

MUSIC WEEK



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BBC boasts Bard boost

SIX SHAKESPEARE classics are being released by BBC Video as part of its September package of sell through titles.

Taming Of The Shrew, King Lear, Macbeth, A Midsummer Night's Dream, Romeo And Juliet and The Tempest are all released on September 19 with a dealer price of £10.43.

Football fans, comedy addicts, radio buffs and children are also catered for in the remaining releases in BBC's September package.

The Official History Of Manchester United FC, Cool It Too with comedian Phil Cool, Our Jimmy 2 featuring James Young and 1 On 1 with Radio One DJs, share the September 19 release date.

Also due for release is the Roll and Rat Video Show featuring the superstar rodent. All titles carry a dealer price of £6.95 and retail at £9.99.



STARS ON parade as CIC goes for War-games

CIC declares War

CIC VIDEO follows its September sci-fi releases with a package of five war films.

Due for release on September 23 with a dealer price of £6.95 each, Gallipoli, All Quiet On The Western Front, The Battle Of Midway, Stalag 17 and Apocalypse

Now are some of the best-known war films ever made and feature such as Marlon Brando, Charlton Heston, Henry Fonda and James Coburn.

Directed by Peter Weir, Gallipoli (running time 106 minutes) tells the tragic story of two young men (Mel Gibson and Mark Lee) brought together by the irresistible lure of adventure and national pride and who become part of the legendary World War I confrontation between Australia and the German-allied Turks.

Once dubbed "the greatest anti-war film ever made" and winner of two Academy Awards, All Quiet On The Western Front (running time 103 minutes) is probably one of the only "message" films that has lost little of its original impact since it was made in 1930. Banned for years after its release in countries mobilizing for war, it follows the lives of young German recruits in World War I and their passage from idealism to disillusionment.

The Battle Of Midway (running time 126 minutes) chronicles the dramatic personal stories of the men who fought the dramatic turning-point battle which came just six months after the Japanese attack on Pearl Harbour in World War II. The cast is headed by Charlton Heston and Henry Fonda.

Set during World War II, Stalag 17 (running time 118 minutes) tells of life in a German prisoner-of-war camp. William Holden received an Academy Award for his performance as the cynical, scheming soldier who spends most of his time trading with the Germans for special privileges.

Completing the package, Apocalypse Now (running time 150 minutes) focuses on the horrifying experiences of Lieutenant Willard (Martin Sheen), a special agent sent to find and kill errant officer Colonel Kurtz (Marlon Brando) in the Vietnam War. The film won three Academy Awards and is acclaimed as "the definitive portrayal of this horrific conflict".



KATHERINE SENIOR: commercial executive

Senior position

THAMES VIDEO International has appointed Katherine Senior as commercial executive.

Senior has had a varied background within the film and video industry having worked previously with Thorn EMI, UIP and Rank, the latter where she was product manager and responsible for the marketing of Walt Disney products in the UK. Her main function at Thames will be marketing and the European video distribution of Thames programmes.

Carne on board at MSD Holdings

TONY CARNE has joined MSD Holdings as general manager/marketing, responsible for audio and video.

Carne, who is 29, comes to MSD after three years at CBS/Fox where he was marketing manager for sell through product. Commenting on the appointment, MSD chief executive Ian Miles says: "I am delighted that Tony is coming on board and his appointment will strengthen our audio and video products in the market place."

Rack up the Raccoons

PICTURE MUSIC International is launching an extensive marketing campaign to back its new Raccoons sell through series.

The Canadian animated children's series marks the first step into non-music programming for PMI and UK marketing manager Guy Warren comments: "As far as we are concerned it's a major, major release and we are going out with all guns firing."

The first three Raccoons volumes will be accompanied by free gifts: Raccoons badges, magic pens and tokens for a free "survival kit" of pens or storyboard. Raccoons cuddly toys and zip sacks will also be

available at wholesale price via the token scheme.

Warren says the company has planned trade and consumer advertising and a possible nationwide schools' competition. "We hope

everyone will go Raccoons nutty — we certainly have here!" laughs Warren.

The first 45-minute Raccoons title is due for release on October 3 with a dealer price of £5.86.



PMI GETS behind the Raccoon sensation

Five more from Virgin Classics

VIRGIN VISION is releasing a further five titles from its new Virgin Classics series on September 26.

Thieving Magpie from The Cologne Opera, Aida from La Scala, Macbeth from The Berlin Opera, The Marriage Of Figaro from Drottningholm and Julius Caesar from the English National Opera all have a dealer price of £11.82 and retail at £16.99.

Virgin officially launched its opera and ballet series at the English National Opera on August 8 when deputy MD Angus Margerison announced that the company had concluded a deal with Reiner Moritz' RM Associates to secure 30 titles in the Classics series. These will be released in blocks of five, three times a year.

"Virgin Vision is pleased to be releasing the highest possible quality of opera and ballet to a sector of the public who have previously not been catered for," says Margerison. "We decided to go out and find the best possible video around and have made it as collectable, beautiful and as high a quality as possible."

Daredevil do's and Sherlock's solutions

THE SPECTACULAR stunts and daredevil antics of Evel Knievel are captured on video by Hendring for a new sell through release, The Last Of The Gladiators.

The programme tells the story of the king of the daredevils, depicting the life of the young tearaway from Butte, Montana.

The Evel Knievel story is told by the man himself, by his friends and family, in documentary footage and through clips from the film biography where he is played by George Hamilton. Also included in

the documentary, which was released on September 1, are all of Knievel's stunts — the disasters as well as the successes. The Last Of The Gladiators, which features a specially written rock soundtrack, has a dealer price of £8.34.

Hendring is also releasing two further titles in its popular Sherlock Holmes range. The two programmes, which each feature two episodes from the recent Return Of Sherlock Holmes TV series, are released on September 15 with a dealer price of £6.95.

● PICKWICK VIDEO has opened new warehouse and distribution facilities at its headquarters in Colindale, north London.

The new investment in sell through video provides 40,000 square feet of additional warehousing facilities solely for video. Positioned within yards of the company's existing 78,000 square feet of record, audio cassette and video warehousing space, Pickwick claims the new facilities are the largest and most up-to-date in Europe.

All our yesteryears . . .

VISNEWS VIDEO takes a nostalgic trip down memory lane with the release of four sell through videos called Music, Memories And Milestones.

Launched on September 16, the one-hour programmes portray the Thirties, Forties, Fifties and Sixties through original footage of the people, events, fashion and sport of the decade, backed by original soundtracks.

The series aims to show the changing face of the world through political events, crazes, inventions and achievements of each

era, set to music by such as Glenn Miller, Vera Lynn and Buddy Holly. Included are the day when Chamberlain promised "Peace In Our Time", the tragic Hindenburg disaster and the moment when Elvis Presley retired from show business to join the army.

"Our research has shown that nostalgia videos of this kind are precisely what the market is seeking," says Visnews Video product manager Kate Charters. "We know that this new series will be very popular, and will further establish Visnews Video as a strong

contender in the sell through market."

Visnews, which says it is the world's largest provider to broadcasters of television news material, is distributing the new titles through Pickwick with a dealer price of £6.95.

Concurrent with their release, the company is launching the third title in its special interest series. Entitled Wheels: The Joy Of Cars, the programme explores the pleasures of the automobile over the last century. Wheels also has a dealer price of £6.95.



CHRISTMAS COMES early for MSD with the First Christmas

Sparky's magic puts a spell on Guild

MSD VIDEO is leading its October package of sell through releases with 10 full-length films from Guild Home Video.

With dealer prices of £5.56 and £6.25 the films include Breakdance, The Wild Angels Bo-ero, Hijack, Missing In Action and For Your Love Only which stars Nastassia Kinski.

Sharing the October 3 release date are 11 children's titles. These include Sparky's Magic Pano (a Woolworths exclusive), Transformers — Dark Awakening, Starcom III — the Fight For Freedom, My

Little Pony — Bright Lights, Jem — The Fan and Charles Dickens — Ghost Stories all with a dealer price of £5.56.

MSD is also releasing the Great Bear Score (dealer price £4.86), The First Christmas, The Bear Who Slept Through Christmas and Santa And The Three Bears with £4.17 dealer prices.

For adults, the company is releasing The Glorious Days Of Steam (dealer price £6.25) and a fitness tape, Dolph Lundgren — Maximum Potential (dealer price £6.25).



THE EPIC Lawrence Of Arabia heads Prestwich Operations' 15-title sell through package, released on September 12.

The David Lean classic won seven Academy Awards and set Peter O'Toole, who played the legendary British officer T E Lawrence, on the road to stardom. The Prestwich package for September also includes seven titles which have never been released on video. They are Gilda, The Young Winston, A Night To Remember, Brian's Song, California Suite, Ten Rillington Place and The Greatest.

Completing the line-up is To Sir With Love; No Sex Please, We're British; Midnight Express, Confessions Of A Pop Performer; Gandhi; Anzio and Jabberwocky.

All the titles have a dealer price of £6.95.

Let's active!

TEMPO IS claiming an all-time first with its new range of children's video activity packs, available through all major outlets from September 12.

The packs, which were initially available only at Woolworths, aim to capture a new section of the current non-video buying public.

Containing a colouring book, storybook, four felt tip pens and a video cassette, they are designed to appeal to the "harrassed mum or dad" looking for something new to keep their youngsters occupied.

There are eight different characters in the Activity Pack with a dealer price of £5.81 and retail of £7.99.



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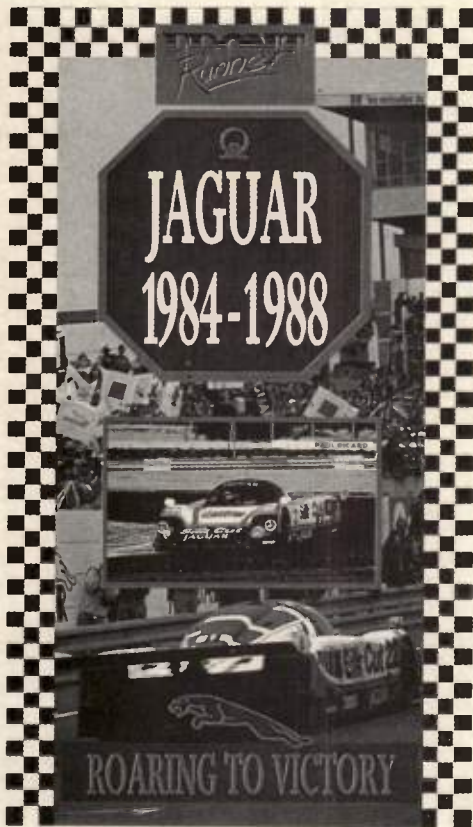
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As video sell through marks its third birthday, Rosie Horide examines the current state of the market, how it has changed and what is to come

THIS AUTUMN the video sell through market celebrates its third birthday, since the Video Collection launched its first comprehensive batch of titles through Woolworths.

The business has grown at an incredible rate, with conservative estimates putting sales last year in excess of 10m units, mostly at a retail price of around £10.

As the market's fourth year gets under way, it is interesting to talk to some of the main participants in the business, to find out their views on the current state of sell through, how it's changed and what is to come. Of particular significance is how many music retailers have made the natural progression from stocking music video to taking on other sell through titles. Many others are beginning to consider sell through as another area of home entertainment which can prove profitable.

At present, the market leader is still generally reckoned to be Video Collection, with CIC dominant in the feature film sector. During the last year those major Hollywood film studios which hadn't previously done more than dabble in the market, like CBS/Fox and Warner, have finally taken the plunge. Other major companies have seen the potential and are devoting more of their efforts to the sell through business, notably the BBC with its superlative sports programmes. And the established independents are doing well, while new sell through companies continue to be launched.

Mike Gower has been with Video Collection since just after its launch, and is well-placed to take a view of the market and its growth. Now deputy MD, he has seen the company grow from one with a small batch of launch titles to a major force in video which recently celebrated the sale of its 10 millionth video cassette.

One thing that has struck Gower is how certain titles have become established as perennial sellers:



Bickley: 'Music retailers already have the perfect set-up for sell through'

Looking back

"Fitness tapes like Jane Fonda or Lizzie Webb's exercise video are good examples, as is the Jack Nicklaus golf programme."

This year has seen a slight shift of emphasis for Video Collection, with the release of Michael Jackson: The Legend Continues catapulting the label firmly into the limelight on the music front. The David Bowie Serious Moonlight Tour tapes and the Lionel Richie programme have also helped the company come into contention as a music specialist label.

Gower confirms that a conscious effort has been made to establish a presence in this market, "and we have more product of a similar calibre coming up".

Another area which has been strengthened is sport, with Video Collection being the first company to establish a sports-only label — International Sports Showcase. "The identity of this label has become established very quickly, both with the trade and consumers. It has also helped to bring new retailers into the business, such as sports stores like Olympus and Champion Sports."

Gower says that as far as his company is concerned, the current split of business is roughly 35-40 per cent children's, 30 per cent feature films, music 15 per cent and sport, health and fitness dominant among the rest. VCI has always had a reputation for kids product and success in that area has continued. But he has noticed one significant change: "There's a definite swing away from the toy-led characters and towards the old favourites like the Flintstones and Yogi Bear. I see that continuing — and I believe it's a good thing for the industry and its image too."

Gower and Video Collection are optimistic about the future, and in particular the forthcoming pre-Christmas period: "We have some big titles and some major announcements. There'll be a football title which I see being very big seller, and another joint venture deal (like the ISS label which is a venture with Mark McCormack's operation) that should give us some excellent special interest product."

Other major companies also have a lot going for them, notably CIC. Currently basking in the pleasure of having just sold over 75,000 copies of Back To The Future in its first four weeks, CIC managing di-

rector John Bickley is confident that a record period is coming up.

"Last year's sales for the industry were pretty good — over 9m as opposed to 6.5m the previous year (1986). But if we get the take-off everyone is predicting — and all the signs are that we will — I'd say we'll probably do around 13m units this year."

Bickley also points out: "Our price point has always been under £10, and I'm pleased to see the other Hollywood studios following our lead, with many bringing their original prices down to our level."

Naturally, Bickley is delighted to find his company market leaders for feature films with, he estimates, 40-45 per cent of that sector's sales. He has Back To The Future riding high in the charts, movies of the calibre of Beverly Hills Cop still selling well, and more to come: "We'll have a sci-fi package and a war package out soon, and then in October (as we did last year) a major package of blockbuster movies."

Some top rate films have been

its July release hasn't hampered sales at all.

Bickley adds that any doubter about the sell through market who've held off stocking the product must by now have realised their mistake — although some may have missed the boat. But, he still believes: "Dealers with enough space and the right sort of store traffic should still consider this highly profitable and booming business. Many music retailers already have the perfect stores and customers for sell through, and the advantage of being used to selling rather than renting product."

One of the most important aspects of sell through has always been price. Companies such as Video Collection and CIC have always been firm believers in the "under-a-tenner" market, and that not only do sales drop dramatically above that but one loses the "impulse buy" factor. Other companies have tried to establish a premium price for their top titles, but seem now to be coming round to the other way of thinking.

Stewart Till is managing director of CBS/Fox Video. His company entered the sell through market last autumn with a batch of 12 titles, most at above £10 but under £15. This included such all-time greats as The Sound Of Music and Star Wars. They did very well, as have

ing and the music industry. He says: "It is really becoming a hit and miss industry — titles at the top are really big, with 100,000 units being good but not exceptional, while for titles at the other end of the scale there is almost no demand."

Till says that CBS/Fox will be spending considerable sums on consumer advertising this autumn, to increase customer awareness and is very confident of the success of titles like those already mentioned and other acquisitions like The Long Good Friday. He stresses how important advertising is, even at a local level. He also believes that music retailers already have the skills needed to make sell through a success, and that with careful buying they can do very well.

Walt Disney was another company which had a "premium" price for its product — one for which, because of the name, the customers seem willing to pay. This autumn the company is launching its own set-up, having previously been distributed through Rank. The new company is Buena Vista, and Phil Jackson has come from Rank to run it.

"We are taking very different views on many things: we've reviewed our pricing structure and we will be spending more on ad-

... and to the future

mentioned in the context of that package, as yet to be announced, but one title that seems almost certain to be included is Raiders Of The Lost Ark. Interestingly, CIC originally released it at £13.50 dealer price in pre-sell through days, and sold impressive numbers even then, at just under £20 retail.

But Bickley does see the future holding certain problems: "With the amount of product available, and the need for best sellers to stock in depth, retailers will have to cherry pick because of space problems. Unfortunately video cassettes are bulky, and both display and storage space will be at a premium. This will mean a lot of good titles being overlooked, de-listed or simply never stocked if we're not very careful."

This year has also proved, says Bickley, that there's an all-year-round market if you've got the right product. Certainly, there are peaks and troughs, but Back To The Future is a case in point. A good film,

subsequent releases, but not the astronomical numbers that would have been predicted at £9.99. He now admits that they may have miscalculated, and that his company is now re-thinking its policy.

"Market forces do now seem to be bringing prices down to below £10. We probably lost out on sales for the gift market last year by having prices at around £15, and this autumn will be changing our pricing policy."

That means major titles which he has scheduled, such as The Life Of Brian and Time Bandits, will be out at under £10. These two titles, scheduled for release in September, are also examples of another new CBS/Fox policy: the acquisition of product from other sources. Until now the company has simply delved into its own catalogue.

"The company is getting more aggressive, and is actively pursuing a policy of acquisition of strong product for the sell through market. These films are excellent examples: we've also got the Mr Men coming out for the kids market, and will be putting out about six soccer tapes a year, as we see this as one of the most popular areas in the booming market for sport on video."

Till is in an excellent position to look at the market as a whole, because he is not only MD of CBS/Fox but also chairman of the BVA (British Videogram Association). He says: "Sell through is growing at a meteoric rate, and I conservatively expect the market to do 16-17m cassettes this year — which makes it a £150m business. There could be 1,000 new titles on the market this autumn, and sales will continue to grow."

He draws several parallels between the way the market is grow-

verising. The company has some exciting and innovative marketing plans, and it will be an exciting autumn," he says.

Jackson believes that business in sell through this year could be up as much as 80 per cent, and that music retailers are uniquely placed to cash in. "Video dealers have the situation where customers are coming in expecting to spend around £2 on rental, so £10 seems a lot. But music customers are expecting to spend more and buy something — a much better and more receptive attitude for sell through."

Buena Vista's plans have yet to be confirmed, but rumours suggest titles like Pinocchio could make it a profitable autumn for them.

Pickwick distributes the majority of sell through product for a large number of companies, and is uniquely placed to take an overview. The company's Walter Woyda comments: "Our sell through business has increased 100 per cent in six months, and the increase over last year looks like being phenomenal. There's an enormous amount of product coming out, with some excellent titles, and no sign at all of the market levelling off."

Woyda says that the £10 price barrier is still crucial and this autumn he doubts that any top product will exceed it. Certainly the multiples feel the same, and sales of product priced over that will definitely suffer.

In fact, his general view is the same as everyone else's. Sell through is big business. And those involved during the next few months could earn themselves a nice little Christmas present, as well as building a profitable business for the future.



Till: 'Market forces do seem to be bringing prices down to below £10'



Gower: 'There's a definite swing away from the toy-led characters'

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1	BACK TO THE FUTURE (CIC/Screen Legends)	VHR 1204
2	WATCH WITH MOTHER (BBC/Screen Legends)	BBC V4091
3	JANE FONDA'S NEW WORKOUT (Video Collection)	LR 2218
4	LIZZIE WEBB'S EXERCISE VIDEO (Video Collection)	VC 6041
5	THE EMPIRE STRIKES BACK (CBS/Fox)	1425 50
6	THE HIGHLANDER (WHV/Hollywood Nites)	PES 38050
7	RETURN OF THE JEDI (CBS/Fox)	1478 50
8	LIVERPOOL FOOTBALL CLUB: THE MIGHTY REDS (BBC/Screen Legends)	BBCV 4144
9	CHILDREN'S TV FAVOURITES (MSD)	V 9047
10	CARTOON COLLECTION (Warner Home Video)	RS 10000
11	BEVERLY HILLS COP (CIC/Screen Legends)	VHR 2159
12	THOMAS THE TANK ENGINE: DEPUTATION (Screen Legends)	5014 861 100 323
13	GREASE (CIC/Screen Legends)	VHR 2003
14	THE WANDERERS (Video Collection)	VC 3246
15	EDDIE MURPHY: DELIRIOUS (CIC/Screen Legends)	VHR 2162

16	THE DARK CRYSTAL (RCA/Columbia)	CVT 20146
17	TRANSFORMERS: RETURN OF OPTIMUS PRIME (MSD)	V 9079
18	THE WARRIORS (CIC/Screen Legends)	VHR 2007
19	POSTMAN PAT 1 (BBC/Screen Legends)	BBCV 4028
20	WILLIE WONKA & THE CHOCOLATE FACTORY (Warner Home Video)	PEV 61206
21	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT (Video Collection)	LR 2234
22	LIZZIE WEBB'S BODY PROGRAMME (Video Gems)	R 1137
23	STAR TREK: THE MENAGERIE (CIC/Screen Legends)	VHR 2274
24	STORIES & RHYMES (Video Collection)	TV 8026
25	CAR WARS (Front Runner)	8503
26	CHITTY CHITTY BANG BANG (Warner Home Video)	PES 99253
27	BILLY & ALBERT (Virgin)	VVD 258
28	FAME (MGM/UA, Screen Legends)	SMV 10027
29	OUR RELATIONS LAUREL & HARDY (Virgin Archive)	HR 007
30	FOLLOW THAT DREAM (Warner Home Video/Hollywood Nites)	PES 99460

GENESIS

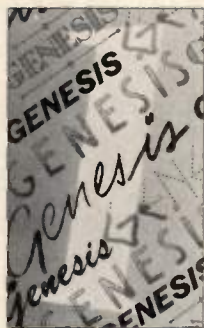
2 VOLUMES ON VIDEO

IT'S ALSO WORTH REMEMBERING THAT EURYTHMICS' VIDEO ALBUM "SAVAGE" AND ROY ORBISON'S "BLACK & WHITE NIGHT" ARE OUT NOW THROUGH VIRGIN MUSIC VIDEO.



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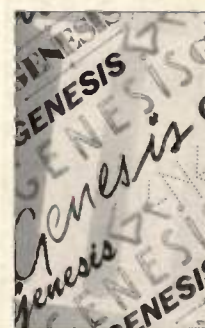
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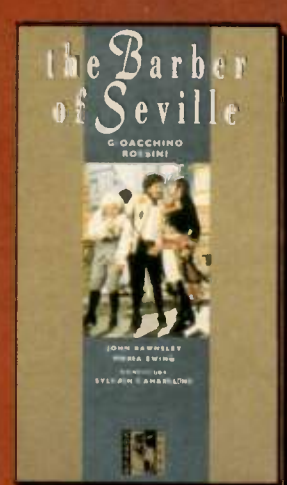
AIDA
CVI 2013



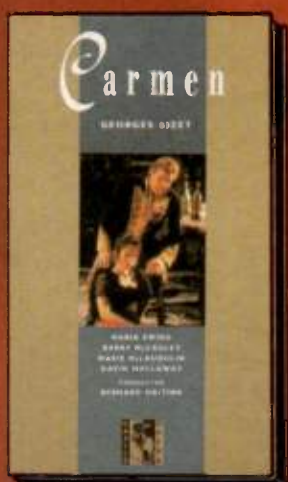
LA BOHÈME
CVI 2014



PETER GRIMES
CVI 2015



THE BARBER OF SEVILLE
CVI 2016



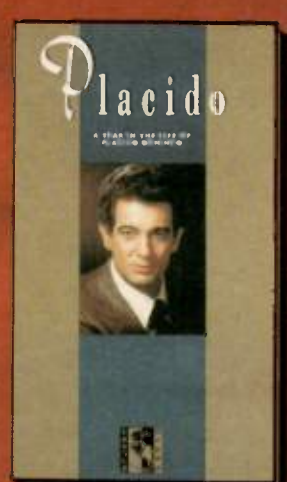
CARMEN
CVI 2018



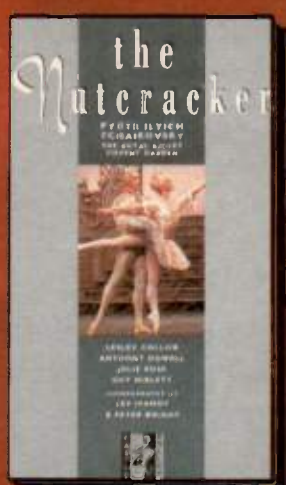
IDOMENEO
CVI 2019



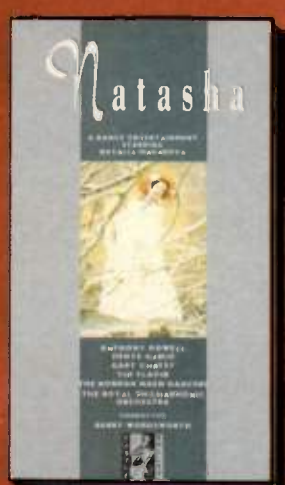
LA FANCIULLA DEL WEST
CVI 2020



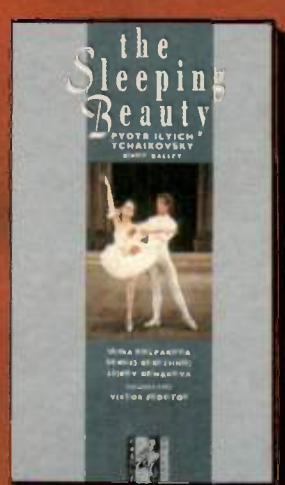
PLACIDO
CVI 2021



THE NUTCRACKER
CVI 2022



NATASHA
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ACTION FORCE: THE MOVIE Tempo/MSD VHS V 9135 Cert. U.D. Price: £6.25 (01/09/88)	Children Cartoons	MANON LESCAUT Castle Vision VHS CVI 2028 Cert. E.D. Price: £10.43 (12/09/88)	Music
AEROSMITH: VIDEO SCRAPBOOK Hendring/PVG VHS HEN 2 105 X Cert. — D. Price: £8.34 (01/09/88)	Music	MIDNIGHT EXPRESS RCA/Columbia, Prestwich Operations VHS CVT 20006 Cert. 18 D. Price: £6.95 (12/09/88)	Drama
AFFAIR, THE Channel 5 VHS CFV 00812 Cert. PG D. Price: £5.56 (16/09/88)	Love	MISSION GALACTICA: THE CYLON ATTACK CIC/Screen Legends VHS VHR 1307 Cert. U.D. Price: £6.95 (09/09/88)	Sci-Fi
AIDA Castle Vision VHS CVI 2013 Cert. E.D. Price: £10.43 (12/09/88)	Music	MOONDREAMERS: UP ABOVE THE CLOUDS Tempo/MSD VHS V 9139 Cert. U.D. Price: £5.56 (01/09/88)	Children Cartoons
ALL QUIET ON THE WESTERN FRONT CIC/Screen Legends VHS VHR 1084 Cert. PG D. Price: £6.95 (09/09/88)	War/Westerns	MOTHER GOOSE TREASURY: VOL 1 Hendring/PVG VHS HEN 2 082 Cert. U.D. Price: £5.56 (15/09/88)	Children
AMERICAN NINJA MGM/UA, Screen Legends VHS SMV 10705 Cert. 18 D. Price: £6.95 (16/09/88)	Kung Fu	MOTHER GOOSE TREASURY: VOL 2 Hendring/PVG VHS HEN 2 083 Cert. U.D. Price: £5.56 (15/09/88)	Children
ANCHORS AWEIGH MGM/UA, Screen Legends VHS SMV 10309 Cert. U.D. Price: £6.95 (16/09/88)	Music	MOTHER GOOSE TREASURY: VOL 3 Hendring/PVG VHS HEN 2 084 Cert. U.D. Price: £5.56 (15/09/88)	Children
ANIMALYMPTICS Video Gems VHS R 1197 Cert. U.D. Price: £6.25 (05/09/88)	Children Cartoons	MOTHER GOOSE TREASURY: VOL 4 Hendring/PVG VHS HEN 2 085 Cert. U.D. Price: £5.56 (15/09/88)	Children
ANZIO RCA/Columbia, Prestwich Operations VHS CVT 20211 Cert. PG D. Price: £6.95 (12/09/88)	War/Westerns	MOTHER LODGE Video Gems VHS R 1193 Cert. PG D. Price: £6.25 (05/09/88)	Drama
APOCALYPSE NOW CIC/Screen Legends VHS VHR 2030 Cert. 18 D. Price: £6.95 (09/09/88)	War/Westerns		
BAKER, JANET: FULL CIRCLE Castle Vision VHS CVI 2030 Cert. E.D. Price: £10.43 (12/09/88)	Music	NABUCCO Castle Vision VHS CVI 2029 Cert. E.D. Price: £10.43 (12/09/88)	Music
BARBER OF SEVILLE, THE Castle Vision VHS CVI 2016 Cert. E.D. Price: £10.43 (12/09/88)	Music	NADIA Video Gems VHS R 1182 Cert. U.D. Price: £6.25 (05/09/88)	Drama
BATTLE OF MIDWAY, THE CIC/Screen Legends VHS VHR 1029 Cert. U.D. Price: £6.95 (09/09/88)	War/Westerns	NATASHA Castle Vision VHS CVI 2031 Cert. E.D. Price: £10.43 (12/09/88)	Music
BIG COUNTRY, THE Warner Home Video/Hollywood Nites VHS PES 99481 Cert. PG D. Price: £6.95 (26/09/88)	War/Westerns	NIGHT TO REMEMBER, A RCA/Columbia, Prestwich Operations VHS CVT 10384 Cert. PG D. Price: £6.95 (12/09/88)	Humour
BRIAN'S SONG RCA/Columbia, Prestwich Operations VHS CVT 11200 Cert. PG D. Price: £6.95 (12/09/88)	Drama	NO GEEK PLEASE, WE'RE BRITISH RCA/Columbia, Prestwich Operations VHS CVT 30024 Cert. PG D. Price: £6.95 (12/09/88)	Humour
		NUTCRACKER, THE Castle Vision VHS CVI 2022 Cert. E.D. Price: £10.43 (12/09/88)	Music
CALIFORNIA SUITE RCA/Columbia, Prestwich Operations VHS CVT 10008 Cert. 15 D. Price: £6.95 (12/09/88)	Drama	OTELLO Castle Vision VHS CVI 2025 Cert. E.D. Price: £10.43 (12/09/88)	Music
CARE BEARS: THE GIFT OF CARING Tempo/MSD VHS V 9112 Cert. U.D. Price: £5.56 (01/09/88)	Children Cartoons		
CARMEN Castle Vision VHS CVI 2018 Cert. E.D. Price: £10.43 (12/09/88)	Music	PINK PANTHER STRIKES AGAIN, THE Warner Home Video/Hollywood Nites VHS PES 99255 Cert. PG D. Price: £6.95 (26/09/88)	Humour
CHEYENNE AUTUMN Warner Home Video/Hollywood Nites VHS PES 11052 Cert. U.D. Price: £6.95 (26/09/88)	War/Westerns	PINK PANTHER, THE Warner Home Video/Hollywood Nites VHS PES 99242 Cert. PG D. Price: £6.95 (26/09/88)	Humour
CHILDREN'S CARTOON FAVOURITES: VOL 1 Tempo/MSD VHS V 9141 Cert. U.D. Price: £5.56 (01/09/88)	Children Cartoons	POPPLES: PARTYTIME Tempo/MSD VHS V 9115 Cert. U.D. Price: £5.56 (01/09/88)	Children Cartoons
CHILDREN'S CARTOON FAVOURITES: VOL 2 Tempo/MSD VHS V 9152 Cert. U.D. Price: £5.56 (01/09/88)	Children Cartoons	PRIZZI'S HONOR Channel 5 VHS CFV 07552 Cert. 15 D. Price: £6.95 (16/09/88)	Humour
CHILDREN'S VIDEO BIBLE: THE FIRST CHRISTMAS Oxford Vision VHS OVC 50052 Cert. E.D. Price: £9.04 (01/09/88)	Children		
CLAN OF THE CAVE BEAR, THE Channel 5 VHS CFV 07322 Cert. 15 D. Price: £6.95 (16/09/88)	Drama	RED RIVER Warner Home Video/Hollywood Nites VHS PES 99672 Cert. U.D. Price: £6.95 (26/09/88)	War/Westerns
CONFESSIONS OF A POP PERFORMER RCA/Columbia, Prestwich Operations VHS CVT 20136 Cert. 18 D. Price: £6.95 (12/09/88)	Humour	REVENGE OF THE PINK PANTHER, THE Warner Home Video/Hollywood Nites VHS PES 99251 Cert. PG D. Price: £6.95 (26/09/88)	Humour
CURSE OF THE PINK PANTHER, THE Warner Home Video/Hollywood Nites VHS PES 99429 Cert. PG D. Price: £6.95 (23/09/88)	Humour		
DER ROSENKAVALLER Castle Vision VHS CVI 2017 Cert. E.D. Price: £10.43 (12/09/88)	Music	SAMSON ET DALILA Castle Vision VHS CVI 2026 Cert. E.D. Price: £10.43 (12/09/88)	Music
DIE FLEDERMAUS Castle Vision VHS CVI 2023 Cert. E.D. Price: £10.43 (12/09/88)	Music	SCALP HUNTERS, THE Warner Home Video/Hollywood Nites VHS PES 99373 Cert. — D. Price: £6.95 (26/09/88)	War/Westerns
DOMINGO, PLACIDO: PLACIDO Castle Vision VHS CVI 2021 Cert. E.D. Price: £10.43 (12/09/88)	Music	SHOE PEOPLE, THE: SHOE TOWN STORIES Tempo/MSD VHS V 9114 Cert. — D. Price: £5.56 (01/09/88)	Children Cartoons
DOT AND THE KOALA Video Gems VHS R 1194 Cert. U.D. Price: £5.56 (05/09/88)	Children	SHOT IN THE DARK, A Warner Home Video/Hollywood Nites VHS PES 99530 Cert. — D. Price: £6.95 (26/09/88)	Humour
DUEL AT DIABLO Warner Home Video/Hollywood Nites VHS PES 99547 Cert. 15 D. Price: £6.95 (26/09/88)	War/Westerns	SILENT RUNNING CIC/Screen Legends VHS VHR 1069 Cert. U.D. Price: £6.95 (09/09/88)	Sci-Fi
		16 DAYS OF GLORY CIC/Screen Legends VHS VHR 2178 Cert. U.D. Price: £6.95 (01/09/88)	Sport
EMERGENCY 999 MSD/MSD VHS V 9066 Cert. E.D. Price: £6.95 (01/09/88)	Others	SLEEPING BEAUTY, THE Castle Vision VHS CVI 2032 Cert. E.D. Price: £10.43 (12/09/88)	Music
FURTHER ADVENTURES OF DROOPY, THE MGM/UA, Screen Legends VHS SMV 10694 Cert. U.D. Price: £6.25 (16/09/88)	Children Cartoons	SPARKY'S MAGIC PIANO Tempo/MSD VHS V 9151 Cert. U.D. Price: £5.56 (01/09/88)	Children Cartoons
		SPOT'S FIRST VIDEO Tempo/MSD VHS V 9150 Cert. U.D. Price: £4.86 (01/09/88)	Children Cartoons
GALUPOLI CIC/Screen Legends VHS VHR 3001 Cert. PG D. Price: £6.95 (09/09/88)	War/Westerns	SPRINGFIELD RIFLE Warner Home Video/Hollywood Nites VHS PES 11829 Cert. — D. Price: £6.95 (26/09/88)	War/Westerns
GANDHI RCA/Columbia, Prestwich Operations VHS CVT 20135 Cert. PG D. Price: £6.95 (12/09/88)	Drama	STALAG 17 CIC/Screen Legends VHS VHR 2046 Cert. PG D. Price: £6.95 (09/09/88)	War/Westerns
GILDA RCA/Columbia, Prestwich Operations VHS CVT 10255 Cert. PG D. Price: £6.95 (12/09/88)	Drama	STAR TREK II: THE WRATH OF KHAN CIC/Screen Legends VHS VHR 2026 Cert. 15 D. Price: £6.95 (09/09/88)	Sci-Fi
GO FISHING: ROACH AND CARP Shylus/Shylus VHS V 7003 Cert. E.D. Price: £6.95 (04/09/88)	Others	STAR TREK: EPISODES 17 & 18 CIC/Screen Legends VHS VHR 2275 Cert. — D. Price: £6.95 (09/09/88)	Sci-Fi
GOLDSMITH, GLEN: WHAT YOU SEE IS WHAT MSD/MSD VHS V 9137 Cert. — D. Price: £4.86 (05/09/88)	Music	STARCOM III: THE FIGHT FOR FREEDOM Tempo/MSD VHS V 9133 Cert. U.D. Price: £5.56 (01/09/88)	Children Cartoons
GREATEST, THE RCA/Columbia, Prestwich Operations VHS CVT 10674 Cert. PG D. Price: £6.95 (12/09/88)	Drama	STINGIEST MAN IN TOWN, THE MSD/MSD VHS V 9120 Cert. U.D. Price: £5.56 (01/09/88)	Children Cartoons
GRIMES, PETER Castle Vision VHS CVI 2015 Cert. E.D. Price: £10.43 (12/09/88)	Music	SUPER TED: THE HEROIC ADVENTURES OF Tempo/MSD VHS V 9113 Cert. U.D. Price: £5.56 (01/09/88)	Children Cartoons
		SYLVANIAN FAMILIES: VOL 3 Tempo/MSD VHS V 9084 Cert. U.D. Price: £5.56 (01/09/88)	Children Cartoons
HALLELUJAH TRAIL, THE Warner Home Video/Hollywood Nites VHS PES 99673 Cert. — D. Price: £6.95 (26/09/88)	War/Westerns	SYLVANIAN FAMILIES: VOL 4 Tempo/MSD VHS V 9146 Cert. U.D. Price: £5.56 (01/09/88)	Children Cartoons
I LOMBARDI Castle Vision VHS CVI 2027 Cert. E.D. Price: £10.43 (12/09/88)	Music	TALES FROM THE DARK SIDE: THE NEW MAN Channel 5 VHS CFV 06642 Cert. 15 D. Price: £5.56 (16/09/88)	Horror
IDOMENEO Castle Vision VHS CVI 2019 Cert. E.D. Price: £10.43 (12/09/88)	Music	TALES FROM THE DARK SIDE: INSIDE THE CLOSET Channel 5 VHS CFV 06622 Cert. 15 D. Price: £5.56 (16/09/88)	Horror
INSPECTOR CLOUSEAU Warner Home Video/Hollywood Nites VHS PES 99536 Cert. — D. Price: £6.95 (23/09/88)	Humour	TALES FROM THE DARK SIDE: IT ALL COMES ... Channel 5 VHS CFV 06632 Cert. 15 D. Price: £5.56 (16/09/88)	Horror
INTERMEZZO Castle Vision VHS CVI 2024 Cert. E.D. Price: £10.43 (12/09/88)	Music	TEMPTATIONS, THE: GET READY PMI/EMI VHS MVR TEMI Cert. — D. Price: £6.50 (05/09/88)	Music
JABBERWOCKY RCA/Columbia, Prestwich Operations VHS CVT 20063 Cert. PG D. Price: £6.95 (12/09/88)	Humour	TEN RILLINGTON PLACE RCA/Columbia, Prestwich Operations VHS CVT 20039 Cert. 15 D. Price: £6.95 (12/09/88)	Drama
KNIEVEL, EVEL: LAST OF THE GLADIATORS, THE Hendring/PVG VHS HEN 2 088 X Cert. — D. Price: £8.34 (01/09/88)	Others	THAT'S ENTERTAINMENT MGM/UA, Screen Legends VHS SMV 10007 Cert. U.D. Price: £6.95 (16/09/88)	Music
LA BOHEME Castle Vision VHS CVI 2014 Cert. E.D. Price: £10.43 (12/09/88)	Music	THING, THE CIC/Screen Legends VHS VHR 1062 Cert. 18 D. Price: £6.95 (09/09/88)	Sci-Fi
LA FANCIULLA DEL WEST Castle Vision VHS CVI 2020 Cert. E.D. Price: £10.43 (12/09/88)	Music	TITAN FIND Channel 5 VHS CFV 07792 Cert. 18 D. Price: £6.95 (16/09/88)	Sci-Fi
LAWRENCE OF ARABIA RCA/Columbia, Prestwich Operations VHS CVT 20055 Cert. PG D. Price: £6.95 (12/09/88)	Drama	TO SIR WITH LOVE RCA/Columbia, Prestwich Operations VHS CVT 10149 Cert. PG D. Price: £6.95 (12/09/88)	Drama
LE MANS '88 Video Collection VHS VC 2037 Cert. E.D. Price: £6.95 (01/09/88)	Sport	TOM & JERRY: VOL 4 MGM/UA, Screen Legends VHS SMV 10478 Cert. U.D. Price: £6.25 (16/09/88)	Children Cartoons
LEFT HANDED GUN, THE Warner Home Video/Hollywood Nites VHS PES 11067 Cert. PG D. Price: £6.95 (26/09/88)	War/Westerns	TRAIL OF THE PINK PANTHER, THE Warner Home Video/Hollywood Nites VHS PES 99416 Cert. PG D. Price: £6.95 (23/09/88)	Humour
LENSMAN: THE POWER OF THE LENS Video Gems VHS R 1195 Cert. U.D. Price: £4.86 (05/09/88)	Children Cartoons	VICTOR VICTORIA MGM/UA, Screen Legends VHS SMV 10151 Cert. 15 D. Price: £6.95 (16/09/88)	Humour
LITTLE CLOWNS OF HAPPYTOWN: VOL 2 Tempo/MSD VHS V 9116 Cert. U.D. Price: £5.56 (01/09/88)	Children Cartoons	VISIONARIES: THE PRICE OF FREEDOM Video Gems VHS R 1196 Cert. PG D. Price: £6.25 (05/09/88)	Children Cartoons
		VOYAGE TO THE OUTER PLANETS AND BEYOND MSD/MSD VHS V 9075 Cert. E.D. Price: £6.95 (01/09/88)	Others
MAGNIFICENT SEVEN, THE Warner Home Video/Hollywood Nites VHS PES 99240 Cert. PG D. Price: £6.95 (26/09/88)	War/Westerns	WORST WITCH, THE Central/Screen Legends VHS S-015655-100024 Cert. U.D. Price: £5.56 (15/09/88)	Children Cartoons
		YOUNG WINSTON RCA/Columbia, Prestwich Operations VHS CVT 10203 Cert. PG D. Price: £6.95 (12/09/88)	Drama

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THE OTHER CHART

TOP 40 SINGLES

1	TEARS RUN RINGS	Parlophone R6186 (E)
2	WAY BEHIND ME	RCA PB42209 (BMG)
3	I'M GONNA BE (500 MILES)	Chrysalis CLAIM 2 (C)
4	MARTHA'S HARBOUR	Eden EVEN8 (F)
5	I WANT YOUR LOVE	MCA TVV3 (F)
6	BIRTHDAY	One Little Indian TP11 (I/NM)
7	WORKING IN A GOLDMINE	WEA YZ199 (W)
8	I DON'T WANT TO TALK ABOUT IT	blanco y negro WEA NEG34 (W)
9	GOODBYE MR MACKENZIE	Capitol CL501 (E)
10	WHOLLY HUMBLE HEART	Kitchenware SK36 (F)
11	GIGANTIC RIVER EUPHRATES	4AD BAD805 (I/RT)
12	I SAY NOTHING	London LON179 (F)
13	STILL WAITING	Blue Guitar AZUR 8 (C)
14	DESTROY THE HEART	Creation CRE057 (I/RT)
15	CHARLTON HESTON	Ensign ENY 614 (C)
16	KINGDOM CHAIRS	Sire W7820 (W)
17	TRIP AT THE BRAIN	Virgin VS1127 (E)
18	A WISH AWAY	Polydor GONE 4 (F)
19	DEF CON ONE	Chapter 22 PWE1 1001 (I/NM)
20	BITING MY NAILS	Mute MUTE82 (I/RT)
21	RETURN TO YESTERDAY	Fontana LILAC2 (F)
22	OTHER 99	CBS BAAD5 (C)
23	STREETS OF YOUR TOWN	Beggars Banquet BEG218 (W)
24	HOLY WATER	Island IS367 (F)
25	GLAMOUR BOYS	Epic LCL2 (C)
26	BLUE MONDAY 1988	Factory FAC377 (P)
27	TUNE IN (TURN ON TO THE ACID HOUSE)	Temple TOPY037 (I/RE)
28	YOU MAKE ME REALISE	Creation CRE055 (I/RT)
29	'CAUSE I SAID SO	Epic GFT2 (C)
30	SHE SCREAMED	4AD BAD806 (I/RT)
31	TIME HAS TAKEN ITS TOLL	Food/Parlophone FOOD12 (E)
32	BLAME	Household HOLD 3 (I/RE)
33	LIKE THE WEATHER	Elektra EKT77 (W)
34	KING OF SOUL	4AD BAD804 (I/RT)
35	MY LOVE OF THIS LAND	EG EG043 (E)
36	FRANK SIDEBOTTOM SALUTES THE MAGIC OF FREDDIE MERCURY ...	In Tape ITT1045 (I/RR)
37	TANGIERS	Native NTV34 (I/RR)
38	FIESTA	Pique Mahone FG2 (W)
39	BIBLE DREAMS	Sire W7765 (W)
40	LISTEN UP	Rough Trade RTT229 (I/RT)

TOP 20 ALBUMS

1	ALL ABOUT EVE	Mercury MERH119 (F)
2	LET IT BEE	London LONLP57 (F)
3	1977-1980: SUBSTANCE	Factory FACT250 (P)
4	DOING IT FOR THE KIDS	Creation CRELP037 (I/RT)
5	THE INNOCENTS	Mute STUMM55 (I/RT/SP)
6	SUBSTANCE	Factory FACT200 (P)
7	IN MY TRIBE	Elektra EKT41 (W)
8	LIFE'S TOO GOOD	One Little Indian TPLP5 (I/NM)
9	TOMMY	Reception LEEDS2 (I/RR)
10	FLOODLAND	Merciful Release MR441 (W)
11	VIVA HATE	His Master's Voice/EMI CSD3787 (E)
12	THE HOUSE OF LOVE	Creation CRELP34 (I/RT)
13	LOVELY	RCA PL71688 (BMG)
14	TIGHTEN UP VOLUME 88	CBS 4611991 (C)
15	NOW THAT'S WHAT I CALL QUITE GOOD	Go! Discs AGOLP11 (C)
16	GLADSOME, HUMOUR AND BLUE	Kitchenware KWLPB (F)
17	BARBED WIRE KISSES	blanco y negro BYN15 (W)
18	RAMONES MANIA	Sire 9257091 (W)
19	VIVID	Epic 4607581 (C)
20	THE WORLD IN YOUR EYES	Head HEADLP2 (I/RE)

A & R SINGLES

Reviewed by Jerry Smith

THE ASSOCIATES: Heart Of Glass (WEA YZ 310(T)). Billy MacKenzie throws himself back into the fray with this stylishly polished version of the old Blondie nugget. It certainly has hit stamped all over it, but is otherwise weak by his own standards.

STOCK IT

THE RAILWAY CHILDREN: Over & Over (Virgin VS(T) 1115). Another fab track from their excellent Recurrence album, remixed by Stephen Street, and one that could well fulfil their initial promise with substantial chart action.

ULTRA VIVID SCENE: She Screamed (4AD BAD 806(CD)). 4AD's latest signing proves to be less colourful than their name suggests, but this debut is still striking and powerful enough a noise to elicit further investigation.

THE WOLFGANG PRESS: King Of Soul (4AD BAD 804). Prior to their forthcoming album, The Wolfgang Press let fly with their first single since '87 giving us three versions of the same song! They might not be prolific, but they are still engagingly spellbinding.

RICHARD JOBSON: Bad Man (Parlophone/EMI (12)R 6181). Former Armoury Show main-man and now TV presenter returns with his first solo single, a not surprisingly smooth and stylish modern pop track, not unlike the man himself!

STOCK IT

CRAZYHEAD: Rags (Food/Parlophone (12)FOOD 14). Dirty grebes deliver up some more strikingly clean, if raucous, power pop for which they have managed to rope in P P Arnold and Katie Kissoon on backing vocals. Audacious but then fame beckons.

TRANSVISION VAMP: Revolution Baby (MCA TVV(T/TP) 4). Now they've had a hit along comes the re-issues, only this is a new watered down version of their powerful debut single. I hope they bring back the real TVV in time for their first LP, Pop Art, now due later this month.



RICHARD JOBSON: smooth, stylish and modern

STOCK IT

SILICON TEENS: Red River Rock (Mute SILI 1). This bizarre little gem resurfaces due to its inclusion on the soundtrack to the new Steve Martin film Planes, Trains And Automobiles. Incredibly silly, but unforgettable synth pop-version of this old classic.

FOUR TOPS: Indestructible (Arista 111 717(611 717)). With Smokey Robinson as special guest The Four Tops issue the fifteenth track from their forthcoming album, their first release for Arista. With its, as ever, superb vocal harmonies and catchy chorus it is another to add to their impressive list of hits

STOCK IT

BABY FOOD: Ooochy Koochy (F.U. Baby Yeah Yeah) Rhythm King/Mute FORD 1). Billed as the first "authentic English Acid House" track, this number pulsates and throbs irresistibly so that you can feel the strobes flash! A sure fire, ecstatic dance floor filler.

IRA JONES AND THE RAPIDS: Jungle Jack Dash (Ghetto/CBS GTG(X) 3). More of a novelty dance track, but one that should capture the imagination, is this live-sampled number based around that lovable bear from The Jungle Book. Certainly has high crossover potential.

THE MAC BAND: Stalemate (MCA MCA(T) 1271). For those who like their soul neutered and ultra smooth, this track from their eponymous album is for you and all those who bought Roses Are Red.

DESIRELESS: John (CBS DESI(T) 3). It took all summer for the inanely repetitive Voyage Voyage to catch on, but, with the silly season over, Desireless no longer has the luxury and this forgettable, downbeat number is unlikely to go very far.

JASON DONOVAN: Nothing Can Divide Us (PWL PWL 17). Having done it once, the PWL team are set to do another Kylie with her fellow Neighbours star and not surprisingly it is both highly predictable and very pedestrian. The rest is up to the little girls!

THE BEAT HOTEL: Smile (Household HOLD 2). Quiet, unassuming band release a true indie classic with this insidiously cheerful number which only needs a couple of plays to become thoroughly engaging and totally intoxicating in its gentle harmonies and jaunty backing.

STOCK IT

THE TRAIN SET: She's Gone (Play Hard DEC 11). The intriguingly titled The Train Set issue a striking debut single that delivers a style of indie pop that is tinged with country and strong on atmospheric. Dramatic stuff that shows great potential.

CARDIACS: Susannah's Still Alive (Alphabet Business Concern ALPH 009(T)). The Cardiacs look to consolidate the success of their last single, Is This The Life, with the release of this brand new track, a version of a Dave Davies' brother of Ray) hit from '67, although its wacky Sixties style is only likely to appeal to fans.



RAILWAY CHILDREN: on the right track?



CRAZYHEAD: audacious cartoon fun

SIOUXSIE AND THE BANSHEES: Peepshow. Polydor SHEL 5. A well-refined and bold move by The Banshees to create an album full of atmospheres and moods well away from their punky beginnings but still retaining those chilling vocals and brooding rhythms. The addition of cello, accordion and harmonica adds greater depth and variety to the songs — some of them real gems. **NR**

STOCK IT

MICHELLE SHOCKED: Short Sharp Shocked. Cooking Vinyl CVLP 1. The extraordinary success of this LP is in how Shocked has developed from the charming but limited solo artist to a fully rounded performer. Country folk and a dash of the punk rebel approach sees this as a mature piece of work which should ensure that she shakes off her novelty status and begins to be viewed as a serious contender. Very fine stuff **DH**

MIDGE URE: Answers To Nothing. Chrysalis CCD 1649. Upfront, bold rhythms and some mediocre guitar work makes this a consummate product of the CD age. But much as Ure's intentions — pleas for peace and understanding — are good, the innocuous tunes lack impetus and are, sadly, uninspiring — even with the help of Mark King, Mark Brzezicki and Kate Bush. **NR**

THE RESIDENTS: God In Three Persons. Torso TORSO 33061. Another chapter in The Residents' bizarre look at the world and matters arising. This time the bible is re-evaluated by a Clint Eastwood-styled veteran. Over four sides, the narrative wears thin and ideas seem to be on the low side. Not the stuff that legends are cemented on. **DEH**

GEORGE BENSON: Twice The Love. Warner Brothers 925 705-1. The silky-toned soul man returns with his umpteenth album that on his past record alone is bound to sell well. His trademarks — breezy vocals and smooth guitar injections — make it an unmistakable collection and thankfully he hasn't quite lost that touch that keeps him apart from the rest. **NR**

MICA PARIS: So Good. Fourth & Broadway. BRLTS 25. Nice surprise to find this debut album delivers what the title promises. Paris's vocals have a soulful authenticity which combined with the classy, accessible material impress in a way that other British pop/soul contenders have failed to do. Sway and Breathe Life Into Me especially highlight what Paris is capable of. **KF**

BLUE MERCEDES: Rich And Famous. MCA MCFC 3403. Blue Mercedes are two young fresh-faced men. One plays keyboards, one sings. The album is another PWL production. The minor hits I Want To Be Your property and See Want Must Have are included. It's the sort of manufactured pop that sells well. Take it or leave it. **NR**

BLUE OYSTER CULT: Imaginos. CBS 460036 1. Three years on from their last Club Ninja album, the Cult finally get around to releasing their long-lost Imaginos



SIOUXSIE AND The Banshees: refined and bold

concept, a project that successfully combines the atmospheric, tunesmanship and tongue-in-cheek humour that evokes memories of their finest moments. There's also re-workings of Astronomy and The Subhuman included. **KB**

ARMORED SAINT: Saints Will Conquer. Roadrunner RR9520 1. Yet to really establish their identity in the UK, Saints Will Conquer captures Armored Saint live in the raw and at their powerful best. I'd much rather have seen a fully-blown album, than just a five track mini LP, but it could nonetheless recreate some interest from more than just the faithful few. **KB**

STOCK IT

THE WILD SWANS: Bringing Home The Ashes. Sire 925 697-1. Seminal success, split, reformation — the time is now right for this impressive Liverpool band and this debut album with its uplifting tunes and colourful guitarwork provides the proof. Joseph Fearon's bold vocals lead the way and the stirring rhythms follow. Certainly a safer bet than the England cricket team. **NR**

PRECIOUS METAL: That Kinda Girl. Savage Records LP VAG 001. Surprisingly, not as unpleasant as the pout and preen of the sleeve suggests it may be. This is fairly competent gurls rock, with the Runaways being a clear inspiration. Obviously, they're rebels, who were no doubt expelled from high school for some heinous under-age crime, but rock 'n' roll saved them from day jobs. Life's often like that in the HM world. Picking up press in all the right places and should do OK. **DH**

VARIOUS: United House Nations. Project. Circa 5. New York DJ Mark Kamins compiled and produced this enthralling collection of House tunes featuring sounds and rhythms from around the world. Wailing vocals, maracas and dholak drums blend perfectly with the beatboxes and synthesizers. Egypt, Algeria — even Scotland — are represented, the most notable being the Spanish

Bella Vista featuring hypnotic flamenco guitars. **NR**

DEATH ANGEL: Frolic Through The Park. Enigma/Virgin ENVLP 502. There's something distinctly — dare I say it — Floydian about the sleeve and intro to this album from the thrash metal quintet. Similarities crop up again later with the complex structure of Why You Do This and the calming intro to Shores Of Sin. But elsewhere it's well-produced hardcore all the way that is both competent and imaginative. **NR**

SOUTHERN PACIFIC: Zuma. Warner Bros. 925 609-1. Suspecting that a favourite fantasy among Q readers is for the Eagles to reform, this Californian quintet may be the answer. This exemplary third album (not yet perfect) finds a new lead vocalist in David Jenkins, and displays the instrumental talents of the great John McFee to notable effect. At least half the LP could be The Eagles, so if this gets any airtime, it should be a substantial seller. **JT**

GENERAL TREES: Kingstonian Man. CSA Records CSLP 26. In this skillfully arranged album. General Trees shows that he is one of the masters of the DJ culture as he displays some quite serious atmospheric vibes and cheeky lyrics. The tracks that stick to the eardrums are Move Up And Down and Any Pint Bottle. Those who caught him during his successful recent UK tour will relate more to the album. **OD**

VARIOUS ARTISTS: Music Works Showcase 88', Greensleeves. GREL 117. The success of J C Lodge's hit single Telephone Love already released from this album is evidence that the neat compilation based on the Gregory Isaac's Rumours tune will ride high in the reggae charts. Among its other sleek contributions are tracks with cool vocals and some clean cut guitar and keyboards from the trumpet man Dean Frazer and the Mighty Diamonds. **OD**

EAR SAYERS: Kirk Blows, Ola During, Karen Faux, Dave E Henderson, Duncan Holland, Nick Robinson and John Tobler

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

★★★★★ ALBUMS

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

Charts courtesy Billboard, September 10, 1988 ★ Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

TOP 100 ALBUMS

10 SEPTEMBER 1988



ARTISTS' A-Z

A-HA	51	JELLYBEAN	21
ALL ABOUT EVE	27	JOHNNY HATES JAZZ	23
ARMATRADING, Joan	65	JOY DIVISION	98
AZTEC CAMERA	32	LEWIS, Huey & THE	60
BENATAR, Pat	50	NEWS	60
BENSON, George	16	MATT BIANCO	60
BON JOVI	94	MICHAEL, George	43
BROS	14	MICHELLE SHOCKED	46
CARLISLE, Belinda	29	MINOGUE, Kylie	1
CHAPMAN, Tracy	3	MIRAGE	80
CHRISTIAN, The	58	MORE DIRTY DANCING	31
CLAPTON, Eric	66	MOTOWN DANCE	69
CLIMIE FISH	54	NITE FLITE	74
COLLINS, Phil	86	NOV12	7
D'ARBY, Terence	64	O'NEAL, Alexander	40
DEACON, Blue	34	OMD	85
DEF LEPPARD	19	PARIS, Mica	10
DIRE STRAITS	38	PET SHOP BOYS	77
DIRTY DANCING (OST)	11	PHANTOM OF THE	79
EAGLES	8	PINK FLOYD	76
ERASURE	82	PRINCE	36
EURYTHMICS	75	PRINCE & THE	25
EVERYTHING BUT THE	67	REVOLUTION	25
FAIRGROUND	2	PUBLIC ENEMY	99
ATTRACTION	2	QUEEN	99
FIVE STAR	59	RAP TRAX	5
FLEETWOOD MAC	22	REA, Chris	37
FORDHAM, Julia	56	ROBERT CRAY BAND	20
GIBSON, Debbie	52	ROBERTSON, Robbie	24
GO-BETWEENS, The	81	SALT 'N' PEPA	39
GOODSMITH, Glen	98	SIXTIES MIX 2	97
GREATEST ROCK 'N' ROLL	9	SPRINGSTEEN, Bruce	57
MIX	15	STING	78
GUNS 'N' ROSES	15	TPAU	62
HOLLIES	100	THE BLUES BROTHERS	63
HORNBY, Bruce & The	90	THE WONDER STUFF	46
HOT CITY NIGHTS	4	U2	53
HOTHOUSE FLOWERS	42	UB40	47
HOUSE HALLUCINATIONS	91	URE, Uke	83
(PUMP UP LONDON)	91	VAN HALEN	83
HOUSE OF LORDS	70	VANDROSS, Luther	87
LONDON VOL 4	70	VOICE OF THE BEEHIVE	61
HOUSTON, Whitney	28	WET WET WET	26
IDOL SONGS	12	WHITE, Barry	44
IGLESIA, Julia	33	WILDE, Kim	68
INXS	17	WINWOOD, Steve	45
IRON MAIDEN	84	WOMACK & WOMACK	18
JACKSON, Freddie	72		
JACKSON, Michael	6, 35, 49, 55		

Compiled by Gallup for the *BPI Music Week* and *BBIC* 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.

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

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

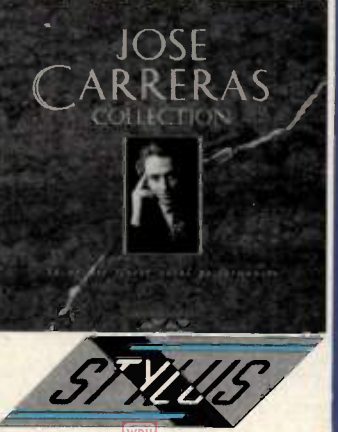
- BP1 AWARDS**
- PLATINUM (300,000 units)
 - Any multiple of this level can be certified to provide for double platinum *** (600,000 units), triple platinum **** (900,000 units), quadruple platinum ***** (1,200,000 units) awards etc.
 - GOLD (100,000 units)
 - SILVER (60,000 units)

BP1 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 31)	This Week	Year To Date
New Chart Entries	4	171
Panel Sales Percentage	+1%	

JOSE CARRERAS
OUT NOW
SMR 860 SMC 860 CD SMD 860



51	61	3	STAY ON THESE ROADS ●	Warner Brothers WX 166(W)
			A-Ha (Alan Tarney)	C:WX 166C/CD:925733-2
52	50	33	OUT OF THE BLUE ●	Atlantic WX 139(W)
			Debbie Gibson (Zarr/Gibson)	C:WX 139C/CD:7817802
53	66	78	THE JOSHUA TREE ★★★★★	Island U26(F)
			U2 (Daniel Lanois/Brian Eno)	C:UC26/CD:CID U26
54	51	31	EVERYTHING ●	EMI EMC 3538(E)
			Climie Fisher (Hague/Lillywhite)	C:TCMC 3538/CD:CDP 7483382
55	77	9	OFF THE WALL ★	Epic 450086 1(C)
			Michael Jackson (Quincy Jones/M.Jackson)	C:450086 4/CD:CDEPC 83468
56	56	13	JULIA FORDHAM	Circa/Virgin CIRCA 4(E)
			Julia Fordham (Padley/Mitchell/Fordham/Padgham)	C:CIRC 4/CD:CIRC 4
57	57	12	TUNNEL OF LOVE ★	CBS 460270-1(C)
			Bruce Springsteen (Springsteen/Landau/Plotkin)	C:460270-4/CD:460270-2
58	49	46	THE CHRISTIANS ★★	Island ILPS 9876(F)
			The Christians (Laurie Latham)	C:ICT 9876/CD:CID 9876
59	35	3	ROCK THE WORLD	Tent/RCA PL 71747(BMG)
			Five Star (Leon Sylvers/Buster Pearson)	C:PK 71747/CD:pd 71747
60	45	6	SMALL WORLD ●	Chrysalis CDL 1622(C)
			Huey Lewis & The News (Huey Lewis & The News)	C:ZCDL 1622
61	52	11	LET IT BEE	London LONLP 57(F)
			Voice Of The Beehive (Collins/Jones/Etzioni)	C:LONC 57/CD:828 100 2
62	58	51	BRIDGE OF SPIES ★★	Siren/Virgin SRNLP 8(E)
			T'Pau (Roy Thomas Baker)	C:SRNMC 8/CD:CDSRN 8
63	79	2	THE BLUES BROTHERS (OST)	Atlantic K 50715(W)
			Various (Various)	C:K 450715/CD:K 250715
64	59	60	INTRODUCING THE HARDLINE ... ★★★★★	CBS 450 911-1(C)
			Terence Trent D'Arby (Ware/D'Arby/Gray)	C:450 911-4/CD:450 911-2
65	71	9	THE SHOUTING STAGE	A&M AMA 5211(F)
			Joan Armatrading (Joan Armatrading)	C:AMC 5211/CD:AMCD 5211
66	69	51	THE CREAM OF ERIC CLAPTON ★★	Polydor ECTV 1(F)
			Eric Clapton/Cream (Various)	C:ECTVC 1/CD:833 519-2
67	53	6	IDLEWILD ●	Blanco Y Negro/WEA BYN 16(W)
			Everything But The Girl (Ben Watt)	C:BYNC 16/CD:242288 2
68	60	8	CLOSE	MCA MCG 6030(F)
			Kim Wilde (Ricki Wilde/Tony Swain)	C:MCGC 6030/CD:MCGC 6030
69	64	17	MOTOWN DANCE PARTY ●	Motown ZL 72700(BMG)
			Various (Various)	C:ZL 72700/CD:ZD 72700
70	85	3	HOUSE SOUND OF LONDON VOL 4	Hrr/London FFRBP 4(F)
			Various (Various)	C:FFRDC 4/CD:828107-2
71	55	7	IT TAKES A NATION OF MILLIONS ...	Def Jam/CBS 462415 1(C)
			Public Enemy (Shocklee/Ryder)	C:462415 4/CD:462415 2
72	63	7	DON'T LET LOVE SLIP AWAY	Capitol EST 2067(E)
			Freddie Jackson (Paul Laurence)	C:TEST 2067/CD:CDEST 2067
73	80	36	RUMOURS ★★★★★	Warner Brothers K 56344(W)
			Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	C:K 456344/CD:K 256344
74	75	20	NITE FLITE ★	CBS MOOD4(C)
			Various (Various)	C:MOOD4/CD:MOODCD4
75	83	14	SAVAGE ★	RCA PL 71555(BMG)
			The Eurythmics (David A Stewart)	C:PK 71555/CD:71 555
76	73	6	A MOMENTARY LAPSE OF REASON ●	EMI EMD 1003(E)
			Pink Floyd (Bob Ezrin/Dave Gilmour)	C:TCMD 1003/CD:CDP 7480682
77	65	52	PET SHOP BOYS, ACTUALLY ★★	Parlophone PCSD 104(E)
			Pet Shop Boys (Mendelsohn/Various)	C:PCPSD 104/CD:CDPCSD 104
78	95	2	NOTHING LIKE THE SUN ★	A&M AMA 6402(F)
			Sting (Neil Dorfsman/Sting)	C:AMC 6402/CD:CD A6402
79	78	82	PHANTOM OF THE OPERA ★★	Polydor PODV 9(F)
			Various (Andrew Lloyd Webber)	C:PODVC 9/CD:831 273-2/831 563-2
80	72	12	JACK MIX IN FULL EFFECT ●	Stylus SMR 856(STY)
			Mirage (Nigel Wright)	C:SMC 856/CD:SMD 856
81	NEW		16 LOVER'S LANE	Beggars Banquet BEGA 95(W)
			The Go-Betweens (Mark Wallis)	C:BECC 95/CD:BEGA 95 CD
82	82	20	THE INNOCENTS ●	Mute STUMM 55(I/RT/SP)
			Erasure (Stephen Hague)	C:STUMM 55/CD:CDSTUMM 55
83	67	5	OU812	Warner Brothers WX 177(W)
			Van Halen (Donn Landee)	C:WX 177C/CD:925732
84	62	4	SEVENTH SON OF A SEVENTH SON ●	EMI EMD 1006(E)
			Iron Maiden (Martin Birch)	C:TCMD 1006/CD:CDEMC 1006
85	74	27	THE BEST OF OMD ★	Virgin OMD 1(E)
			OMD (Various)	C:TCOMD 1/CD:CDOMD 1
86	96	16	FACE VALUE ★★	Virgin V 2185(E)
			Phil Collins (Phil Collins/Hugh Padgham)	C:TCV 2185/CD:CDV 2185
87	81	84	GIVE ME THE REASON ★★	Epic 450134-1(C)
			Luther Vandross (Vandross/Miller)	C:450134-4/CD:450134-2
88	68	8	WHAT YOU SEE IS WHAT YOU GET	RCA PL 71750 (BMG)
			Glen Goodsmith (Jolley/Harris)	C:PK 71750/CD:PD 71750
89	88	13	THE BEST OF UB40 VOL 1 ★★	Virgin UBTV 1(E)
			UB40 (Various)	C:UBTV 1/CD:CDUBTV 1
90	86	4	SCENES FROM THE SOUTHSIDE ●	RCA PL 86686(BMG)
			Bruce Hornsby & The Range (Dorfsman/Hornsby)	C:PK 86686/CD:PD 86686
91	90	2	HOUSE HALLUCINATIONS (PUMP UP ...)	Breakout/A&M HSEA 9002(F)
			Various (Various)	C:HSEC 9002
92	94	4	NO JACKET REQUIRED ★★★★★	Virgin V 2345(E)
			Phil Collins (Phil Collins/Hugh Padgham)	C:TCV 2345/CD:CDV 2345
93	RE		THE CIRCUS ★	Mute STUMM 35(I/RT/SP)
			Erasure (Flood)	C:STUMM 35/CD:CDSTUMM 35
94	RE		SLIPPERY WHEN WET ★★	Vertigo/Phonogram VERH 38(F)
			Bon Jovi (Bruce Fairbairn)	C:VERHC 38/CD:830 264 2
95	91	5	DANCING WITH STRANGERS ★	Magnet/WEA WX 180(W)
			Chris Rea (Chris Rea)	C:WX 180C/CD:CDMAG 5071
96	99	2	SIGN OF THE TIMES ●	Paisley Pk/Warner Bros WX 88(W)
			Prince (Prince)	C:WX 88C/CD:925577 2
97	84	19	SIXTIES MIX 2 ●	Stylus SMR 855(STY)
			Various (Various)	C:SMC 855/CD:SMD 855
98	76	8	1977-1980 SUBSTANCE	Factory FACT 250(P)
			Joy Division (Martin Hannett/Joy Division)	C:FACT 250C/CD:FACT 250
99	RE		QUEEN GREATEST HITS ★★★★★	Parlophone EMTV 30(E)
			Queen (Various)	C:TC EMTV 30/CD:CDP 746033 2
100	RE		20 GOLDEN GREATS	EMI EMTV 11(E)
			Hollies (Various)	C:TC EMTV 11/CD:7462382

Westside's Manhattan transfer

by Barry Lazell

WESTSIDE RECORDS has completed another exclusive long-term marketing and distribution deal with an innovative New York independent dance label. This latest pact by Morgan Khan's label is with Bassment Records, founded at the end of 1986 by Craig Bevan and Barry Zegar, a prolific pair of New York studio producer/mixer/engineers.

Extensive work for dance labels all over the Big Apple gave them sufficient funds to build and equip their own studio, and the duo then proceeded to administer the label from the adjacent stock room, until funds flowed in from the first productions to finance an actual label office!

In the 18 months which have followed, a flood of US street and underground dance hits has flowed from Bassment, encompassing Rap, Acid, and tough Latin dance, via acts like Jose Chinga (Fly Tetas and Loco Pinga), the Diaz Brothers (Here We Go Again), and Cut To Shock (Put That Record Back On). The label's Turntable Terror Trax 12-inch EP series, with state-of-the-edge cuts by various acts, have also been major New York sellers.

Bevan and Zegar's outside assignments have included produc-

'Bassment and Westside are birds of a feather, both dealing exclusively with street music, and both with huge ambitions for that music'

tion, mixing or engineering on familiar dancefloor items like the Kartoon Krew's Inspector Gadget, the B-Boys' Cuttin' Herbie, Dhar Braxton's Jump Back, and Joeski Love's Pee Wee's Dance.

The new deal gives Westside access to the Bassment back catalogue as well as future releases, and the US label's publishing outlets Omega and Big Generic Music are now also signed for the UK with Westside's publishing arm Pisces Music. Craig Bevan completed the pact with Westside's Morgan Khan in London, taking time during his stay to add his mixdown touch to four forthcoming 12-inch releases on the UK label: Saffron's Then He Kissed Me, Gotham City's Barry's House, MKPA's The World Was A Ghetto, and John Paul Barrett's Should've Known Better.

Bevan comments: "I've known and worked with Morgan Khan and Street Sounds since the early Eighties, so I'm delighted to place Bassment with a label that combines genuine fanaticism for street music with aggressive and imaginative marketing and distribution." Says Khan: "Bassment and Westside are birds of a feather, both dealing exclusively with street music, and both with huge ambitions for that music."

The first UK product from the deal, just into the shops, is the Diaz Brothers' recent import seller Here We Go Again/We Bad (BASM 1) on 12-inch, and the Compilation LP Bassment Noise (CELLAR 1), a mixture of newly-released and recently-successful material from Slide, Joey Kid, E'Leesa, Echo, the Diaz Brothers and Jose Chinga (now renamed Jose Cheena: Spanish-speaking readers may realise why!). Further releases (other acts on the label include Cindy Janson, Pulse, On The One and Rock Gee Jazzy) will be announced shortly.

House reaches third base

IN THE highly volatile UK House music scene, which sees many an act come and go with a solitary 12-inch release, South London-based Gangsters Of House are setting a standard for recording stability with their third release Owl. Released on September 19 on SE1 Records (12HIP 3), this is a product, like their earlier tracks, of the Hard Times Productions studio just south of the Thames.

The 12-incher sees the UK group moving further into a harder Acid sound on one of its four variations, intriguingly subtitled Acid By The Nano-Second, which completely reworks the more straightforwardly commercial (and radio-aimed) lead-track version of Owl (already tagged by Jeff Young as "one of the most commercial Acid tracks yet"). Dub mixes of both variations make up the balance of the four-track release.

The Gangsters Of House are also due for some action outside the studio, having just been signed to headline a multi-artist live House Week in Scandinavia during the autumn.

● Hard Times Productions, as well as SE1 Records, is based at 6 Emerson Street, London SE1. (Tel: 01 928 8345).



BASSMENT'S Craig Bevan with Morgan Khan and the turntable terror

James Hamilton

C O L U M N

WITHOUT FURTHER ado, the ones that matter this week include (bearing last week's postal strike in mind) **RICK ASTLEY** She Wants To Dance With Me (RCA PT 42189), an insubstantial but breezy cantanker presumably to re-establish him here ahead of a weightier Christmas release (it's self penned and co-produced with **Phil Harding** and **Ian Curnow**, albeit at **Pete Waterman's** PWL studios, in an effort to show that Rick can stand on his own feet without **Stock Aitken Waterman's** immediate influence); **WEE PAPA GIRL RAPPERS** Wee Ruls (Jive JIVE 185), madly catchy aunty sweet chanter with reggae dub plate effects supplied by **Aswad**, the result being even more pcg aimed than ever; **THE PASADENAS** Riding On A Train (CBS PASA T2), another Philly Soul inspired lavishly orchestrated surging jiggler, a strong follow-up without possibly being quite as puny as **Tribute** (Right On); **SINITTA** I Don't Believe In Miracles (Fancore 12FAN 16), **Stock Aitken Waterman**-produced unhurriedly plaintive but busily jittering bright pounder, hailed by some as a shift of emphasis for her although its market will be much the same; **THIS AIN'T CHICAGO** Ride The Rhythm (Club JABX 72), jumpy house flier in samples studded "volume pumping"-style; **PHASE II** Reachin' (Republic Records LIC 0026), **Blaze**-produced excellent soulfully ragging New York house, so much better than all the "acid" rubbish being churned out for idiots on drugs. **BY ALL MEANS** Somebody Save Me (Fourth & Broadway 12BRW 114), husky masculine **Colonel Abrams/WB** Downin'-style soulful shuffler in several house accented remixes by **Marshall Jefferson** (although the original album remains herdst hitting); **ALASKA** Bailando (3eletric Matey Mix) (Syncope 12SY 17), speaking of idiots on drugs, this Spanish house hit has been remixed here with the full twittering synth "acid" treatment; **PIERRE'S PFANTASY CLUB** Dream Girl (Jack Trax JTX 21), **DJ Pierre of Phuture, Fortune** and his own **Pfantasy Club** follows **Mystery Girl** and

Fantasy Girl with a sweetly duetted house loper in three mixes that range from gently vocal to fiercely acidic; **DELUXE** (I've Got A) Feeling (Current Groove Remix) Unyque Artists/The Dance Yard Recording Corporation UNQ 3TR), "street soul" girl cooed slowie in a disjointedly joggling remix now on a four-tracker, with the new sultrily swaying Tic-Toc and two other remixes including the "sleeper" hit Your Loving Drives Me Crazy; **LOOSE ENDS** Watching You (US 12 Mix) (Virgin VST 1101), bouncily lurching chunky wriggler more in their old style, initially released as a **Timmy Regisford** remix although a faster mix by **Kevin Saunderson** has been promoted as well.

Current imports include a perhaps surprisingly fast selling quite funky **Shep Pettibone** remixed **THOMPSON TWINS** In The Name Of Love '88 (Arista ADI-9731); possibly less "commercial" than before but soulfully accepted pleasantly dotedly cantering **THE JETS** Sendin' All My Love (MCA Records MCA-23887); remorselessly nagging **Change** Change Of Heart-style gritty girl wailed **SWEET OBSESSION** Gonna Get Over You (Epic 49-07868); jerkily juddering wordy rap **MIKEY D & THE LA POSSE** Out Of Control (Sleeping Bag Records SLX-40137); murky dragging rap **MC LA KIM** We Got The Funk (Tuff City TUF 128031). Cut short last week was **TINA B** Bodyguard (Vendetta Records VE-7004), a Janet Jackson-ish crunker (by co-producer **Arthur Baker's** wife) doing best here in its funky samples-based Hip Body flipside mixes.

Other commercially orientated UK releases include **ROSE ROYCE** I Wanna Get Next To You (MCA Records MCAT 1274), the big tender slowie from **Car Wash**, this time; **NARADA** Can't Get You Outta My Head (Reprise Records W77677), enthusiastically driving frantic vigorous exciting bouncer; **SIMON HARRIS** Here Comes That Sound (FFRR FFRX 12), potentially the ultimate "volume pumper" but now perhaps too late in the day, cleverly crammed with samples over a **Love Deluxe** inspired base. **BAPPI LAHIRI** Habiba (The Bomb The Bass Remix) (Hi Hat HYT 3R), Indian disco chugger with its exotic ingredients transformer scratched by **Tim Simenon** and **Mark Saunders** to make a far more alarmingly effective remix; **NATALIE COLE** Jump Start (EMI-Manhattan 12MT 50), reissued staccato wriggly basher that's not doing much this time around in the club market (despite what certain charts might suggest).



PENTHOUSE-4

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TOP Dance SINGLES

10 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			
1	6	6	TEARDROPS Womack & Womack 4th + B'Way/Island (12)BRW 101 (F)
2	1	8	THE ONLY WAY IS UP Yazz & The Plastic Population Big Life BLR 4(T) (I/RT)
3	3	7	THE HARDER I TRY Brother Beyond Parlophone/EMI (12)R61E4 (E)
4	8	3	THE RACE Yello Mercury/Phonogram YELLO 1(12) (F)
5	4	3	DON'T MAKE ME WAIT/MEGABLAST Bomb The Bass Rhythm King/Mute DOOD(12)2 (I/RT)
6	26	2	BIG FUN Inner City/Kevin Saunderson 10/Virgin TEN(X) 240 (E)
7	2	7	I NEED YOU B.V.S.M.P. Debut/Passion DEBT(X) 3044 (A)
8	NEW		LOVELY DAY Bill Withers CBS 6530017 (12—6530016) (C)
9	7	7	DON'T BE CRUEL Bobby Brown MCA MCA(T) 1263 (F)
10	NEW		ANOTHER PART OF ME Michael Jackson Epic 6528447 (12—6528446) (C)
11	NEW		STOP THIS CRAZY THING Coldcut Featuring Junior Reid Ahead Of Our Time Big Life CCUT 4(T) (I/RT)
12	24	5	EASY Commodores Motown ZB41793 (12—ZT41794) (BMG)
13	5	6	THE LOCO-MOTION Kylie Minogue PWL PWL(T) 14 (P)
14	11	4	JUMP START Natalie Cole Manhattan/EMI (12)MT50 (E)
15	NEW		CAN YOU PARTY Royal House Champion CHAMP(12)79 (BMG)
16	NEW		OOCHY KOOCHY... Baby Ford Rhythm King/Mute 7BFORD 1 (12—BFORD 1) (I/RT)
17	10	7	SUPERFLY GUY S-Express Rhythm King/Mute LEFT 28(T) (I/RT)
18	13	8	YE KE YE KE Mory Kant London LON(X) 171 (F)
19	44	2	ACID MAN Jolly Roger 10/Virgin TEN(X) 236 (BMG)
20	NEW		STALEMATE Mac Band Feat. McCampbell Bros MCA MCA(T) 1271 (F)

TOP 10 ALBUMS

1	2	SO GOOD Mica Paris 4th + B'Way/Island BRLP 525/BRCA 525 (F)
2	1	KYLIE — THE ALBUM Kylie Minogue PWL HF3/HFC3 (P)
3	NEW	TWICE THE LOVE George Benson Warner Bros WX160/WX160C (W)
4	3	CONSCIENCE Womack & Womack 4th + B'Way/Island BRLP519/BRCA519 (F)
5	7	BAD Michael Jackson Epic 4502901/4502904 (C)
6	-	RAP TRAX Various Stylus SMR859/SMC859 (STY)
7	9	THE HOUSE SOUND OF LONDON VOL 4 Various London FFRDP4/FFRDC4 (F)
8	8	DON'T LET LOVE SLIP AWAY Freddie Jackson Capitol EST2067/TCEST2067 (E)
9	4	HOUSE HALLUCINATES (PUMP UP LONDON) Various Breakout/A&M HSEA9002/HSEC9002 (F)
10	6	A SALT WITH A DEADLY PEPA Salt 'n' Pepa Hrr/London FFRLP 3/FFRMC 3 (F)



Chrysalis

21	9	7	HUSTLE! (TO THE MUSIC...) Funky Worm Fon/WEA FON15(T) (W)
22	15	3	IT BEGAN IN AFRICA Urban All Stars Urban/Polydor URB(X) 23 (F)
23	22	4	JUST GOT PAID Johnny Kemp CBS 6514707 (12—6514706) (C)
24	14	3	GET BUSY Rick Clarke Wa WA(T) 2 (JS)
25	38	2	WHY (YOU COULD HAVE HAD IT ALL) Tongue In Cheek Criminal BUS(T) 11 (I/RT)
26	45	2	SHAKE YOUR THANG (IT'S YOUR THING) Salt-n-Pepa Feat. E. U. Hrr/London FFR(X) 11 (F)
27	20	12	ROSES ARE RED Mac Band Featuring McCampbell Bros MCA MCA(T) 1264 (F)
28	NEW		BAILANDO Alaska Syncopate/EMI (12)SY17 (E)
29	18	7	SO MANY WAYS Dennis Malcolm Charm—CR(T)19 (JS)

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Cat No BBOX T3

30	NEW	LET'S DO IT AGAIN George Benson Warner Brothers W 7780(T) (W)
31	23 3	GOOD TIMES Matt Bianco WEA YZ 302(T) (W)
32	NEW	WATCHING YOU Loose Ends Virgin VS(T) 1101 (E)
33	49 2	POPCORN '88 (WOODSTOCK MIX) T.I.C. Arista TICK 1(T) (BMG)
34	19 3	GOODBYE TO LOVE AGAIN Maxi Priest 10/Virgin TEN(X) 238 (E)
35	NEW	NOTHING CAN DIVIDE US Jason Donovan PWL PWL(T) 17 (P)
36	16 8	REACH OUT I'LL BE THERE ('88 REMIX) Four Tops Motown ZB 41943 (12—ZT 41944) (BMG)
37	17 4	COMING BACK FOR MORE Jellybean/Richard Darbyshire Chrysalis JEL(X)4 (C)
38	NEW	SAVE A LITTLE BIT Glen Goldsmith RCA PB 42147 (12—PT 42148) (BMG)
39	29 6	I'VE GOT A FEELING Deluxe Dance Yard/Unyque UNQ 3(T) (SP)
40	NEW	SIGNED, SEALED, DELIVERED (...) Ruby Turner Jive RTS(T) 4 (BMG)
41	NEW	I'M STILL NO. 1 Boogie Down Productions Jive—(JIVET 179) (BMG)
42	28 6	LIKE DREAMERS DO Mica Paris/Courtney Pine 4th + B'way/Island (12)BRW108 (F)
43	36 6	PUMP UP LONDON Mr. Lee Breakout/A&M USA(T) 639 (F)
44	46 2	NOT AS HAPPY Freddie McGregor/Cynthia Schloss (BMG/J5)
45	34 3	SHARE MY JOY Jo Ann Jones Champion CHAMP(12)81 (BMG)
46	25 12	PUSH IT/TRAMP Salt 'n' Pepa FFR 2 (12—CHAMP 1251/FFRX 2) (BMG/F)
47	RE	IN THE NAME OF LOVE Swan Lake Bad Boy—(BAD 703) (Import)
48	42 4	EVERYBODY (GET LOOSE) Phoenix Urban/Polydor URB(X)22 (F)
49	NEW	DIN DAA DAA (TROMMELTANZ) George Krnaz 4th + B'way/Island (12)BRW 110 (F)
50	NEW	ACID THUNDER Fast Eddie DJ Int.—(DJ 961) (Import)

TOP 10 BUBBLERS

1	I WANNA GET NEXT TO YOU Rose Royce MCA MCA(T) 1274 (F)
2	AM I LOSING YOU Cynthia Schloss Charm (CRT22) (JS)
3	JOIN IN THE CHANT Nitzer Ebb Mute SPC (12)/MUTE64 (I/SP)
4	HOLLE HOLLE (INDIAN ACID TRIP) Deepak & Khan Circa/Virgin YR(T)16 (E)
5	INTERFERENCE Model 500 Metroplex (MC12) (Import)
6	WE ARE THE PHUTURE Phuture Trax—(TX165) (Import)
7	YOU TOLD ME THAT Gap Band Total Experience/Westside TOTE(X)1 (A)
8	YOU MAKE ME SO HOT Barbara Lynn Ichiban—(ICHT704) (A)
9	STILL WAITING Dorothy Blue Guitar/Chrysalis AZUR(X)8 (C)
10	TOP CAT RAP M C Bronx 100 2 One CATRAP(12)1 (A)

Tony Stone
Love Don't Come No Stronger

On 7", extended 12" & C.D. Single

A workshop that spreads a lot of happiness

by Chris White

IN JUST three years the Vivian Ellis Workshop, an enterprise co-promoted by the Performing Right Society and the Guildhall School of Music and Drama, has established itself as one of the important events in the annual music publishing calendar.

Originally held as a one-off national competition to mark the 80th birthday of the composer Vivian Ellis, such has been its increasing success that the Workshop is now seen by many as an important launching pad for aspiring writers for the musical stage.

As Administrator of the Vivian Ellis Prize, Eileen Stow — better known as the deputy manager of public relations at the PRS — has watched the event's growth in importance from very close quarters.

"The greatest success story to date has been that of Charles Hart who since being a finalist in the Workshop has gone on to write the lyrics for The Phantom Of The Opera," she notes. "The irony is that Charles' entry in 1985 didn't actually win but Andrew Lloyd Webber was one of the judges



VIVIAN ELLIS — involved in almost 40 musicals in his long career spanning more than 50 years

that year, and noted his obvious talents. Several months later he contacted Charles Hart about the new musical that he was working on, and the rest is history."

Vivian Ellis of course is well-known for the many musicals he wrote back in the Thirties, Forties and Fifties, the most famous of which, Mr Cinders and Bless The Bride, have recently enjoyed West End revivals while Spread A Little Happiness from the former even enjoyed top 20 pop status after being revived by Sting.

"The PRS wanted to do something special to mark the 80th birthday of Vivian Ellis who is currently the Society's president," Eileen Stow says. "Various ideas were thrown around the table, and the Workshop came into being because of Vivian's strong interest in helping young musical students of the theatre and stage."

"In actual fact the original idea was for him to give a series of lectures but when we approached John Hosier of the Guildhall School of Music and Drama, he said that the students were already up to their necks in lectures, and suggested something along the lines of a competition."

Entrants had to be under 30, and were required to submit the outline for a musical and two pieces of contrasting characters from the musical (words and music) together with scripted dialogue. A total of 34 entries were received in the first year, and this had increased to 83 in 1987.

Says Stow: "Entries have to be received by March 31 at the latest, and the adjudication panel listen to everything that

is submitted — there is no initial whittling down of entries but eventually there is a shortlist of about 14 which are then considered in depth by the judges. All the adjudicators receive their own set of tapes and papers so that they can study the entries in their own time."

The students' works are judged by top experts in the areas of theatre, stage musicals, music publishing and songwriters. Past judges have included Tim Rice, Andrew Lloyd Webber, impresario Cameron Mackintosh (who has staged Cats and Les Miserables amongst many successes), John Hosier (Principal of the Guildhall School of Music and Drama), Tony Hatch, Don Black (who usually chairs the final) and of course Vivian Ellis.

There will be some changes in next year's criteria for entering the Vivian Ellis Workshop. "There have been arguments about whether the entire musical should be submitted but it has been considered not necessary because if there is a spark of a good idea there you'll get it in half a musical. However entrants will now have to submit one entire act and at least three songs. We're also changing the age limit so that, as long as at least one writer is under 30, it doesn't matter how old his or her collaborator is."

Last year's Workshop victors were James McConnell and Kit Hesketh-Harvey whose entry, Orlando, was premiered in March by the students of the Guildhall School as part of the Barbican's Festival of British Music. They have also been commissioned to write songs for Radio Four's Kaleidoscope programme. This year fledgling talent 21-year-old Jason Carr came out on top with Thicker Than Water, and won unanimous praise from the judging panel.

For information about the Workshop, contact Eileen Stow at the Performing Right Society: 29/33 Berners Street, London W1P 4AA (01-580 5544).

COMPACT

disc

DIGITAL AUDIO

- | | | |
|----|--|----------------------|
| 1 | 1 THE FIRST OF A MILLION KISSES, Fairground Attract. | RCA |
| 2 | 2 TRACY CHAPMAN, Tracy Chapman | Elektra |
| 3 | 4 HOT CITY... Various | Veriga/Phonogram |
| 4 | 6 BEST OF EAGLES, Eagles | Asylum |
| 5 | 8 BAD, Michael Jackson | Epic |
| 6 | 3 SO GOOD, Mica Paris | 4th 'ss B'way/Island |
| 7 | 11 KYLIE, Kylie Minogue | PWL |
| 8 | - TWICE THE LOVE, George Benson | Warner Bros./WEA |
| 9 | 7 IDOL SONGS: Billy Idol | Chrysalis |
| 10 | 10 TANGO... Fleetwood Mac | Warner Brothers |
| 11 | - RAP TRAX, Various | Stylus |
| 12 | 5 DON'T BE AFRAID OF THE DARK, Robert Cray Band | Mercury/Phonogram |
| 13 | - CONSCIENCE, Womack & Womack | 4th 'ss B'Way |
| 14 | 12 BROTHERS IN ARMS, Dire Straits | Veriga/Phonogram |
| 15 | - ANSWERS TO... Midge Ure | Chrysalis |
| 16 | 20 KICK, INXS | Mercury/Phonogram |
| 17 | 9 TURN BACK... Johnny Hates Jazz | Virgin |
| 18 | - WHITNEY, Whitney Houston | Arista |
| 19 | 17 ROBBIE ROBERTSON, Robbie Robertson | Geffen |
| 20 | 16 GREATEST EVER ROCK 'N' ROLL MIX, Various | Stylus |

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

AIR PLAY

KEY A=Radio 1 'A' list B=Radio 1 'B' list C=Radio 1 'C' list		RADIO 1 w/o 3.9 ACTUAL PLAYS (4 or more)		RADIO 1 w/o 30.8 PLAYLISTED		REGIONAL w/o 3.9 PLAYLISTINGS (43 stations)		LAST WEEK'S CHART	
A-HA Touchy!	Warner Brothers	12	11	A	B	39	42	11	
ALMOND, MARC Tears Run Rings	Parlophone	8	7	B	—	24	13	28	
ARMSTRADING, JOAN Living For You	A&M	—	5	B	A	16	21	—	
ASSOCIATES, THE Heart Of Glass	WEA	6	—	B	—	—	—	—	
BENSON, GEORGE Let's Do It Again	Warner Brothers	—	5	—	—	32	31	74	
BIG COUNTRY King Of Emotion	Mercury	10	11	A	A	31	36	34	
BIG DISH European Rain	Virgin	—	10	—	A	7	13	—	
BOMB THE BASS Don't Make Me Wait	Rhythm King	9	11	A	B	26	23	6	
BREATHE Hands To Heaven	Siren	9	13	A	A	40	42	10	
BROTHER BEYOND The Harder I Try	EMI	15	13	A	A	40	42	2	
B.V.S.M.P. I Need You	Debut	—	9	C	C	18	26	14	
CARLISLE, BELINDA World Without You	Virgin	—	4	—	—	33	22	54	
CETERA, PETER One Good Woman	Warner Brothers	—	—	—	—	21	13	—	
CHAPMAN, TRACY Talkin' Bout A Revolution	Elektra	7	—	B	B	37	36	85	
CHER Skin Deep	Geffen	8	—	B	—	25	20	—	
CHILDS, TONI Don't Walk Away	A&M	—	4	—	—	7	6	—	
CLIMIE FISHER I Won't Bleed For You	EMI	11	17	A	A	25	40	68	
COLD CUT Stop This Crazy Thing	Ahead Of Our Time	7	14	B	B	11	3	33	
COLE, NATALIE Jump Start (Radio Edit)	Manhattan	9	8	B	B	30	29	38	
COLLINS, PHIL Groovy Kind Of Love	Virgin	13	11	A	B	40	38	1	
COMMODORES Easy	Motown	4	8	C	C	26	19	20	
CROSS, CHRISTOPHER I Will (Take You Forever)	Reprise	—	—	—	—	22	15	—	
DONOVAN, JASON Nothing Can Divide Us	PWL	—	—	—	—	18	14	37	
DORSEY, GAIL ANN Wasted Country	WEA	—	—	B	—	7	4	—	
ESTEFAN, GLORIA Anything For You	Epic	4	8	B	B	38	39	15	
EUROPE Superstitious	Epic	—	10	C	A	22	27	48	
FAIRGROUND ATTRACTION Find My Love	RCA	—	8	C	B	37	42	18	
FARNHAM, JOHN Age Of Reason	RCA	—	—	—	—	16	11	—	
GIBB, BARRY Childhood Days	Polydor	—	—	—	—	11	13	—	
GOLDSMITH, GLEN Save A Little Bit	Reproduction	—	—	—	—	14	14	80	
GRANT, AMY Lead Me On	A&M	12	8	B	B	9	8	—	
GRIFFIN, CLIVE Don't Make Me Wait	Phonogram	—	—	—	—	5	13	—	
GROOVETRAIN Why Did You Do It	Urban	4	16	C	C	—	—	—	
GUNS N' ROSES Sweet Child O' Mine	Geffen	7	—	C	—	19	20	24	
HEAVEN 17 The Ballad Of Go Go Brown	Virgin	—	—	—	—	19	18	100	
HEYWARD, NICK You're My World	Warner Brothers	9	8	B	—	25	20	70	
HOLLIES, THE He Ain't Heavy, He's My Brother	EMI	4	—	C	—	25	—	5	
HORNBY, BRUCE Look Out Any Window	MCA	—	8	—	—	13	25	—	
JACKSON, MICHAEL Another Part Of Me	Epic	14	13	A	A	30	—	16	
JETT, JOAN I Hate Myself For Loving You	London	—	6	C	B	12	20	46	
JOHN, ELTON Town Of Plenty	Rocket	—	5	—	—	35	31	77	
KANTE, MORY Ye Ye Ye	London	7	14	B	B	18	22	41	
LEVEL 42 Heaven In My Hands	Polydor	14	11	A	A	40	35	12	
MAC BAND feat. McCAMPBELL BBBS Staleness	MCA	8	—	B	—	23	17	55	
MARX, RICHARD Hold On To The Night	Manhattan	—	—	—	—	17	18	—	
MATT BIANCO Good Times	WEA	10	13	A	A	33	35	56	
MEDeiros, GLENN Long And Lasting Love	London	—	—	C	C	33	33	49	
MEDLEY, BILL He Ain't Heavy, He's My Brother	Polydor	4	—	C	C	33	31	25	
MELLENCAMP, J. COUGAR Rooty 'Toot Toot	Mercury	—	9	B	B	16	15	—	
MINOGUE, KYLIE The Loco-motio	PWL	5	12	A	A	35	41	9	
OSMOND, DONNY Soldier Of Love	Virgin	12	11	A	A	36	35	39	
PASADENAS Riding On A Train	CBS	5	6	B	—	5	—	—	
PET SHOP BOYS Domino Dancing	EMI	7	4	B	—	—	—	—	
PRIMITIVES, THE Way Behind Me	RCA	8	7	A	B	32	27	42	
PROCLAIMERS, THE I Wanna Be	Chrysalis	14	12	A	A	36	32	19	
REA, CHRIS On The Beach	WEA	5	13	C	A	38	40	40	
ROBERTSON, ROBBIE Somewhere Down The	WEA	7	10	B	B	39	41	29	
ROSE ROYCE I Wanna Get Next To You	MCA	—	—	C	—	6	7	—	
ROWLAND, KEVIN Tonight	Mercury	6	8	B	—	4	—	88	
SADE Nothing Can Come Between Us	Epic	—	—	—	—	31	24	—	
SALT 'N' PEPA Shake Your Thang	Mer	4	7	—	—	6	—	36	
SCRITTI POLITI First Boy In This Town	Virgin	8	8	A	A	29	33	69	
SHRIEKBACK Get Down Tonight	Island	—	—	C	—	—	—	—	
SIMON, CARLY You're So Vain	Arista	—	6	C	C	—	6	—	
SPAGNA Every Boy And Girl	CBS	9	11	B	B	36	33	23	
SPANDAU BALLET Raw	CBS	9	15	A	A	30	26	47	
STATUS QUO Running All Over The World	Vertigo	7	9	C	C	35	40	30	
STING They Dance Alone	A&M	—	7	—	—	15	7	—	
TAMI SHOW She's Only Twenty	Chrysalis	8	8	B	B	—	—	—	
TIKARAM, TANITA Good Tradition	WEA	4	17	C	A	41	41	17	
TURNER, RUBY Signed, Sealed, Delivered	Jive	5	9	B	B	16	15	81	
TYLER, BONNIE Save Up All Your Tears	CBS	—	—	—	—	9	12	—	
UB40 Where Did I Go Wrong	DEP Int	13	14	A	A	37	40	27	
URE, MIDGE Answers To Nothing	Chrysalis	5	14	A	A	30	30	64	
VAN HALEN When It's Love	Warner Brothers	—	8	C	B	15	28	—	
VIXEN Edge Of A Broken Heart	Manhattan	4	—	B	—	—	—	59	
WIEDLIN, JANE Rush Hour	Manhattan	14	12	A	A	38	36	13	
WILDE, KIM You Came	MCA	6	10	B	B	31	38	22	
WITHERS, BILL Lovely Day (Sunshine Mix)	CBS	7	4	C	—	15	—	21	
WOMACK & WOMACK Teardrops	4th & B'Way	25	14	A	A	38	40	4	
YAZZ/PLASTIC POPULATION The Only	Eig Life	12	19	A	A	38	37	3	
YELLO The Race	Mercury	15	18	A	A	31	28	8	

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).

NEW SINGLES

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

ANHREFN BE NESA 89/tba Anhrefn ANHREFN 015 Pic Bag (I/RE)
ASTLEY, Rick SHE WANTS TO DANCE WITH ME/(Inst) RCA PB 42189 Pic Bag; PT 42190 12" Pic Bag incl's It Would Take A Strong, Strong Man; PD 42190 "CD" (BMG)
ASWAD SET THEM FREE/The Message Mango/Island IS 383 Pic Bag; 1215 383 12" Pic Bag (F)
BANANARAMA LOVE, TRUTH AND HONESTY/Strike It Rich London NANA 17 Pic Bag; NANA 17 12" Pic Bag; NANC 17 "CD" incl's I Want You Back (F)
BENSON, Sharon OUR LOVE'S ALIVE/tba Tribute/Supertrax TRIB 1; 12TRIB1 12" (E) Dance/Disco
BIG LOOKING FOR HEROES/(Version) Virgin VS 1106 Pic Bag; VST 1106 12" Pic Bag (E) Correction to previous listing
BIG BAM BOO FELL OFF A MOUNTAIN/River Of Blood MCA MCA 1265 Pic Bag; MCAT 1265 12" Pic Bag; DMCA 1265 "CD" (F)
BLACK THE BIG ONE/You Are The One A&M AM 468 Pic Bag; AMY 468 12" Pic Bag incl's Scrapbook Of Ghosts; AMCD 468 "CD" (F)
BLUE RODEO TRY/Piranha Pool WEA YZ 305 Pic Bag; YZ 305T 12" Pic Bag incl's Floating Live (W)
BON JOVI BAD MEDICINE/99 In The Shade Vertigo/Phonogram JOV 3 Pic Bag; JOVS 3 Special Sleeve; JOV 312 12" Pic Bag incl's Lay Your Hands On Me; JOVCD 3 "CD" (F)
BOOM CRASH OPERA GREAT WALL/Caught Between Two Towns Warner Brothers W 7912 Pic Bag; W 7912T 12" Pic Bag (W)
BROS I QUIT (THE ACIDIC MIX)/tba CBS ATOM QT5 12" Pic Bag (C)
BROWN, Errol MAYA/She's My Lady WEA WZ 313 Pic Bag; WZ 313T 12" Pic Bag incl's Brother Louise; WZ 313CD "CD" (W)
BURDETTE, Joe THE NEW WEST/tba Exile EX 10EP06 10" (I/NM)
CAMERON, Mary DURISDEER/Dumbarton's Drums Scotdisc ITV 7s 459 (Gordon Duncan - 0467 21517)
COLD CUT Featuring JUNIOR REID & AHEAD OF OUR TIME ORCHESTRA STOP THIS CRAZY THING/(Version) Ahead Of Our Time/Big Life CCUT 4; CCUT 4T 12" (I/RT)
COPE, Julian CHARLOTTE ANNE/Christmas Mourning Island IS 380 Pic Bag; 1215 380 12" Pic Bag incl's Books/Question Of Temperature (F)
COTTON, Joseph ME NO INNA IT/Yuh A Mi Lover CSA 12CSA 516 12" (A/JS/CSA)
CRAZYHEAD RAGS/Screaming Apple/Rub The Buddah/Fortune Teller Food 12FOODS 14 12" Multi-coloured Pic Disc (E)
DANTE, Steven JUST MY IMAGINATION/tba Chrysalis DANTE 2 Pic Bag; DANTEX 2 12" Pic Bag (C) Dance/Disco
DEAN, Hazell TURN IT INTO LOVE/You're Too Good To Be True EMI EM 71 Pic Bag; 12EM 71 12" Pic Bag; CDEM 71 "CD" (E) Hi-NRG
DOGS D'AMOUR I DON'T WANT YOU TO GO/Heroin China/Polydor CHINA 10 Pic Bag; CHINX 10 12" Pic Bag incl's Ugly (F)
DOWNING, Will FREE/Dancin' In The Moonlight 4th & B'way/Island BRW 112 Pic Bag; 12BRW 112 12" Pic Bag (F) Dance/Disco
DWARVES, The LICK IT/tba Ubik CRASH 001 Pic Bag (I/BK)
EI MORI VETTERN VIOLET/tba World Today WT 001 12" (I/RR)
EIGHTH WONDER BABY/tba CBS BABE 1 Pic Bag; BABET 1 12" Pic Bag; CDBABE 1 "CD" (C)
EVERYTHING BUT THE GIRL LOVE IS HERE WHERE I LIVE/Living On Honeycomb blanco y negro/WEA NEG 37 Pic Bag; NEG 37T 12" Pic Bag incl's How About Me/Each And Everyone (W)
FOUR TOPS INDESTRUCTIBLE/(Versions)/Are You With Me Arista 661717 "CD" (BMG)
GOFFIN, Louise SURRENDER/I Can't Wait (Acoustic Version) WEA YZ 314 Pic Bag; YZ 314T 12" Pic Bag (W)
GRACE, Janie Lee HEARTBREAK RADIO/tba Que/Supertrax DIAM 1 (E)
HAHN, Justice DOWN BY LOVE/tba Exile EX 10EP05 10" (I/NM)
HALL & OATES DOWNTOWN LIFE/tba Arista 111730 Pic Bag; 611730 12" Pic Bag; 661730 "CD" (F)
HARRIS, Simon HERE COMES THAT SOUND/Only A Demc Hrr/London FFR 12 Pic Bag; FFRX 12 12" Pic Bag (F) Dance/Disco
HOUSTON, Whitney ONE MOMENT IN TIME/tba Arista 111613 Pic Bag; 611613 12" Pic Bag (BMG) Dance/Disco
JONES, Jacqui WHY SHOULD I LOVE YOU/(Inst) GTI JJ 001; JJ 001T 12" (I/RT)
KID 'N' PLAY GETTIN' FUNKY (UK REMIX)/(Version) Cooltempo/Chrysalis COOL 168 Pic Bag; COOLX 168 12" Pic Bag (C) Rap
KINGS OF THE SUN BLACK LEATHER/Bad Love RCA PB 49535 Pic Bag; PT 49536 12" Pic Bag (BMG)

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

KOOL MOE DEE NO RESPECT/Let's Go Jive JIVE 183 Pic Bag; JIVET 183 12" Pic Bag (BMG) Rap
LITTLE ANGELS NINETY IN THE SHADE/England Rocks Polydor LTL 1 Pic Bag; LTLG 1 12" Pic Bag incl's Big Bad World; LTLX 1 "CD" (F)
LOPEZ, Denise SAYIN' SORRY/(Version) Breakout/A&M USA 645 Pic Bag; USAT 645 12" Pic Bag (F) Dance/Disco
MAGNA CARTA TIGER'S EYES/Long Distance Temba TML 135 Pic Bag (F)
McFERRIN, Bobby DON'T WORRY, BE HAPPY (EDIT)/Simple Pleasures Manhattan/EMI MT56 Pic Bag; 12MT 56 12" Pic Bag; CDMT 56 "CD" incl's From Me To You (E)
MDMA EVIDENCE/tba Ediesta CALC 054 12" (I/RR)
MILLI VANILLI GIRL YOU KNOW IT'S TRUE (DJ EDIT)/Magic Touch Cooltempo/Chrysalis COOL 170 Pic Bag; COOLXR 170 12" Pic Bag (C) (Re-release) Dance/Disco
PAGE, Tommy THE SHAG/Hard To Be Normal Warner Brothers W 7739 Pic Bag; W 7739T 12" Pic Bag (W)
PALMER, Robert SHE MAKES MY DAY/Disturbing Behaviour EMI EM 65 Pic Bag; 12EM 65 12" Pic Bag incl's Simply Irresistible (Ext Remix); CDEM 65 "CD" (E)
PATTERSON, Rosie SHOO-RAH! SHOO-RAH!/If You Like It (Don't Fight It) Frontier/Supertrax FTR1; 12FTR 1 12" (E)
PENTHOUSE 4 SLAVE (TO THE HOUSE OF LOVE)/I'd Rather B Dynatrack/Supertrax DYNA 102; DYNAT 102 12" (E)
PERFECT DAY JANE/Preying On My Mind London LONX 188 12" Pic Bag incl's Poster (F)
PET SHOP BOYS DOMINO DANCING/Don Juan Parlophone/EMI R 6190 Pic Bag; 12R 6190 12" Pic Bag; TCR 6190 "MC" (E) Hi-NRG
PIECES OF A DREAM RISING TO THE TOP/Ain't My Love Enough Manhattan/EMI MT 54 Pic Bag; 12MT 54 12" Pic Bag (E) Dance/Disco
PUSSY JEWS SHE'S BOTH/tba Kaos KAOS 002 12" (I/RR)
RED LORRY YELLOW LORRY ONLY DREAMING (WIDE AWAKE)/The Rise Situation Two SIT 54 Pic Bag; SIT 54T 12" Pic Bag (I/RT)
REYNE, JAMES MOTOR'S TOO FAST (LP VERSION)/Counting On Me/Submarine Capital 12CL 508 12" Pic Bag (E)
SANTA, Tracey SIGNIFY YOUR MIND/tba Exile EX 10EP04 10" (I/NM)
SHAKESPEARE A VERSION/A Nother Version XL/Supertrax EXEL 17 Pic Bag (E)
SHOCKED, Michelle ANCHORAGE/Frog Town London LON 193 Pic Bag; LONX 193 12" Pic Bag incl's Strawberry Jam (Live); LONCD 193 "CD" incl's Penny Evans (Live) (F)
SILENT RAGE REBEL WITH A CAUSE/tba Chameleon CH 12006 12" Blue Vinyl (ACD)
SIMON MAY ORCHESTRA THE OLYMPIC THEME (ITV)/tba Polydor RUR 1 Pic Bag; RURX 1 12" Pic Bag (F)
SLAYER SOUTH OF HEAVEN/tba London LONX 201 12" Pic Bag (F)
SMOKEN, Lauren SMILE/tba Loop/Supertrax LOOP 101 Pic Bag; 12LOOP 101 12" Pic Bag (E)
SOHO YOU WON'T HOLD ME DOWN/More Of A Man Hedd/Virgin AGDD 3 Pic Bag; AGDD 312 12" Pic Bag incl's We Came To Rock (E)
SPEAR OF DESTINY SO IN LOVE WITH YOU/March Or Die Virgin VS 1123 Pic Bag; VST 1123 12" Pic Bag (E)
SPRINGSTEEN, Bruce SPARE PARTS/tba CBS BRUCE 4 Pic Bag; BRUCET 4 12" Pic Bag; BRUCEC 4 "CD" (C)
STARR, Brenda K WHAT YOU SEE IS WHAT YOU GET/tba MCA MCA 1279 Pic Bag; MCAT 1279 12" Pic Bag (F)
TEN FOOT BONELESS POWERSLIDE/tba Fierce FRIGHT 027 12" (I/NM)
TOM TOM CLUB DON'T SAY NO/Devil, Does Your Dog Bite Fontana/Phonogram TCB 1 Pic Bag; TCBX 112 12" Pic Bag incl's Beats & Pieces (F)
VOICE OF THE BEEHIVE I WALK THE EARTH/This Weak London LON 206 Pic Bag; LONX 206 12" Pic Bag incl's Tattoo Songs/Everything I Had; LONCD 206 "CD" (F)
WAITS, Tom 16 SHELLS FROM A 30.0.6/Big Black Maria Island IS 370 Pic Bag; 1215 370 12" Pic Bag incl's Ruby's Arms (F)
WEE PAPA GIRL RAPPERS WEE RULE/tba Jive JIVE 185 Pic Bag; JIVET 185 12" Pic Bag (BMG) Rap
WITHERS, Bill LOVELY DAY (SUNSHINE MIX)/(Version) CBS 6530017 Pic Bag; 6530012 "CD" (C) Go Go
WONDERSTUFF, The IT'S YER MONEY I'M AFTER BABY/ASTLEY IN THE NOOSE/Ooh, She Said/Rave From The Grave 4-track EP Polydor GONE 5 Pic Bag; GONX 5 12" Pic Bag; GONCD 5 "CD" (F)
YEAH GOD SUMO EP/tba Chapter 22 12CHAP 30 12" (I/NM)
YOAKAM, Dwight D & BUCK OWENS STREETS OF BAKERSFIELD/Dwight Yoakam-One More Name Reprise/WEA W 7964 Pic Bag; W 7964T 12" Pic Bag incl's Honky Tonk Man (Live)/Guitars, Cadillac, etc, etc (Live) (W)

A Version S
 Anchorage S
 Baby Baby S
 Bad Medicine B
 Be Nesa 89 A
 Black Leather K
 Charlton C
 Domino Dancing T
 Don't Say No T
 Don't Worry, Be Happy M
 Down By Love H
 Downtown Life H
 Dundeer C
 Evidence M
 Fell Off A Mountain B
 Gettin' Funky K
 Girl You Know It's True M
 Great Wall B
 Heartbreak Radio G
 Here Comes That Sound H
 I Don't Want To Go D
 I Walk The Earth V
 I Quit B
 Indestructible F
 It's Yer Money I'm After W
 Janie P
 Just My Imagination O
 Lick It D
 Looking For Heroes B
 Love, Truth & Honesty B
 Love Is Here Where I Love E
 Lovely Day W
 Maya B
 Me No Inna It C
 Motor's Too Fast R
 Ninety In The Shade L
 No Respect L
 One Moment In Time H
 Only Dreaming R
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 Sayin' Sorry L
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 Shoo-Rah! Shoo-Rah P
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 Streets Of Bakersfield Y
 Sumo Ep Y
 Surrender G
 The New West B
 The Olympic Theme S
 The Big One B
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 Try B
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ARISTA

Two surprises jump out of the latest ABC figures: *Smash Hits* is booming despite a drop in teenagers, and *Q*, has based its success on diversity. Matthew Fearnley looks at the results

Top of the pop press thrive on paradox

FOLLOWING A highly predictable 18 months, two surprising incongruities jump out of the latest ABC circulation figures for the consumer music press. While the teenage population is declining and the sale of singles is plummeting, the youth-end of the music press, typified by *Smash Hits*, is booming. Second, in a media of increasing niche publications where specialisation equals circulation, one of the most successful titles, *Q*, is based on diversity.

"We've managed the best series of front covers ever — we've gone to considerable trouble to set them all up — they're not PR images but our own exclusive ones," says Barry McIlheney, editor of *Smash Hits*.

This is symptomatic of *Smash Hits'* approach of doing the simple

things better than anyone else, and it's seen EMAP Metro's flagship jump in circulation from 533,930 (ABC Jul-Dec '87) to 602,156 (ABC Jan-June '88). "We stick to what we know," says publisher, Mary Calderwood.

McIlheney concurs: "Essentially our success is a continuation of our policy of simply giving the readers what they want. We've also expanded our film coverage and increased our poster content over the past six months, I think this has attracted readers too."

Synergy

And the *Smash Hits* success story doesn't look like halting as unofficial audits since the last ABC are up and Calderwood continues to

promote every third issue with cover mounts and "simple-gift" promotions.

This success gives little credence to those who believe the consumer music media are being dragged upmarket to an older, more sophisticated readership. This belief has been fuelled by the success of *Q*, which has leapt in circulation from 59,505 (ABC Jul-Dec '87) to 79,713 (ABC Jan-Jul '88).

"Our success has proved there's a massive potential readership whose needs weren't catered for by the pop press," argues *Q*'s editor, Mark Ellen.

Q's backbone is the synergy it achieves between the 100 or so reviews it covers each month and its extended, in-depth features. "Every magazine must have a USP (unique selling point) and with us it's our reviews section," says Ellen.



"People feel they need our reviews section. This gives us the latitude to explore editorially a the front of the title. Other music magazines and papers need to become very narrow but this, I believe, is risky as young people

change the soundtrack for their lives many times. We cater for people with maturer tastes but who still have room and money for exploration," Ellen concludes.

TO PAGE 34 ►

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ABC FIGURES

	Jan-June '87	July-Dec '87	Jan-June '88	% change last six months
NME	98,733	93,405	94,613	+1.29
Sounds	60,770	58,417	59,212	+1.36
Melody Maker	61,323	61,677	61,399	-0.45
RM	50,198	43,945	44,923	+2.22
No. 1	147,643	146,302	127,947	-12.55
Smash Hits	512,317	533,930	602,156	+12.79
Just 17	278,036	282,381	285,428	+1.08
Kerrang!	68,559	67,649	63,757	-5.75*
Q	48,140	59,505	79,713	+33.96
Time Out	77,094	80,228	85,284	+6.30

* Figure reflects recent switch to weekly from fortnightly.



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¹ABC: Jan-June 88

An EMAP-Metro Publication





► FROM PAGE 32

EMAP Metro's third music title, *Just 17*, beefed up its circulation too and although its success over the past six months is not as dramatic as *Smash Hits* and *Q*'s, it remains crucial to EMAP's conveyor-belt theory — introducing and developing readership, then maintaining and nurturing it as it matures. Its circulation has risen from 282,381 (ABC Jul-Dec '87) to 285,428 (Jan-Jun '88).

"Our strengths are our weekly frequency, which gives us topicality, and our emphasis on reader response," says Bev Hillier, editor of *Just 17*.

But the youth-end of the pop press has seen casualties too. IPC's *No. 1* magazine has lost 18,355 copies per week and now circulates at 127,947 (ABC Jan-June '88). "We've changed three quarters of our staff and effectively our entire approach to the magazine, there's little wonder that we've lost a lot of our established readers," says Colin Irwin, editor of *No. 1*.

"But we're creating a new identity and empathy with our readers. We're in at the ground level and with a new design, more humorous writing and a *No. 1* readers' club, we're looking to a better response over the next half-year," he concludes.

Time Out, the London listings magazine, has increased its circulation by 10 per cent to 85,284 (ABC Jan-June '88) and has moved upmarket too, with a style reminiscent of *Q*. It is increasingly looking to feature music in its menu for new readers. "I think there's an element of the more you sell the more you sell," explains Tony Elliot, publisher of *Time Out*.

Doubled sales

Spotlight Publishing's consumer music titles have performed mediocrity over the past 18

months but have now forced a resurgence under collective publisher, Eric Fuller. *Sounds*, the tabloid rock music newspaper, has averaged its two-year slide in circulation with a slight increase from 58,417 (ABC Jul-Dec '87) to 59,212 (ABC Jan-Jun '88).

"This reflects that the editorial changes we've made over the past 18 months have been in the right direction and our promotions, like free cover-mounted EPs, have been appreciated by the readers," says Fuller. Further promotions, including two-sided posters, are planned.

Record Mirror has also invested a slide to a slight increase in circu-

lation over the past six months from 43,945 (ABC Jul-Dec '87) to 44,923 (ABC Jan-Jun '88). "We've seen a re-positioning of *RM* in March 1987, including a redesign and a change in editorial which concentrated on our dance music specialisation and a number of promotions through March. Our concentration on dance and the charts has carried us through," explains Betty Page, editor of *RM*.

Kerrang!, the weekly heavy metal glossy, is Spotlight's biggest pop press success. While the title maintained a bi-monthly status for much of the Jul-Dec '87 ABC, it's Jan-Jun ABC was composed entirely of weekly issues. "We effec-

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D I A R Y

ANY MUSIC star's private life — even in the imagination of the writer — is now clearly fair game. Whatever the truth of the sex and drugs revelations in his new John Lennon biography, **Albert Goldman's** grasp of the rock'n'roll aspect is decidedly shaky. In the *Daily Mail* extracts from the book Goldman claims that the first 100 *Beatles* compositions dealt "exclusively with the theme of puppy love" ... **Rob Jones** is holding fire on programming Radio Radio's new 7pm to 10pm slot until Radio One announces its autumn schedules which, it is believed, will confirm a move to 7.30pm for the **John Peel/Andy Kershaw** shows ... Jones also expects to make public this week the names of four more ILR stations prepared to tango in the night ... We obviously spoke too soon a couple of weeks ago when remarking on the influx of staff at **Warner-Chappell**. The exodus continues as recorded music library manager **Nick Farries** and three of his staff clear their desks on Friday (19), while strong but unconfirmed reports suggest that the library is in the process of being sold to **Zomba** ... The power of advertising in *MW*: **Wynd-Up** says its business is 150 per cent up on this time last year purely on the strength of a dealer holiday competition it has been promoting ... It's not often we get turned down when we suggest a front page picture story but last week not one but two companies fought shy of the idea of *MW* highlighting the number of formats new singles were available in. Is it that they are embarrassed at the extra marketing costs being incurred, or are they worried about the artist manager's "If you did it for them, why can't you do it for us" syndrome? ...

I'M ALL in favour of record companies and retailers staying in close touch but is **Rob Dickins** taking it too far? The **WEA** chairman has just bought a flat no more than an **Errol Flynn's** leap from **Steve Smith's** office window at Tower. It's also handy for a two minute stroll to the **WEA** office ... Is **Paul Russell** a fan of **Norman Tebbit**? He has certainly been spied on his bike (puffing a bit, we're told) around St John's Wood on Saturday morning ... Move over **John** and **Paul**? At **WEA's** reception for **Andy Leek**, producer **George Martin** described him as "the most talented" artist he had worked with ... Announcements of **Steve Walsh's** benefit night at Le Palais were a little premature, it seems, though a star-studded line-up of artists and DJs will be paying their tribute at London's Empire this Thursday (18) ... **Oliver Smallman** and **Nick Fleming** are celebrating their first anniversary of plugging in partnership with the number one from **Yazz And The Plastic Population** ... "I can categorically say that **Ray Richards** has not put money into this company," says **Westside's Morgan Khan**, concerned for some reason that *MW's* story on the company's comings and goings last week might have suggested that **PRT** has some managerial involvement in his company.

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OBIE AND out: Tony Preedy feels the collar of PolyGram chairman Maurice Oberstein at a party to mark Preedy's appointment as PolyGram International's vice president of personnel.



ALIVE AND Kiki: Kiki Billy raises a smile at her gold disc for Jack Mix — In Full Effect while completing her recovery from meningitis.



FLESH FOR Karel: IRS went big budget for this up-market promotion for Karel Fialka.



WORKING WOMAN: TV-am's Michaela celebrates her management deal with Working Music's Jeff Chegwin.



SHARPE PRACTICE: Pat Sharpe gets friendly during an appearance at HMV Oxford Street.

COMMENT

"Do unto others before they do unto you," appears to have been the underlying tactical intention behind the not-so-subtle rule change levered into the chart code of conduct recently. It is a sad reflection of the mutual suspicion shared by record companies and retailers that this transparent ploy was even attempted and then provoked the response that it did. That Woolies supplier Mike Sommers is now satisfied with the assurances from the BPI and Gallup (see p4) says less about the confidence between the parties than the emptiness of the chart change threat.

To refresh your memories, the new clause reads: "If Gallup believes that a trading activity adopted by a retailer or group of retailers has or is likely to have the effect of restricting consumer choice in the purchase of records, Gallup will make adjustment to the charts as it shall in its absolute discretion deem necessary."

It is now clear from what both the BPI's John Deacon and Gallup's Graham Dossett say (although not in so many words)

that this clause is completely meaningless and will not affect the calculation of the chart in any way, shape or form. Overriding any record company considerations, Gallup has an immutable code of research ethics to follow and cannot be deflected from that, whoever the customer may be.

Now is the time to try to sweep all the suspicions away and concentrate on areas of mutual interest and profitability, ie selling more music and planning the future of the business. And what better forum in which to start than **BARD 88** (see p1). I detect an air of cynicism on the part of record companies, uneasy with the feeling that retailers are steering them into something not in their control. Yet **NARM** — **BARD's** counterpart in the States — is looked upon as an opportunity to work together to sell more records. Let's have the same positive attitude here, please.

David Dalton



ENYA PLEASED you came: Irish singer/songwriter Enya gets the big welcome to **WEA**.



CURRENT AFFAIRS: Diana Graham, Peter Felstead and Paul Curran shake on the number one success of Malaco Music's liaison with **BMG Music Publishing**.



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Medialab goes manic

MEDIALAB IS expanding its promo production capabilities with the launch of a new music video division, Manic Video.

The new division will focus on producing music videos with competitive budgets, created by combining the experience of Medialab's production team with directors from the UK, Australia and the US.

The creative efforts of directors Kevin Godley and Lol Creme have earned Medialab many awards and a reputation for being innova-

tive and ground-breaking, according to financial controller Geoff Foulkes.

"We are in danger of losing that position," says Foulkes. "It's difficult for Kevin and Lol to do the low-budget innovative and experimental stuff so through Music Video we want to maintain our reputation."

Foulkes and producer Sarah Chevalier are to run the new music video division from Medialab's Chelsea Wharf production base. Existing Medialab directors

Michael Ross, Sebastian Harris and Jerry Chater will be joined by David Montgomery, Koo Stark and Australians Alex Proyas and Mark Cochrane.

Since its formation in 1983, Medialab has greatly diversified its activities, producing television commercials and programmes.

Recently the company has embarked on a joint project with Virgin Vision to form The Videolabel, a new concept of fusing music and visuals into an individual 'videola' item.



HEAVY METAL rockers Kiss are featured on a video EP from Channel 5, due for release on August 19. Kiss — Crazy Nights consists of three tracks: Turn On The Night, which is the band's next single premiered on video, Reason To Live and Crazy Crazy Nights, the title track of the new Kiss album. Kiss — Crazy Nights has a dealer price of £4.16 and runs for 13 minutes.

MUSIC VIDEO

Last Week Weeks on Chart		Description (tracks) Timings/Dealer Price	
1			
2	11	MICHAEL JACKSON: The Legend . . . Compilation (22 tracks)/55min/£6.95	Video Collection MJ 1000
3	12	MICHAEL JACKSON: Making Thriller Compilation (1hr)/£6.95	Vestron MA 11000
4	8	MADONNA: Ciao Italia . . . Live (16 tracks)/1hr 40min/£7.80	WEA 9381413
5	3	NOW THAT'S WHAT I CALL MUSIC VIDEO 12 Compilation (1hr)/£6.95	PMI/Virgin MV NOW 12
6	5	DEF LEPPARD: Historia Compilation (18 tracks)/1hr 30min/£10.42	PolyGram Music Video 041 684 2
7	6	INXS: Kick The Video Flick Compilation (6 tracks)/30min/£6.95	Channel 5 CFV 07452
8	7	WET WET WET: The Video Singles Compilation (5 tracks)/25min/£6.95	Channel 5 CFV 05662
9	10	GENESIS: VOL 2 Compilation (12 tracks)/57min/£6.95	Virgin VVD 330
10	9	GENESIS: VOL 1 Compilation (11 tracks)/55min/£6.95	Virgin VVD 329
11	8	EURHYTHMICS: Savage Compilation (12 tracks)/45min/£6.95	Virgin VVD 340
12	11	HEART: If Looks Could Kill Compilation (7 tracks)/30 min/£4.55	PMI WVR 99 0075 3
13	18	LED ZEPPELIN: The Song Remains The Same Live (9 tracks)/2hr/£6.95	WHV PEV 61389
14	14	PRINCE AND THE REVOLUTION Live (19 tracks)/2hr/£6.95	Channel 5 CFV 01292
15	NEW	ROD STEWART AND THE SMALL FACES Compilation (53min)/£6.95	Video Collection VC 4053
16	—	ALEXANDER O'NEAL: Voice On The Radio Compilation (6 tracks)/25min/£6.95	CBS/Fox 5394 50
17	—	T'PAU: View From A Bridge Compilation (5 tracks)/20min/£5.56	Virgin VVC 335
18	—	THE CURE: Staring At The Sea Compilation (17 tracks)/1hr 30min/£13.91	Palace PVC 3011M
19	15	SIXTIES MIX II Compilation (25 tracks)/1hr/£6.95	Stylus SV 0855
20	13	MAGNUM: Wings Of . . . Live (1hr 30min)/£10.42	PolyGram Music Video 041 698 2
—	—	BILLY IDOL: More Vital Idol Compilation (10 tracks)/45min/£6.95	Chrysalis CHV 5017

Compiled by Gallup for Music Week © 1988

REVIEWS

MONTEVERDI: Il ritorno d'Ulisse in patria. Janet Baker, Benjamin Luxon, conducted by Raymond Leppard. Running time: 150 minutes. Screen Legends SL 2005. **VERDI: La Traviata.** Marie McLaughlin, Walter MacNeil, conducted by Bernard Haitink. Running time: 136 minutes. SL 2006. English subtitles. Dealer price £8.47.

Comment: Both these operas, filmed at Glyndebourne, were directed by Peter Hall although some 14 years separated them. The Monteverdi dates from 1973, and was regarded as one of the outstanding operatic events of its time, both vocally and in production. Janet Baker particularly is mesmerising as the saddened and anxious Penelope, and the set is theatrically stunning. Although the sheer opulence of La Traviata with its celebrated use of mirrors is eye-catching, neither McLaughlin nor Walter MacNeil have real charisma, and the result is a little flat.

Sales Forecast: The popularity of La Traviata should ensure a regular sale while Monteverdi's Il ritorno, being less well-known, may move a little slower, but will benefit from dealer encouragement. **NS**

JU-JU: Featuring King Sunny Ade. HEN 2 081. Running Time: 51 minutes. Dealer price £8.34. **Comment:** Despite King Sunny Ade's popularity and the success of his recent tour over here, the juju rhythm has not yet caught on among the wider British audience. This video is a documentary about the development of juju music. It was recorded during a marathon performance in Lagos by musicians including the other juju master Chief Commander Ebenezer Obey. The only disappointment is that most of the music is cut out to make way for interviews and narration.

Sales Forecast: The highlight is the snippets of riveting guitar and vocals by Sunny Ade. The production quality makes it a worthwhile purchase for the fans of juju music. **OD**

● **THE VIDEO Palace**, which claims to be London's best-known and comprehensively stocked video library, has been joined by a second store. The new branch is now open in Chalk Farm, Camden. According to Chris Craib, Palace Group MD, the opening of the new store "marks the beginning of Palace's retail expansion plan for the next three years. We will be bringing our style of video retailing to a number of carefully selected locations from our West End base."

TRACKING

by Dave Henderson

BLUES HARP player, **Rod Piazza** heads into the UK in October for a short tour and to prepare the world for his Chicago-style blues, special Delivery releases *So Glad To Have The Blues*, an album that's distributed by Nine Mile and the Cartel. Special delivery also releases **Big Joe Duskin's** *Don't Mess With The Boogie* man following his recent successful UK tour and central role in LWT's **South Bank Show** — The Boogie Woogie Specials. Big Joe will also be touring Europe, starting at the end of August, through September and ending up in the UK in October.

THE OGDENS wield their bracing pop sound on their debut single release, the seven-inch *It's A Beautiful Day* on the newly formed Casca label through Red Rhino and the Cartel. LA rockers **Precious Metal**, a five-girl outfit with pouting as a speciality, release their debut single, *Moving Mountains*, on the Savage label through PRT, while **Love And Rockets** follow their near-chart success with their last single that we can't remember the name of, by taking *Lazy* from their recent *Earth, Sun, Moon* album for release on Beggars Banquet.

GLASS BEGINS an autumn offensive — featuring several releases from hot US combos — with **The Clay Idols'** *Every Day Starts Like This* mini-album. With diverse musical influences shared between the LA-originated combo, including everything from **Jefferson Airplane**, **Ramones** to **XTC**, giving the group a pretty damn individual sound. More from America? Yes, why not. **The Lemonheads**, from Boston, have their *Creator* album released on the Rough Trade subsidiary World Service label (through the Cartel, of course). They have a proposed *Euro trek* and offer a sound that wanders into the world of **Husker Du** at times.

4AD returns to the fray, after the success of its **Pixies** and **Throwing Muses** albums and live dates, with a 12-inch/CD single from Pixies and a couple of other hot new properties. Pixies take *Gigantic* and River Euphrates from their *Surfer Rosa* LP, in a re-recorded form, and add them to two live tracks taken from their recent *Town And Country* show. **Ultravox** are 4AD's newest signing and they debut for the label with a 12-inch/CD single titled *She Screamed* — which also boasts that finely titled *Not In Love* (Hit By A Truck) — which is dedicated to the great **Mank Williams** and **Marquis De Sade**. All this plus a cover of **Patsy Cline's** *Walkin' After Midnight* can't be bad. **The Wolfgang Press** return after what seems like an eternity, following up their 1987 single, *Big Sex*, with a new 12-inch single called *King Of Soul*.

THE ENDANGERED Musik label release **AOA's** *Satisfactory Arrangement* album through Backs and the Cartel. The group previously turned out on one side of a shared album for the COR label, duelling with **Oi Polloi**. As you'd imagine it's classic

anarchist hardcore. The Satellite label continues to dig out the grungiest of garage noise with *Raw Cuts 7* — UK Garage Disease, which features tracks from homegrown talent including **The Thanes**, **Purple People Eaters**, **The Melaroonies Daddies**, **Beat Poets**, **The Morticians** and **Beeville Hive V** among others. That's also through Backs as is volume 13 of Soul Supply's *Northern Soul Story* — another double LP set of toe-tapping classics. The Bhangra beat continues with **Meera's** 12-inch single *Beat The Rhythm* — Balle Belle on Anishma (through Backs). Acclaimed as the first real attempt at crossover Bhangra, this could be the one to break the genre big. The Waterfront label (through Backs) continues its stream of classics South-end delta music with **The Kursaal Flyers** album, cassette and CD, *A Tour De Force Is Forced To Tour* which is cited as classic, witty pop R&B.

THE SMITHS get their history at Rough Trade further exposed with a live album in cute gatefold sleeve. Titled *Rank*, it was recorded at the National Ballroom, Kilburn and, inevitably, features all the hits — *The Queen Is Dead*, *Panic*, *Ask*, *Vicar In A Tutu*, *Still Ill*, *Bigmouth Strikes Again*, etc. And there's more . . . yes, a special limited edition box set of all The Smiths singles will be with us before the year's out.

THE ROGUE label sifts through the Matchbox catalogue of the late Sixties and compiles a 14-tracker including contributions from **Mike Cooper**, **Ian Anderson**, **The Panama Limited Jug Band** and more for release as an album. The label also releases a 12-inch single collaboration between **Tiger Moth** and **Dembo Konte And Kausu Kuyateh** under the guise of **Orchestra Super Moth**. The title of that one is *Salt Of The Earth* (Song of Praise). Coming soon from the label is an album from Senegalese star **Baaba Maal And Mansour Seck** called *Diam Leeli*, which will be released on vinyl, cassette and probably CD. All this through Nine Mile and the Cartel.

THERE'S PLENTY of varied material available from the Ace roster of labels through Pinnacle, and those albums include a compilation titled *Penny Arcade* — Dunhill Folk Rock on the Big Beat label, which boasts tracks from **Barry McGuire** and **The Mamas And Papas** among others, the Stax Sirens *And Volt Vamps* soul compilation on Stax, **Gene Phillips'** *I Like 'Em Fat* LP on the Ace label and a couple of soulful sets from Kent entitled *Sophisticated Sounds: Soul For The Connoisseur* and *Soul Train*.

THE BGP label (Beat Goes Public) has another selection of material taken from the US Fantasy label, all available in the UK through PRT. **Funk Inc** offer *Acid Inc: The Best Of Funk Inc* on vinyl and cassette, **The Blackbyrds** come up with a *Best Of* set on LP, cassette and CD and **Louis Ramirez And His Latin Jazz Ensemble** supply a fitting tribute to vibes veteran **Cal Tjader** titled *A Tribute To Cal Tjader* (only on vinyl).



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LITTLE ANGELS: 'sick of seeing bands with make-up'

looking. I mean, what's that got to do with anything?"

Band manager Paul Loasby feels that when he was proffering

the Molly's demos, he would have received a considerably different reaction from the labels had the band been American. "If you've

got an American band, you are instantly perceived as having the music, the image, everything all in one go. It's that whole perception of the American persona," he comments.

Little Angels singer Toby Jepson adds: "When we were beginning, English bands just couldn't come through because they were too involved in trying to be American. We came to London two years ago with the intention of just playing anything we could get — clubs, pubs, anything — and the place was full of English people trying to be Americans. We've never tried to do that. We've just gone out and done what we wanted to do."

There is a view that the Mollys and the Angels — with their roots in Leicestershire and Scarborough respectively — have brought an honesty, a piquancy and a freshness to British metal. Asked about their views on the contemporary scene, both bands speak enthusiastically about their desire to play music they believe in rather than pander to any image of themselves.

Says Jepson: "I'm sick to death of seeing bands going out in make-up," and Wastell concurs: "There was a time when the only competition among bands was to see who could have their hair piled up the highest. We've never wanted any part of that." But even armed with a contagious zeal for their own music, the two bands know the hard work facing them if they are to become as comprehensively successful as they would wish.

The Mollys are the more adv-

anced of the two. A variety of product from them is available — some is astonishingly eloquent and incisive and some, hamstrung by restricted budgets and erroneous direction, is best ignored — but Loasby is well aware that just putting out good records is no guarantee of making the big time. "It's still hard for this band," he says. "They've had consistently rave reviews and it's a British product but we haven't yet got that message over to the British."

Wastell continues: "Musicians are just like anybody else at work. We keep trying to please the boss; it's just that the boss is the public and you can never please them totally because they change their mind every day."

Little Angels, meanwhile, have yet to realise a full-blown album. An exquisite flavour of what is to come, though, was put out by Powerstation as a mini-LP called Too Posh To Mosh. Jepson notes philosophically: "We want to do a cracking first album because we want to show we're worthy of all these things that have been said about us."

The pressure to do well, then, is apparent even before the first major product is recorded. Taking that into account, I would still put money on both these bands acquiring and retaining committed followings. I would offer three reasons for that:

- 1) None of them does drugs;
- 2) They're all still proud to be seen in their home towns;
- 3) They prefer public acclaim to critical adulation.

'We keep trying to please the boss: it's just that the boss is the public and you can never please them totally'

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Making the most of metal

British heavy metal — for so long the poor relation to its pretty boy American counterpart — is back to the fore. Are bands like Chrome Molly bringing a new honesty to this much maligned rock form? Jeff Clark-Meads investigates

THE ANNUAL appearance of the Donington festival raises the perennial question: who is flying the flag of British heavy metal?

That enquiry applies as much to record companies as it does to bands and it encompasses not just who's got the talent but also who's got the attitude.

Two bands who have more of an insight into the answers than most are Chrome Molly and Little Angels. Both outfits are solidly, proudly British, both are acutely aware of the advantages and otherwise that entails and both have at least a couple of toes on the ladder to international success.

Each band has taken a different route to its current standing — the Mollys graduated from a small, specialist indie to IRS while the Angels effectively signed straight to Polydor — but, again, both are in a very British syndrome.

Says Chrome Molly bass player Nic Wastell: "Twelve months ago, the idea of being a British rock band just wasn't fashionable. It's only in the last four months that UK rock bands have started to be seen as viable again. The Americans created the market and they decided what they wanted to see. They want their acts to be good-



CHROME MOLLY: solidly and proudly British

TO PAGE 38 ►



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HEART: SINGLES bring success and sales

line. Jethro Tull are never far from a concept, having just issued the 20th Anniversary box set (Chrysalis), an assortment of rarities, album tracks and old favourites, sprawled across five records. Epic has been a little more active on the rock scene of late, with Cheap Trick's *Lap Of Luxury*, a weak album but spawning a number one hit in the States, Living Colour's *Vivid*, a classic hybrid of rap, funk, and metal, and the Killer Dwarf's *Big Deal*, their debut for the label.

Other main releases through the major companies include Great White's *Recovery: Live!*, originally only available in the US but now released throughout the UK and Europe by Capitol with a new second side featuring tracks recorded live at the Marquee in January of this year. Uriah Heep commemorate their recent performances in the USSR with their *Live In Moscow* album (Legacy), while other new live albums include Victory's *That's Live* (Metal

Masters) and Armored Saint's *Saints Will Conquer* on Metal Blade.

Ace Frehley has followed up the *Live + 1* mini-album with Frehley's Comet's *Second Sighting* (Megaforce/Atlantic) a disappointing third release from the ex-Kiss guitarist. Also a let down is the recent Poison outing, *Open Up And Say... Aah!* (Capitol), proving that all the hype just wasn't worth it. Atlantic Records is also making the most of guitarist Adrian Vandenberg's success with Whitesnake by issuing *Best Of Vandenberg*, a trip through the Dutchman's three previous group recordings.

On the female front, there's the two ex-Runaways in the shape of Lita Ford and her *Lita* album, and then there's her ex-cohort in crime, Joan Jett, with *Up Your Alley* (Polydor), another run through of teen-theme anthems. Pat Benatar is also high in profile at the moment, *All Fired Up* (Chrysalis) the single from the *Wide Awake In Dreamland* LP.

Moving away from the majors and into the indie scene, sees us venture into distinctly more metallic territories. Roadrunner Records, who generally tends to stick too much product out as a rule, continues to promote the guitar hero persona, with three instrumental albums from Jason Becker, Marty Friedman (both Cacophony) and Greg Howe. A bit pointless releasing them all at the same time though.

Other recent releases include King Diamond with *Them*, and San Francisco's hardcore specialist DRI, with *Four Of A Kind*. Samson finally

get some product out with *And There It Is...*, courtesy of Razor/Metal Masters, who has also entered the cut-price CD market with the acquisition of Uli Jon Roth's *Earthquake*, *Fire Wind* and *Beyond The Astral Skies* albums, all now available as one CD package. And sticking with CD, Castle Communications is leading the way here, with several mid-priced double packages from the likes of Motorhead, UFO and Magnum, retailing at £9.99.

The hub of the metal year is generally the Castle Donington Monsters Of Rock festival, and this year is no exception, with Iron Maiden, Kiss, Dave Lee Roth, Megadeth and Guns N' Roses all putting out singles around the event. Helloween have got their timing even better, with the imminent release of the new *Keeper Of The Seven Keys Part II* album, on Noise Records. Expect the Maiden single, *The Evil That Men Do*, to do particularly well, especially with the flipside featuring a new recording of their old *Prowler* classic!

If Donnington fails to quench anyone's thirst for the best in hard rock, the anticipation of new releases within the coming months should do the job, with albums due from Metallica, Europe, Ozzy Osbourne (Epic), Blue Oyster Cult, Britny Fox, Riot (CBS), Bad Company, Kix, and L.A. rockers Jane's Addiction (WEA), all in September, while October promises Bon Jovi, Don Reed Network, and Rush (Phonogram), and the fourth album from Anthrax (Island).



RUNAWAY GIRLS: Joan Jett (top) and Lita Ford — from Runaways to more credible HM artists

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Good racking in the rocking

The charts don't tell the whole story — behind the figures there's an ever booming market for HM. Kirk Blows reports

TAKE A look at the UK top 100 album charts at any given time and you'd be forgiven for assuming the bottom had fallen out of the market for metal orientated product.

In reality, it's a very different picture and the patterns of sales are slowly changing. Though the general theory that hard rock albums enter the chart very high (immediately selling to the faithful) and then descend down the chart in equally fast fashion still holds true to an extent, the point should not be missed that some albums are indeed surprising people with their longevity, usually through a constant release of singles (Def

Leppard, Heart, for example), and others, not appearing on the chart but still ticking over fairly nicely.

A study of hard rock product recently released illustrates that the scene is not quite as stagnant as some would suggest. Major albums have appeared in abundance, notably the first solo album from Jimmy Page, *Outrider* (Geffen). The interest in Led Zep seems to grow all the time and this album, initially planned as a double, has received much critical acclaim. Van Halen have just released the excellent *OU812*, the second with Sammy Hagar, and WEA is currently hoping the *When It's Love* single will lift the album over here (it reached number one in the US).

Ancient dinosaurs Deep Purple have actually made it to a third album from the regrouped line-up, the live *Nobodys Perfect* (Polydor), and while we're on the subject of relics, there's also *Ain't Complaining* (Phonogram) from Status Quo, a disappointing album that was reflected by its poor chart display.

On a more positive note, The Georgia Satellites confirmed their potential with a second full LP, *Open All Night* (Elektra) full of beer soaked boogie. Cinderella too, have just released their second album, *Long Cold Winter* (Vertigo)

another excellent collection of quality hard rock songs in the finest tradition. This was a top 30 entry, and seems sure to sell well for the next few months.

In general the hard rock scene is witnessing an expansion of breadth, with its two extreme ends pulling fast in opposite directions. The advent and development of thrash, and speed metal has made what used to be called heavy metal seem mild by comparison. Slayer personify everything that is thrash, and the legions of followers responded by putting their recent *South Of Heaven* opus (Def Jam/London) straight in at number 25.

At the opposite end of the spectrum we have the more commercial-orientated acts relying on the strength of hit singles to secure status. The likes of Heart, Whitesnake and Def Leppard are still selling albums in volume because of the constant release of singles. Leppard, for example, have just released *Love Bites*, the fifth single from *Hysteria* and hence we find the album still shifting and remaining in chart territory. Heart have actually gone back to re-releasing songs from 1985's *Heart* album and both this and their last *Bad Animals* album are still moving. This recent trend of singles has pulled rock into a more



JIMMY PAGE: critical acclaim, plus the ever-present Led Zep credo

commercial direction, and combined with the previously mentioned trend, the result is a broadening of the mainstream rock/heavy metal market. The danger is that the reliance on hit singles will not transpire in the watering down and contrivance of hard

rock albums in future times.

Back to the product itself now, with Queensryche having recently released the *Operation: Mindcrime* LP, a concept album of an hour long. Produced by Peter Collins, the music speaks for itself, even if you can't understand the story-

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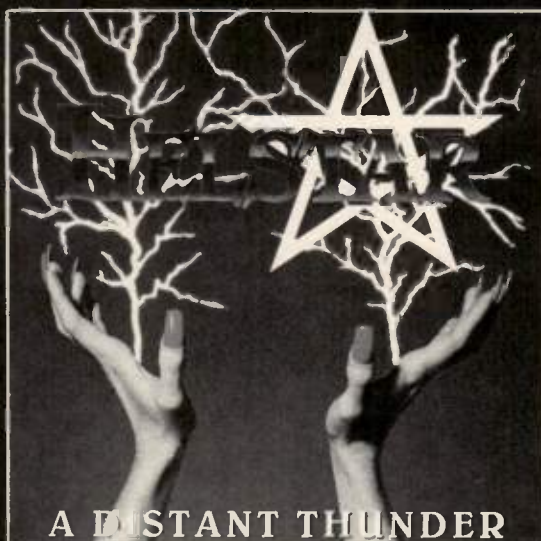
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DAVE LEE ROTH: re-strutting a stage he conquered with Van Halen

Successive years saw headliners such as Whitesnake, AC/DC (again), ZZ Top (the first US band to top the bill), Ozzy Osbourne and, last year, Bon Jovi, all of whom except AC/DC had previously appeared at Donington before in a supporting role.

This year features what MCP is convinced is a particularly strong bill. Headliners Iron Maiden will not be touring this year, Kiss haven't been over for a while, David Lee Roth hasn't worked over here except with Van Halen... "It's a very well-balanced bill," observes Jones, "and it's a good bill." And interestingly, with Guns N' Roses and Helloween rounding off this year's list, it's also the first time since the second Donington eight years ago that none of the bands on the bill will have appeared there before.

After nine years, Monsters... has become a very recognised name, and there are now also US and European versions, the latter usually being one date in Scandinavia and a couple in Germany. Different promoters — including Ozzy Osbourne's wife, Sharon, for the US — own the copyright in

different countries, and there is no direct connection between the promoters or the events. There is however a connection between Donington and the European versions in terms of the bands who play, simply because it forms part of a European touring circuit, and as a result there is quite a bit of duplication.

The strength and key to success of each Donington festival is that MCP's intention has always been to put together a good package of music — going for an out-and-out headliner, certainly, "but then you try to get as close as possible to that band with the rest of the bill," says Jones.

Parsons: "Last year we were a little bit worried, because we had Anthrax and Metallica, who represent what I might call the 'left wing' of Heavy Metal, Bon Jovi who represent the 'right wing', and Dio in the centre. But it worked fine."

"Out of courtesy we would always speak with the headline group. Basically it's an event, but at the same time the event is only as strong as the headliner, and they are consulted at all times. And it's usually through the headliner's

agent that the rest of the bill comes together. For instance this year, Iron Maiden, Kiss, Megadeth and Guns N' Roses are all with Fair Warning."

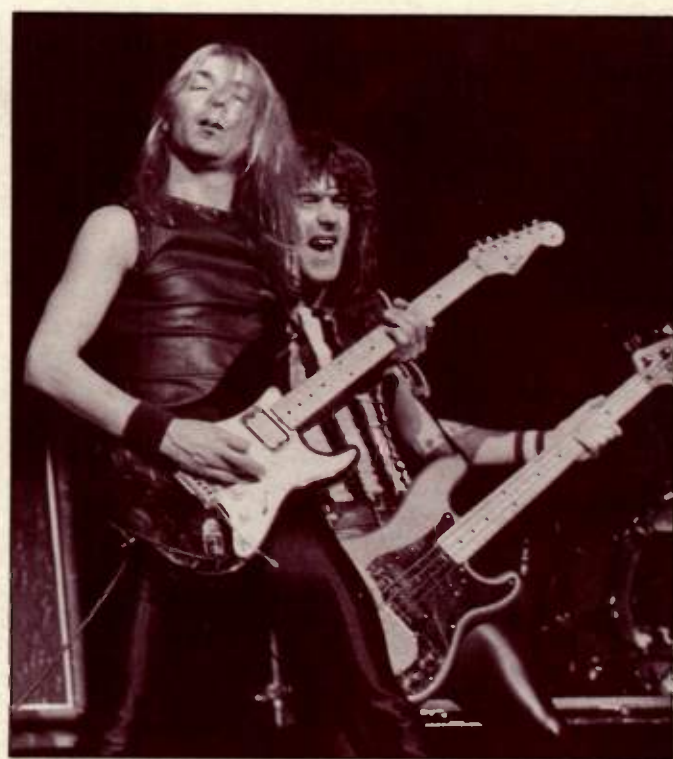
How much the bands get paid to play at Donington is difficult to judge and even more difficult to find out. "It's like me asking you how much you earn each week, isn't it?" was Jones's answer. And even though I was willing to do a trade, the most information I could get was that it's "a lot of money." Another thing he would say, however, in order to dismiss any notion that MCP would be willing to take advantage of any possible willingness of bands to arrange a "buy-on" to such a prestigious event, was that all bands have always received a fee — "and a fair one, at that."

It's the combination of the blockbuster headliner, quality support and a certain musical "consistency" down the line (as opposed to the musical diversity of something like the Reading festival) that has made Donington a powerful institution and so important to the fans. And, consequently, as it has come to reflect the state of heavy rock and the "standing" of the bands, it has become increasingly important to those bands. Most of them, and particularly the American bands, regularly express a genuine excitement at the prospect of being invited on to the Donington bill.

Guns N' Roses, with a recent number one album in the US and currently touring there with Aerosmith, are taking a day off the tour to play this year's Donington, flying in by Concorde in the morning and out again the same afternoon. "That gives you some idea of the significance of the event to the artists," says Parsons "and it's also a major event for the record companies."

"Take this year," he continues. "Iron Maiden's second single from their new album comes out to tie in with Donington, Kiss have got a new single out, David Lee Roth, Guns N' Roses and Megadeth have got singles out."

Apart from one record company executive, who declined to comment on the importance of a band's appearance at Donington,



IRON MAIDEN: headliners for the headbangers

complaining instead that having a band on the bill was a "pain in the arse", what with the "aggro from the management" and the bill for the beer tent, most people would seem to confirm the importance of appearing. Which is understandable considering the career boost in terms of kudos — particularly for the "lower order batsmen", and a post-Donington surge in record sales that usually follows a band's appearance there.

Last year, in the week before Donington, Kerrang!'s album chart had Bon Jovi's 7800 Fahrenheit (not their current album at the time) sliding, Anthrax's Among The Living holding in the mid-30s, and Metallica's Master Of Puppets hovering at 41. Two issues later, 7800... was heading smartly upwards, Among The Living had moved up to 23 and a previous Anthrax album had re-entered the chart, and Metallica's... Puppets had jumped to two.

Parsons: "This year we have

WEA, Phonogram and EMI all doing hospitality backstage. I would have thought that the record companies would be inviting something like 1,000 people — dealers, media, etc. I think there will be something like 400 press and at least 50 photographers there. That gives you an idea of the scale of this event and how important it is to the business.

"And as long as the bands want to play and the kids want to go then there's every reason to think that Donington has a future."

After nine years, Donington's Monsters Of Rock has become a highly prestigious event and an institution — the national event for a particular brand of rock music that has never really gone out of nor been affected by musical fashion, and which has a massive and fanatical following. If all its continuation depends on is the bands' and the fans' wishes for it to do so, I suspect that it will be with us for quite some time.



Kings of the castle

Castle Donington is not only Europe's largest annual rock event, it's also a celebration of the continuing and thriving area of heavy metal. Paul Henderson looks at this year's bill and the history of an event that flies in the face of fashion, but still packs in the punters

IN TERMS of "big gigs", 1988 has been something of a red letter year in the UK. Nelson Mandela's birthday bash brought together the most impressive collection of "name" performers since Live Aid, Springsteen transformed the expanse of Wembley Stadium into the more intimate surroundings of his Tunnel Of Love, Michael Jackson dominated the media for what seemed like an age and attained an unprecedented level of high profile exposure, the long-awaited Prince dates finally materialised and the long-absent Pink Floyd returned with the most spectacular audio-visual experience on the planet.

Most (if not all) of it, of course, totally bypassed the heavy rock fan. Or if it did register at all it left him decidedly unimpressed. Big gigs they may have been. "But," he or she would doubtless counter, "it's hardly bloody Donington, is it?" Like Stonehenge for the Druids,

Chelsea for fans of flower and shrub, and Wembley for the football hooligan, once a year — in this case August Bank Holiday, for the heavy rock/metal fan all roads lead to Castle Donington near Nottingham, for the Monsters Of Rock festival.

An annual pilgrimage for 50,000-plus fans to see and hear half-a-dozen of the world's best bands of the genre, the Monsters Of Rock — or, as it is more often referred to, simply Donington (which also differentiates between it and its European and US counterparts) — is the undisputed highlight of the heavy rock calendar. In terms of both attendance figures and also the "quality" of the bands, Donington certainly eclipses any other regular musical event in the UK.

"Well people keep telling me it's the biggest regular one in the world," says Maurice Jones of Monsters ... promoter MCP. "And I don't know of anything of a similar size that's been running for nine years."

"For AC/DC (in '84, Donington's most successful year) attendance was in the mid-60s — in the 60,000s," reckons Jones. "The attendance averages out over the years at about 50,000. But I've got a feeling that this year will be the biggest."

"It's certainly the biggest in Europe," says Tim Parsons, also of MCP. "The only main competition it has would be Torhout and Werchter, in Belgium, which are two festivals that take place in July. They are very well promoted and very successful, with something like 60,000 per show on a sell-out. Then there's the Texxas Jam in Dallas, but I don't know how consistently that's run. This year, with the Monsters Of Rock package (US version), Texxas Jam did just under 60,000 out of 65,000."

Whereas big American events tend to be staged in the cosy comfort of an arena, an important element to the feel of Donington is its "outdoor festival" nature, harking back to the great days of the Isle of Wight and Bath festivals. Without such ingredients as the aroma of



KISS: MAKE-up and believe



GUNS N' ROSES: the boogie end of the market

burgers drifting across the fields, mixing in the night air with the heavy pong from overburdened portaloos, yards of plastic sheeting, strangely symbolic Confederate and personally designed "find-your-way-back-to-this-spot" flags poking into the air, ... and mud, it just wouldn't seem the same. And in spite of the often appalling weather conditions and all the other inconveniences of "the festival" that one could expect would dull the spirits of even the most fervent rock fan, it's doubtful whether the Donington regulars would want it

any other way.

The first Monsters ... /Donington was in 1980, at the same Donington Park race track site as it has always been held, with headliners Rainbow supported by such as Judas Priest and the Scorpions. The following year it was bill-toppers AC/DC with Whitesnake and Blue Oyster Cult, then the next year it was Quo ... Suddenly it was a regular annual event, which is what promoters MCP was actually looking towards right from the first year but never really expected it to happen.

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Earlier this year the ICA held its first music video programme to great success. Sarah Davis reports on how the second event is hoping to once again give young, undiscovered film makers vital exposure

Sneak preview

The Fall, Durutti Column, Gene and Jim, Tackhead, Psychic TV and more. The videos are all made by young film makers and the ICA's aim is to give them a forum to display their work.

The music videos are provided by students, independent production houses and record companies. Leys explains: "The ICA supports what is not being seen about, that which is artistically or culturally unrepresented; art that doesn't make much money. We make an audience and get reviews. In this case, it allows the young film makers to bring work to public and press attention and interests producers in offering them work." A noble idea, but does it work? Leys says yes. "After the last series of shows, I was deluged with calls from the BBC, ITV, MTV, independent producers, all wanting to get in contact with the film makers."

After the event it's easy to see why a music video screening would be a success. But Leys wasn't at all sure at the outset so what decided her to stage the first event? "I was being sent tapes by all sorts of people, students, directors, struggling production houses. I looked at the tapes and realised how good many of them are. They're funny and stylish — a lot of



GENE AND Jim's Shake video produced by The Unit

them are just great — not just pieces of PR, not like a George Michael video for example." She then realised there just wasn't any place for these videos to be seen.

"The Tube had gone, MTV shows a few, some local night clubs are willing to show them. But it's very little. There's no place for young film makers to start in the UK, the film industry is based on big budgets. There's no money for the beginner. Music promos are the format for a new and exciting

video medium where film makers can get experience because record companies are enthusiastic and willing to allow film makers to experiment. I began to think about how to do something with all this exciting material and decided to make an event of music promos."

To get the project going Leys worked with Chris Mellor of CNH Productions who was putting together a compilation of promo tapes. Mellor provided her with an initial list of record company con-

'Music promos are the format for a new and exciting video medium where film makers can get experience'

tacts to obtain tapes and permission to show them. Many were pleased to be involved. She says "Chris Johnson from Polydor was incredibly supportive. He got really into it and gave me names of people in lots of other record companies."

Another find was Mark Wightwick of The Unit, an independent production house. Wightwick provided expertise and also videos for the screenings. The Unit's video of Gene and Jim, which will be on show during the August event, is a frenetic happening of rich colour and movement. Well worth seeing. Wightwick was delighted to help Leys out: "The last ICA show was fab. It's attitude towards promos is very good. Lots of institutions put promos in the same basket as short films when they are an entity in their own right. Kate is very good at recognising the fine quality of work from young film makers."

Leys says it was heartbreaking in January to have to turn people away every night. Bear this in mind if you plan to catch some of the shows because this time round it should be even better. And be warned: guest lists are restricted to those who can offer work to the film makers.

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

KEY TO CHART

This Week

Last Week

Weeks On Chart

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

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53	43	5	WHAT YOU SEE IS WHAT YOU GET Glen Goldsmith (Jolley/Harris)	RCA PL 71750(BMG) C:PK 71750/CD:PD 71750
54	85	2	ROBBIE ROBERTSON Robbie Robertson (R. Robertson/D. Lanois)	Geffen WX 133(W) C:WX 133C/CD:9241602
55	53	17	THE INNOCENTS ● Erasure (Stephen Hague)	Mute STUMM 55(I/RT/SP) C:STUMM 55/CD:CDSTUMM 55
56	60	75	THE JOSHUA TREE ★★★★★ U2 (Daniel Lanois/Brian Eno)	Island U26(F) C:UC26/CD:CID U26
57	54	15	STRONGER THAN PRIDE ★ Sade (Sade/Rogan/Pela)	Epic 4604971(C) C:4604974/CD:4604972
58	48	6	OFF THE WALL ★ Michael Jackson (Quincy Jones/M. Jackson)	Epic 450086 1(C) C 450086 4/CD:CDEPC 83468
59	55	17	NITE FLITE ★ Various (Various)	CBS MOODCA (MOODCA) C:MOODCA/CD:MOODCA
60	59	49	PET SHOP BOYS, ACTUALLY ★★★ Pet Shop Boys (Mendesohn/Various)	Parlophone PCSD 104(E) C:TCPCSD 104/CD:CDPCSD 104
61	NEW		THE MAC BAND Mac Band Feat. McCampbell Bros (Various)	MCA MCG 6032(F) C:MCGC 6032
62	72	33	RUMOURS ★★★★★ Fleetwood Mac (Fleetwood Mac/Lashut/Caillat)	Warner Brothers K 56344(W) C:K 456344/CD:K 256344
63	84	2	ON THE BEACH ● Chris Rea (Chris Rea/Jon Kelly)	WEA WX 191(W) C:WX 191C/CD:YZ 191
64	62	6	THE SHOUTING STAGE Joan Armatrading (Joan Armatrading)	A&M AMA 5211(F) C:AMC 5211/CD:AMCD 5211
65	42	3	FOLLOW THE LEADER Eric B & Rakim (Eric B & Rakim)	MCA MCG 6031(F) C:MCGC 6031/CD:DMCG 6031
66	61	48	THE CREAM OF ERIC CLAPTON ★ Eric Clapton/Cream (Various)	Polydor ECTV 1(F) C:ECTVC 1/CD:833 519-2
67	RE		SEVENTH SON OF A SEVENTH SON ● Iron Maiden (Martin Birch)	EMI EMD 1006(E) C:TCEMD 1006/CD:CDEMD 1006
68	63	16	SIXTIES MIX 2 ● Various (Various)	Stylus SMR 855(STY) C:SMC 855/CD:SMD 855
69	73	28	EVERYTHING ● Climie Fisher (Hague/Jillywhite)	EMI EMC 3538(E) C:TCMC 3538/CD:CDP 7483382
70	69	79	PHANTOM OF THE OPERA ★★★ Various (Andrew Lloyd Webber)	Polydor PODV 9(F) C:PODVC 9/CD:831 273-2/831 563-2
71	88	2	OU812 ● Van Halen (Donn Landee)	Warner Brothers WX 177(W) C:WX 177C/CD:925732
72	RE		APPETITE FOR DESTRUCTION Guns 'N' Roses (Mike Clink)	Geffen WX 125(W) C:WX 125C/CD:9241482
73	70	24	THE BEST OF OMD ★ OMD (Various)	Virgin OMD 1(E) C:TCOMD 1/CD:CDOMD 1
74	57	5	I'M YOUR MAN ● Leonard Cohen (Leonard Cohen)	CBS 460642-1(C) C:460642-4/CD:460642
75	RE		SCENES FROM THE SOUTH SIDE ● Bruce Hornsby & The Range (Dorfman/Hornsby)	RCA PL 86686(BMG) C:PK 86686/CD:PD 86686
76	68	6	THE NEW PAVAROTTI COLLECTION LIVE! Luciano Pavarotti (-)	Stylus SMR 857(STY) C:SMC 857/CD:SMD 857
77	RE		DARK SIDE OF THE MOON ★ Pink Floyd (Pink Floyd)	Harvest SHVL 804(E) C:TCSHVL 804/CD:7460012
78	67	2	ALL OF THIS AND NOTHING Psychedelic Furs (Various)	CBS 4611101(C) C:4611104
79	75	22	WILL DOWNING ● Will Downing (Will Downing)	4th + B'Way/Island BRLP 518(F) C:BRCA 518/CD:BRCD 518
80	64	5	LONG COLD WINTER Cinderella (Johns/Keiler/Brittingham)	Vertigo/Phonogram VERH 59(F) C:VERHC 59/CD:8346122
81	66	22	FROM LANGLEY PARK TO MEMPHIS ● Prefab Sprout (Jon Kelly/Thomas Colby)	Kitchenware/CBS KWLP 9(C) C:KWC 9/CD:KWCD 9
82	78	13	FACE VALUE ★★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185(E) C:TCV 2185/CD:CDV 2185
83	93	81	GIVE ME THE REASON ★★ Luther Vandross (Vandross/Miller)	Epic 450134-1(C) C:450134-4/CD:450134-2
84	RE		NO JACKET REQUIRED ★★★★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345(E) C:TCV 2345/CD:CDV 2345
85	74	11	THE HITS OF HOUSE ARE HERE ● Various (Various)	K-Tel NE 1419(K) C:CE 2419/CD:NCD 3419
86	95	2	DANCING WITH STRANGERS ★ Chris Rea (Chris Rea)	Magnet/WEA WX 180(W) C:WX 180C/CD:CDMAG 5071
87	76	6	REG STRIKES BACK ● Elton John (Chris Thomas)	Rocket/Phonogram E1JP3(F) C:EJMC3/CD:834701-2
88	79	7	VENICE IN PERIL ● Rondo Veneziano (Gian Piero Reverberi)	Fanfare RON 1(A) C:ZCRON 1/CD:CDRON 1
89	83	2	SIGN OF THE TIMES ● Prince (Prince)	Paisley Plk/Warner Bros WX 88(W) C:WX 88C/CD:925577 2
90	71	25	HEART ● Heart (Ron Nevison)	Capitol EJ2403721(E) C:EJ2403724/CD:CDP 746157 2
91	96	71	THE CIRCUS ★ Erasure (Flood)	Mute STUMM 35(I/RT/SP) C:STUMM 35/CD:CDSTUMM 35
92	94	10	THE BEST OF UB40 VOL 1 ★★ UB40 (Various)	Virgin UBTV 1(E) C:UBTVCT 1/CD:DOUBTVCT 1
93	RE		NAKED ● Talking Heads (Steve Lillywhite)	EMI EMD 1005(E) C:TCEMD 1005/CD:CDEMD 1005
94	99	2	INVISIBLE TOUCH ★★★ Genesis (Genesis/Hugh Padgham)	Virgin GENLP 2(E) C:GENMC 2/CD:GENCD 2
95	RE		PROVISION ● Scritti Politti (Green Gartside)	Virgin V 2515(E) C:TCV 2515/CD:CDV 2515
96	77	8	BORN IN THE USA ★★★ Bruce Springsteen (Springsteen/Various)	CBS 86304(C) C:40 86304/CD:CD 86304
97	RE		WISH YOU WERE HERE ● Pink Floyd (Pink Floyd)	Harvest SHVL 814(E) C:TCSHVL 814/CD:7460352
98	RE		IRISH HEARTBREAT Van Morrison/Chieftains (Morrison/Maloney)	Mercury/Phonogram MERH 124(F) C:MERHC 124/CD:834 496-2
99	86	2	PURPLE RAIN (OST) ★ Prince & The New Power Generation (Prince & The Revolution)	Warner Brothers 9251101(W) C:9251104/CD:9251102
100	RE		OUT OF ORDER ● Rod Stewart (Stewart/Taylor/Edwards)	Warner Brothers WX 152C(W) C:WX 152C/CD:925684-2

20 AUGUST 1988

TOP 100 ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

No1	1	NOW! 12 CD Various	EMI/Virgin/PolyGram NOW 12
2	2	KYLIE ★ CD Kylie Minogue	PWL HF 3
3	7	THE FIRST OF A MILLION KISSES ● CD Fairground Attraction	RCA PL 71696
4	4	TRACY CHAPMAN ★ CD Tracy Chapman	Elektra EKT 44
5	3	HITS 8 CD Various	CBS/WEA/BMG HITS 8
6	5	BAD ★★★★★ CD Michael Jackson	Epic 450290-1
7	6	IDOL SONGS: 11 OF THE BEST ★ CD Billy Idol	Chrysalis BILTV 1
8	9	GREATEST EVER ROCK 'N' ROLL MIX CD Various	Stylus SMR 858
9	10	DIRTY DANCING (OST) ★ CD Original Soundtrack	RCA BL 86408
10	29	BEST OF EAGLES ★ CD EAGLES	Asylum/Elektra EKT 5
11	8	PUSH ★★ CD Bros	CBS 460629 1
12	65	TURN BACK THE CLOCK ★ CD Johnny Hates Jazz	Virgin V 2475
13	11	TANGO IN THE NIGHT ★★★★★ CD Fleetwood Mac	Warner Brothers WX65
14	15	KICK ★ CD INXS	Mercury/Phonogram MERH 114
15	77	HYSTERIA ★ CD Def Leppard	Bludgeon Riff/Phono HYSLP 1
16	14	RAINTOWN/RICHES ● CD Deacon Blue	CBS 450549-1
17	12	THE COLLECTION ● CD Barry White	Mercury/Phonogram BWTV 1
18	23	LOVE ● CD Aztec Camera	Warner Brothers WX 128
19	13	SMALL WORLD ● CD Huey Lewis & The News	Chrysalis CDL 1622
20	16	WIDE AWAKE IN DREAMLAND ● CD	

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59	55	NITE FLITE ★ CD Various	CBS MOOD4
60	59	PET SHOP BOYS, ACTUALLY ★★★ CD Pet Shop Boys	Parlophone PCSD 104
61	NEW	THE MAC BAND CD Mac Band Feat. McCampbell Bros	MCA MCG 6032
62	72	RUMOURS ★★★★★★ CD Fleetwood Mac	Warner Brothers K 56344
63	84	ON THE BEACH ● CD Chris Rea	WEA WX 191
64	62	THE SHOUTING STAGE CD Joan Armatrading	A&M AMA 5211
65	42	FOLLOW THE LEADER CD Eric B & Rakim	MCA MCG 6031
66	61	THE CREAM OF ERIC CLAPTON ★ CD Eric Clapton/Cream	Polydor ECTV 1
67	RE	SEVENTH SON OF A SEVENTH SON ● CD Iron Maiden	EMI EMD 1006
68	63	SIXTIES MIX 2 ● CD Various	Stylus SMR 855
69	73	EVERYTHING ● CD Climie Fisher	EMI EMC 3538
70	69	PHANTOM OF THE OPERA ★★★ CD Various	Polydor PODV 9
71	88	OU812 ○ CD Van Halen	Warner Brothers WX 177
72	RE	APPETITE FOR DESTRUCTION CD Guns 'N' Roses	Geffen WX 125
73	70	THE BEST OF OMD ★ CD OMD	Virgin OMD 1
74	57	I'M YOUR MAN ○ CD Leonard Cohen	CBS 460642-1
75	RE	SCENES FROM THE SOUTHSIDE ● CD Bruce Hornsby & The Range	RCA PL 86686
76	68	THE NEW PAVAROTTI COLLECTION LIVE! CD Luciano Pavarotti	Stylus SMR 857
77	RE	DARK SIDE OF THE MOON ★ CD Pink Floyd	Harvest SHVL 804
78	47	ALL OF THIS AND NOTHING CD	

- | | | | |
|-----------|----|---|--------------------------------|
| 21 | 19 | A SALT WITH A DEADLY PEPA CD
Salt 'N' Pepa | ffrr/London FFRLP 3 |
| 22 | 18 | POPPED IN SOULED OUT ★★★★★ CD
Wet Wet Wet | Precious/Phonogram JWWWL 1 |
| 23 | 20 | WHITNEY ★★★★★ CD
Whitney Houston | Arista 208 141 |
| 24 | 28 | HEARSAY ★ CD
Alexander O'Neal | Tabu 450936-1 |
| 25 | 26 | HEAVEN ON EARTH ★ CD
Belinda Carlisle | Virgin V 2496 |
| 26 | 21 | IDLEWILD ● CD
Everything But The Girl | Blanco Y Negro/WEA BYN 16 |
| 27 | 35 | LET IT BEE CD
Voice Of The Beehive | London LONLP 57 |
| 28 | 17 | LOVESEXY ● CD
Prince | Paisley Pk/Warner Bros. WX 164 |
| 29 | 33 | ROLL WITH IT ● CD
Steve Winwood | Virgin V 2532 |
| 30 | 22 | IT TAKES A NATION OF MILLIONS ... ○ CD
Public Enemy | Def Jam/CBS 462415 1 |
| 31 | 50 | ALL ABOUT EVE ○ CD
All About Eve | Mercury/Phonogram MERH 119 |
| 32 | 25 | THRILLER ★★★★★★★★★★ CD
Michael Jackson | Epic EPC 85930 |
| 33 | 24 | MORE DIRTY DANCING (OST) ● CD
Various | RCA BL 86965 |
| 34 | 32 | OUT OF THE BLUE ● CD
Debbie Gibson | Atlantic WX 139 |
| 35 | 36 | BROTHERS IN ARMS ★★★★★★★★★★ CD
Dire Straits | Vertigo/Phonogram VERH 25 |
| 36 | 38 | UB40 ● CD
UB40 | DEP Int./Virgin LPDEP 13 |
| 37 | 34 | TUNNEL OF LOVE ★ CD
Bruce Springsteen | CBS 460270-1 |
| 38 | 30 | PEOPLE ● CD
Hothouse Flowers | London LONLP 58 |
| 39 | 31 | FAITH ★★ CD
George Michael | Epic 460000 1 |
| 40 | 56 | A MOMENTARY LAPSE OF REASON ● CD
Pink Floyd | EMI EMD 1003 |
| 41 | 49 | JULIA FORDHAM CD
Julia Fordham | Circa/Virgin CIRCA 4 |
| 42 | 37 | JACK MIX IN FULL EFFECT ● CD
Mirage | Stylus SMR 856 |

★ ★ ★ = TRIPLE PLATINUM (900,000 units) ★ ★ = DOUBLE PLATINUM (600,000 units) ★ = PLATINUM (300,000 units)
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| 43 | 40 | INDIGO ○ CD
Matt Bianco | WEA WX 181 |
| 44 | 46 | CLOSE CD
Kim Wilde | MCA MCG 6030 |
| 45 | 58 | THE MICHAEL JACKSON MIX ● CD
Michael Jackson | Stylus SMR 745 |
| 46 | 51 | MOTOWN DANCE PARTY ● CD
Various | Motown ZL 72700 |
| 47 | 47 | BRIDGE OF SPIES ★★ CD
T'Pau | Siren/Virgin SRNLP 8 |
| 48 | 39 | THE CHRISTIANS ★★ CD
The Christians | Island ILPS 9876 |
| 49 | 52 | INTRODUCING THE HARDLINE ... ★★★★★ CD
Terence Trent D'Arby | CBS 450 911-1 |
| 50 | 41 | SAVAGE ★ CD
The Eurythmics | RCA PL 71555 |
| 51 | 45 | DON'T LET LOVE SLIP AWAY CD
Freddie Jackson | Capitol EST 2067 |
| 52 | 44 | 1977-1980 SUBSTANCE CD
Joy Division | Factory FACT 250 |
| 53 | 43 | WHAT YOU SEE IS WHAT YOU GET CD
Glen Goldsmith | RCA PL 71750 |
| 54 | 85 | ROBBIE ROBERTSON CD
Robbie Robertson | Geffen WX 133 |
| 55 | 53 | THE INNOCENTS ● CD
Erasure | Mute STUMM 55 |
| 56 | 60 | THE JOSHUA TREE ★★★★★ CD
U2 | Island U26 |
| 57 | 54 | STRONGER THAN PRIDE ★ CD
Sade | Epic 4604971 |
| 58 | 48 | OFF THE WALL ★ CD
Michael Jackson | Epic 450086 1 |

- | | | | |
|------------|-----------|---|------------------------------|
| 79 | 75 | WILL DOWNING ● CD
Will Downing | 4th + B'Way/Island BRLP 518 |
| 80 | 64 | LONG COLD WINTER CD
Cinderella | Vertigo/Phonogram VERH 59 |
| 81 | 66 | FROM LANGLEY PARK TO MEMPHIS ● CD
Prefab Sprout | Kitchenware/CBS KWLP 9 |
| 82 | 78 | FACE VALUE ★★ CD
Phil Collins | Virgin V 2185 |
| 83 | 93 | GIVE ME THE REASON ★★ CD
Luther Vandross | Epic 450134-1 |
| 84 | RE | NO JACKET REQUIRED ★★★★★ CD
Phil Collins | Virgin V 2345 |
| 85 | 74 | THE HITS OF HOUSE ARE HERE ● CD
Various | K-Tel NE 1419 |
| 86 | 95 | DANCING WITH STRANGERS ★ CD
Chris Rea | Magnet/WEA WX 180 |
| 87 | 76 | REG STRIKES BACK ○ CD
Elton John | Rocket/Phonogram EJLP3 |
| 88 | 79 | VENICE IN PERIL ● CD
Rondo Veneziano | Fanfare RON 1 |
| 89 | 83 | SIGN OF THE TIMES ● CD
Prince | Paisley Pk/Warner Bros WX 88 |
| 90 | 71 | HEART ● CD
Heart | Capitol EJ2403721 |
| 91 | 96 | THE CIRCUS ★ CD
Erasure | Mute STUMM 35 |
| 92 | 94 | THE BEST OF UB40 VOL 1 ★★ CD
UB40 | Virgin UBTV 1 |
| 93 | RE | NAKED ● CD
Talking Heads | EMI EMD 1005 |
| 94 | 99 | INVISIBLE TOUCH ★★ CD
Genesis | Virgin GENLP 2 |
| 95 | RE | PROVISION ● CD
Scritti Politti | Virgin V 2515 |
| 96 | 77 | BORN IN THE USA ★★ CD
Bruce Springsteen | CBS 86304 |
| 97 | RE | WISH YOU WERE HERE ● CD
Pink Floyd | Harvest SHVL 814 |
| 98 | RE | IRISH HEARTBREAT CD
Van Morrison/Chieftains | Mercury/Phonogram MERH 124 |
| 99 | 86 | PURPLE RAIN (OST) ★ CD
Prince & The Revolution | Warner Brothers 9251101 |
| 100 | RE | OUT OF ORDER ○ CD
Rod Stewart | Warner Brothers WX 152C |

CD: Released on Compact Disc

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STOCK IT

ANDY LEEK: Say Something. Atlantic 781864-1. The sleeve has an endorsement from producer George Martin and it isn't hype! Leek can sing as magically as Tim Buckley and some of his lyrics are as concise and perceptive as Bernie Taupin's. The stand-out tracks include the dramatic and mystical Golden Doors and What's The Problem, a realistic grown-up love story. As a singer-songwriter debut this is as auspicious as Elton John or Cat Stevens' first albums were. Highly recommended. **DL**

PETER CETERA: One More Story. WEA 925704-1. The ex-Chicago vocalist is climbing the American chart with One Good Woman from this album co-produced and mainly co-written with Patrick Leonard. As his 1986 success with The Glory Of Love proved, a hit will be needed to ignite UK sales for this competent and pleasant cross-section of AOR material. **DL**

OLDLAND MONTANO: The Time Has Come. Siren SRNLP 17. It's got all the elements — funk bass, lots of brassy keyboards, undistinguished drums, passionless vocals — that characterise 99 per cent of white soul/funk. The passion and guts of a Whitney or an Aretha are conspicuously lacking and the instrumentation is so derivative you can't begin to list who it's derived from. **SD**

DEVO: Total Devo. Enigma ENVLP 502. Distribution: Virgin. In this the year of techno-garbage, ancient synth seers and general smart alics, Devo return with their first album in four years. No longer subversive, no longer even funny, they can still write tunes to please the ear and stimulate the odd toe. Baby Doll, should it be released as a single, may do the business. **DC**

BRASS CONSTRUCTION: Movin', The Best Of ... Sycopate SYLPX 6002. Via EMI. Hugely generous compilation (one album plus free 12-inch equals 84 minutes) although you have to be a believer to really appreciate the prolonged groove. Both versions of Movin' are included, as well as lesser known tablets of fresh funk such as Ha Cha Cha, Shakit and Music Makes You Feel Like Dancin'. **DC**



STOCK IT

THE WOULD-BE GOODS: The Camera Loves Me. el Records. Distribution: Pinnacle. Mike Alway's fascinating el label is finally getting some attention, simply because the records are getting better, like this debut by Miranda and Jessica Griffin: two sisters, high on sophisticated image, confectionary-box voices and light, diverting pop songs. Given the girls' upwardly mobile appearance and this album's eminently summery collection, could be this season's dark horse. Bet on it now. **MA**

RUSS TOLMAN: Down In Earthquake Town. Demon FIEND 125. Distribution: Pinnacle. A further example of the ground-breaking



music produced by LA's inaccurately dubbed Paisley Underground, Tolman's second album displays his vocal style which by turns resembles Lou Reed, Peter Perrett and John Wayne. Aided by mates like Long Ryder Sid Griffin and Dream Syndicate's Steve Wynn, this is not standard pop fare, but well worth a listen for the seeker out of non-mainstream forward-looking rock. **JT**

THE MONOCHROME SET: Westminister Affair. el Records. Distribution: Pinnacle. More an excuse to get The Monochrome Set onto CD than to resuscitate their cult status of old, this retrospective celebrates Bid & Co, 1982-85, the period after their two Virgin Records releases. The new wave had its fair share of good but unrecognised groups, but The Monochrome Set's graceful, cheeky and archly satirical pop has been one of the most lasting. **MA**

THE PERFECT DISASTER: Asylum Road. Fire Records FIRE LP11. Distribution: Pinnacle. Steamy rock plodders with a man desperately impersonating Lou Reed into the bargain. The Perfect Disaster are nice to listen to, but so is the cricket commentary when you're winning. Cult rock fodder, a Sixties recording brief and some tingly guitars. **DEH**



STOCK IT

THE PARACHUTE MEN: The Innocents. Fire FIRE LP14. Distribution: Pinnacle. Leeds hot-heads with some glinting resemblance to cred pop stars. Beautiful songs, melodies that massage your neck and the best white female vocal line since Dusty and Sandie. The opener, Sometimes In Vain is orgasmic, the rest follows suit in a contemporary pop vein. These lot should be massive. **DEH**

DEACON BLUE: Raintown/Riches. CBS 450459 1. Press the re-promotion button and up pops the first LP, plus a 'strictly limited edition' free LP of b-sides. All very worthy in language of marketing, but could anyone honestly recommend to those who bought the original single LP, that this was a crucial addition to the collection? **DH**

ACOUSTIC ALCHEMY: Natural Elements. MCA-42125. Down our way we used to call chaps with acoustic guitars folk artists, or even musicians. Now we call them New Age and start apologising. AA save the day by being rather good at what they do, virtuosity with a tad of passion, but seem likely to follow in this peculiar trend of a



policy without a conclusion. Playing and playing well doesn't really appear to be enough if you don't have a category. That's sad. **DH**

THE SHAMEN: Strange Day Dreams. Materiali Sonori MASO 33041. Only available on import, this collection of remixes, rarities etc captures the spinning light-headedness of The Shamen's beat-box psychedelia. Syd Barrett influences are acknowledged but the Scots lads prove their own originality with the classic Christopher Mayhew Says (A Lot) and Knature Of A Girl (Submission). **NR**

DAVID RUDDER: Haiti. London LONLP 60. There's enough energy flowing in this refreshing set of bright and breezy songs from Trinidad's soca king to set a lot of bellies rolling, and waists shaking especially to lilting tracks like Bacchanal Lady, Panama, and the tribute to those who have contributed to cricket in Rally Round The West Indies. **OD**

THE KURSAAL FLYERS: A Former Tour De Force Is Forced To Tour. Waterfront WF 004. Distribution: Backs/Cartel. The Kursaals were one of the best mid-Seventies pub rock bands, although their excellence was never captured on vinyl until now. Four of these songs are as good as you'll hear this year, with performances to match. The other six tracks are merely above average, and this one will sell if it's heard. **JT**

VARIOUS: House Hallucinates Pump Up London Vol. One. A&M HSEA 9002. A wicked collection of Acid House tracks that leave everything to the imagination and encourage the listener to get funky and let the sublime beats slip under the skin. The feast of mind-numbing grooves — including Phuture and Mr Lee — also comes complete with psychedelic sleeve. **NR**

MORY KANTE: Akwaba Beach. Barclay BA 833 119. A few months ago Mory Kante was taking credit together with his percussionist Moussa Cissokae for contribution to the Talking Heads Naked album. Now with the hit single Ye Ke Ye Ke spinning wildly on the independent radios, this album has assured the Malian musician the title of African rockstar. The goodness of Kante's music comes to light as he mixes traditional African melody with modern pop and rock tempo and the sales on this one should be massive. **OD**

CHARTISTS: Martin Aston, Dave Cavanagh, Sarah Davis, Ola Daring, Dave E Henderson, Duncan Holland, Dave Laing, Nick Robinson and John Tobler

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THE OTHER CHART

TOP 40 SINGLES

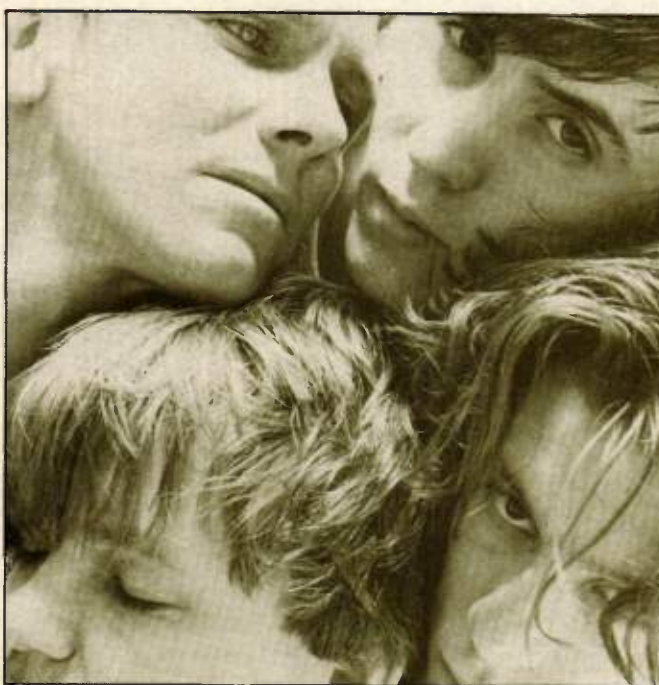
1	3	MARTHA'S HARBOUR	All About Eve	Eden EVEN8 (F)
2	1	I WANT YOUR LOVE	Transvision Vamp	MCA TVV3 (F)
3	2	I DON'T WANT TO TALK ABOUT IT	Everything But The Girl	blanco y negro/WEA NEG34 (W)
4	4	I SAY NOTHING	Voice Of The Beehive	London LON179 (F)
5	6	WORKING IN A GOLDMINE	Aztec Camera	WEA Y2199 (W)
6	5	A WISH AWAY	Wondersluft	Polydor GONE 4 (F)
7	9	CHARLTON HESTON	Stump	Ensign ENY 614 (C)
8	7	FIESTA	The Pogues	Pogue Mahone FG2 (W)
9	8	DEF CON ONE	Pop Will Eat Itself	Chapter 22 PWEI 1001 (I/NM)
10	11	RETURN TO YESTERDAY	The Lilac Time	Fontana LILAC2 (F)
11	—	GOODBYE MR MACKENZIE	Goodbye Mr MacKenzie	Capitol CL501 (E)
12	10	OTHER 99	Big Audio Dynamite	CBS BAAD5 (C)
13	12	STREETS OF YOUR TOWN	The Go-Betweens	Beggars Banquet BEG218 (W)
14	15	GLAMOUR BOYS	Living Colour	Epic LCL2 (C)
15	13	WHOLLY HUMBLE HEART	Martin Stephenson And The Daintees	Kitchenware SK36 (F)
16	16	'CAUSE I SAID SO	The Godfathers	Epic GFT2 (C)
17	21	STILL WAITING	Dorothy	Blue Guitar AZUR 8 (C)
18	18	LIKE THE WEATHER	10,000 Maniacs	Elektra EKR 77 (W)
19	17	HERE COMES TROUBLE	The Icicle Works	Beggars Banquet BEG220 (W)
20	22	MY LOVE OF THIS LAND	Killing Joke	EG EG043 (E)
21	19	WE HAVE THE TECHNOLOGY	Pere Ubu	Fontana UBUJ (F)
22	23	RA! RA! RAWHIDE	I Start Counting	Mute MUTE81 (I/RT/SP)
23	24	MY GIRL AND ME	Gangway	London LON182 (F)
24	—	CHRISTINE	House Of Love	Creation CRE053 (I/RT)
25	27	THE MERCY SEAT	Nick Cave and The Bad Seeds	Mute MUTE52 (I/RT/SP)
26	38	SUNSHINE SUPERMAN	Salvation	Karbon KAR609 (P)
27	20	DOCTORIN' THE TARDIS	Time Lords	KLF Communications KLF003 (I/RT)
28	29	BLUE MONDAY 1988	New Order	Factory FAC737 (P)
29	26	CALL ME BLUE	A House	blanco y negro NEG35 (W)
30	—	GOODBYE JIMMY DEAN	Boys Wonder	Burning World BW1 (I/RT)
31	32	TANGIERS	Screaming Trees	Native NTV34 (I/RR)
32	34	LOVE WILL TEAR US APART	SWANS	Product Inc PROD23 (I/RT)
33	—	JOIN IN THE CHANT	Nitzer Ebb	Mute MUTE64 (I/RT/SP)
34	36	KEEP THE CIRCLE ROUND	The Inspiral Carpets	Playtime AMUSE2 (I/RR)
35	28	MAYFAIR	The Quireboys	Survival Sur045 (I/BK)
36	37	FRANK SIDEBOTTOM SALUTES THE MAGIC OF FREDDIE MERCURY	Frank Sidebottom	In Tape ITT045 (I/RR)
37	14	TIME HAS TAKEN ITS TOLL	Crazyhead	Food/Parlophone FOOD12 (E)
38	31	DIAMONDS	Hard Rain	London LON185 (F)
39	—	CHAINS OF LOVE (REMIX)	Erosure	Mute MUTE83 (I/RT)
40	33	TOO CLOSE	Fire Next Time	Polydor FNT3 (F)

TOP 20 ALBUMS

1	2	LET IT BEE	Voice Of The Beehive	London LONLP57 (F)
2	1	1977-1980: SUBSTANCE	Jay Division	Factory FACT250 (P)
3	4	ALL ABOUT EVE	All About Eve	Mercury MERH119 (F)
4	3	THE INNOCENTS	Erosure	Mute STUMM55 (I/RT/SP)
5	5	TOMMY	The Wedding Present	Reception LEED52 (I/RR)
6	6	VIVA HATE	Morrissey	His Master's Voice/EMI CSD3787 (E)
7	8	TIGHTEN UP VOLUME 88	Big Audio Dynamite	CBS 4611991 (C)
8	7	SUBSTANCE	New Order	Factory FACT200 (P)
9	13	GLADSOME, HUMOUR AND BLUE	Martin Stephenson And The Daintees	Kitchenware KWLP8 (F)
10	9	BARBED WIRE KISSES	Jesus And Mary Chain	blanco y negro BYN15 (W)
11	11	THE HOUSE OF LOVE	The House Of Love	Creation CRELP34 (I/RT)
12	10	LIFE'S TOO GOOD	The Sugarbushes	Ono Little Indian TPLP5 (I/NM)
13	12	RAMONES MANIA	The Ramones	Sire 9257091 (W)
14	—	DAWNRAZOR	Fields Of The Nephilim	Situation Two/SITUP18 (I/RT)
15	14	LOVELY	The Primitives	RCA PL71688 (BMG)
16	—	CHILDREN	The Mission	Mercury MISH2 (F)
17	—	A FIERCE PANCAKE	Stump	Ensign CHEN 9 (C)
18	—	THE WISHING CHAIR	10,000 Maniacs	Elektra EKT14 (W)
19	15	LAUGHTER, TEARS AND RAGE	Act	ZTT ZQLP1 (W)
20	16	THIS IS OUR ART	The Soup Dragons	Sire WX169 (W)

A & R SINGLES

Reviewed by Nick Robinson



THE HOUSE OF LOVE: chiming classic



STOCK IT

THE HOUSE OF LOVE: Destroy The Heart (Creation CRE 057T). Already being touted as one of the bands to watch out for in '88, The House Of Love have produced a classic single driven by chiming guitars and Guy Chadwick's relaxed but rich vocals that could well see them achieving a healthy chart placing.

DJ JAZZY JEFF & THE FRESH PRINCE: Parents Just Don't Understand (Jive JIVE T18). The boyz have come up with a hilarious rap about teenage angst and getting in trouble with Ma and Pa that bounces along to a casual horns and beatbox rhythm and looks set to repeat its success in America over here.

THE WILD SWANS: Bible Dreams (WEA W7765T). Another stirring guitar-based number from the revamped Liverpoolian band that sounds not too dissimilar to recent Bunnymen and should give this talented group the recognition they deserve.

ERNEST WILSON: I've Been Loving You (Legal Light LIQ11). This is a fine, colourful cover of the Otis Redding classic by reggae maestro Wilson that as well as having a well-produced and soothing rhythm manages to retain a soulful vocal touch.



STOCK IT

BOUNCE THE MOUSE: Will You Ever Say? (Mousetrap Records BTM1). Produced by Chris Nagle, this is a delightful slice of feverish indie pop from the curiously-titled Bounce The Mouse that has an enticing bass-line and some gorgeous Wedding Present-style guitarwork. Worth checking out.

RUBY TURNER: Signed, Sealed, Delivered I'm Yours (JIVE RTST4). The wonderful Miss Turner returns to wrap her soulful vocals around this Stevie Wonder number which is also a track off a whole album of covers The Motown

Songbook, due for release in September and a tantalising preview it is too.

ONE HAND ONE HEART: Miracle Heart (Epic WUN T1). Despite the leather jackets and long hair, this ain't no heavy metal band but more a smart, passionate soul outfit that has produced a late night smoocher with some strong crooning and sparkling keyboards.

SCRITTI POLITTI: First Boy In This Town (Lovesick) (Virgin VST 1082). Green and Gamson have concocted an untouchable sound thanks to crystal clear production and some damn catchy tunes. This one is no exception and deserves all the credit it gets.



STOCK IT

MY BLOODY VALENTINE: You Made Me Realise (Creation CRE 055 (T)). Having saved themselves from becoming pretentious jangly pop casualties My Bloody Valentine are mighty impressive with this sub-psychedelic grunging guitar track that twists and turns beautifully.



STOCK IT

'E': Bat-Trax (Circle City Records CCYT7). This has to be one of the finest Acid House tracks this year with its clever Batman dialogue cut-ups and a dynamite funky rhythm. Check out the B-side 'E' too for more compelling aciduous grooves.

DEAD OR ALIVE: Turn Around And Count To Ten (Epic BURNS 4). Pete Burns and crew crop up again with this dreadful hi-energy dance track that sounds like a Divine/Blow Monkeys crossover but nowhere near as good as either.

PIXIES: Gigantic (4AD BAD 805). A track from the Boston band's excellent Surfer Rosa album that perfectly combines a heart thumping rhythm with frenzied meshed guitars and a crushing chorus. Bold, solid and fascinating.



STOCK IT

H.F.M.: Peanuts (Circle City Records PTI). It had to happen. Someone has picked up on that annoying Peanuts telly ad and turned it into an even more annoying holiday record. The inclusion of Oops Upside Your Head, Hot Hot Hot and That's The Way I Like It is bound to make this a surefire club smash.

MIDGE URE: Answers To Nothing (Chrysalis URE5). A welcome return by Ure with an infectious African-influenced drum rhythm and a heartfelt vocal plea for peace that starts well but drifts away somewhat.

SPLATT: Jazzin' Up (Sophisticated Noise SN1). This really is an excellent House/funk workout with some cool vocals and a breezy, jazzy rhythm and some clever sampled dialogue to match. Could be the surprise club hit of the year.

GUNS 'N' ROSES: Sweet Child O' Mine (Geffen GEF 43). Coinciding with their appearance at this year's Monsters Of Rock festival, this American rock/metal band comes up with a lame track from their successful Appetite For Destruction album which features some horrible whining vocals.



STOCK IT

BOMB THE BASS: Megablast/Don't Make Me Wait (Rhythm King DOOD 2). DJ Tim Simonon follows up Beat Dis and does it again with an articulate collection of samples held together by the theme song from John Carpenter's Assault On Precinct 13 film backed with the more mainstream dance number Don't Make Me Wait. But Megablast is definitely the one to watch out for.

JEROME RUSSELL: Go For Gold (Sunnyside Records STYLE 2)/KOREANA: Hand In Hand (Polydor PO13). Two songs for the Olympics, the former in aid of the British athletes and the latter the opening ceremony theme. To be honest, both are predictably naff but Go For Gold at least has a cheery rhythm unlike the pompous Hand In Hand which, sadly, is more likely to shift units.

K.T. OSLIN: Younger Men (RCA PB49531). A tongue-in-cheek ditty in which the talented New Country singer is determined to make sure that life begins at 40 and some raunchy guitar work helps her on her way.

MAXI PRIEST: Goodbye To Love Again (10 Records TEN 238). A gentle Lindo, Dunbar and Shakespeare production finds Maxi fully utilising his soothing vocals over a sorrowful, relaxed reggae rhythm complete with some fine harmonica playing by Judd Lander.

CONGRATULATIONS TO regular singles reviewer Jerry Smith, married to Electra on the eighth of the eighth, eighty eight. He will be back in business from August 23, so in the meantime please address all singles for review to Dave Laing at Music Week.

20 AUGUST 1988

TOP 75 SINGLES



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

No 1	1	THE ONLY WAY IS UP		Big Life BLR 4(T) (I/RT)
		Yazz & The Plastic Population		
2	2	THE LOCO-MOTION		PWL PWL(T) 14 (P)
		Kylie Minogue		
3	4	I NEED YOU		Debut/Passion DEBT(X) 3044 (A)
		B.V.S.M.P		
4	3	YOU CAME		MCA KIM(T) 8 (F)
		Kim Wilde		
5	6	THE EVIL THAT MEN DO		EMI (12)EM 64 (E)
		Iron Maiden		
6	17	HANDS TO HEAVEN		Siren/Virgin SRN(T) 68 (E)
		Breathe		
7	8	FIND MY LOVE		RCA PB 42079 (12"-PT 42080) (BMG)
		Fairground Attraction		
8	24	THE HARDER I TRY		Parlophone (12)R 6184 (E)
		Brother Beyond		
9	5	SUPERFLY GUY		Rhythm King/Mute LEFT 28(T) (I/RT)
		S-Express		
10	15	MARTHA'S HARBOUR		Mercury/Phonogram EVEN(X) 8 (F)
		All About Eve		
11	11	REACH OUT, I'LL BE THERE (88 Remix)		Motown ZB 41943 (12 - ZT 41944) (BMG)
		The Four Tops		
12	7	NOTHING'S GONNA CHANGE MY LOVE FOR YOU		London LON(X) 184 (F)
		Glenn Medeiros		
13	13	HUSTLE! (TO THE MUSIC...)		FON/WEA FON 15(T) (W)
		The Funky Worm		
14	10	I WANT YOUR LOVE		MCA TVV(T) 3 (F)
		Transvision Vamp		
15	23	GOOD TRADITION		WEA YZ 196(T) (W)
		Tanita Tikaram		
16	9	PUSH IT/TRAMP		Champion CHAMP (12)51:Hrr/London FFR(X) 2 (BMG/F)
		Salt 'n Pepa		
17	33	MY LOVE		CBS JULIO(T) 2 (C)
		Julio Iglesias featuring Stevie Wonder		
18	14	ROSES ARE RED		MCA MCA(T) 1264 (F)
		Mac Band feat. The McCampbell Brothers		
19	36	ON THE BEACH Summer '88		WEA YZ 195(T) (W)
		Chris Rea		
20	12	I DON'T WANT TO TALK ABOUT IT		Blanco Y Negro/WEA NEG 34(T) (W)
		Everything But The Girl		

MUSIC WEEK



EUROPE

The Brand New Single



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

53	48	LOVE IS THE GUN		MCA BONA(T) 3 (F)
		Blue Mercedes		
54	32	MONKEY		Epic EMU(T) 6 (C)
		George Michael		
55	NEW	EVERY GIRL AND BOY		CBS SPAG(T) 1 (C)
		Spagna		
56	40	(WHAT CAN I SAY) TO MAKE YOU LOVE ME		Tabu 652852 7 (12"-652852 6) (C)
		Alexander O'Neal		
57	62	FOREVER YOUNG		Warner Brothers W 7796(T) (W)
		Rod Stewart		
58	37	BREAKFAST IN BED		DEP International/Virgin DEP 29(12) (E)
		UB40 (with Chrissie Hynde)		
59	69	BLIND		EMI (12)EM 68 (E)
		Talking Heads		
60	54	JIBARO		Hrr/London FFR(X) 9 (F)
		Electra		
61	NEW	I HATE MYSELF FOR LOVING YOU		London LON(X) 195 (F)
		Joan Jett & The Blackhearts		
62	41	BOYS (SUMMERTIME LOVE)		Ibiza/London IBIZ(X) 1 (F)
		Sabrina		
63	71	CATCH MY FALL		Chrysalis IDOL(X) 13 (C)
		Billy Idol		
64	53	HEAT IT UP		Jive JIVE(T) 174 (BMG)
		Wee Papa Girl Rappers/2 Men & A Drum Machine		
65	39	FEEL THE NEED IN ME		Epic SHAKY(T) 6 (C)
		Shakin' Stevens		
66	NEW	THEME FROM 'VIETNAM' (Canon in D)		Debut/Passion DEBT 3053 (A)
		Orch. De Chambre Jean-Francois Paillard		
67	45	TRIBUTE (Right On)		CBS PASA(T) 1 (C)
		The Pasadenas		
68	NEW	GOODBYE MR MACKENZIE		Capitol (12)CL 501 (E)
		Goodbye Mr MacKenzie		
69	NEW	ANSWERS TO NOTHING		Chrysalis URE(X) 5 (C)
		Midge Ure		
70	57	AIN'T NO STOPPIN' US NOW (PARTY FOR THE WORLD)		A.I. (12)A1 304 (A)
		Steve Walsh		
71	NEW	THE RIGHT STUFF		Wing/Polydor WING(X) 3 (F)
		Vanessa Williams		
72	49	PERFECT WORLD		Chrysalis HUEY(X) 10 (C)
		Huey Lewis & The News		
73	67	MAD ABOUT YOU		
		Richard Marx		

- 22** 35 **SOMEWHERE DOWN THE CRAZY RIVER**
Robbie Robertson
Geffen GEF 40(T) (W)
- 23** 22 **I SAY NOTHING**
Voice Of The Beehive
London LON(X) 190 (F)
- 24** **NEW** **KING OF EMOTION**
Big Country
Mercury/Phonogram BIGC 5(12) (F)
- 25** 18 **PEEK-A-BOO**
Siouxsie & The Banshees
Wonderland/Polydor SHE(X) 14 (F)
- 26** 20 **ALL FIRED UP**
Pat Benatar
Chrysalis PAT(X) 5 (C)
- 27** 16 **DIRTY DIANA**
Michael Jackson
Epic 651546 7 (12'-651546 8) (C)
- 28** 38 **WHEN IT'S LOVE**
Van Halen
Warner Brothers W 7816(T) (W)
- 29** 26 **LIKE DREAMERS DO**
Mica Paris feat. Courtney Pine
4th + B'way/Island (12)BRW 108 (F)
- 30** **NEW** **RUNNING ALL OVER THE WORLD**
Status Quo
Vertigo/Phonogram QUAID 1(12) (F)
- 31** 34 **WORKING IN A GOLDMINE**
Aztec Camera
WEA YZ 199(T) (W)
- 32** 27 **HAPPY EVER AFTER**
Julia Fordham
Circa/Virgin YR(T) 15 (E)
- 33** 21 **LOVE BITES**
Def Leppard
Bludgeon Riffola/Phonogram LEP(X) 5 (F)

THE PROCLAIMERS

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EUR3/T3/Q3/CD EUR3

Epic

- 34** 47 **ANYTHING FOR YOU**
Gloria Estefan & Miami Sound Machine
Epic 6516737 (12'-6516736) (C)
- 35** **NEW** **SWEET CHILD O' MINE**
Guns N' Roses
Geffen GEF 43(T) (W)
- 36** 25 **WAP-BAM-BOOGIE/DON'T BLAME IT ON THAT GIRL**
Matt Bianco
WEA YZ 188R(T) (W)
- 37** 55 **TEARDROPS**
Womack & Womack
4th + B'way/Island (12)BRW 101 (F)
- 38** 44 **RUSH HOUR**
Jane Wiedlin
Manhattan/EMI (12)MT 36 (E)
- 39** 42 **YE KE YE KE**
Mory Kante
London LON(X) 171 (F)
- 40** 28 **ROCK MY WORLD**
Five Star
Tent/RCA PB 42145 (12'-PT 42146) (BMG)
- 41** **NEW** **I WON'T BLEED FOR YOU**
Climie Fisher
EMI (12)EM 66 (E)
- 42** 46 **SOLDIER OF LOVE**
Donny Osmond
Virgin VS(T) 1094 (E)
- 43** 51 **DON'T BE CRUEL**
Bobby Brown
MCA MCA(T) 1268 (F)
- 44** **NEW** **SUPERSTITIOUS**
Europe
Epic EUR(T) 3 (E)
- 45** 29 **THE TWIST (YO, TWIST)**
Fat Boys/Chubby Checker
Tin Pan Apple/Urban/Polydor URB(X) 20 (F)
- 46** **NEW** **WHERE DID I GO WRONG**
UB40
DEP International DEP 30(12) (E)
- 47** 31 **I OWE YOU NOTHING**
Bros
CBS ATOM(T) 4 (C)
- 48** **NEW** **JUMP START**
Natalie Cole
Manhattan/EMI (12)MT 50 (E)
- 49** 43 **CHOCOLATE GIRL**
Deacon Blue
CBS DEAC(T) 6 (C)
- 50** 30 **FAST CAR**
Tracy Chapman
Elektra EKR 73(T) (W)
- 51** **NEW** **COMING BACK FOR MORE**
Jellybean feat. Richard Darbyshire
Chrysalis JEL(X) 4 (C)
- 52** 75 **EASY**
Commodores
Motown ZB 41793 (12'-ZT 41794) (BMG)

- 7** 65 **COLOUR OF LOVE**
Billy Ocean
Jive BOS(T) 3 (BMG)
- 75** 60 **MANNISH BOY**
Muddy Waters
Epic MUD(T) 1 (C)
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T W E L V E • I N C H

1 1 THE ONLY WAY IS UP Yaz & The Plastic Population	21 16 FIND MY LOVE Fairground Attraction
2 2 I NEED YOU B.V.S.M.P.	22 NEW SOMEWHERE DOWN THE CRAZY RIVER Robbie Robertson
3 NEW THE EVIL THAT MEN DO Iron Maiden	23 18 WAP-BAM-BOOGIE Matt Bianco
4 3 THE LOCO-MOTION Kylie Minogue	24 22 LIKE DREAMERS DO Mica Paris featuring Courtney Pine
5 4 SUPERFLY GUYS S-Express	25 13 PEEK-A-BOO Siouxsie & The Banshees
6 5 HUSTLE! (TO THE MUSIC...) The Funky Worm	26 27 GOOD TRADITION Toni T. T. T.
7 12 HANDS TO HEAVEN Breathe	27 35 ON THE BEACH Summer '88 Chris Rea
8 6 YOU CAME Kim Wilde	28 17 JIBARO Electra
9 31 THE HARDER I TRY Brother Beyond	29 NEW RUNNING ALL OVER THE WORLD Status Quo
10 9 REACH OUT, I'LL BE THERE Four Tops	30 NEW WHEN IT'S LOVE Van Halen
11 7 ROSES ARE RED Mac Band feat. The McCampbell Brothers	31 NEW COMING BACK FOR MORE Jellybean feat. Richard Darbyshire
12 8 PUSH IT/TRAMP Salt 'N' Pepa	32 21 I DON'T WANT TO TALK ABOUT IT Everything But The Girl
13 NEW SWEET CHILD O' MINE Guns N' Roses	33 NEW JUST GOT PAID Johnny Kemp
14 10 MARTHA'S HARBOUR All About Eve	34 24 FOOLISH BEAT Debbie Gibson
15 15 DON'T BE CRUEL Bobby Brown	35 NEW SUPERSTITIOUS Europe
16 NEW KING OF EMOTION Big Country	36 NEW EVERY GIRL AND BOY Spagna
17 11 I WANT YOUR LOVE Transvision Vamp	37 36 THE RIGHT STUFF Vanessa Williams
18 19 YE KE YE KE Mory Kante	38 NEW WHERE DID I GO WRONG UB40
19 NEW JUMP START Natalie Cole	39 38 HAPPY EVER AFTER Julia Fordham
20 34 TEARDROPS Womack & Womack	40 NEW ANYTHING FOR YOU Gloria Estefan & Miami Sound Machine

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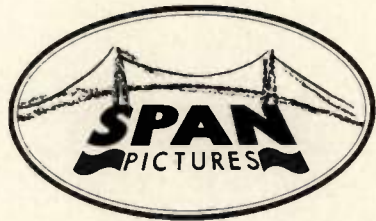
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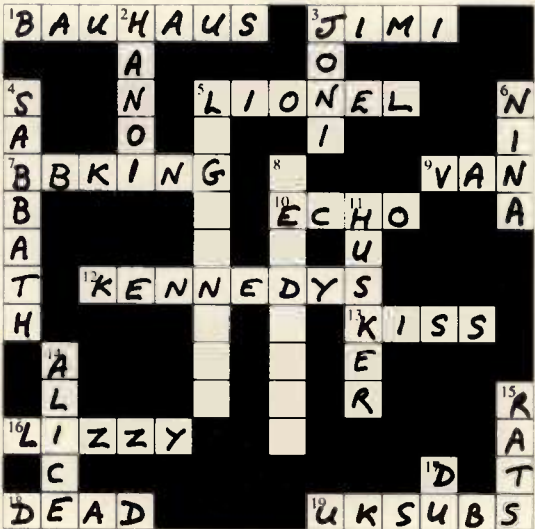


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THE PUZZLE



THE MESSAGE
IF YOU HAVE A CLUE about the U.K. video industry, it won't take you too long to work out the two missing names from this crossword - **LIGHTNING** and **HENDRING**. As the Country's No.1 video wholesaler, it's always a pleasure doing business with a company with a quality catalogue like Hendring, who provide us with some of the most interesting musical entries which appear in our 7,500 title catalogue - and long may they continue to do so!

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THE CLUES

Across

- German art movement or primal goths? (7)
- Hey Joe, is that a rainbow bridge? Whatcha mean your name's not Joe? (4)
- After dancing on the ceiling, what next? A chorus of 'If I Were a Rich(ie) Man'? (6)
- The monarch of R&B - the initials stand for 'Blues Boy'... (1,1,4)
- 'The Man' - Anyone for a Moondance with Mr. Morrison? (3)
- Did you (you) hear (hear) who the Bunnymen (men) were looking for (for)? (4)
- Californian punk veterans named themselves after which deceased U.S. politicians? (8)
- So, what do heavy metal lovers do before they 'make up'? (4)
- Phil Lynott's old flame - not a plump girl, young Elizabeth. (5)
- West coast sixties survivors - Grateful they were not like 12 across. (4)
- British U-Boats or simply the oldest punks in town? (1,1,4)

Down

- Glam rockers say 'Saigon Sucks', but this place rocks - even after all those wasted years. (5)
- Ms. Mitchell - still seeking the refuge of the roads. (4)
- A black day for this heavy rock outfit - must be paranoid. (7)
- The U.K.'s Leading Wholesale Distributor - A 'Striking' Success. (9)
- Apparently her baby just cares for her - Lucky Ms. Simone! (4)
- The most independently minded video label in the country - From Mother Goose to Stevie Nicks?! (8)
- (and 17 down) Hardcore with harmonies from a Minneapolis band with a Swedish name... Makes no sense to us either. (6,2)
- Teacher's report - What a nightmare! Young Mr. Cooper must stop spreading rumours that school's out! (5)
- Geldolf's rodent crew - But where in Dublin is 'Boomtown'? (4)
- See 11 down.

THE SOLUTION

For details of the U.K.'s best range of video, including all the Hendring titles listed in our 'Crossword' and many more, call **Lightning** on **01-965-5555**. Alternatively, why not visit us in person at our Showroom / Warehouse Complex at Bashley Road, Park Royal, London NW10 6SD, where you can sample the best Cash & Carry facilities in the country?

As I stepped out of my over heated California hot tub, feeling like a London broil, this Englishman could only think of one thing – the cool and precise way in which **HENDRING** consistently sends video cassettes of the most diverse recording artists to sell in the Alpine Cassette Kellers of the Tyrol Alps and the basement video stores of Berlin, Bordeaux, Barcelona, Bergen, and other spots of video paradise, for rapid consumption by those who wake up with only one ray of sunshine in an otherwise cloudy day – “a new **HENDRING** release in my local video store, perchance” ... From the mysterious clubs of New York, to the marble clad offices of Hollywood record companies and the managers of optimistic artists – is seen the shadow of a figure – it's Roger Ellman in his guise of “acquisition man” sweeping up the rights to even more hot-selling concert and compilation music videos to swell the ranks of **HENDRING**'s European music-on-video army. Remember, **HENDRING** poses no threats to the national boundaries of Europe – just the danger of a vast array of entertainment!!! Any artist who can sing, play, make the charts, and make the audience come out and listen should seek the pinnacle – their work appearing on **HENDRING**! All I know is that **HENDRING** deserves a little bit of genius – I give it a lot!

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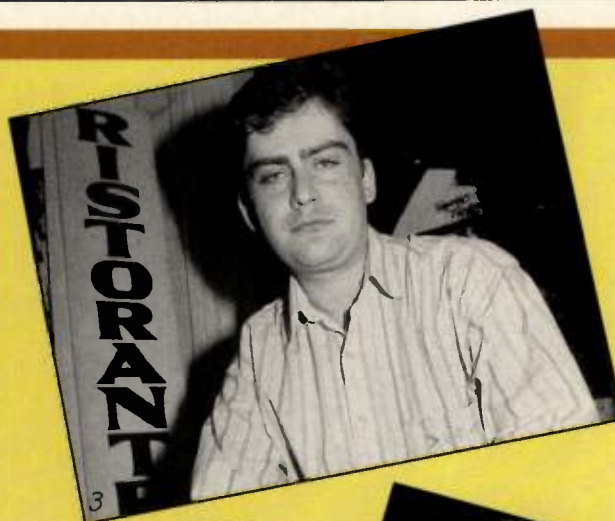
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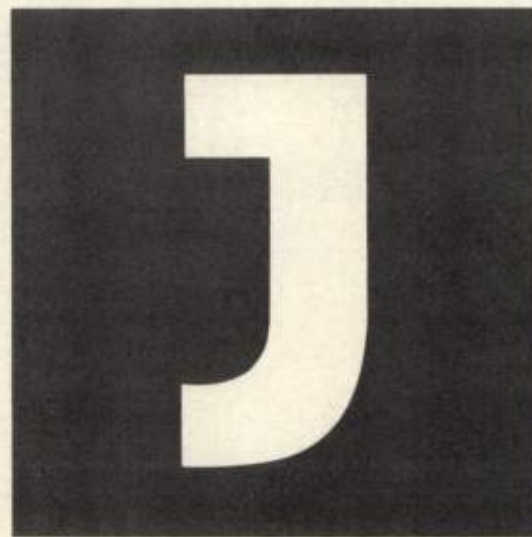


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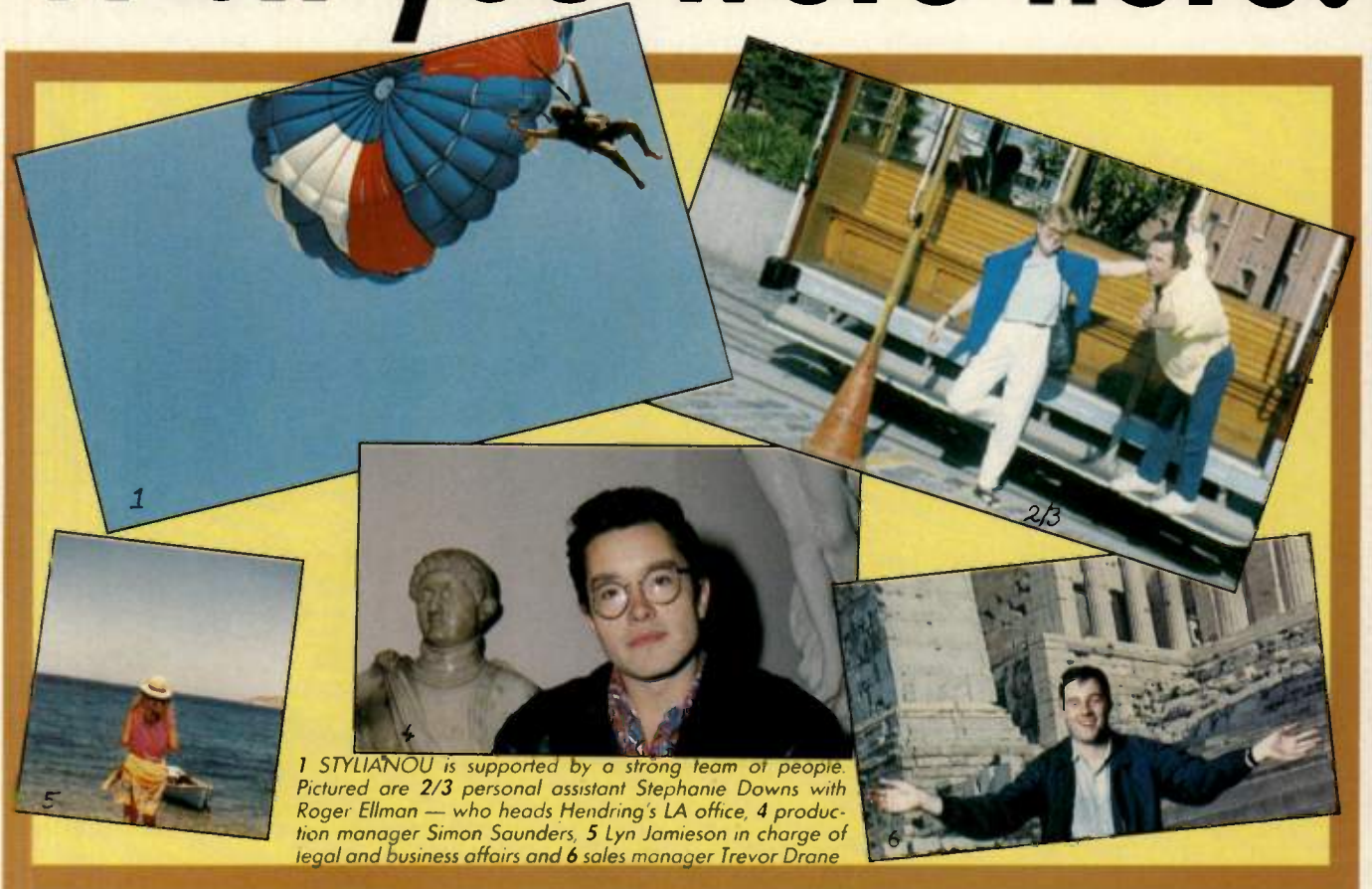


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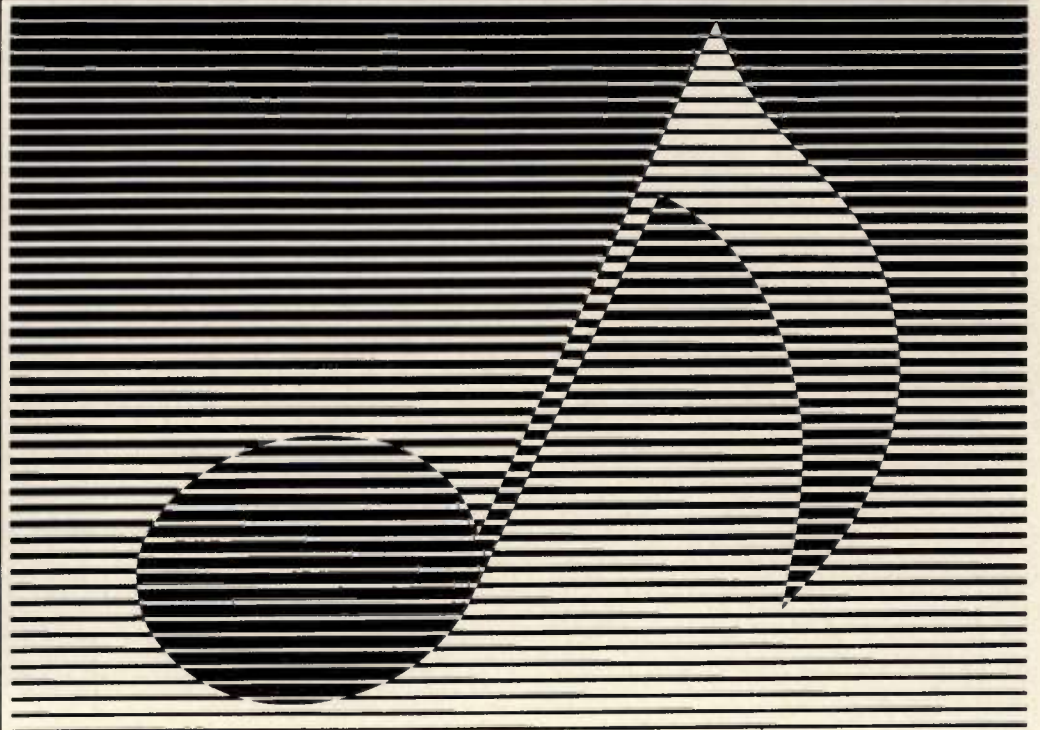


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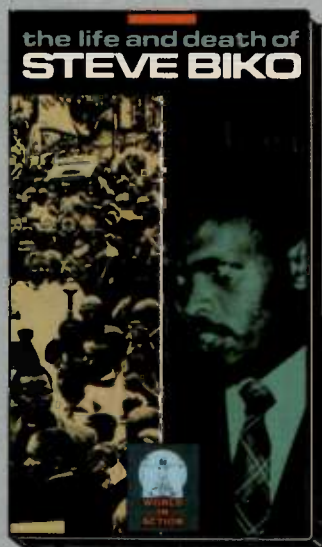
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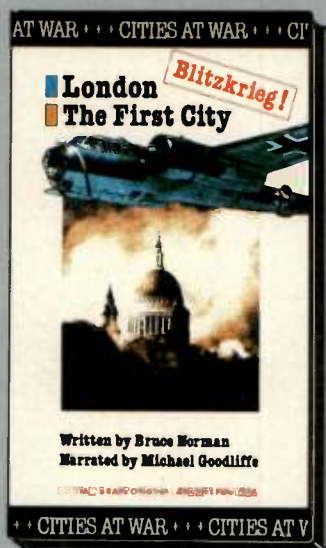
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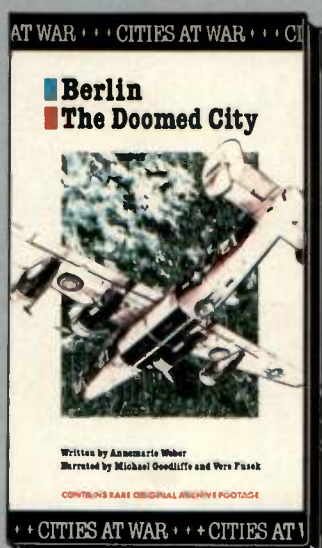
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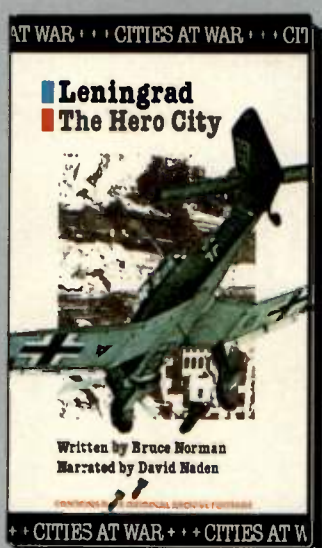
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Beat roots

Cambridge Folk Festival coincided with another ground swell of interest in the genre. Duncan Holland and John Tobler were there to record the highlights of an ever-growing event

FOLK THREATENED to pull a hamstring at the **Cambridge Festival** by finally stretching itself too far, but the magic sponge of variety eventually saved the day, to see the music fit and fighting for another contest.

Independent observation had it that this was the best-ever attended event with drinker mingling with folkie as biker bantered with aesthete. And of course there was something for everyone, from the chrome-polished professionalism of the **Blues Band**, showbiz in a wet field to the exuberance of **David Rudder**, bringing a touch of soca to the sodden.

This Cambridge probably achieved one unique event, a performance by an artist with a current top 40 hit. That **Tanita Tikaram** emerged a somewhat sulky and mis-placed turn is less the problem of the organisers' vision than it is of the artist's own inexperience. It was simply the wrong setting, but was embraced and enjoyed as far as it went. Tikaram, we feel will fare better in the future.

Getting a mite more trad, and let's raise another glass, were **Patrick Street**, that Irish super-group dripping talent and bonhomie. Polite best describes their reception, yet working hard at a heritage finally brought the required response with the curious applauding and the converted yelping.

Crowd scuffles (c'mon chaps, this is a folk festival!) threatened to ruin **10,000 Maniacs'** set, but music and Natalie Merchant won the day. Despite this reviewer's rather tiresome habit of mis-naming them



CHRISTY MOORE: master of his trade

10,000 Mexicans, they earned their place on the bill by combining Merchant's heel and toe antics to the exquisite pop-folk (that's a new one) of Don't Talk and all the rest. A commanding performance, oddly out of place to start, but comfortably fitting in conclusion.

Brendon Croker did the usual stuff, very commendably too. He's succeeded in taking that peculiar Yorkshire country-blues a couple of steps forward to nudge up to an almost jilt-like feel, and in his **Five O'Clock Shadows**, he's got some damn fine players. Which is more than can be said for his special guests. Billy Bragg, Wiggy and the eaping Andy Kershaw. Good fun though, and Bragg gets the award for joke of the festival: "Let me introduce you to the man without whom this festival would not have been possible: J R Tolkien".

Clearing the boards for the main attraction, other mentions go to **Edward II And The Red Hot Polkas** for removing a few hangers and inducing a few more and the **Oyster Band** who now only have Fairport Convention as serious contenders as the premier folk-rock band. Live, as ever, they were a dynamite blend of the two genres and if you really give a stuff for those who say there's too much electric guitar, you're always going to find somebody who thinks there's too much accordion, so you may as well steer the middle course and decide for yourself.

Which leaves us with **Christy Moore**, passionate and compelling as ever. There's little more that can be added to the praise he regularly receives, as each performance has now reached a degree of excellence it would be hard to better. Simply he has become the master of his trade.

DH

IT WAS marvellous to see **Nick Lowe**, for too long absent from UK stages, playing a couple of sets with just his own guitar. Any premonitions of lead balloons were soon swept away when it became clear that plenty of the audience knew the words to anthems like **So It Goes**, **Half A Boy & Half A Man** and **Cruel To Be Kind**. Despite numerous requests, he didn't do **Switchboard Susan**, but I knew **The Bride** was a triumph, as was a new song (on which he accompanied himself only on bass) about a modern day Noah's ark, a jumbo 747. Surely no-one would have thought they would be joining in on **Marie Provost's** chorus — "she was a winner, who became a doggy's cinner" — at a folk festival. Great!

Billy Bragg, John Hammond, Lowe and several other performers were on hand to watch **Charlie Louvin & Charles**

Whitstein recreating the high lonesome sound which so influenced the Everly Brothers and Emmylou Harris, and the audience response was highly enthusiastic. The same was true of Texan troubadour Guy Clark, whose notable songs (**Desperados Waiting For A Train**, **LA Freeway**, etc) were familiar to a portion of the crowd who cherished the chance to see this masterly performer going through his paces. With U2's Mother label one of several interested in his now completed new LP, Clark's audience may increase in the near future.

JT

Wish we could hear

NOT MANY people enjoy the prospect of stadium gigs. The possibility of rain and having to play dot-to-dot with your eyes to work out what is happening on stage is enough to put even the most ardent fan off.

But those worries were cast aside when **Pink Floyd** appeared at **Wembley Stadium**. Although the band themselves became obsolete in terms of appearance (white specks in the distance) the lighting and prop effects took over.

They included a giant sun-like lighting pad above the stage which was used throughout the show for dazzling displays of colour and video footage to accompany the songs. Lasers also played a major part, at one stage covering the stadium with a roof of light strands. The effect of this and various props — like a giant pig and a bed that burst into flames as it crashed into the stage — were stunning.

At times, the music took a secondary role and, despite quadrophonic speakers around the stage, struggled to make much impact.

The more notable (and noticeable) tracks were quieter numbers like **Us And Them** and the loud, thundering finale of **Comfortably Numb/Run Like Hell** (complete with fireworks).

Sadly, Another Brick In The Wall was disastrously out of sync and a jazzed-up Money became tedious. But for most of the time it was the spectacle of the effects that grabbed the crowd's attention with the music providing a pleasant soundtrack.

NICK ROBINSON

Trouble 'n' Fife

DESPITE THE fact that Joe Strummer, Michelle Shocked and Go West all failed to show at the **Fife Aid** (Live Earth) Festival at **St Andrews**, Scotland, there were many who did.

With mud creeping into every orifice and a hanging mist, it was **The Muscle Shoal** and **Go-Spot Tornado** who impressed initially. Cajun rockers **The Wise Monkeys** and comedian **Ian Morton** both turned in delightful performances, lifting the spirits of a 'Haar'-shrouded crowd. On Stage 2, **The Boonierats** growled through a

determined show, but it was **The Sugarcubes** who really got the event moving whilst observing that the Scottish climate made them feel at home! **Jesse Rae** pranced, **Love And Money** seemed somewhat unenthusiastic and **Jack Bruce** wisely stuck to doing old Cream songs.

Among the main attractions, **Runrig** performed to uproarious cheers, but Saturday's headliners **Marillion** failed to sate the eager if meagre crowd.

The sun came out briefly on Sunday, but I hid in the beer tent and was delighted by the manic **Nyah Fearties**. **The McLuskey Brothers** and comedian **Victor** (of Victor & Barry) also impressed. On the main stage, Irish Uilleann piper **Davy Spillane** produced a dazzling set, followed by **Tam White** and later the hard rocking **Blues 'N' Trouble**. I also took in the under-rated **Cateran**, and a sultry set from **The Primevals**. Rather out of place was **Rick Wakeman** who seemed trapped in the Seventies. However, the biggest applause of the day was reserved for **John Martyn** who had flown in especially from Italy. After an acoustic version of **May You Never** he launched into a superb electric set.

Last to appear was **Van Morrison** (with the Peristalsis Brothers). His set consisted of a dozen or so tunes, including numbers from the recent Irish Heartbeat LP, but was abruptly cut short by the 10pm curfew imposed by the St Andrews' city fathers.

DAVE FIRTH



JOHN MARTYN: applause

Kora chorus

WITH AN international band (saxophonist Sofi Hellenborg from Sweden, bassist from Guadeloupe, drummer from West Africa) **Mory Kante**, crossover proponent of the kora, thrilled a capacity crowd at the **Town & Country Club** with his Islamised singing and the flamboyant dancing that accompanied the richly textured sounds his band created.

The mix was clear and resonant, the set well paced and Mory's combination of professionalism and exuberant stage antics overcame any language barrier. Ye Ke Ye Ke his current chart single, elicited an instant response as did **Akwaba Beach** the title track of his latest LP. The long set, customary for African bands whose home and audiences are not satisfied with less than three or four hours music never became tiresome, proving that all this music needs is the right type of exposure for it to go far. So, Mory can't eh? Me thinks he can ...

ADAM ISAACS

Sweet Jane

AS PRINCE flew into London to play the best part of a week at Wembley, a less-trumpeted WEA artist was staging a quieter revolution across town at the **ICA**.

Recognition of Canadian singer/songwriter **Jane Siberry**'s huge talent so far only extends to admiring reviews. But her incredible performance at these shows — plus the fervour of her well-heeled audience — denotes that there's a lot more to come.

The issue of how she and her band were going to reproduce the delicacy and precision of the songs on her two WEA LPs, **The Speckless Sky** and this year's **The Walking**, was immediately answered by the awesome quality of her voice and the sympathy and skill of her backing singers and musicians.

This really was an extraordinarily intimate gig, not simply because it was the last date of a tour stretching back to March, but because, as with Kate Bush, there is something a little bit magical about Jane Siberry. As the applause after each number lengthened to the point of stopping the show, it was apparent that scarcely a soul was going to leave this performance without losing some part of their hearts to her.

Reference points (a necessary evil at this point in her career) begin with the clarity and evocation of **Joni Mitchell**, touch on the capriciousness of **Kate Bush** and maybe end with the inventiveness of **Laurie Anderson**. But as for the songs — and in the manner in which Siberry blows apart conventional writing form to produce works of a thousand colours and feelings, well, there is just no comparison. It's now just a question of when she's a star — there are no "ifs" about it.

SANDY DEVOTIONAL

Lofty aspirations

AFTER THE Loft split back in 1985, vocalist/guitarist Peter Astor formed **The Weather Prophets**, while bassist Bill Prince set up **The Wishing Stones**. When both groups shared the bill recently at **Dingwalls in Camden**, it became clear that they have ended up with a very similar sound. Both have reacted against the overt poppiness of The Loft and plumped for a harder, rockier and more US-influenced sound.

After several line-up changes the Wishing Stones are beginning to find their feet. Their new bassist is a bit pedestrian but their guitarist, a real Seventies casualty who namechecks **Brian Connolly** of **The Sweet**, just lures to rock out. And Bill Prince is improving all the time as a song writer — for evidence listen to the excellent new single, **Old Road Out Of Town** on the recently-formed **Sub Aqua** label.

The Weather Prophets have always released fine records but their early live shows were too heavy and plodding. But they had the balance right for their run through of the best tracks from their two LPs, **Mayflower** and the recent **Judges, Juries and Horsemen**. The set lost momentum when Peter Astor attempted a couple of songs unaccompanied, but excellent versions of **Almost Prayed**, **Hollow Heart** and the forthcoming single, **Always The Light** more than made up for this lapse.

ANDY BEEVERS



NICK LOWE: the Jesus of folk?



DOROTHY: Still Waiting, but the hits are coming

Dotty

by Martin Aston

IF YOU'VE ever wondered just how groups ever think up their names, then Dorothy's reason is better than most — by coincidence, both Gina Birch and Vicky Aspinall's parents had their first dates at Cambridge's Dorothy Tea Rooms. The Wizard Of Oz connection arrived as an afterthought: "it added another interest and flavour to it", smiles singer Gina, "but we didn't choose it because of that. Actually", she confides, "Somewhere Over The Rainbow was the first song I ever sung on stage at the age of six!"

The duo are currently celebrating the release of their debut single. Still Waiting (incidentally, a more unknown Prince song) on Chrysalis' Blue Guitar offshoot, and the song's subsequent Radio One spins. Kylie Minogue and Mike Reid voted it single of the week on Round Table, which must have caused some very wry smiles from the two girls, both ex-members of late Seventies 'radical' punk heroines' The Raincoats.

In contrast to that group's original 'anti-style' style comparable to the latterday 'shambling' mode of playing, Dorothy delves into the world of black dance grooves with Still Waiting's seductive lovers' reggae pulse, the slippery sampling and scratching that propels the b-side Frog Prince and the House-influenced Breadwinner. All supremely commercial, but did the A&R men initially distrust Dorothy because of their 'radical' Rough Trade background?

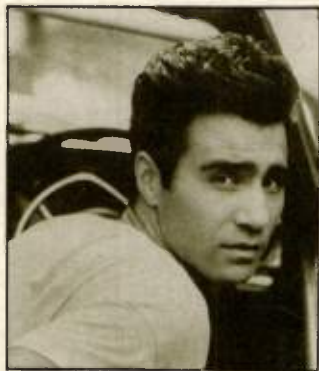
"I think they tended to like the music more than perhaps the idea of us. Perhaps we weren't the marketable women that they hoped we might be" says Gina. Vicky adds:

"The manager who was taking the tapes round for us is and was Scritti Politti's manager who also made the transition from Rough Trade to a major and changed their sound, and he was obviously trying to sell us in a similar way."

Dorothy's image has the air of Audrey Hepburn Fifties film star

glamour. Vicky explains: "It's a pastiche in a way. It's about making a conscious construction of that image, pretending we're glamorous."

Dorothy quote examples of other singers who have managed to confront women's images — Annie Lennox, Cyndi Lauper and Madonna for three. Can Dorothy be as successful? The debut album, The Sweetest Pain is released in August. I don't think they'll be waiting too much longer.



CLIVE GRIFFIN: soul searching

Hey good looking

by Nick Robinson

THERE'S NO doubt that Clive Griffin is a charming, good-looking young man yet as we walk along a London street and girls turn their heads to gaze he confesses a naivety rarely shown in the pop world.

"Everyone keeps telling me that girls keep looking at me but I never seem to notice until it's too late," he admits.

But then he probably had his mind on something else. These days, music plays the biggest part in his life and as his record company (Phonogram) grooms him to become the next successful British soul singer, the young man from Reigate is intent that the product is even smarter than his image.

Griffin's debut album was written and half recorded before he had even signed a contract and from working out demos in his bedroom

to doing the final mix he has made sure he knows exactly what is going on.

"I make a point of being involved in absolutely everything. I don't like to let any of the control or decision-making go to anyone else. I wouldn't have it any other way," says Griffin.

The unassuming and relaxed singer is now concentrating on promoting his second single, the smooth dance track Don't Make Me Wait. At the same time, he has been working on his live performances which have included a support slot to Al Green — "Live work is very important to me. I don't want to be seen as just another studio act".

And when he's not on a stage or in the studio, Griffin is sorting out the finances of his own production company. "Through that I managed to work out how much it would cost to produce the album and how much I needed to survive for a year and I was able to do the whole thing very cheaply and not waste money."

Eat to the beat

by Ian Watson

BECOMING THE first indie band to play in Russia and releasing a single which deals with nuclear destruction and disposable consumerism sound like the last things that Pop Will Eat Itself would get mixed up in. But since returning from Russia they seem to have thrown off their beer-swilling, sexist lad type image and found credibility with the press. Suddenly PWEI are a serious band. As Richard (bass/guitar) says:

"Def Con was written before we went to Russia which I think will destroy some misconceptions. I don't think it's a particularly serious single, just our first one that isn't about girls."

Def Con One stands for Defensive Control One which is part of the countdown towards nuclear armageddon. The song combines the gloomy background of global destruction with people rushing around trying to get their hands on a Big Mac. Richard explains: "Big Mac's just a symbol for disposable consumer goods. People are more interested in consumer products than what's going on in the world. Having said that, the song's not a statement, more of a comment on what's going on." Their comment, however, ran foul of the Radio One censors who deemed that the repetition of the word Big Mac in the song was some form of advertising. A re-recorded version was released and has charted.

Def Con One also continues PWEI's delving into the world of sampling and demonstrates how PWEI's sound certainly has come a long way since the early Buzzcocks thrash that put them in the spotlight. Many people view them as having two distinct styles, one completely different from the other, and criticise them for having "sold out". Richard's view is that "all that's changed is the technology. The songwriting's remained the same but we now use different instruments such as drum machines and samplers. We've just broadened our horizons."



LISA CARTER: enterprising

Lisa with a PWL

by Selina Webb

SESSION SINGING and starting your own business may seem miles apart in the employment stakes, but 20-year-old Lisa Carter has proved that the two can go hand in hand.

Carter, whose Doctor's Orders single (remixed at PWL) is out on Parlophone, spent a year working in her native Birmingham as a vocalist on the Government Enterprise Allowance Scheme, a facility normally associated with unemployed people keen to start dress-making businesses or workshops.

"I was quite surprised that they let me join the scheme, when I used to go to the job centre they would say 'no jobs for popstars,'" she remembers. Carter believes the scheme is an ideal opportunity for young musicians and singers to gain experience, and puts her deal with Parlophone down to the exposure she gained while working as a session singer in and around Birmingham.

"When you are starting out you have to do work for free to get yourself known and that's when the £40 a week comes in handy," she says. "It's certainly a great help to anyone wanting to break into the music business — it stops them becoming discouraged because they've got nothing to live on."

Carter's debut single, Doctor's Orders, has been remixed by Pete Hammond at PWL and was released on August 1.



AFTER NEARLY a year in detention in South Africa, Mzwakhe Mbuli, 'the dub poet of Soweto' was released last month. "We are hopeful that he will tour here in October" says Lance Williamson of World Circuit which had to cancel last year's tour by Mbuli who was due to appear with Billy Bragg. Meanwhile World Circuit are importing copies of Mzwakhe's Change Is Pain from the German label Piranha. Distribution is through The Cartel.

DL

Ford popular

by Adam Blake

THAT HIGHLY-respected Californian guitarist Robben Ford, has just released Talk To Your Daughter (WEA), the first die-hard rocking blues record to be given a thoroughly contemporary production.

"Yeah", says Ford. "I think it's the first time it's been done." With real drums? "Oh definitely real drums! That album is practically live. That's always been my approach to music."

What concert plans then? "None that are solidified. I hope to be on the road in September. I'd love to come back to London and do a week at Ronnie's or something like that."

Ford, renowned for his work with Joni Mitchell and Miles Davis,



ROBBEN FORD: die-hard rocking blues

doesn't regard himself as a session musician. "I've never really done a lot. Those jobs I got were most like joining a band but my main goal has always been to make my own music, make my own records, front my own group." And this rocking, jazzy kind of blues is what you want to do? "Yes. That's precisely the point."

Ford says that WEA want to let a single 'emerge' but agrees that the title track, an old J B Lenoir song, would be ideal. With its totally contemporary sound and its timeless tune and message, maybe it could blow the whole scene wide open for some real, rocking blues. Ford positively sparkles, "wouldn't that be somethin'", he murmurs.

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Every Girl And Boy (Spagna/Sagna/Pagnoli) 55	Rush Hour (Wiedlin/Rafelson) 38
Everybody (Get Loose) (Rockefort/Wesson) 95	So Many Ways (Stevenson) 96
Fast Car (Chapman) 50	Soldier Of Love (Sturken/Rogers) 42
Feel The Need In Me (Tilmon/Roger) 65	Somebody's Watching Me (Ruffalo) 82
Find My Love (Nevin) 7	Statik (Full Force) 26
First Boy In This Town (Love/Sick) (Green/Garalde/Gomson) 85	Still Waiting (Prince) 81
Flame, The (Mitchell/Graham) 100	Super Guy (Moore/Gabriel) 9
Foolish Beat (Gibson) 21	Superstition (Tempest) 44
Forever Young (Stewart/Cregan/Songari) 57	Sweet Child O' Mine (Guns N' Roses) 35
Good Tradition (Tikaram) 15	Tears (Dr. Rue/The Gypsy Wave Bonnet) 45
Goodbye Mr Mackenzie (MacKenzie) 68	That Girl Wants To Dance With Me (Vandross/Anderson) 99
Hands To Heaven (Kasper/Wilkinson) 68	The Evil That Men Do (Smith/Dickson/Harris) 5
Happier Than Her (Fordham) 32	Theme From 'Vietnam' (Canon in D) (Pachabel) 66
Harder I Try, The (Stock/Aitken/Waterman) 8	There's More To Love (Somerville/Cole) 98
Heal It Up (Lawrence/Lawrence/Steale) 64	This Is Your Life (Dr. Robert) 79
Hib's Heroes (L) 97	Tribe (Right On) (The Posadas/Wingfield) 67
Hustle! (To The Music...) (J.-L.) 13	Turn The Music Up (Donn/Hill) 84
I Don't Want To... (Whitten) 20	Twist (Yo, Twist), The (Baldoni) 45
I Hate Myself For Loving You (Jeffi/Chad) 61	Wap-Bam-Boogie/Don't Blame It On That Girl (Reilly/Fisher) 36
I Need You (Rodgers/Bryd) 3	What Can I Say To Make You Love Me (Horn/Lewis) 56
I Owe You Nothing (The Brothers) 23	What Love Can Be (Wolf/Gowdy/Wolf) 87
I Say Nothing (Bryn/Jones) 47	When It's Love (Eddy/Alex/Kommy/Mike) 28
I Want Your Love (Sayer) 14	Where Did I Go Wrong (UB40) 40
I Won't Be (For You/Climie/Fisher/Morgan) 41	Wholly Humble Heart (Whiphysion) 94
Jump Start (Calloway/Calloway) 48	Working In A Goldmine (Frost) 31
Just Got Paid (Kemp/Giffin) 77	Ye Ke Ye Ke (Marty/Casas) 39
King Of Emotion (Adamsom) 24	You Came (Wide/Wide) 4
Kingdom Choir (Dickinson) 82	
Like Dreamers Do (Vale/Waters/Shinn) 29	
Loco-Motion, The (Goffin/King) 2	
Love Bites (Clark/Collen/Elliott/Lange/Savage) 33	
Love Is The Gun (Tilmon/Millar) 53	

THE NEXT 25

76 DESTROY THE HEART (Crease CREO 57/70) (V/R)	77 JUST GOT PAID (CBS 651470/117-451470) (C)	78 EUROPEAN RAIN (Verga VST/1102) (F)	79 THIS IS YOUR LIFE (RCA PB42149/117-PT42150) (BMG)	80 PUMP UP LONDON (Brooklyn/AA/USAT) 639 (F)	81 STILL WAITING (Blue/Gutter/Chrysalis/AZURD) 8 (C)	82 KINGDOM CHAIRS (Simp/WEA W 78207) (W)	83 CHARLTON HESTON (Ewing/Chrysalis/EMI) 414	84 TURN THE MUSIC UP (Syracuse/EMI 12551) (C)	85 FIRST BOY IN THIS TOWN (J.) (Verga VST/1102) (F)	86 STATIC (Sexta Bros/Polygram/SB) 2 (F)	87 WHAT LOVE CAN BE (Polygram R/S 2/12-KC 2) (F)	88 DAYDREAM... (Anzica/REA 111652/117-411652) (BMG)	89 DON'T YOU KNOW... (Verga VST/1102) (F)	90 RETURN TO YESTERDAY (Harrison/Phonogram/UAAC 212) (F)	91 THIS FEELING (A&M 455/F)	92 PARENTS JUST DON'T (J. ME/181) (BMG)	93 LOVE MAKES A WOMAN (London LON/183) (F)	94 WHOLLY HUMBLE... (Kathleen/Phonogram/SB) 36 (F)	95 EVERYBODY (Phonogram/Rockefort/Wesson) Copyright Control	96 SO MANY WAYS (Charm CRT/19) (F)	97 HIB'S HEROES (Duff EDM 1) (S)	98 THERE'S MORE TO LOVE (London LON/173) (F)	99 THAT GIRL WANTS... (Epic 6528127/117-4528128) (C)	100 THE FLAME (Epic 651466/117-451466) (C)
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★ PLATINUM (One million) ● GOLD (500,000) ○ SILVER (250,000)

⑤ Indicates title available in sheet music
▲ Panel Sales Increase over last week
▲ Panel Sales Increase of 50% or more over last week

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

Top 75 chart entries to date (32 weeks) 430
Panel Sales over last week -4%

mat Bianco

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38 44 3 RUSH HOUR (Manhattan/EMI (12)MT 36 (E))	39 42 5 YE KE YE KE (London LON(X) 171 (F))	40 28 3 ROCK MY WORLD (Tent/RCA PB 42145 (12-PT 42146) (BMG))	41 NEW I WON'T BLEED FOR YOU (EMI (12)EM 66 (E))	42 46 3 SOLDIER OF LOVE (Virgin V5(T) 1094 (E))	43 51 3 DON'T BE CRUEL (MCA MCA(T) 1268 (F))	44 NEW SUPERSTITIOUS (Epic EUR(T) 3 (E))	45 29 10 THE TWIST (YO, TWIST) (Tin Pan Apple/Urban/Polydor URB(X) 20 (F))	46 NEW WHERE DID I GO WRONG (DEP International DEP 30(12) (E))	47 31 10 I OWE YOU NOTHING (CBS ATOM(T) 4 (C))	48 NEW JUMP START (Manhattan/EMI (12)MT 50 (E))	49 43 6 CHOCOLATE GIRL (CBS DEAC(T) 6 (C))	50 30 11 FAST CAR (Elektra EKR 73(T) (W))	51 NEW COMING BACK FOR MORE (Chrysalis JEL(X) 4 (C))	52 75 2 EASY (Motown ZB 41793 (12-41794) (BMG))	53 48 5 LOVE IS THE GUN (MCA BONA(T) 3 (F))	54 32 6 MONKEY (George Michael (G. Michael/Jimmy Jam/Terry Lewis) Morrison Leachy ⑤)	55 NEW EVERY GIRL AND BOY (CBS SPAG(T) 1 (C))	56 40 5 WHAT CAN I SAY TO MAKE... (Tabu 652852 7 (12-652852 6) (C))	57 62 2 FOREVER YOUNG (Warner Brothers W 7796(T) (W))	58 37 10 BREAKFAST IN BED (DEP International/Virgin DEP 29(12) (E))	59 69 2 BLIND (EMI (12)EM 68 (E))	60 54 3 JIBARO (Hffr/London FFR(X) 9 (F))	61 NEW I HATE MYSELF FOR LOVING YOU (London LON(X) 195 (F))	62 41 11 BOYS (SUMMERTIME LOVE) (Ibiza/London IBIZ(X) 1 (F))	63 71 2 CATCH MY FALL (Chrysalis IDOL(X) 13 (C))	64 53 9 HEAT IT UP (Jive JIVE(T) 174 (BMG))	65 39 5 FEEL THE NEED IN ME (Epic SHAKY(T) 6 (C))	66 NEW THEME FROM 'VIETNAM' (Canon in D) (Debut/Passion DEBT 3053 (A))	67 45 13 TRIBUTE (Right On) (CBS PASA(T) 1 (C))	68 NEW GOODBYE MR MACKENZIE (Capitol (12)CL 501 (E))	69 NEW ANSWERS TO NOTHING (Chrysalis URE(X) 5 (C))	70 57 4 AIN'T NO STOPPIN' US NOW (PARTY FOR...) (A.1. (12)A1 304 (A))	71 NEW THE RIGHT STUFF (Wing/Polydor WING(X) 3 (F))	72 49 6 PERFECT WORLD (Chrysalis HUEY(X) 10 (C))	73 67 3 MAD ABOUT YOU (I.R.S./MCA IRM(T) 118 (F))	74 65 3 THE COLOUR OF LOVE (Jive BOS(T) 3 (BMG))	75 60 6 MANNISH BOY (Epic MUD(T) 1 (C))
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James Hamilton

C O L U M N

ALREADY CREDITED as being by **Norman Cook** (who did in fact create it), **THE URBAN ALL STARS** It Began In Africa (Urban URBX 23) is the correct nomenclature for this brilliant megamix of (the also separately included) **Jackson Sisters** I Believe In Miracles and **Maceo & The Macks** Cross The Track, in almost documentary style as it traces the "birth of rhythm", now doing really well as anticipated.

Once again there's a pile of imports (these I pay for myself, which explains their prominence), including **LEVERT** Addicted To You (Atco 0-96624), fast selling backbeat bashing jittery tugging jogger (from **Eddie Murphy's** hilarious new **Coming To America** movie), full of startling juddery edits; **DIAZ BROTHERS** Here We Go Again (Bassment Records BM-0073), instantly exciting and useable combination of the **Lyn Collins** Think (About It) break beat (recently popularised by both **Rob Base & DJ E-Z Rock**, and **Roxanne Shanté**), **Public Enemy's** repeated title line, and **Clint Eastwood's** "do you feel lucky, punk?" dialogue.

MODEL 500 Interference (Metropolis M-012), truly fierce and sulphuric frantic acid house; **NU SHOOZ** Are You Lookin' For Somebody Nu (Atlantic 0-86531), girl squeaked Miami flavoured galloper over which those in the know are flipping (literally) for the Acid Shooz Mix, full of breezily dancing skittery beats; **DR. LUV & KEV-SKI** Ain't Goin' Out Like That (Zakia Records PAL-7221), **James Brown**-backed densely exciting if specialist **Public Enemy**-type rap jiggler; **JOHNNY KEMP** Dancin' With Myself (Columbia 44-07870), while **CBS** is still struggling here with Just Got Paid, the follow-up to that US smash (surprisingly without any input from **Teddy Riley** this time) is a chunkily rolling message about clean living; **DAVID COLE** You Take My Breathe Away (Epic 49 07817), self-penned pleasantly dated striding New York soul solo by the normally **Robert Clivillés** partnering **2 Puerto Ricans** member; **"J.D."** Good Vibration (Requestline Records RR0102), hauntingly strange and effective house thumper with resonant organ chords and strangled shouts; **TECH TRAX INC.** Feel The Luv (nugroove NG 001), **Rheji Burrell**-created simple house-type panting jiggly canterer, perkier than the material on his twin **Ronnie**-partnered **Burrell** album; **HANSON & DAVIS** Can't Stop (Fresh Records FRE-90124), **Marley Marl**-remixed

piano pattered nervy nagging groove; **C "V"** Dance Baby (SuperTronics RY 025), **Cultural Vibe** featuring Glenn 'Sweety G' Tobey, by their more usual name, with a monotonously nagging groove that's more old style disco than house; **NEAL HOWARD** To Be Or Not To Be? (Future Sound Records FSR 1006), drain gurgling machine washed simple acid house, or more strictly "techno" as it features most of Detroit's house boys; **O.N.I.T. (Oh No, It's Them)** We're Out Of Control (Fourth Floor Records FF 1092), rambling monotonous brassy percussive jitterer, another house groove with a slower feel; **JOHN WHITEHEAD** Body Move (Mercury 870 444-1), **Gene McFadden**-produced jerkily rolling soul, out a while and largely ignored other than by a few DJs who have discovered the flip's for chunkier Move Your Body Mix; **CYNTHIA MI** I Can't Stop (Dance Mania Records DM 014), **Bam Bam**-created painful house lurcher that's nevertheless found a few takers.

Final y, from Germany comes another of Dutch remix star **Ben Liebrand's** oldie revamps, **THE FOUR SEASONS** featuring **Frankie Valli** Oh What A Night (December, 1963) (Summer '88 12" Remix) (BCM Records B.C. 12-2139-40), stripping away all the original backing although its replacement retains the lurching momentum from 1976.

Out here, and with reputations to live up to, are **COLD CUT** featuring **Junior Reid** Stop This Crazy Thing (Ahead Of Our Time HOTPLATE 5), jauntily jumped go go-ish jolting jiggler full of sneaky samples, Tarzan yells and some vintage muted trumpet behind Junior's urgent message; **BOMB THE BASS** Megablast (Hip Hop On Precinct 13) (Mister-Ron Records DOOD 122), another Beat Dis-type sampler, billed as featuring **Merlin & Antonia**, whereas its double A-sided Don't Make Me Wait features **Lorraine** from the Cool Notes and is a reedy shrill "latin hip hop" jitterer; **BEATMASTERS** Burn It Up (Rhythm King LEFT 27T), strident girl squawked and guys chorused repetitively churning jitterer with shrill strings and dated driving rhythm (minus the **Cookie Crew** this time). Benefiting, in London anyway, from the "Balearic beat" hype are reissues of **YELLO** The Race (Mercury YELLO 112), **NITZER EBB** Join In The Chant (Mute 12MUTE64), and **GEORGE KRANZ** Din Daa Daa (Trommeltanz) (Fourth & Broadway 12BRW 110), all flying out of some shops.

Ruthless rapport

by Barry Lazell

MANCHESTER'S RUTHLESS Rap Assassins and their sister Crew, the duo KISS AMC, were featured in these pages some nine months ago when their ultra-limited white label 12-inch was causing a sensation in clubs. The record was in desperately short supply, but the interest it built had at least one dance label publicly appealing for the Assassins to get in touch.

At the time, the group held out against jumping into a deal hastily, and only now, after six months of negotiations, have they signed to EMI via Greg Wilson's Murdertone Productions, a company specifically set up to look after the creative side of the Ruthless Rap Assassins and KISS AMC. Murdertone will be handling all studio arrangements, and will complement EMI's marketing, promotion and media back-up.

KISS AMC are, in fact, in the studio already: Christine (KISS) and Anne Marie (AMC) are working on what, in September, will be their first commercially-released single, Let-Off. It looks likely that a new version of the eponymous KISS AMC, the girls' side of that rarer-than-gold dust white label, will also form the b-side of this release, since demand for it still remains high. Future material for the duo will generally be written, according to Murdertone, by Kermit and Anderson of the Ruthless Rap Assassins, but in the immediate future, the group itself is to spend August in the studio recording five new tracks from which an autumn release will be selected.

There is also news on the live front. So far this year, the Assassins and KISS AMC have only played one gig, a spectacular appearance at Manchester's Hacienda club which was a key element in EMI's decision to sign the groups. A national tour has now been planned for the latter part of the year, but there is also the possibility of "a few selected appearances" beforehand, which will almost certainly tie in with promotion for the EMI debuts.

Greg Wilson's Murdertone Productions is now based at Hanover House, 14 Hanover Square, Lon-



RUTHLESS RAP ASSASSINS team up with KISS AMC

don W1R 0BE (Tel. 01 904 3982). The company aims to use its dance field expertise in offering services to their record labels, etc, including production, remixing (most recent project has been Yello's The Race), club and radio promotion, graphic design, press, and specialist dealer promotion in the South and North-West of England.

Graphic grooves

A RECENT addition to the UK dance label roster is Graphic Records, formed by experienced dance industry figures Lindsay Wester, Heddi Greenwood and Gordon McNamee. The label kicked off two months ago as Kiss Records, and its first release appeared under that banner prior to the decision to "go Graphic". The second, due on August 15, will now launch the label proper.

Graphic's aim is to concentrate on compilation albums of classic and/or hard-to-find Seventies and early Eighties dance music, and the first LP dug into the vaults of US Salsoul Records, emerging with eight long-deleted classics which nonetheless still light up many a dancefloor, including Double Exposure's Ten Per Cent, Aurra's Are You Single?, and Loleatta Holla-

way's All About The Papers. Title of the set was Salsoul 1 (Kiss LIPS 1).

The August compilation is titled Boogie Tunes (Graphic LIPS 2), and as the compilers point out, represents more a feel and attitude in dance music (as in "get down and boogie") rather than a label or city sound or a recognised genre. Licensed variously from Buddah, West End, Alston, JWP and Sunnyview Records in the US, the set's seven lengthy cuts include Taana Gardner's Work That body, Milton Wright's Keep It Up (previously much bootlegged), and others by the likes of Melba Moore, Michele and Black Ivory.

● Graphic is based at: 12 Greenland Street, London NW1 0ND. (Tel. 01 284 1285.)

Top House

HAVING HAD consistent chart success during the last year with its Best Of House compilation albums, Serious Records is to shortly market 10 of them as a boxed set, to be entitled Serious ... The House Story So Far. LPs included are Volumes 1 to 4 of the Best Of House series, Mad On House 1, Best of House Mega Mix 1 and 2, and the double album Acid Trax 2. The set will be launched to the public via the Serious Records Roadshow, which will be visiting more than 50 clubs nationwide over the next few weeks with Serious House Nights.



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TOP Dance SINGLES

20 AUGUST 1988

COMPILED BY MUSIC WEEK FROM GALLUP DATA. BUBBLERS ARE FROM OUTSIDE THE TOP 50 ON THEIR WAY UP

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	5	THE ONLY WAY IS UP	Yazz & The Plastic Population	Big Life BLR 4(T) (I/RT)
2	3	4	I NEED YOU	B.V.S.M.P.	Debut/Skratch DEBT(X) 3044 (A)
3	2	3	THE LOCO-MOTION	Kylie Minogue	PWL PWL(T) 14 (P)
4	4	5	SUPERFLY GUY	S-Express	Rhythm King/Mute LEFT 28(T) (I/RT)
5	7	4	HUSTLE! (TO THE MUSIC)	Funky Worm	FON/WEA FON15(T) (W)
6	6	9	ROSES ARE RED	Mac Band Featuring McCampbell Bros	MCA MCA(T) 1264 (F)
7	10	4	DON'T BE CRUEL	Bobby Brown	MCA MCA(T) 1268 (F)
8	5	9	PUSH IT/TRAMP	Champion/Hrrr CHAMP 51/ Salt 'n' Pepa	FFR 2 (12 - CHAMP 1251/FFR 2) (BMG/F)
9	9	4	THE HARDER I TRY	Brother Beyond	Parlophone/EMI (12)R6184 (E)
10	8	5	REACH OUT I'LL BE THERE ('88 REMIX)	Four Tops	Motown ZB 41943 (12 - ZT 41944) (BMG)
11	13	5	YE KE YE KE	Mory Kant	London LON(X) 171 (F)
12	NEW		JUMP START	Natalie Cole	Manhattan/EMI (12)MT50 (E)
13	17	3	TEARDROPS	Womack & Womack	4th - B'Way/Island (12)BRW 101 (F)
14	12	4	LIKE DREAMERS DO	Mica Paris/Courtney Pine	4th - B'way/Island (12)BRW108 (F)
15	NEW		JUST GOT PAID	Johnny Kemp	CBS 6514707 (12 - 6514706) (C)
16	76	4	SO MANY WAYS	Dennis Malcolm	Charm - (CRT 19) (JS)
17	15	3	JIBARO	Electra	Hrrr/London FFR(X) 9 (F)
18	NEW		COMING BACK FOR MORE	Jellybean/Richard Darbyshire	Chrysalis JEL(X)4 (C)
19	19	5	(WHAT CAN I SAY) TO MAKE YOU LOVE ME	Alexander O'Neal	Tabu 6528527 (12 - 6528526) (C)
20	14	3	PUMP UP LONDON	Mr. Lee	Breakout/A&M USA(T) 639 (F)

TOP 10 ALBUMS

1	1	IT TAKES A NATION OF MILLIONS	Public Enemy	DEF JAM/CBS 4624151/4624154 (C)
2	2	KYLIE — THE ALBUM	Kylie Minogue	PWL HF3/HFC3 (P)
3	3	A SALT WITH A DEADLY PEPA	Salt 'n' Pepa	London FFRLP 3/FFRMC 3 (F)
4	4	BAD	Michael Jackson	Epic 4502901/4502904 (C)
5	6	DON'T LET LOVE SLIP AWAY	Freddie Jackson	Capitol EST2067/TCEST2067 (E)
6	NEW	THE MAC BAND	Mac Band	MCA MCG 6032/MCGC 6032 (F)
7	5	FOLLOW THE LEADER	Eric B. & Rakim	MCA MCG 6031/MCGC 6031 (F)
8	8	HEARSAY	Alexander O'Neal	Tabu/CBS 4509361/4509364 (C)
9	7	WHAT YOU SEE IS WHAT YOU GET	Glen Goldsmith	RCA PL71750/PK71750 (BMG)
10	9	THE COLLECTION	Barry White	Mercury/PolyGram BWTV1/BWTVC1 (F)

21	24	5	LOVE IS THE GUN	Blue Mercedes	MCA BONA(T) 3 (F)
22	29	2	THE RIGHT STUFF	Vanessa Williams	Wing/Polydor WING(X)3 (F)
23	11	6	DIRTY DIANA	Michael Jackson	Epic 6515467 (12" - 6515468) (C)
24	21	3	ROCK MY WORLD	Five Star	Tent/RCA PB 42145 (12" - PT 42146) (BMG)
25	18	8	HEAT IT UP	Wee Papa Girl Rappers	Jive JIVE(T) 174 (BMG)
26	NEW		STATIC	James Brown	Scotti Bros JSB(X)2 (F)
27	NEW		STILL WAITING	Dorothy	Blue Guitar/Chrysalis AZUR(X)8 (C)
28	50	2	EASY	Commodores	Motown ZB41793 (12 - ZT41794) (BMG)
29	NEW		EVERYBODY (GET LOOSE)	Phoenix	Urban/Polydor URB(X)22 (F)

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30	35	2	LOVES MAKES A WOMAN	Joyce Sims	London LON(X) 183 (F)
31	33	11	TOMORROW PEOPLE	Ziggy Marley & The Melody Makers	Virgin VS(T) 1049 (E)
32	22	6	I'M TOO SCARED	Steven Dante	Cooltempo/Chrysalis DANTE(X)1 (C)
33	20	4	OFF ON YOUR OWN (GIRL)	Al B Sure!	Uptown/Warner Brothers W7870(T) (W)
34	28	2	AIN'T NO STOPPIN' US NOW	Steve Walsh	AI (12)A1304 (A)
35	23	5	HOLD ON TO WHAT YOU'VE GOT	Evelyn 'Champagne' King	Manhattan/EMI (12)MT 49 (E)
36	32	2	TURN THE MUSIC UP	Chris Paul	Syncopate/EMI (12)SY13 (E)
37	16	3	I'VE GOT A FEELING	Deluxe	Dance Yard/Unyque UNQ 3(T) (SP)
38	NEW		AMNESIA/DANCE WITH THE DEVIL	Project Club	Supreme—(SUPET 131) (E)
39	NEW		NIGHT TRAIN	T-Coy	De Construction/Supreme—(M 6262) (E)
40	25	6	MONKEY	George Michael	Epic EMU(T)6 (C)
41	34	11	WAP BAM BOOGIE	Matt Bianco	WEA YZ 188(T) (W)
42	NEW		TO THE LETTER	Millie Scott	4th - B'Way/Island (12)BRW107 (F)
43	36	12	TRIBUTE (RIGHT ON)	Pasadenas	CBS PASA(T) 1 (C)
44	NEW		TO THE RHYTHM	Longsy D & Cut Master C	Big One (V)VBIG 10 (I)
45	41	6	TURN IT UP	Richie Rich	Club/Phonogram JAB(X)68 (F)
46	NEW		THAT GIRL WANTS TO DANCE WITH ME	Gregory Hines	Epic 6528127 (12 - 6528128) (C)
47	37	2	IN THE NAME OF LOVE	Swan Lake	Bad Boy—(BAD 703) (IMP)
48	NEW		HIT THE HOUSE	House Engineers	Sycopate/EMI (12)SY14 (E)
49	NEW		PARENTS JUST DON'T UNDERSTAND	DJ Jazzy Jeff & Fresh Prince	Jive JIVE(T)181 (BMG)
50	NEW		DON'T MAKE ME WAIT	Clive Griffin	Mercury/Phonogram STEP 2(12) (F)

TOP 10 BUBBLERS

1	CHASIN' THE RAIN	Flair	Champion CHAMP (12)80 (BMG)
2	OOH BABY BABY	Kotch	Mango/Island (12) IS382 (F)
3	WHY (YOU COULD HAVE HAD IT ALL)	Tongue 'n' Cheek	Criminal—(Bust 11) (I/JS)
4	KUFF	Shelley Thunder	Witty—(MMD 134) (JS)
5	EIGHTIES LADY	Gwen McCrae	Danceyard YARD(T) 1 (SP)
6	HIJACK THE BEAT	Groove	Submission—(SUBX 05) (I)
7	H.O.U.S.E.	Adonis Flat MC Kodak	Anxious—(BLMK 002) (A)
8	JOIN IN THE CHANT	Nitzer Ebb	Mute (12)MUTE 64 (SP)
9	POPCORN	M & H HAND	Family (France)—(DA455046) (IMP)
10	THE LOVE I LOST	Seventh Avenue	Nightmare MARES 56 (12 - MARE 56) (A)

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			new w/e 11 ACTUAL PLAYS # or more	old w/e 5.8	new w/e 9.8 PLAYLISTED	old w/e 2.8	new w/e 13.8 PLAYLISTINGS (43 stations)	old w/e 6.8	
ALL ABOUT EVE	Martha's Harbour	Mercury	8	8	B	B	34	30	10
AZTEC CAMERA	Working In A Goldmine	WEA	6	—	B	—	40	30	31
BENATAR, PAT All	Fired Up	Chrysalis	12	9	B	A	28	33	26
BIG AUDIO DYNAMITE	Other 99	CBS	5	6	B	B	6	11	—
BIG COUNTRY	King Of Emotion	Mercury	4	—	—	—	22	12	24
BIG DISH	European Rain	Virgin	8	11	A	B	23	21	78
BLOW MONKEYS, THE	This Is Your Life	RCA	—	7	—	—	15	27	79
BOLTON, MICHAEL	That's What Love Is All About	CBS	—	—	—	—	21	23	—
BREATHE	Hands To Heaven	Siren	16	12	A	A	41	38	6
BROKEN ENGLISH	Do You Really Want Me Back?	EMI	—	4	—	—	13	14	—
BROTHER BEYOND	The Harcer I Try	EMI	15	14	A	A	41	35	1
BROWN, BOBBY	Don't Be Cruel	MCA	4	5	—	—	14	13	43
B.V.S.M.P.	I Need You	Debut	5	12	A	B	27	23	3
CLIMAX BLUES BAND	Couldn't Get It Right	Clay	—	7	—	—	8	7	—
CLIMIE FISH	I Won't Bleed For You	EMI	—	5	B	—	32	21	41
COLE, NATALIE	Jump Start (Radio Edit)	Manhattan	5	—	C	—	17	14	40
CRAY, ROBERT	Don't Be Afraid Of The Dark	Mercury	9	—	—	—	18	14	—
DANTE, STEPHEN	I'm Too Scared	Cooltempo	9	9	C	B	5	18	—
DEACON BLUE	Chocolate Girl	CBS	5	11	A	A	33	32	49
DEFFLEPPARD	Love Bites	Bludgeon Riffola	5	7	C	A	9	19	33
DOROTHY	Still Waiting	Blue Guitar	5	4	—	—	5	4	81
EARLE, STEVE	I Am't Ever Satisfied	MCA	5	8	C	B	7	8	—
ESTEFAN, GLORIA	Anything For You	Epic	5	4	—	—	26	23	34
EVERYTHING BUT . . .	I Don't . . .	blanco y negro	—	13	B	A	34	36	20
FAIRGROUND ATTRACTION	Find My Love	RCA	13	15	A	A	40	39	7
FIVE STAR	Rock My World	RCA	3	—	B	—	31	24	40
FORDHAM, JULIA	Happy Ever After	Virgin	—	—	B	B	36	32	32
FOUR TOPS	Reach Out, I'll Be There	Motown	11	12	B	B	38	33	11
FUNKY WORM	Hustle! (To The Music)	Fon	2	8	—	—	22	23	13
GIBSON, DEBBIE	Foolish Beat	Atlantic	—	4	C	B	24	30	21
GUNS N' ROSES	Sweet Child O'Mine	Geffen	—	4	—	—	—	—	35
HINES, GREGORY	That Girl Wants To Dance	Epic	—	—	—	—	19	14	99
HORNSBY, BRUCE	Look Out Any Window	MCA	10	—	—	—	34	26	—
IDOL, BILLY	Catch My Fall	Chrysalis	4	—	B	—	15	13	63
IRON MAIDEN	The Evil That Men Do	EMI	4	—	B	B	12	—	5
JACKSON, MICHAEL	Dirty Diana	Epic	8	15	C	A	24	30	27
JELLYBEAN	Coming Back For More	Chrysalis	5	6	B	B	22	13	51
JETT, JOAN	I Hate Myself For Loving You	London	10	8	B	B	14	6	61
KAMEN, NICK	Bring Me Your Love	WEA	—	—	—	—	18	18	—
KANTE, MORY	Ye Ke Ye Ke	London	11	8	B	B	17	17	39
KEMP, JOHNNY	Just Got Paid	CBS	1	—	—	—	15	13	77
LEWIS, HUEY & THE NEWS	Perfect World	Chrysalis	8	6	B	B	15	24	72
LILAC TIME	Return To Yesterday	Fontana	8	6	—	—	8	10	90
LIVING COLOUR	Glamour Boys	Epic	5	4	C	B	6	5	—
LOCAL HERO	Daydream Believer	Ariola	—	8	C	C	12	6	88
LONGSY D & CUT MASTER MC	To The Rhythm	Big Life	—	4	—	—	—	—	—
MAC BAND/McCAMPBELL BROS	Roses Are Red	MCA	5	9	C	B	25	29	18
MEDLEY, BILL	He Ain't Heavy . . .	Polydor	—	—	C	—	4	—	—
MINOGUE, KYLIE	The Loco-motion	PWL	13	20	A	A	40	39	2
OCEAN, BILLY	Colour Of Love	Jive	—	—	—	—	30	28	74
O'NEAL, ALEXANDER	What Can I Say . . .	Tabu	4	12	C	A	13	30	56
OSMOND, DONNY	Soldier Of Love	Virgin	14	8	A	B	29	21	42
PAIGE, ELAINE	Take Me Back	Siren	—	—	—	—	11	15	—
PARIS, MICA	Like Dreamers Do	4th & B'way	14	14	A	A	41	38	29
PREFAB SPROUT	Hey Manhattan	Kitchenware	6	5	B	B	13	27	—
PROCLAIMERS, THE	I Wanna Be (500 Miles)	Chrysalis	15	—	A	—	13	—	—
REA, CHRIS	On The Beach	WEA	11	10	B	B	39	35	19
ROBERTSON, ROBBIE	Somewhere Down The . . .	WEA	9	10	B	B	33	23	22
SALT 'N' PEPA	Push It	Champion:ffrr	—	8	C	C	14	20	16
SCRITTI POLITTI	First Boy In This Town	Virgin	7	6	A	B	25	5	85
S-EXPRESS	Superfly Guy	Rhythm King	13	17	A	A	29	27	9
SIMS, JOYCE	Love Makes A Woman	London	—	8	B	B	21	16	93
SIOUXSIE & THE BANSHES	Peek-A-Boo	Wonderland	11	17	A	A	22	21	25
SPAGNA	Every Boy And Girl	CBS	5	—	B	—	18	—	55
SPENCE, BRIAN	Came Back Home	Polydor	—	—	—	—	20	21	—
STATUS QUO	Running All Over The World	Vertigo	6	—	—	—	27	15	30
STEPHENSON, MARTIN	Wholly Humble . . .	Kitchenware	7	—	B	—	12	9	94
STEWART, ROD	Forever Young	Warner Brothers	10	12	A	A	33	31	57
10,000 MANIACS	Like The Weather	Elektra	9	4	—	—	4	5	—
TALKING HEADS	Blind (Vocal Mix)	EMI	—	13	B	B	13	4	59
TIKARAM, TANITA	Good Tradition	WEA	17	16	A	A	38	35	15
TRANSVISION VAMP	I Want Your Love	MCA	12	17	C	A	24	25	14
UB40	Where Did I Go Wrong	DEP Int.	11	5	B	—	10	—	46
URE, MIDGE	Answers To Nothing	Chrysalis	12	5	A	—	24	16	69
VAN HALEN	When It's Love	Warner Brothers	8	8	A	A	29	26	28
VOICE OF THE BEEHIVE	I Say Nothing	London	18	16	A	A	37	33	23
WEDLIN, JANE	Rush Hour	Manhattan	8	11	B	B	33	22	38
WILDE, KIM	You Came	MCA	16	15	A	A	41	39	4
WILSON, BRIAN	Love And Mercy	Sire	7	5	B	—	20	6	—
WINWOOD, STEVE	Don't You Know What The . . .	Virgin	10	9	A	A	35	32	89
WOMACK & WOMACK	Teardrops	4th & B'Way	18	9	A	—	27	26	37
YAZZ/PLASTIC POPULATION	The Only Way Is Up	Big Life	19	23	A	A	38	31	1

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).

Pickwick plumps for budget CDs

by Nicolas Soames

ALTHOUGH PICKWICK led the world with its mid-price CD classical label IMP Classics, it has waited for some time before launching a budget price series — until now.

This month sees the release of PWK Classics, a well-designed package of 15 launch titles of popular classics, with a dealer price of £2.43 and aimed at a selling price of £3.99.

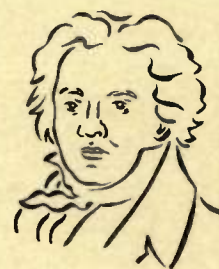
The recordings, licensed from Coombe Music, are analogue productions of provincial German orchestras. Thus Beethoven's Piano Concertos Nos 4 and 5 is played by Ernst Grossdell and the Nuremberg Symphony Orchestra under Gunter Neidlinger (PWK 1100), and Bizet's *Carmen Suite* Nos 1 and 2, and the *Symphony*, are played by the South German Chamber Orchestra and the Mozarteum Orchestra, Salzburg (PWK 1101).

But there are also some of the ubiquitous Yugoslavian recordings, such as the coupling of Beethoven's Symphony No 1 (Broadcasting Orchestra of Ljubliana conducted by Jiri Pospal) and the Symphony No 6, the Pastoral, played by the Munich Symphony Orchestra under Hans Swarowsky (PWK 1105).

With Grieg, Chopin, Wagner, Mendelssohn and Schubert among the other composers in the initial launch, PWK Classics is clearly aiming at the impulse/cross market rather than the classical specialist.

It has a brightly coloured design theme based on drawings of the composer, and with running times almost always over 50 minutes and often over 60, it should do well.

There will be a further four releases in September, and then four additions to the PWK Classics each month until the end of the year.



OLD MASTERS, Beethoven, Bizet and Chopin lead the Pickwick budget drive

Independents dip a toe into DAT waters

WHILE THE major companies remain silent on the DAT front, there is growing interest from independents. Jeremy Elliott, director of Target, welcomed the involvement of Chandos in DAT, even though the Capriccio label which he imports from Germany has virtually had the classical DAT field to itself since the first 15 titles were issued last September.

He admits that sales have been nominal — just 150 tapes have been sold in the first eight months which was hardly surprising as there are still only a handful of DAT players in the country, and the price of the tapes, at £14.50 dealer/£24 retail was very high.

However, he now has a further 15 titles in the catalogue and expects to announce shortly a reduction in the price following the Chandos initiative. "I am glad that Chandos are having a go," says Elliott.

"It is encouraging to see a company which is committed to the digital sound carrier getting in to DAT — I believe it is a format that just won't go away."

Music International Limited — MIL Records — is also testing the DAT waters. Last week, it began distribution through PRT of its 12 jazz and pop tapes, including Chick Corea and Little Richard, and its one classical release, Bach's Toccata and Fugue and other works played by Wolfgang Stockmeier.

It is a 63 minute recording, made in East Germany, and appears on MIL's Music Distribution label. Stockmeier has recorded all Bach's organ works and the series has been well-received in Germany. "We want to see what happens before we issue more," says Caplan Kay of MIL. The dealer price is £10.75, and the retail around £21, and the product is manufactured in

Hamburg.

Particularly interesting is the news that Colin Ashby, MD of Trax Music, is also seriously considering putting some of his 100 Greatest Classics series on DAT.

Inevitably, the growth of DAT will depend on the reduction of the price of hardware. In a recent interview, Robin Barnes of Touchstone commented that he saw very little reason why a DAT player need cost much more than the average video player. "Now that the design has been done and the chips exist, it can't be any more expensive to put a chip into a DAT player than it is to put a chip into a video recorder," he remarked.

They both have rotating heads, and if you take the top off a DAT player and you take the top of a video, they are very, very similar."

He added that it would only take a couple of majors to break ranks from the cartel against DAT, and the others would follow suit, and DAT would be on the way. In the meantime, he is marketing his own label, TPL Digital Music, and has his own brand of two-hour blank tapes called Just, which retail for £8.95.

But Simon Hosein, director of Covent Garden Records which has had DAT on display for some time comments: "People who inquire after DAT have been doing so just out of sheer curiosity, but people who have inquired after Compact Disc Video tend to be purchase-motivated."

The 25 DAT releases from Chandos, scheduled for August, will have been delayed owing to problems with the artwork and will now not be available until September. Andy West, sales and marketing manager, Chandos, says that the delay was not due to teething difficulties in the company's own DAT duplicating plant.

COMPACT
disc
DIGITAL AUDIO

- | | | | |
|----|----|--|---------------------|
| 1 | 4 | THE FIRST OF A MILLION KISSES, Fairground Attract. | RCA |
| 2 | 1 | TRACY CHAPMAN, Tracy Chapman | Elektra |
| 3 | 2 | IDOL SONGS: 11 OF THE BEST, Billy Idol | Chrysalis |
| 7 | 8 | TANGO IN THE NIGHT, Fleetwood Mac | Warner Bros |
| 5 | 3 | BAD, Michael Jackson | Epic |
| 6 | 5 | NOW! 12, Various | EMI/Virgin/PolyGram |
| 7 | 6 | HITS ALBUM 8, Various | CBS/WEA/BMG |
| 8 | 9 | KYLIE, Kylie Minogue | PWL |
| 9 | | TURN BACK THE CLOCK, Johnny Hates Jazz | Virgin |
| 10 | 8 | THE COLLECTION, Barry White | Mercury |
| 11 | 18 | BEST OF EAGLES, Eagles | Asylum |
| 12 | 17 | GREATEST EVER ROCK 'N' ROLL MIX, Various | Stylus |
| 13 | 16 | WHITNEY, Whitney Houston | Arista |
| 14 | 11 | BROTHERS IN ARMS, Dire Straits | Vertigo/Phonogram |
| 15 | 14 | KICK, INXS | Mercury/Phonogram |
| 16 | 10 | SMALL WORLD, Huey Lewis/The News | Chrysalis |
| 17 | 19 | HYSTERIA, Def Leppard | Bludgeon Riffola |
| 18 | 12 | WIDE AWAKE IN DREAMLAND, Pat Benatar | Chrysalis |
| 19 | 13 | ROLL WITH IT, Steve Winwood | Virgin |
| 20 | | A MOMENTARY LAPSE OF REASON, Pink Floyd | EMI |

Compiled by Gallup for the
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NEW ALBUMS

Distributor Codes

A—PRT 01-640 3344
 ACD—ACD 01-451 4494
 ARAB—Arabesque 01-995 3023
 BB—Bite Back 01-451 0379
 BH—Blue Hat 0225 782640
 BK—Backs 0603 624290
 BMG—BMG 021-500 5678
 BU—Bullet 08894 76316
 C—CBS 0296-395151
 CA—Cadillac 01-836 3646
 CH—Charly 01-639 8603
 CM—Celtic Music 0423 888979
 CON—Conifer 0895 441 422
 CP—Counterpoint 01-368 6636
 CSA—01-960 8466
 DI—Discovery 067 285 406
 E—EMI 01-848 9811
 FF—Fast Forward 031 226 4616
 FOL—Folk Sound 0203 711935
 GD—Gordon Duncan 0467-21517
 GOLD—S. Gold 01-539 3600
 GS—Graphic Sound 0622 683196
 GY—Greyhound 01-924 1166
 H—HR Taylor 021 622 2377
 HM—Harmonia Mundi 01-253 0863
 HOL—Hollywood Nights 0438 315533
 HV—Havassong 0634 43952
 HS—Hotshot 0532 742106
 I—Cartel Scotland 031 226 4616
 —Cartel North 0904 641415
 —Cartel Midlands 0926 496060
 —Cartel East 0926 496060
 —Cartel West 0272 541291
 —Cartel South-East 01-837 4404
 IRS—Independent Record Sales 01-850 3161 (Chris Wellard)
 JET—Jet Records 0253 712453
 J—Jungle 01-359 8444
 JS—Jester 01-961 5818
 K—Kiel 01-992 8000
 KS—Kingdom 01-836 4763
 LG—Lightning 01-965 9292
 LO—London 01-522 2936
 M—MSD 01-961 5646
 MWC—Magnum Music Group 0494-882858
 ML—Mainline 01-686 3636
 NM—Nine Mile 0926 496060
 O—Orbit 0232 322826
 OR—Orbitone 01-965 8292
 P—Pinnacle 0689 73144
 PAC—Pacific 01-800 4490
 PK—Pickwick 01-200 7000
 PL—Prism Leisure 01-804 8100
 PP—Probe Plus 051 236 6591
 PRO—Projection 0702 72281
 PVG—Palace Virgin and Gold 01-539 5566
 PY—Priority 01-992 7021
 RA—Rainbow 01-589 3254
 RC—Rollercoaster 0453 886252
 RE—Revolver 0272-541291
 REC—Recommended 01-622 8834
 RH—Rhino 01-965 9223
 RL—Red Lightnin' 037-988 693
 RM—Record Merchandisers 01-848 7511
 ROSS—Ross 08886 2403
 RR—Red Rhino 0904 641415
 RT—Rough Trade 01-833 2133
 SIL—Silva Screen 01-284 0525
 SO—Stage One 0428 4001
 SOL—Solomon & Peres 08494-32711
 SP—Spartan 01-903 8223
 SRD—Southern 01-889 6555
 SSD—Silver Sounds (CD) 01-808 0833
 STERNS—Stern's/Triple Earth 01-388 5533
 STY—Stylus 01-453 0886
 SW—Swift 0424 220028
 TB—Terry Blood 0782 620321
 VFM—VFM Cassette Distributors 0296 437307
 W—WEA 01-998 5929
 WYND—Wynd-up 061-872 0170

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Music Category
ALPERT, Herb	UNDER A SPANISH MOON	A&M	AMA 5209/AMC 5209	"MC"/CDA 5209	"CD"	£3.89/£7.29			MOR/Latin Jazz
ANTI-CHOC ANTI-CHOC	STERNS 1022/-	£3.65 (STERNS)							African
*ARMSTRONG, Louis	THE HOT FIVES VOL 1	CBS (France)	4608211/4608214	"MC"	£2.99 (DIS)				Jazz
BAD COMPANY	DANGEROUS AGE	Atlantic K 781884-1/K 781884-2	"MC"/K 781884-2	"CD" (W)					Rock
*BANFI, Baffa	BEST OF Communications	710.076	"CD"	£7.99 (A)					New Age
*BECHET, Sidney/Django	REINHARDT DEUX GEANTS DU JAZZ	Vogue 429010/829010	"MC"	£5.99					Jazz
BENSON, George	TWICE THE LOVE	Warner Brothers WX 160/WX 160C	"MC"/WX 160C	"CD" (W)					Soul/Dance/Disco
*BLYTHE, Arthur	BASIC BLYTHE	CBS (France)	4606771/4606774	"MC"	£4.55 (DIS)				Jazz
CLICK CLICK WET SKIN & CURIOUS EYE	Licensed LD 879	CD "CD"	£6.50 (VRR)						Rock
COOLIES, The DOUG	Fundamental SAVE 063/SAVE 063	CD "CD"	£3.65/7.05 (VRR)						Rock
*COOPER, Alice	LADIES MAN	Thunderbolt CDTHBM 005	"CD"	£6.29 (A)					Rock
CRAYTON, Pee Wee	BLUES AFTER HOURS	Blue Moon BMLP 1.060/-	£3.85 (A)						Blues
CROSS, Christopher	BACK OF MY MIND	Warner Brothers WX 158/WX 158C	"MC"/WX 158C	"CD" (W)					Rock
DANTE, Steven	FINDING OUT	Coaltempo/Chrysalis CTLP 6/ZCTLP 6	"MC"/CCD 1632	"CD"	£3.89/7.29				Soul/Dance
*ELLINGTON, Duke	BLUES IN ORBIT	CBS (France)	4608231/4608234	"MC"	£2.99 (DIS)				Jazz
GAYLE Crystal	NOBODYS ANGEL	Warner Brothers K 925706-1/K 925706-2	"MC"/K 925706-2	"CD" (W)					Country
*GETZ, Stan	THE LYRICAL STAN GETZ	CBS (France)	4608191/4608194	"MC"	£2.99 (DIS)				Jazz
*GROUNDHOGS, The	HOGS ON THE ROAD	Magnum Music CDTL 008	"CD"	£7.29 (A)					Heavy Metal
HENDERSON, Fletcher	FLETCHER HENDERSON SWING 1929 TO 1937	BBC REB 682/ZCF 682	"MC"/BCCD 682	"CD" (P)					Jazz
HINES, Earl IN NEW ORLEANS	Meteor MTLP 014/-	£4.19 (A)							Jazz
HINES, Gregory	GREGORY HINES	Epic 461027-1/461027-4	"MC"/461027-2	"CD" (C)					Dance/Disco
*HOLIDAY, Billie	QUINTESSENTIAL VOL 3	CBS (France)	4608201/4608204	"MC"	£2.99 (DIS)				Jazz
HORSEFLIES, The	THE HUMAN FLY	Cooking Vinyl COOK 13/COOK 13	"MC"	£3.85 (VRR)					New Folk
*JAZZ BUTCHER BATH OF BACON	Glass GLACD 002	"CD"	£5.50 (VRR)						Rock
JELLYBEAN JELLYBEAN	ROCKS THE HOUSE	Chrysalis CJB 1/ZCJB 1	"MC"/CJB 1	"CD"	£3.89/7.29				Dance/Disco
JUNIOR SOPHISTICATED STREET	London LONLP 53/LONC 53	"MC"/828093-2	"CD"	£3.99/6.99 (F)					Soul
KASSAV' ZOUK	IS THE ONLY MEDICINE WE HAVE	Greensleeves GREL 2001/GREEN 2001	"MC"/GRELCD 2001	"CD"	£3.85/7.29 (BMG/JS)				World Music
LADYSMITH BLACK MAMBAZO	JOURNEY OF DREAMS	Warner Brothers WX 211/WX 211C	"MC"/WX 211C	"CD" (W)					World Music
*LEGENDARY PINK DOTS	BRIGHTER NOW	Terminal Kaleidoscope TK 001	"CD"	£7.05 (VRR)					Psychedelic
*LEGENDARY PINK DOTS	CURSE	Terminal Kaleidoscope TK 002	"CD"	£7.05 (VRR)					Psychedelic
*LEGENDARY PINK DOTS	FACES IN THE FIRE	Play It Again Sam CDBIAS 001	"CD"	£6.50 (VRR)					Psychedelic
*LEGENDARY PINK DOTS	THE TOWER	Terminal Kaleidoscope TK 003	"CD"	£7.05 (VRR)					Psychedelic
MACGILP, Duncan	SINGS SOME FAVOURITES IN GAELIC & ENGLISH	Mull Recordings MR 1005	"MC" (ROSS)						Scottish
MACGILLVRA, Elspeth	INHERITANCE	Norsound NOR 4	"MC"	£3.35 (ROSS)					Scottish
MACLEOD, Bobby	SIMPLY SOLO	Mull Recordings MR 1010	"MC"	£3.65 (ROSS)					Scottish
MANFILA, Kante	TRADITION	Sterns 1021/-	£3.65 (STERNS)						African
MARSALIS, Branford	RANDOM ABSTRACT	CBS 461067-2	"CD"	£7.29 (C)					Jazz
*MATHIEU, Mireille	RENCONTRES DE FEMMES	RCA (France)	208480/408480	"MC"	£4.55 (DIS)				French Vocal
McCANN, Susan	THE TOWN I LOVE SO WELL	Music Box MBMC 1032	"MC"	£3.65 (ROSS)					Irish
McINTOSH, Allan & The	HEATHER DANCE BAND ECHOES OF BEN CRUACHAN	Connell 021	"MC"	£3.09 (ROSS)					Scottish
MIGHTY DIAMONDS	NEVER GET WEARY	Live & Learn LLLP 29/-	£3.85 (JS)						Reggae
MIND OVER MATTER	THE COLOURS OF LIFE	Thunderbolt THBL 2.062/710 076	"CD"	£4.29/7.99 (A)					New Age
*MINGUS, Charles	SHOES OF THE FISHERMAN'S WIFE	CBS (France)	4608221/4608224	"MC"	£2.99 (DIS)				Jazz
NEURONIOU HERITAGE	Magnum Music NEU 001	"CD"	£7.99 (A)						New Age

** Previously listed in alternative format
 * Import

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Music Category
ORIGINAL SOUNDTRACK	SPARTACUS	Trax	MODEM 1012	"MC"/MODEMC 1012	"MC"/MODEMCD 1012	"CD" (BMG)			Films & Shows
ORIGINAL SOUNDTRACK	THEMEN WITH THE GOLDEN ARM	Trax	MODEM 1013/MODEMCD 1013	"MC"/MODEMCD 1013	"CD" (BMG)				Films & Shows
ORIGINAL SOUNDTRACK	THEROBE	Trax	MODEM 1011/MODEMC 1011	"MC"/MODEMCD 1011	"CD" (BMG)				Films & Shows
ORIGINAL SOUNDTRACK	THETEN COMMANDMENTS	Trax	MODEM 1010/MODEMC 1010	"MC"/MODEMCD 1010	"CD" (BMG)				Films & Shows
OSBOURNE, Jeffrey	ONE LOVE ONE DREAM	A&M	AMA 5205/AMC 5205	"MC"/CDA 5205	"CD"	£3.89/7.29 (F)			Dance/Disco
OSMOND, Marie	ALL IN LOVE	Capitol EST 2068/TCEST 2068	"MC"/TCEST 2068	"MC"/CDEST 2068	"CD"	£3.85/7.29 (E)			Country
PALOOKAS, The	HIT THE BOTTLE	Constrictor CON! 00032/-	£3.65 (VRR)						Rock
PAXTON, Tom	IN THE ORCHARD	Sundown SLDL 062/-	(A)						Folk
PIRATES, The	STILL SHAKIN'	Thunderbolt THBL 063/-	£3.99 (A)						Rock
POESIE NOIRE	COMPILATION	Antler ANT 082	"CD"	£7.05 (VRR)					Rock
PSYLONS, The	PSYLONS IS GO...	DEN Biteback BB 016	"MC"	£1.50 (VRR)					Psychedelic
*QUARTZ, Jakie	EMOTION AU FLURIEL	CBS (France)	4606601/460660	"MC"	£4.55 (DIS)				Hi-NRG
RANKING JOE	NATTY SUPERS'AR	Blue Moon BMLP 043/-	£4.19 (A)						Reggae
RAZOR BABY	TOO HOT TO HANDLE	Heavy Metal America HMUSA 102/HMAMC 102	"MC"	£3.85					Heavy Metal
REYNOLDS, Jody	ENDLESS SLEEP	Magnum Force MFLP 066/-	£4.19 (A)						MOR
RJ'S LATEST ARRIVAL	TRULY YOURS	Manhattan/EMI MTL 1035/TCMTL 1035	"MC"	£3.85 (E)					Soul
S.A.D.O. DIRTY FANTASY	Noise NUK 115/CDNUK 115	"CD" (A)							Heavy Metal
SCHULZE, Klaus	EN=TRANCE	Thunderbolt THBL 2.062	"2" "LP"/-	£4.49 (A)					New Age
SCOTT, Millie	I CAN MAKE IT GOOD FOR YOU	4th + B'Way/Island BRLP 522/BRCA 522	"MC"/BRCD 522	"CD" (F)					Dance/Disco
SLOMAN, John	PERFECT STRANGER	FM/Revolver WKFMFLP 114/WKFMFC 114	"MC"/WKFMCD 114						Rock
SUNSET STILL	SEARCHING	Koté KT 001	"MC"	£3.65 (ROSS)					Country
*TAYLOR, Koko	BLUES IN HEAVEN	Vogue 515042/715042	"MC"	£3.95 (DIS)					Blues
T.M.A. BEACH PARTY	2000 Fundamental	SAVE 055/-	£3.65 (VRR)						Rock
TOSH, Andrew	THE ORIGINAL VAN ATTACK	ATLP 102/-	£3.85 (VRR)						Reggae
TUCKER, Tanya	STRONG ENO JGH TO BEND	Capitol EST 2068/TCEST 2068	"MC"/CDEST 2068	"CD"	£3.85/7.29 (E)				Country
TUDOR LODGE	TUDOR LODGE	Zap!ZAP 4/-	£3.85 (VRR)						Folk/Rock
TURNER, Big Joe	HONEY HUSH	Magnum Force MFLP 064/-	£3.99 (A)						Blues
TURNER, Ike & Tina	CUSSIN' CRYIN' & CARRYING ON	Starburst SMT 014/CDSM 014	"CD"	£2.65/5.29					Soul
*VARIOUS BEST OF COUNTRY	Trax TRX 501/TRXC 5001	"MC"/TRXCD 5001	"CD"						Country
VARIOUS BIG COUNTRY CLASSICS VOL 1	Trax TRX 502/TRXC 502	"MC"/TXC 502	"MC"/TRXCD 5002	"CD" (BMG)					Country
VARIOUS BIG COUNTRY CLASSICS VOL 2	Trax TRX 503/TRXC 503	"MC"/TRXCD 5003	"CD" (BMG)						Country
VARIOUS BIG COUNTRY CLASSICS VOL 3	Trax TRX 504/TRXC 504	"MC"/TRXCD 5004	"CD" (BMG)						Country
VARIOUS BIG COUNTRY VOL 4	Trax TRX 505/TRXC 505	"MC"/TRXCD 5005	"CD" (BMG)						Country
VARIOUS BIG COUNTRY VOL 5	Trax TRX 506/TRXC 506	"MC"/TRXCD 5006	"CD" (BMG)						Country
VARIOUS CAPITOL COLLECTABLES	(Evelyn KING, Mel'sa MORGAN etc)	Capitol CMP 1001/TCCMP 1001	"MC"/CDCMP 1001	"CD"	£2.43/4.85 (E)				Dance/Disco
VARIOUS HEARTBEAT OF SOWETO	Sergengezi SERLP 5/-	£3.85 (BMG/JS)							World Music
VARIOUS HOUSE HALLUCINATIONS	(PUMP UP LONDON VOL 1)	Breakout/A&M HSEA 9002	"MC"/HSEC 9002	"CD"	£4.50/7.29 (F)				Acid House
*VARIOUS LE DISQUE D'OR	DURAI	Musidisc 11050/C11050	"MC"	£4.55 (DIS)					World Music
*VARIOUS NEW ORLEANS LEGENDS	Vogue 429006/829006	"MC"	£5.99 (DIS)						Jazz
VARIOUS QUIET STORM	(Nataie COLE, The O'JAYS etc)	Capitol CMP 1002/TCCMP 1002	"MC"/CDCMP 1002	"CD"	£2.43/4.85 (E)				Dance/Disco
*VARIOUS RIO SAMBA	Vogue 45007/8455007	"MC"	£5.99 (DIS)						World Music
VARIOUS THE BEST AMERICAN TV THEMES	Indiana USTP 7777/USTC 7777	"MC" (A)							Television
VARIOUS THE BEST OF JAZZ CLASSICS	(Duke ELLINGTON, Bessie SMITH etc)	BBC BBCCD 662	"CD"	£4.86					Jazz
VARIOUS THE BEST OF THE CLASSIC YEARS	(Bing CROSBY, Fred ASTAIRE etc)	BBC BBCCD 667	"CD"	£4.86					Nostalgia
VARIOUS THE BLUES 1923 TO 1933	BBC REB 683/ZCF 683	"MC"/BBCCD 683	"CD" (P)						Blues
*VARIOUS ZOUK COLLECTION	Musidisc 87004/C87004	"MC"	£4.85 (DIS)						World Music
WHYTON, Wally	50 CHILDREN'S FAVOURITES-VOL 1	PRT KIDM 8003	"MC"/KIDC 8003	"CD"	£1.35/1.89				Children
WINTER, Paul	EARTHBEAT	Living Music LM 0015/LC 0015	"MC"/LD 0015	"CD"	£3.85 (A)				

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US TOP FORTIES

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SINGLES

1	1	ROLL WITH IT, Steve Winwood	Virgin
2★	8	MONKEY, George Michael	Col/CBS
3	5	1-2-3-, Gloria Estefan & Miami Sound Machine	Epic
4★	6	I DON'T WANNA GO ON WITH YOU LIKE THAT, Elton John	MCA
5	3	MAKE ME LOSE CONTROL, Eric Carmen	Arista
6★	7	I DON'T WANNA LIVE WITHOUT YOUR LOVE, Chicago	Reprise
7	2	HANDS TO HEAVEN, Breathe	A&M
8	4	SIGN YOUR NAME, Terence Trent D'Arby	Col/CBS
9★	13	SWEET CHILD O'MINE, Guns N' Roses	Geffen
10★	12	FAST CAR, Tracy Chapman	Elektra
11★	11	LOVE WILL SAVE THE DAY, Whitney Houston	Arista
12★	14	SIMPLY IRRESISTIBLE, Robert Palmer	Manhattan/EMI
13★	17	PERFECT WORLD, Huey Lewis & The News	Chrysalis
14	9	HOLD ON TO THE NIGHTS, Richard Marx	Manhattan
15	10	JUST GOT PAID, Johnny Kemp	Col/CBS
16★	21	WHEN IT'S LOVE, Van Halen	Warner Brothers
17	19	RAG DOLL, Aerosmith	Geffen
18★	22	IF IT ISN'T LOVE, New Edition	MCA
19★	33	I'LL ALWAYS LOVE YOU, Taylor Dayne	Arista
20★	25	ANOTHER PART OF ME, Michael Jackson	Epic
21	16	THE TWIST, The Fat Boys	Tin Pan Apple
22	15	DO YOU LOVE ME, The Contours	Motown
23★	28	NOBODY'S FOOL, Kenny Loggins	Col/CBS
24★	27	ALL FIRED UP, Pat Benatar	Chrysalis
25★	29	IT WOULD TAKE A STRONG STRONG MAN, Rick Astley	RCA
26	18	POUR SOME SUGAR ON ME, Def Leppard	Mercury
27★	32	ONE GOOD WOMAN, Peter Cetera	Full Moon
28★	31	HERE WITH ME, R.E.O. Speedwagon	Epic
29	20	PARENTS JUST DON'T... DJ Jazzy Jeff & The Fresh Prince	Jeff
30★	36	MISSED OPPORTUNITY, Daryl Hall & John Oates	Arista
31	35	SAYIN' SORRY (DON'T MAKE IT RIGHT), Denise Lopez	Vendetta
32	26	THE FLAME, Cheap Trick	Epic
33★	39	I HATE MYSELF FOR LOVING YOU, Jannet & The Blackhearts	Blackheart
34	37	PLEASE DON'T GO GIRL, New Kids On The Block	Col/CBS
35★	40	DON'T WORRY, BE HAPPY, Bobby McFerrin	Manhattan/EMI
36★	38	I DON'T WANT TO BE A HERO, Johnny Hates Jazz	Virgin
37★	—	DON'T BE CRUEL, Cheap Trick	Epic
38★	—	DON'T BE CRUEL, Bobby Brown	MCA
39★	—	LOVE BITES, Def Leppard	Mercury
40★	—	A NIGHTMARE ON MY STREET, DJ Jazzy Jeff	Jive

★ ★ ★ ★ ★

ALBUMS

1★	2	ROLL WITH IT, Steve Winwood	Virgin
2	—	HYSTERIA, Def Leppard	Mercury
3	3	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
4★	4	TRACY CHAPMAN, Tracy Chapman	Elektra
5★	8	HE'S THE D.J., I'M THE RADIO, DJ Jazzy Jeff	Jive
6	7	FAITH, George Michael	Columbia
7	6	OU812, Van Halen	Warner Brothers
8	5	DIRTY DANCING, Original Soundtrack	RCA
9★	10	LET IT LOOSE, Gloria Estefan	Epic
10	9	OPEN UP AND SAY... AHH! Poison	Enigma
11★	11	RICHARD MARX, Richard Marx	EMI-Manhattan
12★	12	LONG COLD WINTER, Cinderella	Mercury
13	15	THE HARDLINE ACCORDING TO... Terence Trent D'Arby	Columbia
14	13	MORE DIRTY DANCING, Soundtrack	RCA
15	14	STRONGER THAN PRIDE, Sade	Epic
16★	21	HEAVY NOVA, Robert Palmer	EMI-Manhattan
17	18	REG STRIKES BACK, Elton John	MCA
18	16	KICK, INXS	Atlantic
19	20	LAP OF LUXURY, Cheap Trick	Epic
20	19	OUT OF THE BLUE, Debbie Gibson	Atlantic
21	22	IN EFFECT MODE, A.B. Sure!	Warner Brothers
22	17	SCENES FROM THE SOUTHSIDE, Bruce Hornsby & The Range	RCA
23★	—	SMALL WORLD, Huey Lewis & The News	Chrysalis
24★	25	HEART BREAK, New Edition	MCA
25	23	SAVAGE AMUSEMENT, Scorpions	Mercury
26	27	BAD, Michael Jackson	Epic
27	24	NOW AND ZEN, Robert Plant	Esparanza
28	28	DIESEL AND DUST, Midnight Oil	Columbia
29	26	TOUGHER THAN LEATHER, Run-DMC	Profile
30★	31	WHENEVER YOU NEED SOMEBODY, Rick Astley	RCA
31	30	OUT OF ORDER, Rod Stewart	Warner Brothers
32	29	OUTRIDER Jimmy Page	Geffen
33★	82	FOLLOW THE LEADER, Eric B & Rakim	Uni
34★	39	DON'T BE CRUEL, Bobby Brown	MCA
35★	35	PERMANENT VACATION, Aerosmith	Geffen
36★	36	WIDE AWAKE IN DREAMLAND, Pat Benatar	Chrysalis
37	33	COMING BACK HARD AGAIN, The Fat Boys	Tin Pan Apple
38★	38	OLD 8 x 10, Pandi Travis	Warner Brothers
39	32	CONSCIOUS PARTY, Ziggy Marley	Virgin
40	40	TEMPLE OF LOW MEN, Crowded House	Capitol

Charts courtesy Billboard, August 20, 1988 ★ Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

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NEW SINGLES

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

ACOUSTIC ALCHEMY CASINO/Drake's Drum MCA MCA 1277 Pic Bag (F)
A-HA TOUCHY/Hurry Home Warner Brothers W 7749 Pic Bag (W)
ALMOND, Marc TEARS RUN RINGS/Everything I Want Love To Be Parlophone/EMI R 6186 Pic Bag; 12R 6186 12" Pic Bag (E)
ALTERNATIVE RADIO CHANGE OF HEART/Butterflies In The Rain PRT PYS 15 Pic Bag; PYS 15 12" Pic Bag (A)
ARMATRADING, Joan LIVING FOR YOU/Innocent Request A&M AM 460 Pic Bag; AMY 460 12" Pic Bag incl's Cool Blue Stole My Heart; AMCD 460 "CD" (F)
ARROW GROOVE MASTER/(Acid Soda Dub) Mango/Island IS 369; 12IS 369 12" (F) Soca
BENSON, George LET'S DO IT AGAIN/Let Go Warner Brothers W 7780 Pic Bag (W)
BLAM! BLAM! Y.C. ROLLERCOASTING BARBIE & THE DUMB ANGELS/Mandy Is/The Kids Are Alright/A Touch Of Grey Pussyface CLT 001 12" (I/FF)
BOOM! WE'RE NOT CAUSIN' ANY TROUBLE (THE GANGSTER GROOVE)/(Version) Dance Trax DRX 1 Pic Bag (BMG)
BOP BAROQUE INTERNATIONAL/Save My Soul The Wye WRC BOP 1 Pic Bag; BOP 112 12" incl's The Final Kiss (A)
CARLISLE, Belinda WORLD WITHOUT YOU/Nobody Owns Me Virgin VS 1114 Pic Bag; VST 1114 12" Pic Bag (E)
CHAPMAN, Tracy TALKIN' 'BOUT A REVOLUTION/If Not Now Elektra/WEA EKR 78 Pic Bag; EKR 78T 12" Pic Bag; EKR 78CD "CD" incl's She's Got Her Ticket (W)
CHER SKIN DEEP/Perfection Geffen GEF 44 Pic Bag; GEF 44T 12" Pic Bag; GEF 44CD "CD" (W)
CHESTERFIELDS, The BLAME/tba Household HOLD 3Pic Bag; HOLD 3T 12" Pic Bag (I/RE)
CHILLIN' KREW, The TOO MUCH FUN/tba I.R.S./MCA KRU 1Pic Bag; KRUT 1 12" Pic Bag; KRUPR 1 12" Poster Bag (F)
CHILDS, Tony DON'T WALK AWAY/Hush A&M AM 462 Pic Bag; AMY 462 12" Pic Bag; AMCD 462 "CD" (F)
COLLINS, Phil GROOVY KIND OF LOVE/Big Noise Virgin VS 1117 Pic Bag; VST 1117 12" Pic Bag (E)
COOPER, Michael TO PROVE MY LOVE/(Inst) Warner Brothers W 8200 Pic Bag; W 8200T 12" Pic Bag (W) Dance/Disco
COTGRAVE, Dave LEAVE US ALONE/Yesterday's News Bold Reprise 7BRM 018 Pic Bag (A) — In Aid Of N.U.S. Ferryman Dispute
****DEAD OR ALIVE TURN AROUND AND COUNT TO TEN/tba Epic BURNS Q4 12" Pic Bag (C)** Hi-NRG
DEATH OF MILKFLOAT T.T.Y.F./tba Constrictor COLL 009 (I/RR)
DJ JAILBREAK Featuring DEE MAJOR CATCH THE BEAT/Starship Catt CATT 3003 Pic Bag; CATT 003 12" Pic Bag (I/RE) — Correction to previous listing
DOG FACED HERMANS BELLA — CIAO/MISS O'GRADY Calculus KIT 003 (I/FF)
****DORSEY, Gail Ann WASTED COUNTRY/Happy Ending** WEA YZ 194CD "CD" incl's Hard To Let Go (W)
DURUTTI COLUMN TOMORROW/tba Factory Benelux FBN 051 12" (I/RR)
****GIANT STEPS INTO YOU (THE BUNKER MIX)/(Dub)/Give It Up** A&M AMX 451 12" Pic Bag (F)
GRANT, Amy LEAD ME ON/Find A Way A&M AM 453 Pic Bag; AMY 453 12" Pic Bag incl's Stay For A While (F)
HAIG, Paul HEAVEN HELP YOU NOW/tba Crepuscule TW1 624 12" (I/RR)
HARRISON, Jane AVE MARIA/One Fine Day BBC RESL 227 Pic Bag; 12RSL 227 12" Pic Bag incl's Oh My Beloved Father/The Lord's Prayer BBCDS 227 "CD" (P)
HEYWARD, Nick YOU'RE MY WORLD/Pizza Tears Warner Brothers W 7758 Pic Bag; W7758T 12" Pic Bag; W 7758CD "CD" (W)
HOLLIES, The HE AIN'T HEAVY, HE'S MY BROTHER/Carrie EMI EM 74 Pic Bag (E) House
HONEY THE ACID TEST/tba Audio Instant INST 009 12" (I/RR)
HUNTERS AND COLLECTORS DO YOU SEE WHAT I SEE/tba I.R.S./MCA IRM 171 Pic Bag; IRMT 171 12" Pic Bag (F)
INNER-CITY BIG FUN/tba 10/Virgin TEN 240 Pic Bag; TENX 240 12" Pic Bag; TENR 240 12" Pic Bag (E) House
ISAACS, Gregory ROUGHNECK/(Inst) Greensleeves GRED 225 12" (BMG) Reggae
JO JO DIAMONDS ARE A GIRL'S BEST FRIEND/It Takes Two Zebra International ZBR 3Pic Bag (A)
****JONES, Jo Ann SHARE MY JOY/(Versions)** Champion CHAMP CD 81 "CD" (BMG) Dance/Music
KEITA, Salif WAMBA/Souareba Sterns STERNS 720 (Self — 01-387 5550)
KELLY, Rick CRY BABY/They Never Come Back Blue Moves SBM 1 Pic Bag; TSBM 1 12" Pic Bag (A)
KRANZ, George DIN DAA DAA (TROMELTANZ)/(Dub) 4th + B'Way/Island BRW 110; 12BRW 110 12" (F) Dance/Disco

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

LEGEND, The STEP ASIDE/tba Constrictor CON! 00033 12" (I/RR)
LOOSE ENDS WATCHING YOU/Life Virgin VS 1101 Pic Bag; VST 1101 12" Pic Bag (E) Dance/Disco
LOVE AND ROCKETS LAZY/Dog End Of A Day Gone By Beggars Banquet BEG 217 Pic Bag; BEG 217T 12" Pic Bag incl's The Purest Blue (W)
MARLEY, Ziggy & MELODY MAKERS TUMBLIN' DOWN/Have You Ever Been To Heaven Virgin VSP 1098 Gatefold Sleeve; VST 1098 12" Pic Bag (E) Reggae
MARX, Richard HOLD ON TO THE NIGHT (LP EDIT)/Lonely Heart Manhattan/EMI MT 53 Pic Bag; 12MT 53 12" Pic Bag (E)
MATT BIANCO GOOD TIMES/Tumbao WEA YZ 302 Pic Bag (W)
McDOWALL, Rose REAPER/tba Rio Digital 7RDS 3Pic Bag; 12RDS 3 Pic Bag (A)
MEDEIROS, Glen LONG AND LASTING LOVE/You're My Woman, You're My Lady London LON 202 Pic Bag; LONX 202 12" Pic Bag incl's Pieces Of My Cream (F)
MELLY, George with JOHN CHILTON'S FEETWARMERS ANYTHING GOES/September Song PRT PYS 14 (A)
MEN OF COURAGE COLD WINTER/tba Far Out FAR OUT 003 (I/RR)
MORRIS, Bryon & UNITY KITTY BEY/Brother Davies Miles/The Bottom End Acid Jazz JAZD 2T 12" Pic Bag (I/RE) House
NEW EDITION IF IT ISN'T LOVE/tba MCA MCA 1269 Pic Bag; MCAT 1269 12" Pic Bag (F) Dance/Disco
PASSENGERS, The HELL TO HEAVEN/The Frances Farmer Song/The World Outside True PASS 001 Pic Bag (I/RR) — Correction To Previous Listing
PERFECT DAY JANE/Preying On My Mind London LON 148 Pic Bag; LONX 188 12" Pic Bag (F)
POP, Iggy COLD METAL/Instinct A&M AM 452 Pic Bag; AMY 452 12" Pic Bag (F)
RAHEEM DANCE FLOOR/(Inst) Breakout/A&M USA 642 Pic Bag; USAT 642 12" Pic Bag (F) Dance/Disco
RAINWATER, Marvin WHOLE LOTTA MARVIN/tba Magnum SEP 001Pic Bag EP (A)
REALLY 4 REAL SHINE ON/Cinderella Shockwaves/PRT GEL 1Pic Bag; 12GEL 1 12" Pic Bag (A)
RESERVE TWO HEARTS BEAT IN A HOLE/The Sun Slic Down Behind The Tower/Tender Young Believer/A Perfect Lie Sombbrero SOMBRERO 4 12" Pic Bag (I/RE)
REVOLUTION TRANSMISSION BABY/tba Plastic Head PLAS POP 1 12" (I/BK)
ROMANA COME SHOW YOUR LOVE/tba Metro Music international MMI 2; 12 MMI 2 12" (E) — Correction To Previous Listing
RUNRG PROTECT AND SURVIVE/(Version) Chrysalis CHR 3284 Pic Bag; CHS 123284 12" Pic Bag Hearts of Olden Glory (C)
****SADE NOTHING CAN COME BETWEEN US/Make Some Room** SADE QT 3 12" Pic Bag (C)
SALT 'N' PEPA SHAKE YOUR THANG/Spinderella's Not A Fella Hrr/London FFR 11Pic Bag; FFRX 11 12" Pic Bag (F)
SECESSION SNEAKYVILLE/tba Siren SRN 77Pic Bag; SRNT 77 12" Pic Bag; SRNCD 77 "CD" (E)
SIDDLEYS, The SUNSHINE THUGGERY/Are You Still Evil/When You're Sleeping? Falling Off My Feet Again/Bible Bruising Sombbrero SOMBRERO 3 12" Pic Bag (I/RE)
SPANDAU BALLET RAW/(Version) CBS SPANDS 3Pic Bag (C)
SPIZZ ORBIT LOVE ME LIKE A ROCKET/REVOLUTION — Motor Boys UK Plastic Head PLAS POP 2 12" (I/BK)
STEP BY STEP THERE SHE GOES/(Inst)/Radio Splash CPS 1013 Pic Bag; CPST 1013 12" Pic Bag (A) Hi-NRG
SUICIDAL TENDENCIES TRIP AT THE BRAIN/Suico Maniac Virgin VST 1127 12" Pic Bag (E)
SWAN LAKE IN THE NAME OF LOVE/The Dream Champ on CHAMP 86 Pic Bag; CHAMP 1286 12" Pic Bag; CHAMP CD 86 "CD" (BMG) House
SYSTEM, The COMING TO AMERICA (PART 1)/(Part 2) A lantic/WEA A 9320 Pic Bag; A 9320T 12" Pic Bag (W) Dance/Disco
TRANCE DANCE YOU'RE GOING TO GET IT/Prime Time Rhyme CBS 6513037 Pic Bag (C)
****VIXEN EDGE OF A BROKEN HEART/Charmed Life** Manhattan/EMI MTPD 48 Cut To Shape Pic Disc (E)
****WALSH, Steve AIN'T NO STOPPING US NOW/I'll Keep Cn A1 CA1 304 "CD" (A)** Dance/Disco
****WEATHERMEN, The POISON/tba Play It Again Sam BIAS 062CD "CD" (I/RR)**
WHITE, Frank ONE MORE LONELY NIGHT/Takin' The Easy Way Out PRT PYS 16 Pic Bag (A)
WILLIAMS, Elvis I CARE FOR YOU/(Party For The World) Moir CHALK 4 Pic Bag (A) Dance/Disco

Ain't No Stopping Us Now W
 Anything Goes M
 Ave Maria H
 Belle — Ciao D
 Big Fun I
 Blame C
 Cosmo A
 Catch The Beat D
 Change Of Heart A
 Cold Metal P
 Cold Winter M
 Come Show Your Love R
 Com'g To America S
 Cry Baby K
 Dance Floor R
 Diamonds Are A Girl's Best Friend J
 Din Daa Daa K
 Do You See What I See H
 Don't Walk Away C
 Edge Of A Broken Heart V
 Good Times M
 Groove Master A
 Groovy Kind Of Love C
 He Ain't Heavy, He's My Brother I
 Heaven Help You Now H
 Hell To Heaven P
 Hold On To The Night M
 I Care For You W
 If It Isn't Love N
 In The Name Of Love S
 International B
 Into You G
 Jane P
 Kitty Bey M
 Lazy L
 Lead Me On G
 Leave Us Alone C
 Leave Us Alone C
 Let's Do It Again B
 Living For You A
 Long And Lasting Love S
 Love Me Like A Rocket M
 Nothing Can Come Between Us S
 One More Lonely Night W
 Poison W
 Protect And Survive R
 Raw S
 Reaper M
 Rollercoasting Barbie & The Dumb Angels B
 Roughneck I
 Shake Your Thang S
 Share My Joy J
 Shine On R
 Skin Deep S
 Sneakyville S
 Step Aside L
 Sunshine Thuggery S
 Talkin' 'Bout A Revolution C
 Tears Run Rings A
 The Acid Test H
 There She Goes S
 To Prove My Love C
 Tomorrow D
 Too Much Fun C
 Transmission Baby R
 Trip At The Brain S
 T.T.Y.F. D
 Touchy! A
 Turnin' Down M
 Turn Around And Count To Ten D
 Two Hearts Beat In A Hole R
 Wamba D
 Wasted Country D
 Watching You L
 We're Not Causing' Any Trouble B
 Whole Lotta Marvin R
 World Without You C
 You're Going To Get It T
 You're My World H



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20 AUGUST 1988

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1	4	THE ONLY WAY IS UP	Yazz & Plastic Population	Big Life BLR4(T) (I/RT)
2	2	THE LOCO-MOTION	Kylie Minogue	PWL PWL(T)14 (P)
3	3	SUPERFLY GUY	S-Express	Rhythm King/Mute LEFT28(T) (I/RT)
4	4	DEF CON ONE	Pop Will Eat Itself	Chapter 22 PWE1(12)001 (I/NM)
5	5	I'VE GOT A FEELING	De Luxe	Unyque UNQ3(T) (SP)
6	6	THEME FROM S-EXPRESS	S-Express	Rhythm King/Mute LEFT21(T) (I/RT)
7	9	GOT TO BE CERTAIN	Kylie Minogue	PWL PWL(T)12 (P)
8	11	BLUE MONDAY 1988	New Order	Factory FAC737 (12"—FAC73R) (P)
9	7	DOCTORIN' THE TARDIS	Time Lords	KLF KLF003 (I/RT)
10	8	CHAINS OF LOVE (REMIX)	Erasure	Mute (12)MUTE83 (I/RT/SP)
11	10	EIGHTIES LADY	Gwen McRae	Danceyard YARD(T)1 (SP)
12	13	ATMOSPHERE	Joy Division	Factory FAC2137 (P)
13	16	BAMBOLEO	Gypsy Kings	A1 (12)A1305 (A)
14	RE	SHIP OF FOOLS	Erasure	Mute (12)MUTE74 (I/RT/SP)
15	20	I SHOULD BE SO LUCKY	Kylie Minogue	PWL PWL(F)8 (P)
16	24	ANYONE	Smith & Mighty	Beat Master BEAT M2(12)(A)

17	26	TRUE FAITH	New Order	Factory FAC183/7 (12"—FAC183) (P)
18	17	THE ONE GAME	Saylona Dola	Fly EAGLE3 (P)
19	14	HARD TO THE CORE	London Rhyme Syndicate	Abstract (12)LR5001 (P)
20	NEW	HIJACK THE BEAT	Groove	Submission-(SUBX05) (I)
21	NEW	DANCE TO THE RHYTHM	Base Team	Hot Melt (12)TCT16 (P)
22	12	LOCK, STOCK & BARREL	Star Turn on 45 Pints	Pacific DRINK2 (T) (PAC)
23	19	WILLIAM, IT WAS REALLY NOTHING	The Smiths	Rough Trade RT(T)166 (I/RT)
24	RE	DOCTORIN' THE HOUSE	Yazz & Plastic Pop... Ahead Of Our Time	CCUT27 (I/RT)
25	21	MOONCHILD (SECOND SEAL)	Fields Of The Nephilim	Situation Two SIT52(T) (I/RT)
26	NEW	PEANUTS	H.F.M	Circle City P(T)1 (A)
27	37	YOUR LOVING DRIVES ME CRAZY	Deluxe	Unyque 7UNQ2 (SP)
28	23	RA! RA! RAWHIDE	I Start Counting	Mute (12)MUTE81 (I/RT/SP)
29	18	DREAM LOVER	That Girl	Splash CPS(T)1011 (A)
30	39	BANGO (TO THE BATMOBILE)	Todd Terry Project	Sleeping Bag HAK(T)16 (A)
31	RE	SHEILA TAKE A BOW	The Smiths	Rough Trade RT(T)196 (I/RT)
32	27	DO YOU WANNA FUNK	Sylvester with Patrick Cowley	Domino—(DOM4T) (CH)
33	15	THE LAST FIXATION	Kikk It	Republic (LIC002) (I)
34	RE	CHRISTINE	House Of Love	Creation CRE053(T) (I/RT)

35	32	THE MERCY SEAT	Nick Cave & The Bad Seeds	Mute (12)MUTE52 (I/RT/SP)
36	25	DOUBLE SHOT (OF MY BABY'S LOVE)	Highliners	ABC ABC5017(T) (P)
37	48	TELL IT LIKE IT IS	Aaron Neville	Charly CYZ7124 (CH)
38	36	WHAT DIFFERENCE DOES IT MAKE	The Smiths	Rough Trade RT(T)146 (I/RT)
39	22	PUSH THE BEAT	Mirage	Debut DEBT(X)350 (A)
40	28	THE PEEL SESSIONS VOLUME 2	Joy Division	Strange Fruit—SFPSO33 (P)
41	33	STAY AWAY	Hollie	Rhythm King/Mute LEFT24 (T) (I/RT)
42	38	TANGIERS	Screaming Trees	Native (12)NTV34 (I/RR)
43	NEW	GOODBYE JIMMY DEAN	Boy's Wonder	Burning World BW1(12) (I)
44	43	LOVE WILL TEAR US APART	Joy Division	Factory FAC23(12) (P)
45	45	KEEP THE CIRCLE ROUND	Inspirational Carpets	Playtime AMUSE2(T) (I/RR)
46	29	THE CIRCUS (REMIX)	Erasure	Mute (1) MUTE66(T) (I/RT/SP)
47	31	MAYFAIR	Quireboys	Survival SUR(12)043 (I/BK)
48	34	ASK	The Smiths	Rough Trade RT(T)194 (I/RT)
49	44	SOMETHING NICE	R. Lloyd & New Four Seasons	In Tape IT(T)056 (I/RR)
50	47	H.O.U.S.E.	Adonis featuring MC Kodak	Anxious BLMK002 (A)

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1	VARIOUS ARTISTS	British Psychedelic Trip 3 on Psychedelic Vinyl	SEEP 86
2	VARIOUS ARTISTS	Great British Psychedelic Trip Vol 1, 70 Min+	SEECED 225
3	VARIOUS ARTISTS	British Psychedelic Trip on Psychedelic Vinyl	SEEP 206
4	FAMILY	Music In A Dolls House	SEECED 100, SEE 100, SEEK 100
5	QUICKSILVER MESSENGER SERVICE	The Ultimate Journey	SEE 61
6	VARIOUS ARTISTS	Great British Psychedelic Trip Vol 2, 70 Min+	SEECED 226
7	CANNED HEAT	Boogie with	SEE 62
8	AMERICAN BLUES	Do Their Thing	SEE 99
9	VARIOUS ARTISTS	British Psychedelic Trip Vol 1	SEE 66
10	PRETTY THINGS	1967-1971	CM 103
11	IDLE RACE	Light At The End Of The Road	SEE 60
12	LOTHAR & THE HAND PEOPLE	This Is It, Machines	SEE 75
13	FEVER TREE	San Francisco Girls	SEE 71
14	SIMON DUPREE	Kites	CM 109
15	FAMILY	Family Entertainment	SEECED 200, SEE 200, SEEK 204
16	CANNED HEAT	Live! The Blues	SEE 97
17	COMMANDER CODY	The Very Best Of	SEE 64
18	VARIOUS ARTISTS	Soundtrack to 'Zachariah'	SEE 91
19	MARSHA HUNT	Walk On Gilded Splinters	SEECED 209, SEE 209
20	VARIOUS ARTISTS	The Psychodelia Sampler	SEA 2

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TOP 25 ALBUMS

1	1	KYLIE — THE ALBUM	Kylie Minogue	PWL HF3 (P)
2	2	1977-1980: SUBSTANCE	Joy Division	Factory FACT250 (P)
3	3	THE INNOCENTS	Erasure	Mute STUMM 55 (I/RT/SP)
4	4	TOMMY	Wedding Present	Reception LEEDS2 (I/RR)
5	6	THE CIRCUS	Erasure	Mute STUMM 35 (I/RT/SP)
6	5	CHESS — THE RHYTHM & THE BLUES	Various	Chess SAM500 (CH)
7	7	SUBSTANCE	New Order	Factory FACT 200 (P)
8	14	ACID TRAX VOL 2	Various	Serious DRUG2 (A)
9	9	THE SOUND OF SUN	Various	Chess SAM3 (CH)
10	15	WONDERLAND	Erasure	Mute STUMM25 (I/RT/SP)
11	13	STREETOUNDS 88-2	Various	Streetsounds STSND882 (A)
12	11	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH76 (I/RT)
13	8	LOVE IS A RHAPSODY	General Lafayette	Plaza PZAA001 (SP)
14	22	HOUSE OF LOVE	House Of Love	Creation CRELP34 (I/RT)
15	16	B BOY POSSE	JVC Force	B Boy/Westside BBOYD3 (A)
16	10	OUT TO LUNCH	Wish	Ahead Of Our Time AHOT14U (I/RT)
17	18	HOUSE HITS	Various	Needle/Serious HOH188 (A)
18	17	LES MISERABLES	Original London Cast	First Night ENCORE1 (P)
19	12	UPFRONT 11	Various	Serious UPFT11 (A)
20	21	STREETOUNDS ANTHEMS VOL 7	Various	Streetsounds MUSIC15 (A)
21	RE	THE WORLD WON'T LISTEN	The Smiths	Rough Trade ROUGH101 (I/RT)
22	20	LIFE'S TOO GOOD	The Sugarcubes	One Little Indian TPLP5 (I/NM)
23	19	BEST OF HOUSE VOL 5	Various	Serious BEH05 (A)
24	24	THE MONA LISA'S SISTER	Graham Parker	Demon FIEND122 (P)
25	25	GEORGE BEST	Wedding Present	Reception LEEDS1 (I/RR)



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REGGAE CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	REGGAE CHART
1	(21)	SO MANY WAYS Dennis Malcolm	Charm CRT 19
2	(2)	WOMAN OF MOODS Trevor Dixon	Groove and QTR CRD 004
3	(1)	RUMOURS Gregory Isaacs	Greenleaves Records GRED 221
4	(3)	LET ME LOVE YOU NOW Sanchez	Charm Records CRT 18
5	(6)	SENORITA Dennis Brown	J/W Records JW 59T
6	(4)	TELEPHONE LOVE C. LaRige	Greenleaves GRED 222
7	(8)	NO WAY BETTER THAN YARD Admiral Bailey	Lived and Love LLD 81
8	(9)	HOLDING BACK THE YEARS Earl Sixteen	Rock Star RS 01
9	(11)	DUCK DANCE Red Dragon	Live and Love LLD 78
10	(10)	ROUND AND ROUND Beres Bosso	Sure Spin SPN 006
11	(5)	CALL ME Courtney Melody	Charm Records CRT 16
12	(7)	SAY YOU John McLean	Arma Records AR1 76
13	(17)	MEANING OF LIFE B. Candy	Saxon SHF 005
14	(16)	A DIFFERENT CORNER Carl Jensen	Hop'n Record HAP 006
15	(22)	WHY I CARE John Holt	Pedman International RED 17
16	(23)	MAKE IT WITH YOU Peter Roots	Charm Records CRT 20
17	(26)	MELLOW Intense	Arma Records AR1 77
18	(18)	MUSIC LOVER Shabba Ranks	Live and Love LLD 83
19	(15)	I WANNA BE WITH YOU D. Huston	Landisc Records 12LDR 061
20	(12)	MUD UP Super Cat	Skenjdon Records SKD 071

REGGAE ALBUM CHART

1	(1)	LONELINESS Sanchez	Techniques Records WRPL 17
2	(2)	REGGAE HITS VOL 4 Various Artists	Jet Star JELP 1004
3	(7)	TURBO CHARGE F. Paul/Punchers	Super Supreme SUPPL 1
4	(5)	CONSCIOUS PARTY Z. Marley/The Melody Makers	Virgin V 2506
5	(3)	MUSIC WORKS SHOWCASE '88 Various	Greenleaves GREL 117
6	(4)	MAXI Maxi Presl	Ten Records DIX 64
7	(6)	MISTRESS MUSIC Burning Spear	Greenleaves GREL 116
8	(9)	DANCE CRASHER Various Artists	Trojan TRLS 260
9	(11)	GET READY Mighty Diamonds	Greenleaves Records GREL 112
10	(10)	PINCHER WITH PLIERS Black Scorpio	BSLP001

NEW RELEASE DISCOS

STAR RECORD OF THE WEEK	W.A. Records WA7 3
GET BUSY Rick Clarke	
KEEP ON TRYING Prince Alek	S&S Records 12SLK 02
DANIEL The Swat Band	E.A.B. Records S 002
IMAGINE Pioneers	Pioneer International PI 10
I'VE BEEN LOVING YOU Ernest Wilson	Legal Light Records LLQ 11
I JUST CAN'T STAND IT Richie Davis	Live Wire LW 01
ONE WAY STREET Tingo Stewart	Flash Music FMD 06
BLOOD AND FIRE Ninety and Friends	Trojan Records TRLS 263
FATTY FATTY Clancy Eccles and Friends	Trojan Records TRLS 262
NEVER GET WEARY The Mighty Diamonds	Live and Learn LLLP 29
YOU MADE ME A WINNER Paul Jackson	Orbitone Records OLP 29
THE ORIGINAL GOLDEN OLDIES VOL 1	Prince Buster PB 9 (Back in Stock)
THE ORIGINAL GOLDEN OLDIES VOL 2	Prince Buster PB 10 (Back in Stock)

LEVEL

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DWIGHT YOAKAM: *Buenas Noches From A Lonely Room*. Reprise WX 193. Producer: Pete Anderson. Yoakam's second album was quite a disappointment, so this return to form is welcome, although far from perfect. Maria McKee of Lone Justice is back for a duet on *Send Me The Pillow*, but you can't hear her enough, and *Home Of The Blues* isn't a patch on Cash. However, Yoakam's song-writing gift seems to have returned for *I Sang Dixie*, a kind of composite Guy Clark tale, the bluegrass gospel (very authentic) of *Hold On To God* and the deep country of *Floyd County*. Yoakam proves he's not the bimbo some considered him to have become.

THE CARTER FAMILY: *Wildwood Flower*. Mercury 834 491-1. Producer: Jack Clement. June, Anita, Helen & Carlene are not AP, Mother Maybelle & Sarah, but their heritage is huge. Here, they

update (slightly) eight of the older Carter generation's songs, and add Steve Young's *Seven Bridges Road* and A Dave Loggins song. Hard to get desperately excited by this, — sometimes it's rather like a skiffle group — but there's nothing wrong with it either, and the dobro sweeps on *Worried Man Blues* are heavenly.

RAY LYNAM: *Back In Love By Monday*. Ritz LP 0047. Producers: Artist & John Ryan. Now more than ever, domestic country music should be taken seriously, since a growing number of locals are making waves in America — Albert Lee, Phillip Donnelly, Paul Kennerly, Daniel O'Donnell, Wes McGhee, to which we should now add Ray Lynam. This Irish singer has been recording for nearly 20 years, but this time, with the invaluable help of Donnelly on guitar, has come up with a highly worthwhile album with a number of substantial performances of good songs including Delbert McClinton's *Victim Of Life's Circumstances*. A definite contender on both sides of the Atlantic, and a pleasant surprise.

BILLY JOE ROYAL: *The Royal Treatment*. Atlantic America 790 658-1. Producer: Nelson Larkin. Not the Down In The Boondocks geezer? The very same, who was and no doubt still is buddies with Joe South, Emory Gordy and Freddie Weller. Since he cut things like *Rose Garden* and *Funny How Time Slips Away* 20 years back, we can't accuse him of treating country as the route back to the chart, although to be honest, the best songs here take the T Graham Brown approach to country with strong R&B connections. Let It Rain is quite good, *Members Only*, the duet with Donna Fargo, is fine, and the cover of Johnny Tillotson's *It Keeps Right On A-Hurtin'* is nostalgia personified. Even so, without some exposure, sales are certain to be rather limited.

PETER ROWAN & THE NASHVILLE BLUEGRASS BAND: *New Moon Rising*. Special Delivery SPD 1014. Producer: artist. Distribution: Nine Mile/Cartel. Rowan must be termed a pioneer of New Country, but he hasn't yet achieved a contract with a major, and perhaps this pleasant, but unexceptional album indicates why. Straightforward bluegrass is probably destined to remain a minority music, however well it's played, as on *Cabin Of Love*, *That High Lonesome Sound*, and several more tracks here. If Rowan were to break out of strict bluegrass as he has on most of his recent albums, his accessibility would be far greater, but in terms of his career, this is a sideways move.

● IF ANYONE should ask for an album by a Texan singer/guitarist/fiddler named Erik Hokkanen, who is just completing his first UK tour, don't say you've never heard of it, because what they'll be after is Erik Hokkanen & the Offbeats on *Heartland HLD 002*, distribution *Revolver/Cartel*. A JT public service announcement.



DWIGHT YOAKAM: back on form

TOP • 20 • ALBUMS COUNTRY

20th August 1988

1	NEW	OLD 8 X 10 Randy Travis	Warner Brothers WX162 (W) C: WX162C/CD: K9254662
2	NEW	BUENOS NOCHES FROM A LONELY ROOM Dwight Yoakam	Reprise WX193 (W) C: WX193C/CD: WX193CD
3	2	SHADOWLAND k d lang	Warner Brothers WX171 (W) C: WX171C/CD: WX171CD
4	7	DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RITZLP0043 (SP) C: RITZLCOO43/CD: RITZCD105
5	8	LITTLE LOVE AFFAIRS Nanci Griffith	MCA MCF3413 (F) C: MCFC3413/CD: DMCF 3413
6	1	ALWAYS AND FOREVER Randy Travis	Warner Brothers WX107 (W) C: WX107C/CD: WX 107CD
7	4	LONE STAR STATE OF MIND Nanci Griffith	MCA MCF3364 (F) C: MCFC3364/CD: MCAD5927
8	14	PONTIAC Lyle Lovett	MCA MCF3389 (F) C: MCFC3389/CD: DMCF3389
9	6	I NEED YOU Daniel O'Donnell	Ritz RITZLP 0038 (SP) C: RITZLC 0038/CD: RITZCD 104
10	11	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell	Ritz RITZLP0031 (SP) C: RITZLC0031/CD: RITZCD107
11	15	GUITAR TOWN Steve Earle	MCA MCF3335 (F) C: MCFC3335/CD: DMCF3335
12	13	STORMS OF LIFE Randy Travis	Warner Brothers 9254351 (W) C: 9254354/CD: 9254352
13	14	EXIT 'O' Steve Earle & The Dukes	MCA MCF3379 (F) C: MCFC3379/CD: DMCF3379
14	8	LYLE LOVETT Lyle Lovett	MCA MCF3361 (F) C: MCFC3361
15	10	THE LAST OF THE TRUE ... Nanci Griffith	Rounder Europa REU1013 (P) CD: REUCD1013
16	RE	TRIO Parton/Ronstadt/Harris	Warner Brothers WX99 (W) C: WX99 (C)
17	NEW	ANGEL WITH A LARIAT k d lang & The Reclines	Sire 9254411 (W) C: 9254414
18	RE	HIGHER GROUND Tammy Wynette	Epic 4511481 (C) C: 4511484/CD: 4511482
19	9	ONE TIME ONE NIGHT Sweethearts Of The Rodeo	CBS 4607791 (C) C: 4607794/CD: 460779-2
20	16	GIVE A LITTLE LOVE The Judds	RCA PL90011 (BMG) C: PK90011/CD: PD90011

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I write the songs

by Nigel Hunter

THE EXPLOSION of punk and disco dance music in the pop world caused alarm and despondency among many of the established and more traditional songwriters. It wasn't their bag, they couldn't adapt to it — and nobody wanted their usual wares anymore.

Tony Macaulay viewed the new music and trends with the same mixture of horror and bewilderment as his contemporaries. But he didn't become downhearted or resentful, and in fact is quite grateful to punk and disco.

"That music left professional songwriters wondering what to do," he recalls. "I got gorgeously sidetracked into the theatre for about five years. I had always been interested in that area, and lack of opportunity elsewhere rekindled my enthusiasm."

One result of that rekindling was the show called *Windy City*, based on a newspaper drama called *Front Page*. It ran successfully in London, starring Denis Waterman, and collected *Evening Standard* and *BASCA* best musical awards. After being revamped, it did well in Chicago, the setting of the story, and New Jersey.

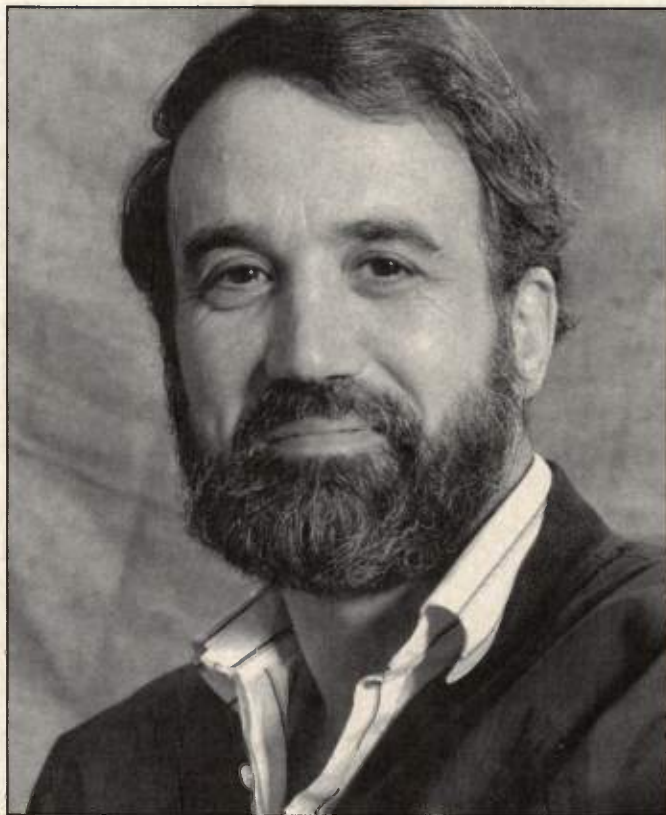
"It also begat other theatre projects," adds Macaulay. "One of them I'm working on now is based on a news story about Anastasia, said by some to be the only child of the Tsar to have escaped execution at the time of the Russian Revolution."

Percival opts for Valentine

VALENTINE MUSIC is managing and administering Don Percival's Alpadon Music catalogue worldwide with effect from July 1, following a deal finalised between Percival and Valentine managing director John Nice.

Percival is gaining prominence as a TV theme and incidental music composer, and his work is published through Alpadon. Among his credits are the BBC TV programme *Fighter Pilot*, *Year Of The Balloon* and *Star Memories*, and he is writing the music for a BBC documentary series about British Airways due to start screening next Easter.

Percival is continuing his artist promotion activities, and his clients include Demis Roussos, Richard Clayderman and operatic singer Jessye Norman.



TONY MACAULAY: hasn't done badly for a North Finchley boy

"There were several imposters pretending to be her during the Thirties, and the story I've picked up on is about one sponsored by the NKVD, forerunners of the KGB, to try and get the Tsar's millions out of the Bank of England to prop up Stalin's regime. I'm planning to write it with Don Black, and PolyGram will have the record and publishing rights."

Macaulay has recently done a worldwide publishing deal with PolyGram International Music Publishing for all his music from 1970 and his future output. This brings into PolyGram's publishing fold a songwriter with some 60m sales under his belt to date, an entry in the *Guinness Book Of Records* as the biggest selling non-performing songwriter with the most number one hits. During the past 18 years, Macaulay has written and in most cases produced 38 hits in the UK, eight of them reaching number one, and 18 in the US, four of which made the top spot.

Among his impressive tally are *Don't Give Up On Us*, *Home Lovin' Man*, *Let The Heartaches Begin*, *Build Me Up Buttercup*, *Silver Lady* and *Love Grows Where My Rosemary Goes*. He was commissioned to write a song last year commemorating the Queen's 60th birthday.

Artists who have recorded Macaulay songs include Elvis Presley, Tom Jones, The Drifters, Gladys Knight, Andy Williams, 5th Dimension, Sonny & Cher, David Soul, Glen Campbell, Johnny Mathis, Donna Summer and Olivia Newton-John.

Macaulay also achieved a different kind of fame with his long and hard-fought court case against the late Aaron Schroeder to regain songs signed to Schroeder on the

grounds that the terms under which they were signed were unfair and a restraint of trade.

The case went to the Law Lords — the first show business lawsuit to do so — and Macaulay won. He chuckles when he discloses that the previous closest precedent for the action dates back to 1806, a master and servant slavery case. All in all, as he remarks, he hasn't done badly for a North Finchley boy, who started as a song plugger at Essex Music although he wasn't too sure what a plugger was at the time, and taught himself how to play the piano on the office upright after hours.

"I come from a background and period in pop music of bespoke songwriters," declares Macaulay. "A clutch of people who would write, produce and often publish material to a given brief. It takes time to become a songwriter who understands the limits of what can be done. There are very few songwriters around who can compose suitable songs for half a dozen different acts. One of the things I'm proudest of is winning the *BASCA* songwriter of the year award twice, with 10 years in between."

That testimony to his continuing good ear and relevance to what's going on (pace punk) reassures Macaulay that he's practising his songwriter's craft in the right way. He regrets the high casualty rate among other practitioners who, through choice or circumstances, hitch their star to a particular band.

"The songwriting careers of keyboard players or lead singers often collapse when the band in question loses popularity or splits up. Often the band writers have improved enormously during the life of the group, but they lose their platform when it breaks up."

Dealer tolerance stretched in the format jungle

DEALERS ACROSS the country are grudgingly putting up with the increasing number of formats of singles.

Many independent retailers are attempting to stock as many of the varieties as possible but at the same time have spoken out about the rising number — *Voice Of The Beehive's* new single is available in eight formats — and the difficulties of getting hold of them.

John Constable, manager of City Sounds in Truro, says a lot of discretion has to be used on deciding which formats to order. "If someone like Prince or Michael Jackson brings out a single we can more or less stock whatever, but when The Smiths brought out a limited edition we ended up with a lot of them left over," he says.

As a Gallup back-up shop, City Sounds manages to get hold of a majority of the formats but Constable is unhappy with the number available these days. "I don't think it is necessary. It is just another cash in. A record is a record and I don't believe in having all these mixes."

Alan Wishant, manager of Gallup return shop Discovery Records in Corby, says three formats is enough. "Five or

more is just ridiculous. It makes it difficult for us to keep track of everything," he says.

Wishant believes record companies should be more restrictive on formats. "They are releasing compact disc singles for new artists too early before people have heard of them. They should release a CD single when it gets into the top 75," he says.

In Birmingham, Rockers Record Shop manager Mike Caddick says he just has to stock whatever he can — if he can get hold of it. "We have to wait and see what the rep brings. It does make life difficult when some of them are so restricted in availability. The problem is we don't seem to get hold of the good ones and in a lot of cases we are not notified about the various releases."

He says CD singles are definitely one of the most popular formats. "We have found quite a lot of resistance to the cassette single — probably because of the rise of the CD single. There does seem to be a lot more of an air about collecting CDs. But when it comes down to it, the definite formats like the seven and 12 are the bottom line."

Aspen moves into sales support for industry

ASPEN IN-STORE Marketing is offering a variety of point-of-sale and field marketing services following its acquisition of Merchandising and Sales Services.

Aspen's current clients include Our Price and Virgin Records and the company intends to move further into the music industry by providing facilities like stock and order sales support, service calling, contract sales and market research.

The merger of the two companies will also mean new premises in west London as soon as possible but there will be no changes in staff at either company.

Selling seminar

NIH TRAINING Services is mounting seminars on merchandise presentation and retail selling skills later this month. Price is £49 per delegate and further details are available from NIH, 10 Leam Terrace, Leamington Spa CV31 1BD (0926 21284).

REPORT OF THE WEEK



JOHN ANDREWS (31) has worked for the Cartel sales force for six months. Based in Ayrshire, he covers Scotland and Carlisle.

He provides an in-car stock and information service and takes advanced orders on new releases. Previous retail experience gives him a good understanding of dealer and public requirements.

With his friendly and professional approach, John achieved 500 unit advanced orders on both Creation's *Doing It For The Kids* compilation and associated back catalogue.

FOURTH & BROADWAY/ISLAND RECORDS

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"Idens for y'ears"

WRH



All calm on the retail front as chart ethics are upheld

AN EXCHANGE of letters has taken the heat out of the row over a new clause in the chart code of conduct.

Mike Sommers, managing director of Woolworths-owned Entertainment UK, says he is reassured that the clause will not be used as a weapon against retailers and he is withdrawing his threat to remove Gallup in-store computers from the Woolworths chain (MW, August 13).

Sommers and his colleagues in the British Association of Record Dealers have received a letter from Gallup director Graham Dossett which states Gallup's intention to remain bound by its ethical and professional responsibilities.

Along with some other retailers, Sommers had feared that the clause, said by the BPI to prevent distortions in the chart when one chain refuses to stock a company's product, could be used as a lever against dealers.

However, Dossett contends: "The BPI, BARD and Gallup all agree that the chart is intended to be an accurate reflection of the sales of records. As far as Gallup is concerned, this clause is to underline the fact that Gallup will take whatever steps are necessary to ensure the integrity and representative nature of the charts."

"I would like to assure you that it is our intention, indeed our commitment, to continue to act in a highly

ethical and professional manner."

BPI director general John Deacon wrote to Sommers to reinforce Dossett's arguments and to express his confidence in Gallup.

In his reply to Deacon, Sommers says: "Your letter has reassured me as to your awareness of the problems involved in any massaging of data. I will watch the weekly reports with a keener interest, but as of now we will not be recommending that Woolworths withdraws its support for the Gallup chart."

Contacted by MW, Sommers adds: "I have received adequate reassurances from Gallup and the BPI that nothing that I would not regard as market research is going to be done."

C4 throws a 'global party' with World Music series

INTERNATIONAL MUSIC "from Bali To Bootle" will be featured in a new regular programme on Channel Four.

World Music is due to be broadcast in February at about 10.30pm, for one hour, on Wednesdays and is produced by Vivien Goldman and Mick Sawyer.

Goldman says it is about time world music had an airing on television. "This show will take for

granted that there is an audience for global pop," she says.

"Everybody is ready for a global party and this show will reflect that. The show will have a definite aesthetic of its own."

The programme will feature live performances and videos and depending on how well production goes and the initial success of the programme the series may be extended to 20 programmes.

CDs get the Next touch in new bookshop chain

A NEW chain of bookshops is set to open new outlets for compact disc sales.

Six shops are planned by Ottakar for sites across the country and as well as having selected books

they will also stock a range of compact discs with listening facilities available.

Soft furnishing will enhance the atmosphere which is designed to make the customer feel as much at home as possible.

The first shop, which is due to be opened in the autumn, will be in Brighton and is being designed by Din Associates, a firm that worked on some of the Next stores.

The new concept in fashion retailing is aimed at the 35-plus age group and the project is believed to be backed by the Warburg merchant bank.

● NO IMPORT licences will be granted under the BPI/MCPS joint licensing scheme until further notice for the following records: Suzanne Vega Live In London 1986 (A&M L20054 (LP)/C20054 (ME); Robert Cray, Don't Be Afraid Of The Dark (Mercury 834923-1 (LP)/834923-2 (MC)/834923-4 (CD); Elton John, Reg Strikes Back (MCA MC 6240).

Directory

RECENT MOVES: The Tembo Group to 50 Regents Park Road, Primrose Hill, London NW1 7SX (01-724 5906/01-586 5591; fax 01-722 8366; telex 299220) ... Roland Hyams PR & Management to 17A Rastell Avenue, London SW2 4XP (01-671 5321; fax 01-671 3126) ... Gerry Cott/Straight Arrow Management to Endeavour House, 6 Station Road, Stoke D'Abernon, Cobham, Surrey KT11 3BN (0932 65412)...

Big changes coming at PolyGram

A RADICAL re-structuring of PolyGram International's popular music division is expected to be implemented later this week.

No changes in staff are anticipated but MW understands that the division is to be re-aligned on a territorial basis instead of the current orientation around individual labels.



DAVE WILLIS: given the cold shoulder by the music industry

HEDS bowed by no-show music industry

ORGANISERS OF this year's Home Entertainment Dealer Show are stunned at a "non-existent" response from the music industry.

There will be no representatives from service or record companies at the three day show at the National Exhibition Centre which starts today (16) and general sales manager Dave Willis is unlikely to invite them next year.

"The response has been non-existent. This is the first time we have invited the music industry but I don't think any of them have understood the concept," he says.

The exhibition predominantly features video as well as television and computers but Willis believes there are substantial opportunities for the music industry to get involved.

"If nothing else they would get a lot of PR out of it. But the response we got was 'we don't think there is any need for the exhibition'. I think that's ridiculous because it would have given them the chance to support their dealers in the street," says Willis.

"Next year I think we will go straight video. That's a decision I will have to make over the next two weeks."

Hiccup

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speak out publicly, fearing the power Radio One has over their chances of success. Even so, they express their confusion over a system which appears to lack consistency. They say they would prefer to see playlisting which accurately indicates the number of plays each record is to receive.

A spokesman for Radio One responds: "We are aware that since the new computer has become fully operational, there have been one or two hiccups. However, we are taking steps to ensure that the decisions of the playlist committee are implemented across the network."

He adds that the playlist system leaves the decision of which records to use in each programme to individual producers as a means of maintaining the creative integrity of the shows.

In addition, a note on each published playlist says: "Appearance of an item on this list does not guarantee plays."

Virgin retail

► FROM PAGE ONE

the megastore concept and image and to oversee trading strategy.

Fewings' future, meanwhile is uncertain. His position was seen to have been undermined by the cutting of Virgin's shops from 85 to 11 although he received praise from Our Price for his co-operation in the deal.

DG goes CD

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by the performance of the main August release — a Karajan/Jessye Norman recording. "The CD sales ran into many thousands, but the tape and LP sales scarcely ran into the hundreds," says Holland. "They barely justified their issue."

However, while there are no plans for LP or tape issues in 1989, a "pragmatic" attitude will be maintained. If a crossover release looks like having the potential of Bernstein's West Side Story, the company will feel free to revert to tape and LP. "We are not going to behave like ostriches," says Holland.

Michael Letchford, general manager of Decca, says that with only around 800,000 CD players in the UK, the company is less prepared to be as "draconian" as DG. "If there is a demand, we would like to supply it," declares Letchford, although Decca issues new full-price product without LP or tape from time to time.

Neither Letchford nor Holland is able to say categorically how much the decline of interest in full-price LP and tape is due to changes at consumer level or dealer pressure. This has been a difficult time for dealers who are expected to stock all three formats when they clearly see the higher margin of profits available through CD.

But Holland still sees a buoyant mid-price tape market, though he is putting another nail in the LP coffin by not bringing out the latest release of the Galleria mid-price series on black vinyl.

World BRIEFING

LOS ANGELES: As expected, Jheryl Busby has been named president and chief operating officer of Motown Records, which was recently purchased by MCA Records and Boston Ventures. Busby began his record industry career as a store merchandiser for Stax Records. He has also worked at Casablanca, Atlantic, CBS and A&M. He had been with MCA for four years.

WASHINGTON, DC: The United States Justice Department has ordered BMI to continue paying bonuses to songwriters or composers who are no longer affiliated with the performing rights organisation. Last year, BMI announced it would cease paying the bonuses, which were above the basic royalty rate, to writers who had left the association. ASCAP challenged the decision.

OTTAWA: Canadian record companies have shown their opposition to the proposed Canada/America free-trade deal by demanding changes. They have told a House of Commons committee that they are not happy with the way trade disputes would be settled through the deal. The Canadian Independent Record Production Association also believes the deal could cause disruption of the Canadian indies' distribution routes.

MINNEAPOLIS: The Country Music Association has approved a proposed research project to gauge attitudes and awareness of country music in the UK. The results of the survey will be used to improve marketing of country music in the UK and Europe and also to promote radio programmer and advertiser interest in the genre.

PARIS: Independent distributor New Trade International grossed almost \$6m in 1987, an increase of about 20 per cent on the previous year. One of the company's more significant successes was putting 100,000 units of Pickwick's low-price CD series within the Carrefour supermarket chain.

WASHINGTON, DC: Gold and platinum sales awards are up significantly for the first six months of 1988 compared to the same period last year. Total six month gold certifications were 76 this year compared to 61 last year and there were 51 platinum certifications in 1988 as opposed to 30 in 1987.

NEW YORK: BMG has eliminated the price differential between standard wholesalers and rackjobbers/one-stops. Among the majors, only MCA continues to maintain such a differential.



MUSICAL

Chairs

FORMER POLYDOR television promotions man **Mike Mathieson** has joined Siren/10 Records as head of promotions radio and TV ... Appointments at EMI: **Rick Blaskey** as director of international marketing; **Mike Heatley** as general manager for strategic marketing; **Martin Bradfield** as business development analyst and **Amanda Kyme** as artist liaison coordinator ... After 11 years, PolyGram's director of public relations **Wolfgang Munczinski** is leaving to join a record retail service company in Vienna ... K-tel International has appointed **Barry Bethell** as national sales manager ... **Dominic Miles** (above) has been appointed head of Swanyard Music. He was previously assistant managing director of Virgin Music.

MUSIC WEEK



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BMA raps majors for servicing pirate radio

THE BPI has come under attack for allegedly not taking action against major record companies who send white labels to pirate radio stations, despite its strong campaign against piracy.

The criticism was mounted at a seminar organised by the Black Music Association, where experts from the music industry gathered to give advice to black musicians. The BMA, founded three years ago, hopes that the seminar would give black musicians an insight into the music publishing industry and encourage them to get involved in it.

"The seminar will help black musicians tremendously," said BMA President, Root Jackson. "For a lot of musicians, this is the first

time they have sat down in the same room with people from organisations in the music industry."

Representatives from the BPI, MU, PRS, PPL and MCPS, were on hand to answer queries on copyright, contract and publishing, and to discuss the problems black musicians face in trying to enter into the main pop music market. Addressing the seminar they explained how their different organisations work and what services they offer to protect their members.

BPI representative Claire Sugrue said she could not deal with the criticisms against the BPI; criticisms which include classing black music as disco instead of incorporating it into main stream pop music, and

that only a few black artists have been nominated for the BPI Awards. But she promised to, "find out more about it and get back to you," as did the other representatives.

The second part of the seminar was given to surgeries held by legal experts in the music business and one to one discussions where musicians were able to get detailed information.

Jackson said: "There is a great future for the black music industry in this country, but first of all we have to know what we are dealing with. We have to do a lot of research and establish ourselves as industry people who have done some work in the music industry."

Record Services opens in Dublin's dockyards

RECORD SERVICES, now one of Ireland's largest sales and distribution companies, has officially opened its new premises in the heart of Dublin's thriving docklands.

The building is leased from Principle Management, and U2's manager Paul McGuinness is also a director of Record Services along with founders Brian and Terry Wynne.

K-tel is sharing the premises with Record Services which has secured distribution rights to most of Ireland's independent labels, notably U2's Mother Records which will also operate from the building.

A selection of European and UK

labels will also be distributed in Ireland by Record Services, including Castle Communications and Trax Music. Island Records, for many years distributed by CBS in Ireland, will also switch to Record Services in January, and Brian Wynne expects to announce the distribution of another UK major in the next two weeks.

With the ratio of tapes to records in Ireland currently being "80/20", according to Wynne, Record Services expects to capitalise on the lower duty on cassettes in Ireland. "One of the key points", says Wynne, "is that independent labels represent the future of the retail business."

BSB claims 'CD quality' broadcasts

POP VIDEOS were used to demonstrate British Satellite Broadcasting's new system of Extended Definition TV at the IBA's London headquarters where BSB announced that its pay-per-view channel, due to begin transmission in September 1989, will offer major concerts with CD quality sound.

The BSB demonstration involved beaming pictures from Norway to receivers equipped with conventional PAL and new D-MAC systems. Even on ordinary domestic television sets, D-MAC pictures were crisper with more stable and sharper colours. The sound signals are digital and arrive in stereo.

The D-MAC format permits "cinema style" oblong pictures rather than square ones and there will be no loss of definition when it is projected onto large screens in clubs and discos.

Contrary to TV industry expectations, BSB also announced that the domestic receiver unit for its D-MAC pictures will cost £250, less than the unit which Amstrad is to market for Rupert Murdoch's Sky satellite channels which are due to beam down to the UK this year.



FORMER IRS director of A&R Nick Battle has set up his own label, Indigo Records. Battle says the label will give him more A&R flexibility and allow him "to construct a more thoughtful release policy". Label manager is Ann Kelly, formerly Virgin sales director. Indigo can be contacted on 01-486 1651.

Music video tariff agreed for discos

A RATE for the public performance of music videos in discos has been agreed after over 18 months of negotiations.

The new tariff, from October 1, will mean that for a total of 15 minutes of music videos and an average attendance of 150 people, the cost will be 74p.

The agreement between Video Performance Limited and the British Entertainment and Dancing Association will apply when the current specially featured entertainment licences granted by VPL are renewed.

The new rate applies only to music videos used as a main feature, such as discos or DJ presentations.

Parkfield profits advance

MANUFACTURER AND distributor Parkfield Group — which owns Lightning Distribution and Hollywood Nites — has announced substantial increases in profit and turnover.

Profit before tax rose by 88 per cent from £8.1m in 1987 to

£15.2m in 1988 while turnover rose 78 per cent from £123.5m to £219.3m.

Chairman Roger Felber says the signing of exclusive distribution contracts over the past year had contributed to the success of the company's entertainment division.

Bernstein's birthday album

A TV campaign in support of a new Leonard Bernstein compilation, released to coincide with his 70th birthday celebrations, is being mounted by PolyGram.

Bernstein's America, out on the Deutsche Grammophon label on Monday (22), is being backed by a

two-week promotion in Thames from week of release. The campaign will also include national press advertising.

The double album, dealer priced at £5.49 (compact disc £7.29), includes Rhapsody In Blue, America and On The Waterfront.

£1/4m Carreras campaign

STYLUS IS mounting a £1/4m TV campaign in support of The Hosi Carreras Collection.

The promotion breaks in Harlech and Yorkshire on September 7 and will be augmented by press adver-

tising.

The 34-track double album, dealer priced at £5.56 (compact disc £10.43), includes arias by Verdi and Rossini, neapolitan love songs and contemporary works.



EMI IS re-releasing The Hollies' He Ain't Heavy, He's My Brother to tie in with the band's UK tour and the song's use in a Miller Lite TV commercial.

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