

MUSIC WEEK



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ABC highlight for music press

WITH THE picture of Audit Bureau of Circulations results now complete for the January to June 88 period, most music press publishers have reason to feel relatively cheerful about how their magazines have performed.

In the last six months the weekly rock tabloids have stabilised, with *NME* and *Sounds* both enjoying marginal increases. *NME* has risen from 93,405 to 94,613, *Sounds*

from 58,417 to 59,212 while *Melody Maker* has dropped from 61,677 to 61,399.

Kerrang's move to a weekly has proved astute with a current circulation of 63,757 compared to its previous fortnightly 67,649 and *Spotlight* stablemate *rm* has stemmed its decline by climbing to 44,923 from 43,945.

The greatest casualty is *No 1* — down by over 12 per cent from its last figure of 146,302 — which highlights its inability to compete for readers against *Smash Hits*.

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'Chrysalis not for sale', Wright

CHRYSLIS CHAIRMAN Chris Wright is denying rumours that the company is up for sale.

The talk in the US is that Chrysalis is up for grabs and a number of major record companies have been approached to see if they are interested.

But Wright emphatically denies the rumour. "There is absolutely no truth in it at all," he says. "There are always rumours like this in the States but there is no foundation whatsoever for this one."

WEA trims CD prices, others stay on fence

AN ASSAULT on compact disc prices is being made in time for the autumn peak sales period.

From Monday (12), WEA is lopping 80p off the cost to dealers of its frontline CD product and is hoping its action will lead to a CD boom in the run-up to Christmas.

The move will be welcomed by retailers who have long been calling for price reductions and it may also mean that all dealers can sell a large selection of mainstream CDs for below the psychological barrier of £10.

However, the initiative is not receiving universal approval with

one of WEA's competitors describing the company as "lemmings".

WEA's standard pop product price is dropping from the industry standard £7.29 to £6.49 with mid-price CDs falling from £4.99 to £4.85. Sets are dropping from £13.79 to £12.49 with TV-advertised product fixed at £7.29.

Chairman Rob Dickins comments: "We felt the time was right for a drastic reduction rather than do it in stages."

"Obviously, dealers have to look at their stock positions but we hope as soon as possible the benefit of lower prices from WEA will

lead to lower prices for the consumer.

"We are looking forward to Christmas being once again a bonanza for CDs and hope this action will set the ball rolling."

No other major is planning reductions at this stage, although most say their pricing structures are constantly under review. At PolyGram, sales director Pete Rezon points to his company's frontline pop and classical dealer price of £6.99 and says of WEA: "I thought all lemmings were Norwegian, not American."

EMI is due to announce its annual price increases in October, but *MW* understands that although tape and vinyl prices are going up, CD costs are remaining static.

MCA managing director Tony Powell says for the present he is "keeping a watching brief" but adds: "I am sure there will be some shaving of prices."

BMG sales director Dave Harmer feels it is too early to say whether his company's prices will change while CBS, though not anticipating any alterations, says its prices are under constant review.

of the company's recent chart success.

In keeping with the trend established during the austere years of the early Eighties, all the conferences are being held in the UK, the furthest afield being BMG's in Jersey.

● Full details of EMI's conference next week.

EMI tastes Blackpool rock

THE 1988 record company sales conference season is officially under way, led by EMI which is meeting today (September 6) in Blackpool.

The venue was chosen by a ballot of sales staff who heard during the three-day conference an appeal by managing director Rupert Perry for long-term consolidation



WHAT THE dealers saw: PolyGram's presentation set

CDV: what's in it for dealers

RETAILERS ARE being presented with a seven-point plan aimed at persuading them to make a commitment to compact disc video.

In its first presentation to dealers for five years, PolyGram is appealing for their support in the format's launch and is offering a package of incentives.

At roadshows around the UK retailers are being told of:

- sale-or-exchange on initial package orders;
- exclusive availability of eight-inch and 12-inch discs to committed stores;

- comprehensive point-of-sale material;
- glossy catalogues for customers;
- the possibility of joint advertising;
- Philips' offers on CDV players; and
- the co-ordination at a local level of the efforts by hardware and software stores.

Dealers attending the presentations are being told that 160 titles will be available by the launch

TO PAGE FOUR ►



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THE CUTTING EDGE

MFP cashes in on new labels

MUSIC FOR Pleasure is aiming to capitalise on its new labels and series with a wide variety of new releases this month, the company's autumn sales conference heard.

Under the Music For Pleasure label, the range of Sixties titles is enlarged with Love Songs Of The 60s; Spectacular Sounds Of The Royal Marines & Argyll And Sutherland Highlanders is a new digital recording; Screen Sinatra by Frank Sinatra features all his hits from the Capitol years digitally remastered and repackaged, and For The Memories by Don McLean includes new versions of old songs.

Compact discs of some of the

above and titles from Shirley Bassey, Kenny Rogers and Olivia Newton John feature extra tracks. Dealer price for the CDs is £3.64.

New Classics For Pleasure releases include Russian Spectacular by Halle/Vernon Hadley — a new recording by the winner of the BPI's best classical recording award. The latest addition to the CFP double series is Puccini Tosca — the complete opera by Soloists/Ambrosian Opera Chorus/Philharmonia/James Levine. This release along with three new single LPs will be promoted with full-colour leaflets and point-of-sale dump bins throughout September.

There are five new titles as part of the Fame series, including Meninblack by The Stranglers and Press To Play by Paul McCartney and a new catalogue will be printed for dealers at the end of the month.

On Eminence, the label has three new titles in the mid-price range, including Mahler's Sym-

phony No4 by the LPO and Christmas Concertos by the Polish Chamber Orchestra and Jerzy Maksymiuk. There are also six releases on CD of product already available on LP and tape including Great Tenors Of Our Time and Christmas Concertos.

The Hour Of Pleasure series brings its range of 60 titles including An Hour Of Hits Of 1967 and An Hour Of Hits Of 1959. The cassette-only releases have a dealer price of £1.21.

The Compacts For Pleasure label, which was launched in May, hits the 30-title mark this month with the addition of The Dubliners' self-titled album and The Music Of Ivor Novello, among others. The CDs have a dealer price of £2.43.

One of MFP's biggest hopes for this month is the Listen For Pleasure talking book series which includes five new titles, one being Stalker by John Stalker which was a bestseller in its book format.

A similar number of releases is expected from MFP in October.

Rocket turns off the boost

ROCKET, THE record company formed by Elton John and his manager John Reid, is winding down claiming it cannot compete with other companies in breaking new acts.

General manager Robert Key says the process began last September. "At the moment, Rocket consists of Elton John and Sylvia Griffin. It has been a case of gradually streamlining the company," he says.

"We had an odd situation which led to these changes. Elton was signed to the UK company of Phonogram while the other acts were signed to Phonogram International.

"We were aware of changes at Phonogram so we felt that life was getting tougher on new acts and obviously they didn't have the weight of Elton signed to the same



ELTON JOHN and manager John Reid pictured when the sky was the limit for Rocket

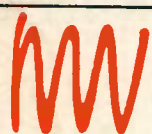
label as them," says Key.

But he adds that Rocket will not be closing down. "We are not cutting down or blocking out the possibility of signing other new acts but we do feel that we are not really able to compete in the market," he says.

"There is a possibility that a band which has had some success could join us to benefit from an in-house situation. But for now, Rocket will essentially be here to look after and administer Elton's contract."

Key also stresses that there will be no redundancies at the company as a result of the winding down.

MUSIC WEEK



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



● EXTENSIVE ADVERTISING in CD Review, other national press and national radio promotion is being taken for Talking To God, a compilation album released by Ocean Disque (above) Records on September 19.

● FRANK SIDEBOTTOM'S new album 5:9:88 is released by In Tape this week with national and regional press advertising, national flyposting and a full range of in-store displays.

● RISING TO The Top is the new single by Pieces Of A Dream released by EMI to coincide with the band's UK dates.



● EDITIONS EG releases the album When In Rome... by the Penguin Cafe Orchestra this week to tie in with the group's UK concerts. The label also releases Cashin' In, an album by Human Chain, which also coincides with live dates.

● EVERYTHING GOOD Is Bad, a new single from Westworld (above), is released by RCA on September 19 to tie in with British tour dates.

● KINGS' OF The Sun have a single, Black Leather, released by RCA on September 19 to coincide with their UK tour dates supporting Kiss.

High society profile of Music Week readers

MUSIC WEEK has always known its readers are a bit special, but now it has the facts and figures to prove it.

In a survey of its "industry" readership — covering record company executives, music publishers, artists and their managers, radio and TV executives and so on — Music Week has been able to build up a picture of its readers which confirms many attributes people could only have guessed at before.

For example, Music Week readers are predominantly male (85 per cent), aged between 25 and 44 (77 per cent), in high earning — and spending — brackets. For instance:

- Readers take 45,770 business flights a year (11,700 of them to North America alone) and 18,470 holiday flights;
- 67 per cent have company cars and 21 per cent of these cost £15,000 or more, while 90 per cent are renewed at least every three years for a total of £60.6m;
- 70 per cent of private cars are renewed at least every three years

for a total of £38.5m;

● 42 per cent of readers earn more than £20,000 a year and half of these earn £30,000 or more;

● 72 per cent of readers entertain business associates in restaurants and 15 per cent in private clubs;

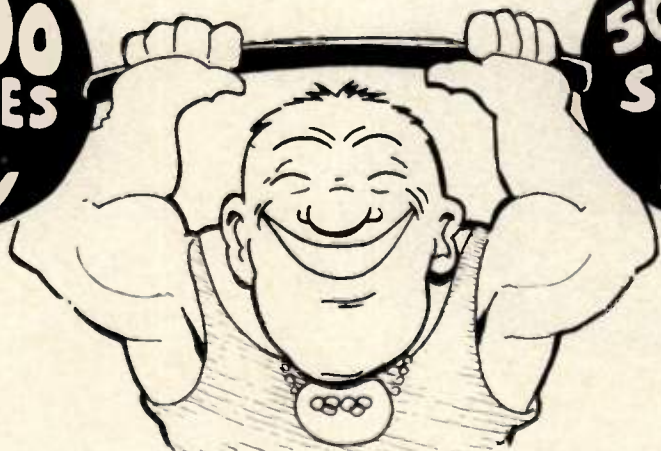
Furthermore, Music Week's "industry" readers are planning to spend an estimated £2.5m on updating CD hardware, hi-fi and video equipment in the near future.

● A more detailed breakdown of the readership profile is available by telephoning 01-387 6611, extension 261.

NIGHT-TIME programming company Radio Radio has announced three more stations taking its service. Downtown Radio in Belfast, Plymouth Sound and Moray Firth Radio in Inverness bring the total of stations to 16 with two more expected to be confirmed this month.

Meanwhile, snooker player Steve Davis is the latest Radio Radio recruit. He presents a one-hour soul music programme.

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50,000
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Trouble brews after Tennents puts £1m into Scottish rock

CONTROVERSY SURROUNDS the launch of a £1m rock sponsorship scheme set up by Tennent Caledonian Breweries in Scotland.

Ambitiously described as "the most comprehensive and imaginative sponsorship ever for rock music in Scotland", the scheme was launched in Glasgow on Wednesday amid speculation that it may be boycotted by musicians concerned about the company's connection with alcohol.

Patrick Kane, lead singer with Scottish band Hue And Cry, was reported in *The Scotsman* as saying that he wanted nothing to do with "promoting alcohol to 14-year-olds", although other bands including The Proclaimers, Love And Money and Big Country are already involved with the scheme.

Bill Nolan, divisional public relations manager at Tennents, describes the sponsorship as "a total commitment to rock music to the tune of £1m over the next couple of years", and stresses that it will not be restricted to backing tours purely for their promotional opportunities.

"It's about supporting rock music at every level in Scotland. It's about supporting the big names, the emerging bands and the unknowns," he said at Wednesday's launch. "What's happening in Scotland today is almost a mirror image of what happened in Merseyside in the Sixties. Scotland's the place to be if you're in rock music — that's why we want to be involved."

Tennents Live kicks off this month

with subsidised tours by The Proclaimers and Love And Money which, according to Nolan, will allow the bands to visit outlying areas such as The Shetlands which would ordinarily prove uneconomical.

The company is considering a large concert featuring Big Country to raise funds for The Prince's Scottish Youth Business Trust. Assisted by music business experts from the Music In Scotland Trust, the PSYBT will help young emerging talent with business and financial advice.

Tennents is also co-funding a feasibility study into a permanent Scottish rock music centre housing a recording studio, live playing area, music business office and accommodation for visiting bands.

Kaupe back in business at K-tel

ALAN KAUPÉ, a high-profile executive with EMI in the Seventies, is making a dramatic re-entry into the music business with K-tel as senior vice president, Europe.

K-tel has been without a UK-based head since the departure of Peter Morris at the beginning of the year and, at the same time as Kaupe's appointment, general manager Steve Deasey is elevated to UK managing director.

Signalling a more active period of expansion for the company in both music and video areas, Kaupe's responsibilities cover the

UK, Finland, Eire and Germany, plus the company's licensees and franchisees in other territories.

As managing director of EMI's Licensed Repertoire Division in the late Seventies, Kaupe very rapidly built an empire which handled labels such as Motown, MCA, Island and RAK as well as establishing its own ill-fated label, before consolidation with the Group Repertoire Division propelled Kaupe into the nascent home video business. During his video career he

built Twentieth Century-Fox's European video network (now CBS/Fox Video).

Recognising that K-tel "has emerged from a period of consolidation, both in America and Europe", Kaupe comments: "Its team here in the UK is expanding and has committed itself to a very aggressive budget for 1988/89."

"We intend to develop further in the rest of Europe, introducing new lines of video product alongside our conventional music product."



THE FIRST simultaneous broadcast of *Top Of The Pops* on BBC television and radio was "an amazing success" according to Radio One spokesman Jeff Simpson who says the show went ahead without any technical hitches. The show's presenters and Radio One DJs Steve Wright and Mark Goodier are pictured enjoying the stereo effect.

ABC highlight

► FROM PAGE ONE

Whether viewed over a year or six-month period, Emap titles *Smash Hits*, *Q* and *Just 17* have performed the most powerfully, although it is interesting to see *Time Out* muscling in with increased music coverage and a 10 per cent increase to 85,234.

● An in-depth analysis of the latest ABCs can be found in a special focus on the music press, starting on p32.

CDV

► FROM PAGE ONE

date of October 3 and are being appraised of PolyGram and Philips' advertising campaign. The main thrust of the promotion is a TV commercial which will be seen during December as part of a £2½m assault on the marketplace.

The commercial, shown to retailers before final completion, emphasises the companies' "now you see the music" message with an animated representation of Ber Volpeliere-Pierrot which leaves the TV screen to dance in a young woman's living room.

A full list of dealer prices for CDV discs is also being revealed at the roadshows. A five-inch CDV single will be £3.25, an eight-inch single-sided disc £9.15, an eight-inch double-sided disc £9.80, a 12-inch single-sided disc £11.10 and a 12-inch double-sided disc £13.05.

All classical product is on 12-inch disc and prices rise from £13.05 for one side to £19.60 for two sides, £26.15 for three and £32.60 for four. PolyGram envisages that retail prices will rise as high as £49.99.

The first of the roadshows, held in a London hotel, was aimed at the multiple stores and each of the major chains was represented. Says Geoff Kempin, managing director of PolyGram Music Video and the man in charge of CDV's UK launch: "The very fact of their presence shows their interest in the idea and the product. Everybody is definitely prepared to give it a chance to be a success." Kempin promises a second wave of software releases on November 21.

Retailer faces obscenity charge

AN INDEPENDENT retailer is due to appear before magistrates today (6) charged with offences under indecent displays and obscene publications legislation.

Martin Price, of Eastern Bloc in Oldham Street, Manchester, is due in court following the seizure by police in September of last year of an album by Flux Of Pink Indians and associated display material from his shop. The album, on the One Little Indian label, is titled *The Fucking Cunts Treat Us Like Pricks* ... The Fucking Pricks Treat us Like Cunts.

World BRIEFING

NEW JERSEY: The National Association of Recording Merchandisers (NARM) Retailers Advisory Committee has announced details of its first Retailers Conference. It will be in San Diego from September 26-29. This year, one representative from each NARM-member retail company is being invited.

NEW YORK: PolyGram Records has reduced the bulk of its CD titles to either \$9.09 or \$7. There will also be a special price of \$7.74 for developing artists' product but big name product will remain at \$10.30.

VIENNA: BMG's gross sales for the financial year ending July 1988 increased by nine per cent. CD accounted for 26 per cent of the gross and BMG now commands close to 40 per cent of the Austrian album market.

BOMBAY: Head of CBS Gramophone Records & Tapes (India), R V Pandit, has bought the company for \$1.3m. Previously, CBS Records had a 40 per cent stake and local company Tata had 55 per cent.

NEW YORK: Pickwick is acquiring the assets of Moss Music Group which owns music from the Allegro, Candide, Moss and Vox Box labels.

MILAN: Sales figures for the Italian record industry have gone up 20 per cent over the past year to over \$230m although unit sales have not yet surpassed their 1982 peak.

HAMBURG: EMI Electrola has concluded a label-contract with Westside Music creating a new label Eighty-Eight. It is represented by Horst Vay, Achim and Dietmar Volker and the aim is to release five titles by Christmas.

Neve V3
arrival...



To be continued...

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"Domino Dancing"
A new single by Pet Shop Boys.

Reps stick to the chart beat

WHAT DOES the independent retailer want from the record companies' reps? If you have a Gallup Epson machine on your counter, probably not a lot more than you getting at the moment.

However, if you are not a chart return shop, you may use a calendar rather than a diary to mark when you next expect a rep and when you last saw one.

For chart shops, the picture could hardly be better. Those spoken to by Frontline this week were unanimous in their praise for the service they receive, both in terms of frequency of visits and depth of stock carried on cars.

Says Mick Hare at Listen Records in Reading: "Most of my reps visit twice a week. They bring with them mainly singles but they do have a few albums. We are very happy with that service. I don't think we could get better than that. It is a fine service and the reps also help by giving us information about product coming out and showing us the releases schedules."

Kevin Ambler at Roulette Records in Sheffield concurs: "I don't think the service could be better. We see all the reps at least once a week. They carry everything that's in the chart plus new releases and the whole range of limited formats. The only way I could knock the reps is that sometimes the service is not as good when they have replacements while they are on holiday which can cause a few problems."

At Richards Records in Canterbury, Adam Cork is pleased by the

level of communication with reps. He comments: "We are covered by every company with singles and albums once a week. As an indie shop, we have a very good rapport with the reps. Just by chatting with them regularly you can always get what you want."

Chris Adams at Record House in Aylesbury, a shop on Gallup's check panel, is also happy with his service, but suggests: "The only improvement I would like to see is with pre-release product. Sometimes we get a buzz from Joe Public about a release when really we ought to have heard about it or received a copy from the rep first."

Some retailers might regard a gripe of that relatively minor magnitude as a situation to be much envied. Comprehensive dealer research conducted by *Music Week* suggests that individual record companies are failing to service up to three-quarters of stores.

Asked how often they were visited by singles reps from particular companies, 71 per cent of dealers said they never saw one company's representatives. The best score achieved by any company on the survey was 59 per cent; that is, 59 per cent of retailers said they were never visited by that company's singles rep.

In the albums sector, the picture

is even bleaker; the number of shops who said they were never visited ranged there from 71 per cent to 78 per cent.

Malcolm Bell at Sounds Good in West Bromwich traded for a period without a Gallup computer on his counter, and he says: "Personally, I noticed a very big difference before we got the machine. But that's not the reps' fault, that's the companies' fault. It's not down to the reps; it's the companies who tell them where to go." Bell adds that with anything up to thrice-weekly visits from each company's reps, he is now more than happy with the quality of service he is receiving.

But, if you are not as content, get in touch with Frontline. We want to know how you feel about the people who come into your shop to sell you product. Do they visit as often as you would like? Do they carry the product you want? Or, would you prefer to order everything over the phone and not be troubled by them? We also want to hear from you if you think you are getting better service than you have any right to.

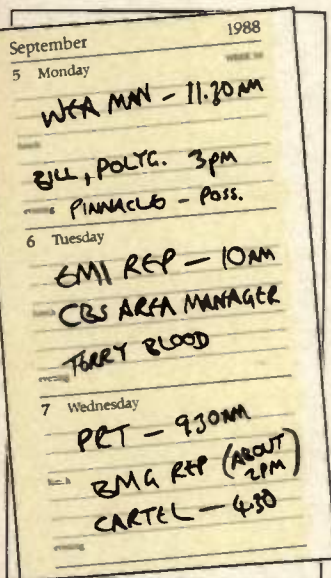
Make your views known to your retailing colleagues and to the record companies by contacting Frontline at *Music Week*, Greater London House, Hampstead Road, London NW1 7QZ.

Counterpoint

ARE W H SMITH and Our price a monopoly that will force independent record retailers out of business? Charles Padley, of Old Town Records in Hemel Hempstead, thinks so. He claims multiples selling compact discs at £9.99 are putting the squeeze on indies:

"One would imagine that Smiths are using records as a loss leader to get people into their stores. My great gripe is why the hell do we have to be the ones that suffer? It will crucify the industry. How do they expect the independent to grow with the multiple if they are squeezing us out? If they go on like this we will not be around much longer. It happened in the States six years ago and it will happen here. If the dealers get together we could do something about it."

● Make your views known through Counterpoint by writing to: Jeff Clark-Meads, *Music Week*, Greater London House, Hampstead Road, London NW1 7QZ.



IS THIS how your diary looks? or is a calendar good enough to log reps' visits?

THE POGUES



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Fairytale Of New York

Fiesta

If I Should Fall
From Grace With God

If I Should Fall From Grace With God

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& Leeds finest, the violinist,
the cellist, the violist [sic]
& one ANCIENT HEART.

But that is not to sum up
In-between times: one must
make the tea, feed the cat,
bath the dog, cook the dinner,
shine the shoes, phone mother
via father, visit brother, stay
seated, ask why? why? why? &
then work the songs.

AND all in black & v. dandy →
[enter] THE PLAYERS:-

SEPTEMBER

16 - Northampton Guild Hall
17 - MANCHESTER - Int. 1

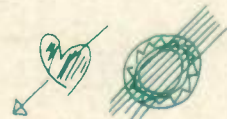
18. WARRINGTON - Parr Hall
21. HAYES - Beck Theatre
24. BELFAST - Europa
25. DUBLIN - Olympia
27. EDINBURGH - Queens Hall
28. LEEDS - Astoria
29. BRISTOL - Bier Kellar

→ OCTOBER 4 - \$ \$

1. NORWICH - UEA
2. SHEFFIELD - Leadmill
4. NEWCASTLE - Playhouse
5. BIRMINGHAM - Frith Centre
6. LEICESTER - Uni.
8. LONDON - Victoria
Palace
9. WORTHING - Pavilion.

So that's the players,
the ideas, the dates, which
brings us nicely to the L.P.,
the cassette & the C.D. -
Hope you enjoy - Luv-ve Tanita

WX210, WX210C, 243877-2



John Woods has recently retired after 30 years at the top of the Irish music industry. During this time he has watched and been involved in the flourishing careers of acts as diverse as James Last, Def Leppard, Christy Moore and Thin Lizzy, as Paul O'Mahony discovers

Boughing out in style

ensuring that imported product from the PolyGram roster became highly successful in his area of operations. From James Last to Def Leppard, Christy Moore to Thin Lizzy, Clannad to Hothouse Flowers, the radiogram to CD and DAT, showbands to punks, John Woods has not only seen it all but been right at the core of this ever-changing industry.

Where better to begin, then, than with a few words on his successor as MD, Paul Keogh. "It's an ideal move", explains John, "because he has a lot of experience in marketing Budweiser, Kaliber and Furstenburg. PolyGram in Ireland is basically a marketing concern — we originate Irish material, certainly — but basically we sell the international material provided to us by the PolyGram group. That's a marketing situation and Paul's adept at that and has a good team behind him to provide innovative ideas.

"To give an example, at a time when the record industry in Ireland is so small, it needs sponsorship and some of the main interests in the entertainment market could be, or should be, involved. Our market really depends on export; we're producing the product, we've a fantastic amount of talent around but a lot of it is underexposed because we're insular and they've no opportunities to expand. It's not like being on mainland Europe where you can move from country to country just by road."

So has the Irish music industry prepared for the challenges of 1992? "I think it's just starting to prepare. 1992 will open up the music business quite a bit because it will, for instance, make for easier transportation without customs and other delays. We have a lot to sell and we must prepare now. Thirty years ago when I started there was no record business — it was like



JOHN WOODS (centre) presents Hothouse Flowers with a gold disc for the LP people as one of his last duties before retiring

a sideline to the electrical business — but it has now come of age and we've produced quite a few international acts over the years. We have a tradition in Ireland of music in our bones — it's not just something we manufacture to make a fortune. You can go into the smallest village and you'll get music everywhere, live music."

Will there come a time when Irish music will be an internationally accepted and commercially successful category, like reggae? "Well, that's the dream. It started with acts like Horslips in the Seventies, and the Moving Hearts, In Tua Nua, and the rest. Yes, there is something there that no other country in the world has and one hopes it emerges. The thing is, there has been no significant trend in the music business for some years and people are groping for something. An interesting idea came from Liam O'Maonail of Hothouse Flowers recently when he said that his dream was to have a hit single in the Irish language. That's the style of thinking that will come right through and could be totally international. Kevin Rowland of Dexy's produced Come On Eileen which was based on Irish tradition and was so modernised it was international. There's also The Pogues, Chieftains and Clannad — there are so many facets to the Irish tradition that it could be international."

But is the decline in the single detrimental to the development of young Irish bands? "Sure, I go back to a time where we could sell 90,000 to a 100,000 copies of a single here within a few months. Now 5,000 is a number one single, so it's uneconomical from everybody's point of view."

With CBS being the only company in Ireland with a full-time A&R person, do you think we need more home-based A&R? "Certainly we need A&R here. I joined PolyGram in '72 because they had the international set-up and if I produced product that could be number one in this territory, it would interest the other territories. That's what happened with Hothouse Flowers, for example."

So do record companies "pre-

dict" or do they "dictate" what the market wants? "Well, you have to look at the logistics. The record industry worldwide is relatively small, yet it employs a lot of people. These people have to be paid every week, plus all the overheads, so you want a quick return. You find a group, the kids want it, and you have your turnover and the profit keeps the wheels turning. At the same time, the other facets of the business need to be built up but they become secondary because the wheels must keep turning — a whole industry runs on 'hit' product, so the easiest 'hit product' they can find is what they go for."

In that context, can the blandness of radio be improved upon? "It's difficult, because the radio stations are in a similar position to the record companies in having to keep the wheels turning. Any process of change in radio programming would be very gradual, but I would like to think it could happen. Again, sponsorship could assist in such a change."

He adds: "Ireland is being treated as a sales-region of the UK industry and that's very understandable because the whole Irish market is smaller than, say, a Birmingham. Yet I think there is a possible breakthrough because if we come up with the right music it breaks down so many barriers and that's our big advantage, like hearing Hothouse Flowers on EastEnders. It's a very young industry we have here and it's still developing."

This begs the question as to whether all this Irish awareness of music converts into actual sales. "No, but there are many factors involved. For example, there is the economy of the country. We were boasting the fact that we had over 50 per cent of our population under the age of 25, but what wasn't said was that that segment of the population had no money — in many cases unemployed, living at home, and with no purchasing power. Emigration is also a factor. In 1987 alone, about 30,000 emigrated."

"But that also gives us a population abroad and gives Irish bands visiting other countries a fantastic start. For instance, if we release a

record in the UK of reasonable content, it will have an initial sale of about 8,000 in the London area — we know this for a fact. That doesn't include Liverpool, Manchester, Birmingham or Leeds, which would affect those figures too. If you look at the US, Irish Distillers reckon that there are 44m of immediate Irish descent there and that's what they base their market on. We can do that too. For example, we're already achieving it with Frank Patterson, who goes out and does concerts all around the US, does a TV album, and it can sell from 100,000 to 200,000 copies. If the Irish industry could tap that and become more professional in marketing, then that's what's there."

Taxation is also a factor affecting sales at home. "It's definitely stifling the business. There's 40 per cent duty on an album, plus 25 per cent VAT. On studio time it's 25 per cent too — it's all very heavy. Instead of £6.99 as it would be roughly now, an album here should realistically be over £9 if we were to apply the cost of living index of the last 10 years, but the market dictates, and the problem is that we are so integrated with the UK now that the UK media are available here — radio, TV, press — and the offers in them are like £4.99 for an album. Few realise that's a Sterling price and not the Punt equivalent, so that's a factor in our pricing as some people think we're ripping them off."

On a more personal level, Woods finds no objection to being called the 'elder statesman of Irish music' as he enters retirement. It's interesting to note also that his own interest in music has not waned since the Fifties. "I still appreciate music in any form. Every time I hear a piece I relate to it and I work out the pros and cons of it and the potential, and all the rest. I still like things like speed metal! Don't ask me to go to a speed gig and stand for two hours, but I can listen to music and relate to it. This is the strange phenomenon about music — it's so international and so easy on the mind, it's relaxing — even speed metal — once you relate to it."

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		Various	TRX140/TRXC140 (BMG)
5	—	DVORAK SYMPHONY NO 9	CONIFER
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		Anders Ohrwall/DBE	DDD109/DDC109 (CON)
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		Various	CFP4144981/CFP4144984 (E)
8	—	WAGNER MASTERSINGERS OF NUREMBERG	CONIFER
		Vladimir Petroschhoff/BFO	DDD132/DDC132 (CON)
9	—	SIBELIUS SYMPHONY NO 5 ETC	CONIFER
		Neeme Jarvi/GSO	DDD102/DDC102 (CON)
10	5	ALBINONI/CORELLI/VIVALDI/PACHELBEL	DG WALKMAN CLASSICS
		Various	4131424 (F)
11	—	100 GREATEST CLASSICS PART 2 VOL 2	TRX CLASSIQUE
		Various	TRX136/TRXC136 (BMG)
12	9	CARL ORFF CARMINA BURANA	CFP
		Halle Orchestra	CFP4381/TCCFP4381 (E)
13	—	STRAUSS BLUE DANUBE/VOICES OF ...	CONIFER
		Janos Ferencsik/HSO	DDD123/DDC123 (CON)
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		Neeme Jarvi/GSO	DDD107/DDC107 (CON)
15	—	TCHAIKOVSKY/RIMSKY KORSAKOV	CONIFER
		Vladimir Petroschhoff/BFO	DDD133/DDC133 (CON)
16	—	HANDEL MUSIC FOR THE ROYAL FIREWORKS	CONIFER
		Francesco Macci/MDSM	DDD134/DDC134 (CON)
17	—	MOZART GREATEST HITS	TRX CLASSIQUE
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18	11	100 GREATEST CLASSICS PART 1	TRX CLASSIQUE
		Various	TRX101/TRXC101 (BMG)
19	—	MOZART EINE KLEINE NACHT MUSIC ETC	CONIFER
		Janos Rolla/FLCO	DDD122/DDC122 (CON)
20	9	BEETHOVEN/SCHUBERT/BACH	CONIFER
		Geoffrey Simon/ECO	DDD112/DDC112 (CON)

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CLASSICAL

Budget CD market hots up as EMI joins fray

by Nicolas Soames

THE COMPETITION for the classical budget CD market intensifies this month with EMI joining Decca in the release of a £4.99 series based on the company's rich back catalogue.

Called Laser, the first batch contains 21 titles and includes a mini-series called Best-Loved Classics. These eight volumes comprise a mixture of popular works — Bach, Handel, Mozart, Schubert, Rossini, Bizet and Chopin played by Rogg, Linde, Haitink, Muti and Previn in Best Loves Classics 1 (CDZ 7625002).

Most of the recordings date from the Seventies, though some are from earlier decades, but major names are represented, including Domingo, Callas, Tate, Marriner, Menuhin and Giulini.

Among the other collections are Baroque Classics (Albinoni, Pachelbel, Corelli played by the Toulouse Chamber Orchestra: CDZ 7625162), Best Loved Operetta Arias with Lucia Popp (CDZ 7625222) and Best Loved Piano Classics played by Moura Lympany (CDZ 7625232).

It will clearly provide very strong competition, not only for Decca's

Weekend Classics which also enters the shops this month and other forthcoming series from Philips (Miniature) and DG, but also the independents such as Stradivarii which offer digital recordings but not the great names.

● Teldec introduces its first budget price CD series this month, 10 titles, some of which feature top names such as the Alban Berg Quartet, the pianist Rudolf Buchbinder, and the conductor Karl Richter.

Called I Love Classics, it has a targeted rrp of £5.99 (£3.65 dealer) and is also available on tape with an rrp of £4.99 (dealer £3.04). Among the titles is a popular orchestral record with Ravel's Bolero, Addinsell's Warsaw Concerto and Gershwin's An American In Paris (8.44C78) and Bach's Brandenburg Concertos (8.44086, Nos 1, 2, 5; 8.44087, Nos 3, 4, 6).

Teldec is imported and marketed by ASV, and distributed by Pinnacle.

● The fourth release of Hungaroton's budget CD series, White Label — which has improved sales figures dramatically since it changed its covers and dropped

its price of £3.99 earlier this year — comes in October with 15 new titles, including Beethoven's Symphonies Nos 4 and 5 (HRC 112), Nos 7 and 8 (HRC 114) and NO 9 (HRC 115). The dealer price is £2.43. Stravinsky's The Soldier's Tale is also included (HRC 078).

● Michele International, which handles the budget range Stradivarii, has issued two samplers called Discover The Classics with running times of over 70 minutes and a rrp of £3.99 (£2.43 dealer price), £1 cheaper than the normal range. The CDs are pressed in Australia, and generally contain music digitally recorded in Yugoslavia. In a special promotion exclusive to WH Smiths, one sampler is being offered free with every two Stradivarii catalogue titles sold.

● Continued chart appearance confirms the success of the Compact Selection marketed by Conifer at £3.99. But classical marketing manager David Barnard reports that sales are particularly strong where the selection is housed together under a £3.99 flag rather than filed alphabetically under composers in the general racks.

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Rodolphe continues double-play CD line

THE FRENCH company Rodolphe, which has championed the cause of the double-play CD for mono recordings, continues its releases with a special offer in September of Donizetti's opera Lucia di Lammermoor in a performance by Maria Callas and Giuseppe di Stefano conducted by Karajan on one CD (RPC 32518).

Normally contained on two CDs, the first half is contained on one channel, and the second half on another — separated by adjusting the balance control. Harmonia Mundi is still trying to import special adaptors which enables the recordings to be played out of both speakers as normal. Until now, the adaptor has only been available with purchase of Wagner's Ring cycle on seven CDs. The Donizetti release is being sold at a special price of under £7 (rrp).

It will be followed in October, with another compilation, Beethoven's nine symphonies, plus the Carliolan, Egmont and Leonora No 3 Overtures, on just three CDs, in the Fifties mono recordings conducted by Furtwangler with the Berlin Philharmonic and Vienna Philharmonic Orchestras (RPC 32522-4). This will be sold at the normal Rodolphe dealer price of £6.99 per CD.

● TEN CDs devoted to the music of the Hungarian composer Bela Bartok are being released by Hungaroton over the next two months, with five, including the pi-

ano concertos played by Deszo Ránki, coming in September, and the remaining five, including the opera The Miraculous Mandarin, in October.

Also on the Hungaroton September release list is Alessandro Scarlatti's oratorio Judita, performed on original instruments by Capella Savaria by Nicholas McGeegan (HCD 12910). Hungaroton is imported and distributed by Conifer.

● HARMONIA MUNDI has rush-released the recording of Charpentier's opera David And Jonathan by Les Arts Florissants directed by William Christie, which received remarkable reviews in the performance at the Barbican earlier this year. It is available on two CDs or two tapes (HMC 901289).

It is also releasing the first recording of Giasone, the three-act opera by Cavalli which was one of the most highly acclaimed operas of its day in 17th century Italy, and which was revived 20 times during the life of the composer. It has been recorded by Concerto Vocale directed by Rene Jacob for Harmonia Mundi, and is available on three CDs or three tapes (HMC 901282-4).

● RICHARD HARRISON, sales manager of Harmonia Mundi, is leaving this month to take charge of marketing and promotions for Chandos.

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Tilson Thomas: the packaging paradox

Nicolas Soames meets Michael Tilson Thomas, the American who becomes the LSO's 11th principal conductor, and discusses his plans for the future, comparisons with Previn and Bernstein and the marketing of a top musician

SINCE THE news was first announced that the American conductor Michael Tilson Thomas was to become the 11th principal conductor of the London Symphony Orchestra, he has proclaimed his earnest desire to discard the 20th century's jetsetting profile of a conductor and spend long periods with the orchestra.

And certainly he could scarcely appear more committed as, this month, his contract begins. On Sunday (September 11) he starts in the most public manner possible, conducting the LSO in the BBC Proms in a televised programme including Mahler's *Klagende Lied*.

Then, on the following Thursday (Sept 15), he opens the LSO's season at the Barbican with Mahler's *Symphony No 9* and a newly commissioned work by Oliver Knussen. And he has already been active in July and August with Barbican concerts and a prestigious visit with the LSO to the Salzburg Festival.

"I want to settle down and work a lot with the LSO — the vast number of my performances will be with the orchestra," he said.

It is an association that goes back nearly 17 years because it was with the LSO that Tilson Thomas made his London debut in 1971. He has travelled extensively, of course, and under his exclusive CBS contract, has already a wealth of recordings with American orchestras, including the Chicago Symphony Orchestra and the Boston Symphony.

But as another American,

Andre Previn, found, when he took over as principal of the LSO, a period of stability with a major London orchestra can have a very maturing affect on a conductor's approach to music.

In fact, there are many similarities between Tilson Thomas and Previn in addition to the often-drawn comparison between Tilson Thomas and Bernstein.

All three are not just conductors, but extremely capable pianists and articulate too. With their more relaxed American background, they can shift comfortably from Mahler to jazz and pop, and from learned commentaries in front of an orchestra to popular explanations to a TV audience of millions.

Talking of the comparison with Bernstein, Tilson Thomas comments: "I can't help but be flattered though I am not sure how deeply it goes, but perhaps it has something to do with the fact that we are both university graduates rather than products of the conservatoire. And it comes naturally to an American to play pop or to be involved ethnomusically, though things have changed in Europe now and such attitudes come much easier to this generation."

Tilson Thomas' ease of communication will have an inevitable effect on the sales of CBS records in the UK. Already, there are extensive plans for Tilson Thomas — or MTT as he is generally known in the industry — to appear on BBC in a series of programmes including productions of Strauss' *Till Eulenspiegels* and Sibelius's *Symphony No 6*, as well as a programme on his work with the New World Symphony for London Weekend Television.

Amid all the obvious qualities of a pleasant public personality, an attractive appearance, and the ability to make even the more abstruse music interesting to a general audience on TV, Tilson Thomas is, at heart, a musician rather than just a performer. Even in the formal interview, his passion for music and making music goes undisguised.

"I love the LSO, and I find it exciting to work with," he says. "Many of the same people are there from when I first conducted them, and they have retained the highly disciplined and highly powered style of playing that I remember from 16 years ago." He praises the versatility of the orchestra while lamenting the enormous workload of the musicians trying to make a reasonable living in an English musical environment.

In both senses, however, he will feel at home, for Tilson Thomas too is noted for a high work load and a staggering versatility. His current projects with the LSO include the Beethoven cycle — *de rigueur* for

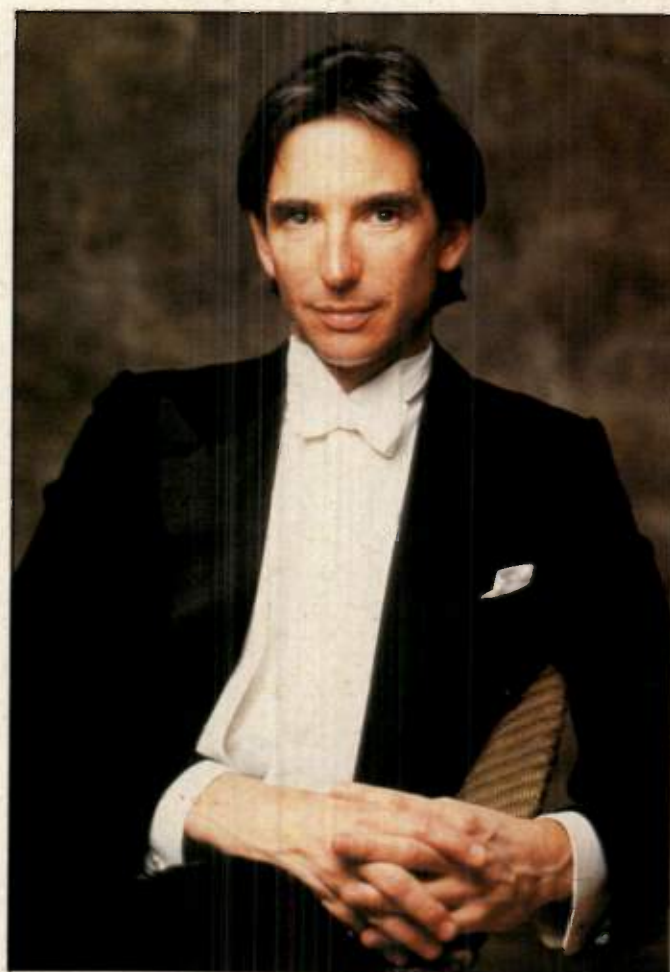
anyone in his position, but he talks particularly warmly of other recent recordings.

He has made the first recording of Charles Ives' *Holidays Symphony*, *The Unanswered Question* and other works with the Chicago Symphony Orchestra (42381 CD/LP/tape), and Mahler's *Symphony No 3* coupled with the *Ruckert Lieder* sung by Dame Janet Baker (44553 CD/LP/tape).

Typically, he is most excited about the most recent work done in the studio with the LSO, Strauss' *Heldenleben* and *Till Eulenspiegels*, which he rates one of the best things they have done together.

"The danger of a recording is that it can become a graven image, which shouldn't happen to something that is spiritual and incorporeal," he suggests. "The ideal record for me is one that will self-destruct after five plays" — a comment he makes with a certain irony as our conversation came at the time of the CD deterioration scandal. "You can then listen to an interpretation, get the point, and move on."

For all this, Tilson Thomas himself is inevitably subject to packaging and marketing like any other major musical figure. CBS is marking the LSO appointment by releasing *A Portrait Of Michael Tilson Thomas*, a compilation of Tchaikovsky, Prokofiev, Debussy and other works (44798/LP/40/CD) with a special price for initial sell-in and 30 days afterwards of £2.43



TILSON THOMAS: 'I love the LSO and I find it exciting to work with'

(LP/tape) and £4.85 (CD).

His *Eroica Symphony* was identified by a sticker as containing music from the Electricity Council's advert which, Tilson Thomas says, does not disturb him, and probably wouldn't have disturbed Beethoven; but in the next breath he regrets the fact that music "is becoming an object which is bought and sold and collected".

Clearly CBS, with national displays, national press advertising,

six-page colour consumer leaflet, Gramophone front cover, in-store cassettes, Wogan appearance, Q magazine inserts and much more, is hoping that Tilson Thomas will be bought, sold and collected in box loads.

But that is the paradox of the conductor at the top. Suffice to say that in the next three years, Britain will become very familiar with the face and sound of Michael Tilson Thomas.

R E V I E W S

INDIAN CLASSICAL Masters. Rag Darbari, Rag Chandra Kanhra. Imrat Khan, surbahar and sitar. Shafaatullah Khan, tabla. Nimbus NI5118 Rag Bhupal Tori, Rag Patdip. Ram Narayan, sarangi, Suresh Talkwalker, tabla. Rag Ahir Bhairav. Hariprasad Chaurasia, flute, Sabir Khan, tabla. Nimbus NI 5111 Rag Madhuvanti, Rag Misra Tilang. Shivkumar Sharma, santur, Zakir Hussain, tabla. Nimbus NI 5110. The prevailing view of Indian classical music among many Western music lovers is that while it is an elevated improvised tradition, it is quite unbending, with strict rules governing performance from the time of day when a rag is supposed to be played to the construction of the improvisation itself. And the success of Ravi Shankar and others has cast the sitar in a predominant role.

But this superb mini-series from Nimbus shows that this is far from true. First, as Neil Sorrell points out in his concise but very informative and readable notes, Indian classical music regards the voice as the pinnacle of musical expression, and all instrumental work is really an attempt to represent vocal glory.

This means that there is no strict

tradition which allots certain instruments to the Indian classical tradition at the expense of others. For example, Ustad Imrat Khan, who learnt at the feet of the mighty Ustad Vilayat Khan, has championed the cause of the surbahar, a kind of bass sitar which his grandfather developed. Its noble and more reflective nature is ideally suited to Imrat Khan's musical personality — he is at his strongest in the meditative alap section which opens the rag: Rag Darbari, by the way, refers to the golden age of 16th century Mughal India.

The sarangi, a bowed instrument with three gut playing strings and 36 steel sympathetic strings, has for generations been an accompanying instrument for vocal performances and has borne the "stigma" from an erstwhile association with dancing girls. Ram Narayan has done much to liberate the instrument from this restriction and given it an accepted place as an expressive virtuoso solo instrument in its own right. The use of a bow enables it to offer the legato lines resembling revered classical vocal techniques. The technical demand of the sarangi is very high indeed.

The santur, too, is a relative newcomer to the Indian classical tradition. A box zither 60 steel strings

played by two beaters, it has fixed pitches and is therefore unable to play all those quarter-tones and nuances that make Indian music so sensuous. It has to work by suggestion and sleight of hand, in much the same way that a harpsichordist will suggest line and dynamics by detailed rhythmic management. Its great strength is in its speed and drama.

The transverse bamboo flute, however, is the closest instrument to the human voice, and has long been revered in Indian classical music as the vehicle of the God Krishna when he wooed Radha. The opening lines of Hariprasad Chaurasia's Rag Ahir Bhairav, a morning rag, reveals the breathtakingly sensuous nature of the instrument with an absorbing alap with the gentle drone of two tamburas setting the scene, before moving on to the subsequent sections to show the livelier nature of the instrument accompanied by the tabla.

With comparatively little Indian classical music available on CD, Nimbus has made a worthwhile contribution, with painstaking attention to detail extending to the excellent programme notes by Neil Sorrell. And the series looks handsome too.

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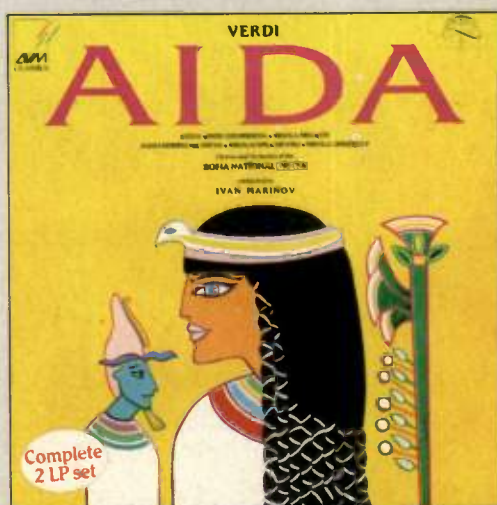
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MUSIC VIDEO

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Fugitive's capture

FUGITIVE TV is expanding the activities of its music video arm with the appointment of Jenny Demetri as executive producer.

Demetri joins the company after 10 years in the music industry. Her past experience in music video includes four years at Music Box where she worked as a programmer and producer on a live afternoon show, the news programme and a series of one-hour television specials profiling such musicians as

Sting, Phil Collins and Herbie Hancock.

Directors represented by Fugitive TV are veteran Chris Gabriri and the award-winning Pete Cornish. New talent includes Big TV! c directing duo who made number one with The Only Way Is Up for Yazz. Also represented is Heene Gutary whose diverse works include collaborations with Grace Jones and New York graffiti man Keith Haring.

● GORDON ELSBURY is to direct music videos at Tim Broad and Russell King's promo company Harry Clips. Over the past two years, Elsbury has directed pop promos for music industry stars Cliff Richard, George Berson, Shakin' Stevens and David Essex.

● POSSIBLY THE first Acid House video has been directed by Peter McArthur and Mark Thompson at Arthouse. The video is for Darrell Lockhart's Garden Of Eden project and the track is due for release on September 15.

R E V I E W S

THE ROYAL BALLET: Swan Lake. Natalia Makarova, Anthony Dowell. Running time 135 minutes. Thames Gold Video Collection TV 8012. Dealer price: £9.03.

L'ENFANCE DU CHRIST: Berlioz. Anthony Rolfe Johnson, Richard Van Alle, Fiona Kimm. Dramatised by Anthony Burgess. Running time: 97 minutes. Thames Gold Video Collection TV 8014. Dealer price: £9.03.

Comment: Two good programmes. Makarova is one of the finest Odettes on film, providing all the grace and ease one would require from the leading Soviet ballerina and Anthony Dowell gives good support. Burgess's imaginative working of L'Enfance du Christ is unusual, blending operatic form with realism, elements of

science fiction and even fantasy. It is the kind of production that would benefit from CDV, although the sound is not bad. Strong characterisation, also, from major roles.

Sales forecast: Good, except that for the moment, Thames is distributing through WH Smiths only. Stock up when it becomes generally available, though, L'Enfance du Christ may have a mainly Christmas appeal.

NS

BOB DYLAN: Don't Look Back. Virgin Music Video VVD 251. Running time: 96 minutes. Dealer price: £6.95.

Comment: A significant release for certain sectors of the market, this 1965 semi-documentary by D A Pennebaker follows the Fasha Of Protest round Britain, and includes several highly atmospheric

performances by Dylan, Joan Baez and Donovan. But it is chiefly Dylan, who does the famous Subterranean Homesick Blues with throwaway placards (reputedly filmed behind the Savoy Hotel!), Times They Are A-Changing and others, including Maggie's Farm. Dylan also carves up well-wishers, free-loaders and journalists like Attila the Hun, while Albert Grossman, (his manager), verbally assassinates a jobsworth and, with agent Tito Burns, inflates Dylan's price for a TV Special. An intriguing black and white portrait of a hero in his youth.

Sales Forecast: If historical values were paramount, this would shift millions, and will surely sell well if Dylan's middle-aged fans know it exists. Marketing will be crucial.

JT

		Description (tracks) Timings/Dealer Price	
1	14	MICHAEL JACKSON: The Legend ... Compilation (22 tracks)/55min/£6.95	Video Collection MJ 1000
2	4 15	MICHAEL JACKSON: Making Thriller Compilation/1hr/£6.95	Vestron MA 11000
3	3 7	NOW THAT'S ... MUSIC VIDEO 12 Compilation/1hr/£6.95	PMI/Virgin MV NOW 12
4	2 11	MADONNA: Ciao Italia ... Live (16 tracks)/1hr 40min/£7.80	WEA 9381413
5	5 8	DEF LEPPARD: Historia Compilation (18 tracks)/1hr 30min/£10.42	PolyGram Music Video 041 684 2
6	12 2	KISS: Crazy Nights Compilation (3 tracks)/13min/£4.17	Channel 5 CFV 07782
7	9 5	INXS: Kick The Video Flick Compilation (6 tracks)/30min/£6.95	Channel 5 CFV 07452
8	6 24	WET WET WET: The Video Singles Compilation (5 tracks)/25min/£6.95	Channel 5 CFV 05662
9	10 5	PRINCE AND THE REVOLUTION Live (19 tracks)/2hr/£6.95	Channel 5 CFV 01292
10	8 25	HEART: If Looks Could Kill Compilation (7 tracks)/30min/£4.55	PMI MVR 99 0075 3
11	15 7	GENESIS: VOL 2 Compilation (12 tracks)/57min/£6.95	Virgin VWD 330
12	7 7	GENESIS: VOL 1 Compilation (11 tracks)/55min/£6.95	Virgin VWD 329
13	11 10	EURHYTHMICS: Savage Compilation (12 tracks)/45min/£6.95	Virgin VWD 340
14	-	WHITESNAKE: Trilogy Compilation (4 tracks)/27min/£4.55	PMI MVR 99 0073 3
15	-	BILLY IDOL: More Vital Idol Compilation (10 tracks)/45min/£9.99	Chrysalis CVHS 5017
16	-	DIRE STRAITS: Alchemy Live Live (10 tracks)/1hr 20min/£9.99	Channel 5 CFV 00122
17	-	KATE BUSH: The Whole Story Compilation (14 tracks)/50min/£9.99	PMI MVP 9911 43 2
18	13 3	AC/DC: Let There Be Rock Live (13 tracks)/1hr 34min/£6.95	WHV PES 34073
19	NEW	THE WHO: Who's Better Who's Best? Compilation (17 tracks)/1hr/£6.95	Channel 5 CFV 0556 2
20	-	THE CURE: Staring At The Sea Compilation (17 tracks)/1hr 30min/£19.99	Palace PVS 3011M

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DISTRIBUTION TOP INDIE SINGLES

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1	7	THE ONLY WAY IS UP	Yazz & Plastic Population	Big Life BLR4(T) (I/RT)
2	4	MEGABLAST/DON'T MAKE ME WAIT	Bomb The Bass	Rhythm King/Mute DOOD(12)2 (I/RT)
3	2	THE LOCO-MOTION	Kylie Minogue	PWL PWL(T)14 (P)
4	3	SUPERFLY GUY	S-Express	Rhythm King/Mute LEFT28(T) (I/RT)
5	5	DR STEIN	Helloween	Noise International 7HELL01 (A)
6	RE	BIRTHDAY	The Sugarbubs	One Little Indian 7TP11 (12' - 12TP11) (I/NM)
7	NEW	GIGANTIC	Pixies	4AD BAD805 (I/RT)
8	6	DESTROY THE HEART	House Of Love	Creation CREO57(T) (I/RT)
9	7	I'VE GOT A FEELING	De Luxe	Unyque UNQ3(T) (SP)
10	8	THEME FROM S-EXPRESS	S-Express	Rhythm King/Mute LEFT21(T) (I/RT)
11	11	TOP CAT RAP	MC Bronx	100 2 One CATRAP(12)1 (A)
12	9	BLUE MONDAY 1988	New Order	Factory FAC737 (12' - FAC73R) (P)
13	14	COULDN'T GET IT RIGHT	Climax Blues Band	Clay CLAY49 (P)
14	10	DEF CON ONE	Pop Will Eat Itself	Chapter 22 PWE1(12)001 (I/NM)
15	NEW	BITING MY NAILS	Renegade Sound Wave	Mute (12)MUTE82 (I/RT/SP)
16	12	GOT TO BE CERTAIN	Kylie Minogue	PWL PWL(T)12 (P)

17	15	CHAINS OF LOVE (REMIX)	Erasure	Mute (12)MUTE83 (I/RT/SP)
18	19	BEAT DIS	Bomb The Bass	Mister-ron/Rhythm King/Mute DOOD(12)1 (I/RT)
19	31	THE CIRCUS	Erasure	Mute MUTE66 (I/RT/SP)
20	16	DOCTORIN' THE TARDIS	Time Lords	KLF KLF003 (I/RT)
21	24	I SHOULD BE SO LUCKY	Kylie Minogue	PWL PWL(F)8 (P)
22	18	TUNE IN	Psychic TV (Jack The Tab)	Temple TOPY037 (I/RE)
23	17	YOU MAKE ME REALISE	My Bloody Valentine	Creation CREO55(T) (I/RT)
24	29	MOONCHILD (SECOND SEAL)	Fields Of The Nephilim	Situation Two SIT52(T) (I/RT)
25	20	DO YOU WANNA FUNK	Sylvester with Patrick Cowley	Domino - (DOM4T) (CH)
26	34	DOCTORIN' THE HOUSE	Yazz & Plastic Pop...	Cold Cut featuring Ahead Of Our Time CCUT27 (I/RT)
27	23	TRUE FAITH	New Order	Factory FAC183/7 (12' - FAC183) (P)
28	40	BANGO (TO THE BATMOBILE)	Todd Terry Project	Sleeping Bag HAK(T)16 (A)
29	NEW	SHE SCREAMED	Ultra Vivid Scene	4AD BAD806 (I/RT)
30	27	HARD TO THE CORE	London Rhyme Syndicate	Abstract (12)LR5001 (P)
31	RE	CHRISTINE	House Of Love	Creation CREO53(T) (I/RT)
32	13	TO THE RHYTHM	Longsy D & Cut Master MC	Big One V(V)BIG 10 (I/RT)
33	33	SHIP OF FOOLS	Erasure	Mute (12)MUTE74 (I/RT/SP)
34	NEW	BLAME	Chesterfields	Household HOLD3(T) (I/RE)

35	NEW	HABIBA	Bappa Lahiri	Hi Hat HY(T)3 (I/RT)
36	21	THE ONE GAME	Saylor Dala	Fly EAGLE3 (P)
37	30	BAD YOUNG SISTERS	Lisa & Lazy	Ahead Of Our Time CCUT3 (I/RT)
38	NEW	KING OF SOUL	Wolfgang Press	4AD BAD804 (I/RT)
39	RE	TANGIERS	Screaming Trees	Native (12)NTV34 (I/RR)
40	RE	FRANK SIDEBOTTOM SALUTES THE MAGIC ...	Frank Sidebottom	In Tape ITTO (I/RR)
41	49	SOMETHING NICE	R. Lloyd & New Four Seasons	In Tape IT(T)056 (I/RR)
42	22	EIGHTIES LADY	Gwen McFae	Danceyard YARD(T)1 (SP)
43	26	LISTEN JP	Ark	Rough Trade - (RTT299) (I/RT)
44	36	H.O.U.S.E.	Adon's featuring MC Kodak	Anxious BLMK002 (A)
45	25	ATMOSPHERE	Jay D vision	Factory FAC2137 (P)
46	32	HIJACK THE BEAT	Groove	Submission - (SUBX05) (I)
47	35	DEUS	The Sugarbubs	One Little Indian 7TP10 (I/NM)
48	39	ANYONE	Smith & Mighty	Beat Master BEAT M2(12)(A)
49	41	ALWAYS THE LIGHT	Weather Frontiers	Creation CREO56(T) (I/RT)
50	46	LOCK, STCK & BARREL	Star Turn on 45 Pints	Pacific DRINK2 (T) (PAC)

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TOP 25 ALBUMS

1	8	KYLIE - THE ALBUM	Kylie Minogue	PWL HF3 (P)
2	3	1977-1980: SUBSTANCE	Jay Division	Factory FACT250 (P)
3	2	DOING IT FOR THE KIDS	Various	Creation CRELP037 (I/RT)
4	19	THE INNOCENTS	Erasure	Mute STUMM 55 (I/RT/SP)
5	6	CHESS - THE RHYTHM & THE BLUES	Various	Chess SAM500 (CH)
6	53	THE CIRCUS	Erasure	Mute STUMM 35 (I/RT/SP)
7	53	SUBSTANCE	New Order	Factory FACT 200 (P)
8	9	JACKMASTER VOL 3	Various	DJ International JACKLP503 (A)
9	18	LIFE'S TOO GOOD	The Sugarbubs	One Little Indian TPLP5 (I/NM)
10	8	TOMMY	Wedding Present	Reception LEEDS2 (I/RR)
11	14	THE SOUND OF SUN	Various	Chess SAM3 (CH)
12	12	HOUSE OF LOVE	House Of Love	Creation CRELP34 (I/RT)
13	10	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH76 (I/RT)
14	23	LES MISERABLES	Original London Cast	First Night ENCORE1 (P)
15	13	WONDERLAND	Erasure	Mute STUMM25 (I/RT/SP)
16	11	ACID TRAX VOL 2	Various	Serious DRUG2 (A)
17	NEW	THIS IS LATIN MUSIC	Various	Caliente/Charly SHOT1 (CH)
18	RE	UPFRONT 11	Various	Serious UPFT11 (A)
19	17	LOVE IS A RHAPSODY	General Lafayette	Plaza PZAA001 (SP)
20	16	STREETOUNDS 88-2	Various	Streetsounds STSND882 (A)
21	RE	DAWNRAZOR	Fields Of The Nephilim	Situation Two SITUP18 (I/RT)
22	22	OUT TO LUNCH	Wish	Ahead Of Our Time AHOT14U (I/RT)
23	24	THE WORLD IN YOUR EYES	Loop	Head HEADLP2 (I/RE)
24	RE	ACID HOUSE VOL 1	Various	B.P.M. BPLP001 (I)
25	15	HOUSE HITS	Various	Needle/Serious HOH188 (A)



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REGGAE CHART

THIS WEEK

LAST WEEK

REGGAE DISCO CHART

1	(1)	SO MANY WAYS	Dennis Malcolm	Charm CRT 19
2	(4)	MUSIC LOVER	Sheila Rankin	Live And Love LLD 83
3	(2)	NO WAY BETTER THAN YARD	Admiral Bailey	Live And Love LLD 81
4	(3)	WOMAN OF GODS	Reverend Dixon	Groove And QTR CRD 004
5	(5)	HOLDING BACK THE YEARS	Earl Sixteen	Rock Star RS 01
6	(8)	MELLOW	Various	Arwa Records ARI 77
7	(7)	DUCK DANCE	Red Dragon	Live And Love LLD 78
8	(14)	PROUD TO BE BLACK	Crucial Robbie	YIDDYD 0130
9	(9)	MEANING OF LIFE	B. Candy	Saxon SHF 005
10	(6)	RUMOURS	Gregory Isaacs	Greenleafs Records GRED 221
11	(10)	SENOBITA	Carmen Erown	J/W Records JW 59T
12	(15)	CALL ON ME	Celery Wilson	German Records DGT 37
13	(16)	WILD SANCHEZ	Sanchez	Dennis Star DSI 07
14	(22)	NOT AS HAPPY	F. McGregor/C Schloss	Greenleafs GRED 226
15	(13)	WHY I CARE	Jerry Hall	Redman International RED 17

REGGAE ALBUM CHART

1	(1)	TURBO CHARGE	F. Paul Pinchers	Super Supreme SUPLP 1
2	(2)	REGGAE HITS VOL 4	Various Artists	Jel Star JELP 1004
3	(8)	LONELNESS	Various	Techniques Records WRLP 17
4	(6)	GET READY	Mighty Diamonds	Greenleafs Records GREL 112
5	(4)	MUSIC WORKS SHOWCASE 88	Various	Greenleafs GREL 117
6	(5)	CONSCIOUS PARTY 2	Morley The Melody Makers	Virgin V 2506
7	(7)	LOOKS ARE DECEIVING	Mata 8	Arwa Records ARI LP 038
8	(10)	JAMMY'S ANGELS	Various Artists	Jammy's SPLP 08
9	(9)	MISTRESS MUSIC	Earning Speed	Greenleafs GREL 116
10	(11)	JAM SESSION VOL. 1	Various Artists	Jammy's VPRL 1031
11	(15)	SIZZLING	Frisbie Fox	Skengdon SKDLP 009
12	(12)	LOVERS ROCK INNA DANCE HALL	S. Minott	Youth Prom YPLP 10
13	(17)	MORE DEAS	Various Artists	Justice JUSLP 05
14	(16)	DUB ME CRAZY PT 8	Mad Professor	Arwa Records ARI LP 038
15	(19)	NO DRUGS	Tigga Stewart	Live And Love LALP 25

DISCOS - NEW RELEASE

ONE IN A MILLION	Sanchez	German Records DGT 42
AM I LOSING YOU	Cynthia Schless	Charm CRT 22
ONE MAN AGAINST THE WORLD	Gregory Isaacs	Tappa Zukie TZ 2
I WANT YOUR LOVE	Hennessy Andy	Shine Rock MH 222
NEW FEELINGS	Posman Alvin Ragging Bull	Greenleafs GRED 223
BET YOU DON'T KNOW	Pan Hall	Blueface BTRD 028
WALK AND WINE	Invader	Soca SOT 002

ALBUMS - NEW RELEASES

TRULY YOURS	RT's latest Annual	Manhattan MTL 1035 (Soul)
TOP 10	Various Artists	Musica Mater DSR 3291 (Pre)
INSEPARABLE	Deniz Brown	J/W Records WKLP 7 (Back in Stock)

T R A C K I N G

by Dave Henderson

HOT, AND new, from Pinnacle comes the exotic sound of **Nasa** and their new 12-inch single *Shah Shah*. Full of Eastern promise and groovy rock excess (with a prime-loading guitar shooting off at every juncture) it's on *Fun After All* and has that little 'nippy' edge that might just swing it for them. **The Zen Gangsters** have a seven and 12-inch of aspiring pop proportions and that's on the *Cat And Mouse* label and called *South Of The Border*. Like labelmates **Jim Jiminee**, they seem destined to flirt with radio playlists and lower chart positions and, a couple of singles on, should be nicely filled out and populist! The New Rose label releases a seven-inch only from **Bruce Joyner**, *The World Needs A Little More Love*, and that's taken from his double LP for New Rose called *Hot Georgia Nights*. The A-side of the single features **REM's Peter Buck** on guitar.

NEW YORK's **Horseflies** have their first UK vinyl release with the *Human Fly* LP, cassette and CD on *Cooking Vinyl* through *Revolver* and the *Cartel*. Already acclaimed as space-age folk music, having various drug references and acid flashback tags thrown its way, it looks set to cause interest and see the group receive maximum press exposure. Also searching for the mostest when it comes to interest is London duo **Greater Than One**. After leaving their indus-

trial roots and embarking on a dance-frenzied sojourn on their last 45, *Now Is The Time*, the beat just keeps on thumping on *Peace*, the group's third single. On the K=K label (remember that stands for *Kunst Equals Kapital!*), that's available through *Red Rhino* and the *Cartel* and slogans like, er, *Powerhouse!!!!* have been linked with it. OK?

CREEDENCE CLEARWATER Revival have a second volume of *Best Of...* material released through *Ace's* tie-up with the *American Fantasy* label, the album, which is available through *Pinnacle*, features *Sweet Hitchhiker* and *Up Around The Bend* among others and it'll be available on album and cassette.

JAH SHAKA has a couple of albums released on the *Jah Shaka* Music label through *Revolver*, they are both re-issues. *Brimstone And Fire* is one of his early dub, while *Revelation Songs* is counted as one of his classics. Also from *Revolver*, **Bad Beach** have an album called *Cut It Off* on the *Konkurrel* label. *Bad Beach* are acclaimed as one of the most original and innovative UK hardcore bands and they have, of course, a healthy European following. Also from *Konkurrel*, there's an album from American hardcore outfit **Scream**, called *Live In Europe*. Recorded last

year in Amsterdam it's alleged to be a very hi-fi recording. *Cooking Vinyl* breaks into the CD cupboard again and submit **Davy Spillane's** *Atlantic Bridge* to disc and, still with *Revolver* and the *Cartel*, the wonderfully named **OLD** release their album *Old Lady Drivers* on the *Earache* label. It's the debut release from an east coast US band who were formerly in the similarly classically-named *Regurgitation*.

NEW THROUGH Southern is **Restless's** *Beat My Drum* album on the new *Madhouse* record label. Southern is also handling New York outfit **Barkmarket's** debut album *1-800-God-House*, on the *Purge Sound League* label plus a couple newbies from *Touch And Go*, in the shape of **The Laughing Hyenas'** *Merry Go Round* album and **Didjits'** *Hey Judestar* album.

MASS, WORLDWIDE confusion seems to surround the debut **Frank Sidebottom** LP. An essential piece of vinyl judged from its pre-release cassette form, it now transpires that Frank has made it a double album and premature reviews will be puzzled to hear that there are two more sides. The cassette version has specially edited versions of the tracks and the CD is different again. What's even more confusing the album, 5/9/88 is set to

be followed by another album called 13/9/88. In *Tape* spokespersons were out fishing and unable to comment... their answer machine revealed it was available through *Red Rhino* and the *Cartel*.

Independent and Other charts for some time! The new one, however, is called *Susannah's Still Alive* which will be available in both seven and 12-inch formats. The band are currently hiding in Yorkshire where a new album, *On Land And In The Sea*, is being prepared.

SWEDISH BAND, **Marie And The Wildwood Flowers** re-



CREEDENCE CLEARWATER Revival: vintage stuff part two out now

ANOTHER NEW dance label unleashes its wares on the market this week, as *B/Ware*, through *Rough Trade* and the *Cartel*, releases *Cockney Rhythm* by **The Rebel MC**. Billed as "a real dope beat (with a little reggae riddim)", it's sure to tickle the charts as other recent *Rough Trade* distributed dance sides have. At the other side of the drinking glass, **The Cardiacs** release a new single, following the success of their really memorable last one which I can't remember the title of. Well, it did get a lot of radio airplay and stayed in the

lease their debut LP, simply called *Marie And The Wildwood Flowers*, on groovy, mind-blowing pink vinyl on the *Ediesta* label through *Red Rhino* and the *Cartel*. A scorcher of a torch album it also features numerous Swedish reprobates making whining noises behind the lady in question. A well recommended platter. Also through *Red Rhino*, *Play It Again Sam* release the new **Young Gods'** single, *L'Amourir*, which is produced by **SWANS** man **Roli Mosimann**, which has already received good rock press attention.

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Acid Man (Richards)	7
Another Part Of Me (Jackson)	1
Answers To Nothing (Ure)	6
Anything For You (Estelle)	1
Ave Maria (Bach/Gounod)	8
Bailando (Cantu/Berlango)	8
Ballad Of Go Go Brown, The (Gregory/Marsh/Ware)	10
Big Fun (Pennington/Forest/Saunders)	3
Birthday (The Sugarbushes)	6
Can You Party (-)	6
Damn Good/Stand Up (Roth/Va)	8
Don't Be Cruel (Reid/Babyface/Simmonds)	5
Don't Rush Me (Forbes/Franzel)	8

Nothing Can Divide Us (Stock	37
Aiken/Waterman)	
Nothing's Gonna Change My	
Love For You	60
Mosser/Goffin)	
On The Beach Summer '88	
(Real)	40
Only Way Is Up, The	
(Jackson/Menderson)	
Oochy Koochy (F.U. Baby Yeah	
Yeah) (Baby Ford/Mr	
Salt)	71
Popcorn '88 Remix	
(Kingsley)	84
Push It (A) Azor (AA)	
Fulsom/McCrackin)	57
Race, The (Blank/Meier)	
Rags (Reverb/Bell)	78
Raw (Kemp)	47
Reach Out, I'll Be There (RR	

12" FEATURES **HEAVEN KNOWS** - LIVE
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This Week		Last Week		We're on Chart		Chart Artists (Producers) Publishers		Label 7" (12") Number (Distributor)	
▲	1	9	2	GROOVY KIND OF LOVE		Phil Collins (Phil Collins/Anne Dudley)	EMI Music	Virgin VS(T) 1117 (E)	
▲	2	2	7	THE HARDER I TRY		Brother Beyond (Stock/Aitken/Waterman)	All Boys Music	Parlophone (12)R 6184 (E)	
△	3	1	8	THE ONLY WAY IS UP		Yazz & The Plastic Population (Coldcut)	BMG Music	Big Life BLR 4(T) (I/RT)	
△	4	7	6	TEARDROPS		Womack & Womack (Chris Blackwell)	Zomba Music	4th & B'way/Island (12)BRW 101 (F)	
▲	5	28	2	HE AIN'T HEAVY, HE'S MY BROTHER		The Hollies (Ron Richards)	Chelsea Music/Jenny Music	EMI (12)EM 74 (E)	
△	6	6	3	MEGABLAST/DON'T MAKE ME WAIT		Bomb The Bass (Tim Simenon/Pascal Gabriel)	Rhythm King	Rhythm King DOOD(12) 2 (I/RT)	
△	7	5	6	MY LOVE		Julia Iglesias feat. Stevie Wonder (H. Gatica)	Jobete/Black Bull	CBS JULIO(T) 2 (C)	
▲	8	14	3	THE RACE		Yello (Yello)	Warner Chappell	Mercury/Phonogram YELLO 1(12) (F)	
▲	9	3	6	THE LOCO-MOTION		Kylie Minogue (Stock/Aitken/Waterman)	EMI Music	PWL PWL(T) 14 (P)	
▲	10	4	7	HANDS TO HEAVEN		Breathe (Bob Sargeant)	Virgin Music	Siren/Virgin SRN(T) 68 (E)	
△	11	12	3	TOUCHY!		A-Ha (Alan Tarney)	ATV Music	Warner Brothers W 7749(T) (W)	
▲	12	18	2	HEAVEN IN MY HANDS		Level 42 (Level 42/Wally Badarou/Julian Mendelsohn)	Various	Polydor PO 14 (12"-PZ 14) (F)	
△	13	15	6	RUSH HOUR		Jane Wiedlin (Stephen Hague/David Jacob)	BMG Music	Manhattan/EMI (12)MT 36 (E)	
▲	14	8	8	I NEED YOU		B.V.S.M.P (Felton Williams)	EMI Music	Debut/Passion DEBT(X) 3044 (A)	
△	15	19	9	ANYTHING FOR YOU		Gloria Estefan & Miami Sound Machine (Emilio Estefan)	SBK Songs	Epic 651673 7 (12"-651673 6) (C)	
▲	16	NEW		ANOTHER PART OF ME		Michael Jackson (Quincy Jones/Michael Jackson)	Warner Chappell	Epic 652844 7 (12"-652844 6) (C)	
▲	17	11	7	GOOD TRADITION		Tanita Tikaram (Peter Van Hooke/Rod Argent)	Copyright Control	WEA YZ 196(T) (W)	
▲	18	10	7	FIND MY LOVE		Fairground Attraction (Fairground Attraction/Moloney)	MCA Music	RCA PB 42079 (12"-PT 42080) (BMG)	
▲	19	34	3	I'M GONNA BE		The Proclaimers (Pete Wingfield)	Zoo Music/Warner Chappell	Chrysalis CLAIM(X) 2 (C)	
▲	20	40	5	EASY		Commodores (James A. Carmichael/Commodores)	Jobete	Motown ZB 41793 (12"-ZT 41794) (BMG)	
▲	21	NEW		LOVELY DAY (Sunshine Mix)		Bill Withers (Withers/McDonald)	Chelsea Music/Warner Chappell	CBS 653001 7 (12"-653001 6) (C)	
▲	22	13	9	YOU CAME		Kim Wilde (Ricki Wilde/Tony Swain)	Rickim Publishing	MCA KIM(T) 8 (F)	
△	23	25	4	EVERY GIRL AND BOY		Spagna (Spagna/Larry Pignagnoli)	Copyright Control	CBS SPAG(T) 1 (C)	
△	24	24	4	SWEET CHILD O' MINE		Guns N' Roses (Mike Clink)	Warner Chappell	Geffen GEF 43(T) (W)	
△	25	32	3	HE AIN'T HEAVY, HE'S MY BROTHER		Bill Medley (Giorgio Moroder)	Chelsea Music/Jenny Music	Scotti Bros PO10 (12"-PZ10) (F)	
▲	26	NEW		MAKE ME LAUGH		Anthrax (Anthrax/Mark Dodson)	Island Music	Island (12)IS 379 (F)	
△	27	26	4	WHERE DID I GO WRONG		UB40 (UB40)	New Claims/ATV Music	DEP International DEP 30(12) (E)	
△	28	33	2	TEARS RUN RINGS		Marc Almond (Marc Almond/La Magia)	Warner Chappell	Parlophone (12)R 6186 (E)	
▲	29	16	8	SOMEWHERE DOWN THE CRAZY RIVER		Robbie Robertson (Daniel Lanois/Robbie Robertson)	SBK Songs	Geffen GEF 40(T) (W)	
▲	30	17	4	RUNNING ALL OVER THE WORLD		Status Quo (Pip Williams)	Warner Chappell	Vertigo/Phonogram QUAD 1(12) (F)	
△	31	48	2	BIG FUN		Inner City feat. Kevin Saunderson (Kevin Saunderson)	Drive-On	10/Virgin TEN(X) 240 (E)	
▲	32	20	2	HARVESTER OF SORROW		Metallica (Metallica/Flemming Rasmussen)	PolyGram Int. Music	Vertigo/Phonogram - (METAL 212) (F)	
▲	33	NEW		STOP THIS CRAZY THING		Coldcut featuring Junior Reid (Coldcut)	Big Life Music	Ahead Of Our Time/Big Life CCUT 4(T) (I/RT)	
▲	34	21	4	KING OF EMOTION		Big Country (Peter Wolf)	10 Music	Mercury/Phonogram BIGC 5(12) (F)	
▲	35	27	8	SUPERFLY GUY		S-Express (Mark Moore/Pascal Gabriel)	Rhythm King	Rhythm King/Mute LEFT 28(T) (I/RT)	
△	36	45	2	SHAKE YOUR THANG (IT'S YOUR THING)		Salt 'N' Pepa feat. EU (Hurby Luv Bug)	SBK Songs	ffrr/London FFR(X) 11 (F)	
▲	37	NEW		NOTHING CAN DIVIDE US		Jason Donovan (Stock/Aitken/Waterman)	All Boys Music	PWL PWL(T) 17 (P)	

34 TOWN OF PLENTY Rocket/Thunderbox EKS 127025/05

76	74	TOWN OF PLENTY	Rachet/Phonogram LPS 1702 (P)
77	70	THEY (Chris Thornley) Big Pig Music	
77	70	TURN OF ALIVE AND . . .	Epic BLS4505 (A)
77	70	DEAD OR ALIVE (Dead Or Alive) Warner	Dead Or Alive
78	NEW	RAGS	Food/Parlophone 179000 (A)
78	NEW	Crazy Head (Owen Downes/Daniel Bell) Warner	Crazy Head Music
79	64	IT BEGAN IN AFRICA	Urban/Polygram URB23 (P)
79	64	The Urban All Stars (J. Warner) Cap. Cos.	
80	73	SAVE A LITTLE BIT	RCM 16447 (12-P14742) (B)
80	73	Gaye Goldsmith (Juliana/Pennet/Julia) Random/Random Music	
81	86	SIGNED, SEALED, DELIVERED . . .	Jive RJS501 (4) (B&G)
81	86	Foxy Turner (Judy Bailey) Jetstream/Black Bull	
82	72	DAMN GOOD!	Warner Brothers (R) 775301 (P)
82	72	David Lee Roth (David Lee Roth) Warner	
83	61	THEME FROM 'VIETNAM'	Orion/Pennam OPH1 3053 (A)
83	61	Orion/Columbia TriStar/Pennam Produced (P)	
84	84	POPCORN '88 REMIX	Orion T18 (P) (B&G)
84	84	T.I.C. (Brian Tipton/Henry) Warner Music	
85	90	TALKIN' 'BOUT A . . .	Elektra EMI 1295 (P) (B)
85	90	Tracy Chapman (David Karshenkow) S&W	
86	75	BAILANDO	Synco/Epic EMI 1295 (P) (B)
86	75	Alanna (Brian Gossard) EMI Music	
87	79	WHY YOU COULD HAVE . . .	Crescent BLS111 (P) (B&G)
87	79	Tongue In Cheek (Bobby & Sander) Jetstream Music	
88	85	TONIGHT	Mercury/Phonogram RCM 1032 (P)
88	85	Kenny Rankin (Doodie) EMI Music	
89	NEW	DON'T RUSH ME	Arista 111667 (12-P11667) (B&G)
89	NEW	Taylor Dayne (Dixi Wicks) Random Music	
90	74	SHOTGUN CITY	Virgin V557 1303 (P)
90	74	Heidi (Busby) 2, Virgin Music	
91	79	GET BUSY	WA WA47 (2) US45 (P)
91	79	Rick Clarke (Rick Clarke/Peter Hawks) Berkeley Dis.	
92	NEW	JOHN	CBS DES47 (P) (C)
92	NEW	Desarmes (J.M. Rivell) Warner Music	
93	NEW	STRICTLY BUSINESS	Columbia/Capricorn COL42172 (P)
93	NEW	EPAC (EPAC) Chrysalis Music	
94	76	JUST GOT PAID	CBS 651457 (P) (P-651470) (A)
94	76	Johnny Kapay (Teady Klay/Kay) Virgin/Cat-Guns Music	
95	89	WATCHING YOU	Virgin V571 1101 (P)
95	89	Leslie East (Nick Marshall) Brunswick Music/Virgin Music	
96	NEW	LIVE FREE OR DIE	Virgin V571 1124 (P)
96	NEW	Robert & The Angel (B. Brown) Island Music	
97	86	YOU'RE SO VAIN	Arista 111701 (12-P11701) (B&G)
97	86	Carole Goma (Goma/Tony T-Goma) Warner/Random Music	
98	NEW	AVE MARIA	BBC 120456 227 (P)
98	NEW	John Harrison (J. Man) Capricorn	
99	NEW	INDESTRUCTIBLE	Arista 111727 (12-P11727) (B&G)
99	NEW	Four Tops (Four Tops) Jetstream/Black Bull	
100	91	THE BALLAD OF GO GO . . .	Virgin V570 1113 (P)
100	91	Heaven 17 (Heaven 17) Capricorn/Capricorn	

Ⓢ 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 they were "banned."

consecutive weeks, and if their sales fell by 20 per cent

compared with last week. (C)

Top 75 chart entries to date (35 weeks)472

Panel Sales over last week +8%

38	36	5	JUMP START Natalie Cole (Reggie Calloway/Vincent Calloway) Warner Chappell	Manhattan/EMI (12)/MT 50 (E)
39	29	6	SOLDIER OF LOVE Donny Osmond Carl Struken/Evan Rogers) MCA Music	Virgin VS(T) 1094 (E)
40	22	5	ON THE BEACH Summer '88 Chris Rea (Chris Rea/Jon Kelly) Warner Chappell	WEA YZ 195(T) (W)
41	30	8	YE KEY KE Mory Kante (Nick Patrick) London Music	London LON(X) 171 (F)
42	39	2	WAY BEHIND ME The Primitives (Paul Sampson/Hugh Jones) Complete Music	Lazy/RCA PB 42209 (12"-PT 42210) (BMG)
43	23	5	THE EVIL THAT MEN DO Iron Maiden (Martin Birch) Zomba Music	EMI (12)/EM 64 (E)
44	31	8	REACH OUT, I'LL BE THERE The Four Tops (Holland/Dozier/Harding/Curnow) Jobete Music	Motown ZB 41943 (12"-ZT 41944) (BMG)
45	37	7	HUSTLE! (TO THE MUSIC...) The Funky Worm (Marc Erydon) Copyright Control	FON/WEA FON 15(T) (W)
46	50	4	I HATE MYSELF FOR LOVING YOU Joan Jett & The Blackhearts (Child/Laguna) SBK Songs/Virgin Music	London LON(X) 195 (F)
47	54	2	RAW Spandau Ballet (G Kemp/Langan/Spandau Ballet) Reformation	CBS SPANS(T) 3 (C)
48	35	4	SUPERSTITIOUS Europe (Ron Nevison) EMI Music	Epic EUR(T) 3 (E)
49	53	2	LONG AND LASTING LOVE (ONCE IN A LIFETIME) Glenn Medeiros (Michael Masser) EMI Music/Warner Chappell	London LON(X) 202 (F)
50	38	7	MARTHA'S HARBOUR All About Eve (Paul Samwell-Smith) BMG Music	Mercury/Phonogram EVEN(X) 8 (F)
51	43	6	DON'T BE CRUEL Bobby Brown (L.A./Babyface) Warner Chappell	MCA MCA(T) 1268 (F)
52	RE		HEY JUDE The Beatles (George Martin) Northern Songs	Apple (12)/R 5722 (E)
53	41	12	I WANT YOUR LOVE Transvision Vamp (Zelus B. Held) Copyright Control	MCA TVV(T) 3 (F)
54	NEW		WORLD WITHOUT YOU Belinda Carlisle (Rick Nowels) Warner Chappell	Virgin VS(T) 1114 (E)
55	NEW		STALEMATE Mac Band (David Wyche/Jonathan Wayne/Wayne Lewis) Island Music	MCA MCA(T) 1271 (F)
56	55	3	GOOD TIMES Matt Bianco (Mark Felby/Mark Fisher) Smooth Dog/Fishy Songs	WEA YZ 302(T) (W)
57	42	12	PUSH IT/TRAMP Salt 'N' Pepa (Harby "Lovebug" Azor) Warner Chappell Music	Champion CHAMP (12)/51-frr/London FFR(X) 2 (BMG/F)
58	NEW		TURN ON THE NIGHT Kiss (Ron Nevison) Warner Chappell Music	Vertigo/Phonogram KISS 9(12) (F)
59	66	2	EDGE OF A BROKEN HEART Vixen (Richard Marx) SBK Songs/Feesongs	Manhattan/EMI (12)/MT 48 (E)
60	47	13	NOTHING'S GONNA CHANGE MY ... Glenn Medeiros (Jay Stone) Rondor/EMI/Warner Chappell	London LON(X) 184 (F)
61	NEW		CAN YOU PARTY Royal House (Todd Terry) Champion Music	Champion CHAMP(12) 79 (BMG)
62	44	6	WHEN IT'S LOVE Van Halen (Dor Landee) Warner Chappell Music	Warner Brothers W 7816(T) (W)
63	57	3	DR STEIN Helloween (Tommy Hansen/Tommy Newton) Wintrup Songs	Noise Int. 7HELLO 1 (12"-12HELLO 1) (A)
64	49	4	ANSWERS TO NOTHING Midge Ure (Midge Ure/Fik Walton) Modd Music/Warner Chappell	Chrysalis URE(X) 5 (C)
65	NEW		WAITING FOR THE GREAT LEAP FORWARDS Billy Bragg (Joe Boyd/W ggy) Warner Chappell Music	Go! Discs GOD 23 (C)
66	51	13	ROSES ARE RED Mac Band/The McComas Brothers (L.A./Babyface) Warner Chappell	MCA MCA(T) 1264 (F)
67	68	2	BIRTHDAY The Sugarcubes (-) Second Wind	One Little Indian 7TP 11 (12"-12TP 11) (I/NM)
68	46	4	I WON'T BLEED FOR YOU Climie Fisher (Seppher Hague) Chrysalis/Rondor Music	EMI (12)/EM 66 (E)
69	63	3	FIRST BOY IN THIS TOWN (LOVE SICK) Scritti Politti (Green Garside/Gamson) Chrysalis/Warner Chappell	Virgin VS(T) 1082 (E)
70	78	1	YOU'RE MY WORLD Nick Heyward (Nick Heyward/Graham Sacher) SBK Songs	Warner Brothers W 7758(T) (W)
71	NEW		OOCHY KOOCHY (-) Baby Ford (Baby Ford/Mr Salt) Cop. Con.	Rhythm King/Mute 7BFORD1 (12"-BFORD1) (I/RT)
72	67	3	THE TIME WARP 2 Damian (Des Tong) Richard O'Brien/Druidcrest	Jive JIVE(T) 182 (BMG)
73	60	3	GOODBYE TO LOVE AGAIN Maxi Priest (Lindo/Dumber/Shakespeare) Hot Licks/SBK Songs	10/Virgin TEN(X) 238 (E)
74	56	3	LET'S DO IT AGAIN George Benson (David Lewis/Wayne Lewis) Warner Chappell	Warner Brothers W 7780(T) (W)
75	80	1	ACID MAN Jolly Roger (Eddie Richards) Dy-Na-Mix Music	10/Virgin TEN(X) 236 (E)

10 SEPTEMBER 1988

TOP 100 ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

W

No1	1	KYLIE • CD Kylie Minogue	PWL HF 3
2	2	THE FIRST OF A MILLION KISSES ★ CD Fairground Attraction	RCA PL 71696
3	5	TRACY CHAPMAN ★★ CD Tracy Chapman	Elektra EKT 44
4	4	HOT CITY NIGHTS CD Various(Various)	Vertigo/Phonogram PROTV 15
5	20	RAP TRAX CD Various	Stylus SMR 859
6	7	BAD ★★★★★★ CD Michael Jackson	Epic 450290-1
7	3	NOW! 12 CD Various	EMI/Virgin/PolyGram NOW 12
8	8	BEST OF EAGLES ★ CD EAGLES	Asylum EKT 5
9	10	GREATEST ROCK 'N' ROLL MIX CD Various	Stylus SMR 858
10	6	SO GOOD CD Mica Paris	4th + B'Way/Island BRLP 525
11	12	DIRTY DANCING (OST) ★★ CD Original Soundtrack	RCA BL 86408
12	9	IDOL SONGS: 11 OF THE BEST ★ CD Billy Idol	Chrysalis BILTV 1
13	11	HITS 8 ★★ CD Various	CBS/WEA/BMG HITS 8
14	21	PUSH ★ CD Bros	CBS 460629 1
15	17	APPETITE FOR DESTRUCTION CD Guns 'N' Roses	Geffen WX 164
16	NEW	TWICE THE LOVE CD George Benson	Warner Brothers WX 160
17	19	KICK • CD INXS	Mercury/Phonogram MERH 114
18	28	CONSCIENCE CD Womack & Womack	4th + B'Way/Island BRLP 519
19	15	HYSTERIA ★ CD Def Leppard	Bludgeon Riff/Phono HYSLP 1
20	12	DON'T BE AFRAID OF THE DARK CD	

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59	35	ROCK THE WORLD CD Five Star	Tent/RCA PL 71747
60	45	SMALL WORLD • CD Huey Lewis & The News	Chrysalis CDL 1622
61	52	LET IT BEE CD Voice Of The Beehive	London LONLP 57
62	58	BRIDGE OF SPIES ★★ CD T'Pau	Siren/Virgin SRNLP 8
63	79	THE BLUES BROTHERS (OST) CD Various	Atlantic K 50715
64	59	INTRODUCING THE HARDLINE ... ★★★★★ CD Terence Trent D'Arby	CBS 450 911-1
65	71	THE SHOUTING STAGE CD Joan Armatrading	A&M AMA 5211
66	69	THE CREAM OF ERIC CLAPTON ★★ CD Eric Clapton/Cream	Polydor ECTV 1
67	53	IDLEWILD • CD Everything But The Girl	Blanco Y Negro/WEA BYN 16
68	60	CLOSE CD Kim Wilde	MCA MCG 6030
69	64	MOTOWN DANCE PARTY • CD Various	Motown ZL 72700
70	85	HOUSE SOUND OF LONDON VOL 4 CD Various	Hrr/London FFRBP 4
71	55	IT TAKES A NATION OF MILLIONS ... CD Public Enemy	Def Jam/CBS 462415 1
72	63	DON'T LET LOVE SLIP AWAY CD Freddie Jackson	Capitol EST 2067
73	80	RUMOURS ★★★★★★ CD Fleetwood Mac	Warner Brothers K 56344
74	75	NITE FLITE ★ CD Various	CBS MOOD4
75	83	SAVAGE ★ CD The Eurythmics	RCA PL 71555
76	73	A MOMENTARY LAPSE OF REASON • CD Pink Floyd	EMI EMD 1003
77	65	PET SHOP BOYS, ACTUALLY ★★ CD Pet Shop Boys	Parlophone PCSD 104
78	95	NOTHING LIKE THE SUN ★ CD	

- | | | | |
|-----------|------------|--|----------------------------|
| 21 | 16 | ROCKS THE HOUSE! CD
Jellybean | Chrysalis CJB 1 |
| 22 | 18 | TANGO IN THE NIGHT ★★★★★ CD
Fleetwood Mac | Warner Brothers WX65 |
| 23 | 14 | TURN BACK THE CLOCK ★ CD
Johnny Hates Jazz | Virgin V 2475 |
| 24 | 23 | ROBBIE ROBERTSON CD
Robbie Robertson | Geffen WX 133 |
| 25 | 22 | PURPLE RAIN (OST) ★ CD
Prince & The Revolution | Warner Brothers 9251101 |
| 26 | 30 | POPPED IN SOULED OUT ★★★★★ CD
Wet Wet Wet | Precious/Phonogram JWWWL 1 |
| 27 | 24 | ALL ABOUT EVE CD
All About Eve | Mercury/Phonogram MERH 119 |
| 28 | 31 | WHITNEY ★★★★★ CD
Whitney Houston | Arista 208 141 |
| 29 | 33 | HEAVEN ON EARTH ★ CD
Belinda Carlisle | Virgin V 2496 |
| 30 | NEW | ANSWERS CD
Midge Ure | Chrysalis CHR 1649 |
| 31 | 27 | MORE DIRTY DANCING (OST) ● CD
Various | RCA BL 86965 |
| 32 | 25 | LOVE ● CD
Aztec Camera | Warner Brothers WX 128 |
| 33 | 40 | NON STOP CD
Julio Iglesias | CBS 4609901 |
| 34 | 26 | RAINTOWN ● CD
Deacon Blue | CBS 450549-1 |
| 35 | 48 | THRILLER ★★★★★★★★★★ CD
Michael Jackson | Epic EPC 85930 |
| 36 | 44 | LOVESEXY ● CD
Prince | Paisley Park WX 164 |
| 37 | 38 | ON THE BEACH ● CD
Chris Rea | WEA WX 191 |
| 38 | 39 | BROTHERS IN ARMS ★★★★★★★★★★ CD
Dire Straits | Vertigo/Phonogram VERH 25 |
| 39 | 34 | A SALT WITH A DEADLY PEPA CD
Salt 'N Pepa | London FFRLP 3 |
| 40 | 32 | HEARSAY ★ CD
Alexander O'Neal | Tabu 450936-1 |
| 41 | 41 | INDIGO CD
Matt Bianco | WEA WX 181 |
| 42 | 47 | PEOPLE ● CD
Hothouse Flowers | London LONLP 58 |

★ ★ ★ = TRIPLE PLATINUM (900,000 units) ★ ★ = DOUBLE PLATINUM (600,000 units) ★ = PLATINUM (300,000 units)
 ● = GOLD (100,000 units) ○ = SILVER (50,000 units) **NEW** NEW ENTRY **RE** RE-ENTRY

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|-----------|------------|---|--------------------------|
| 43 | 43 | FAITH ★★ CD
George Michael | Epic 460000 1 |
| 44 | 29 | THE COLLECTION ● CD
Barry White | Mercury/Phonogram BWTV 1 |
| 45 | 36 | ROLL WITH IT ● CD
Steve Winwood | Virgin V 2532 |
| 46 | NEW | SHORT SHARP SHOCKED CD
Michelle Shocked | Cooking Vinyl CVLP 1 |
| 47 | 46 | UB40 ● CD
UB40 | DEP Int./Virgin LPDEP 13 |
| 48 | 42 | THE EIGHT LEGGED GROOVE MACHINE CD
The Wonder Stuff | Polydor GONLP 1 |
| 49 | 54 | THE MICHAEL JACKSON MIX ● CD
Michael Jackson | Stylus SMR 745 |
| 50 | 37 | WIDE AWAKE IN DREAMLAND ● CD
Pat Benatar | Chrysalis CDL 1628 |
| 51 | 61 | STAY ON THESE ROADS ● CD
A-Ha | Warner Brothers WX 166 |
| 52 | 50 | OUT OF THE BLUE ● CD
Debbie Gibson | Atlantic WX 139 |
| 53 | 66 | THE JOSHUA TREE ★★★★★ CD
U2 | Island U26 |
| 54 | 51 | EVERYTHING ● CD
Climie Fisher | EMI EMC 3538 |
| 55 | 77 | OFF THE WALL ★ CD
Michael Jackson | Epic 450086 1 |
| 56 | 56 | JULIA FORDHAM CD
Julia Fordham | Circa/Virgin CIRCA 4 |
| 57 | 57 | TUNNEL OF LOVE ★ CD
Bruce Springsteen | CBS 460270-1 |
| 58 | 49 | THE CHRISTIANS ★★ CD
The Christians | Island ILPS 9876 |

- | | | | |
|------------|------------|---|------------------------------|
| 79 | 78 | PHANTOM OF THE OPERA ★★★ CD
Various | Polydor PODV 9 |
| 80 | 72 | JACK MIX IN FULL EFFECT ● CD
Mirage | Stylus SMR 856 |
| 81 | NEW | 16 LOVER'S LANE CD
The Go-Betweens | Beggars Banquet BEGA 95 |
| 82 | 82 | THE INNOCENTS ● CD
Erasure | Mute STUMM 55 |
| 83 | 67 | Van Halen (Donn Landee) CD
Van Halen | Warner Brothers WX 177 |
| 84 | 62 | SEVENTH SON OF A SEVENTH SON ● CD
Iron Maiden | EMI FMD 1006 |
| 85 | 74 | THE BEST OF OMD ★ CD
OMD | Virgin OMD 1 |
| 86 | 96 | FACE VALUE ★★★ CD
Phil Collins | Virgin V 2185 |
| 87 | 81 | GIVE ME THE REASON ★★ CD
Luther Vandross | Epic 450134-1 |
| 88 | 68 | WHAT YOU SEE IS WHAT YOU GET CD
Glen Goldsmith | RCA PL 71750 |
| 89 | 88 | THE BEST OF UB40 VOL 1 ★★ CD
UB40 | Virgin UBTV 1 |
| 90 | 86 | Bruce Hornsby & The Range (Dorfsman/Hornsby) ● CD
Bruce Hornsby & The Range | RCA PL 86686 |
| 91 | 90 | HOUSE HALLUCINATIONS (PUMP UP LONDON) CD
Various | Breakout/A&M HSEA 9002 |
| 92 | 94 | NO JACKET REQUIRED ★★★★★ CD
Phil Collins | Virgin V 2345 |
| 93 | RE | THE CIRCUS ★ CD
Erasure | Mute STUMM 35 |
| 94 | RE | SLIPPERY WHEN WET ★★ CD
Bon Jovi | Vertigo/Phonogram VERH 38 |
| 95 | 91 | DANCING WITH STRANGERS ★ CD
Chris Rea | Magnet/WEA WX 180 |
| 96 | 99 | SIGN OF THE TIMES ● CD
Prince | Paisley Pk/Warner Bros WX 88 |
| 97 | 84 | SIXTIES MIX 2 ● CD
Various | Stylus SMR 855 |
| 98 | 76 | 1977-1980 SUBSTANCE CD
Joy Division | Factory FACT 250 |
| 99 | RE | QUEEN GREATEST HITS ★★★★★ CD
Queen | Parlophone EMTV 30 |
| 100 | RE | 20 GOLDEN GREATS CD
Hollies | EMI EMTV 11 |

CD: Released on Compact Disc

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Cheeky Judy...

by David Giles

"WHAT ARE the kids going to look back to in 20 years' time?" wonders Judy Cheeks, whose latest single is the mischievously funky Just Another Lie. "All the technical stuff that's applied today means that the real heart of the music's often missing."

The current 45 is pulled from No Outsiders released on Polydor, which highlights the versatility of both Judy's musical style and her voice. Raised on gospel music in the American South, her first work in the music industry was a recording session with Ike & Tina Turner. "Sing it like this!" growled Tina, and Judy's voice began to encompass the raunchy blues style, easily discernible on the LP's opening track Gonna Wait On Love.

A deal with Ariola led to some commercial success in Germany, where Judy settled for a few years and presented a TV game show. A guest appearance by Chaka Khan on the show inspired Judy to pursue her singing more seriously, and she soon signed a worldwide deal with Polydor, who have patiently waited while Judy soaks up some respect rather than rushing out a blatantly commercial single. "I'm not your typical commercial doll," she insists.

If 'Cheeks' sounds a slightly unusual surname, then it's because Judy's grandparents were Cherokee Indians, from whom she has inherited her striking looks. In their language 'cheek' means 'a little stream'. Which is a very modest thing to be in the face of the tidal wave that is the music industry.

Big Bam yah boo

by Selina Webb

THE FIRST thing that strikes you about Big Bam Boo is how perfectly they'd suit casting in a US buddy movie: Shark, the short, rosy-cheeked college kid type tagging along with Simon Tedd, the bespectacled spitting image of Clark Kent before he dons his Superman garb.

Similarly striking is the speed and enthusiasm with which the lads whip out their acoustics and beat box to provide a personal rendition of tracks from the new album; simple stuff but enough to blow your socks off. On this form, it's easy to see why MCA's Mark Dean signed them on the spot when they gave a similar show in his office.

Londoner Tedd and Shark, who is from Toronto, met in Nashville's Greyhound Bus depot in 1985 and, after another chance meeting in London at the now-defunct Embassy Club, they formed Big Bam Boo. The usual round of demo-flogging proved fruitless so they decided to play live to the A&R departments of selected record companies "at least to make sure they'd heard our stuff". The boys now



BIG BAM BOO with Mark Dean

pride themselves on their ability to play 'anytime, anyplace', although they have never busked and stress that the Proclaimers comparisons should stop here. The in-office sound provides only an indication of the full-blooded versions of their catchy songs.

Big Bam Boo have already appeared on Night Network ("the clip went out at 2am so we haven't been mobbed in the streets yet," quips Tedd) and supported Hot-house Flowers on three successful Irish dates. Now the first single, a chunky mix of C&W guitars and a throbbing beat called Fell Off A Mountain, has been released with an album produced by Richard Manwaring due to follow in the autumn.

"For us it's not about making hit records, it's about making records we like to make," affirms Shark. It's almost inconceivable that these endearing chaps will miss out on stardom, but surely their indeterminate musical style — they muse that the unusual sound comes from having a compulsive dance backing supporting a song rather than a riff — will prove troublesome for the MCA A&R department?

Not according to Mark Dean, who says he snapped up the band through gut feelings and, although they are far from being another Wham!, he says he has the same confidence in their uniqueness.

"There won't be any problems in marketing — the music will create its own thing. People like Tracy Chapman and Fairground Attraction don't fit into categories either, but they've done it."

In transit

by Nick Robinson

THERE IS nothing worse than wanting to play your music loud and having someone who keeps telling you to turn it down. Red Lorry Yellow Lorry still have that frustration.

"We had problems every night on our Scottish dates because we

RED LORRY Yellow Lorry: still transporting



needed this absolutely thundering drum machine. But when we got it exactly how we wanted it I think they saw what we were about," says vocalist Chris Reed.

Anyone who knows the Leeds-based band's music will know the Lories thrive on a great wall of sound powered by insistent guitars and a body-blow beat. The new album Nothing Wrong captures that power perfectly. Reed explains the underlying theme: "I saw a documentary about the Kalahari Bushmen who are one of the last surviving examples of primitive man. They suffer from repression and that feeling is behind a lot of the songs."

After building up a strong following from their first two albums on Red Rhino, the band decided it was time to bring their relatively simple but direct post-punk sound to a wider audience. "We moved to Beggars Banquet because they have worked well with a lot of bands that are a little off-the-wall," says Reed.

The relationship is working well and with a new single, released on September 12, Only Dreaming, the Lories are truly thundering down the road again.

Baby talk

by Julian Henry

THE RAPID ascent of the Rhythm King record label can be identified as one of the more positive points of the year to date. Following on the phenomenal success of Mark Moore's S-Express comes the label's latest British signing, another protégé of nightclub circles, Baby Ford.

The debut Baby Ford single Oochy Koochy (F.U. Baby Yeh Yeh) has been heralded in some circles as the best British Acid House release to date and sits comfortably alongside the numerous high pedigree American imports in the specialist retailers such as Red Records and Black Market of London.

Baby Ford himself is a 23 year old Mancunian. A year ago he was frequenting the then-fledgling Acid House club scene, and spent his time recording, lifting samples from pirate DJ shows such as Danny Rampling on Kiss FM.

The single was recorded at the end of last year. "I didn't want a clean sound" he says. "I was pretty into Acid House and my only access to it was through the pirates so I just sampled it straight off the radio. It was completely spontaneous, written and recorded in one and a half days, and although the



BABY FORD: acidic

samples were pretty dodgy, the grin factor was high and you can feel it on the record. It works."

Ford was picked up when a tape of Oochy Koochy was played at the Shoom Club. "Someone recommended me to Rhythm King after hearing the tape there" he says. "Their attitude is just right — it's a case of 'let's just put it out and see how it goes'. There's no heavy promotional number. I don't suppose they'd dare plastering my face all over the place anyway, it's much too ugly heh heh."

Baby Ford looks surprised when asked about Radio One airplay. He made his TV debut on The Chart show however with a low-budget video made by F-Mix, and is making occasional trips to Europe to perform live.

"We are competent live" he states. "I'm not actually a terribly good player, but I'm good enough. I want to move on but I think that the naivety you have when you're just starting is really important. I want to develop my vocal style and my writing abilities though, I do want to improve."

Brown boils new brew

by Nigel Hunter

HOT CHOCOLATE as a drink is an acquired taste, and too sickly for some. Hot Chocolate as a band was very much to the taste of a lot of people to the extent of 11 top 10 hits and 22 singles in the top 30 over a 16-year period, an awesome lifespan in the fickle and ephemeral pop world.

Yet Errol Brown, chief ingredient and songwriter of Hot Chocolate, decided to leave the band in 1986. Such a move could be construed as quitting while you're still ahead or taking a considerable risk by venturing into the precarious solo artist sector. Brown's explanation for his decision is quite simple.

"I left Hot Chocolate when I had to. I had a great time for a long time, but eventually found I didn't want to be part of that situation anymore. It's dangerous and risky, but it's the time of my life to try something else."

His first solo single for WEA, The Personal Touch, was reassuring by registering in the top 30. He's now busy completing his first solo LP, scheduled for October release, and the project is taking on a definite theme and concept as he progresses.

"It's developed into what I call

a high desire LP," Brown grins. "Not just love, but desire for money and power and other things. I'll be using some other people's songs as well."

"It's a breath of fresh air for me to sing somebody else's songs," Brown asserts. "If I sing my own songs, it's no strain because it's all come out of me. Learning somebody else's, working at the exact meaning and emphasis, is harder but good for you."

Brown's own tally of songwriting success is imposing, with hits such as It Started With A Kiss, Girl Crazy, Everyone's A Winner, Brother Louie, Emma and You Sexy Thing, which dates from 1976 and which has been the biggest earner so far.

"I'm not a prolific writer, but when the idea comes, it flows fairly easily. It can be an emotion, or sometimes a phrase heard in casual conversation will start me off. If a great title suggests itself, I can work on from there. But if you put me in a room and ordered me to stay there till I'd written six songs, I couldn't do it."

Momus in madness

by Ian Gittins

"GIVE ME the ability to rage correctly" says the sleeve to the new LP by Momus. It's a quote from Joe Orton, and on the enclosed vinyl range comments and condemnations on the whole field of human vanity and pomposity. Tender Perver, Momus' fourth LP, is alive to the absurdities and oddities of our state.

Momus is the alter-ego of Nick Currie, a Scot now resident on Chelsea's Kings Road. After earlier work with 4AD and Mike Alway's flippant é label, he now finds himself part of Alan McGee's growing Creation stable. Previous projects have included an album of Jacques Brel covers, and his natural bent is towards wry, evocative couplets set to camp, dry musical strains. It's a potent mix.

Lyrical themes tend to repeat themselves. Tender Pervert deals closely with the idea of monogamy and fidelity as stale and reductive, while also casting an eye at Momus' own prospects in the music biz. I Was A Maoist Intellectual In The Music Industry wonders if his aloof, analytic thrusts at human desires and habits are destined to lie buried under their cleverness, appeal to small cult audience only. Is it a danger?

"Maybe. One thing I've thought recently is I could reach more people with a full band round me, not just one guitar. But it's important to me to try and be commercial. I'm aware I could easily be just a writer-in-residence at some subsidised arts centre, or an English teacher. But I like being myself in this strange music world."

"I have a delusion language is to do with telling people what they don't really want to hear. It's a stubborn belief, I guess, maybe because I'm kind of Calvinistic. But it's one of the things which keeps me doing this."

Only Morrissey so far this decade has given voice to feelings of gentle adolescent angst so articulately. If Momus can ape his popularity is unsure. But it's certainly not impossible.

The importance of being earnest

FRONTING A seven-piece band at **Riverside Studios**, **Julia Fordham** delighted an enraptured audience of smart young couples, most of whom seemed to know the words and who would, on occasion, mouth them meaningfully at each other.

Yes, Fordham's songs are very meaningful; full of earnest observations and post-feminist self-assertion. Totally safe and quite toothless, but very well put together, the renditions this evening easily eclipsed the recorded versions and *Woman Of The 80s* especially generated some real heat. Despite some problems with high notes, Fordham has an admirable vocal range — although she could make more use of its bottom end — and as a performer and songwriter she is obviously very talented at being in the right place at the right time.

"I wanna be a rich girl soon", she sang, and she shouldn't have too long to wait. A very stylish touch was to end the set with a ballad, *Invisible War*, which conveyed some emotional depth, and featured the evening's best vocal performance.

ADAM BLAKE

Summerhill sensation

LIKE THEIR label-mates *Primal Scream*, *Biff Bang Pow!* have been saddled with a reputation of being fairly disposable vis a vis the old

vinyl, tending to "wimp out" and "lack balls". However, on stage they approach their material with an abrasive sort of flourish. Starting their set at **Dingwalls** with a low, Crazy Horse-type number they almost lived up to that presumptive exclamation mark. Alan McGee's Ronald McDonald barnet and menacing Raybans belie a sweet, sure voice. Fellow Creation director Dick Green, meanwhile, gives his guitar a thorough spanking.

The Jazz Butcher, also on Creation, have no exclamation mark. A more appropriate form of punctuation would be inverted commas, since their incredibly wordy songs lead one to wonder, irreverently, how the poor chap at the helm can remember quite how they all go. There is evidence of a few GCE's having been scored here, especially on the extremely tuneful *Real Men*. Both these bands can be located on the cheapo Creation compilation, *Doing It For The Kids*.

Summerhill were the runaway success of the evening. Lead singer Seori Burnett is a confident performer at the best of times, but there was an extra bite to the songs tonight, probably due to in-band glee that they've made a smashing debut mini-LP, *Lowdown* (due out soon on Diablo). Their brand of 12-string propelled rock is in the finest tradition of The Byrds, Flying Burrito Brothers and REM, and their harmony singing is never less than a treat. Neil Scott has an ace technique that perfectly compliments Burnett's sure-fire quaver. Their best song, *Found A Friend*, contains a guitar-picking sequence achieved somehow with slide and whammy bar that almost made this reviewer drop his pint. See them soon.

DAVE CAVANAGH

Hunting — the highs and lows

IT'S BEEN a while since we last saw the Australian **Hunters & Collectors**, but having survived British record company disputes and what the band felt was a totally disinterested British audience, they returned at **Hammersmith's Riverside Studios** to a much warmer reception.

H&C used to be more rhythmic and even "tribal" in their methodology but time has given way to a far more accessible rock, something like a pub version of Dexty's *Midnight Runners*. Tracks like *Throw Your Arms Around Me* are more poppy and more concise and successful, with the longer pieces like *I Believe In My Soul* just a bit forced, with their standard crescendos and climaxes.

H&C do have a fabulous horn section through which drives this bristling soul rock with verve and energy, all punchy and tight, and singer Mark Seymour has worked hard to be more of an all-encompassing frontman than before. Still, many may prefer the more jagged, mesmeric Hunters of old to the version on view tonight, but the reception the group got — plenty of enthusiastic Australians happy to see an old flame once again — was loud and encouraging. H&C play support to The Triffids at London's Dominion, and have the songs to make a further impression.

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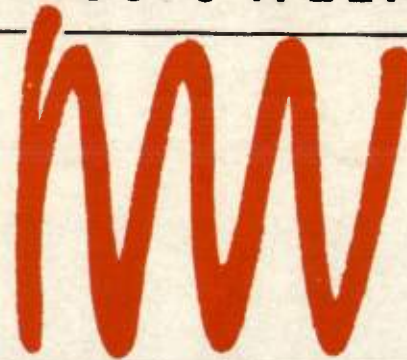
TOP 75 SINGLES



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	9	GROOVY KIND OF LOVE Phil Collins		Virgin VS(T) 1117 (E)
2	2	THE HARDER I TRY Brother Beyond		Parlophone (12)R 6184 (E)
3	1	THE ONLY WAY IS UP • Yaz & The Plastic Population		Big Life BLR 4(T) (I/RT)
4	7	TEARDROPS Womack & Womack		4th + B'way/Island (12)BRW 101 (F)
5	28	HE AIN'T HEAVY, HE'S MY BROTHER The Hollies		EMI (12)EM 74 (E)
6	6	MEGABLAST/DON'T MAKE ME WAIT Bomb The Bass		Rhythm King DOOD(12) 2 (I/RT)
7	5	MY LOVE Julio Iglesias featuring Stevie Wonder		CBS JULIO(T) 2 (C)
8	14	THE RACE Yello		Mercury/Phonogram YELLO 1(12) (F)
9	3	THE LOCO-MOTION Kylie Minogue		PWL PWL(T) 14 (P)
10	4	HANDS TO HEAVEN Breathe		Siren/Virgin SRN(T) 68 (E)
11	12	TOUCHY! A-Ha		Warner Brothers W 7749(T) (W)
12	18	HEAVEN IN MY HANDS Level 42		Polydor PO 14 (12'-PZ 14) (F)
13	15	RUSH HOUR Jane Wiedlin		Manhattan/EMI (12)MT 36 (E)
14	8	I NEED YOU B.V.S.M.P		Debut/Passion DEBT(X) 3044 (A)
15	19	ANYTHING FOR YOU Gloria Estefan & Miami Sound Machine		Epic 6516737 (12' 6516736) (C)
16	NEW	ANOTHER PART OF ME Michael Jackson		Epic 652844 7 (12' -652844 6) (C)
17	11	GOOD TRADITION Tanita Tikaram		WEA YZ 196(T) (W)
18	10	FIND MY LOVE Fairground Attraction		RCA PB 42079 (12' -PT 42080) (BMG)
19	34	I'M GONNA BE The Proclaimers		Chrysalis CLAIM(X) 2 (C)
20	40	EASY Commodores		Motown ZB 41793 (12'-ZT 41794) (BMG)
21	NEW	LOVELY DAY (Sunshine Mix) Bill Withers		

MUSIC WEEK



RAW



spandau



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

53	41	I WANT YOUR LOVE Transvision Vamp		MCA TVV(T) 3 (F)
54	NEW	WORLD WITHOUT YOU Belinda Carlisle		Virgin VS(T) 1114 (E)
55	NEW	STALEMATE Mac Band		MCA MCA(T) 1271 (F)
56	55	GOOD TIMES Matt Bianco		WEA YZ 302(T) (W)
57	42	PUSH IT/TRAMP Salt 'n Pepa		Champion CHAMP (12)51:ffrr/London FFRR(X) 2 (BMG/F)
58	NEW	TURN ON THE NIGHT Kiss		Vertigo/Phonogram KISS 9(12) (F)
59	66	EDGE OF A BROKEN HEART Vixen		Manhattan/EMI (12)MT 48 (E)
60	47	NOTHING'S GONNA CHANGE MY LOVE FOR YOU • Glenn Medeiros		London LON(X) 184 (F)
61	NEW	CAN YOU PARTY Royal House		Champion CHAMP(12) 79 (BMG)
62	44	WHEN IT'S LOVE Van Halen		Warner Brothers W 7816(T) (W)
63	57	DR STEIN Helloween		Noise Int. 7HELLO 1 (12'-12HELLO 1) (A)
64	49	ANSWERS TO NOTHING Midge Ure		Chrysalis URE(X) 5 (C)
65	NEW	WAITING FOR THE GREAT LEAP FORWARDS Billy Bragg		Go! Discs GOD 23 (C)
66	51	ROSES ARE RED Mac Band feat. The McCampbell Brothers		MCA MCA(T) 1264 (F)
67	80	BIRTHDAY The Sugarcubes		One Little Indian 7TP 11 (12' -12TP 11) (I/NM)
68	46	I WON'T BLEED FOR YOU Climie Fisher		EMI (12)EM 66 (E)
69	63	FIRST BOY IN THIS TOWN (LOVE SICK) Scritti Politti		Virgin VS(T) 1082 (E)
70	78	YOU'RE MY WORLD Nick Heyward		Warner Brothers W 7758(T) (W)
71	NEW	OOCHY KOOCHY (F.U. BABY YEAH YEAH) Baby Ford		Rhythm King 78FORD 1 (12' -8FORD 1) (I/RT)
72	67	THE TIME WARP 2 Damian		Jive JIVE(T) 182 (BMG)
73	60	GOODBYE TO LOVE AGAIN Maxi Priest		10/Virgin TEN(X) 238 (E)

22	13	YOU CAME Kim Wilde	MCA KIM(T) 8 (F)
23	25	EVERY GIRL AND BOY Spagna	CBS SPAG(T) 1 (C)
24	24	SWEET CHILD O' MINE Guns N' Roses	Geffen GEF 43(T) (W)
25	32	HE AIN'T HEAVY, HE'S MY BROTHER Bill Medley	Scotti Bros PO 10 (12"-PZ 10) (F)
26	NEW	MAKE ME LAUGH Anthrax	Island (12)IS 379 (F)
27	26	WHERE DID I GO WRONG UB40	DEP International DEP 30(12) (E)
28	33	TEARS RUN RINGS Marc Almond	Parlophone (12)R 6186 (E)
29	16	SOMEWHERE DOWN THE CRAZY RIVER Robbie Robertson	Geffen GEF 40(T) (W)
30	17	RUNNING ALL OVER THE WORLD Status Quo	Vertigo/Phonogram QUAID 1(12) (F)
31	48	BIG FUN Inner City feat. Kevin Saunderson	10/Virgin TEN(X) 240 (E)
32	20	HARVESTER OF SORROW Metallica	Vertigo/Phonogram - (METAL 212) (F)
33	NEW	STOP THIS CRAZY THING Coldcut feat. Junior Read	Ahead Of Our Time/Big Life CCUT 4(T) (I/RT)

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34	21	KING OF EMOTION Big Country	Mercury/Phonogram BIGC 5(12) (F)
35	27	SUPERFLY GUY S-Express	Rhythm King/Mute LEFT 28(T) (I/RT)
36	45	SHAKE YOUR THANG (IT'S YOUR THING) Salt 'N' Pepa feat. EU	ffrr/London FFR(X) 11 (F)
37	NEW	NOTHING CAN DIVIDE US Jason Donovan	PWL PWL(T) 17 (P)
38	36	JUMP START Natalie Cole	Manhattan/EMI (12)MT 50 (E)
39	29	SOLDIER OF LOVE Donny Osmond	Virgin VS(T) 1094 (E)
40	22	ON THE BEACH Summer '88 Chris Rea	WEA YZ 195(T) (W)
41	30	YE KE YE KE Mory Kante	London LON(X) 171 (F)
42	39	WAY BEHIND ME The Primitives	Lazy/RCA PB 42209 (12"-PT 42210) (BMG)
43	23	THE EVIL THAT MEN DO Iron Maiden	EMI (12)EM 64 (E)
44	31	REACH OUT, I'LL BE THERE (88 Remix) The Four Tops	Motown ZB 41943 (12"-ZT 41944) (BMG)
45	37	HUSTLE! (TO THE MUSIC...) The Funky Worm	FON/WEA FON 15(T) (W)
46	50	I HATE MYSELF FOR LOVING YOU Joan Jett & The Blackhearts	London LON(X) 195 (P)
47	54	RAW Spandau Ballet	CBS SPANS(T) 3 (C)
48	35	SUPERSTITIOUS Europe	Epic EUR(T) 3 (E)
49	53	LONG AND LASTING LOVE Glenn Medeiros	London LON(X) 202 (F)
50	38	MARTHA'S HARBOUR All About Eve	Mercury/Phonogram EVEN(X) 8 (F)
51	43	DON'T BE CRUEL Bobby Brown	MCA MCA(T) 1268 (F)
52	RE	HEY JUDE The Beatles	Apple (12)R 5722 (E)

74	56	LET'S DO IT AGAIN George Benson	Warner Brothers W 7780(T) (W)
75	80	ACID MAN Jolly Roger	10/Virgin TEN(X) 236 (E)

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T W E L V E • I N C H

1	2	MEGABLAST/DON'T MAKE ME WAIT Bomb The Bass	21	30	TEARS RUN RINGS Marc Almond
2	1	THE ONLY WAY IS UP Yaz & The Plastic Population	22	22	RUSH HOUR Jane Wiedlin
3	3	TEARDROPS Womack & Womack	23	14	DON'T BE CRUEL Bobby Brown
4	8	THE RACE Yello	24	21	SHAKE YOUR THANG (IT'S YOUR THING) Salt 'N' Pepa feat EU
5	10	A GROOVY KIND OF LOVE Phil Collins	25	NEW	CAN YOU PARTY Royal House
6	5	THE HARDER I TRY Brother Beyond	26	20	YE KE YE KE Mory Kante
7	NEW	LOVELY DAY Bill Withers	27	37	HE AIN'T HEAVY, HE'S MY BROTHER Bill Medley
8	4	HARVESTER OF SORROW Metallica	28	36	ANYTHING FOR YOU Gloria Estefan & Miami Sound Machine
9	12	BIG FUN Inner City/Kevin Saunderson	29	23	JUMP START Natalie Cole
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11	NEW	ANOTHER PART OF ME Michael Jackson	31	15	SUPERFLY GUY S-Express
12	NEW	MAKE ME LAUGH Anthrax	32	NEW	EASY Commodores
13	9	HEAVEN IN MY HANDS Level 42	33	31	WHERE DID I GO WRONG UB40
14	7	HANDS TO HEAVEN Breathe	34	NEW	OOCHY KOOCHY Baby Ford
15	NEW	STOP THIS CRAZY THING Coldcut featuring Junior Reid	35	40	ACID MAN Jolly Roger
16	6	I NEED YOU B.V.S.M.P.	36	NEW	STALEMATE Mac Band
17	13	SWEET CHILD O' MINE Guns N' Roses	37	18	HUSTLE! (TO THE MUSIC...) The Funky Worm
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20	11	THE LOCO-MOTION Kylie Minogue	40	24	SOMEWHERE DOWN THE CRAZY RIVER Robbie Robertson

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