King/Mute DOOD(12)1 (I/RT)
20	42	DO YOU WANNA FUNK	Sylvester with Patrick Cowley	Domino - (DOM4T) (CH)
21	19	THE ONE GAME	Saylon Dola	Fly EAGLE 3 (P)
22	17	EIGHTIES LADY	Gwen McRae	Danceyard YARD(T)1 (SP)
23	23	TRUE FAITH	New Order	Factory FAC 183/7 (12' - FAC 183) (P)
24	15	I SHOULD BE SO LUCKY	Kylie Minogue	PWL PWL(F)8 (P)
25	18	ATMOSPHERE	Joy Division	Factory FAC2137 (P)
26	21	LISTEN UP	Ark	Rough Trade - (RTT299) (I/RT)
27	46	HARD TO THE CORE	London Rhyme Syndicate	Abstract (12) LRS001 (P)
28	25	THE PEEL SESSIONS VOLUME 2	Joy Division	Strange Fruit - SFPS033 (P)
29	20	MOONCHILD (SECOND SEAL)	Fields Of The Nephilim	Situation Two SIT52(T) (I/RT)
30	27	BAD YOUNG SISTERS	Lisa & Lazy	Ahead Of Our Time CCUT3 (I/RT)
31	RE	THE CIRCUS	Erasure	Mute MUTE66 (I/RT/SP)
32	44	HIJACK THE BEAT	Groove	Submission - (SUBX05) (I)
33	45	SHIP OF FOOLS	Erasure	Mute (12)MUTE74 (I/RT/SP)
34	22	DOCTORIN' THE HOUSE	Yazz & Plastic Pop...	Cold Cut featuring Ahead Of Our Time CCUT27 (I/RT)

35	RE	DEUS	The Sugarcubes	One Little Indian 7TP10 (I/NM)
36	43	H.O.U.S.E.	Aconis featuring MC Kodak	Anxious BLMK002 (A)
37	29	WHAT DIFFERENCE DOES IT MAKE	The Smiths	Rough Trade RT(T)146 (I/RT)
38	48	WILLIAM, IT WAS REALLY NOTHING	The Smiths	Rough Trade RT(T)166 (I/RT)
39	26	ANYONE	Smith & Mighty	Beat Master BEAT M2(12) (A)
40	49	BANGO (TO THE BATMOBILE)	Todd Terry Project	Sleeping Bag HAK(T)16 (A)
41	14	ALWAYS THE LIGHT	Weather Prophets	Creation CREO56(T) (I/RT)
42	40	THE MERCY SEAT	Nick Cave & The Bad Seeds	Mute (12)MUTE52 (I/RT/SP)
43	30	YOUR LOVING DRIVES ME CRAZY	Deluxe	Unyque 7UN2 (I/RT)
44	37	GOODBYE JIMMY DEAN	Boys Wonder	Burning World BW1(12) (I)
45	36	RA! RA! RAWHIDE	I Start Counting	Mute (12)MUTE81 (I/RT/SP)
46	24	LOCK, STOCK & BARREL	Star Turn on 45 Pints	Pacific DRINK2 (T) (PAC)
47	33	DREAM LOVER	That Girl	Splash CPS(T)1011 (A)
48	38	SUMMER'S HERE	Muscle Shoal	Treasure Island (12)TID1 (I/RR)
49	39	SOMETHING NICE	R. Lloyd & New Four Seasons	In Tape IT(T)056 (I/RR)
50	41	ASK	The Smiths	Rough Trade RT(T)194 (I/RT)

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TOP 25 ALBUMS

1	1	KYLIE - THE ALBUM	Kylie Minogue	PWL HF3 (P)
2	2	DOING IT FOR THE KIDS	Various	Creation CRELP037 (I/RT)
3	3	1977-1980: SUBSTANCE	Joy Division	Factory FACT250 (P)
4	4	THE INNOCENTS	Erasure	Mute STUMM55 (I/RT/SP)
5	6	THE CIRCUS	Erasure	Mute STUMM35 (I/RT/SP)
6	5	CHESS - THE RHYTHM & THE BLUES	Various	Chess SAM500 (CH)
7	10	SUBSTANCE	New Order	Factory FACT 200 (P)
8	7	TOMMY	Wedding Present	Reception LEEDS2 (I/RR)
9	NEW	JACKMASTER VOL 3	Various	DJ International JACKLP503 (A)
10	19	LIFE'S TOO GOOD	The Sugarcubes	One Little Indian TPLP5 (I/NM)
11	8	ACID TRAX VOL 2	Various	Serious DRUG2 (A)
12	14	HOUSE OF LOVE	House Of Love	Creation CRELP34 (I/RT)
13	11	WONDERLAND	Erasure	Mute STUMM25 (I/RT/SP)
14	9	THE SOUND OF SUN	Various	Chess SAM3 (CH)
15	16	HOUSE HITS	Various	Needle/Serious HOH188 (A)
16	15	STREETOUNDS 88-2	Various	Streetsounds STSND882 (A)
17	12	LOVE IS A RHAPSODY	General Lafayette	Plaza PZAA001 (SP)
18	17	THE WORLD WON'T LISTEN	The Smiths	Rough Trade ROUGH101 (I/RT)
19	NEW	OUT OF THE DARK ... INTO THE LIGHT	Kreator	Noise NUK118 (A)
20	13	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH76 (I/RT)
21	22	STREETOUNDS ANTHEMS VOL 7	Various	Streetsounds MUSIC15 (A)
22	21	OUT TO LUNCH	Wish	Ahead Of Our Time AHOT14U (I/RT)
23	RE	LES MISERABLES	Original London Cast	First Night ENCORE 1 (P)
24	NEW	THE WORLD IN YOUR EYES	Loop	Head HEADLP2 (I/RE)
25	23	THE MONA LISA'S SISTER	Graham Parker	Demon FIEND122 (P)



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REGGAE CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	REGGAE CHART
1	(1)	SO MANY WAYS Dennis Maccall	Charm CRT 19
2	(3)	NO WAY BETTER THAN YARD Admiral Bailey	Lived and Love LLD 81
3	(2)	WOMAN OF MOODS Trevor Dixon	Groove and QTR CRD 004
4	(6)	MUSIC LOVER Shabba Ranks	Live and Love LLD 83
5	(7)	HOLDING BACK THE YEARS Earl Sixteen	Rock Star RS 01
6	(10)	RUMOURS Gregory Isaacs	Greensleeves Records GRED 221
7	(10)	DUCK DANCE Red Dragon	Live and Love LLD 78
8	(13)	MELLOW Intense	Amwa Records ARI 77
9	(12)	MEANING OF LIFE B. Candy	Saxon SHF 005
10	(8)	SENIORITA Dennis Brown	J/W Records JW 591
11	(9)	TELEPHONE LOVE J.C. Lodge	Greensleeves GRED 222
12	(11)	ROUND AND ROUND Beres Bassa	Sure Spin SPN 006
13	(14)	WHY I CARE John Hall	Redman International RED 17
14	(19)	PROUD TO BE BLACK Crucial Robbie	Y & D YDD 0310
15	(20)	CALL ON ME Delroy Wilson	German REC'S DGT 37

REGGAE ALBUM CHART

1	(1)	TURBO CHARGE F. Paul Pinchers	Super Supreme SUPLP 1
2	(3)	REGGAE HITS VOL 4 Various Artists	Jel Star JELP 1004
3	(2)	LONELINESS Sanchez	Techniques Records WRLP 17
4	(5)	MUSIC WORKS SHOWCASE '88 Various	Greensleeves GREL 117
5	(4)	CONSCIOUS PARTY Z Marley/The Melody Makers	Virgin V 2506
6	(6)	GET READY Mighty Diamonds	Greensleeves Records GREL 112
7	(9)	LOOKS ARE DECEIVING Moka B	Amwa Records ARI LP 038
8	(7)	MAXI Maxi Pres	Ten Records DIX 64
9	(8)	MISTRESS MUSIC Burning Spear	Greensleeves GREL 116
10	(10)	JAMMY'S ANGELS Various Artists	Jammy's SPLP 08

NEW RELEASE DISCOS

MUSIC IS LIFE Shakademul	Skengdon SKD 079
MEMORIES OF YOU Michael Ellis	White Label PP 2
TALKING BLUES Winston Barclay & The Cimarrons	One & One DW 001
ONE MAN AGAINST THE WORLD Gregory Isaacs	Super Power SPD 31
GIVE IT A TRY Gregory Isaacs	Super Power SPD 31
ZOUK IS THE ONLY MEDICINE WE HAVE Kassav	Greensleeves GREL 701
DO IT ANY WAY Tiger	RAS Records RAS 7031
LET ME BE THE ONE Al Campbell	Skengdon SKDL 080
BIG RUMPUSS Dan Fancher & The Offbeat Posse	Y & D YDD 0129

ALBUMS

BREAKING UP Tim Chandel	Angela Records ANGLP 003
PLAYBOY Danny Ray	Black Jack BJLP 004
LOVE DIVINE Tamara	Skengdon SKDLP 008
YELLOWMAN RIDES AGAIN Yellowman	RAS Records RAS 3034
A LITTLE WAY DIFFERENT Trevor Sparks	Digital English DELP 001 (PRE)
BREEZING Willie Lindo	J/W Records WKS 008 (Instrumental - PRE)

CASSETTES (BACK IN STOCK)

LONELINESS Sanchez	Techniques RECS WRLC 17
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Greenbelt gets the green light

Expect anybody from an 80-year-old nun to a punk rocker at the annual Greenbelt Festival. Something of a mystery to the mainstream music industry, the festival celebrated its 15th anniversary over the bank holiday weekend and once again proved that Christian rock doesn't necessarily mean dull rock. Nick Maybury reports and discovers some lessons in enjoyment that the secular industry could benefit from

DESPITE CELEBRATING its 15th year last weekend, the Greenbelt Festival is a complete mystery to the secular music industry. It nevertheless attracts some 25,000 punters, making it the biggest event of its kind in Europe.

While its non-religious counterparts often suffer from petty thieving, ever-present police and poor, over-priced facilities, this event rejoices in a family atmosphere, 'dive bomb' loos (no moving parts) and just half a dozen coppers.

Having said that, Greenbelt, based in the grounds of Castle Ashby House, a few miles outside Northampton, has to pay its way like any other festival, and in recent years, there's been an increasingly commercial feel to the whole thing.

Until four years ago, any losses were made good by the Deo Gloria Trust, but now it has to go it alone. With its charitable status, Greenbelt has to try and break even every year.

One way Greenbelt keeps itself going is that it never really disappears — interest is maintained all year round. This is done by laying on road shows featuring some of the artists who'll be performing in the summer, a regularly updated phone hotline, and promotional packages.

Half of Greenbelt's tickets are sold in mid spring at a discount and before any acts are announced. This aggressive pricing policy means that much of the door money comes in months before the August Bank Holiday event. Other incentive schemes include 50 per

cent reductions for UB40 holders, students and YTS participants, and the disabled are well catered for — indeed they're the ones who get guaranteed access to the front of the main stage.

Greenbelt also has four stages for music alone. The main arena plays host to the bigger names in gospel music (an umbrella term to cover anything with a Christian element in it). From 5pm until 11pm — let's not disturb local residents, eh? — the likes of Cliff "OK I'll help you out one last time" Richard, Amy Grant, making her first UK appearance in five years, and The Proclaimers enthralled a mixed bunch, the likes of which won't be seen at any other rock festival.

According to journalist Martin Wroe, co-editor of U2's fan magazine *Propaganda* and a regular Greenbelt organiser, the Festival is seen primarily as a showcase event for Christian acts. "We don't want bands to think that Greenbelt is the pinnacle of their career," he says. "We'd like to see them go on further."

For the Christian record labels Greenbelt is an early Christmas. With limited outlets and a small but massively diverse market, these labels can have the highest turnover of the year from their makeshift canvas stores. In addition, though, the weekend presents the best opportunity for believers to get their hands on the virtually unobtainable — after all where else can you buy a Garth Hewitt or Sheila Walsh album? Word UK, the largest Christian label in Britain, was well represented at Greenbelt with a megastore type marquee, complete with DJ and open for around 18 hours a day.

Word's A&R Manager, David Bruce, readily admits to Greenbelt's importance in the Gospel market place. "We see Greenbelt as our main UK shop window and we get fairly heavily involved early on, liaising with the organising committee over British, European and American artists who are represented by us," he explains. "Because Word UK also distributes for other Christian labels, we represent all their artists in Europe, so we're keen to see as many of our acts as possible, at least those who are suitable for Greenbelt, appearing at the Festival."

Bruce may think some of his acts



A DIFFERENT reason for enjoyment, but the results are just the same at Greenbelt

are unsuitable for Greenbelt, but the fact is virtually all tastes are catered for, from heavy metal to black gospel, through to classical renditions in the magnificent surroundings of Castle Ashby House.

To survive, Greenbelt has to be diverse because the 25,000 attendees come from every walk of life — from 80-year-old nuns in sandals to punks. The only common substance is the faith of these people. At a rough guess, one third of punters come out of curiosity after being told about the previous year's fun and frolics — so the gospel is spread, a very efficient mouthpiece for the Christian Church.

So, how does Greenbelt differ from its secular counterparts? Due to its essentially, though not overbearing religious nature, it has a far more passive audience than its secular counterparts. It can still be critical, though, and will vote with its feet if presented with shoddy goods. But generally speaking, the punters come loaded with cash — eager to show everyone how keen they are to hear the sung words of faith.

A might cynical maybe, but one does get the feeling of a mass expiation of sins — Christian music all too often wallows in mediocrity, whichever musical field — and there is an element of purgatory in listening to some of the products on offer. However, every now and then a real gem pops up. It has been known for smaller bands playing the fringe — a small marquee for local acts — to rise up through the ranks, playing on larger stages in successive years and finally making it to the main stage.

Greenbelt doesn't stop at music,



though. In the 'Canvas City' — a sort of town centre — there are marquees presenting films, drama, mime and a plethora of speakers eager to expound their theories, views and political shadings on all aspects of life.

Many of these orators are available on tape within a few hours and obviously help make ends meet, as does the ruling that all independent tapes must be sold in Greenbelt's own shop. Actually, for the small time band this is better than touting their own products, as the commission rate is small and the number of shoppers is good.

Another extra ingredient is Greenbelt's own radio station, this year broadcasting on FM Stereo for the first time. Run by a mixed bunch of professionals and amateurs, it gives useful information about the myriad of activities besides plugging the latest sounds from such bands as Ghost Dance and River City People — musicians who happen to be Christians and signed to secular labels — regular Greenbelt heroes.

Some might add, unfairly, that the Christian thread entwined throughout the music business helps Greenbelt. But other Festivals get Radio One cover, so why shouldn't believer Simon Mayo lend a helping hand? His road show was due to be broadcast live on Sunday evening and Monday morning, with the UK premiere of *The Dream* — a production based on the life of the late Martin Luther King — being presented after his Sunday evening spot.

Nobody makes a fast buck at Greenbelt, but equally nobody gets ripped off. There's something to keep everyone happy and I for one can do without the hassles normally associated with secular rock festivals. Now where did I put my portaloos?

The Greenbelt Arts Festival was held from Friday, August 26 to Monday 29, at Castle Ashby House, Northants.

Further details can be obtained from Greenbelt Festivals, St Luke's Church, Penn Road, London N7 9RE. Tel: 01-609 7203.

'Nobody makes a fast buck at Greenbelt, but equally nobody gets ripped off . . . there's something to keep everybody happy'

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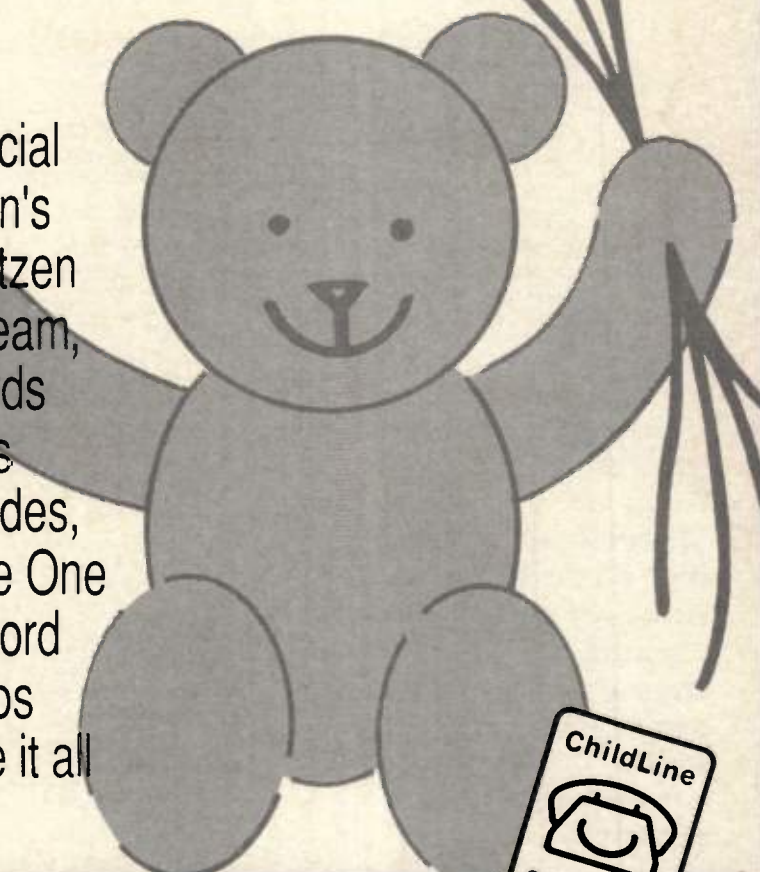
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and all the artists, record
companies and studios
who combined to take it all
the way....



And a heartfelt thanks comes from all those suffering children who need

LORE COYOTE ORION: PT PTLP 004. Distribution: PRT. Following 1986's One Step Ahead Of The Law album on the Colt label comes this 14-tracker which displays Lore's abilities as a singer/songwriter. The man himself isn't a bad performer, but one can imagine greater production effort and better known artists making rather more of songs like Born To Roll, Mustang Canyon, El Dorado and several others than Lore himself has done here. He'll be appearing at Peterborough Festival and will no doubt acquit himself well, but this album may turn out to be notable for its compositions rather than its listenability.

MARIE OSMOND: All In Love. Capitol (TC) EST 2068 (CD: CDP 7489682). Producers: Paul Worley & Ed Seay. Unlike label-mate Tanya Tucker, the best looking member of the Osmond family is taking note of the New Country



TANYA TUCKER: not quite adventurous enough for the UK market

movement, and has made an album which bears comparison with Reba McEntire. Not that this is likely to make huge commercial waves, although Lonely As The Might Is Long is a fine track, and both I'm In Love And He's In Dallas and Raining Tears, with its line "You've got one foot out of the door and the other on my heart" are quite memorable. Not bad at all, although why Mark O'Connor's name is spelt wrongly on the sleeve hardly bears asking!

TANYA TUCKER: Strong Enough to Bend. Capitol (TC)EST 2069 (CD: 7488652). Producer: Jerry Crutchfield. Tucker, who will be 30 this year, has been recording for more than half her life, and is a major country star in the less demanding American climate. In Europe, where we appreciate adventurous music, she means little to non-country punters, and it should be said that on the strength of this routine album, outbreaks of Tanya fever are unlikely, although the title track (co-written by Don Schlitz, of

Forever & Ever, Amen fame) is good. Recorded at Compass Point and mastered by Hank Williams, but with musician credits/lyrics absent — if Capitol can't be bothered, why should anyone care?

PINTO BENNETT & THE FAMOUS MOTEL COWBOYS: Big In Winemucca. PT PTLP 003. Distribution: PRT. A second 1988 album from an act which has honed its honky tonk style to near perfection simply by playing — somewhere — every night. Pinto did well at Wembley at Easter, and will no doubt do similarly at Peterborough, especially as this album seems rather better than Famous Motel Cowboy Songs, the earlier LP. It seems quite likely that Honky Tonk Asshole won't be getting too much airplay, but most of the songs here are both playable and fun, although the originals are likely to take second place to the covers of Blue (about a dog) and Dream Lover. A minor honky tonk classic.

● All reviews by John Tobler

TOP 10 COMPILATIONS LPS

- 1 THE KENNY ROGERS STORY
Kenny Rogers Liberty EMTV39 (E)
- 2 BEST OF WILLIE NELSON — ACROSS THE ...
Willie Nelson Telstar STAR2317 (BMG)
- 3 THE COLLECTION
Willie Nelson CCSLP 178 (P)
Collector Series
- 4 THE VERY BEST OF DOLLY PARTON
Dolly Parton RCA PL89007 (BMG)
- 5 ANNIVERSARY — 20 YEARS OF HITS
Tammy Wynette Epic 4503931 (C)
- 6 THE COLLECTION
Jim Reeves CCSLP 183 (BMG)
Collector Series
- 7 THE BEST OF GLEN CAMPBELL
Glen Campbell MFPCDMFP6023 (E)
- 8 DOLLY PARTON'S GREATEST HITS
Dolly Parton RCA PL84422 (BMG)
- 9 THE COLLECTION
Boxcar Willie CCSLP 159 (BMG)
Collector Series
- 10 20 GOLDEN GREATS
Glen Campbell EMI EMTV2 (E)

TOP 20 ALBUMS COUNTRY

3rd September 1988

- | | | | |
|----|----|---|--|
| 1 | 1 | OLD 8X10
Randy Travis | Warner Brothers WX162 (W)
C: WX162C/CD: K9254662 |
| 2 | 2 | BUENOS NOCHES FROM A LONELY ROOM
Dwight Yoakam | Reprise WX193 (W)
C: WX193C/CD: WX193CD |
| 3 | 4 | DON'T FORGET TO REMEMBER
Daniel O'Donnell | Ritz RITZLP0043 (SP)
C: RITZLCO043/CD: RITZCD105 |
| 4 | 3 | SHADOWLAND
K d lang | Warner Brothers WX171 (W)
C: WX171C/CD: WX171CD |
| 5 | 6 | ALWAYS AND FOREVER
Randy Travis | Warner Brothers WX107 (W)
C: WX107C/CD: WX107CD |
| 6 | 7 | LONE STAR STATE OF MIND
Nanci Griffith | MCA MCF3364 (F)
C: MCFC3364/CD: MCAD5927 |
| 7 | 5 | LITTLE LOVE AFFAIRS
Nanci Griffith | MCA MCF3413 (F)
C: MCFC3413/CD: DMCF3413 |
| 8 | 8 | PONTIAC
Lyle Lovett | MCA MCF3389 (F)
C: MCFC3389/CD: DMCF3389 |
| 9 | 9 | I NEED YOU
Daniel O'Donnell | Ritz RITZLP 0038 (SP)
C: RITZLC 0038/CD: RITZCD 104 |
| 10 | 13 | EXIT 'O'
Steve Earle & The Dukes | MCA MCF3379 (F)
C: MCFC3379/CD: DMCF3379 |
| 11 | 10 | TWO SIDES OF DANIEL O'DONNELL
Daniel O'Donnell | Ritz RITZLP0031 (SP)
C: RITZLC0031/CD: RITZCD107 |
| 12 | 11 | GUITAR TOWN
Steve Earle | MCA MCF3335 (F)
C: MCFC3335/CD: DMCF3335 |
| 13 | 15 | THE LAST OF THE TRUE ...
Nanci Griffith | Rounder Europa REU1013 (P)
CD: REUCD1013 |
| 14 | 19 | ONE TIME ONE NIGHT
Sweethearts Of The Rodeo | CBS 4607791 (C)
C: 4607794/CD: 460779-2 |
| 15 | 12 | STORMS OF LIFE
Randy Travis | Warner Brothers 9254351 (W)
C: 9254354/CD: 9254352 |
| 16 | 14 | LYLE LOVETT
Lyle Lovett | MCA MCF3361 (F)
C: MCFC3361 |
| 17 | RE | HILLBILLY DELUXE
Dwight Yoakam | Reprise WX106 (W)
C: WX106C/CD: 925 567 2 |
| 18 | RE | SWEET DREAMS
Patsy Cline | MCA MCG6003 (F)
C: MCGC6003 |
| 19 | RE | GUITARS, CADILLACS ETC ETC
Dwight Yoakam | Reprise 9253721 (W)
C: 9253724/CD: 925 372-2 |
| 20 | 20 | GIVE A LITTLE LOVE
The Judds | RCA PL90011 (BMG)
C: PK90011/CD: PD90011 |

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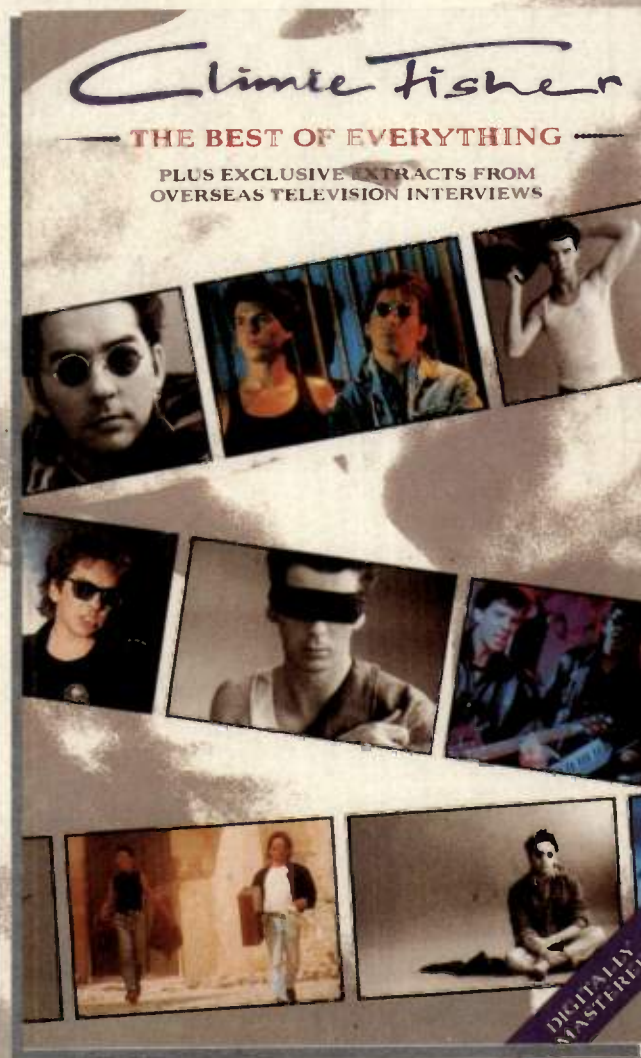
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Dealers beat the summertime blues

DEALERS ACROSS the UK are working against the summertime sales blues at the same time as preparing themselves for the customary year-end helter skelter of sales.

As many customers head off on their summer holidays, retailers are doing their best to keep up sales figures — some are feeling the pinch while others are taking a more relaxed attitude.

Hasan Gaylani, at Volume Records in Newcastle, says his summertime blues end with the arrival of student grant cheques. "Our shop is sited bang between the polytechnic and the university so it's quiet when the students are away but as soon as the grant cheques are issued it goes wild again," he says.

But one thing that has helped him this summer is Virgin Retail's provincial decline. "It's been good for us because they have been suffering with their back catalogue and many customers have turned to us," says Gaylani.

Assistant manager at Andy's Records in Ipswich, Simon Masterson, does not encounter such problems with students. "There are less adult-orientated rock releases in the summer because the record companies are gearing up for Christmas. There-



THE BEACH Boys: their Greatest Hits album is one way of surfing those summertime sales blues, says one dealer

fore, there are more releases for the younger market and because it is a holiday we get a lot of the kids in the shop buying stuff like heavy metal and dance music," he says.

For Roy Lake, at Sleeves Records in Falkirk, summer means at least one type of music will sell well — Scottish. "It picks up well in the summer because of the tourists. Tapes generally also sell well because people want them to play on the beach and in their cars," he says.

Lake says February/March is another low period for sales. "After Christmas, once the record tokens have been spent, spending money on records is the last thing people want to do."

But he says record company release schedules don't help. "If releases were made available during the whole year there would be a better spread of business. With a little bit of common sense used, you would then find there were not so many peaks and troughs throughout the year."

Kevin Parry, at Rounder Records in Brighton, says he is not really affected by seasonal sales. "Cassettes always sell well and the other formats just level out a little in the summer and Christmas is the same across the board," he says.

"We depend more on the weather than the seasons but even that won't stop the Beach Boys Greatest Hits from selling well as usual."

Counter POINT

FOLLOWING A dealer complaining in Frontline recently concerning EMI's telesales service at Uxbridge Road, the company has replied with an assurance to its customers.

Acting managing director of EMI M&Ds, Andreas von Imhoff, in reply to a dealer's disgruntled claim that he was unable to get the right service from the department, says there is always someone available to answer a dealer's call:

"We already employ 35 telesales people and we deal with approximately 5,000 dealers around the country. If he has a problem getting through — which he shouldn't on Tuesday afternoon, Wednesday, Thursday and Friday (lines are only blocked on Monday and Tuesday morning) — he should ask for the special request number.

REPSPEAK

THIS WEEK Frontline introduces the first in an occasional series of Repspeak, bringing to mind some of the things reps might say to retailers when they're trying to make a sale, with a handy translation to explain how a dealer might interpret them.

Rep: "You'll love this one..." (translation: "It's crap").

Rep: "It's got a full colour gatefold sleeve..." ("It's still crap").

Rep: "It's getting a great buzz in the clubs..." ("Radio One won't play it").

Rep: "The artist is doing lots of in-store PAs..." ("He's not coming within 150 miles of this place").

These are just a few examples. We're sure you've heard some real gems and we'd love to receive them, direct from the Frontline. Music Week will give £5 for every one printed, so write now to Jeff Clark-Meads, Music Week, Greater London House, Hampstead Road, London NW1 7QZ.

REP OF THE WEEK

WITH 20 years service, Owen Shotton is the second longest serving member of the PRT sales force. He covers the North-east and Scottish territories and believes that

a consistent service to his dealers is of prime importance, a success formula borne out recently when Owen received a gold disc as salesman of the year.

"Having two teenage daughters around the house I can't fail to keep up-to-date with what's happening chartwise," he says. His firm belief is that "if it's in the grooves it will sell".

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PolyGram

► FROM PAGE ONE

his area immediately and he does not envisage many sales initially.

Even Cornwall, which often has to follow trends from elsewhere in the country, is willing to support the format. John Read at Records And Tapes in Falmouth says he has a small professional market but is looking to stock CDV.

"We are willing to put money into it but we will have to see how it goes in places like London first. We have to be a follower — our local economy dictates that," he says.

"I'm having a re-fit at the shop soon and if CDV does take off, I will make sure I have room for it."

But Matt Whitehouse at Music Mania in Merthyr Tydfil is not so optimistic. "I think for the collectors it will sell but as far as stocking it goes, I'm not going to do that for at least a couple of years until the material and players are in abundance," he says.

"I don't think it will take off. People have forked out a lot of money for a CD player and they won't want to change now," he adds.

"I honestly think it will be a waste of time."

What goes up?

► FROM PAGE ONE

early and the average chart life at the moment is seven to eight weeks.

"Certainly, the only stagnancy apart from at the top is the number of re-releases and cover versions, if you count them.

"But it is a slow time of the year and the summer lull is definitely there. What happens is there are few big name releases around so the chart stagnates a little but at the same time there are lots of new acts breaking through," says Jones.

He adds that at the moment a chart entry can be achieved on lower sales figures than before and this enables more and more artists to get into the charts, particularly from specialist areas like heavy metal and dance.

● Seasonal sales — what dealers say, see Frontline p6.

Trendy Geordie pubs to test all-music cable service

A BROADCASTING company in Newcastle aims to increase radio's influence on the record-buying public with the introduction this week of an all-music cable service to pubs and clubs.

Power Station is being set-up by City Centre Broadcasting and is aimed at "trendy young drinkers" aged between 18 and 24. Four bars in Newcastle will carry the service, which runs from 5pm to 11pm, for a test marketing period from now until December.

PPL has granted a temporary licence for that period but the project almost collapsed when CCB tried to get a broadcasting licence from the Home Office.

But earlier this year, after continuous negotiations, CCB managed to meet Home Office regulations to allow the company and British Telecom to carry the service.

Managing director Mike Graham says the station will provide high quality sound. "The advantage to the bars is that they will get studio quality music piped in for their clients," he says.

"The kids come into town in designer clothes and go drinking in trendy upmarket bars on an established circuit. I'm giving them a designer radio station to go with that."

Graham adds that if the test period is successful the station could

go national via the Midsummer Leisure Group which owns 134 venues. Live programmes and longer hours will also be considered.

Meanwhile, CCB is in the process of being taken over by Nottingham-based Tape Techniques, which produces programmed music on tape. CCB will remain a separate company and retain control of Power Station.

"The whole idea is to act as a facility house to create designer services.

"Now that we have the link with Tape Techniques we have the backing and we can get going at last," says Graham.

MCP waits for rock inquests

ANY DECISION on the organisation of future Monsters Of Rock festivals will be postponed until after the full inquests into the deaths of two fans at this year's show.

MCP, which promoted the concert at Castle Donington, says slam dancing near the front of the stage led to the deaths.

"We've looked at it from all aspects of our organisation and I don't see how we could have prevented the tragedy," says MCP

managing director Maurice Jones.

An inquest into the deaths of Alan Dick and Landon Siggers was opened and adjourned on August 25. A spokesman for MCP says any recommendations as to the organisation of the event in future will not be considered until after the full inquests.

Police report only one arrest during the show, which was attended by about 100,000 fans, and says they are happy with the security at the event.

FORMER JIVE Records international director John Briley (right) has taken up the role of senior international artist development executive for EMI's international marketing division.

He will report direct to Rick Blaskey, who was recently appointed director of international marketing. Briley will also work closely with UK A&R director Nick Gatfield and marketing managers Mike Andrews and Tony Wadsworth.

Briley's role will be to concentrate on the application of marketing strategies between both the US and UK record companies.



BARD

► FROM PAGE ONE

product on October 6 and 7 are Virgin, EMI, PolyGram, BMG, CBS, WEA, Island, Chrysalis, A&M, MCA, Pinnacle, The Cartel, PRT and Spartan, and Mason says: "It's my understanding that all of those companies will be presenting."

Music Week itself will be publishing a programme providing full details of the event, including a comprehensive agenda, profiles of the speakers and practical information for delegates. Furthermore, the Music Week issue of October 15 will feature in-depth coverage of record company product and autumn campaigns presented at BARD 88, providing retailers with an invaluable stocking guide to keep as a reference.

● More details on BARD 88 can be found on p38.

Juke box

► FROM PAGE ONE

market goes, we are confident that the juke box business can still be serviced properly."

Earlier this year Lightning sought — and got — assurances on continuity of seven-inch singles production from major manufacturers and, if necessary, the company would seek licences for limited-run editions exclusively for juke box use. A sophisticated programming service helps to iron out wrinkles caused by volatility in the singles chart, even though, as Powell says: "Kids that buy singles aren't in pubs."

CD juke boxes — a much bigger investment for pubs and clubs at up to £3,000 per machine — carry albums and Powell says: "They are addressing a completely new market — much closer to the natural profile of people drinking in pubs. And with the broader selection available, there has certainly been an increased take in the cash box."

Powell predicts "tremendous growth" in numbers of CD juke boxes over the next two years — particularly in managed houses owned by large breweries — but anticipates a lot of life left yet in the old vinyl.

"I'm determined to keep supplying vinyl as long as people want it," he says.

Pinnacle sticks with classical

HITTING BACK at what it calls an "underhand" attempt to poach its staff, distributor Pinnacle has reaffirmed its commitment to the classical market.

Following the decision by Chandos to end its distribution link with Pinnacle, George Kimpton-Howe, Pinnacle's general manager, says his company is taking the blow gracefully despite some irritation. "Andy West, our classical field sales manager, resigned to join Chandos and spoke to two of our sales reps to get them to go with him which I think was rather underhand," he says.

In the event, only one, Roger Dimmick, moved to Chandos. Ian Rowe stayed with Pinnacle.

Pinnacle is expanding its classical representation and is now interviewing for a divisional manager and three to four classical specialist reps.

● OIL COMPANY BP is claiming the biggest order of pre-recorded music in the history of the British record industry.

For its current promotion, BP Lifestyle, the company has ordered 5m cassettes for which motorists must collect eight vouchers to receive a free tape. There are 10 different tapes, compiled by Telstar.

There are also four different CDs being offered, available for 40 vouchers each. Motorists will receive a voucher for every £5 spent at BP petrol stations.

● SATELLITE STATION Radio Nova International has announced another ILR station taking its night time programming service. West Sound Radio in south west Scotland becomes the sixth UK station to use the service along with Northsound Radio in Aberdeen, ABC Radio in Waterford, Coast FM in Galway, The Sound Channel in Limerick and Radio Nova Dublin.

B R I E F I N G

● FORMER WARNER Chappell International president Götz Kiso is to become the new managing director of Deutsche Grammophon. Kiso (44) was managing director at Intersong and Chappell in Germany before taking on the role of Warner Chappell International president in London. His new appointment at PolyGram's Polydor-label company in Germany will take effect from October 1.

● MCA RECORDS has appointed former CBS Records president Al Teller as its president and chief operating officer.

He also becomes vice president of parent company MCA Inc. As president, Teller will be responsible for worldwide operations and will report directly to MCA Music entertainment group chairman Irving Azoff. Teller succeeds Myron Roth in the presidency and Roth now becomes senior vice president of the entertainment group.

World BRIEFING

SINGAPORE: PolyGram International plans to expand into the Indonesian market where the current copyright legislation is likely to mean increased sales in the industry.

NEW JERSEY: Security Pacific Commercial Credit has agreed to a refinancing package to help Jem Records out of \$5.5m debts — \$800,000 of which it owes Enigma — and to reorganise. Jem filed for protection from creditors earlier this month under Chapter 11 of the federal bankruptcy code.

NEW YORK: CBS Records is adding 40,000 sq ft of office space in the Wall Street area to house a new data processing centre for 90 employees. Since the sale of the records operation to Sony, the company has been relying on former parent company CBS Inc for data processing services.

LAGOS: International record companies have introduced new record prices bringing the recommended retail price of LPs to \$3.50 with cassettes at \$1.65. This follows a 50 per cent rise to \$3 last year which subsequently saw LP sales fall by at least 60 per cent.

NEW YORK: MTV is seeking broadcast/cable partners to enable it to add Argentina and Brazil to the list of countries in which the station's programming is available. Meanwhile, it does not expect its European operation to be profitable for another four years.

SINGAPORE: Cassette singles are taking off in this country with average sales at 2,000 units. Prices are around \$2.50 compared with \$4.50 for albums and tapes. Pet Shop Boys' single Always On My Mind, which was unavailable here on seven and 12 inch, sold 20,000 copies.

NASHVILLE: Brenda Lee is suing MCA Records for \$20m for what she claims was underpayment of royalties, failure to account sales, licensing product without permission, permitting budget recordings to compete with catalogue product and other breaches. MCA is making no comment on the lawsuit.

OTTAWA: The Canadian Association of Broadcasters has slammed proposed broadcasting legislation which it claims virtually ignores radio. The group believes the Government should be revitalising the medium and is planning its own analysis of private radio.

Disctronics MD takes up new role for Quatro

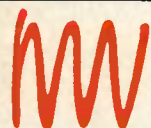
DISCTRONICS MANAGING director Roger Richmond-Smith is stepping down from his executive role to pursue a new assignment with Quatro, the Australian company which controls the major shareholding.

Richmond-Smith was recruited by Quatro to establish Disctronics in the global market and his departure is seen by acting chief executive Peter Massey as a culmination of him having achieved that aim. It comes at a time when the com-

pany has streamlined its CD manufacturing facilities, turned its Anaheim plant entirely over to research and development and opened a New York head office.

Quatro public shareholdings span film, television and video but Richmond-Smith may be assigned a project outside of the entertainment sphere. He will remain a Disctronics director in a non-executive capacity and his successor as MD will be announced within a matter of weeks.

MUSIC WEEK



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

él takes lead for Cherry Red

WHILE HIS Cherry Red label is not currently operating with a high profile, Iain McNay confirms from abroad that other marques associated with the company are active and doing well.

"The situation is that the Cherry Red label is not doing very much — most of our records are going out on él records," he says, adding that all acts on él are ultimately signed to Cherry Red.

McNay is out of the country on a long-term basis for personal reasons and says: "Because I have not been there to push it people think it's going out of business. This is not the case."

He claims a turnover of £650,000 for the company this year.

NEW PRODUCT

● **PLAY IT** Again Sam releases a new single, *L'Amourir*, by The Young Gods this week to tie in with British live dates by the band.

● **THE THIRD** Hollies album titled *Hollies* is re-released by BGO Records this month to coincide with the band's 25th anniversary and a nationwide tour.

● **PRETTY POLLY** is the new single from Jab, on Jab Records through Fast Forward, and is released on September 5 to tie in with the group's UK tour.

MUSICAL

Chairs

MOVING ON is Virgin's business affairs manager **George Babbington** who becomes head of legal and business affairs for Siren/TO Records... The Meekland Group together with PRT has set up its own in-house PR department and has recruited former Chrystalis and EMI press officer **Joe O'Neil** as corporate press officer. He replaces Nick Massey... **Rusty Egan** and Mother Records have parted company. Egan can be contacted on 01-402 4756... **Mike Heatley** is the new international manager of strategic marketing at EMI... The new chairman for the Independent Local Radio Division of the Broadcasting and Entertainment Trades Alliance is **Sandra Axford**, a Two Counties Radio sales executive from Bridport.

● **PANGAEA RECORDS** is a new label concentrating on esoteric music and has been formed by Sting, IRS Records chief Miles Copeland and former CBS Masterworks vice president of A&R, Christine Reed.

The label will be distributed through MCA in North America and CBS International for the rest of the world. Six new albums are planned later this year.



● **PHONOGRAM** IS supporting the release of Love And Money's (above) single *Hallelujah Man*, on September 5, with full-page advertising in the national music press, national flyposting and in-store displays.

The release coincides with the band's British dates and an appearance on Channel Four's *Wired*

Following SACEM's lead

IN YOUR issue of July 23 you refer to my proposal at the recent PRS Annual General Meeting that the PRS should follow its French counterpart, SACEM, by taking steps to protect its composer and independent publisher members from broadcasting organizations who insist on acquiring the publishing rights on music performed in their programmes.

You report that: "In reply PRS chief executive Michael Freegard said that the matter had been considered by the Annan Committee on Broadcasting in 1977 and by the IBA which had found no evidence of such abuses."

However, on the contrary, the report of the Annan Committee detailed in paragraph 12.52 (on page 184) the proportion of music used on ITV which was published by ITV company subsidiaries (which in one case was as high as 70 per cent) before concluding: "Allegations of this kind are bound to be made if a programme company has interests which impinge on broadcasting. It is difficult to believe that a commercial concern will not give preference to its subsidiary... this situation needs to be kept under review."

Perhaps, having had an opportunity to reflect on my question, which was supported by PRS composer and publisher members alike, and upon the Annan Committee's findings and recommendation, the PRS Council will now give serious consideration to taking similar steps to SACEM to curb further abuses in this area.

Trevor Lytleton, Bryanston Court, George Street, London W1.

More to radio than Radio One

MUSIC WEEK is a publication used as a reference for record retailers, wholesalers, TV and radio throughout the UK and as such provides a valuable service for the music industry.

However, I must write to you regarding recent articles. Your coverage of *Route 88* was superb and probably brought an awareness of country/new country to many people. I must point out that statements like "country needs more airtime" and "once we crack

Radio One, we'll be laughing", do not reflect the true situation regarding airplay.

People outside the capital have been born with ears and brains, and for the past 18 months have enjoyed such artists as Steve Earle, Nanci Griffith and Lyle Lovett. They receive considerable daytime airplay on Piccadilly Radio. Surely that's more of a breakthrough than a token show on Radio One.

Recent articles have implied that airplay on independent radio has little effect on record sales. Surely the system of "weighting" records to combat heavy regional sales used by Gallup would not be necessary if this were true. Artists that have broken through due to good regional support include Julia Fordham and All About Eve and listeners to independent radio now number 20m. Your own music awards section for *Pluggers Of The Year* featured regional radio/TV pluggers in first, second and third place.

On the subject of your awards, could I suggest a new category for readers of *Music Week* outside London, ie a record retailer, TV and radio programmer etc, who supports and promotes developing new talent.

Radio in this country is about to enter its most exciting era, with the development of new radio stations on FM. Surely, radio can now be talked about as radio not radio based in London.

Robin Ross, head of music, Piccadilly Radio, Manchester.

Cliff-o-file

I AM compiling a special Tribute To Cliff book with the approval and co-operation of the Cliff Richard Organisation.

My last Cliff profile, penned with the late Patrick Doncaster, reached the national top 10. So far I have written to several hundred people who have been connected in some way with various aspects of Cliff's long career. Doubtless I have missed some vital names, and at the same time I do not have address contacts with many people who featured in the early part of his career. These were listed in Pat's diary, but I do not have this. Can I ask anyone who believes they should have received a communication to write to me? I shall be pleased to hear from them.

Tony Jasper, 29 Harvard Court, Honeybourne Road, London NW6 1HL.



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Dealers quicker off the mark than record companies

PolyGram hits the road with CDV launch

POLYGRAM WILL be showing dealers how to turn silver into gold when its CDV roadshow kicks off in London at the Gloucester Hotel on August 31. And while some record companies are still watching the launch from the sidelines, many dealers are keen to embrace the new format.

From London the roadshow will travel nationwide visiting Bristol's Hilton Hotel on September 1, Birmingham's Albany Hotel (2), Edinburgh's Sheraton Hotel (5), Manchester's Ramada Hotel (7) and Maidenhead's Crest Hotel (8).

PolyGram's sales director Pete Rezon and PMV managing director Geoff Kempin will be explaining the concept of the format and unveiling product, while technical service manager Peter Oliff will demonstrate the capabilities of the hardware.

Rezon says: "We've picked venues that have been tried and tested by PolyGram in the past and responses to invites are still flooding in. The presentations include a dinner and we will be around to answer dealer's individual questions. There will be a draw at the

end of the evening with a CDV player as the prize."

Meanwhile, dealers are gearing up for the October launch. Charles Padley, of Old Town Records in Hemel Hempstead, says he is committed to the format. "I've already had feedback from members of the public who haven't bought CD yet but are waiting for CDV so they can have the additional facilities," he says.

"It might flop horribly but one thing is for sure, if nobody supports CDV it *definitely* will." He believes the initial price levels of £499 for hardware and £4.99 for the basic five-inch CDV are "realistic".

Jim Scobie, at Impulse Records and Tapes in Motherwell, says his shop was one of the first to launch CD in Scotland and is likely to do the same for CDV.

"We will probably stock it from the word go because it is the way the industry is going — it is the future." At the same time, he admits that CDV is unlikely to take off in

TO PAGE FOUR ►

TOTP — now you hear it

TWO OF the UK's most potent promotional outlets are joining forces from this week when Radio One starts to broadcast Top Of The Pops in FM stereo.

The first simultaneous broadcast on Thursday (1) will be on the same day that FM transmitters are switched on in central Scotland, the

Midlands and the north of England. Some areas — including London — can already receive Radio One on FM.

The new service will be introduced to other parts of the country over the next three years, with South Wales and Northern Ireland due before the end of the year.

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BPI, MW back BARD showcase

BOTH THE BPI and Music Week are throwing their weight behind BARD 88, the autumn product showcase and conference initiated by the British Association of Record Dealers.

A presentation was made by BARD to the BPI's dealer liaison committee chaired by Pinnacle's Steve Mason, who says: "It is getting our backing and I believe all the record companies approached

will get involved in presenting product, assist in getting bands to appear, and attend the dinner.

"My personal thoughts are that this should be a very worthwhile event and I hope that it grows. I was impressed with BARD's presentation — as was the rest of the dealer liaison committee — and our recommendation to the council that we support the event was accepted."

The dealer liaison committee includes council members Rupert Perry (EMI), Clive Banks (Island) and Tony Powell (MCA), plus Virgin's Jon Webster who has been co-opted.

Companies invited to present

TO PAGE FOUR ►

What goes up — may come down

THE SUMMER slump in record sales has led to stagnancy at the top of the singles chart, but elsewhere releases are moving up and down at a great pace.

Yazz And The Plastic Population and Kylie Minogue stayed at numbers one and two respectively for four weeks — the longest time since Band Aid and Wham! did the same for five weeks in 1984.

Yet Gallup chart consultant Alan Jones says the rest of the singles chart is nowhere near as static. "The turnover now is quicker than it has ever been before," he says.

"Most singles are peaking very

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LIGHTNING'S DAVID Powell (left) and Ray Laren: leaning on the future

Juke box lesson in adaptability

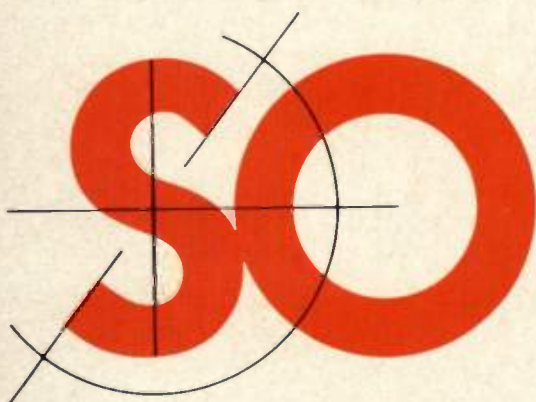
A SMALL, often forgotten, but still significant sector of the music market — the juke box industry — has been suffering more than most the traumas caused by doubts cast on the longevity of CD and the future of the seven-inch single.

The unpredictability of the singles chart has caused yet more problems in programming machines, yet music suppliers to juke box operators have adapted to the changing conditions and predict a

solid future for a business which represents up to 35,000 seven-inch juke boxes and several hundred CD machines already on site trial in the UK.

Long established Laren For Music is preparing for the future by developing a more sophisticated service under its new banner Lightning Programming, headed by managing director David Powell, who says: "Whichever way the

TO PAGE FOUR ►



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D I A R Y

WORD IS that Mitsubishi is in the process of acquiring 20 per cent of PolyGram from Philips who are presently strapped for the odd guilder. Does it mean the reps will have to drive Colt cars? ... "Who's Keith Richards?" queried a highly placed retail buyer (whose name we have generously forgotten) when told of the Rolling one's solo release by a Virgin rep ... Is "have-passport-will-travel" A&R man Simon Potts on the move from Capitol? Not to Uni/MCA "as far as I know — honest!" says David Simone ... Transmitter openings are not generally events to draw the crowds but when Bros helped switch on Radio One's FM transmitter at Birmingham, more than 3,000 Brosettes turned up and the band had to leave Pebble Mill in a disguised vehicle ... What a boring lot! In a Barclays Bank survey of 11 to 15-year-olds Mozart proved more popular than Eric Clapton, and "a quiet night by the telly with my partner" was an attractive proposition. No wonder there are complaints about music being so safe at the moment ... "For once the music matched the lips," said a Radio One spokesman about the first simultaneous broadcast of TOTP in FM stereo ... Small world: Chrysalis Music chief Stuart Slater's daughter is working for Polydor's John Williams who used to work with Slater in A&R at Chrysalis ... Celebrated conductor Vernon Handley, receiving an award at the MFP conference for sales of his albums, revealed that he had more in common with the sales force than just records — he used to be a door-to-door encyclopaedia salesman ...

AS HE gears up for privatisation, the latest thing on Richard Branson's shopping list is an ad agency, though it seems the company which helped fashion the image of Virgin Atlantic — Still Price Court Twivy D'Souza (try saying that three times quickly on a Friday afternoon) — has already said no ... The CDV roadshow (see p1) has been PolyGram's first direct presentation to dealers for five years, though the stage set is the same as was used for the launch of CD proper, and some of the people who presented last time were interested members of the audience in London last week ... The world over-capacity in compact disc manufacture is blamed for a "slight loss" for Nimbus Records reported by parent company Maxwell Communications Corporation, though MCC joint MD Kevin Maxwell says he is "very, very happy with our investment" and that money will continue to be available for R&D and expansion ... Newly elevated K-tel MD Steve Deasey (see p4) is also celebrating 10 years with the company ... Former Phonogram MD Ken Maliphant, who has assembled video releases covering a decade of events per tape, had to clear rights to more than 80 recordings and observes, encouragingly: "Negotiating from the outside for the first time was a very pleasant surprise — record companies were very co-operative and I couldn't have done it without their help".

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'AV A Maria: Radio Two's Derek Jameson gets a gold disc from Pyramid Promotions to mark his support for The Maria Callas Collection.



WITH LOVE: Glenn Medeiros says thanks to Capital Radio's Richard Park for help with Nothing's Gonna Change My Love For You.



THE MORMON the merrier: Donny Osmond swells the numbers by registering for Sport Aid '88 at the Virgin Megastore.



ALAS DAVIS and Jones: Radio Radio's Rob Jones welcomes new DJ, snooker star Steve Davis.



AN' DANTE: Stephen Dante joins the gallery of stars who have performed at HMV Oxford Circus.

COMMENT

Selling books has always been a highly civilised affair — one which protective parents could safely let their daughter make a career in. Selling records has been looked down upon as a borrow boy existence by comparison.

That is all going to change. The gloves (boxing, as well as lace) are likely to come off before too long with cut-throat discounting of books looming on the horizon. And while it is unlikely to be the big established multiples who will initiate a price war, they will not be slow to perfect the price-cutting art.

What has all this got to do with the music business? I hear you ask. Just this. Sir Simon Hornby, the astute chairman of W H Smith has made it clear he is prepared to man the barricades to prevent an erosion of margins through price-

cutting as a means of winning consumers. Yet he seems ambivalent towards his shops employing the same tactic in music, with CDs currently selling at £9.99 and singles at £1.59.

What's the difference between books and music — apart from the more genteel atmosphere that pervades the book trade? While Sir Simon ponders on that one, indie dealers forced to keep up (or rather, down) with discounting are, rather like the little boy looking over the fence at the grown up clutching his football, saying: "Can we have our margins back, please?"

David Dalton



HARKET THIS: A-Ha's fans hang on every word as the band sign autographs at Capital Radio.



LEMMY ENTERTAIN you: Motorhead's Lemmy makes sure the message gets across as GWR celebrates its US deal with Enigma.

JEFFREY
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are pleased to announce that
GARY RUSSELL

has joined the firm as a Partner to head
the Music Section of the Media and
Entertainment Department.

Gary Russell will be covering all aspects
of the music industry which require
legal and commercial advice.

Please contact him at:

Jeffrey Green & Russell
Apollo House, 56 New Bond Street, London W1Y 9DG
Telephone No: 01-499 7020
Fax No: 01-499 2449

APPOINTMENTS

Due to a printers error the following ad was printed incorrectly in last week's issue ie. the area is North East England not London.

SALES/PROMOTION



NORTH EAST

We have a vacancy for a sales/promotion representative within the Polydor Strike Force selling and promoting newly-released singles to retail outlets in the North East of England.

Applicants will need to be based in the Newcastle-upon-Tyne, Steve Cram area. Aged 20-25, you will need a full, clear driving licence, relevant work experience, a good knowledge of chart/upcoming music — and the music business in general — and have a positive, personable and outgoing character.

Applications, giving full personal, educational and career details, should be sent to the Personnel Department, PolyGram Record Operations Limited, PO Box 2JH, 54 Maddox Street, London W1A 2JH, or telephone 01-491 4600 ext 2890 for an application form.

polyGram

ARTS OFFICER (MUSIC/ARTISTS AT YOUR SERVICE)

East Midlands Arts, a progressive regional arts association, seeks someone with motivation and experience to sustain and expand its music programme and promote and develop the Artists at Your Service scheme which places professional artists in schools and community venues. As a key member of the arts officer team you will have a good understanding of music of all kinds and possess sound judgement and administrative skills. You should be able to drive.

SALARY SCALE: £11,322 to £13,173
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Closing date for applications 26 September, 1988.
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Job description available from:

**THE DIRECTOR
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TEL: 0509-218292**



East Midlands Arts is an Equal Opportunities Employer

The International Marketing Department of PolyGram UK is responsible for promoting and marketing the product of PolyGram's UK record companies overseas. Two opportunities have arisen within International as follows:

PROMOTION ASSISTANT

To co-ordinate the promotional activities of Phonogram's UK artists overseas. This will involve arranging TV and cable appearances, radio and press interviews, booking travel arrangements, preparing itineraries etc. Having arranged everything, it is also very often necessary for the Promotion Assistant to travel with the artists to ensure that arrangements run to plan.

We're looking for someone who has already had experience of administering/co-ordinating/promoting groups and will have no problem being away from home approximately one week in three.

PRODUCTION CO-ORDINATOR

To co-ordinate the supply of production parts and merchandising for all Polydor's overseas releases.

Applicants must have a working knowledge of production parts, be highly organised and able to prioritise. This role is ideally suited to someone currently operating as a number 2 who would like to take on more responsibility.

To apply for one of the above positions, please send a c.v. with covering letter or telephone for an application form.

**VERONICA SPICER
PERSONNEL DEPARTMENT
POLYGRAM RECORD OPERATIONS LIMITED
54 MADDOX STREET
LONDON W1A 2JH
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SALES/PROMOTION



SOUTH LONDON/SURREY/HAMPSHIRE

We have a vacancy for a sales/promotion representative within the Phonogram Strike Force selling and promoting newly-released singles to retail outlets in the above areas. The ideal home-base for this position would be Southampton/Basingstoke.

Applicants will need a full, clear driving licence, relevant work experience, a good knowledge of chart/upcoming music and the industry in general. Aged 20-25 you will be intelligent and have a strong, positive personality.

Applications, giving full personal, educational and career details should be sent to the Personnel Department, PolyGram Record Operations Limited, PO Box 2JH, 54 Maddox Street, London W1A 2JH, or telephone 01-491 4600 ext 2890 for an application form.

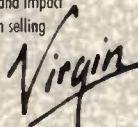
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Music Week Classified Advertisement rates at £9.00 per single column centimetre + VAT. Recruitment £12 per single column centimetre + VAT. Spot colour — prices available on request. Box number charge £4.00. 6 insertions 10%, 13 insertions 15%, 1 year 20%. All advertisements are sold by the single column centimetre, minimum size 3cms. Artwork Thursday 5pm, 9 days before issue publication date. Advertisements may be submitted as flat artwork or types copy for typesetting.

PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT

Further information contact: Judith Rivers, Tel: 01-387 6611 Ext. 255 — Greater London House, Hampstead Road, London NW1.

Music Week cannot be held responsible for claims arising out of advertising on the classified pages.

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We offer a complete promotional service. Visits to Radio Stations. Club Promotion, Press/Media. Personal appearances. Special London packages for Radio 1, Capital, Radio London. Interested? Call: Steve ELEANOR PROMOTIONS 0327-71802 (24 HOURS)



Music (Publishers) Ltd COPYRIGHT ASSISTANT

We have a vacancy in our Copyright Department for a second Copyright Assistant. Applicants should be aged between 19-24 and have previous experience of all aspects of day to day copyright administration. Good typing is essential and the ability to work under pressure and on your own initiative. WP experience an advantage, but training will be given where necessary. Salary will reflect age and experience.

Please write enclosing a c.v. stating current salary to:
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BU—Bullseye 08894 76316
C—CBS 0296-395151
CA—Caddis 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 711935
GD—Gordon Duncan 0467-21517
GOLD—S. Gold 01-539 3600
GS—Graphic Sound 0622 683196
GY—Greyhound 01-924 1166
H—HR Taylor 021 622 2377
HM—Hammonia Mundi 01-253 0863
HOL—Hollywood Nights 0438 315533
HV—Havasong 0634 43952
HS—Hushoff 0532 742106
—Caret Scotland 031 226 4616
—Caret North 0904 641 415
—Caret Midlands 0926 496060
—Caret East 0926 496060
—Caret West 0272 541291
—Caret South-East 01-837 4404
IRS—Independent Record Sales 01-850 3161 (Chris Wellard)
JETZ—Jet Sounds 0253 712453
J—Jungle 01-359 8444
JS—Jestlar 01-961 5818
K—K-tel 01-992 8000
KS—Kingdom 01-836 4763
LIG—Lightning 01-965 9292
LO—Londisc 01-522 2936
M—MSD 01-961 5646
MMG—Magnum Music Group 0494-882858
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NM—Nine Mile 0926 496060
O—Outlet 0232 322826
OR—Orbital 01-965 8292
P—Pinnacle 0689 73144
PAC—Pacific 01-800 4490
PK—Pickwick 01-200 7000
PL—Prism Leisure 01-804 8100
PP—Probe Plus 051 236 6591
PRO—Projection 0702 72281
PVG—Palace Virgin and Gold 01-539 5566
PY—Priority 01-992 7021
RA—Rainbow 01-589 3254
RC—Rollercoaster 0453 886252
RE—Revolver 0272-541291
REC—Recommended 01-622 8834
RH—Rhino 01-965 9223
RL—Red Lightnin' 037-988 693
RM—Record Merchandisers 01-848 7511
ROSS—Ross 08886 7403
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 Blund 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
ANTHRAX	STATE OF EUPHORIA	Island ILPS 9916/ICT 9916	MC/CID	9916	CD	9916	£3.75/7.29		Heavy Metal
BAUHAUS	BURNING FROM THE INSIDE	Lowdown/Beggars Banquet BBL 45/BBL 45	MC/BBL	45	CD	45	£2.43/4.25 (W)		Rock
BIGGUN, Ivor	MORE FILTH DIRT CHEAP	Lowdown/Beggars Banquet BBL 3/BBL 3	MC/BBL	3	CD	3	£2.43/4.25 (W)		Humour
BORU, Bryan CEILI BAND, The	IN AN IRISH MOOD	Homeland 2HOM 005	CD				£2.43 (WYND)		Irish
BRAFF, Ruby HUSTLIN' & BUSTLIN'	Black Lion	BLP 60908/BLCD 760908	CD				£3.48/7.29 (WYND)		Jazz
CAMPI, Ray	WITH FRIENDS IN TEXAS	Bear Family/Rollercoaster BFX 15258					£5.17 (RC/SW)		Rockabilly
CHECKER, Chubby	IN DEUTSCHLAND	Bear Family/Rollercoaster BF 15339					£4.86 (RC/SW)		Rock & Roll
CHOIR OF SEAFORD COLLEGE CHAPEL A HYMN FOR EVERYMAN		Grasmere GRALP 29/GRTC 29	MC				£3.00 (E)		Religious
DEVINE, Sydney	CRYING TIME	Homeland 2HOM 007	CD				£2.43 (WYND)		Country
DIAMOND ACCORDIAN BAND, The	PLAY COUNTRY GREATS	HOMELAND 2HOM 001	CD				£2.43 (WYND)		Country
DIVINETHETORY SO FAR	Receiver	REPLAY 3005					£3.00 (P)		Hi-NRG
ELLINGTON, Duke	CLUB ZANZIBAR	Giants of Jazz GOJ 1020/GOJC 1020	MC				£3.00 (WYND)		Jazz
ESCAPE CLUB, The	WILD WILD WEST	WEA K 255630-1/K 255630-4	MC				£3.85/7.29 (W)		Rock
FOSTER & ALLEN	THE WORLD OF FOSTER & ALLEN	Stylus SMR 861	2 LP				£5.56/10.43 (STY)		MOR
GALLAGHER, Bridie	THE GIRL FROM DONEGAL	HOMELAND 2HOM 002	CD				£2.43 (WYND)		Irish
GAYE, Marvin	18 GREATEST HITS	Motown WL72645/WK72645	MC				£2.43 (BMG)		Soul
GOODMAN, Benny	SWINGING YEARS	Giants Of Jazz GOJ 1005/GOJC 1005	MC				£3.00 (WYND)		Jazz
GREEN, Al	THE BEST OF AL GREEN: HI LIFE	K-Tel NE 1420/CE 2420	MC				£4.86/7.29 (K)		Soul
HEAD, Roy	TREAT HER RIGHT	Bear Family/Rollercoaster BFX 15307					£5.17 (RC/SW)		R&B
ICICLE WORKS, The	SEVEN SINGLES DEEP	Lowdown/Beggars Banquet BBL 71/BBL 71	MC/BBL	71	CD	71	£2.43/4.25 (W)		Rock
JETT, Joan & The	BLACKHEARTS UP YOUR ALLEY	London LONLP 67/LONC 67	MC				£3.75/7.29 (F)		Rock
JUDDS, The	GREATEST HITS	RCA PL 90243/PK 90243	MC				£3.00 (BMG)		Country
KELLY, Paul & The	MESSENGERS UNDER THE SUN	A&A AMA 5207/AMC 5207	MC				£3.89/7.29 (F)		Rock
KENTON, Stan	PAINTED RHYTHM	Giants Of Jazz GOJ 1007/GOJC 1007	MC				£3.00 (WYND)		Jazz
LANGER, Clive & The	BOXES HOPE, HUMOUR, LOVE	Demon FIEND 127					£3.95 (P)		Rock
LINCOLN, Abbey	STRAIGHT AHEAD	Candid CCD 79015	CD				£7.29 (WYND)		Jazz
MAGNA CARTA ONE TO ONE	Tembo	TMB 118/TMBC 118	MC				£3.99/6.99 (F)		Folk
MARY JANE GIRLS, The	THE MARY JANE GIRLS	Motown WL 72626/WK 72626	MC				£2.43/4.86 (BMG)		Dance/Disco
MERLE & ROY	UNTIL WE MEET AGAIN	Grasmere GRALP 31/GRTC 31	MC				£3.00 (E)		MOR
NEWMAN, Colin A-Z	Lowdown/Beggars Banquet BBL 20/BBL 20	20	CD				£2.43/4.25 (W)		Rock
NEWTON, James	IN VENICE	Celestial Harmonies LPCEL 030/031/MCCEL 030/31	MC				£3.29/7.91 (A)		Films & Shows
NUMAN, Gary	THE PLEASURE PRINCIPLE	Lowdown/Beggars Banquet BBL 10/BBL 10	MC				£2.43 (W)		Rock
ORIGINAL SOUNDTRACK	BUSTER (Phil COLLINS, HOLLIES etc)	Virgin V2544/TCV 2544	MC				£3.85/7.29 (E)		Films & Shows
ORIGINAL SOUNDTRACK	JANE EYRE	Silva Screen FILMCD 031	CD				£6.70 (A)		Films & Shows
ORIGINAL SOUNDTRACK	THE SHAG	WEA WX 208/WX 208	MC				£3.85/7.29 (W)		Films & Shows

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Music Category
PARADIS, Vanessa M & J	Polydor POLD 5232/POLDC 5232	MC					£3.99/6.99 (F)		Pop
PATULLO, Gordon	SCOTLAND'S FAVOURITE	Homeland 2HOM 009	CD				£2.43 (WYND)		Scottish
POWRIE, Ian	AT HOME	Grasmere GRALP 27/GRTC 27	MC				£3.00 (E)		Scottish
PROCLAIMERS, The	SUNSHINE ON LEITH	Chrysalis CHR 1668	MC				£3.99/7.29 (C)		Country/Pop
RIOTSQUAD, The	ANYTIME	Bam-Carusio KIRI 80					£3.95 (P)		Psychedelic
ROBERTS, Dave	MIRROR IMAGES	Final Frontier FF 001					£4.49 (Self-0424 753 792)		Instrumental
ROSSER & DAVIES	WISH I COULD PLAY LIKE THAT	Lifestyle/Jive LEG 26/LEG 26	MC				£3.04 (BMG)		Humour
SAHM, Doug	LIVE	Bear Tracks/Rollercoaster BTCD 971401	CD				£7.61 (RC/SW)		Beat
SEEDS, The	EVIL HOODOO	Bam-Carusio KIRICD 82	CD				£7.29 (P)		Rock
SHAND, Jimmy Jr	PRIDE OF SCOTLAND	Homeland 2HOM 012	CD				£2.43 (WYND)		Scottish
SHEPP, Archie	MONTREUX ONE	Freedom FCD 741027	CD				£7.29 (WYND)		Jazz
SKIDMORE, Alan	QUARTET TRIBUTE TO TRANE	Miles Music MM 075					£3.95 (A)		Jazz
SKINNER, Jimmie	ANOTHER SATURDAY NIGHT	Bear Family/Rollercoaster BFX 15266					£5.17 (RC/SW)		Country
SLY & ROBBIE	A DUB EXTRAVAGANZA	CSA CASP 100	2 LP				£3.95 (AJS/CSA)		Reggae
SPENCE, Alexander	OAR Edsel/Demon	ED 280					£3.95 (P)		Rock
STAGE DOLLS	STAGE DOLLS	Polydor 834477-1/834477-2	MC				£3.99/6.99 (F)		Rock
STEWART, Andy	MY SCOTLAND	Homeland 2HOM 008	CD				£2.43 (WYND)		Scottish
TALK TALK	SPIRIT OF EDEN	Parlophone PCSD 105/TCPCSD 105	MC				£3.00 (E)		Rock
TEMPTATIONS, The	GREATEST HITS VOL 2	Motown WL 72647/WK 72647	MC				£2.43/4.86 (BMG)		Soul
TEMPTATIONS, The	GREATEST HITS	Motown WL 72646/WK 72646	MC				£2.43/4.86 (BMG)		Soul
THAT PETROL EMOTION	END OF THE MILLENIUM PSYCHOSIS	Blues Virgin V 2550/TCV 2550	MC				£3.85/7.29 (E)		Rock
THIRD EAR BAND, The	ALCHEMY	Dropout DO 1999					£3.95 (P)		Pop
TIKARRER, Tanita	ANCIENT HEART	WEA WX 210/WX 210	MC				£3.85/7.29 (W)		Folk/Rock
TUBEWAY ARMY	REPLICAS	Lowdown/Beggars Banquet BBL 7/BBL 7	MC				£2.43 (W)		Rock
TYSON, Ian	OLD CORRALS & SAGEBRUSH & OTHER COWBOY CLASSICS	Bear Family/Rollercoaster BCD 15437	CD				£7.61 (RC/SW)		Country
VARIOUS	ACID JAZZ & OTHER ILLICIT GROOVES	Urban/Polydor URBPL 16/URBMC 16	MC				£3.99/6.99 (F)		Acid Jazz
VARIOUS	EARTH'S ANSWER	Celestial Harmonies LPCEL 016/MCCEL 016	MC				£6.49/3.95 (A)		Acid Jazz
VARIOUS	COUNTRY 'N' IRISH	Homeland 2HOM 006	CD				£2.43 (WYND)		Irish
VARIOUS	MOONLIGHTING	Warner Brothers WX 202/WX 202	CD				£3.85/7.29 (W)		Soul
VARIOUS	PARIS AFTER DARK	(Edith Piaf, Tino Rossi, etc) Capitol EMS 1296/TCEMS 1296	MC				£3.85/7.29 (E)		Nostalgia
VARIOUS	PICTURES IN THE SKY	Bam-Carusio KIRI 83					£3.95 (P)		Psychedelic
VARIOUS	PROFESSOR JORDAN'S MAGIC SOUND SHOW	(RUBBLES VOL 10) Bam-Carusio KIRI 98					£3.95 (P)		Psychedelic
VARIOUS	SCOTLAND IN SONG	Homeland 2HOM 011	CD				£2.43 (WYND)		Scottish
VARIOUS	SILVER HEART COUNTRY VOL 1	Silver Heart DEAGLE 1/DEAGLE 1	MC				£3.00 (Self-0295 758440)		Country
VARIOUS	THE BEST OF IRISH SHOWBANDS	Homeland 2HOM 003	CD				£2.43 (WYND)		Irish
VARIOUS	THE SPECTACULAR PIPES OF SCOTLAND	Homeland 2HOM 010	CD				£2.43 (WYND)		Scottish
VARIOUS	URBAN ACID	Urban/Polydor URBPL 15/URBMC 15	MC				£3.99/6.99 (F)		Acid House
VARIOUS	URBAN CLASSICS	Urban/Polydor 833915-2	CD				£6.99 (F)		Soul/Dance/Disco
VARIOUS	URBAN CLASSICS 2	Urban/Polydor 816715-2	CD				£6.99 (F)		Soul/Dance/Disco
VARIOUS	WELCOME TO IRELAND	Homeland 2HOM 004	CD				£2.43 (WYND)		Irish
VITOUS, Miroslav	MIROSLAV	Freedom FCD 741040	CD				£7.29 (WYND)		Jazz
VIXEN	VIXEN	Manhattan/EMI MTL 1028/TCMTL 1028	MC				£3.85/7.29 (E)		Heavy Metal
WHITTAKER, Roger	LIVING AND LOVING	Tembo TMB 119/TMBC 119	MC				£3.99/6.99 (F)		MOR
WIEDLIN, Jane	SUR	Manhattan/EMI MTL 1029/TCMTL 1029	MC				£3.85/7.29 (E)		Pop
WONDERLAND MOSCOW	Bear Tracks/Rollercoaster	BTS 943400					£5.17 (RC/SW)		German
WONDERLAND NO. 1	Bear Tracks/Rollercoaster	BTS 943402					£5.17 (RC/SW)		German
WOODS, Phil	RIGHTS OF SWING	Candid CCD 79016	CD				£7.29 (WYND)		Jazz
ZAHOUANIA, Shaba	NIGHT WITHOUT SLEEPING	Mango/Island ILPS 9914/ICT 9914	MC				£3.75/7.29 (F)		World Music

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Album Releases 63

Year to Date: 37 weeks to 16th September

Album Releases: 3324

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IT'S A difficult business categorising music these days.

As more influences are absorbed into the established forms of rock, dance, country and jazz, their respective parameters are blurring. The challenge for magazines catering for any of those particular styles is to assimilate relevant areas without sacrificing identity or regular readers.

The dance/soul arena is currently proving fertile for publishers because there is a lot happening and enthusiasts have disposable income which they tend to spend on going out and buying records. *Echoes* — now past its twelfth birthday — embraces soul, hip hop, House, Acid House, African, funk and reggae within its broadsheet pages. *Blues & Soul* — which has been in business for more than 21 years — covers all that except reggae, with a heavy emphasis on rhythm and blues.

Debbie Kirby, who edits *Echoes*, says frenetic activity on the UK dance scene has had a positive effect on the paper and reports an upswing in circulation when it started covering House and hip hop.

Changes are in the pipeline for *Echoes*. The look of the paper is being revamped with a new logo and the use of colour. "And we'll be going for more news," says Kirby. "There'll be more shorter features on more acts and more chart and reggae coverage."

While Kirby believes *Echoes* could fill a gap in the American market if it could clinch the right distribution deal, *Blues & Soul* editor Bob Killbourn says his magazine has thrived on a strong reputation there. Killbourn has been in the editor's chair for seven years and believes in a policy of ongoing development rather than sudden sweeping editorial changes.

Blues & Soul's readership research reveals that, like *Echoes*, its readers spend substantial amounts on records, clubs, concerts and clothes. It also plans to go for an autumn revamp with better quality paper and more colour.

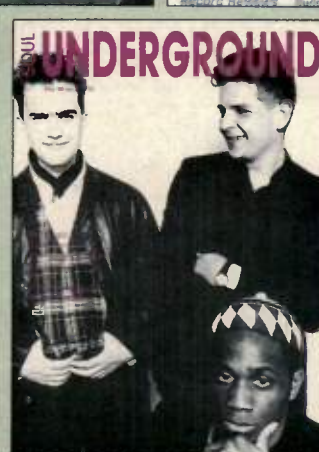
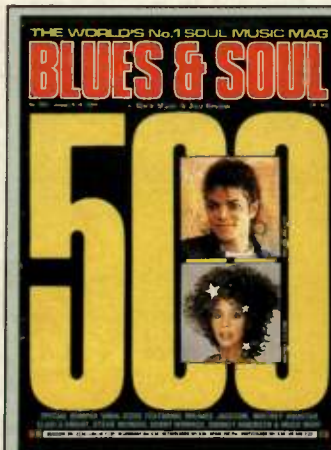
Maverick

The maverick in the dance/soul publication pack is *Soul Underground*. Proud of still not being too far removed from the spirit of a fanzine, its first preview issue in October 1987 threatened to not only fill the gaps left by *Echoes* and *Blues & Soul* but also to take them over.

It seems unlikely that it will achieve that, but its consistency in covering the underground scene has gained it credibility and admirers — including John Peel. Current editor David Lubich says: "*Soul Underground* was originally launched to reflect club culture because no-one was documenting what was going on. As a result we got to areas like Acid House and Balaeric before anyone else knew what they were."

Lubich says the scope of the magazine will continue to broaden and cites a forthcoming article with Jerry Dammers talking about apartheid as an example of its breadth.

The burgeoning dance scene has also created opportunities for magazines aimed at professionals.



Under the influences

Karen Faux on how the specialist titles are having to extend their coverage to cater for the new influences infiltrating established music categories

Jocks was launched two years ago when research via *Record Mirror* revealed that DJs were not being properly catered for. Editor Phil Chapman says: "Our readers encompass mobile, club and radio DJs as well as 'bedroom' DJs who may not be working professionally. We certainly aim to encourage aspiring DJs."

Chapman points out that while *Jocks* is read primarily for its music content, the practical areas it covers such as advice on equipment, insurance and transport are well received.

Jocks plans to push into the international arena now that it has consolidated its UK readership, and there are plans to tie up with a Japanese radio station.

MixMag — which is produced by the Disco Mix Club for DJs — is distributed as part of a membership package and reflects the success of the club's activities worldwide. There are now branches of the club in more than 20 countries and editor Tony Prince says the magazine aims to promote the role of the DJ rather than push individuals into the limelight.

A weekly newsletter called *MixMag Update* complements the monthly glossy *MixMag*.

While dance/soul music scenes are fairly tangible, pinpointing a definite, contemporary scene for jazz is rather more difficult. Partly because of this, jazz magazine *Wire*, is aiming to cater for readers other than jazz buffs. Recently

Wire has improved visually beyond recognition and it is fit to grace the coffee table of any self-respecting, upwardly mobile male between 28 and 35. Editor Richard Cook says: "The writing used to take precedence over the visuals but we realised that it is absolutely vital to have a good looking magazine. It is read by people who might buy *Q* or *Arena* and we have to compete on a visual level."

Wire has made great strides in its advertising content — classy Clarks desert boots ads look wholly appropriate within its pages — and Cook says editorial coverage is expanding: "We aim to cover music outside of the mainstream with greater parity. While we have responded to new artists who are being marketed as pop stars we recognise that most of our readers have a lot of catching up to do."

Lack of image has not been a problem for country music, but until recently that image has been wholly unpalatable to a young rock/pop audience. Now with the lifestyle magazines (*The Face*, *Blitz*, *i-D* and *Q*) are catching country by the boot lace tie, suddenly it's hip.

This poses a dilemma for the traditional country music press. Craig Baguley, editor of *Country Music People*, reports that some of its readers are hostile to the new wave: "We have to be careful how we balance the magazine. We want to keep a healthy profile for traditional artists but we want to cover the new ones too. The Route

88 coverage in other music magazines had a positive knock-on effect for us because it sparked off interest in the music."

Testimony

CMP's letters are testimony to how strongly readers feel — not only about editorial coverage but also about photographs and design. Baguley is committed to updating the look of the magazine and gaining new readers, even if the process has to be a slow but steady one.

Fashions may come and go but heavy metal remains tenacious and unchanging, and there are now three magazines catering for the market. *Kerrang!*, which has maintained healthy circulation figures since going weekly, has a clearly defined identity which it sees no reasons to change, and editor Geoff Barton believes the readership profile hasn't changed; it is still aimed at 15 to 24-year-old males.

"We are making the magazine more topical than in the past though," says Barton. "It will be coming out on Tuesday, which means it will be nationally available on Wednesday and can compete with other weekly magazines on news and gig guides." While

Barton maintains that *Kerrang!* remains respected in the US it has not made any concerted effort to crack the overseas marketing since going weekly.

Metal Hammer on the other hand has a high profile internationally and the UK edition was launched from its German counterpart two years ago. Editor Chris Welch says: "We have an autonomous set-up here but we can draw on interviews that appear in the German magazine. The basic look is the same as the German one but we have different covers, mastheads and headlines."

RAW — which is already making itself heard in no uncertain terms — puts entertainment as its top priority and aims to cover hard rock with the same success that *Smash Hits* covers pop. While Donington was the launch pad, prime mover Jonathan King and former *Kerrang!* staffers Dante Bonutto and Malcolm Dome believe the hard rock spectrum is as broad as pop and can be covered in a fresh and exciting way.

King says: "Our strongest financial motivation is the potential offered by America. It is ripe for the Nineties and a magazine catering for this sort of music."

● How do record company press and marketing people feel the music press is currently performing for them? *MW* exposes their individual views in a feature coming soon.

by Dave Laing

WITH THE recent removal of the *Melody Maker* office to the urban wasteland of IPC's King's Reach tower, one of the paper's great traditions is in danger — the MM pub. Though nothing else unites the trad-mad *Melody Maker* of the early Sixties with today's indie-pop mish-mash, drinking does. There is an unbroken line of empty pint glasses stretching back from the Oporto to Fleet Street's Red Lion where an 18-year-old reporter from the *Kentish Times* was inducted into the MM way of life back in 1964.

"The MM staff were all ex-Services types and jazz fans," recalls Chris Welch, now editor of *Metal Hammer*. "They were also heavy drinkers and they took me to the pub at lunchtime on the first day. When I came out I was violently sick on the pavement."

Golden age

This was the somewhat unceremonious start of modern pop journalism, since Welch had been hired to cover the fast-expanding world of beat music and R&B that had arisen in the wake of The Beatles. *Melody Maker's* arch rival *New Musical Express* had jumped on the bandwagon more quickly and by 1964 its sales had reached a now unimaginable 300,000. MM's owners, Odhams Press, had threatened to close the paper unless it caught up and, with Jack

Hutton replacing Pat Brand as editor, it began to turn itself into a modern pop weekly.

In many ways, the mid-Sixties was a golden age of pop journalism. "It was tremendously exciting," says Welch. "Every week I was writing about a great new band and it was a race to discover them." The race was between Welch and his opposite numbers on the other weeklies: Keith Altham of the *NME*, Richard Green of *Record Mirror* and Penny Valentine of *Disc*. But the rivalry was a friendly one, stresses Welch, "unlike today when they all seem to hate each other. People nowadays tend to be freelance, fighting for jobs."

As beat music gave way to progressive rock, MM gained ground on *NME*, which under the legendary Canadian editor Andy Gray (who took up the reins in 1957) retained more a showbiz ethos. MM, in contrast, recruited more rock enthusiasts from the provincial press such as Richard Williams and Michael Watts as well as Nick Jones, son of Max, the paper's longest-serving jazzier.

By 1972, it was *NME's* turn to make drastic changes. Gray was replaced by Alan Smith and the

paper turned to a new source of staff writers, the "underground" press. From the basements of Notting Hill (London's Haight-Ashbury) came the terrible twins Nick Kent and Charles Shaar Murray. Anyone who knows them now as rather sedate writers for *Q* and *Arena* cannot imagine the frisson of horror that rippled round the record companies when these two plus Mick Farren lashed out at the industry and trashed its best-loved artists in print.

But while this iconoclasm was refreshing at the time, it cast a long shadow over later pop journalism. The negative side of the new *NME* anti-establishment approach was that its attacks were superficial and indiscriminate, and that it created a cult of personality around the writers — ultimately Murray-Kent were the Frankenstein who created the monster we know as Julie Burchill.

Those knee-jerk attacks on the industry were also unspecific — there was none of the careful probing into price rises for albums or concert tickets which MM provided through Rob Partridge, a former *Music Week* staffer and now head of press at Island.

Punk brought the next wave of

recruits to pop journalism — the editors of duplicated fanzines like Jon Savage, Danny Baker and Jane Suck — and briefly gave *Sounds* a moment of glory when it grasped the importance of the new music before its rivals. *Sounds* had been founded in 1970 when Jack Hutton led a walk-out of almost all the *Melody Maker* staff.

But punk also accelerated two trends in the pop press of the Seventies. While it had been axiomatic a decade earlier that you interviewed anyone who had a hit, the new journalism of the Seventies prided itself on following the personal tastes (or whims) of writers. As Nick Logan (*NME* editor 1975-79 and creator of *The Face*) puts it: "Frequently an 'unknown' scores a cover and a centre-spread simply because a writer has persuaded an editor to go with his/her personal judgement." The result of that growing gap between the weeklies and the charts was, of course, *Smash Hits* — a paper which now easily outsells the combined circulations of all four traditional weeklies.

The other trend that has grown in recent years is the notion of the writer as a star rather than a reporter. Jon Savage, now music

writer for *The Observer*, makes a distinction between those who "took this to an honest conclusion and entered the music business, like Chrissie Hynde or Paul Morley, and people like Julie Burchill and Tony Parsons who wanted to become media personalities."

What are the prospects for pop weekly journalism in the Nineties? Where once they were the only branch of the media covering popular music, they are increasingly hemmed in from all sides. Big boys now read *Q* or *The Face* and little girls *Smash Hits* or *No 1*. Fleet Street has its daily coverage of pop, ranging from smut in *The Star* to sociology in *The Independent*, and radio is full of gossip and news.

Scandal

Faced with this, the pop weeklies are in the throes of an identity crisis worse than those of 1963, 1972 or 1977. Is there a distinctive role for them or will they have to take on board elements from the other pop media?

Jon Savage, for one, sees the recent scandal involving a pop journalist selling a story to *The People* as a sign of things to come. "Although pop journalists come across sensational stuff about stars, up until now it's been kept out of the weeklies," he says. "But it's increasingly likely that sooner or later, one of the weeklies will start printing tabloid scandal. It's a matter of survival."

SOUNDS

**NOT JUST FIRST WITH
THE NEWS BUT FIRST
WITH THE NEW . . .**

The Wedding Present February 27
10,000 Maniacs July 30
Pixies April 30
Wolfsbane June 25
The Godfathers February 13
Voice Of The Beehive February 20

**ALL THESE BANDS FOUND
THEIR GREATEST SUCCESS
AFTER APPEARING ON THE
COVER OF SOUNDS**

SOUNDS — THE SHOP WINDOW TO HANG OUT IN!



COMING SOON IN



THE SURE BEATS EPs...

There are just a few weeks to go before Record Mirror launches into the most megablasting dance happenin' since the invention of the turntable . . .

Following on from the success of the rm Cool Cuts EPs, given away free with the magazine in March, watch out for the imminent arrival of two more crucial dancefloor items — the SURE BEATS EPs . . .

Featuring exclusive mixes and unavailable tracks, these magnificent items will be given away ABSOLUTELY FREE with rm, covermounted to the issues dated September 24 and October 1. They're destined to be highly-prized collector's items: solid vinyl seven inch EPs with colour sleeves — no messing . . . And it SURE BEATS paying . . .

Watch out for cuts from BOMB THE BASS . . . S'XPRESS . . . THE WEE PAPA GIRL RAPPERS . . . DJ JAZZY JEFF AND FRESH PRINCE . . . COLDCUT . . . THE COLD CRUSH BROTHERS . . . THE BREAK BOYS and more . . .

Such a feast of frenzied freestyle beats you've never heard before . . .

And to set the seal on this, our best-ever Autumn promotion, we will be running four weeks of competitions to win Philips CD and audio products, in the issues dated October 8, 15, 22 and 29.

The promotion will be supported by extensive national local radio advertising, with spots on Capital Radio (including the Network Chart Show), and an increased print run.

And don't forget: rm is the only consumer music weekly to carry the full Gallup top 100 albums and singles listings, specialist dance charts and unbeatable upfront DJ/dancefloor information . . .

This is one trip you can't afford to miss . . . To advertise in any of these issues, call Tracey Rogers on 01-387 6611, now . . .



KERRANG!

THE KREAM OF THE KROP!

THIS AUTUMN, Kerrang! — the world's most highly-disciplined Heavy Metal weekly — is gonna be giving its readers six of the best!

THWACK! Half a dozen spectacular double-sided colour posters — that's one a week — will be given away FREE with Kerrang! issues cover dated September 24 to October 29!

OUCH! These pulsating pin-ups will pair pix of contemporary artists with legends from rock's heritage!

WALLOP! Featured poster artists include Metallica and Black Sabbath (featuring Ozzy Osbourne), Guns N' Roses and Led Zeppelin, Megadeth and Van Halen (with David Lee Roth) . . . and many, many more besides!

EEK! These unmissable editions of Kerrang! will benefit from vastly increased distribution, a national radio campaign and music press advertising!

BLAT! No self-respecting Heavy Metal fan will want to miss out on this power-packed promotion — and remember, Kerrang! currently sells over a quarter of a million copies every month!

YELP! If your target market is all adults (that means anyone with any money to spend) then you'll be pleased to know that Kerrang! is now the most cost-effective music title around for both mono and colour ads!

TO FIND out why advertising in Kerrang! is such a cracking idea, call Marc Gregory or Cara Mulford on 01-387 6611.

by Lloyd Bradley

THERE USED to be a joke on weekly music papers that rock stars always died on Mondays. Because the magazines were printed on Tuesdays, it meant the news editors would receive a garbled phone call at about 2am (the more inconsiderate croaked "West Coast Time") and have to put together a story/obituary while still in his pyjamas, and then redesign the pages at the typesetters the next day. Understandably, this was perceived as the newly-departed's final two-fingered gesture at the press they had probably had cause to complain about more than once.

Of course, such events still present a problem — now the weeklies have moved their print days forwards to Mondays rock stars tend to die at the weekends — and the tabloid's ever-increasing appetite for pop/rock coverage means important events happening mid-week are already very public knowledge. However, not being able to be first with major music world news is being turned into an advantage at *Sounds*.

"In the case of the recent deaths at Castle Donington," explains deputy editor Billy Mann, "by the time we came out (Wednesday) they'd made all the national papers and the television news. That meant that we didn't have to waste space opening with 'These kids are dead,' because everybody knew it. What we did was write a detailed 'The future of Donington is under question' story, which gave our readers a bit more, explored an

Keeping up with the

tabloids

angle that perhaps hadn't been looked at elsewhere."

Sounds prides itself on its news pages and under the direction of Mann and editor Tony Stewart, and frequent reader surveys, they have evolved into three definite sections — news, record/tour news and inside stories — with the accent on heavy rock.

Although "masses" of information arrives weekly from the nation's press and PR offices, such hand-outs are liable to have been sent to every other rock magazine and so are far from exclusive. Occasionally, if they involve major acts, they are followed up and greater background information ferreted out, but usually they are confined to record/tour news.

Sources for *Sounds*' "exclusives" and the larger stories are, invariably, its roster of contributors and writers. "We hammer it into them that they've got to think news. We get them to look for stories in the course of an interview that might be about something completely different; to work in questions about the future that call for factual answers, then take that part out for a news story. Also, our contributors have good contacts with bands and their managements so we can find out a great deal direct."

Such news gathering techniques

appear to be standard practice among the rock weeklies, although *Sounds* seems to pursue them with added vigour. And, again in common with the rest of the press, "snouts" — informants who telephone with supposed hot stories, often looking for some kind of cash payment — receive short shrift.

What actually qualifies as news — on *Sounds* as well as the other weeklies — is simply a matter for the news editor's (sometimes consulting with other staff) discretion. They will know their readership and what area of music they're most interested in — it would be unlikely that *Melody Maker*, for instance, would run a story about an obscure hip-hop band with a political bent, whereas the *NME*'s readers would be keen to mug up on it; just as the indie-rock flavour of *MM*'s editorial policy will find events that *Sounds* would ignore startlingly newsworthy.

Record Mirror, speciality of the house disco and dance music, has

an approach to news that allows it to cover every facet of its preferred subject. These stories are spread between the straight news section (pop snippets usually concerning record releases), the DJ section (reviewettes of clubland favourites — often import singles), the dance section (devoted to stories about dance music artists, often exclusive to *RM* and the gossip column — pretty-contentious stuff, with a great deal of "snogging"). This means, according to editor Betty Page, *RM*'s readers can find exactly what information they're looking for with a minimum of fuss.

One problem that does not seem to face news desks in the late Eight-

ies is hoaxing. About 10 years ago it was fairly common practise for individuals with over-advanced senses of "humour" to telephone with scoops that weren't true.

In fact, in the case of *Record Mirror*, the noble art of hoaxing has done something of an about-turn — it has, to put it bluntly, made up a few news exclusives and had them pounced on and reprinted (with a fair amount of embroidery) in the tabloid press.

The purpose is to show up certain pop pundits for the lazy loud-mouths they are — "they never bother to check" — and, before *RM* readers desert, Page assures us it only happens on April 1.



Time Out

20

1968-1988

20

For 20 years now we've been making and breaking records
Time Out has just recorded its highest circulation figure ever
at 85,284★ copies sold per week.

We're now selling more copies than *Sounds*, *Q Magazine* and *Melody Maker*.

AND

We've got more readers than *Sounds* and *The Face* — more than
ever before, at 431,000

AND

We're more cost effective than *Melody Maker*, *NME* and *Sounds* at a cost per '000
of only £4.52 for a colour page facing editorial.

BEAT THAT

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©National Readership Survey Jan - June '88

Time Out

LONDON'S WEEKLY GUIDE



JONATHAN KING, prime mover behind RAW, says the magazine is essentially about music 'with balls'



tively doubled our circulation by selling twice as many copies — our readers who bought a copy every other week now buy one every week," says Fuller. It's ABC now stands at 63,757.

IPC's remaining titles, *New Musical Express* and *Melody Maker*, have performed well enough over the past half year. *NME* increased its circulation from 93,405 (ABC Jul-Dec '87) to 94,613 (Jan-Jun '88) while *MM* slightly lost ground with a small drop from 61,677 (ABC Jul-Dec '87) to 61,339 (Jan-Jun '88).

Overall, EMAP Metro has strengthened its position in the consumer music press market over the

past six months and although *Q* performed very well indeed, it is rather a case of discovering and satisfying an upmarket, sophisticated readership rather than a whole movement away from young pop enthusiasts to this up-market audience.

Humorous

● Three new music magazines are entering the fray this autumn, writes **Karen Faux**.

Offbeat, a monthly, has just been launched by Dave Henderson who, in his own words, is a veteran

of many campaigns and has previously been involved with *Sounds*, *The Hit* and *Underground*. The editorial coverage will fall somewhere between *Smash Hits* and *Q*, covering a broad cross-section of music in a glossy format. Henderson is quick to point out that the magazine will not be cult or lifestyle driven and there will be a healthy emphasis on humour.

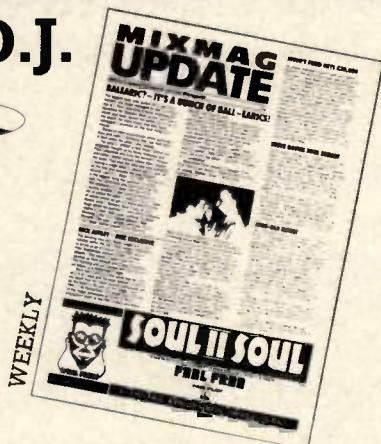
Anyone dedicated to the hard rock cause will probably already be buying *RAW*, the new fortnightly that was pushed into the limelight at Donington via a 36p sampler. The real thing costs 60p and the first issue carried a free Ozzy Osbourne flexidisc, featuring tracks from his forthcoming album.

Jonathan King, shareholder and prime mover behind the magazine, says that essentially *RAW* is about music "with balls", and reports that the advertising response so far has been very good. In the not too distant future, the magazine will be working towards achieving international clout.

Finally, another fortnightly called *Cover* is being launched this month on a £100,000 budget that will include TV and radio advertising, with more emphasis on the latter as the magazine's research has revealed that target readers are not TV addicts.

Aged between 18 and 24, those readers are likely to have disposable income to spend on records and videos. The editorial style will be straightforward but humorous, and editor Fiona Thompson aims to steer clear of long winded, wordy features.

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