

24 SEPTEMBER 1988

MUSIC WEEK



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R ONE SINGLES 67-88

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|--------------------------------------|----------------------------------|------|
| 1. Bohemian Rhapsody | Queen | 1975 |
| 2. Don't Go Breaking My Heart | Elton John & Kiki Dee | 1976 |
| 3. Dancing Queen | Abba | 1976 |
| 4. Way Down | Elvis Presley | 1977 |
| 5. Wuthering Heights | Kate Bush | 1978 |
| 6. Heart Of Glass | Blondie | 1979 |
| 7. Brass In Pocket | The Pretenders | 1980 |
| 8. Going Underground | The Jam | 1980 |

SIDE FOUR

- | | | |
|--|--------------------------------------|------|
| 1. Every Little Thing She Does
Is Magic | The Police | 1981 |
| 2. The Land Of Make Believe | Buck's Fizz | 1982 |
| 3. Karma Chameleon | Culture Club | 1983 |
| 4. Two Tribes | Frankie Goes To
Hollywood | 1984 |
| 5. I'm Your Man | Wham! | 1985 |
| 6. Don't Leave Me This Way | The Communards | 1986 |
| 7. Never Gonna Give You Up | Rick Astley | 1987 |
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- | | | |
|--|---------------------------|------|
| 1. Baby Now That I've Found You | The Foundations | 1967 |
| 2. Everlasting Love | Love Affair | 1968 |
| 3. Do It Again | The Beach Boys | 1968 |
| 4. The Mighty Quinn | Manfred Mann | 1968 |
| 5. Albatross | Fleetwood Mac | 1968 |
| 6. Something In The Air | Thunderclap Newman | 1969 |
| 7. In The Summertime | Mungo Jerry | 1970 |
| 8. Voodoo Chile | Jimi Hendrix | 1970 |

SIDE TWO

- | | | |
|------------------------------------|----------------------|------|
| 1. Get It On | T. Rex | 1971 |
| 2. Maggie May | Rod Stewart | 1972 |
| 3. Mama Weer All Crazee Now | Slade | 1972 |
| 4. School's Out | Alice Cooper | 1972 |
| 5. See My Baby Jive | Wizzard | 1973 |
| 6. Seasons In The Sun | Terry Jacks | 1974 |
| 7. Down Down | Status Quo | 1975 |
| 8. Come Up And See Me | Cockney Rebel | 1975 |

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HAPPY



MUSIC WEEK



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Needletime talks reach crunch point

COMMERCIAL RADIO stations are due for a crunch meeting over needletime this week while relations between the BBC and Public Performance Limited have reached a state of flux.

PPL will meet the Association of Independent Radio Contractors on Thursday in another attempt to reach an agreement over needletime payments.

PPL chairman John Brooks be-

lieves progress is on the cards. "I am confident that one way or another progress will be made," he says.

AIRC director Brian West says he is pleased the two sides are talking but is not so hopeful. "The starting point will be to see whether there is any modification in people's thinking. I am not wildly optimistic," he says.

Brooks says PPL has already

come to an agreement with the BBC which he claims is virtually unchanged from the previous agreement which ran out at the end of August.

But circumstances surrounding the agreement are a little less clear. It is believed to have been set for a limited period only and a BBC spokeswoman says: "At the moment the situation is not resolved and it is status quo."

Bar code wand spells retailing revolution

THE CULMINATION of 12 years of work on bar codes arrives next month when all Gallup's chart return stores will be directly inputting data with code-reading wands.

The wands are currently being used on an experimental basis in 15 shops but will be issued to all appropriate retailers in time for the

October start-up date.

The move is aimed at easing the burden on counter staff as well as providing more accurate research and assisting computerised stock control. From October, shop staff will no longer have to manually log sales on the keyboard of an Epson computer, but will simply scan the

bar code on the record's sleeve with the wand.

The impetus for the introduction of wands has come from the retail sector but it is an innovation that is also finding favour with the record companies. BPI general manager Peter Scapino comments: "We first had talks on this with W H Smith back in 1976 or so and we know there are considerable benefits for record companies. Not the least of the advantages is the better research information that they will now be able to get and its implications for better distribution and manufacturing."

The vast majority of product currently available is bar coded but some smaller labels have yet to join in. Scapino points out that they will be at a disadvantage if they do not take part and he says both the BPI and Gallup will be happy to offer advice. Entertainment UK is one company that deals with purely bar coded product.

Labels should contact the organisation which issues bar codes, the Article Number Association at 6 Catherine Street, London WC2 (01-836 2460), for information.



WAVING HELLO to the wand: all Gallup's chart return stores will directly input data with the bar code readers

New strike force leads K-tel's frontline assault

TV MERCHANDISER K-tel is aiming to break into the chart singles market, bolstered by the establishment of its own strike force.

The new, 14-strong team will be on the road from September 27 as part of the company's attempts to augment its TV marketing efforts.

Says managing director Steve Deasey: "With the increasingly competitive TV market and the reduced effectiveness of TV actual spends, we have got to back it up and the best way is with a full strike force."

Deasey adds that the strike force will be operating on selected prod-

uct. "This is not a scattergun approach," he contends. Third party accounts are now being finalised with "major record companies whose strike forces have more than they can handle."

Among the items they will be

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Music videos line up for CDV's gold run

THREE-QUARTERS of the UK's music video product is now available for release on compact disc video, a format which is less than two weeks away from being launched in this country.

Three catalogues are now at the disposal of PolyGram Music Video, the company responsible for CDV's introduction, following licensing deals with Picture Music International and Virgin Video.

PMV managing director Geoff Kempin says: "Between the three companies we have about 75 per cent of music video in terms of long-form catalogue. It's very substantial."

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CDV's classical quality

CLASSICAL COMPANIES are gearing up for the challenge of compact disc video and, for the PolyGram labels at least, they are not prepared to abandon creative imagery to their pop colleagues.

The surprise hit of the CDV Roadshow was a five-minute clip from a five-inch Decca CDV starring the young American violinist Joshua Bell which was the most direct evidence that the medium has something

really different to offer.

The moody black and white video presents Bell playing one of Brahms' Hungarian Dances watched through plumes of cigarette smoke by actress Karen Black and curious porters in a bare rehearsal studio. There are some trick shots, such as Bell's view of the violin, but Herbert Chappell, head of Decca's video section, says that is just a taster of what is to come.

"It is certainly interesting, but it was set up and shot in a couple of weeks," remarks Chappell. "It was a quickie, and there are really far more enterprising things in preparation."

He points to a version of Carl Orff's Carmina Burana which contains some specially choreo-

graphed dances for the Netherlands Dance Company all cut into an avant-garde whole using special video graphics and animation, directed by Jaap Drupsteen.

Also in the can is a version of Mussorgsky's Pictures at an Exhibition based on the Concertgebouw Orchestra conducted by Riccardo Chailly which, however, moves away from conventional presentation; a striking First World War visual directed by Derek Jarman to Britten's War Requiem; and an original film by cartoonist Gerald Scarfe.

"The days of people pointing cameras at someone playing the flute or the violin are numbered," argues Chappell categorically, although he admits that PolyGram Classics' other labels, Deutsche Grammophon and Philips, are taking a more traditional view of CDV.

"If we are going to be persuading people to spend money, we cannot do it by offering things they will have seen on TV. They want something with a high product value which has a quality of its own."

Chappell, a film composer and director of broad experience, is convinced that CDV must aim not just at the classical buff — "who probably just want to close their eyes and listen to the music" — but the TV viewer. "We must be prepared to use new visual techniques with flair and panache that will complement, not intrude, on the aural experience."

But among the newly filmed works which should make it in time for Christmas will be Kiri Te Kanawa and Jeremy Irons in My fair Lady taken from the Albert Hall concert. Other projects in the pipeline include Kiri Te Kanawa in Canteloube's Songs of the Auvergne — shot on location.

"Our attitude at Decca is that it is not enough to think of CDV as a gramophone record with pictures," concluded Chappell.

THIS WEEK'S CD manufacturing special went to press before the death of Nimbus commercial director Mike Lee, however his comments recorded in the supplement's front page news story remain a valid contribution.



THE BIG Dish: healing with faith

£1¼m TV backing for Rare Groove Mix

STYLUS IS backing the release of the double album Rare Groove Mix with a £250,000 TV advertising campaign.

The campaign will break on September 26 in HTV and Yorkshire before rolling out nationally. This will be supported by national promotions including competitions in consumer publications and national press.

VIRGIN IS releasing a new single Faith Healer by The Big Dish to coincide with the group's UK tour.

A £350,000 national TV advertising campaign will support the release of The Return Of Superbad on K-tel.

The roll-out begins in London and the Midlands on October 3. There will also be club promotions, a national Our Price TV campaign, in-store displays and radio promotion.

K-TEL IS backing the release of The Coolest Cuts by Shakatak on October 3 with a £400,000 TV and radio spend.

The campaign starts in Granada and Anglia followed by a national roll-out. This will be supported by club promotions, and in-store displays.

ARIOLA IS launching a £250,000 advertising campaign, including national TV, trade and national

press, to support the release of the compilation double album Brothers In Rhythm this week.

ALL OR Nothing records releases a new single, through Rough Trade, titled I Don't Care How Long It Takes by Attacco Decente, on September 19 to tie-in with UK live dates.

MARC ALMOND has his new album The Stars We Are released on Parlophone on September 26 to coincide with his British tour.

VIRGIN RELEASES the new album Live Free Or Die by Balaam And The Angel on September 19 to tie-in with the group's UK concerts.



MARC ALMOND as the star he is

MUSIC WEEK



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

MUSICAL



FORMER JIVE Records video coordinator Liz Shorts has joined Picture Music International as video commissioner for EMI... Changes at EMI: former group financial controller at Woolworth Holdings Philip Rowley rejoins as vice president and chief financial officer of EMI Music Worldwide and vice president finance EMI Music Worldwide will concentrate solely on his other role as executive vice president Capitol Industries EMI Inc... Tony Byrne takes over as head of London radio and TV promotions for Pyramid Promotions. His own company Single Minded Promotions will continue to operate for current clients... CBS head of corporate publicity Jonathan Morrish has been promoted to director of corporate press and public relations... Changes at Arista: former RCA head of press Neil Storey has joined as head of publicity; Phil Tomkins switches from production assistant to junior product manager and Derek O'Brian has joined from RCA to lead the company's new strike force.

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New slot for Peelie as Radio 1 reshuffles

RADIO ONE is boosting its service for album and CD listeners.

The move comes as part of a new autumn package which also sees the station's longest serving DJ John Peel move to a more prominent mid-evening slot.

One of the station's newest recruits, Nicky Campbell, takes over late nights with a new show of adult orientated music.

A new two hour show of album and CD music will be broadcast after midnight by Richard Skinner. John Peel moves to 8.30pm, Mondays to Wednesdays, for a two hour show.

Radio One controller Johnny Beerling comments: "We are delighted to bring John Peel to a slot where his particular taste in music will reach a wider audience. We also have big plans for Nicky Campbell in the late night slot

where we will be deliberately allowing his irreverent and creative style to run riot."

The weekend schedule will also be re-vamped. After the departure of Peter Powell the weekend breakfast show will be under a new format hosted by Mark Goodier and Liz Kershaw.

Dave Lee Travis continues his Sunday morning slot and takes over Saturday mornings from Mike Read. Read moves to Sunday afternoons to host a new quiz based on the current charts and he will also continue to present his regular Sunday lunchtime oldies show.

Radio One's reggae programme with the Rankin Miss P is moved from Sunday nights to Saturdays and extended to 90 minutes and Saturdays are rounded off with two hours of classic rock from Tommy Vance.



JOHN PEEL: hoping to reach a wider audience

CDV's gold run

▶ FROM PAGE ONE

Referring to the colour of CDV discs he adds: "The path to music video's final acceptance as a mainstream product is paved with gold and that's what they have quickly recognised."

The deal was revealed by Kempin at the PolyGram group's annual sales conference, where sales director Pete Rezon told staff: "Contrary to rumours circulating in the industry there are no plans to reduce CD prices in the foreseeable future."

K-tel

▶ FROM PAGE ONE

working on will be chart-orientated singles from K-tel. All the product will be supplied by the US company.

The first of the UK releases is Stomp by Masterplan and Deasey says all the material he is being offered falls into the categories of dance and jazz.

"It's specialist frontline product," he comments.

Postal strike brings 'disaster' to Britannia

THE UK'S largest music-by-post business has lost £1m in turnover through the crippling mail dispute. And as the postal service gradually gets back to normal, Bertelsmann and W H Smith are launching their own mail order service — Music Direct.

Britannia Music company has been forced to pay off 56 temporary and casual workers — and staff jobs could soon be on the line.

Managing director John Nelligan says: "To describe the situation as a crisis is an understatement. It is an absolute disaster. We have to consider how long we can continue losing money. My guess is that if things do not improve within a couple of weeks we will have to consider lay-offs."

The Ilford-based business runs seven music clubs and has video and T-shirt interests. Almost 1m people subscribe.

Nelligan adds that Britannia was exploring the possibility of using independent carriers. In the meantime most of its 186 employees are carrying out an annual stock check.

Readers Digest also agrees that the dispute looks set to bite. A spokeswoman says: "It is about to become very serious from our point of view. We have a substantial music division."

She adds that alternative methods of distribution were already being employed on a small scale.

Distributors say the dispute is causing cash-flow problems. A spokesman for London-based Lightning Distribution says clients were being urged to carry out transactions directly through the banks.

Background music comes to the fore

SIGNIFICANT CHANGES have occurred this week in the normally placid library music publishing sector. In what is believed to be a seven figure deal, Zomba Music Publishing has acquired the Chappell Recorded Music Library from Warner-Chappell.

Meanwhile, Freddie Bienstock's Carlin Music has recruited former Chappell manager Nick Farries to set up a new background music company. Bienstock was one of the bidders for the Chappell catalogue and has said that he offered 1.7m dollars for the company.

These moves have occurred against the background of a swiftly

growing market for background and library music repertoire. James de Wolfe, chairman of the oldest company in the field, De Wolfe Music, told *Music Week* that the corporate video and local radio industries at home and abroad are bringing in many new clients for his company.

The Zomba acquisition adds to the company's existing strength in the background library field. Zomba already owns Bruton Music, the former ATV subsidiary bought from Michael Jackson in 1986, and MD Ralph Simon says that his firm is now one of the top two worldwide in library music.

Compilation album opens up Russian retail market

THE RELEASE of a double album compilation of western bands on the Russian market is being seen as a significant breakthrough.

Cornelia Durrant, project coordinator at Greenpeace — which in collaboration with Soviet state label Melodiya Records is releasing the album, says Greenpeace Breakthrough will open for the gates for western releases.

"It will definitely open things up," she says. "I think the music industry there will be very encouraged by this release and they will soon want to have single albums on sale."

"They are planning to strike deals with people over here because they feel under pressure from market forces in Russia. The young people there certainly want the product."

The album is due for simultaneous release in Moscow and the west in January, and is expected to shift 5m copies in the Soviet Union.

The album features previously recorded material by 25 western acts and proceeds are being divided between Greenpeace and the International Foundation for the Survival of Humanity.

IBA plans 20 new stations

THE INDEPENDENT Broadcasting Authority has announced that it would like to license another 20 radio stations before the end of next year.

The IBA has submitted a set of plans to the Home Office that will allow more stations to be introduced prior to the new legislation due in the 1990s. It is encouraging the broadcasting department to approve a series of "incremental contracts" which will allow new broadcasters entry into radio.

"Incremental contracts" will be different from the existing system already in operation by the current local radio franchise holders.

Should these new stations be allowed, they will be in areas which are already served by independent radio. Areas currently not covered will not qualify.

The two types of contract mentioned are "community of interest" which could be for a specialist music service, and "neighbourhood station". These will be for smaller areas with lower powered transmitters.



PWL DEMONSTRATED its gratitude to distributor Pinnacle by presenting the entire sales force with platinum discs of Kylie. Pictured is PWL's Tilly Rutherford presenting Pinnacle chairman Steve Mason (left)

World BRIEFING

NEW YORK: Conferences lined-up for the autumn include: Warner Chappell Music — this week, at Laguna Beach, California; Concrete Management and Marketing — the first hard rock/heavy metal convention, in Los Angeles September 30 and October 1; Amusement Business/Billboard — including panels on tour and music sponsorship, in New Orleans, October 2-4; American Video Conference — including music video seminars, Los Angeles, November 9-11; New Music America — 22 events in total, Miami, December 2-11 and a music critics conference will be held in New York on December 5-9.

OTTAWA: A Government report has warned that free trade with the US could undermine the Canadian music industry and claims that the current 13.5 per cent tariff on records will lead to multinationals and independents, in effect, losing out in terms of the manufacturing of recordings in Canada.

NEW YORK: Vinyl LPs are being phased out by most dealers. Despite accounting for up to 20 per cent of industry unit sales, retailers have been cutting back on orders. In reply, many major labels have also begun phasing out vinyl LPs. CBS, RCA, MCA, Capitol, EMI-Manhattan, Warner Bros, Elektra/Asylum and Atlantic have discontinued various LPs. PolyGram plans to do the same next year and only Arista is not deleting LPs.

WASHINGTON DC: 73 per cent of Top 40 radio listeners want stations to identify artists and songs as often as music video channels do. 64 per cent of adult-orientated radio listeners agreed with the same statement. According to an RIAA-commissioned study conducted by Street Pulse Group, 60 per cent of radio listeners surveyed have experienced frustration in the past month when trying to buy a record and not knowing the artist or title. Half of these people say this happens often. The survey questioned 1014 radio listeners nationwide. Respondents reported listening to the radio an average six days a week, 94 per cent for at least half an hour a day. 81 per cent have purchased recordings in the past six months.

NEW YORK: Enigma Entertainment Corp is to distribute Mute Records in the US. It will channel releases through CEMA and Enigma's own independently distributed Restless Records.



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Shopping the thieves

R E P O F
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FED-UP RETAILERS are cracking down on petty pilferers. A Frontline survey has revealed dealers are taking a tough line against small-time thieves who raid CD and cassette boxes on display.

The culprits, described by retailers as usually in their teens, strip out inlay cards. That leaves businesses with the time-consuming task of ordering replacement cards — or the job of selling stock at reduced or sometimes non-profit-making cost.

One retailer outlined the

'I watch them like a hawk and when I catch somebody I give them a bloody good clip across the ear-hole'

success of an 18-month clampdown involving a staff bonus scheme. Carrie Parkin, of EGS Records, Wakefield, explained shop assistants are paid £15 for spotting thieves.

She said: "I should say over the last year-and-a-half we have caught around 25 people. On each occasion we prosecute. I think you have to."

"At one stage we went through a bad phase which lasted for about a month. It can be a real problem."

Mr Keith Thornton of Tempest Records, Birmingham, said half a dozen inlay cards disappear on average each week.

"One thing I have tried is photo-copying them," he said. "The idea is that they no longer look as attractive to steal and in that way put people off."

A popular theory among retailers is that youngsters steal the cassette inlay cards to go with home recorded tapes.

Also a target are empty album sleeves, possibly taken for wall decorations.

Peter Bone, of Peter's Rec-

ords, Eston, Cleveland, has his own answer to the thieves.

He said: "I watch them like a hawk and when I catch somebody I give them a bloody good clip across the ear-hole."

Nick Brook, proprietor of Tower Sounds, Cirencester, said: "I've been in the business 14 years and ever since cassettes took off it has been a problem. Now inlays of both cassettes and CDs go. It is something that you have to keep a very close eye on."

Tight security at Soundtrek Records, Bootle, Merseyside,

looks to have provided one answer to the problem. Nick Hunt said: "We have things tightly under control here with stock under lock and key. The place does not look like Fort Knox inside but it is secure."

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

Case adjourned

THE CASE against an independent retailer charged under indecent displays and obscene publications legislation has been adjourned by magistrates until October 18.

Martin Price, of Eastern Bloc, Oldham Street, Manchester, faces charges following the seizure by police last September 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*.



MIKE JONES, EMI rep for the Yorkshire and Derbyshire area, is the company's new salesman of the year.

After 20 years on the road — he started as a van rep with CBS in 1968 — Jones says he has seen dramatic changes in the retail sector with the indie outlets having surrendered their supremacy to the multiples. The emphasis on the single as a tool to break acts, and the multiplication of formats in which those singles are available are also trends which have affected his job. He says he can recall "when 'variety' meant stereo or mono."

A keen football fan, he adds his main ambition is to see Sheffield United back in the First Division.

On the rack

SHOPFITTING COMPANY, Lift UK is aiming to meet retailers' needs on compact disc video with a rack built to accommodate all three disc sizes: five, eight and 12-inch. The rack, previewed to dealers during PolyGram's CDV roadshow, has a browser system for the smallest discs and has been designed with the flexibility to handle varying numbers of the different sizes.

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What's happening boys?

DESPITE ITS poor reviews, Picture Music International is satisfied with its investment in the recent Pet Shop Boys feature, It Couldn't Happen Here.

According to PMI's Martin Haxby, "we had pre-sold theatrical and software rights, as well as foreign rights". In Britain, the film is expected to be available for Christmas on video rental with a sell-through release next summer. Haxby adds that he would be prepared to produce another feature

film, "but only when the right project comes along".

The movie is only one of Haxby's ambitious projects outside the normal music video orbit. With the 25% quota for independent programming to which BBC and ITV are committed, he is involved with both Granada and the BBC in music programmes — a film of Gershwin's Porgy And Bess and a biography of Nat King Cole, which will include previously unknown footage owned by the singer's widow. "The TV companies are

very open to co-productions" explains Haxby, "though the bargaining is tough". He adds that PMI have retained all foreign rights including sales to TV.

With its stable of nine directors, including Jack Bond who made It Couldn't Happen Here, PMI is probably Britain's biggest music video production company. "We expect to shoot 110 this year", says Haxby, "and we have done work for every major record company except WEA. The promo market is expanding though there is still almost nowhere to show them in Britain — there are greater opportunities overseas".

Like other music video labels, PMI is looking forward to a bumper Christmas sell-through market. It will have the first in its initial children's venture, The Raccoons, but there is also the expected strong music line-up. A new Queen compilation is promised (last year's 3-volume release has done over 100,000 cassettes), plus a Pet Shop Boys EP with six tracks and a Beatles box set. This will include the Magical Mystery Tour and a film called The Making Of Hard Day's Night. Haxby, who predicts a 20 million unit Christmas market for sell-through, adds that "we have also stockpiled our old chestnuts like Tina Turner's Break Every Rule".



BOYS, BOYS, boys

R E V I E W

Fela Kuti: Fela Live. Hendring HEN 2/091. Running Time: 75 minutes.

COMMENT: The controversial Nigerian singer and his dancing wives were recorded at the Glastonbury Festival. As usual, the political singer directs his criticisms at the authorities in his country in his songs, and stops to talk about his music and political views. The night filming doesn't give the video any atmosphere and even though he produces some of his traditional Afrobeat, Fela certainly doesn't give his best performance.

Sales forecast: His loyal fans who haven't heard from him for a while will welcome this video. But it has little general appeal. **OD**

AEROSMITH: Video Scrapbook. Hendring HEN 2 105. Running time: 54 minutes. Dealer price: £8.34

COMMENT: Scrapbook is an appropriate title for this motley collection of predominantly live footage. The camerawork itself is adequate but as this dates back over their 15 year career it is rather dated overall.

Don't get me wrong, there's nothing duff about Aerosmith and their music, it's just that this video is stuck in average mode and gives little away — even during the mildly amusing interview scenes. Compared to something like Bon Jovi's Slippery When Wet video (a band that could well be seen as following in Aerosmith's footsteps in many respects) this Scrapbook pales into insignificance.

Sales Forecast. This one is unlikely to break into the mainstream over here despite the band's success in America and their recent revival with Walk This Way. Sales should be judged in comparison with those of the band's last album.

NR

DON GIOVANNI, Mozart. Haakon Hagegard, Bengt Rundgren, Helen Doese, Chorus and Baroque Orchestra of the Drottningholm Court Theatre, conducted by Arnold Oestman. Virgin Classics Opera VVD 342. Running time: 169 minutes. Dealer price: £11.82. Madama Butterfly, Puccini. Yasuko Hayashi, Peter Dvorsky. Chorus and Orchestra, La Scala, Milan. Lorin Maazel. Virgin Classics Opera: VVD 341. Running time: 145 minutes. Dealer

price: £11.82. Gloriana, Britten. Sarah Walker, Anthony Rolfe Johnson, Jean Rigby. English National Opera Chorus and Orchestra. Virgin Classics Opera VVD 344. Running time: 150 minutes. Dealer Price: £11.82.

COMMENT: Virgin has entered the classical video field with some strong selections and the sheer variety of the titles is one of the main attractions. Each of these issues has a strong selling point, but also, regrettably, a weak point as well.

Don Giovanni has the strong competition of the memories of the Kanawa film. This production, however, is of special interest because it was made in a beautifully restored 18th century theatre and uses authentic instruments. The singers are not widely known but reliable.

The ENO production of Gloriana — the opera written by Britten for the Coronation — doesn't need subtitles, of course and benefits from a vigorous and courtly presentation with laudable singing and acting, centreing on a superbly imperious Elizabeth sung by Sarah Walker. However, it must be said that it is the least popular opera of all three titles.

Sales forecast: Virgin Classics Opera is well presented (in a presentation box) but future sales of the series would benefit from subtitles, particularly in view of its higher price in comparison with Pickwick.

NS

● **THE DEATH** on March 5 of David Bicknell has broken the last link to the earliest days of classical recording.

Born in 1906, Bicknell joined HMV in 1927 as assistant to Fred Gaisberg who had pioneered recording at the turn of the century. In the thirties he was involved with the first records of Yehudi Menuhin and after war service in which he gained the MBE, he rejoined EMI becoming manager of the international artists department in 1957. He retired in 1971.

David Bicknell's successor, Peter Andry describes him as "a cultured, sensitive and loveable man and a retiring sort of person. Based down at Hayes, he was an eminence grise".

Bicknell is survived by his widow Gioconda de Vito, the Italian violinist whom he discovered and recorded many times for HMV.

MUSIC VIDEO

		Description (tracks) Timings/Dealer Price	
1	16	MICHAEL JACKSON: The Legend . . . Video Collection Compilation (22 tracks)/55min/£6.95	MJ 1000
2	13	MADONNA: Ciao Italia . . . Live (16 tracks)/1hr 40min/£7.80	WEA 9381413
3	17	MICHAEL JACKSON: Making Thriller Compilation/1hr/£6.95	Vestron MA 11000
4	10	INXS: Kick The Video Flick Compilation (6 tracks)/30min/£6.95	Channel 5 CFV 07452
5	10	DEF LEPPARD: Historia Compilation (18 tracks)/1hr 30min/£10.42	PolyGram Music Video 041 684 2
6	5	NOW THAT'S . . . MUSIC VIDEO 12 Compilation (5 tracks)/25min/£6.95	PMI/Virgin MV NOW 12
7	7	KISS: Crazy Nights Compilation (3 tracks)/13min/£4.17	Channel 5 CFV 07782
8	4	WET WET WET: The Video Singles Compilation (5 tracks)/25min/£6.95	Channel 5 CFV 05662
9	NEW	CLIMIE FISHER: The Best Of Everything Compilation (5 tracks) 28min/£4.55	PMI MVR 99 0078 3
10	16	GENESIS: Vol 1 Compilation (11 tracks)/55min/£6.95	Virgin VVD 329
11	15	SIXTIES MIX II Compilation (25 tracks)/1hr/£6.95	Stylus SV 0855
12	—	U2: "Under A Blood Red Sky" Live (12 tracks)/61min/£6.95	Virgin/PVG VVD 045
13	—	DIRE STRAITS: Alchemy Live Live (10 tracks)/1hr 20min/£6.95	Channel 5 CFV 00122
14	—	AC/DC: Let There Be Rock Live (13 tracks)/1hr 34min/£6.95	WHV PES 34073
15	13	LED ZEPPELIN: The Song Remains The Same Live (9 tracks)/2hr 7min/£9.99	WHV PEV 61389
16	—	THE WHO: Who's Better Who's Best Compilation (17 tracks)/1hr/£6.95	Channel 5 CFV 0556 2
17	NEW	ROY ORBISON 9 FRIENDS: A Black 9 White Live (15 tracks)/55min/£6.95	Virgin VVD 308
18	14	UB40: Best Of UB40 Compilation/1hr/£6.95	Virgin VVD 246
19	9	GENESIS: Vol 2 Compilation (12 tracks)/57min/£6.95	Virgin VVD 330
20	8	PRINCE AND THE REVOLUTION Live (19 tracks)/2hr/£6.95	Channel 5 CFV 01292

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Laying down the law for his star clients

by Karen Faux

AGGRESSION IS good, according to showbiz solicitor Paul Woolf. If that has faint echoes of Gordon Gekko's philosophy in the film *Wall Street* (greed is good), Woolf is quick to emphasise that his aggression is positively channelled — always to the benefit of his client.

In July Paul Woolf and partner Tony Seddon merged with another law firm, Roscoe Phillips, to form the formidable Woolf Seddon Roscoe Phillips, spanning all areas of commercial and private law. Prior to the merger Woolf Seddon had represented, among others, Thomas Dolby, Level 42, Feargal Sharkey and Tears For Fears.

While the company receptionist gets used to delivering a mouthful of four names to callers, Paul Woolf explains his personal approach to the business: "Quite a lot

of what I do is close to the American way of doing things, giving business management advice and deal making. But the crucial difference is I always avoid conflicts. Some US lawyers act for everyone — including the manager and the client — and some end up trading one artist against another on the same label.

"I see myself as being here to help a band or artist; finding them a manager, taking them to a record company and getting them a deal. We are identified with successful acts but we don't hang out at gigs giving out cards or anything like that. We get all our business through referral."

Woolf believes that one of his greatest skills is making complicated things seem straightforward — especially to managers who aren't always particularly clued up. "It's more important than ever — given the short time span of a lot of bands — that their contract is in good shape, so that they don't get robbed by their record company or their manager."

"Record companies often recommend a lawyer who they know won't give them a hard time and

we don't get referral work from record companies. We have a fantastic relationship with them but they know where they stand. Other solicitors have a less heavy reputation — but they know if I'm involved it's pro artist, high negotiation."

Woolf pinpoints that bands are often caught in a dilemma: "Sometimes they're offered a contract and I tell them not to sign, even if the record company is promising to make them stars. It all depends on a band's leverage at any given time — if they're hot, they can write their own contract."

New media areas are ensuring that bands and artists are increasingly having to seek professional advice. Record companies are now keen to own audio and visual rights because of video potential — "But record company contracts are more frequently becoming one sided options," claims Woolf. "Sometimes they won't accept a clause which says we promise to release records in any given territory. Some draft contracts don't commit to releasing any records at all."

The growing role of lawyers in the music sphere is all part of the



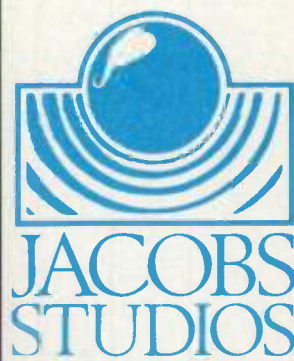
PAUL WOOLF — the legal voice of the stars.

evolution of the business itself, and according to Woolf the whole entertainment industry has now become an acceptable vocation. "In the old days performers couldn't make a decent living but the money has grown and, with the help of lawyers, bands can now afford to be bands full time. That's a big magnet."


With the cost involved in promoting and making an album along with the risk of unguaranteed shelf-life, record companies need more and more choice. Woolf sees his role as bridging the gap between the record company and the artist with the aim of helping both. While recognising a problem in the past of identifying with younger bands,

he says: "New bands can ring us up direct and we will provide a free consultation. There are no barriers there. But when we're talking big deals — that's when we start to talk big money ..."

'Sometimes they're offered a contract and I tell them not to sign, even if the record company is promising to make them stars'



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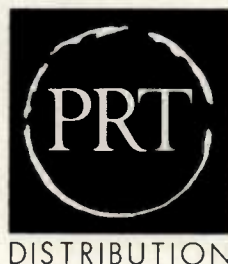
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This Week	Last Week	Wks on Chart	Title	Artists (Producers) Publishers	Label 7" (12")	Number (Distributor)
1	2	4	HE AIN'T HEAVY, HE'S MY BROTHER	The Hollies (Ron Richards) Chelsea Music/Jenny Music	EMI (12)EM 74 (E)	5
2	1	4	A GROOVY KIND OF LOVE	Phil Collins (Phil Collins/Anne Dudley) EMI Music	Virgin VS(T) 1117 (E)	5
3	3	8	TEARDROPS	Womack & Womack (Chris Blackwell) Zomba Music	4th - B'way/Island (12)BRW 101 (F)	5
4	6	3	LOVELY DAY (Sunshine Mix)	Bill Withers (Withers/McDonald) Chelsea Music/Warner Chappell	CBS 653001 7 (12-653001 6) (C)	5
5	13	3	NOTHING CAN DIVIDE US	Jason Donovan (Stock/Aitken/Waterman) All Boys Music	PWL PWL(T) 17 (P)	5
6	4	2	I QUIT	Bros (Nicky Graham) Graham/Warner Chappell Music/Virgin Music	CBS ATOM(T) 5 (C)	5
7	8	5	THE RACE	Yello (Yello) Warner Chappell Music	Mercury/Phonogram YELLO 1 (12) (F)	5
8	20	4	BIG FUN	Inner City feat. Kevin Saunderson (Kevin Saunderson Drive-On)	10/Virgin TEN(X) 240 (E)	5
9	NEW	1	DOMINO DANCING	Pet Shop Boys (Lewis A Martine) Cage Music/10 Music	Parlophone (12)R 6190 (E)	5
10	7	10	THE ONLY WAY IS UP	Yazz & The Plastic Population (Coldcut) BMG Music	Bg Life BLR 4(T) (I/RT)	5
11	10	11	ANYTHING FOR YOU	Gloria Estefan & Miami Sound Machine (Emilio Estefan) SBK Songs	Epic 651673 7 (12-651673 6) (C)	5
12	14	5	I'M GONNA BE	The Proclaimers (Pete Wingfield) Zoo Music/Warner Chappell Music	Chrysalis CLAIM(X) 2 (C)	5
13	5	9	THE HARDER I TRY	Brother Beyond (Stock/Aitken/Waterman) All Boys Music	Parlophone (12)R 6184 (E)	5
14	9	5	MEGABLAST/DON'T MAKE ME WAIT	Bomb The Bass (Tim Simenon/Pascal Gabriel) Rhythm King Music	Rhythm King DOOD(12) 2 (I/RT)	5
15	17	7	EASY	Commodores (James A. Carmichael/Commodores) Jobete Music	Motown ZB 41793 (12-ZT 41794) (BMG)	5
16	NEW	1	SHE WANTS TO DANCE WITH ME	Rick Astley (Astley/Harding/Curnow) All Boys Music	RCA PB 42189 12-PT 42190 (BMG)	5
17	12	8	RUSH HOUR	Jane Wiedlin (Stephen Hague/David Jacob) BMG Music	Manhattan/EMI (12)MT 36 (E)	5
18	NEW	1	BAD MEDICINE	Bon Jovi (Bruce Fairbairn) PolyGram Music/SBK Songs	Vertigo/Phonogram JOV 3(12) (F)	5
19	15	3	ANOTHER PART OF ME	Michael Jackson (Quincy Jones/Michael Jackson) Warner Chappell	Epic 652844 7 (12-652844 6) (C)	5
20	29	2	RIDING ON A TRAIN	The Pasadenas (Pete Wingfield) CBS Music/SBK Songs	CBS PASA(T) 2 (C)	5
21	25	3	STOP THIS CRAZY THING	Coldcut featuring Junior Reid (Coldcut) Big Life Music	Ahead Of Our Time/Big Life CCUT 4(T) (I/RT)	5
22	22	4	SHAKE YOUR THANG (IT'S YOUR THING)	Salt 'N' Pepa feat. EU (Murdy Luv Bug) SBK Songs	Thr./London FFR(X) 11 (F)	5
23	11	8	MY LOVE	Julia Iglesias feat. Stevie Wonder (H. Gatica) Jobete/Black Bull	CBS JULIO(T) 2 (C)	5
24	NEW	1	ONE MOMENT IN TIME	Whitney Houston (Narada Michael Walden) Empire/Warner Chappell	Arista 1116 3 (12-611613) (BMG)	5
25	16	9	HANDS TO HEAVEN	Breathe (Bob Sargeant) Virgin Music	Siren/Virgin SRN(T) 68 (E)	5
26	18	8	THE LOCO-MOTION	Kylie Minogue (Stock/Aitken/Waterman) EMI Music	PWL PWL(T) 14 (P)	5
27	19	5	TOUCHY!	A-Ha (Alan Tarney) ATV Music	Warner Brothers W 7749(T) (W)	5
28	26	4	TEARS RUN RINGS	Marc Almond (Marc Almond/La Magia) Warner Chappell Music	Parlophone (12)R 6186 (E)	5
29	23	6	EVERY GIRL AND BOY	Spagna (Spagna/Larry Pignagnoli) Copyright Control	CBS SPAG(T) 1 (C)	5
30	37	2	REVOLUTION BABY	Transvision Vamp (Duncan Bridgeman) Copyright Control	MCA TVV(T) 4 (F)	5
31	NEW	1	LOVE, TRUTH & HONESTY	Bananarama (Stock/Aitken/Waterman) In A Bunch/Warner C./All Boys	London NANA 17 (12-NANX 17) (F)	5
32	NEW	1	SPARE PARTS	Bruce Springsteen (Springsteen/Landau/Plotkin) Zomba Music	CBS BRUCE(T) 4 (C)	5
33	NEW	1	TURN IT INTO LOVE	Hazell Dean (Stock/Aitken/Waterman) All Boys Music	EMI (12)EM 71 (E)	5
34	39	3	WORLD WITHOUT YOU	Belinda Carlisle (Rick Nowels) Warner Chappell Music	Virgin VS(T) 1114 (E)	5
35	24	10	I NEED YOU	B.V.S.M.P. (Felton Williams) EMI Music	Debut/Passion DEBT(X) 3044 (A)	5
36	21	4	HEAVEN IN MY HANDS	Level 42 (Level 42/Wally Badarou/Julian Mendelschn) Various	Polydor PO 14 (12-PZ 14) (F)	5
37	NEW	1	FAKE 88	Alexander O'Neal (Jimmy Jam/Terry Lewis) EMI Music	Tabu 652949 7 (12-652949 6) (C)	5

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76	89	WASTED COUNTRY	WEA YZ 194(T) (N)
77	87	EASIER IN THE MORNING	London LON(X) 184 (F)
78	92	DON'T BE CRUEL	Epic 652996 7 (12-652996 6) (C)
79	91	GIRL YOU KNOW...	Cooltempo/Chrysalis COOL(T) 10 (C)
80	77	SIGNED, SEALED, DELIVERED	...I'm RSTJ 4 (BMG)
81	82	RAGS	Ford/Phonogram (12)FOOD 14 (I)
82	78	DON'T RUSH ME	Arise 11167/12-11167 (BMG)
83	76	SHIP OF FOOLS	Epic 652844 7 (12-652844 6) (C)
84	77	RISING TO THE TOP	Modestone/EMI (12)MT 54 (E)
85	78	THE RUMOUR	Mercury/Phonogram MERX 272 (F)
86	81	TONIGHT	Mercury/Phonogram ROR 110 (F)
87	85	I OWE YOU NOTHING	CBS ATOM(T) 4 (C)
88	85	LEAD ME ON	A&M AMT 453 (F)
89	97	REV IT UP	Fantasia/Phonogram JERRY 1102 (F)
90	97	DO THAT AGAIN	Blue Machine (12) BMG Music
91	92	CARS AND GIRLS	Ricki Wilde/Tony Swain Rickim Publishing
92	99	MAKE ME LOSE...	Arise 11170 (12-11170) (BMG)
93	99	HA CHA CHA	Synergistic/EMI (12)ST 15 (E)
94	95	AGE OF REASO	Arise PD 42147 (12-PT 42148) (BMG)
95	95	ALWAYS THERE FOR YOU	Enigma/Virgin ENYV 1 (E)
96	83	WATCHING YOU	Enigma/Virgin ENYV 1 (E)
97	83	WATCHING YOU	Enigma/Virgin ENYV 1 (E)
98	98	WATCHING YOU	Enigma/Virgin ENYV 1 (E)
99	91	STARSKY & HUTCH-THREE	Urbansound/WEA (12)URB 24 (F)

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

⑤ Indicates title available in sheet music

▲ Panel Sales increase over last week

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

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

Top 75 chart entries to date (37 weeks)501

Panel Sales over last week-1%

WRH

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38	27	5	HE AIN'T HEAVY, HE'S MY BROTHER	Scoti Bros PO10 (12-PZ10) (F)	5
39	30	6	SWEET CHILD O' MINE	Geffen GEF 43(T) (W)	5
40	NEW	1	IT'S YER MONEY I'M AFTER BABY	Polydor GONE(X) 5 (F)	5
41	43	3	CAN YOU PARTY	Champion CHAMP(12) 79 (BMG)	5
42	NEW	1	I DON'T BELIEVE IN MIRACLES	Fanfare (12)FAN 16 (A)	5
43	40	3	STALEMATE	MCA MCA(T) 1271 (F)	5
44	31	9	FIND MY LOVE	RCA PB 42079 (12-PT 42080) (BMG)	5
45	NEW	1	BURN IT UP	Rhythm King/Mute LEFT 27(T) (I/RT)	5
46	32	9	GOOD TRADITION	WEA YZ 196(T) (W)	5
47	36	4	WAY BEHIND ME	Lozy/RCA PB 42209 (12-PT 42210) (BMG)	5
48	33	6	WHERE DID I GO WRONG	DEP International/Virgin DEP 30(12) (E)	5
49	35	6	RUNNING ALL OVER THE WORLD	Vertigo/Phonogram QUAI 1(12) (F)	5
50	34	11	YOU CAME	MCA KIM(T) 8 (F)	5
51	NEW	1	SO IN LOVE WITH YOU	Virgin VS(T) 1123 (E)	5
52	28	3	MAKE ME LAUGH	Island (12)IS 379 (F)	5
53	53	2	IN THE NAME OF LOVE	Champion CHAMP(12) 86 (BMG)	5
54	NEW	1	CHARLOTTE ANNE	Island (12)IS 380 (F)	5
55	63	2	INDESTRUCTIBLE	Arista 111717 (12-611717) (BMG)	5
56	59	3	ACID MAN	10/Virgin TEN(X) 236 (E)	5
57	42	4	LONG AND LASTING LOVE (ONCE IN A LIFETIME)	London LON(X) 202 (F)	5
58	60	3	OOCHY KOOCY	Rhythm King/Mute 78FORD 1 (12-BFORD 1) (I/RT)	5
59	52	3	WAITING FOR THE GREAT LEAP FORWARDS	Go! Discs GOD 23 (C)	5
60	41	3	TURN ON THE NIGHT	Vertigo/Phonogram KISS 9(12) (F)	5
61	38	10	SOMEWHERE DOWN THE CRAZY RIVER	Geffen GEF 40(T) (W)	5
62	56	2	HEART OF GLASS	WEA YZ 310(T) (W)	5
63	55	2	GITTIN' FUNKY	Cooltempo/Chrysalis COOL(X) 168 (C)	5
64	61	2	THERE'S A BRAND NEW WORLD	Tent/RCA PB 42235 (12-PT 42236) (BMG)	5
65	51	4	EDGE OF A BROKEN HEART	Manhattan/EMI (12)MT 48 (E)	5
66	NEW	1	THE BIG ONE	A&M AM(Y) 468 (F)	5
67	75	2	HALLELUJAH MAN	Fontana/Phonogram MONEY 5(12) (F)	5
68	46	6	I HATE MYSELF FOR LOVING YOU	London LON(X) 195 (F)	5
69	NEW	1	DON'T WORRY BE HAPPY	Manhattan/EMI (12)MT 56 (E)	5
70	NEW	1	DON'T COME TO STAY	Deconstruction/RCA PB 42233 (PT 42234) (BMG)	5
71	64	2	FEEL FREE	10/Virgin TEN(X) 239 (E)	5
72	NEW	1	DON'T TALK DIRTY TO ME	Siren/Virgin SRN(T) 86 (E)	5
73	NEW	1	SET THEM FREE	Mango/Island (12)IS 383 (F)	5
74	NEW	1	TALKIN' ALL THAT JAZZ	Tommy Boy/Breakout/A&M USA(T) 640 (F)	5
75	44	8	SOLDIER OF LOVE	Virgin VS(T) 1094 (E)	5

James Hamilton

C O L U M N

THERE'S A ton of stuff to get through, so, to put it quite simply, the following are haaa-penin', man! In import seven inch, **LUTHER VANDROSS** Any Love (Epic 34-08047), typical gently weaving and agonisedly surging languid swayer, and on import 12 inch, **THE BRAT PACK** So May Ways (Do It Properly Part II) (Vendetta VE-7008), **Clivilles & Cole** created demented jack track following on from their **2 Puerto Ricans A Blackman And A Dominican** Do It Properly (with an intro that's definitely not for airplay although it'll become a disco motto!); **KARYN WHITE** The Way You Love Me (Warner Bros 0-21025), jerkily lurching Janet Jackson-ish chunky jigger possibly remixed too much for its own good (which hasn't stopped it selling); **YOUNG M.C.** Know How (Delicious Vinyl DV1001), the **Wild Cherry** Play That Funky Music-based lurching I Let 'Em Know A-side rap was first out around March, but now a newer pressing is flipped by this **Isaac Hayes** Shaft-based fast talker and its fiercely scratched instrumental; **CHEYANNE** I've Waited Too Long (Capitol V-15384), girl wailed sinuously shuffling "street soul" jogger selling to the traditional black market here; **BILLY ALWAYS** Back On Track (Epic 49 07880), pleasantly dated **Curtis Mayfield**-type wriggly soul swayer, possibly having most impact around Manchester.

GARDNER COLE Live It Up (Warner Bros 0-21015), tightly jittering breathy canterer by the

currently much in evidence writer/producer; **J.U. ICE** It's Just A Groove (Fourth Floor Records FF 1093), **Lenny D & Tommy Musto** created rap with acid house sirens but a dragging beat; **COOL HOUSE** Rock This Party Right (Underground UN 118), loosely rambling twittery acid house; **HOWARD HEWETT** Once, Twice, Three Times (Elektra 0-66775), attractive sweet dead slow smoocher; **GUY** Round And 'Round (Uptown Records MCA-8230), chunkily trotting jittery smacker, not their album's most obvious choice of follow-up; **AL HUDSON & ONE WAY** Driving Me Crazy (Capitol V-15390), soulfully sung dated wriggly swayer with neither their own old sound nor today's rhythms, so supported only by the new suddenly once again "underground" soul scene.

Albums include, on import, the sizzling hot **ROB BASE & DJ E-Z ROCK** It Takes Two (Profile PRO-1267), including a rap treatment of **Maxe's** Joy And Pain; **KARYN WHITE** Karyn White (Warner Bros 1-25637), well varied solo debut by the soulful singer of **Jeff Lorber's** The Facts Of Love, including the previously seven-inched more solid treatment of The Way You Love Me; **FARLEY 'JACKMASTER' FUNK** No Vocals Necessary (House Records HU 50), one side of "deep house" and another of "acid house". Albums out here include **MARLEY MARL** In Control, Volume 1 (Cold Chillin' 925 783-1); **VARIOUS ARTISTS** Rhyme Syndicate Comin' Through (Warner Bros 925 774-1), **ICE-T** Power (Sire 925 765-1), **SUPER LOVER CEE & CASANOVA** Rud Girls I Got 'Em Locked (DNA International 960 807-1), WEA-distributed hot rap sets all, the first two featuring various guest rappers, while, on UK-distributed import pressing, **CHAPTER 8** Forever (Capitol CI-46947) is disappointing although initially well received soul set with its previously seven-inched

Valerie Pinkston wailed gorgeous lush Give Me A Chance still its only standout.

12-inch here are **JESSE JOHNSON** Every Shade Of Love (Breakout USAT 637), sax squealed ultra-jaunty "purple" soul jitterer; **BLUE MODERNE** Do That Again (Atlantic A9045T), sultry **Sandy Barber** souled attractive thudding roller, a real "sleeper" hit on import; **PIECES OF A DREAM** Rising To The Top (EMI-Manhattan 12MT 54), pleasant languidly soulful swaying revival of **Kenji Burke's** enduring popular soul anthem; **SOUL II SOUL** Feel Free (10 Records TEN X239), quavery girl sung purpose built juddery crawling "rare groove", selling more for its flip's earlier and better Fairplay, which remains huge in London; **VIOLA WILLS** These Things Happen (Rhythm King LEFT 23T), **Beatmasters** remixed sinuously wailed and talked sparse driving canterer with possible **Yazz**-type appeal; **STEVEN DANTE** Imagination (Cooltempo), not his album's best choice, this unhurriedly rolling jitterer is to date in three different pressings and mixes, catalogue numbered DANTEP 2, DANTEX 2 and DANTEC 2 — take your choice; **ALEXANDER O'NEAL** Fake >88< (Housemix) (Tabu 652949 6), very different drily subdued pattering remix of his old hit; **THE OSMONDS** One Bad Apple (Polydor DONNY 1), their **Jackson 5** influenced debut 1971 US smash could well be a pop hit here for the first time in this messy but gimmicky much augmented modern scratch mix treatment, having surfaced first in its (included) original version as c "rare groove"; **PHUTURE** PFANTASY CLUB Slam! (Low Fat Vinyl LFV 1, via Serious/Rough Trade), sulphuric acid house instrumental previously credited just to **Phuture** on import; **GALLIANO & THE JAZZ RENEGADES** Six Sharp Fists (Urban AJAZZ 1), specialist but accessible jazz rap, selling fast to its market. To be continued...



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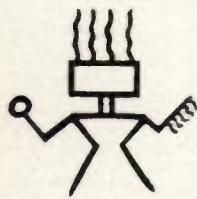
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TOP Dance SINGLES

24 SEPTEMBER 1988

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

THIS WEEK LAST WEEK WEEKS ON CHART					
1	7	3	LOVELY DAY Bill Withers	CBS 6530017 (12—6530016) (C)	
2	1	8	TEARDROPS Womack & Womack 4th + B'Way/Island (12)BRW 101 (F)		
3	3	4	BIG FUN Inner City/Kevin Saunderson	10/Virgin TEN(X) 240 (E)	
4	NEW		DOMINO DANCING Pet Shop Boys	Parlophone (12)R6190 (E)	
5	5	5	THE RACE Yello	Mercury/Phonogram YELLO 1 (12) (F)	
6	NEW		SHE WANTS TO DANCE WITH ME Rick Astley	RCA PB 42189 (12—PT 42190) (BMG)	
7	2	5	DON'T MAKE ME WAIT/MEGABLAST Bomb The Bass	Rhythm King/Mute DOOD (12)2 (I/RT)	
8	28	2	RIDING ON A TRAIN The Pasadenas	CBS PASA(T) 2 (C)	
9	11	3	CAN YOU PARTY Royal House	Champion CHAMP(12)79 (BMG)	
10	8	3	STOP THIS CRAZY THING Coldcut Featuring Junior Reid	Ahead Of Our Time Big Life CCUT 4(T) (I/RT)	
11	NEW		NOTHING CAN DIVIDE US Jason Donovan	PWL PWL(T) 17 (P)	
12	4	10	THE ONLY WAY IS UP Yazz & The Plastic Population	Big Life BLR 4(T) (I/RT)	
13	39	3	IN THE NAME OF LOVE Swan Lake	Champion CHAMP(12)86 (BMG)	
14	46	2	FEEL FREE Soul II Soul feat. Do'reen	10/Virgin TEN(X) 239 (E)	
15	12	4	SHAKE YOUR THANG (IT'S YOUR THING) Salt-n-Pepa feat. E. U.	Hrr/London FFR(X) 11 (F)	
16	34	2	GITTIN' FUNKY Kid 'n' Play	Cooltempo/Chrysalis COOL(X) 168 (C)	
17	9	3	ANOTHER PART OF ME Michael Jackson	Epic 6528447 (12—6528446) (C)	
18	NEW		TALKIN' ALL THAT JAZZ Stetsasonic	A&M USA(T) 640 (F)	
19	NEW		FAKE '88 Alexander O'Neal	Tabu 6529497 (12—6529496) (C)	
20	NEW		TURN IT INTO LOVE Hazel Dean	EMI (12)EM 71 (E)	

21	NEW		BURN IT UP Beatmasters With P.P. Arnold	Rhythm King/Mute LEFT 27(T) (I/RT)	
22	6	9	THE HARDER I TRY Brother Beyond	Parlophone/EMI (12)R6184 (E)	
23	17	4	ACID MAN Jolly Roger	10/Virgin TEN(X) 236 (E)	
24	13	3	STALEMATE Mac Band feat. McCampbell Bros	MCA MCA(T) 1271 (F)	
25	NEW		LOVE TRUTH & HONESTY Bananarama	London NANA 17 (12—NANX 17) (F)	
26	10	9	I NEED YOU B.V.S.M.P.	Debut/Passion DEBT(X) 3044 (A)	
27	14	3	OOCHY KOOCHY... Baby Ford	Rhythm King/Mute 7BFORD 1 (12—BFORD 1) (I/RT)	
28	NEW		I DON'T BELIEVE IN MIRACLES Sinitta	Fanfare (12)FAN 16 (A)	
29	NEW		RIISING TO THE TOP Pieces Of A Dream	Manhattan/EMI (12)MT 54 (E)	

30	16	8	THE LOCO-MOTION Kylie Minogue	PWL PWL(T) 14 (P)	
31	20	5	GET BUSY/LOVE Rick Clarke	Wa WA(T) 2 (JS)	
32	22	4	WHY (YOU COULD HAVE HAD IT ALL) Tongue In Cheek	Criminal BUS(T) 11 (I/RT)	
33	15	7	EASY Commodores	Motown Z841793 (12—ZT41794) (BMG)	
34	19	9	DON'T BE CRUEL Bobby Brown	MCA MCA(T) 1268 (F)	
35	18	6	JUMP START Natalie Cole	Manhattan/EMI (12)MT50 (E)	
36	NEW		REACHIN' Phase II	Republic—(LICIT 006) (I)	
37	NEW		WHAT'S YOUR PROBLEM Projection	Jam Today—(12CHIL 8) (A)	
38	30	3	BAILANDO Alaska	Syncopate/EMI (12)SY17 (E)	
39	NEW		EVERY SHADE OF LOVE Jesse Johnson	A&M USA(T) 637 (F)	
40	36	2	INDESTRUCTIBLE Four Tops	Arista 111717 (12—611717) (BMG)	
41	NEW		SET THEM FREE Aswad	Mango/Island (12)IS 383 (F)	
42	NEW		THERE'S A BRAND NEW WORLD Five Star	Tent PB 42235 (12—PT 42236) (BMG)	
43	24	4	IT BEGAN IN AFRICA Urban All Stars	Urban/Polydor URB(X) 23 (F)	
44	NEW		SLAM! Phuture	Low Fat Vinyl—(LFV 1) (I)	
45	31	3	LET'S DO IT AGAIN George Benson	Warner Brothers W 7780(T) (W)	
46	25	2	STRICTLY BUSINESS E.P.M.D.	Cooltempo/Chrysalis COOL(X) 172 (C)	
47	21	9	YE KE YE KE Mary Kant	London LON(X) 171 (F)	
48	NEW		DREAM GIRL Pierre's Fantasy Club	Jack Trax—(JTX 21) (A)	
49	NEW		SWEET FOR MY SWEET Supercat	Skengdon—(SKDL 077) (JS)	
50	48	8	I'VE GOT A FEELING Deluxe	Unyque/Dance Yard UNQ 3(T) (SP)	

TOP 10 ALBUMS

1	5	RAP TRAX Various	Stylus SMR859/SMC859 (STY)	
2	1	CONSCIENCE Womack & Womack 4th + B'way/Island	BRLP519/BRCA519 (F)	
3	NEW	URBAN ACID Various	Urban URBLP15/URBMC15 (F)	
4	2	TWICE THE LOVE George Benson	Warner Bros WX160/WX160C (W)	
5	3	SO GOOD Mica Paris	4th + B'Way/Island BRLP525/BRCA525 (F)	
6	7	BAD Michael Jackson	Epic 4502901/4502904 (C)	
7	6	THE HOUSE SOUND OF LONDON VOL 4 Various	London FFRDP4/FFRDC4 (F)	
8	RE	DON'T LET LOVE SLIP AWAY Freddie Jackson	Capitol EST2067/TCEST2067 (E)	
9	NEW	SUCCESS... NEVER ENDS Scott White	RCA PL90246/PK90246 (BMG)	
10	NEW	FOREVER Chapter 8	Capitol EST2073/TCEST2073 (E)	



TOP 10 BUBBLERS

1	AM I LOSING YOU Cynthia Schloss	Charm—(CRT22) (JS)
2	AMNESIA/DANCE WITH THE DEVIL Project Club	Supreme—(SUPET131) (E)
3	HOLDING BACK THE YEARS Earl Sixteen	Rock Star—(RS001) (JS)
4	GIRL YOU KNOW IT'S TRUE Milli Vanilli	Cooltempo/Chrysalis COOL(X) 170 (C)
5	NO WAY NO BETTER THAN Admiral Bailey	Live And Love—(LLD81) (JS/P)
6	PROUD TO BE BLACK Crucial Robby & The Half Beat	Y&D—(YDD0130) (JS)
7	GET OUT OF MY HOUSE Sound Assassins	Cooltempo/Chrysalis COOL(X) 173 (C)
8	DO THAT AGAIN Blue Moderne	Atlantic/WEA A9045 (T) (W)
9	KNOCKED OUT Paula Abdul	Siren SRN(T)92 (E)
10	HA CHA CHA Brass Construction	Syncopate/EMI(12)SY15 (E)

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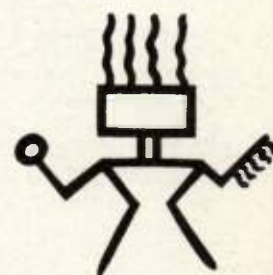
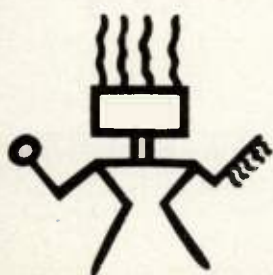
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Zomba snaps up Chappell's recorded music library gems

Having acquired Chappell's recorded music library, Zomba is now poised to expand in the area of background music

RON GOODWIN's Elizabethan Serenade and over 6,000 copyrights including the Desert Island Discs theme By The Sleepy Lagoon are included in

'This market is dominated by four libraries ... by acquiring the Chappell library, we now own two of these'

COMPACT
disc
DIGITAL AUDIO

- 1 1 HOT CITY NIGHTS, Various
Veritigo/Phonogram
- 2 2 TRACY CHAPMAN, Tracy Chapman Elektra
- 3 7 BAD, Michael Jackson Epic
- 4 - BUSTER (OST), Various Virgin
- 5 4 THE FIRST OF A MILLION KISSES,
Fairground Attraction RCA
- 6 - SPIRIT OF EDEN, Talk Talk Parlophone/EMI
- 7 13 CONSCIENCE, Womack & Womack 4th & B'way/Island
- 8 - SUNSHINE ON LEITH, The Proclaimers
Chrysalis
- 9 - ANCIENT HEART, Tanita Tikaram WEA
- 10 6 RAP TRAX, Various Stylus
- 11 8 BEST OF EAGLES, Eagles Asylum
- 12 9 IDOL SONGS: 11 OF THE BEST, Billy Idol
Chrysalis
- 13 3 RANK, The Smiths Rough Trade
- 14 18 BROTHERS IN ARMS, Dire Straits
Veritigo/Phonogram
- 15 10 TANGO IN THE NIGHT, Fleetwood Mac
Warner Brothers
- 16 15 DON'T BE AFRAID OF THE DARK, Robert
Cray Band Mercury/Phonogram
- 17 14 SO GOOD, Mica Paris 4th & B'way/Island
- 18 5 ... AND JUSTICE FOR ALL, Metallica
Veritigo/Phonogram
- 19 - KICK, INXS Mercury/Phonogram
- 20 - THRILLER, Michael Jackson Epic

the Chappell Record Music Library which has now been purchased by Zomba Music Publishing.

Zomba is a comparative newcomer to the background library field, having first entered this area in 1986 through its acquisition of Bruton Music from singer Michael Jackson. Bruton Music was formerly a successful division of the old ATV Music catalogue.

"There are around 30 background music libraries active in the UK, in what has become an extremely competitive market," says Zomba's Ralph Simon. "Yet, 90 per cent of this market is dominated by four libraries. By acquiring the Chappell library, we now own two of these four principal libraries."

"With Zomba's expertise in the international markets together with our successful joint venture in America with EMI's KPM library (the largest library in operation), which itself operates under the name of APM (Associated Production Music Inc), we are now perfectly positioned to expand and develop our investment in what we see as a stable growth area on a world-wide basis."

Simon adds that Zomba will not be absorbing the repertoire of the Chappell library into Bruton Music. Having acquired the exclusive use of the Chappell name as part of the transaction, Zomba will continue to operate the Chappell Recorded Music Library as a separate and fully staffed division under its existing name. The company will be based at

Zomba's West End offices at 11 Greek Street, Soho, which already houses Zomba Screen Music, The Jingle Zone and Bruton Music.

"We will be embarking upon an extensive recording programme to broaden and expand upon the repertoire in the Chappell library, and have also hired Colin Bilik as general manager to inject new energy and enthusiasm into this library", says Zomba UK group managing director, John Fruin.

In addition to these moves, long-standing Bruton Music executive, Marleen Ball, has been appointed a director of Bruton. Jonathan Channon, the Zomba executive responsible for its activities in the background music library, film/TV music and jingles area, has been appointed a director of both Bruton Music and the Chappell Recorded Music Library.

'We are now perfectly positioned to expand and develop our investment in what we see as a stable growth area on a world-wide basis'

Filmtrax acquires Novello classics

THE FILMTRAX company is about to enhance its position in British music publishing by the acquisition of Novello, one of the most prestigious names in the industry. Although the deal between Filmtrax and Granada PLC has not yet been officially confirmed, John Hall of Filmtrax says: "We are in the process of exchanging contracts."

One of the country's oldest publishing companies, Novello is best known for its sheet music editions of classic choral and church music. The company published the works of many

19th and early 20th century writers like Elgar and Holst, but its catalogue also contains current copyright material by Richard Rodney Bennett as well as Andrew Lloyd Webber and Tim Rice's Joseph and the Amazing Technicolour Dream Coat.

Novello also controls Mercury publishing and administers the music publishing subsidiary of Granada Television. The company owns the journals *Strad* and *Musical Times*, which complement Filmtrax's monthly magazine *Music And Musicians*.

AIR PLAY

KEY A=Radio 1 'A' list B=Radio 1 'B' list C=Radio 1 'C' list		RADIO 1 w/c 24.9 ACTUAL PLAYS (4 or more)		RADIO 1 w/c 13.9 PLAYLISTED (4 or more)		REGIONAL w/c 24.9 PLAYLISTED (43 stations)		LAST WEEK CHART	
A-HA Touchy!	Warner Brothers	13	15	A	A	35	37	27	
ALMOND, MARC Tears Run Rings	Parlophone	16	13	A	B	32	28	28	
ANTHRAX Make Me Laugh	Island	—	4	—	—	—	4	—	
ASSOCIATES, THE Heart Of Glass	WEA	6	7	B	B	17	13	62	
ASTLEY, RICK She Wants To Dance With Me	RCA	—	4	—	—	35	26	16	
ASWAD Set Them Free	Mango	4	4	—	—	15	11	—	
BANANARAMA Love, Truth And Honesty	London	—	4	—	—	29	26	31	
BEATMASTERS/PP ARNOLD Burn It Up	Rhythm King	8	—	B	—	—	—	45	
BLACK Big One	A&M	6	6	—	—	23	12	—	
BOMB THE BASS Don't Make Me Wait	Rhythm King	11	12	A	A	25	25	14	
BON JOVI Bad Medicine	Vertigo	8	6	B	—	15	—	18	
BRAGG, BILLY Great Leap Forward	Go! Discs	6	5	—	—	—	—	59	
BREATHE Hands To Heaven	Siren	10	11	C	B	24	34	25	
BROS I Quit	CBS	20	15	A	A	30	17	6	
BROTHER BEYOND The Harder I Try	EMI	12	14	A	A	40	38	13	
B.V.S.M.P. Any Time	Debut	—	—	—	—	7	12	35	
CARLISLE, BELINDA World Without You	Virgin	10	6	B	—	36	32	34	
CETERA, PETER One Good Woman	Warner Brothers	11	9	B	—	21	24	—	
CHAPMAN, TRACY Talkin' 'Bout A Revolution	Elektra	7	7	B	B	22	27	—	
CHEAP TRICK Don't Be Cruel	Epic	11	6	C	C	17	12	78	
CHER Skin Deep	Geffen	4	5	C	B	19	26	—	
COLD CUT Stop This Crazy Thing	Ahead Of Our Time	14	16	A	A	20	19	21	
COLLINS, PHIL Groovy Kind Of Love	Virgin	17	20	A	A	42	40	2	
COMMODORES Easy	Motown	8	8	C	C	35	32	15	
CROSS, CHRISTOPHER I Will (Take You Forever)	Reprise	—	—	—	—	15	20	—	
DAYNE, TAYLOR Don't Rush Me	Arista	4	—	—	—	21	16	—	
DEAN, HAZELL Turn It Into Love	EMI	9	—	A	A	26	15	33	
DONOVAN, JASON Nothing Can Divide Us	PWL	9	—	B	B	32	27	5	
DORSEY, GAIL ANN Wasted Country	WEA	—	7	B	B	9	8	76	
DURAN DURAN I Don't Want Your Love	EMI	—	9	—	—	17	—	—	
ESTAFAN, GLORIA Anything For You	Epic	8	7	B	B	37	35	11	
FARNHAM, JOHN Age Of Reason	RCA	—	—	—	—	21	18	95	
FIVE STAR There's A Brand New World	Tent	11	7	A	B	28	19	—	
GRANT, AMY Lead Me On	A&M	17	14	A	A	9	7	89	
GROOVETRAIN Why Did You Do It	Urban	—	4	C	C	—	—	—	
GUNS N' ROSES Sweet Child O' Mine	Geffen	4	7	C	B	12	14	39	
HEYWARD, NICK You're My World	Warner Brothers	7	10	B	B	27	29	—	
HOLLIES, THE He Ain't Heavy, He's My Brother	EMI	13	9	B	C	36	35	1	
HOTHOUSE Don't Come To Stay	RCA	10	6	B	B	12	10	70	
HOTHOUSE FLOWERS Easier In The Morning	London	—	—	—	—	17	17	77	
HOUSTON, WHITNEY One Moment In Time	Arista	9	9	—	—	33	8	24	
INNER CITY Big Fun	10	4	—	—	—	26	22	8	
JACKSON, MICHAEL Another Part Of Me	Epic	18	18	A	A	39	33	19	
JOHNSON, JESSE Every Shade Of Love	Breakout	—	4	—	—	4	—	—	
KISS Turn On The Night	Vertigo	—	—	—	—	16	15	—	
LEVEL 42 Heaven In My Hands	Polydor	12	16	A	A	32	38	36	
LONDON BEAT Falling In Love Again	RCA	—	—	—	—	9	14	—	
LOVE & MONEY Halleluiah Man	Fontana	4	8	B	B	14	11	67	
MAC BAND feat McCAMPBELL BROS Stakemate	RCA	9	11	A	A	32	26	43	
MEDEIROS, GLENN Long And Lasting Love	London	4	—	C	C	33	33	57	
MICHELLE SHOCKED Anchorage	Cooking Vinyl	7	7	—	—	14	9	—	
MINOGUE, KYLIE The Loco-motion	PWL	—	8	C	B	17	30	26	
NARADA Can't Get You Outta My Head	Reprise	—	4	—	—	9	5	—	
O'NEAL, ALEXANDER Fake '88	Tabu	5	4	—	—	14	—	37	
PASADENAS Riding On A Train	CBS	13	12	A	B	24	15	20	
PET SHOP BOYS Domino Dancing	EMI	14	14	A	A	35	23	9	
PROCLAIMERS I'm Gonna Be	Chrysalis	16	16	A	A	38	36	12	
ROWLAND, KEVIN Tonight	Mercury	9	8	B	B	5	5	—	
SADE Nothing Can Come Between Us	Epic	—	—	—	—	15	26	86	
SALT 'N' PEPA Shake Your Thang	ffrr	17	14	A	A	8	6	22	
SIFFRE, LABI Listen To The Voice	China	7	7	—	—	22	17	—	
SIMON, CARLY You're So Vain	Arista	—	8	C	C	—	7	—	
SINITTA I Don't Believe In Miracles	Fontana	—	—	—	—	22	11	42	
SPAGNA Every Boy And Girl	CBS	6	7	C	B	33	34	29	
SPANDAU BALLET Raw	CBS	6	10	B	A	18	28	—	
STATUS QUO Running All Over The World	Vertigo	—	8	C	C	14	32	49	
STEWART, JERMAINE Don't Talk Dirty To Me	Siren	—	—	—	—	15	11	72	
STING They Dance Alone	A&M	—	—	—	—	16	13	—	
STRYPER Always There For You	Enigma	—	—	E	B	—	—	—	
TOM TOM CLUB Don't Say No	Fontana	—	4	—	—	—	—	—	
TRANSVISION VAMP Revolution Baby	MCA	9	5	E	—	23	15	30	
TURNER, RUBY Signed, Sealed, Delivered	Jive	11	8	E	B	14	13	80	
U2 Desire	Island	17	6	A	—	18	—	—	
UB40 Where Did I Go Wrong?	Dep International	5	11	E	A	20	31	48	
VIXEN Edge Of A Broken Heart	Manhattan	—	5	B	B	—	7	65	
WEE PAPA GIRL RAPPERS Wee Rule	Jive	11	4	B	—	—	—	—	
WIEDLIN, JANE Rush Hour	Manhattan	16	14	A	A	38	38	17	
WITHERS, BILL Lovely Day (Sunshine Mix)	CBS	16	13	A	B	35	32	4	
WOMACK & WOMACK Teardrops	4th & B'way	16	17	A	A	40	39	3	
WONDERSTUFF It's Yer Money I'm After	Polydor	6	5	—	—	—	—	40	
YELLO The Race	Mercury	—	20	A	A	34	31	7	

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynn Facey on 01 387 6611 ext 221.

Records are eligible for the grid if they a) are on the current Radio 1 playlist, or b) had 4 or more plays on Radio 1 last week as logged by Sham Tracking, or c) are featured on 11 or more current ILR playlists (A & B lists).

24 SEPTEMBER 1988

TOP • 100 • ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

No1	3	HOT CITY NIGHTS ● CD Various	Vertigo/Phonogram PROTV 15
2	1	KYLIE ★ CD Kylie Minogue	PWL HF 3
3	5	RAP TRAX CD Various	Stylus SMR 859
4	8	BAD ★★★★★★ CD Michael Jackson	Epic 450290-1
5	6	TRACY CHAPMAN ★★ CD Tracy Chapman	Elektra EKT 44
6	NEW	SUNSHINE ON LEITH CD The Proclaimers	Chrysalis CHR 1668
7	NEW	BUSTER (OST) CD Various	Virgin V 2544
8	15	CONSCIENCE CD Womack & Womack	4th + B*Way/Island BRLP 519
9	7	THE FIRST OF A MILLION KISSES ★ CD Fairground Attraction	RCA PL 71696
10	10	PUSH ★★ CD Bros	CBS 460629 1
11	2	RANK CD The Smiths	Rough Trade ROUGH 126
12	NEW	STATE OF EUPHORIA CD Anthrax	Island ILPS 9916
13	NEW	ANCIENT HEART CD Tanita Tikaram	WEA WX 210
14	9	NOW! 12 ★★ CD Various	EMI/Virgin/PolyGram NOW 12
15	16	DIRTY DANCING (OST) ★★ CD Original Soundtrack	RCA BL 86408
16	17	APPETITE FOR DESTRUCTION ○ CD Guns 'N' Roses	Geffen WX 125
17	11	GREATEST EVER ROCK 'N' ROLL MIX ● CD Various	Stylus SMR 858
18	13	BEST OF EAGLES ★ CD Eagles	Asylum/Elektra EKT 5
19	NEW	SPIRIT OF EDEN CD Talk Talk	Parlophone/EMI PCSD 105
		... AND JUSTICE FOR ALL CD	

THE COVER
SOUNDS INTERESTING



59	62	THE BLUES BROTHERS (OST) CD Various	Atlantic K 50715
60	45	LOVE ● CD Aztec Camera	Warner Brothers WX 128
61	57	THE JOSHUA TREE ★★★★★ CD U2	Island U26
62	76	FACE VALUE ★★★ CD Phil Collins	Virgin V 2185
63	52	UB40 ● CD UB40	DEP Int./Virgin LPDEP 13
64	NEW	URBAN ACID CD Various	Urban/Polydor URBLP 15
65	58	THE CREAM OF ERIC CLAPTON ★★ CD Eric Clapton/Cream	Polydor ECTV 1
66	49	ROLL WITH IT ● CD Steve Winwood	Virgin V 2532
67	55	THE EIGHT LEGGED GROOVE MACHINE CD The Wonder Stuff	Polydor GONLP 1
68	80	PET SHOP BOYS, ACTUALLY ★★★ CD Pet Shop Boys	Parlophone PCSD 104
69	67	STAY ON THESE ROADS ● CD A-Ha	Warner Brothers WX 166
70	66	THE MICHAEL JACKSON MIX ● CD Michael Jackson	Stylus SMR 745
71	84	NO JACKET REQUIRED ★★★★★ CD Phil Collins	Virgin V 2345
72	63	THE CHRISTIANS ★★ CD The Christians	Island ILPS 9876
73	83	THE BEST OF OMD ★ CD OMD	Virgin OMD 1
74	71	PHANTOM OF THE OPERA ★★★ CD Various	Polydor PODV 9
75	56	WIDE AWAKE IN DREAMLAND ● CD Pat Benatar	Chrysalis CDL 1628
76	97	THE INNOCENTS ● CD Erasure	Mute STUMM 55
77	61	BRIDGE OF SPIES ★★★ CD T'Pau	Siren/Virgin SRNLP 8
78	59	NOTHING LIKE THE SUN ★ CD	

21	18	IDOL SONGS: 11 OF THE BEST ★ CD Billy Idol	Chrysalis BILTV 1
22	25	PURPLE RAIN (OST) ★ CD Prince & The Revolution	Warner Brothers 9251101
23	19	SO GOOD ● CD Mica Paris	4th + B'Way/Island
24	23	TANGO IN THE NIGHT ★★★★★ CD Fleetwood Mac	Warner Brothers WX65
25	22	KICK ★ CD INXS	Mercury/Phonogram MERH 114
26	12	OUT OF THIS WORLD CD Europe	Epic 462449-1
27	34	HEAVEN ON EARTH ★ CD Belinda Carlisle	Virgin V 2496
28	21	TWICE THE LOVE ○ CD George Benson	Warner Brothers WX 160
29	33	WHITNEY ★★★★★ CD Whitney Houston	Arista 208 141
30	35	A SALT WITH A DEADLY PEPA CD Salt 'N Pepa	FFRR/London FFRLP 3
31	36	LOVESEXY ● CD Prince	Paisley Pk/Warner Bros WX 164
32	26	HITS 8 ★ CD Various	CBS/WEA/BMG HITS 8
33	27	ROCKS THE HOUSE! CD Jellybean	Chrysalis CJB 1
34	29	HYSTERIA ★ CD Def Leppard	Bludgeon Riff/Phono HYSLP 1
35	20	PEEPSHOW CD Siouxsie & The Banshees	Wonderland/Polydor SHELP 5
36	32	POPPED IN SOULED OUT ★★★★★ CD Wet Wet Wet	Precious/Phonogram JWWWL 1
37	53	THRILLER ★★★★★★★★★ CD Michael Jackson	Epic EPC 85930
38	30	ROBBIE ROBERTSON ● CD Robbie Robertson	Geffen WX 133
39	37	MORE DIRTY DANCING (OST) ● CD Various	RCA BL 86965
40	31	DON'T BE AFRAID OF THE DARK CD Robert Cray Band	Mercury/Phonogram MERH 129
41	24	KEEPER OF THE SEVEN KEYS PART 2 CD Helloween	Noise Int NUK 117
42	28	TURN BACK THE CLOCK ★ CD Johnny Hates Jazz	Virgin V 2475

★ ★ ★ = TRIPLE PLATINUM (900,000 units) ★ ★ = DOUBLE PLATINUM (600,000 units) ★ = PLATINUM (300,000 units)
● = GOLD (100,000 units) ○ = SILVER (60,000 units) **NEW** NEW ENTRY **RE** RE-ENTRY

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FORTNIGHTLY FROM
WEDNESDAY SEPTEMBER 28

COVER
ALBUMS

43	41	SHORT SHARP SHOCKED CD Michelle Shocked	Cooking Vinyl CVLP 1
44	40	HEARSAY ★ CD Alexander O'Neal	Tabu 450936-1
45	43	BROTHERS IN ARMS ★★★★★★★★★ CD Dire Straits	Vertigo/Phonogram VERH 25
46	42	PEOPLE ● CD Hothouse Flowers	London LONLP 58
47	14	THE NEPHILIM CD Fields Of The Nephilim	Situation Two SITU 22
48	NEW	FUR CD Jane Wiedlin	Manhattan/EMI MTL 1029
49	54	GREATEST HITS LIVE CD Carly Simon	Arista 209196
50	38	NON STOP CD Julio Iglesias	CBS 4609901
51	73	OFF THE WALL ★ CD Michael Jackson	Epic 450086 1
52	39	ALL ABOUT EVE ● CD All About Eve	Mercury/Phonogram MERH 119
53	NEW	END OF MILLENNIUM PSYCHOSIS BLUES CD That Petrol Emotion	Virgin V 2550
54	44	ON THE BEACH ● CD Chris Rea	WEA WX 191
55	48	FAITH ★★ CD George Michael	Epic 460000 1
56	46	THE COLLECTION ● CD Barry White	Mercury/Phonogram BWTV 1
57	50	RAINTOWN ● CD Deacon Blue	CBS 450549-1
58	47	INDIGO ○ CD Matt Bianco	WEA WX 181

79	81	HOUSE SOUND OF LONDON VOL 4 CD Various	Hrr/London FFRDP 4
80	68	DON'T LET LOVE SLIP AWAY CD Freddie Jackson	Capitol EST 2067
81	70	EVERYTHING ● CD Climie Fisher	EMI EMC 3538
82	77	RUMOURS ★★★★★★ CD Fleetwood Mac	Warner Brothers K 56344
83	51	ANSWERS TO NOTHING CD Midge Ure	Chrysalis CHR 1649
84	60	INTRODUCING THE HARDLINE ... ★★★★★ CD Terence Trent D'Arby	CBS 450 911-1
85	87	HELLO I MUST BE GOING ★★ CD Phil Collins	Virgin OVED 212
86	99	SIGN OF THE TIMES ● CD Prince	Paisley Pk/Warner Bros WX 88
87	98	GRACELAND ★★★★★ CD Paul Simon	Warner Brothers WX52
88	89	GIVE ME THE REASON ★★ CD Luther Vandross	Epic 450134-1
89	69	TUNNEL OF LOVE ★ CD Bruce Springsteen	CBS 460270-1
90	75	JULIA FORDHAM CD Julia Fordham	Circa/Virgin CIRCA 4
91	94	NITE FLITE ★ CD Various	CBS MOOD4
92	64	20 GOLDEN GREATS ● CD Hollies	EMI EMTV 11
93	72	SMALL WORLD ● CD Huey Lewis & The News	Chrysalis CDL 1622
94	78	LET IT BEE CD Voice Of The Beehive	London LONLP 57
95	74	ROCK THE WORLD ○ CD Five Star	Tent/RCA PL 71747
96	RE	STREET LIFE - 20 GREAT HITS ★ CD Bryan Ferry/Roxy Music	E'G/Virgin EGTV 1
97	91	IT TAKES A NATION OF MILLIONS ... ○ CD Public Enemy	Def Jam/CBS 462415 1
98	90	GREATEST HITS CD Bill Withers	CBS 32343
99	65	OUT OF THE BLUE ● CD Debbie Gibson	Atlantic WX 139
100	RE	COMING AROUND AGAIN ○ CD Carly Simon	ARISTA 208140

CD: Released on Compact Disc

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Banding together

by Andy Beevers

THE PROCLAIMERS are back with another hit record and a brilliant new LP. No surprises there, but what was not expected was the Reid twin's decision to record and perform with a full backing band rather than as an acoustic duo.

Charlie explains. "We were never acoustic purists and we knew that there was going to be a situation, maybe three LPs in, when we would need a band. It has just happened a bit sooner." The end result suggests that it was a wise decision and the new LP, *Sunshine On Leith* should build on the considerable success of *This Is The Story*.

The record also sees the twins working with a new producer. "We chose Pete Wingfield because we had been impressed by his work for Dexys and we had seen him play piano with the Everly Brothers," says Craig. "He has as much of a reputation as a musician as a producer — we went to him with tunes worked out on a guitar or a piano and he came up with the arrangements. He was perfect, we couldn't have got anyone better."

The twins are also pleased that he was prepared to put in country touches — "Some producers would have held back," they claim.

For much of the next five months the band will be touring, kicking off with a jaunt around Scotland. This will include some "tiny" venues. The smallest is said to be a village hall on the island of Uist, which has a population of 10 people — the tickets are available through the local priest! Then it's off around England and the continent followed by a short visit to the States at the end of the year and a longer one in January. "We can't wait to get to America," says Craig. "The country has been such an influence on our music and it will give us a chance to affirm or perhaps destroy some of our beliefs about the place." Judging from the band's live rendition of the current single *I'm Gonna Be (500 miles)* on *Wired*, the shows could be even more stunning than last year's unaccompanied ones.

THE PROCLAIMERS: A new sound.



HELEN O'HARA: being happy.

Sprinting to fame

by Gerald Mahlowe

SIX SUMMERS ago, Dexy's Midnight Runners hauled themselves out of their post-Geno depression with the bold and bracing sound of the *Too-Rye-Ay* album and its hit single *Come On Eileen*, Jackie Wilson Said and *The Celtic Soul Brothers*.

All featured the Emerald Express, a clutch of fiddles led by classically trained violinist Helen O'Hara, who speedily became Kevin Rowland's right-hand girl. She co-wrote later hits like *Let's Get This Straight From The Start* in '83 and *Because Of You*, from the BBC TV sitcom *Brush Strokes*, in '86, and when Dexy's was dissolved she, like Kevin, opted for solo status.

This album has one O'Hara tune on it. She, aided by manager Lorna Gradden of *Communards* fame, has a demo to tout. What does it sound like? "I've drawn on all sorts of influences — Irish, classical, country," she says. "They're all the musics that I like but with the structure and directness of pop. I think I could have singles."

She expects her instrumental music will get tagged New Age, "But I don't relate to it. The sort of instrumental LP I like is *Davy Spillane's Atlantic Bridge* — that's terrific and closer to what

I'm doing than, say, Ian Lynn. What I also find interesting is Acid house music. I know it sounds ridiculous but I relate to that more than I do New Age!"

Helen is not New Country, either, though her plush tones can be heard on Tanita Tikaram's New Countryish debut single, and she does love Nashville's fiddlers. "I really like Brantley Kearns, who plays with Dwight Yoakam, Clarence 'Gatemouth' Brown, who has a totally original style, and Mark O'Connor, who records with Randy Travis. I'm also into Michael Doucet, who plays cajun music."

Not unlike Mr Rowland, this lady won't compromise. "I won't do things just for the money. My life has always been about doing what I feel happy with."

Midge has answers

by Paul Sexton

THE TITLE of Midge Ure's new solo album, *Answers To Nothing*, refers to the lack of solutions to the world problems raised on the LP. But it has another significance, in producing the record himself, and in cutting the ties with Ultravox, Midge is now answerable to no one.

"To me this feels like the first solo album," he says. "When I recorded *The Gift* I still had the security of Ultravox around me. We were having a break so I started dabbling in the studio to see what I could come up with, so in a sense it wasn't really an album, it was a selection of ideas and bits of cover versions and things, but this one is much more of an album. I don't have the security of Ultravox behind me so I'm very much out on my own."

The album features a stellar line-up of guests — Big Country's Mark Brzezicki, ex-Japan member Mick Karn and Level 42's Mark King, who was on tour in America when Midge needed him; Ure flew to Atlanta with his multi-track and King gave up his one day off to record three bass parts including one for the title track single.

King is also on a rousing track featuring Kate Bush and Robin and Ali Campbell of UB40 entitled *Sister And Brother*. "It's nice for me as an artist to sit back and think there are artists of that calibre who have actually worked on my record," says Ure.

"It's a bit of an ego thing for me. I still find it quite incredible that people like that can come along and work on your record."

"I'd met Kate on many an occasion but I couldn't actually say I knew her well. I sent her a tape of the track and she lov-



KASSAV: PARIS based.

ed the song. She has her own studio, and because she was right in the middle of recording her own album it was easier for her to stay where she was. I really thought she'd only do a couple of hours and when I heard what she'd done, she'd multi-tracked her voice and sung all these harmonies, fantastic stuff."

Ure confirms that the Ultravox we know is a thing of the past at least as far as he's concerned. The only break he's had from recording have been for the *Mandela* show and the *Prince's Trust* concert.

"Those things don't take that much time to put together," he explains. "The *Prince's Trust* took a couple of hours on the phone and four days' rehearsal. The *Mandela* thing was a few hours on the phone and two days' rehearsal. So it's not an awful lot of time to be asked to commit, and they're actually quite pleasant breaks after you've been working in the studio for six months."

Missing the sun

by Adam Isaacs

IN FRANCE, Africa and The West Indies Kassav sell hundreds of thousands of their albums (they have released 25 to date). They are superbly produced, glossy affairs that create an immediate sense of warmth. The band's key personnel are from the French Antilles — Guadeloupe and Martinique — although they are based in Paris.

"Being in Paris is a necessity, not my will, I miss the sunshine of my home islands," says lead singer Jocelyn Beroard told me. Perhaps that is why Kassav's latest single is titled *Soleil (Sun)*. It comes from Vini Pou, an album which has now been released in this country on Epic.

"Our live shows at the Zenith in Paris attracted a lot of fans and consequently the attention of CBS," says Jocelyn. "Vini Pou was released last December in France and sold well for the band, who have a massive Francophone following and growing cult status in this country."

The Band has appeared on Channel 4's *Club Mix* programme and live before massive crowds at last year's *Reggae Sunsplash* or *Clapham Common*.

Kassav play Zouk, the Antilles fusion of Gwo Ka rhythms, *Beguine*, *Quadrillo*, *Salsa* and incensary

funk. Zouk Is The Only Medicine We Have was a massive success for Kassav some years ago and has been released on an album of the same name by Greensleeves simultaneously with the Epic package.

"On European tours we rest between concerts," Jocelyn says. "But further abroad we carry drum machines and microphones and spend all our spare time coming up with new songs, new ideas." Kassav's itinerary includes Japan, America, Canada, Germany, Angola, Mozambique and Holland while this year it could be Britain, which will catch on to Zouk.

Still in Heaven

by Adam Blake

HEAVEN 17? Haven't they split up? No, they just keep a very low profile. Something they insist on maintaining despite the fact that they are about to release an album, *Teddy Bear*, Duke and Psycho, described by Virgin's press office as a concept album; and their single, *The Ballad of Go Go Brown*, is eminently chartworthy.

They don't gig, so how are they going to promote the records? "It's a big problem," says Martyn Ware. "We don't fit neatly into any marketing niche, we just happen to be awkward. It may be naive but I hope people might actually want to listen to the music."

So is the new work a concept album? "It is, sort of." (Laughs) "We're hoping that people will think of a concept and then inform us. We like the idea of it being a concept album but there's no masterplan behind it, it's just our traditional obsessions — contemporary urban life and the darker side of love affairs."

Why was *Go Go Brown* chosen for the single? "Because it was so unusual. The world doesn't need another re-launch of a group that sounds exactly the same."

Certainly blues harp and rock'n'roll bass lines are hardly what one associates with Heaven 17, but with its hard-edged lyric about a teenaged drug-pusher and its admirably uncluttered arrangement, *Go Go Brown* deserves attention.

The album it is drawn from has a diverse and multi-faceted appeal; with painstaking, intelligent craftsmanship achieving an exceptionally high level of originality and musical inventiveness. "It's as near as we can get to art," offers Martyn. And that's the goal? "Oh, definitely."

Sheila's big vocal style

By Selina Webb

SHEILA SMITH slots her voice and musicianship into a hole already occupied by Annie Lennox and Sinead O'Connor. It's all about having a big, biting vocal style and a do-it-yourself, uncompromising approach to the music business.

Watching Smith's recent support slot at Julia Fordham's Riverside Studios gig, her ability to engulf the senses with so few visual accoutrements emphasises the sheer power of her voice. Dressed plainly in slacks and bolero jacket, she shared the stage with only the machinery necessary to play her innovative, synth-orientated backing tracks and guitarist Georgette Okey.

It turns out Okey's dynamic contributions had been painstakingly dictated by the self-confessed perfectionist beside her. "I'm a meglomaniac, you know!" Smith exclaims for the fifth time when we meet at her studio-equipped North London home.

Arriving at pop after classical training, almost taking a job with an Italian Opera Chorus and "having fun" in a punk band, 28-year-old Smith is currently unsigned, although courting strong interest from BMG.

An earlier deal with Island proved unsuccessful — "I shouldn't have left," she admits candidly. "I realise now that the sort of disputes we were having go on all the time". She has recently been dropped, if reluctantly, by Elton John's winding-down Rocket Record Company. Now, with new management not trying to push her occasionally avant-garde music into an AOR formula, she is looking forward to building on the attention she received when touring with The Communards.



SHEILA SMITH: lost record deal



OCEANS APART: making waves

Deep sea jivers in the swim

by Duncan Holland

THE NAME may be a new one, but Oceans Apart carry a pedigree that has already set a few A&R hearts aflutter. Toting a hot little demo tape in their collective hand, this part Norwegian, part British trio are staking claims for sophisticated pop, as commercial as a vindaloo at closing time, pinned down by the exquisite vocals of Astrid Grassvoll.

The searing beauty of Astrid's voice would be enough for most people, but the quality of the songwriting should not be overlooked, as Dag Veidal explains: "We're continually writing and it's getting better all the time. I was always conscious that I wanted a female vocalist and Astrid fits perfectly."

Any thoughts that there could be problems with two Norwegians (guitarist Colin Campbell represents the British faction) are soon dispelled by the eloquent Veidal, although he is the first to admit that their music is far from suitable for his home market.

"I was working in a record shop and it soon became clear to me that the music I liked was British music, whereas the records I was selling were largely American. It became obvious to me that I ought to come to England if I wanted to develop as a writer."

And here he is. Ocean Apart is a band worth nurturing and nearly as good as its press officer claims. It would be a shame if their future was to be compromised by the all-to-prevalent record company practise of grabbing a band, squeezing out a couple of hits as quickly as possible and then wondering why it's all gone a little wrong. But Veidal is wise to this:

"Everybody seems to agree that there's something wrong with the business, but don't do anything about it. They seem to want it all now and don't let bands develop. That won't happen to us."

Worthy of consideration, this bunch. Given 'em a go, it's in your interests.

Fire not so hot

IT ISN'T easy avoiding comparisons for any guitar-based act nowadays but the problem for **The Fire** is, on the evidence of their performance at **The New Marquee**, is that it could well turn into a full time occupation.

Vocalist Mark Lewis, visually a sort of Bryan Adams without the acne, is occasionally responsible for dragging the band into U2 territory, while at other times we're treated to the swirl of Ultravox, the crash of Balaam, the intensity and atmospherics of The Mission.

Admittedly the band had the task of having to cope with a muddy sound and a subtle, to say the least, lightshow, but the overwhelming message is that The Fire desperately need time to further their direction and develop their own personality.

Their songs though, do show some promise. Strangers In The Night, in particular is a memorable highlight and captures the band in abrasive but accessible mood. Elsewhere though, it's back to the searing, soaring guitar that characterises much of the material, apart from a cover of Golden Earring's Radar Love, serving to emphasise the band's mixed-up approach.

The A&R interest, very apparent at this gig, may well prove a touch premature, but time will tell. Not so much a forgettable fire, just a confused one.

KIRK BLOWS

A 'Triffid' return

WELCOME back to one of the most adaptable bands on the planet. **The Triffids** have mastered the outback pubs in their native Australia, the larger world circuit of clubs and now, with an album on Island (after four independent releases), have found themselves showcased at London's **Dominion Theatre**.

They're not a group to let their chances slip, nor to abandon the intimacy of David McComb's expansive songs and narratives in a larger live format. So we got moving hand-held lights and shadows for the epic Lonely Stretch, spirited surprise covers of Into The Groove and Rent, a supporting vista of slide backdrops and a changing who-plays-what and what-genre-do-we-fit-in-now? In short, The Triffids were as fascinating as ever.

Tonight was not one for new material but one to re-familiarise the audience with songs like Hometown Farewell Kiss, Kelly's Blues and the new single Holy Water. McComb's mahogany-brown voice makes the dramatic details of these songs every bit the equal of Alsy McDonald's guitar and violin and 'Evil' Grame Lee's pedal steel, whilst the latter's spirited version of Don Gibson's Legend In My Time was another choice moment in The Triffids' performance. To some, but not yet enough, this group are legends in their time already.

MARTIN ASTON



TRIFFIDS: ADAPTABLE band

Stepping out again

WOMACK & WOMACK, currently riding high in the charts with their Footsteps single and Conscience LP, are back after a dry period. Not back with a vengeance, mind you, since vengeance is not part of the Womack tradition.

In their jeans, beaded caps and embroidery they embody the hippy philosophy of love, peace and understanding but since theirs is a soul show these key phrases were trained on the nature of human relationships. After all, they are husband and wife.

From the opening bars at **The Dominion**, of a slightly Rushed Express Myself to the finale where Ma Womack and the children joined in to "Celebrate" this performance was a joy. The audience, at first slightly bemused, being dressed far smarter than the people they had come to watch, gradually warmed up, delighting eventually in the spontaneity, folksiness and sheer warmth that Cecil and Linda mustered.

Don't Leave Me This Way, a few casual bars that knocked the Communards into a cocked hat, merged into Baby I'm Scared Of You. There was a rocky Love Wars and of course, Footsteps and Conscience.

ADAM ISAACS

Unexpected talents

THE intrinsically Germanic symphonic mountains of Bruckner and Mahler are not obvious challenges for the Italian conductor **Riccardo Chailly**, but then his appointment as principal of the Amsterdam Concertgebouw was not a predictable occurrence either.

And just how much Chailly is a Brucknerian of stature could be seen in the first of two performances at the **BBC Proms**. Conducting the Symphony No 3, a work which though wayward in construction, contains the seeds of the great late works, Chailly was as impressive in the noble declarations as he was observant in the detail.

His evident passion for Bruckner is resulting in a Decca series, to be produced by Ray Minshull. Half of the symphonies are being record-

ed with the Radio Symphony Orchestra, Berlin, and the later works with the Concertgebouw. With the beautiful string sound produced by the Concertgebouw and the buoyant rhythmic control which was such a feature of the whole concert, this series is one to be anticipated with pleasure.

The Prom also showed other unexpected Chailly talents. The opening piece, Mozart's Overture To Idomeneo, was exquisite in its lightness, something totally unexpected from such a grand orchestra and it captivated the discerning Prom audience, even if the F major Piano Concerto K 459 received an idiosyncratic performance from Radu Lupu.

NICOLAS SOAMES

Current on for wire

WHO ELSE but **Wire** would reform five years after splitting up, and then totally ignore their past? At their recent show at **London's Astoria Theatre** the audience shouted for Dot Dash, I Am The Fly and 12XU, but they were wasting their breath. Wire may still deal in stark and smart pop, but they steer clear of performing their old material live.

Instead they concentrated on their recent LP, A Bell Is A Cup Until It Is Struck, which is every bit as fine as its title. Songs like Silk Skin Paws and The Queen Of Ur And The King Of Um were delivered in a matter of fact style that matched the group's severe monochromatic clothes and stage set. The LP is a less harsh affair than their return debut, The Ideal Copy, and stands up well against the trio of classic LPs they recorded for Harvest from 77 to 79.

The highlight of the set, though, was three new songs which suggest that the group is shifting gradually towards the commercial pop arena — a move which was first signalled by the wonderful Kidney Binges single. The new tracks, including The Offer and Buzz in The Eardrum, were as catchy as they were clever, and bode well for the future — the group may even find themselves returning to the mainstream charts, 10 years after their last and only hit, Outdoor Miner. They finished off with an awesome 14-minute version of Drill which reminded us that, no matter how pappy they get, there will always be a dark and uncompromising side to the group.

ANDY BEEVERS



WIRE

24 SEPTEMBER 1988

TOP 75 SINGLES



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

No1	²	HE AIN'T HEAVY, HE'S MY BROTHER ○ The Hollies	EMI (12)EM 74 (E)	
2	¹	A GROOVY KIND OF LOVE Phil Collins	Virgin VS(T) 1117 (E)	
3	³	TEARDROPS Womack & Womack	4th + B'way/Island (12)BRW 101 (F)	
4	⁶	LOVELY DAY (Sunshine Mix) Bill Withers	CBS 653001 7 (12"-653001 6) (C)	
5	¹³	NOTHING CAN DIVIDE US Jason Donovan	PWL PWL(T) 17 (P)	
6	⁴	I QUIT Bros	CBS ATOM(T) 5 (C)	
7	⁸	THE RACE Yello	Mercury/Phonogram YELLO 1(12) (F)	
8	²⁰	BIG FUN Inner City feat. Kevin Saunderson	10/Virgin TEN(X) 240 (E)	
9	^{NEW}	DOMINO DANCING Pet Shop Boys	Parlophone (12)R 6190 (E)	
10	⁷	THE ONLY WAY IS UP ● Yazz & The Plastic Population	Big Life BLR 4(T) (I/RT)	
11	¹⁰	ANYTHING FOR YOU Gloria Estefan & Miami Sound Machine	Epic 6516737 (12"-6516736) (C)	
12	¹⁴	I'M GONNA BE The Proclaimers	Chrysalis CLAIM(X) 2 (C)	
13	⁵	THE HARDER I TRY ○ Brother Beyond	Parlophone (12)R 6184 (E)	
14	⁹	MEGABLAST/DON'T MAKE ME WAIT Bomb The Bass	Rhythm King DOOD(12) 2 (I/RT)	
15	¹⁷	EASY Commodores	Motown ZB 41793 (12"-ZT 41794) (BMG)	
16	^{NEW}	SHE WANTS TO DANCE WITH ME Rick Astley	RCA PB 42189 (12"-PT 42190) (BMG)	
17	¹²	RUSH HOUR Jane Wiedlin	Manhattan/EMI (12)MT 36 (E)	
18	^{NEW}	BAD MEDICINE Bon Jovi	Vertigo/Phonogram JOV 3(12) (F)	
19	¹⁵	ANOTHER PART OF ME Michael Jackson	Epic 652844 7 (12"-652844 6) (C)	
20	²⁹	RIDING ON A TRAIN The Pasadenas	CBS PASA(T) 2 (C)	

MUSIC WEEK

Cheap Trick
Cheap Trick

NEW SINGLE

don't
be
cruel

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

53	⁵³	IN THE NAME OF LOVE Swan Lake	Champion CHAMP(12) 86 (BMG)	
54	^{NEW}	CHARLOTTE ANNE Julian Cope	Island (12)IS 380 (F)	
55	⁶³	INDESTRUCTIBLE Four Tops feat. Smokey Robinson	Arista 111717 (12"-611717) (BMG)	
56	⁵⁹	ACID MAN Jolly Roger	10/Virgin TEN(X) 236 (E)	
57	⁴²	LONG AND LASTING LOVE Glenn Medeiros	London LON(X) 202 (F)	
58	⁶⁰	OOCHY KOOCHY Baby Ford	Rhythm King 78FORD 1 (12"-BFORD 1) (I/RT)	
59	⁵²	WAITING FOR THE GREAT LEAP FORWARDS Billy Bragg	Go! Discs GOD 23 (C)	
60	⁴¹	TURN ON THE NIGHT Kiss	Vertigo/Phonogram KISS 9(12) (F)	
61	³⁸	SOMEWHERE DOWN THE CRAZY RIVER Robbie Robertson	Geffen GEF 40(T) (W)	
62	⁵⁶	HEART OF GLASS The Associates	WEA YZ 310(T) (W)	
63	⁵⁵	GITTIN' FUNKY Kid 'N' Play	Cooltempo/Chrysalis COOL(X) 168 (C)	
64	⁶¹	THERE'S A BRAND NEW WORLD Five Star	Tent/RCA PB 42235 (12"-PT 42236) (BMG)	
65	⁵¹	EDGE OF A BROKEN HEART Vixen	Manhattan/EMI (12)MT 48 (E)	
66	^{NEW}	THE BIG ONE Black	A&M AM(Y) 468 (F)	
67	⁷⁵	HALLELUJAH MAN Love And Money	Fontana/Phonogram MONEY 5(12) (F)	
68	⁴⁶	I HATE MYSELF FOR LOVING YOU Joan Jett & The Blackhearts	London LON(X) 195 (F)	
69	^{NEW}	DON'T WORRY BE HAPPY Bobby McFerrin	Manhattan/EMI (12)MT 56 (E)	
70	^{NEW}	DON'T COME TO STAY Hot House	Deconstruction/RCA PB 42233 (12"-PT 42234) (BMG)	
71	⁶⁴	FEEL FREE Soul II Soul feat. Do'reen	10/Virgin TEN(X) 239 (E)	
72	^{NEW}	DON'T TALK DIRTY TO ME Jermaine Stewart	Siren/Virgin SRN(T) 86 (E)	
		SET THEM FREE		

22	22	SHAKE YOUR THANG (IT'S YOUR THING) Salt 'N' Pepa feat. EU Hfr/London FFR(X) 11 (F)
23	11	MY LOVE Julio Iglesias featuring Stevie Wonder CBS JULIO(T) 2 (C)
24	NEW	ONE MOMENT IN TIME Whitney Houston Arista 111613 (12"-611613) (BMG)
25	16	HANDS TO HEAVEN Breathe Siren/Virgin SRN(T) 68 (E)
26	18	THE LOCO-MOTION Kylie Minogue PWL PWL(T) 14 (P)
27	19	TOUCHY! A-Ha Warner Brothers W 7749(T) (W)
28	26	TEARS RUN RINGS Marc Almond Parlophone (12)R 6186 (E)
29	23	EVERY GIRL AND BOY Spagna CBS SPAG(T) 1 (C)
30	37	REVOLUTION BABY Transvision Vamp MCA TVV(T) 4 (F)
31	NEW	LOVE, TRUTH & HONESTY Bananarama London NANA 17 (12"-NANX 17) (F)
32	NEW	SPARE PARTS Bruce Springsteen CBS BRUCE(T) 4 (C)
33	NEW	TURN IT INTO LOVE Hazzell Dean EMI (12)EM 71 (E)

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"BIG NEW MIX"

34	39	WORLD WITHOUT YOU Belinda Carlisle Virgin VS(T) 1114 (E)
35	24	I NEED YOU B.V.S.M.P Debut/Passion DEBT(X) 3044 (A)
36	21	HEAVEN IN MY HANDS Level 42 Polydor PO 14 (12"-PZ 14) (F)
37	NEW	FAKE 88 Alexander O'Neal Tabu 652949 7 (12"-652949 6) (C)
38	27	HE AIN'T HEAVY, HE'S MY BROTHER Bill Medley Scotti Bros PO 10 (12"-PZ 10) (F)
39	30	SWEET CHILD O' MINE Guns N' Roses Geffen GEF 43(T) (W)
40	NEW	IT'S YER MONEY I'M AFTER BABY The Wonder Stuff Polydor GONE(X) 5 (F)
41	43	CAN YOU PARTY Royal House Champion CHAMP(12) 79 (BMG)
42	NEW	I DON'T BELIEVE IN MIRACLES Sinitta Fonfare (12)FAN 16 (A)
43	40	STALEMATE Mac Band MCA MCA(T) 1271 (F)
44	31	FIND MY LOVE Fairground Attraction RCA PB 42079 (12"-PT 42080) (BMG)
45	NEW	BURN IT UP Beatmasters with P. P. Arnold Rhythm King/Mute LEFT 27(T) (I/RT)
46	32	GOOD TRADITION Tanita Tikaram WEA YZ 196(T) (W)
47	36	WAY BEHIND ME The Primitives Lazy/RCA PB 42209 (12"-PT 42210) (BMG)
48	33	WHERE DID I GO WRONG UB40 DEP International/Virgin DEP 30(12) (E)
49	35	RUNNING ALL OVER THE WORLD Status Quo Vertigo/Phonogram QUAID 1(12) (F)
50	34	YOU CAME Kim Wilde MCA KIM(T) 8 (F)
51	NEW	SO IN LOVE WITH YOU Spear Of Destiny Virgin VS(T) 1123 (E)
52	28	MAKE ME LAUGH Anthrax Island (12)IS 379 (F)

74	NEW	TALKIN' ALL THAT JAZZ Stetsasonic Tommy Boy/Breakout/A&M USA(T) 640 (F)
75	44	SOLDIER OF LOVE Donny Osmond Virgin VS(T) 1094 (E)

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T W E L V E • I N C H

1	4	LOVELY DAY Bill Withers	20	13	ANOTHER PART OF ME Michael Jackson
2	1	TEARDROPS Womack & Womack	21	NEW	SPARE PARTS Bruce Springsteen
3	9	BIG FUN Inner City/Kevin Saunderson	22	NEW	BURN IT UP Beatmasters/PP Arnold
4	2	A GROOVY KIND OF LOVE Phil Collins	23	21	EASY Commodores
5	6	HE AIN'T HEAVY, HE'S MY BROTHER The Hollies	24	26	IN THE NAME OF LOVE Swan Lake
6	NEW	DOMINO DANCING Pet Shop Boys	25	10	THE HARDER I TRY Brother Beyond
7	5	THE RACE Yello	26	NEW	IT'S YER MONEY... The Wonder Stuff
8	3	MEGABLAST/DON'T MAKE ME WAIT Bomb The Bass	27	29	ACID MAN Jolly Roger
9	7	I QUIT Bros	28	NEW	ONE MOMENT IN TIME Whitney Houston
10	11	STOP THIS CRAZY THING Coldcut featuring Junior Reid	29	22	TEARS RUN RINGS Marc Almond
11	NEW	SHE WANTS TO DANCE WITH ME Rick Astley	30	31	OOCHY KOOCHY Baby Ford
12	12	RIDING ON A TRAIN The Pasadenas	31	18	RUSH HOUR Jane Wiedlin
13	8	THE ONLY WAY IS UP Yaz & The Plastic Population	32	27	REVOLUTION BABY Transvision Vamp
14	25	NOTHING CAN DIVIDE US Jason Donovan	33	NEW	TURN IT INTO LOVE Hazzell Dean
15	15	SHAKE YOUR THANG (IT'S YOUR THING) Salt 'N' Pepa feat EU	34	34	I'M GONNA BE THE Proclaimers
16	NEW	FAKE 88 Alexander O'Neal	35	16	HEAVEN IN MY HANDS Level 42
17	NEW	BAD MEDICINE Bon Jovi	36	28	GITTIN' FUNKY Kid 'N' Play
18	20	CAN YOU PARTY Royal House	37	NEW	CHARLOTTE ANNE Julian Cope
19	17	ANYTHING FOR YOU Gloria Estefan & Miami Sound Machine	38	NEW	LOVE, TRUTH & HONESTY Bananarama
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BON JOVI: New Jersey. Vertigo VERH 62. If you're looking for guaranteed seller, they don't come much more cast iron certain than this. However, those seeking deeper satisfaction may be disappointed. Yes, New Jersey is sharp and slick and strong — an amalgam of raunchy vocals, definite drums and assertive rock guitar — but some tracks sound very much as though Bruce Springsteen played a large part in their construction.

JC-M



STOCK IT

BILLY BRAGG: Workers Playtime. Go! Discs AGOLP 15. A more plaintive Billy spruced-up by a gaggle of good egg musicians (Martin Belmont, Danny Thompson, Bruce Thomas and Joe Boyd at the knobs) this stands as a premier musical offering, but keeps the characteristic Bragg drawl and lyrical honesty. Could be the LP that takes him into a more Costello-like league.

DH

THE DREAM SYNDICATE: Ghost Stories. Enigma ENVLP 506. The Syndicate have never quite rediscovered their Slash heyday with a powerful variation on the Velvet Underground blueprint (disengaged vocals, ferocious guitars). Last spotted on Big Time, the band veers a little closer to the mainstream these days and the guitars are not let out of their cages as often but Steve Wynn still writes darkly interesting songs. There are some ponderous moments too and

this one is unlikely to win new converts, but will interest the faithful.

RM

VARIOUS: Acid Jazz And Other Illicit Grooves. URBAN/Polydor URBLP 16. A rather inappropriate title for this jazz/dance compilation. Compilers Gilles Peterson and Simon Booth take Acid's name in vain but come up with some striking funky workouts featuring James Taylor, Push and Jazz Renegades. A colourful and uninhibited collaboration of rare groove and Eighties Jazz.

NR

PHILIP MICHAEL THOMAS: Somebody. Atlantic 790 960-1. Authentic smooching opens this LP from the narc on the box, who's actually quite a good singer. No gimmicks — he's serious, and the huge production (the girlie harmonies sound rather sexy on headphones, one finds) and decent soulful material from the likes of Ashford and Simpson make the deal an honest one.

DC

AL STEWART: Last Days Of The Century. Enigma ENVLP 505. No folkie doldrums or F-words here, Al's discovered synths. "You looked like a still/From Cecil B DeMille" on the title track reminds us of his lyrical inclinations, but elsewhere it's all change as heavy session types (uncredited on the cheapo sleeve) lay in to his still-tuneful-but-bloody-long songs. Not without merit but almost certainly without hits.

DC

PENGUIN CAFE ORCHESTRA: When In Rome. EG EGED 56. Recorded live not in Rome but at the

posh Royal Festival Hall (slamdancing not encouraged). The world's most casually-dressed orchestra are in exemplary form. Early stuff like Air A Danser and Numbers 1-4 still cut the Colman's and newer bits off Sings Of Life are a hypnotic, rhythmical treat. People like this sort of thing and quite right too.

DC

KIP HANRAHAN: Days And Nights Of Blue Luck Inverted. Pangea 461158-1. Composer Hanrahan obviously loves both jazz and world music, as his sixth album mixes Caribbean percussion and bossa-nova song with smoky nightclub blues, jazz blowing, plenty of brandy, After Eights and music friends like Jack Bruce and a Neville Brother. The result is luxurious, 'lovers jazz' if you like, but veers too near to a MOR feel for a hip cult crossover though. Eclectic and classy though.

MA

HUMAN CHAIN: Cashin' In. EG EGED 57. This homegrown jazz trio have already won a fine reputation with the critics for their eccentric and highly individual grooves. As their second album shows, this Chain's penchant for mingling the unexpected and surreal with a mellow and melodic accessibility may make them a marketing man's nightmare, but then label EG has always been good at dealing with left-field surprises.

MA

SUICIDAL TENDENCIES: How Will I Laugh Tomorrow... When I Can't Even Smile Today. Virgin V2551. The debut album by this lot



BILLY BRAGG and pals relax during Workers Playtime

was a joyously offensive hardcore gem — real shit-kicking arrogance, but this is something else entirely. Ever since jumping on the ska-board bandwagon they've tended to churn out safer and safer straight metal. Strangely enough, this career move has seen them take off big-time in the States (packing out stadia and all that). The nastiness has gone but what you're left with is an adequate and saleable metal noise.

LF

JANE WIEDLIN: Fur. EMI-Manhattan MTL 1029. Guitarist Jane follows Belinda's massive slimline success as the next Go-Go to go solo with the Rush Hour hit, but sadly Fur takes little chances, turning out rather bland and tailored if quite sophisticated LA production moves and not enough of the girl's

obvious individual gifts. A hit.

MA

THE CHESTERFIELDS: Crocodile Tears. Household HOLD 4LP. Distribution: Revolver/Cartel. Yeovil's finest have wisely avoided flooding the indie charts with hasty reminders of the group's 'C-86' boom times but instead waited until they found the right stuff — songs that retain both the Chesterfields' pop chirpiness and more reflective airs while more than showing off their two year's songwriting maturity. With guaranteed radio support, this one will go a long way.

MA

WORKERS PLAYLIST: Martin Aston, Dave Cavanagh, Jeff Clark-Meads, Leo Finlay, Dave E Henderson, Duncan Holland, Rob Mackie, Nick Robinson and John Tabler

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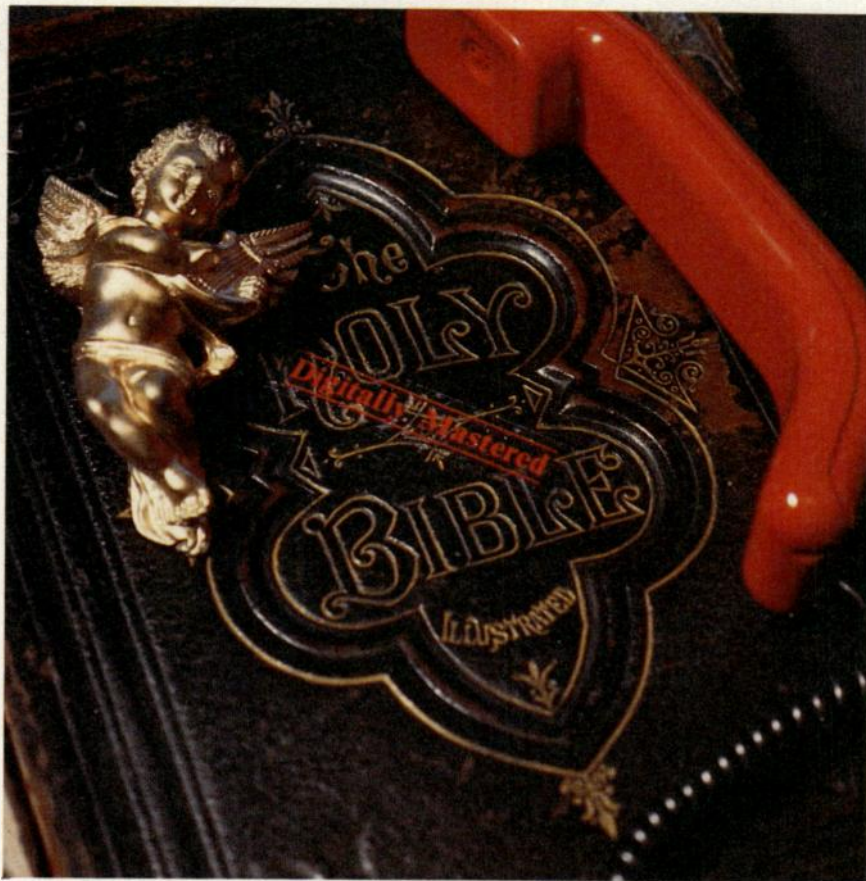
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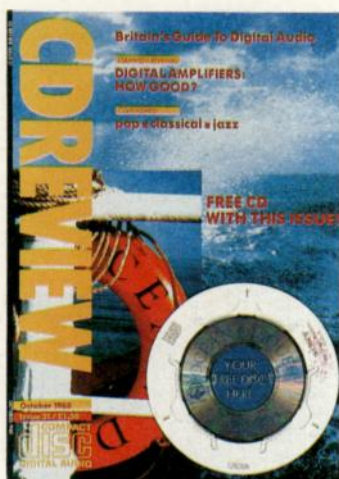
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LET'S GROOVE
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TEARS OF A CLOWN
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BOOGIE NIGHTS
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HAROLD MELVIN & THE BLUENOTES
DON'T LEAVE ME THIS WAY
NUMBER 5 1977

COMMODORES
EASY
NUMBER 9 1977

WAS (NOT WAS)
WALK THE DINOSAUR
NUMBER 10 1987

LIVING IN A BOX
LIVING IN A BOX
NUMBER 5 1987

JELLYBEAN (Featuring Steven Dante)
THE REAL THING
NUMBER 13 1987

SLY & THE FAMILY STONE
DANCE TO THE MUSIC
NUMBER 7 1968

CAMEO
WORD UP
NUMBER 3 1986

AVERAGE WHITE BAND
LET'S GO ROUND AGAIN
NUMBER 12 1980

JUNIOR WALKER AND THE ALL STARS
HOW SWEET IT IS (To Be Loved By You)
NUMBER 22 1966

THE TEMPTATIONS
JUST MY IMAGINATION
NUMBER 8 1971

JACKSON FIVE WITH MICHAEL JACKSON
I WANT YOU BACK
NUMBER 2 1970

ISLEY BROTHERS
THIS OLD HEART OF MINE
NUMBER 3 1968

THE BOX TOPS
THE LETTER
NUMBER 5 1967

BOB & EARL
HARLEM SHUFFLE
NUMBER 7 1969

O'JAYS
BACKSTABBERS
NUMBER 14 1972

DETROIT SPINNERS
WORKING MY WAY BACK TO YOU
NUMBER 1 1980

FRANKIE VALLI & THE FOUR SEASONS
LET'S HANG ON
NUMBER 4 1966

HALL & OATES
MANEATER
NUMBER 6 1982

B.V.S.M.P.
I NEED YOU
NUMBER 3 1988

THE REAL THING
YOU TO ME ARE EVERYTHING
NUMBER 1 1976

THE STYLISTICS
CAN'T GIVE YOU ANYTHING (But My Love)
NUMBER 1 1975

THE CHI-LITES
HAVE YOU SEEN HER?
NUMBER 3 1972

THE MIRACLES
LOVE MACHINE
NUMBER 3 1976

THE DRIFTERS
KISSIN' IN THE BACK ROW OF THE MOVIES
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2	3	VIVALDI FOUR SEASONS	L'Oiseau Lyre
		Hogwood/Academy Ancient Music 4101261/4101264 (F)	
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		Herbert Von Karajan/BPO 4133091/4133094 (F)	
4	4	ELGAR CELLO CONCERTO/ENIGMA VARIATIONS	CBS
		Jacqueline Du Pre/Barenboim CBS76529/4076529 (C)	
5	6	ELGAR CELLO CONCERTO	Philips
		Julian Lloyd Webber/Menuehin/RP 4163541/4163544 (F)	
6	5	HOLST THE PLANETS	Deutsche Grammophon
		Herbert Von Karajan/BPO 2532019/3302019 (F)	
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		Domingo/Brightman/Maazel/ECO ALW1/TCALW1 (E)	
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		Herbert Von Karajan/VPO 4236131/4236134 (F)	
9	—	TCHAIKOVSKY 1812 OVERTURE	Decca Classical
		Charles Dutoit/MSO 4173001/4173004 (F)	
10	11	ARIAS BY VERDI & DONIZETTI	Decca Classical
		Luciano Pavarotti 4170011/4170014 (F)	
11	—	WALTON SYMPHONY NO.1	Virgin Classics
		Leonard Slatkin/LPO VC7907151/VC7907154 (E)	
12	—	VERDI AND PUCCINI ARIAS	CBS Masterworks
		Kiri Te Kanawa CBS37298/4037298 (C)	
13	—	TCHAIKOVSKY 1812 OVERTURE	Decca Classical
		George Solti/CSO 4174001/4174004 (F)	
14	10	BEETHOVEN SYMPHONY NOS 1 & 6	HMV Reflexe
		Roger Norrington EL7497461/EL7497464 (E)	
15	12	SIBELIUS SYMPHONY NOS 4 & 6	HMV
		Simon Rattle/CBSO EL7477111/EL7477114 (E)	
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		Borodin String Quartets VC7907131/VC7907134 (E)	
17	—	BEETHOVEN SYMPHONY 3	Deutsche Grammophon
		Herbert Von Karajan/BPO 4155061/4155064 (F)	
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		Itzhak Perlman/LPO ASD3293/TCASD3293 (E)	
19	9	GRIEG PEER GYNT/SIBELIUS PELLEAS	Deutsche Gramm
		Herbert Von Karajan/BPO 2532068/3302068 (F)	
20	—	BEETHOVEN SYMPHONIES NOS 5 & 6	Deutsche Gramm
		Herbert Von Karajan/BPO 4139322 (F)	

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CLASSICAL

Olympia contract brings Polish recordings to UK

by Nicolas Soames

OLYMPIA, the CD label best known for its licensing deal with the Soviet record label Melodiya, has signed a new and extensive contract with Polskie Nagrania, the Polish state record company.

Very few Polish recordings have been available in the UK owing to poor distribution and questionable LP pressings, although Francis Wilson, director of Olympia and European marketing director of Distrionics, has always maintained a respect for Polish music and the recordings themselves.

The agreement, signed with the director of Polskie Nagrania, Bionka Skorzewski, incorporates the world-wide distribution of the label on CD only, starting with 25 CDs, of which the first six will be issued in October. There will subsequently be regular releases of six a month.

In addition, an agreement was signed for co-productions between Olympia and Polskie Nagrania, involving some very interesting projects. The Polish company will discuss its new recordings with Olympia, and Olympia's artists will go to Poland to record.

The pianist Peter Katin is scheduled to travel to Poland in December to record all five of Rachmaninov's Piano Concertos with the Polish National Philharmonic Orchestra under Kasimir Kord. The CDs will be released in 1989, hopefully coinciding with a visit the orchestra is making to the UK.

Most exciting of all is a projected plan for Peter Katin to record all Chopin's piano music over two years on 15 CDs from the authentic manuscripts kept in Poland. The recordings would be endorsed by the Polish Ministry of Culture. "This would make it a unique project," said Wilson.

With the initial release of Polskie Nagrania material, Wilson has decided to stay away from the well-known Polish composers such as

Penderecki and Szymanowski in order to introduce material which has never been available in the UK.

"The music of Poland is very interesting, and it goes back longer than Russian music," he explained. He has devised a series called Musica Antiqua Polonica which covers instrumental chamber and choral music from the 15th century to the end of the 18th century.

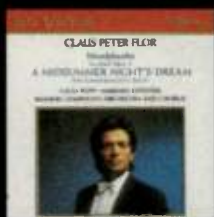
It includes a CD devoted to five symphonies from the Polish contemporaries of Mozart and Haydn — Haczewski, Golabek and Wanski (OCD 301), and the Requiem by Zwierchowski written in 1740 (OCD 319). "The music of the 16-18th centuries in Poland is every bit as powerful and original as Western music although it reflects Polish culture," commented Wilson.

Other Olympia plans include CDs of 19th century composers such as Paderewski and Karłowicz, early 20th century composers, and post-war figures such as Szabelski, whose first CD (OCD300) contains seven works, including the best-known, a neo-classical Concerto Grosso.

Wilson has been pleased with the pace of the negotiations, having opened discussions in March, they will be ready for Christmas.

A MAJOR RELEASE
A MAJOR TOURU.K. dates of the World tour:
October

Portsmouth — Wednesday 5
Nottingham — Thursday 6
Northampton — Friday 7
Leeds — Saturday 8
Reading — Sunday 9
Middlesbrough — Monday 10
London — Tuesday 11
Eastbourne — Wednesday 12
Hemel Hempstead — Thursday 13
Bristol — Saturday 15
Plymouth — Sunday 16
Cardiff — Monday 17



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Miniature classics boom

POPULAR compilations are very much the theme of the new budget series from Philips, called Miniature. Digitally remastered, and with programmes running at least 60 minutes, the emphasis is placed on established themes.

Thus there is Orchestral Showpieces — Danse Macabre by Saint-Saens, Tchaikovsky's Romeo and Juliet and many more (422 273-2); Overture, with Don Giovanni, Carmen, The Magic Flute and others (422 272-2); and Guitar Festival, with Los Romanos playing Vivaldi, Telemann, Bach, but also some Flamenco (422 275-2).

There are a total of 18 titles in the first release, each with a dealer

price of £3.05, aiming for a r.r.p. of £4.99.

● THE CYPRIOT-born pianist Martino Tirimo, who played Rachmaninov's Piano Concerto No 2 for CFP, has moved to Kingdom Records to record an album Masterpieces in Miniature — Favourite Piano Encores (KCLCD 2003). The programme includes works by Liszt, Debussy, Albeniz, Bartok, Schubert and Chopin's C sharp minor Nocturne.

CROSSOVER
CLASSICS

1	2	THE NEW PAVAROTTI COLLECTION	Stylus
		Luciano Pavarotti SMR851/SMC851 (ST)	
2	7	VENICE IN PERIL	Fantasia
		Rinaldo Venetiano #ON1/ZCON1 (A)	
3	—	BERNSTEIN'S AMERICA	Deutsche Gram
		Leonard Bernstein LBTV1/LBTVC1 (F)	
4	4	THE PAVAROTTI COLLECTION	Stylus
		Luciano Pavarotti SMR861/SMC861 (ST)	
5	—	THE ESSENTIAL KARAJAN	Deutsche Gramm
		Herbert Von Karajan HVKTV1/HVKMC1 (F)	
6	5	THE COLLECTION	Stylus RCA
		Placido Domingo SMR623/SMC623 (ST)	
7	6	GREATEST LOVE SONGS	CBS
		Placido Domingo CBS44701/4044701 (C)	
8	3	MY FAIR LADY	Decca Classical
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		Jose Carreras SMR860/SMC860 (ST)	
10	8	THE MARIA CALLAS COLLECTION	Stylus
		Maria Callas SMR732/SMC732 (ST)	

First come
first served

A LIMITED edition Walkman Classics Sampler, with a dealer price of 60p (r.r.p. 99p) is to be produced by Deutsche Grammophon to give the series a further boost.

Walkman has been the most successful classical tape series ever, with sales in the UK alone topping 2m, with the more popular titles selling 60,000 units since the initial launch in the summer of 1984.

"It will be a true limited edition with just 25,000 being made, so it will be a question of first come first served," commented Michael Deacon, DG's press officer.

REPERTOIRE GUIDE

4. OPERAS

JUST HOW readily a very wide audience responds to opera has been convincingly shown recently by the thousands who flocked to Harvey Goldsmith's grand production of *Aida*.

Despite the tricks of television and film, spectacle, grand splendour, and equally grand voices live on stage have not lost their magic.

So although opera regularly receives massive coverage for the amount of public subsidy needed to keep companies like the Royal Opera House afloat, there is no question of its popularity — and growing popularity at that. This is underlined by the amount of opera appearing in lavish film productions and on video where it sells in sufficient quantities to interest the multiples, and Virgin's video wing as well.

Opera's history is as varied and full of extravagance as the medium itself. It began in the last decades of the 16th century, pioneered by composers such as Caccini (1550-1610) whose works are largely forgotten now. It was with Monteverdi (1567-1643) and a series of works including *Orfeo* and *The Return of Ulysses* that the form was really established.

Operatic form developed in two main ways over the following 150 years. Opera Seria generally used an Italian libretto based on a heroic or mythological plot and was distinctly formal in style with Handel (1685-1759) a noted exponent; and Opera Buffa, a comic opera, typified by Pergolesi's (1710-36) *La Serva Padrona*. Through Rameau (1683-1764) and Gluck (1714-1787), France developed its own elegant and dramatic style.

But it was Mozart (1756-1791) who brought the form to one of its great peaks, investing the music



RICHARD STRAUSS: luscious love music

and drama with both a depth and lightness of touch that was only touched on by his predecessors. His major works varied in their subjects from common social situations to the mythical and the spiritual.

Though Beethoven (1770-1827) only wrote one opera, *Fidelio*, he introduced the controversial element of political freedom, a more serious note than the lighter fables of amorous intrigues so beloved of Donizetti (1797-1848), Rossini (1797-1868), and Bellini (1801-35). These three figures, with operas such as *Don Pasquale* (Donizetti), and *The Barber of Seville*, *The Italian Girl in Algiers* (Rossini) remain freshly entertaining to this day.

The scene was now set for the larger developments of the 19th century. In Italy, Giuseppe Verdi (1813-1901) in his long and productive life extended the dramatic and musical range of opera in a series of masterpieces: *Nabucco*, *Rigoletto*, *Il Trovatore*, *La Traviata*, *Aida*, *Otello*, *Falstaff* based on an equally wide range of subjects.

The French operatic tradition was continued with the Romanticism of Berlioz (1803-1869) and Gounod's *Faust* (1818-1893) and produced the single most popular opera of all time, *Carmen*, by Bizet (1838-1875), enjoying his Spanish theme which, like many great operas, was only moderately received at first.

Although Schubert (1797-1828) and Weber (1786-1826) wrote operas, it was the towering personality of Richard Wagner (1813-1883) who brought opera or music drama as he preferred to call it to its peak. He wrote eleven op-

erations and very little else, but they were huge works, scored to his own words, and eventually housed in his own purpose-built opera house in Bayreuth.

Throughout the 19th century, opera flourished. In Russia, with Mussorgsky (1839-1881) and his masterpiece, *Boris Godunov* and Tchaikovsky (1840-93) and Eugene Onegin; in Czechoslovakia with Smetana (1824-1884) with *The Bartered Bride*.

The rapid growth of rival visual mediums such as the cinema did not slow the development of opera. Richard Strauss (1864-1949) did the impossible and wrote love music even more luscious than Wagner in works such as *Der Rosenkavalier*, while in Pelleas et



PUCCINI: served the Italian passion for tales of love and death

Melisande the French composer Debussy (1862-1918) showed that the operatic form could contain the new mode of impressionism.

The Italian passion for tales of love and death was served most perfectly of all by Puccini (1858-1924) with *La Bohème*, *Tosca*, *Madame Butterfly*, *Turandot* and others.

In fact, opera flourished everywhere, and continued to do so after the second world war. In England, which had produced only one perfect gem in Purcell's *Dido and Aeneas* in the 17th century, two new powerful operatic voices were found in Benjamin Britten (1913-1976) with *Peter Grimes*; and in Michael Tippett (b.1905) with *The Midsummer Marriage*.

Even avant-garde composers such as Karlheinz Stockhausen (b.1928) and Luciano Berio (b.1925), turned to the medium, with critical success. But, perhaps not surprisingly, it is an American, Philip Glass (b.1937) whose espousal of minimalism as seen in *Akhenaten* and *Einstein on the Beach* who has won the greatest popularity among his contemporaries winning a new pop audience to the form.

But sales of opera on record is increasingly affected by opera on film, and soon, perhaps, interest will be further heightened by the introduction of CDV.

Top 20 Operas

- 1 *Carmen*, Bizet.
- 2 *Aida*, Verdi.
- 3 *La Traviata*, Verdi.
- 4 *La Bohème*, Puccini.
- 5 *Madame Butterfly*, Puccini.
- 6 *The Barber of Seville*, Rossini.
- 7 *Cavalleria Rusticana*, Mascagni/I Pagliacci, Leoncavallo.
- 8 *The Marriage of Figaro*, Mozart.
- 9 *Don Giovanni*, Mozart.
- 10 *Rigoletto*, Verdi.
- 11 *Tosca*, Puccini.
- 12 *Norma*, Bellini.
- 13 *The Magic Flute*, Mozart.
- 14 *Lucia di Lammermoor*, Donizetti.
- 15 *The Flying Dutchman*, Wagner.
- 16 *Faust*, Gounod.
- 17 *Otello*, Verdi.
- 18 *Tristan and Isolde*, Wagner.
- 19 *Der Rosenkavalier*, Richard Strauss.
- 20 *Akhenaten*, Philip Glass.

Bringing opera to all

ACTING IN a commendably swift response to the summer's *Aida* triumph, the new classical company AVM Classics is about to introduce a new budget-priced CD opera line called *Opera For All*, with a remarkably low r.r.p. of £6.99 for a two CD pack.

The series has been made possible by access to the record catalogues of Balkanton, the Bulgarian state record company, and not surprisingly, the first title is Verdi's *Aida* — squeezed on to two CDs for the first time.

There is a total running time of 149 minutes. The series will also be available on budget-priced tapes and LPs.

"Anyone who takes an interest in classical music knows that it is almost impossible to get a seat at the opera, which shows how popular it is," said Robert Matthew-

Walker, director of AVM Classics.

"The difficulty is that traditionally opera is very expensive to record as well, so we looked for a way of producing complete opera recordings but at a relatively cheap price. This is what we have done with *Opera For All*."

Although Bulgarian recordings do not have the reputation of the Czech Supraphon label, for example, it is a country noted for its outstanding opera singers, including the famous Boris Christoff.

Matthew-Walker commented that he expects to release up to a dozen popular operas including Christoff's recording of Verdi's *Don Carlos* at the *Opera For All* price over the next two years. "I like the idea of being able to offer good opera at the cheapest possible price commensurate with sound business."

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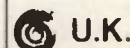


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TOP 100 ALBUMS



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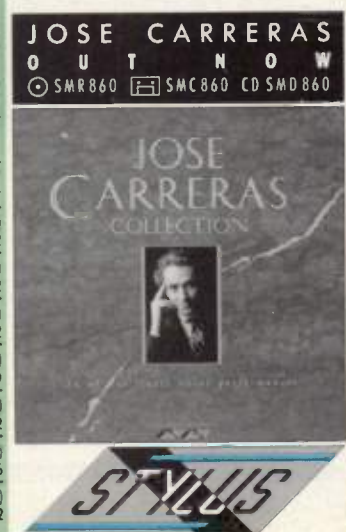
KEY TO CHART

This Week

Last Week

Weeks On Chart

TITLE	Artist (Producer)	Label (LP No. (Distributor))	C. Cassette No./CD. Compact Disc No.
▲ Indicates panel sales increase of 50-99%			
▲▲ Indicates panel sales increase of 100% or more.			
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• GOLD (100,000 units)			
SILVER (60,000 units)			
BPI awards are made for combined unit sales of LPs, Cassettes and CDs.			
Records with a dealer price of £2.74 or below require twice the sales quantity quoted above to obtain an award.			
STATISTICS (Wk 37)	This Week	Year To Date	
New Chart Entries	8	185	
Panel Sales Percentage	3%		



1	3 5	HOT CITY NIGHTS ● Various (Various)	Vertigo/Phonogram PROT 15(F) C: PROMC 15/CD: 836057-2
2	1 11	KYLIE ★ Kylie Minogue (Stock/Aitken/Waterman)	PWL HF 3(P) C: HFC 3/CD: HFC 3
3	5 4	RAP TRAX Various (Various)	Stylus SMR 859(STY) C: SMC 859/CD: SMD 859
4	8 55	BAD ★★★★★★ Michael Jackson (Quincy Jones/Michael Jackson)	Epic 450290-1(C) C: 450290-4/CD: 450290-2
5	6 19	TRACY CHAPMAN ★★ Tracy Chapman (David Kershenbaum)	Elektra EKT 44(W) C: EKT 44/CD: 960774-2
6	NEW	SUNSHINE ON LEITH The Proclaimers (Peter Wingfield)	Chrysalis CHR 1668(C) C: ZCHR 1668/CD: CCD 1668
7	NEW	BUSTER (OST) Various (Various)	Virgin V 2544(E) C: TCV 2544/CD: CDV 2544
8	15 5	CONSCIENCE Womack & Womack (Chris Blackwell)	4th = B'Way/Island BRLP 519(F) C: BRCA 519/CD: BRCD 519
9	7 18	THE FIRST OF A MILLION KISSES ★ Fairground Attraction (F. Attraction/Moloney)	RCA PL 71696(BMG) C: PK 71696/CD: PD 71696
10	10 25	PUSH ★★ Bros (Nicky Graham)	CBS 460629-1(C) C: 460629-4/CD: 460629-2
11	2 2	RANK The Smiths (Grant Showbiz/Pete Douncey)	Rough Trade ROUGH 126(I/RT) C: ROUGH 126/CD: ROUGH 126
12	NEW	STATE OF EUPHORIA Anthrax (Anthrax/Mark Dodson)	Island ILPS 9916(F) C: ICT 9916/CD: CID 9916
13	NEW	ANCIENT HEART Tonita Tilkaram (Peter Van Hooke/Rod Argent)	WEA WX 210(W) C: WX 210/CD: WX 210(CD)
14	9 10	NOW! 12 ★★ Various (Various)	EMI/Virgin/PolyGram NOW 12(E) C: TCNOW 12/CD: CDNOW 12
15	16 48	DIRTY DANCING (OST) ★★ Original Soundtrack (Jimmy Ienner/Bob Feiden)	RCA BL 86408(BMG) C: BK 86408/CD: BD 86408
16	17 6	APPETITE FOR DESTRUCTION Guns 'N' Roses (Mike Clink)	Geffen WX 125(W) C: WX 125/CD: 924148-2
17	11 7	GREATEST EVER ROCK 'N' ROLL MIX ● Various (Various)	Stylus SMR 858(STY) C: SMC 858/CD: SMD 858
18	13 7	BEST OF EAGLES ★ Eagles (Bill Szymczyk)	Asylum/Elektra EKT 5(W) C: EKT 5/CD: 960342
19	NEW	SPIRIT OF EDEN Talk Talk (Tim Friesse-Greene)	Parlophone/EMI PCSD 105(E) C: TCPCS 105/CD: 746977-2
20	4 2	... AND JUSTICE FOR ALL Metallica (Metallica/Flemming Rasmussen)	Vertigo/Phonogram VERH 61(F) C: VERH 61/CD: 836062-2
21	18 13	IDOL SONGS: 11 OF THE BEST ★ Billy Idol (Keith Forsey)	Chrysalis BILTY 1(C) C: ZBILTY 1/CD: BILCD 1
22	25 4	PURPLE RAIN (OST) ★ Prince & The New Power Generation (Prince & The New Power Generation)	Warner Brothers 9251101(W) C: 9251104/CD: 9251102
23	19 4	SO GOOD ● Mica Paris (L. Equipe)	4th = B'Way/Island BRLP 525(F) C: BRCA 525/CD: BRCD 525
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26	12 2	OUT OF THIS WORLD Europe (Ron Nevison)	Epic 462449-1(C) C: 462449-4/CD: 462449-2
27	34 39	HEAVEN ON EARTH ★ Belinda Carlisle (Rick Nowels)	Virgin V 2496(E) C: TCV 2496/CD: CDV 2496
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37	53 11	THRILLER ★★★★★★ Michael Jackson (Jones/Jackson)	Epic EPC 85930(C) C: 4085930/CD: CDEPC 85930
38	30 7	ROBBIE ROBERTSON ● Robbie Robertson (Robbie Robertson/Daniel Lanois)	Geffen WX 133(W) C: WX 133/CD: 9241602
39	37 20	MORE DIRTY DANCING (OST) ● Various (Various)	RCA BL 86965(BMG) C: BK 86965/CD: BD 86965
40	31 4	DON'T BE AFRAID OF THE DARK Robert Cray Band (Bruce Bromberg/Dennis Walker)	Mercury/Phonogram MERH 129(F) C: MERH 129/CD: 834923-2
41	24 2	KEEPER OF THE SEVEN KEYS PART 2 Helloween (-)	Noise Int NUK 117(A) C: ZCNUK 117/CD: N01171
42	28 36	TURN BACK THE CLOCK ★ Johnny Hates Jazz (Calvin Hayes/Mike Nocito)	Virgin V 2475(E) C: TCV 2475/CD: CDV 2475
43	41 3	SHORT SHARP SHOCKED Michelle Shocked (Pete Anderson)	Cooking Vinyl CVLP 1(F) C: CYMC 1/CD: 836343-2
44	40 60	HEARSAY ★ Alexander O'Neal (Jimmy Jam/Terry Lewis)	Tabu 450936-1(C) C: 450936-4/CD: 450936-2
45	43 75	BROTHERS IN ARMS ★★★★★★ Dire Straits (Mark Knopfler/Neil Dorrman)	Vertigo/Phonogram VERH 25(F) C: VERH 25/CD: 824 499-2
46	42 15	PEOPLE ● Hothouse Flowers (Clive Langer/Alan Winstanley)	London LONLP 58(F) C: LONC 58/CD: 828101-2
47	14 2	THE NEPHILIM Fields Of The Nephilim (Bill Buchanan/The Nephilim)	Situation Two SITU 22(I/RT) C: SITC 22/CD: SITU 22(CD)
48	NEW	FUR Jane Wiedlin (Stephen Hague)	Manhattan/EMI MTL 1029(E) C: TCMTL 1029/CD: 748683-2
49	54 2	GREATEST HITS LIVE Carly Simon (Carly Simon/Tom T Bone Walk)	Arista 209196(BMG) C: 409196/CD: 259196
50	38 4	NON STOP Julio Iglesias (Various)	CBS 4609901(C) C: 4609904/CD: 4609902

51	73 11	OFF THE WALL ★ Michael Jackson (Quincy Jones/M. Jackson)	Epic 450086 1(C) C: 450086 4/CD: CDEPC 83468
52	39 8	ALL ABOUT EVE ● All About Eve (Samwell-Smith/All About Eve)	Mercury/Phonogram MERH 119(F) C: MERH 119/CD: 834 260-2
53	NEW	END OF MILLENNIUM PSYCHOSIS BLUES Tha Petrol Emotion (Rolf Mosimann)	Virgin V 2550(E) C: TCV 2550/CD: CDV 2550
54	44 7	ON THE BEACH ● Chris Rea (Chris Rea/Jon Kelly)	WEA WX 191(W) C: WX 191/CD: 2423752
55	48 47	FAITH ★★ George Michael (George Michael)	Epic 460000 1(C) C: 460000 4/CD: 460000-2
56	46 13	THE COLLECTION ● Barry White (Various)	Mercury/Phonogram BWTV 1(F) C: BWTV 1/CD: 834790-2
57	50 11	RAINTOWN ● Deacon Blue (Jon Kelly)	CBS 450549-1(C) C: 450549-4/CD: 450549-2
58	47 12	INDIGO ● Matt Bianco (Mark Reilly/Mark Fisher/Various)	WEA WX 181(W) C: WX 181/CD: 242474-2
59	62 4	THE BLUES BROTHERS (OST) Various (Various)	Atlantic K 50715(W) C: K 50715/CD: K 250715
60	45 23	LOVE ● Aztec Camera (Various)	Warner Brothers WX 128(W) C: WX 128/CD: 2422022
61	57 80	THE JOSHUA TREE ★★★★★ U2 (Daniel Lanois/Brian Eno)	Island U26(F) C: UC26/CD: CID U26
62	76 18	FACE VALUE ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185(E) C: TCV 2185/CD: CDV 2185
63	52 10	UB40 ● UB40 (UB40/John Shaw)	DEP Int./Virgin LPDEP 13(E) C: CADEP 13/CD: DEPCD 13
64	NEW	URBAN ACID Various (Various)	Urban/Polydor URBLP 15(F) C: URBMCD 15
65	58 53	THE CREAM OF ERIC CLAPTON ★★ Eric Clapton/Cream (Various)	Polydor ECTV 1(F) C: ECTVC 1/CD: 833 519-2
66	49 13	ROLL WITH IT ● Steve Winwood (Winwood/Tom Lord Alge)	Virgin V 2532(E) C: TCV 2532/CD: CDV 2532
67	55 5	THE EIGHT LEGGED GROOVE MACHINE The Wonder Stuff (Pat Collier)	Polydor GONLP 1(F) C: GONMC 1/CD: 837135-2
68	80 54	PET SHOP BOYS, ACTUALLY ★★ Pet Shop Boys (Mendelsohn/Various)	Parlophone PCSD 104(E) C: TPCSD 104/CD: CDPCSD 104
69	67 5	STAY ON THESE ROADS ● A-Ha (Alan Tarney)	Warner Brothers WX 166(W) C: WX 166/CD: 925733-2
70	66 10	THE MICHAEL JACKSON MIX ● Michael Jackson (Various)	Stylus SMR 745(STY) C: SMC 745/CD: SMD 745
71	84 6	NO JACKET REQUIRED ★★★★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345(E) C: TCV 2345/CD: CDV 2345
72	63 48	THE CHRISTIANS ★★ The Christians (Laurie Latham)	Island ILPS 9876(F) C: ICT 9876/CD: CID 9876
73	83 29	THE BEST OF OMD ★ OMD (Various)	Virgin OMD 1(E) C: TCOMD 1/CD: CDOMD 1
74	71 84	PHANTOM OF THE OPERA ★★ Various (Andrew Lloyd Webber)	Polydor PODV 9(F) C: PODVC 9/CD: 831 273-2 831 563-2
75	56 11	WIDE AWAKE IN DREAMLAND ● Pat Benatar (Peter Coleman/Neil Giraldo)	Chrysalis CDL 1628(C) C: ZCDL 1628/CD: CCD 1628
76	97 22	THE INNOCENTS ● Erasure (Stephen Hague)	Mute STUMM 55(I/RT/SS) C: CSTUMM 55/CD: CSTUMM 55
77	61 53	BRIDGE OF SPIES ★★ T'Pau (Roy Thomas Baker)	Siren/Virgin SRNLP 8(E) C: SRNMC 8/CD: CDSRN 8
78	59 4	NOTHING LIKE THE SUN ★ Sting (Neil Dorfsman/Sting)	A&M AMA 6402(F) C: AMC 6402/CD: CDA6402
79	81 5	HOUSE SOUND OF LONDON VOL 4 Various (Various)	Hrr/London FFRDP 4(F) C: FFRDC 4/CD: 828107-2
80	68 9	DON'T LET LOVE SLIP AWAY Freddie Jackson (Paul Laurence)	Capitol EST 2067(E) C: TCEST 2067/CD: CDEST 2067
81	70 33	EVERYTHING ● Climie Fisher (Hague/L. Ilywhite)	EMI EMC 3538(E) C: TCEMC 3538/CD: 7483382
82	77 38	RUMOURS ★★★★★★ Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Brothers K 56344(W) C: K 56344/CD: K 256344
83	51 3	ANSWERS TO NOTHING Midge Ure (Midge Ure/Rik Walton)	Chrysalis CHR 1649(C) C: ZCHR 1649/CD: CCD 1649
84	60 62	INTRODUCING THE HARDLINE ... ★★★★★ Terence Trent D'Arby (Ware/D'Arby/Gray)	CBS 450 911-1(C) C: 450 911-4/CD: 450 911-2
85	87 2	HELLO I MUST BE GOING ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin OVED 212(E) C: OVEDC 212/CD: CDV 2252
86	99 4	SIGN OF THE TIMES ● Prince (Prince)	Paisley Pk/Warner Bros WX 88(W) C: WX 88/CD: 925577-2
87	98 2	GRACELAND ★★★★★ Paul Simon (Paul Simon)	Warner Brothers WX52(W) C: WX52C/CD: 925 447-2
88	89 86	GIVE ME THE REASON ★★ Luther Vandross (Vandross/Miller)	Epic 450134-1(C) C: 450134-4/CD: 450134-2
89	69 14	TUNNEL OF LOVE ★ Bruce Springsteen (Springsteen/Landau/Plotkin)	CBS 460270-1(C) C: 460270-4/CD: 460270-2
90	75 15	JULIA FORDHAM Julia Fordham (Padley/Mitchell/Fordham/Padgham)	Circa/Virgin CIRCA 4(E) C: CIRCA 4/CD: CIRCD 4
91	94 22	NITE FLITE ★ Various (Various)	CBS MOOD4(C) C: MOOD4/CD: MOODCD4
92	64 3	20 GOLDEN GREATS ● Hallies (Various)	EMI EMTV 11(E) C: TCEMTV 11/CD: 7462382
93	72 8	SMALL WORLD ● Huey Lewis & The News (Huey Lewis & The News)	Chrysalis CDL 1622(C) C: ZCDL 1622/CD: CCD 1622
94	78 13	LET IT BEE Voice Of The Beehive (Collins/Jones/Etzioni)	London LONLP 57(F) C: LONC 57/CD: 828 100-2
95	74 5	ROCK THE WORLD Five Star (Leon Sylvers/Buster Pearson)	Tent/RCA PL 71747(BMG) C: PK 71747/CD: PD 71747
96	RE	STREET LIFE - 20 GREAT HITS ★ Bryan Ferry/Roxy Music (Various)	E'G/Virgin EGTV 1(E) C: EGMTV 1/CD: EGCTV 1
97	91 9	IT TAKES A NATION OF MILLIONS ... ● Public Enemy (Shocklee/Ryder)	Def Jam/CBS 462415 1(C) C: 462415 4/CD: 462415 2
98	90 2	GREATEST HITS Bill Withers (Various)	CBS 32343(C) C: 40 32343/CD: CD CBS 32343
99	65 35	OUT OF THE BLUE ● Debbie Gibson (Zem/Gibson)	Atlantic WX 139(W) C: WX 139/CD: 7817802
100	RE	COMING AROUND AGAIN ● Carly Simon (Kunke/Payne/Wassenburg)	ARISTA 208140(BMG) C: 408140/CD: 258140

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Straight down the middle . . .

This time last year WEA staff were still getting used to the idea of pledging their loyalties to just one side of the Atlantic in a split which puzzled much of the music business. Next week at its annual sales conference the company has its first opportunity to assess the long term impact of the new structure. Selina Webb got in first

ALITTLE over a year ago WEA chairman Rob Dickins announced his company was to be split down the middle. It was a move designed to re-focus energies onto US and UK product as separate entities and now, 10 months after the internal parting of ways, the company is proffering sales figures and a healthy crop of new artists as evidence of its success.

In the past the UK side of the WEA operation has been left blinking in the glare of Madonna, Prince and other big names from across the Atlantic. Now, although sales of US product continue to increase, new home-grown acts are making their mark. Recently the chart witnessed six singles from WEA's UK roster in the Top 40 — an unprecedented situation which "couldn't have happened without the division," according to Dickins.

The move to the Electric Lighting Station in Kensington last November carried WEA over the threshold into its new divided lifestyle. Marketing, promotion and press for UK and US product were handled separately with former marketing director Paul Conroy taking the role of US division MD and Max Hole moving from head of A&R to lead the home team. The appointments reflect the heavy marketing bias of the US side of the operation and the increased importance of starting from scratch with artist development in the UK division.

A clear-out of the UK roster followed Hole's elevation to UK division MD and, under the direction of new A&R head Malcolm Dunbar, 10 acts were dropped. Hole is happy with his decision — "None of the acts has come back to haunt me!" he laughs — and points to the chart for evidence of a significantly stronger set of UK artists.

One week in August saw The Funky Worm, Tinita Tikaram, Matt Bianco, Aztec Camera, Chris Rea and Everything But The Girl with Top 40 singles, a mix of both new and established British artists scoring a

chart first for their company. According to Hole, the situation was no fluke but "planned down to the last tee" by the forward-thinking staff in his division.

"As a company we've always been good at doing things in five minutes' time but not as good at the long-term planning and looking forward. Now that we have two sets of staff we've got the time to plan and work things longer than perhaps might have been the case a year ago," he explains.

According to Hole, it's having "time to come up with the plot" that has made all the difference: time to put pre-release dance records in the clubs, time to build up media interest, time to get the right graphics and videos out and time to launch the careers of new artists when the market seems most receptive.

"We can still turn things round incredibly quickly here, we're still good at reacting, but what the split had made us better at is the whole planning of the campaign," he affirms.

Now WEA's hopes for further growth in the UK division are riding on recent signings like Gail Ann Dorsey, The Associates, Errol Brown, former Clannad vocalist Enya, The Beloved and Chris Rea. Hole believes these artists will reap extra benefits from the success of their US counterparts and the fact that a single sales force works all WEA product.

"Our sales guys get to know the dealers through, say, Tracy Chapman so when a new artist like Tinita Tikaram come along they have an advantage," he explains. "There is friendly rivalry within the company, but it helps having both sides doing well. The better we both do the stronger we become as a company."

Hole concludes that the UK is "definitely catching up" in the wake of last year's split and says he is now looking forward to increased success with non-US international product, also handled by his division.

With the enormous success enjoyed by WEA's US product it would be easy to believe that



KEEPING AN eye on business for an American record company in London has always meant looking both ways at once. For the past year WEA UK chairman Rob Dickins (centre) has had two separate divisions to give each side of the Atlantic the attention it deserves and reckons the split has worked. The UK division is headed by Max Hole (left), the US division by Paul Conroy.

Paul Conroy has shouldered the easiest job in the new organisation. Conroy himself sees more of a challenge in his role: "For me to take the US side which has always been the major part of our business was a major challenge," he says. "Not only is the pressure on to break new acts but also to keep the company in the position it had been in for several years."

The first 10 months of the new-style WEA have been "a roaring success", according to the US division MD. One advantage of the new operation is having staff attuned to the peculiarities of working US product.

"We don't have the luxury of having artists here all the time and TV programmers only show so many US videos for example — we need staff who are familiar with working on those sorts of problems," he says. "There is a lot of pressure working with US acts. Because of the hours, people can ring up early in the morning or late at night and it can be very demanding all round."

The new operation has also given the company time to root through all the possibilities of its "wrinkle rock" artists and back catalogue, with success already spawned in the shape of Fleetwood Mac's rejuvenated career and Best Of . . . albums featuring such artists as The Eagles.

Conroy sees his main achievement as increasing the year's sales despite the low profile of action for the company's biggest money-spinner,

Madonna. There have been hits from George Harrison, Cher, AC/DC, Robert Plant, Keith Sweat, Taja Savelle, Debbie Gibson, The Adventures, David Lee Roth and Narada with Conroy going for maximum sales with superior packaging and other marketing ploys. There has also been time for his own personal love, country, which requires intelligent marketing and "hipper" sleeves to sell in the UK.

"Very few hits are made in heaven, most of them need marketing and special packaging," he muses.

Although the doubts have crept in less than expected, the most weighty reservations have been prompted by signs of rivalry within the company, something Dickins now knows to nip in the bud.

"I sometimes regretted having done it when the friendly competition between the divisions turned into rivalry," he reveals. "Definitely at the beginning the competition was becoming too strong for one company but now I know the signs before it gets dangerous."

With promotion and marketing staff levels doubling since the split the expansion of the company in personnel terms has been greater than expected, although there are still only 70 staff based in Kensington.

Otherwise have the strands of the plot come together as expected?

"We've some repair work to do and some things to put our-

selves on the back for," says Dickins. "We haven't found anything basically wrong, it's just structural changes that are needed. For example the demands on the marketing team for the US side have been more than anticipated so we will have to further increase that. The UK side is basically in place and it's working. At this point we need no major changes except to increase the A&R presence even further — we've got a great facility and need more great acts to fuel it."

WEA's plans to become ever bigger in the UK have depended on the success of this ambitious splitting of its operation. Dickins says the US sales figures are continuing to show a steady increase while the UK has already shown a "marked upturn from the curve".

"Before the split I was trying to be involved in everything and aware of everything: my brain was ready to explode," he remembers. "I needed to be slightly away from things to see what was right, what was wrong and what direction we should be taking. Now I can do that."

Dickins concludes that he is "very happy" with his new-style company. "In the past two to three months we've really seen both sides come of age — a lot earlier than I anticipated," he says. "I was convinced this was the right thing to do and I am happy to be reassured by the results that are coming in and excited by the knowledge of how far we can go in the future."

RECORDS

PROPRIETOR	COUNTY
1 MR SMITH	LANCASHIRE
2 MR BUCKLEY	NOTTINGHAM
3 MR MACK	STAFFS
4 MR AXON	LANCASHIRE
5 MR HARGREAVES	LANCASTER
6 MR CORBETT	STRATHCYLDE
7 MR SINCLAIR	BUCKINGHAM
8 MR LANGLEY	SURREY
9 MR TURNER	YORKSHIRE
10 MR BOBA	YORKSHIRE
11 MR CREIGHTON	NORTHANTS
12 MR REID	LANCASHIRE
13 MR GRAY	SUFFOLK
14 MRS REID	LANCASHIRE
15 MR NOUCH	ESSEX
16 MR HUDSON	DERBYSHIRE
17 MRS AINLEY	LEICESTERSHIRE
18 MR MILNER	ESSEX
19 MR STONE	LEICESTERSHIRE
20 MR BRENON	NORTHANTS

VIDEOS

PROPRIETOR	COUNTY
1 MR WHITE	DORSET
2 MR GARDENER	GLOUCESTERSHIRE
3 MR HIBBITT	STAFFS
4 MR SHARIF	RENFREWSHIRE
5 MR OLDFIELD	YORKSHIRE
6 MR TERRELL	GLOUCESTERSHIRE
7 MR PARKLIN	YORKSHIRE
8 MR NAFEEES	STRATHCLYDE
9 MR FOWLEY	LANCASHIRE
10 MR BOND	CHESHIRE
11 MR HUNTER	MIDLANDS
12 MRS CUTHBERTS	NOTTINGHAM
13 MR FARMER	LEICESTER
14 MR HULME	CHESHIRE
15 MR PRICE	WILTSHIRE
16 MR BRUCE	LANCASHIRE
17 MR ROBERTS	CLWYD
18 MR SEED	LANCASHIRE
19 MR MASSIMS	SUSSEX
20 MR BAIN	LOTHIAN

RECORDS

PROPRIETOR	COUNTY
1 MR HARVEY	SUFFOLK
2 MR MUNROE	SHEPHERD
3 MR BIRD	GRAMPIAN
4 MR EDEN	LEICESTERSHIRE
5 MR McADAM	DUMBARTONSHIRE
6 MR DICKINSON	AVON
7 MR WATSON	LINCOLNSHIRE
8 MR OLDFIELD	YORKSHIRE
9 MR MULLER	KENT
10 MR TANDY	ESSEX
11 MR HUGHES	CLWYD
12 MR JOYCE	HERTS
13 MR JARROLD	NORFOLK
14 MRS MAY	NOTTINGHAM
15 MISS BIRRELL	HIGHLANDS
16 MR HEMMERLE	CORNWALL
17 MR BLACKWALL	LANCASHIRE
18 MR STODDARD	KENT
19 MR COLEBURN	ISLE OF MAN
20 MR RIGBY	LANCASHIRE

VIDEOS

PROPRIETOR	COUNTY
1 MR WESTON	LEICESTERSHIRE
2 MS EDWARDS	STAFFS
3 MR CROSBY	CHESHIRE
4 MR KEELING	LANCASHIRE
5 MR LONGWORTH	KENT
6 MR HARRIS	STRATHCLYDE
7 MR DOUGLAS	STRATHCLYDE
8 MR HUDSON	YORKSHIRE
9 MR SMITH	MIDDLESEX
10 MR ADCOCK	NORFOLK
11 MR GRIEVE	LOTHIAN
12 MR BARNES	WARWICKSHIRE
13 MR KERLEY	DORSET
14 MR BASSIRI	MIDLANDS
15 MR GWYTHYR	MID GLAMORGAN
16 MR HUBBARD	YORKSHIRE
17 MR WELHAM	NORFOLK
18 MR HARWOOD	ESSEX
19 MR TUNE	SURREY
20 MR COOPER	WILTSHIRE

RECORDS

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1 MR HOWARTH	LANCASHIRE
2 MR JOHNSON	SOUTH HUMBERSIDE
3 MR MacSAN	TYNE & WEAR
4 MR ROWLAND	DYFED
5 MR PURCELL	ESSEX
6 MR HILL	DERBYSHIRE
7 MR GIBBS	LANCASHIRE
8 MR GLENHOLMES	CLWYD
9 MRS TURNER	LINCOLNSHIRE
10 MR SHEPARD	LANCASHIRE
11 MR THOMAS	ANGLESEY
12 MR JACKSON	GLOUCESTERSHIRE
13 MRS RAMSEY	LANCASHIRE
14 MR DAVIES	GWYNEDD
15 MR ROUND	OXON
16 MR DAVID	ESSEX
17 MR RAISIN	YORKSHIRE
18 MR ROSS	ABERDEENSHIRE
19 MS MYERS	DORSET
20 MR CORBETT	MIDLANDS

VIDEOS

PROPRIETOR	COUNTY
1 MR LONNIE	LOTHIAN
2 MR WAKE	YORKSHIRE
3 MR TOWNSEND	DYFED
4 MR KUMAR	LONDON
5 MR LONGWORTH	KENT
6 MR BURNS	LANCASHIRE
7 MR WALKER	BUCKINGHAMSHIRE
8 MR JAGGERS	GLOUCESTERSHIRE
9 MR BALLARD	WILTSHIRE
10 MR CANNING	LANCASHIRE
11 MR LAMBERT	WARWICKSHIRE
12 MR ROGERS	OXFORD
13 MR SHERLOW	LOTHIAN
14 MR ADAMS	MIDLANDS
15 MRS COLLIER	CLEVELAND
16 MR WORTHINGTON	SHEPHERD
17 MR ANBARI	LONDON
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TOP 40 SINGLES

1	1	TEARS RUN RINGS	Marc Almond	Parlophone R6186 (E)
2	—	REVOLUTION BABY	Transvision Vamp	MCA TVV4 (F)
3	2	WAY BEHIND ME	The Primitives	RCA PB42209 (BMG)
4	—	WAITING FOR THE GREAT LEAP FORWARD	Billy Bragg	Go! Discs GOD 23 (C)
5	3	BIRTHDAY	The Sugarbushes/Jesus And Mary Chain	One Little Indian TP11 (I/NM)
6	5	RAGS	Crazyhead	Food/Parlophone FOOD 14 (E)
7	8	REV IT UP	Jerry Harrison/Casual Gods	Fontana JERRY1 (F)
8	6	I WANT YOUR LOVE	Transvision Vamp	MCA TVV3 (F)
9	4	MARTHA'S HARBOUR	All About Eve	Eden EVEN8 (F)
10	—	DEANNA	Nick Cave	Mute 86 (I/RT/SP)
11	17	WORKING IN A GOLDMINE	Aztec Camera	WEA YZ199 (W)
12	23	I DON'T WANT TO TALK ABOUT IT	Everything But The Girl	blanco y negro/WEA NEG34 (W)
13	7	LIVE FREE OR DIE	Balaam And The Angel	Virgin VS1124 (E)
14	—	PEEK A BOO	Siouxsie And The Banshees	Wonderland/Polydor SHE14 (F)
15	25	OVER AND OVER	The Railway Children	Virgin VS1115 (E)
16	13	DESTROY THE HEART	House Of Love	Creation CRE057 (I/RT)
17	9	GOODBYE MR MACKENZIE	Goodbye Mr MacKenzie	Capitol CL501 (E)
18	10	WHOLLY HUMBLE HEART	Martin Stephenson And The Daintees	Kitchenware SK36 (F)
19	21	A WISH AWAY	Wonderstuff	Polydor GONE 4 (F)
20	28	I SAY NOTHING	Voice Of The Beehive	London LON179 (F)
21	18	GIGANTIC/RIVER EUPHRATES	Pixies	4AD BAD805 (I/RT)
22	29	GET DOWN TONIGHT	Shriekback	Island IS343 (F)
23	11	PROTECT AND SURVIVE	Runrig	Chrysalis CHS3284 (C)
24	14	COLD METAL	Iggy Pop	A&M AM52 (F)
25	19	CHARLTON HESTON	Stump	Ensign ENY 614 (C)
26	12	STILL WAITING	Darothy	Blue Guitar AZUR 8 (C)
27	15	LAZY	Love & Rockets	Beggars Banquet BEG 217 (W)
28	20	BAD MAN	Richard Jobson	Parlophone R6181 (E)
29	33	YOU MADE ME REALISE	My Bloody Valentine	Creation CRE055 (I/RT)
30	—	WHAT IS THERE TO SMILE ABOUT	Close Lobsters	Fire BLAZE25 (P)
31	22	DEF CON ONE	Pop Will Eat Itself	Chapter 22 PW1001 (I/NM)
32	16	TRIP AT THE BRAIN	Suicidal Tendencies	Virgin VS1127 (E)
33	—	KINGDOM CHAIRS	Soup Dragons	Sire W7820 (W)
34	26	RETURN TO YESTERDAY	The Lilac Time	Fontana LILAC2 (F)
35	35	NEIGHBOURS	Noah House Of Dread	Go! Discs GOAH1 (F)
36	32	BLUE MONDAY 1988	New Order	Factory FAC737 (P)
37	—	FREEDOM TRIP	The Serris	Skull F**K SKULL 1 (I/RT)
38	—	L'AMOURIR	The Young Gods	Play It Again Sam BIAS 101 (I/RR)
39	—	HOLY WATER	The Trifids	Island IS367 (P)
40	—	BLAME	The Chesterfields	Household HOLD3 (I/RE)

TOP 20 ALBUMS

1	—	RANK	The Smiths	Rough Trade ROUGH 126 (I/RT)
2	—	THE NEPHILIM	Fields Of The Nephilim	Situation Two SITU22 (I/RT)
3	—	PEEPSHOW	Siouxsie And The Banshees	Wonderland SHELPS (F)
4	1	SHORT SHARP SHOCKED	Michelle Shocked	Cooking Vinyl CVLP1 (F)
5	2	ALL ABOUT EVE	All About Eve	Mercury MERH119 (F)
6	3	THE EIGHT LEGGED GROOVE MACHINE	The Wonder Stuff	Polydor GONLP1 (F)
7	5	LET IT BEE	Voice Of The Beehive	London LONLP57 (F)
8	4	16 LOVERS LANE	The Go-Betweens	Beggars Banquet BEGA 95 (W)
9	7	1977-1980: SUBSTANCE	Jay Division	Factory FACT250 (P)
10	6	DOING IT FOR THE KIDS	Various	Creation CRELP037 (I/RT)
11	8	THE INNOCENTS	Erosure	Mute STUMM55 (I/RT/SP)
12	11	LIFE'S TOO GOOD	The Sugarbushes	One Little Indian TPLP5 (I/NM)
13	13	THE HOUSE OF LOVE	The House Of Love	Creation CRELP34 (I/RT)
14	9	LOVELY	The Primitives	RCA PL71688 (BMG)
15	14	FLOODLAND	Sisters Of Mercy	Merciful Release MR441 (W)
16	12	TOMMY	The Wedding Present	Reception LEED52 (I/RR)
17	10	IN MY TRIBE	10,000 Maniacs	Elektra EKT41 (W)
18	15	VIVA HATE	Morrissey	His Master's Voice/EMI CSD3787 (E)
19	—	5:9:88	Frank Sidebottom	In Tape ITS8 (I/RR)
20	—	HOW WILL I LAUGH TOMORROW...	Suicidal Tendencies	Virgin V2551 (E)

A&R SINGLES

Reviewed by Jerry Smith

U2: Desire (Island (12)IS 400). U2 launch a new campaign with this strikingly different track, previewing their new double album, Rattle And Hum, and their film of the same name. Taking it's cue from their last world tour, Desire sees them deliver a classic slice of burning rock'n'roll, stripping away the atmospherics of their last two albums, as it spontaneously combusts on its way to glory! The accompanying track, Hallelujah Here She Comes, features Billy Preston, is also brilliant and not even on the forthcoming LP.



STOCK IT

THE WEDDING PRESENT: Why Are You Being So Reasonable Now? (Reception REC 011(12). Dave Gedge and Co bring a brand new and thoroughly refreshing blast of thrashing pop screaming and bawling into the world and its engaging melody should ensure a high chart placing.

SIOUXSIE AND THE BANSHEES: The Killing Jar (Wonderland/Polydor SHE(X) 15). Another sumptuous, spiralling gem from their best album in years, the just released Peep Show, as it builds magnificently to a mesmerising climax that is sure to stamp its claim to prolonged chart exposure.



STOCK IT

SANDIE SHAW: Please Help the Cause Against Loneliness (Rough Trade RT(T) 220). The Queen of Sixties Pop continues her youthful re-emergence with this bright and beaty Morrissey/Street composition taken from her forthcoming album, Hello Angel and given a dynamic Stephen Street production. It should do well despite the ungainly title.

BRUCE SPRINGSTEEN: Spare Parts (CBS BRUCE(T) 4). The Amnesty International World Tour is on its way spreading the word and this four track single serves to make available its adopted anthem, with the Boss's live version of Dylan's Chimes Of Freedom the essential ingredient amongst the studio tracks from Tunnel Of Love and live version of Spare Parts.

THE JACK RUBIES: Wrecker Of Engines (Lush LUSH 2(T)). Celebrating the signing of an American record deal, The Jack Rubies issue this rip roaring version of a live favourite that previously was available on Food records compilation, Imminent 5, plus the dramatic Diamond Mine and their namesakes violent tale in Dallas Blues. Both musts for their fans.



U2: Rocking and The Neighbourhood — striking

TOM TOM CLUB: Don't Say No (Fontana/Phonogram TCB 1 (12)). Talking Heads Tina Weymouth and Chris Frantz re-activate the Tom Tom Club with this insidious little dance number, which although lacking the wacky novelty of their early material, should still make an impression.

BOBBY McFERRIN: Don't Worry, Be Happy (Manhattan/EMI (12)MT 56). Currently in the US top 10, this up-lifting and very catchy number from this immensely talented artist is delivered in his inimitable style, is taken from the latest Tom Cruise film Cocktails, and should do just as well over here.



STOCK IT

LOVE AND MONEY: Hallelujah Man (Fontana/Phonogram MONEY 5(12)). Much touted when their first album, All You Need Is Love And Money, appeared but didn't fulfil the expectations, but now back with a new LP, Strange Kind Of Love, and this single is sharp and stylish enough to realise this Scottish bands obvious potential.

DURAN DURAN: I Don't Want Your Love (EMI (12)YOUR 1). Back with a fifth studio album and this track from it forming rather a pedestrian preview for said LP and their forthcoming world tour. Even the Shep Pettibone mix can't save what is by their standards a limp song.

BANANARAMA: Love, Truth & Honesty (London NAN(AN/X/CD) 17). For classic pop turn to these three and their three cohorts, Stock Aitken & Waterman. Another vacuous dance tune that they are optimistic enough to put on their forthcoming Greatest Hits LP.

THE NEIGHBOURHOOD: A The Time (B The Inclination) (Parlophone/EMI (12)R 6188). This seven-piece group issue a strikingly different and very accomplished debut single with this track



DURAN DURAN: a little limp

featuring jazzy horns above its slinky, infectious rhythm. Certainly a promising start.

BON JOVI: Bad Medicine (Vertigo/Phonogram JOV 3 (12)). More hard rocking heavy metal from these US rockers, and sure to make an impact with its strong, commercial Bruce Fairbairn produced sound in time for the release of their latest album, New Jersey.

BALAAM & THE ANGEL: Live Free Or Die (Virgin VS(T) 1124). Having gained a fair deal of recognition in the States on their recent tour, Balaam & The Angel return to these shores with a far heavier guitar sound and a single that is the title track from their second album.

THE DOGS D'AMOUR: I Don't Want You To Go (China/Polydor CHIN(A/X) 10). Dirty, beer swillin' rock'n'rollers, Dogs D'Amour issue this rebellious, if rather dated, slice of catchy rock from their forthcoming album, In The Dynamite Jet Saloon. Its nothing new, but remains surprisingly engaging in its live feel.



STOCK IT


ATTACCO DECENTE: I Don't Care How Long It Takes (All Or Nothing AON 004(T/CD)). An effective single with its dramatic acoustic backing superbly complementing the striking harmonies and unforgettable chorus. Given the exposure it deserves this engaging track could prove surprisingly popular.



written and produced by cocteau twins



COCTEAU TWINS *blue bell knoll*

compact disc cad 807 cd, long player cad 807, cassette cadc 807, digital audio tape cadt 807 

TRACKING

by Dave Henderson

NOW THAT'S, er, sort of, what we call music volume 500! Well, almost, as Indie top 20 Volume Five is released as a double album, double play cassette and CD with millions of tracks and a low dealer price of £4.25. On The Beechwood label through Revolver and the Cartel, it features a whole host of gems, including **Robert Lloyd And The New Four Seasons'** Something Nice, **King Blank's** Blind Box, **Wire's** Silk Skin Paws, **Danielle Dax's** Cat House, **Joy Division's** She's Lost Control, **Nick Cave's** Mercy Seat, **Pop Will Eat Itself's** Def Con One, **The Darling Buds'** Shame On You, **The Sugarcubes'** Deus, **Swans'** Love Will Tear Us Apart, **The Sea Urchins'** Solace and a whole worldful of others. Now, that is what we call music!!!!

ALSO THROUGH Revolver very, very soon is a compilation of **Guana Batz** material on the, subtly-named, Wrongo label. Imaginatively titled Best Of The Guana Batz, it'll be available on both vinyl and CD and is acclaimed as the definitive article. It'll also be supported by widespread advertising and promotion. **Anhrefn** return to their own self-titled label with their first vinyl since their album on Upright. It's a seven-incher titled Be Nesa 89

and it'll be followed by a new studio album. The Strange Fruit label has two new Peel Sessions to delight those who're currently building new record racks to hold the 50 plus in the series. There's a million track outburst from Nottingham speed-core band **Intense Degree** and a mere five tracks from thrashing East Anglian's **The Stupids**. Both are available through Pin-nacle.

GLASS RELEASES yet more CDs, with **Spacemen 3's** Perfect Prescription and **Nikki Sudden And Dave Kusworth's** Jacobites both available through Red Rhino and the Cartel. The latter features eight additional tracks when compared to its vinyl counterpart. While I'm typing this, I'm listening to the up and coming new **Laibach** album for Mute which will certainly cause a flurry of excitement and controversy. Following their double 12-inch, featuring six versions of **The Rolling Stones'** enigmatic Sympathy For The Devil, they've now totally redesigned the Sixties by covering the whole of **The Beatles'** Let It Be album. It sounds like nothing else you'll hear this century with dynamics, arrangements and verve being buzzwords for the project. Get Back has never sounded so, er, weird, and I Me Mine will re-



LAIBACH: excitement and controversy

move the socks of any aspiring rebel.

BUT LET'S get back to Red Rhino's totteringly terse ark and see what weirdo European releases it has planned. Ah, yes, just as we'd suspected, here's a three-inch CD of **199's** Invisible Sensuality on the Who's That Beat label, plus a compilation from Play It Again Sam called Core ... it features **Coil** and **Robert Wyatt** and it's available on LP and CD. Similarly, there's a CD-only compilation from the Third Mind label and it's called, quite continentally Une Saison En Enfer, which has something to do with World Domination. The gloriously named **Vomito Negro** release a mini-album dance thang on KK and the NL centrum counter moves to be one group by offering yet another compilation, QED, with tracks from **The Legendary Pink Dots** and **Chris And Cozey** ... and that's on CD.

CONCRETE, A label which fabbed out under the guidance of **400 Blows** and pals, has a couple of new releases through Pinnacle and the Euro electronic scene is where they're fairly aimed. First off there's the third volume of Funky Alternatives and that contains remixed and montaged material from the likes of **Severed Heads**, **Son Of Sam**, **WMTID**, **Front Line Assembly** and **The Johnson Engineering Company** — among others — the latter of which also have a mini-album in their own right released this week. Titled Unleash it's a torrent of thrusting electronic rhythms that surge and break with the greatest of ease.

FAST FORWARD sent me some bleary xeroxes which revealed that **The Wild Horses** have a new 12-inch single called Let's Get Married released on the Uh Huh label — the group are rather embarrassingly signalled as Dundee's premier cutie band — while **Men Of Courage** have their debut seven-incher released on the Far Out label and it's called Cold Winter. Moving swiftly down to East Anglia, Backs seem to have a temporary plug in its Bhangra releases and offer the world a **Led Zeppelin** picture disc which was recorded in 1973.

US TOP FORTIES

★★★★★ SINGLES

1★	4	DON'T WORRY, BE HAPPY, Bobby McFerrin	Manhattan/EMI
2	1	SWEET CHILD O' MINE, Guns N' Roses	Geffen
3★	5	I'LL ALWAYS LOVE YOU, Taylor Dayne	Arista
4	2	SIMPLY IRRESISTIBLE, Robert Palmer	Manhattan/EMI
5★	9	LOVE BITES, Def Leopard	Mercury
6	3	PERFECT WORLD, Huey Lewis & The News	Chrysalis
7★	11	ONE GOOD WOMAN, Peter Cetera	Full Moon
8	7	IF IT ISN'T LOVE, New Edition	MCA
9	8	NOBODY'S FOOL, Kenny Loggins	Col/CBS
10★	15	DON'T BE CRUEL, Cheap Trick	Epic
11	10	IT WOULD TAKE A STRONG STRONG MAN, Rick Astley	RCA
12★	14	I HATE MYSELF FOR LOVING YOU, Joan Jett & The Blackhearts	Blackheart
13★	19	RED, RED WINE, UB40	A&M
14★	18	PLEASE DON'T GO GIRL, New Kids On The Block	Col/CBS
15	17	A NIGHTMARE ON MY STREET, DJ Jazzy Jeff	Jive
16	6	WHEN IT'S LOVE, Van Halen	Warner Brothers
17★	22	WHAT'S ON YOUR MIND (PURE ENERGY), Information Society	Tommy Boy
18★	21	FALLEN ANGEL, Poison	Enigma
19★	20	DON'T BE CRUEL, Bobby Brown	MCA
20★	27	DON'T YOU KNOW WHAT THE NIGHT CAN DO?, Steve Winwood	Virgin
21★	31	GROOVY KIND OF LOVE, Phil Collins	Atlantic
22★	26	STAYING TOGETHER, Debbie Gibson	Atlantic
23★	28	TRUE LOVE, Glenn Frey	MCA
24★	30	FOREVER YOUNG, Rod Stewart	Warner Brothers
25	13	MONKEY, George Michael	Col/CBS
26★	29	WHAT YOU SEE IS WHAT YOU GET, Brenda K Starr	MCA
27★	32	CHAINS OF LOVE, Erasme	Sire
28★	33	NEVER TEAR US APART, INXS	Atlantic
29	16	FAST CAR, Tracy Chapman	Elektra
30	12	ANOTHER PART OF ME, Michael Jackson	Epic
31★	36	WILD, WILD WEST, The Escape Club	Atlantic
32★	40	THE LOCO-MOTION, Kylie Minogue	Geffen
33	23	I DON'T WANNA LIVE WITHOUT YOUR LOVE, Chicago	Reprise
34	24	I DON'T WANNA GO ON WITH YOU LIKE THAT, Elton John	MCA
35★	—	ONE MOMENT IN TIME, Whitney Houston	Arista
36	25	HERE WITH ME, REO Speedwagon	Epic
37★	—	SUPERSTITIOUS, Europe	Epic
38	35	HANDS TO HEAVEN, Breathe	A&M
39★	—	TIME AND TIDE, Basic	Epic
40★	—	KOKOMO, The Beach Boys	Elektra

★★★★★ ALBUMS

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

Charts courtesy Billboard, September 24, 1988 ★ Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

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THE ACIEED OLDIES CHART

1. VARIOUS ARTISTS	SEEP 86
British Psychedelic Trip 3 on Psychedelic Vinyl	
2. VARIOUS ARTISTS	SEEC2 225
Great British Psychedelic Trip Vol 1, 70 Min+	
3. VARIOUS ARTISTS	SEEP 206
British Psychedelic Trip on Psychedelic Vinyl	
4. FAMILY	SEEC2 100, SEE 100, SEEK 100
Music In a Dolls House	
5. QUICKSILVER MESSENGER SERVICE	SEE 61
The Ultimate Journey	
6. VARIOUS ARTISTS	SEEC2 226
Great British Psychedelic Trip Vol 2, 70 Min+	
7. CANNED HEAT	SEE 62
Boogie with	
8. AMERICAN BLUES	SEE 99
Do Their Thing	
9. VARIOUS ARTISTS	SEE 66
British Psychedelic Trip Vol 1	
10. PRETTY THINGS	CM 103
1967-1971	
11. IDLE RACE	SEE 60
Light At The End Of The Road	
12. LOTHAR & THE HAND PEOPLE	SEE 75
This Is It, Machines	
13. FEVER TREE	SEE 71
San Francisco Girls	
14. SIMON DUPREE	CM 109
Kites	
15. FAMILY	SEEC2 200, SEE 200, SEEK 204
Family Entertainment	
16. CANNED HEAT	SEE 97
Living' The Blues	
17. COMMANDER CODY	SEE 64
The Very Best Of	
18. VARIOUS ARTISTS	SEE 91
Soundtrack to 'Zachariah'	
19. MARSHA HUNT	SEEC2 209, SEE 209
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20. VARIOUS ARTISTS	SEA 2
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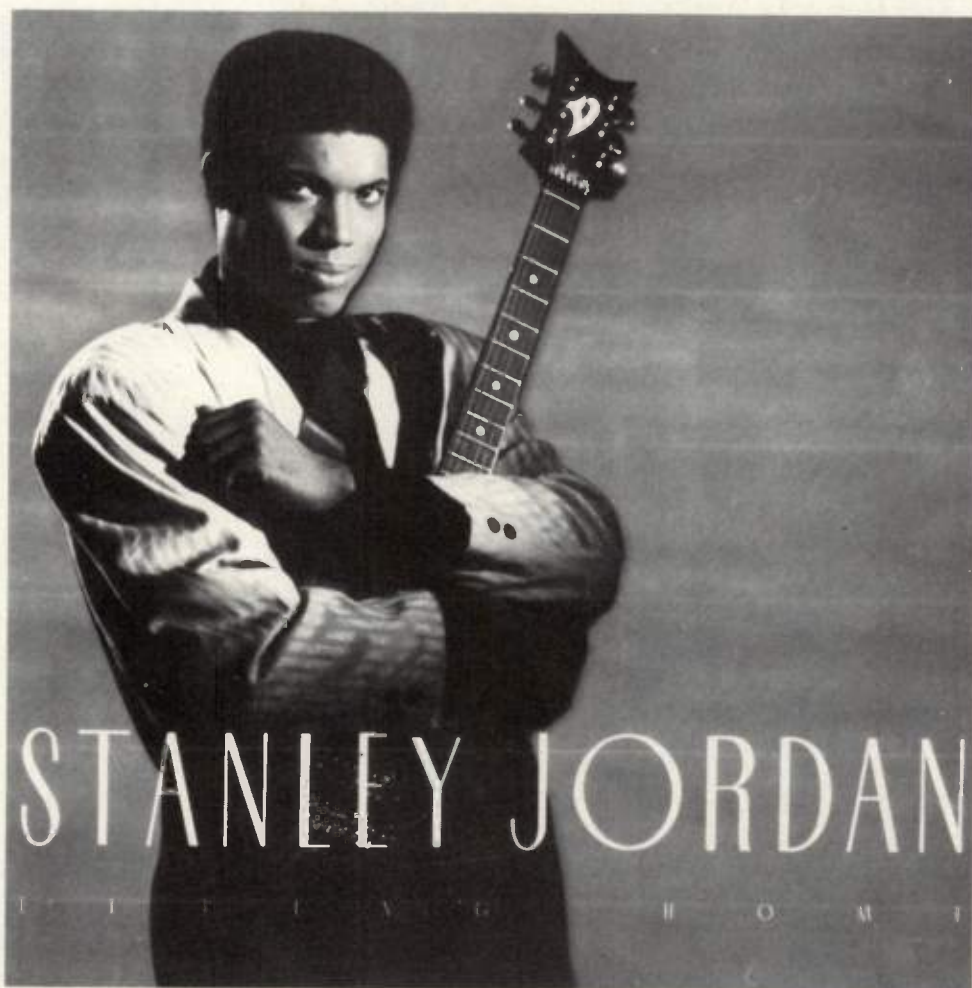
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TOP INDIE SINGLES

1	2	4	MEGABLAST/DON'T MAKE ME WAIT	Bomb The Bass	Rhythm King/Mute DOOD(12)2 (I/RT)
2	1	9	THE ONLY WAY IS UP	Yazz & The Plastic Population	Big Life BLR4(T) (I/RT)
3	5	2	NOTHING CAN DIVIDE US	Jason Donovan	PWL PWL(T)17 (P)
4	4	2	STOP THIS CRAZY THING	Cold Cut/Junior Reed	Ahead Of Our Time CCUT(4)T (RT)
5	3	7	THE LOCO-MOTION	Kylie Minogue	PWL PWL(T)14 (P)
6	8	2	OOCHY KOOCHY	Baby Ford	Rhythm King/Mute 7BFORD1 (12-BFORD 1)(I/RT)
7	7	3	BIRTHDAY	The Sugarcubes	One Little Indian 7/12 TP11 (I/NM)
8	6	9	SUPERFLY GUY	S-Express	Rhythm King/Mute LEFT28(T) (I/RT)
9	9	4	DR STEIN	Helloween	Noise 7HELLO1 (12-12HELLO1) (A)
10	NEW		DEANNA	Nick Cave	Mute (12)MUTE 86 (I/RT/SP)
11	13	47	BLUE MONDAY 1988	New Order	Factory FAC737 (12-FAC73R) (P)
12	11	5	DESTROY THE HEART	House Of Love	Creation CRE057(T) (I/RT)
13	NEW		JOHNNY AND MARIE	Up And Running	Tac ZZZ1(T) (I/PP)
14	18	5	COULDN'T GET IT RIGHT	Climax Blues Band	Clay CLAY49 (P)
15	14	2	POP MUZIK (HIT IT! MIX)	All Systems Go	Unique (12)NIQO3 (A)
16	10	31	THEME FROM S-EXPRESS	S-Express	Rhythm King/Mute LEFT21(T) (I/RT)

17	15	3	GIGANTIC	Pixies	4AD BAD805 (I/RT)
18	12	7	I'VE GOT A FEELING	Deluxe	Unyque UNQ3(T) (SP)
19	NEW		WHAT IS THERE TO SMILE ABOUT	Close Lobsters	Fire BLAZE25(T) (P)
20	25	5	YOU MAKE ME REALISE	My Bloody Valentine	Creation CRE055(T) (I/RT)
21	16	4	BEAT DIS	Bomb The Bass	Mister-ron/Rhythm King DOOD(12)1 (I/RT)
22	21	19	GOT TO BE CERTAIN	Kylie Minogue	PWL PWL(T)12 (P)
23	20	15	CHAINS OF LOVE (REMIX)	Erasure	Mute (12)MUTE83 (I/RT/SP)
24	17	4	TOP CAT RAP	MC Bronx	100 2 One CATRAP(12)1 (A)
25	33	10	DO YOU WANNA FUNK	Sylvester & P. Cowley	Domino-(DOM4T) (CH)
26	19	9	DEF CON ONE	Pap Will Eat Itself	Chapter 22 PWE1(12)001 (I/NM)
27	30	59	TRUE FAITH	New Order	Factory FAC 183/7(12-FAC183) (P)
28	26	6	DOCTORIN' THE HOUSE	Cold Cut/Yazz/Plastic..	Ahead Of Our Time CCUT27 (I/RT)
29	22	16	DOCTORIN' THE TARDIS	Time Lords	KLF KLF003 (I/RT)
30	29	5	TUNE IN	Psychic TV (Jack The Tab)	Temple TOPY037 (I/RE)
31	NEW		RUMBAMANIA	Rumba Tres	Red Bullet KWEST(T)3 (A)
32	35	17	MOONCHILD (SECOND SEAL)	Fields Of The Nephilim	Situation Two SIT52(T) (I/RT)
33	24	4	THE CIRCUS	Erasure	Mute MUTE66 (I/RT/SP)
34	31	23	I SHOULD BE SO LUCKY	Kylie Minogue	PWL PWL(F)8 (P)

35	42	21	BANGO (TO THE BATMOBILE)	Todd Terry/Project	Sleeping Bag HAK(T)16 (A)
36	NEW		FREEDOM TRIPS	Seers	Skull F***k SKULL1(T) (I)
37	NEW		L'AMOURIR	Young Gods	Play It Again Sam BIAS 101 (I/RR)
38	27	6	SHIP OF FOOLS	Erasure	Mute (12)MUTE74 (I/RT/SP)
39	32	5	TO THE RHYTHM	Langsy D & Cut Master MC	Big One V(V)BIG10 (I/RT)
40	43	3	BLAME	Chesterfields	Household HOLD3(T) (I/RE)
41	NEW		FREAK SCENE (WHAT A MESS)	Dinosaur Jnr.	Blast First BFFP030(T) (I/RT)
42	NEW		THE PEEL SESSIONS	Intense Degree	Strange Fruit-(SFPS053) (P)
43	NEW		THE PEEL SESSIONS	The Stupids	Strange Fruit-(SFPS054) (P)
44	37	3	TANGIERS	Screaming Trees	Native (12)NTV34 (I/RR)
45	23	3	BITING MY NAILS	Renegade Sound Wave	Mute (12)MUTE82 (I/RT/SP)
46	28	7	EIGHTIES LADY	Gwen McRae	Danceyard YARD(T)1 (SP)
47	34	3	CHRISTINE	House Of Love	Creation CRE053(T) (I/RT)
48	36	25	ANYONE	Smith & Mighty	Beat Master BEAT M2(12) (A)
49	38	14	ATMOSPHERE	Joy Division	Factory FAC2137 (P)
50	40	4	DEUS	The Sugarcubes	One Little Indian 7TP10 (I/NM)

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REGGAE
CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	REGGAE CHART
1	(1)	MUSICLOVER Shabba Ranks	Live And Love LLD B3
2	(3)	NO WAY BETTER THAN YARD Admiral Bailey	Live And Love LLD B1
3	(4)	HOLDING BACK THE YEARS Earl Sixteen	Rock Star RS 01
4	(2)	SO MANY WAYS Dennis Malcolm	Charm CRT 19
5	(6)	PROUD TO BE BLACK Crucial Rabbe	Y + D YDD 0130
6	(12)	SWEET FOR MY SWEET Supercat	Skengdon SKDL 077
7	(5)	WOMAN OF MOODS Trevor Dorian	Groove And QTR CRD 004
8	(8)	NOT AS HAPPY F. Mcgregor/C. Schluss	Greensleeves GRED 226
9	(11)	WILD SANCHEZ Sanchez	Dennis Star DSI 07
10	(10)	CALL ON ME Delroy Wilson	German Records DGT 37
11	(7)	MELLOW Intense	Arwa Records ARI 77
12	(9)	DUCK DANCE Red Dragon	Live And Love LLD 78
13	(15)	LOVE IT JAMAICA Macka B	Black Scorpio BS 018
14	(20)	A NO NUTTEN Frankie Paul	Fashion FAD 060
15	(19)	OOH BABY BABY Katch	Mango 1215 382
16	(13)	RUMOURS Gregory Isaacs	Greensleeves Records GRED 221
17	(14)	MEANING OF LIFE B. Candy	Saxon SHF 005
18	(16)	WE RUN THINGS Nitty Gritty	Blue Trac BTRD 025
19	(18)	TELEPHONE LOVE June Lodge	Greensleeves GRED 222
20	(—)	AM I LOSING YOU Cynthia Schloss	Charm CRT 22

REGGAE ALBUM CHART

1	(1)	TURBO CHARGE F. Paul/Pinchers	Super Supreme SUPLP 1
2	(3)	REGGAE HITS VOL 4 Various Artists	Jet Star JELP 1004
3	(2)	LONELINESS Sanchez	Techniques Records WRPL 17
4	(9)	SIZZLING Frankie Paul	Skengdon SKDL P009
5	(4)	MUSIC WORKS SHOWCASE 88 Various	Greensleeves GREL 117
6	(7)	LOOKS ARE DECEIVING Macka B	Arwa Records ARLP 038
7	(5)	GET READY Mighty Diamonds	Greensleeves Records GREL 112
8	(7)	CONSCIOUS PARTY Z. Marley/The Melody Makers	Virgin V 2506
9	(—)	KINGSTONIAN MAN General Trees	CSA Recs CSLP 26
10	(8)	JAMMY'S ANGELS Various Artists	Jammy's SPLP 08

NEW RELEASE DISCO'S

1	SWEET FOR MY SWEET Jimmy Riley	Moodies RG 15
2	HANG ON BABY Tinga Stewart + Peter Hunningdale	Realistic RR 12
3	WANDERING WANDERER W.Tyson/Misty in Roots	People Unite PU 006
4	TUMBLIN' DOWN Ziggy Marley/The Melody Makers	Virgin VST 1098

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NEW RELEASE ALBUMS

1	DON'T YOU KNOW Ken Boothe	Toppa TZLP 1002
2	BAM BAM Tiger	RAS RAS 3042
3	A LUTA CONTINUA Big Youth	Thunder Bolt HB 28 (PRE)

TOP 25 ALBUMS

1	NEW	RANK	The Smiths	Rough Trade ROUGH126 (I/RT)	
2	1	10	KYLIE	Kylie Minogue	PWL HF3 (P)
3	NEW	THE NEPHILIM	Fields Of The Nephilim	Situation Two SITU22 (I/RT)	
4	NEW	KEEPER OF THE 7 KEYS - PART 2	Helloween	Noise NUK 117 (A)	
5	3	9	1977-1980:SUBSTANCE	Joy Division	Factory FACT250 (P)
6	2	5	DOING IT FOR THE KIDS	Various	Creation CRELP037 (I/RT)
7	4	21	THE INNOCENTS	Erasure	Mute STUMM55 (I/RT/SP)
8	6	55	THE CIRCUS	Erasure	Mute STUMM 35 (I/RT/SP)
9	5	8	CHESS-THE RHYTHM & THE BLUES	Various	Chess/Charly SAM500 (CH)
10	8	20	LIFE'S TOO GOOD	The Sugarcubes	One Little Indian TPLP5 (I/NM)
11	15	7	HOUSE OF LOVE	House Of Love	Creation CRELP34 (I/RT)
12	7	55	SUBSTANCE	New Order	Factory FACT 200 (P)
13	9	10	ACID TRAX VOL 2	Various	Serious DRUG 2 (A)
14	10	9	TOMMY	The Wedding Present	Reception LEEDS 2 (I/RR)
15	12	8	THE SOUND OF SUN	Various	Chess/Charly SAM 3 (CH)
16	14	3	THIS IS LATIN MUSIC	Various	Caliente/Charly SHOT1 (CH)
17	NEW	5:9:88	Frank Sidebottom	In Tape IT 058 (I/RR)	
18	16	12	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (I/RT)
19	13	4	JACKMASTER VOL 3	Various	DJ International JACKLP503 (A)
20	11	41	WONDERLAND	Erasure	Mute STUMM 25 (I/RT/SP)
21	19	4	LES MISERABLES	Original London Cast	First Night ENCORE 1 (P)
22	18	3	DAWNRAZOR	Fields Of The Nephilim	Situation Two SITUP18 (I/RT)
23	RE	THE TEXAS CAMPFIRE TAPES	Michelle Shocked	Cooking Vinyl COOK 002 (I/NM)	
24	NEW	THAW	Foetus Interruptus	Self Immolation WOMBFIP5 (I/RT)	
25	22	4	THE WORLD IN YOUR EYES	Loop	Head HEADLP2 (I/RE)

TONY PAITON



GOT A MESSAGE
(IN A BOTTLE)
RELEASE DATE 26TH SEPT

7" ELL1 — 12" ELLT1
ELLORAC RECORDS
DISTRIBUTED BY JETSTAR/EMI

NEW ALBUMS

Distributor Codes

A—PRT 01-640 3344
 ACD—ACD 01-451 4494
 ARAB—Arabesque 01-995 3023
 BB—Bite Back 01-451 0379
 BH—Blue Hat 0225 782640
 BK—Backs 0603 624290
 BMG—BMG 021-500 5678
 BU—Bullet 08894 76316
 C—CBS 0296-395151
 CA—Caddillac 01-836 3646
 CH—Charly 01-639 8603
 CM—Celtic Music 0422 888979
 CON—Conifer 0895 441 422
 CP—Counterpoint 01-368 6636
 CSA—01-960 8466
 DIS—Discovery 067 285 406
 E—EMI 01-848 9811
 F—PolyGram 01-590 6044
 FF—Fast Forward 031 226 4616
 FOL—FolkSound 0203 711935
 G—Gordon Duncan 0467-21517
 GOLD—S. Gold 01-539 3600
 GS—Graphic Sound 0622 683196
 GY—Greyhound 01-924 1166
 H—HR Taylor 021 622 2377
 HM—Harmonia Mundi 01-253 0863
 HOL—Hollywood Nights 0438 315533
 HV—Havassong 0634 43952
 HS—Hotshot 0532 742106
 I—Cortel Scotland 031 226 4616
 I—Cortel North 0904 641415
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 I—Cortel East 0926 496060
 I—Cortel West 0272 541291
 I—Cortel South-East 01-837 4404
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 J—Jungle 01-359 8444
 J—Jestor 01-961 5818
 K—K-tel 01-992 8000
 KS—Kingdom 01-836 4763
 LG—Lightning 01-965 9292
 LO—Londisc 01-522 2936
 M—MSD 01-961 5646
 MMG—Magnum Music Group 0494-882858
 ML—Mainline 01-686 3636
 NM—Nine Mile 0926 496060
 O—Outlet 0232 322826
 OR—Orbitone 01-965 8292
 P—Pinnacle 0689 73144
 PAC—Pacific 01-800 4490
 PK—Pickwick 01-200 7000
 PL—Prism Leisure 01-804 8100
 PP—Probe Plus 051 236 6591
 PROJ—Projection 0702 72281
 PVG—Palace Virgin and Gold 01-539 5566
 PY—Priority 01-992 7021
 RA—Rainbow 01-589 3254
 RC—Rollercoaster 0453 886252
 RE—Revolver 0272-541291
 REC—Recommended 01-622 8834
 RH—Rhino 01-965 9223
 RL—Red Lightnin' 037-988 693
 RM—Record Merchandisers 01-848 7511
 ROSS—Ross 08886 2403
 RR—Red Rhino 0904 641415
 RT—Rough Trade 01-833 2133
 SIL—Silva Screen 01-284 0525
 SO—Stage One 0428 4001
 SOL—Soloman & Peres 08494-32711
 SP—Spartan 01-903 8223
 SRD—Southern 01-889 6555
 SSD—Silver Sounds (CD) 01-808 0833
 STERNS—Stern's/Triple Earth 01-388 5533
 STY—Stylus 01-453 0886
 SW—Swift 0424 220028
 TB—Terry Blood 0782 620321
 VFM—VFM Cassette Distributors 0296 437307
 W—WEA 01-998 5929
 WYND—Wynd-up 061-872 0170

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Music Category
ALMEIDA, Laurindo/Charlie BYRD	TANGO	Concord/New Note	CCD 4290	"CD"			£6.95 (P)		Jazz
ALMOND, Marc	THE STARS WE ARE	Parlophone	PCS 7324/TCPCS 7234	"MC"/CDPCS 7324	"CD"		£3.85/7.29 (E)		Rock
AYERS, Roy	DRIVE Ichiban ICH 1028/ZCICH 1028	"MC"/CDICH 1028	"CD"				£3.65/7.29 (A)		Dance/Disco
BATS DADDY'S HIGHWAY	Flying Nun FHE 023	—	£3.65 (I/RT)						Rock
BECKER, Jason	PERPETUAL BURN	RoadRunner	RR 95251	—	(P)				Metal
BERNE, Tim	SANCTIFIED DREAMS	CBS	460676-1/460676-4	"MC"/460676-2	"CD"		£3.79/7.25 (C)		Rock
BIG DIPPER	CRAPS Homestead	HMS 122/HMS 122C	"MC"/HMS 122C	"CD"			£3.89/7.05 (I/RT)		Rock
BLIPVERT	BIG TOP, The NORTH POLE	Earworm	EARL 22	—	£3.65 (I/BK)				Pop
BOGLE, Eric	SOMETHING OF VALUE	Sonet	SNTF 1004/SNTCD 1004	"CD"			£3.85/7.29 (A)		Blues
BRAFF, Ruby/George BARNES	RODGERS & HART	Concord/New Note	CCD 6007	"CD"			£6.95 (P)		Jazz
BRAFF, Ruby/George BARNES	PLAY GERSHWIN	Concord/New Note	CCD 6005	"CD"			£6.95 (P)		Jazz
BROWN, Dennis & Gregory ISAACS	JUDGE NOT	Greensleeves	GRELCD 72	"CD"			£7.29 (BMG/JS)		Reggae
BRUBECK, Dave	FOR IOLA	Concord/New Note	CCD 4259	"CD"			£6.95 (P)		Jazz
BRUBECK, Dave	REFLECTIONS	Concord/New Note	CCD 4299	"CD"			£6.95 (P)		Jazz
BRUBECK, Dave	MOSCOW NIGHT	Concord/New Note	CJ 353C	"MC"/CCD 4353	"CD"		£4.29/6.95 (P)		Jazz
BUCCI, Jean Louis & Harold SINGER	SUITE Far 001	"CD"					£7.05 (I/RR)		Rock
BURTON, Gary & The BERKLEE ALLSTARS	GARY BURTON & THE BERKLEE ALLSTARS	JVC/New Note	JC 3301/JD 3301	"CD"			£4.29/6.95 (P)		Jazz
BYRD, Donald	HARLEM BLUES	Landmark/New Note	LLP 1516/LCD 1516	"CD"			£4.29/6.95 (P)		Jazz
BYRD/KESSEL/ELLIS	GREAT GUITARS	Concord/New Note	CCD 6004	"CD"			£6.95 (P)		Jazz
CARNABY, Cas	FIVE MR MORRIS' FUNERAL	Backs NCHLP 15	—	£3.65 (I/BK)					Pop
CASTRO-NEVES, Oscar	BRAZILIAN SCANDALS	JVC/New Note	JC 3302/JD 3302	"CD"			£4.29/6.95 (P)		Jazz
COREA, Chick	LIGHT YEARS	GRP/New Note	GRT 9546	"DAT"			£14.99 (P)		Jazz
DEL-LORDS, The	BASED ON A TRUE STORY	Enigma/Virgin	ENVLP 508/TCENV 508	"MC"/CDENV 508	"CD"		£3.85/7.29 (E)		Rock
DIZZYRHYTHMIA	DIZZYRHYTHMIA	Antilles/Island	AN 8727/ANC 8727	"MC"/ANCD 8727	"CD"		£3.99/6.99 (F)		World Music
ELLINGTON, Duke	ORCHESTRA DIGITAL DUKE	GRP/New Note	GRT 9548	"DAT"			£14.99 (P)		Jazz
ELLIS, Herb/Ray BROWN	AFTER YOU'VE GONE	Concord/New Note	CCD 6006	"CD"			£6.95 (P)		Jazz
ELLIS, Herb/Freddie GREEN	RHYTHM WILLIE	Concord/New Note	CCD 6010	"CD"			£6.95 (P)		Jazz
ELLIS, Herb/Joe PASS	7 COMES 11	Concord/New Note	CCD 6002	"CD"			£6.95 (P)		Jazz
ELLIS, Herb/Joe PASS	HERB ELLIS & JOE PASS	Concord/New Note	CCD 6001	"CD"			£6.95 (P)		Jazz
ELLIS, Herb/Ray BROWN	SOFT SHOE	Concord/New Note	CCD 6003	"CD"			£6.95 (P)		Jazz
EVERETT SHOCK	GHOST BOYS	SST SST 182/SSTC 182	"MC"/SST 182	"CD"			£3.89 (I/RT)		Rock
FALCO	WIENER BLUT	WEA K 255397-1/K 255397-4	"MC"/K 255397-2	"CD"			£3.85/7.29 (W)		Rock
FARNHAM, John	AGE OF REASON	Wheatley/RCA	PL 71839/PK 71839	"MC"/PD 71839	"CD"		£3.85/7.29 (BMG)		Rock
FRONTLINE	ASSEMBLY CONVERGENCE	Third Mind	TMCD 002	"CD"			£6.50 (I/RR)		Rock
GRUSIN, Dave/Lee RITENOUR	HARLEQUIN	GRP/New Note	GRT 9522	"DAT"			£14.99 (P)		Jazz
GRUSIN, Dave	CINEMAGIC	GRP/New Note	GRT 9547	"DAT"			£14.99 (P)		Jazz
HEAVEN 17	TEDDY BEAR DUKE & PSYCHO	Virgin V 2547/TCV 2547	"MC"/CDV 2547	"CD"			£3.85/7.29 (E)		Rock
ISAACS, Gregory	RED ROSE FOR GREGORY	Greensleeves	GREL 118/GREEN 118	"MC"/GRELCD 118	"CD"		£3.85/7.29 (BMG)		Reggae
JAMES STRIP-MINE	Sire JIMLP 2/JIMC 2	"MC"/K 925657-2	"CD"				£3.85/7.29 (W)		Pop
JETSET, The	FIVE Dance Network	JETSET 5	—	£3.65 (I/BK)					Pop
KESSEL, Barney	BARNEY KESSEL & FRIENDS	Concord/New Note	CCD 6009	"CD"			£6.95 (P)		Jazz
KIX BLOW	MY FUSE	Atlantic K 781877-1/K 781877-4	"MC"/K 781877-2	"CD"			£3.85/7.29 (W)		Rock

** Previously listed in alternative format
* Import

** Previously listed in alternative format
 * Import

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Music Category
L.A. FOUR	THE L.A. FOUR SCORES	Concord/New Note	CCD 6008	"CD"			£6.95 (P)		Jazz
**LAST, James	CLASSICS	Polydor	800017-2	"CD"			£4.89 (F) (Re-issue)		MOR
**LAST, James	ROMANTIC DREAMS	Polydor	800033-2	"CD"			£4.89 (F) (Re-issue)		MOR
LEVINE, Mark SMILEY & ME	Concord/New Note	CJ 352	"CD"				£4.29 (P)		Jazz
LONDONBEAT	SPEAK	Anxious/RCA	ZL 71857/ZK 71857	"MC"/ZD 71857	"CD"		£3.85/7.29 (BMG)		Hi-NRG
MALTA	HIGH PRESSURE	JVC/New Note	JC 3303/JD 3303	"CD"			£4.29/6.95 (P)		Jazz
MEDEIROS, Glenn	NOT ME	London	LONLP 68/LONC 68	"MC"/836333-2	"CD"		£3.99/7.29 (F)		Pop
MIGHTY DIAMONDS, The	THE REAL ENEMY	Greensleeves	GRELCD 102	"CD"			£7.29 (BMG/JS)		Reggae
MILLER, Glenn	ORCHESTRA IN THE DIGITAL MOOD	GRP/New Note	GRT 9502	"DAT"			£14.99 (P)		Jazz
MILLER, Mulgrew	WINGSPAN	Landmark/New Note	LLP 1515/LCD 1515	"CD"			£4.29/6.95 (P)		Jazz
MUTE DRIVERS	STOP OR I'LL SCREAM	Irradiated	MD 003	—	£3.65 (I/RT)				Rock
NAKAGAWA, Masami	PRELUDE FOR AUTUMN	JVC/New Note	JC 3304/JD 3304	"CD"			£4.29/6.95 (P)		Jazz
**PABLO, Augustus	EASTMAN	DUB	Real	Authentic					Reggae
Sound/Greensleeves	RASCD 3088	"CD"					£7.29 (BMG/JS)		Reggae
PAGE, Tommy	TOMMY PAGE	Warner Brothers	K 925740-1/K 925740-4	"MC"/K 925740-2	"CD"		£3.85/7.29 (W)		Rock
PAUL, Frankie	PASS THE TUSHENG-PENG & TIDAL WAVE	Greensleeves	GRELCD 502	"CD"			£7.29 (BMG/JS)		Reggae
PUEENTE, Tito	ON BROADWAY	Concord/New Note	CCD 4193	"CD"			£6.95 (P)		Jazz
ROCKIN' DOPSIE	SATURDAY NIGHT ZYDECO	Sonet SNTF 1003/SNTCD 1003	"CD"			(A)			Cajun
SANCHEZ, Poncho	BIEN SABROSO	Concord/New Note	CCD 4239	"CD"			£6.95 (P)		Jazz
SAYAMA, Masahiro	PLAY ME A LITTLE MUSIC	JVC/New Note	JC 3305/JD 3305	"CD"			£4.29/6.95 (P)		Jazz
SCHUUR, Diane & The	COUNT BASIE ORCHESTRA	DIANE SCHUUR & THE COUNT BASIE ORCHESTRA	GRP/New Note	GRT 9550	"DAT"		£14.99 (P)		Jazz
II STREET DREAD	DUB OF THE 70'S	Atra 1006	—	£3.85 (I/RE)					Reggae
SENATORS, The	WELCOME TO OUR WORLD	Virgin V 2552/TCV 2552	"MC"/CDV 2552	"CD"			£3.85/7.29 (E)		Rock
SUZUKI, Yoshio	Chin MORNING PICTURE	JVC/New Note	JC 3306/JD 3306	"CD"			£4.29/6.95 (P)		Jazz
TIGER	BAM BAM	Real Authentic Sound/Greensleeves	RAS 3042/RASC 3042	"CD"			£3.85/7.29 (BMG/JS)		Reggae
TROJANS, The	SPIRIT	Gaz's LPGAZ 003	—	£3.65 (I/BK)					Ska
TROTSKY	ICEPICK	BABY SST SST 197/SSTC 197	"MC"/SST 197	"CD"			£3.89/7.05 (I/RT)		Rock
VARIOUS	ACID VISION VOL II	Vox 200054	—	£3.65 (I/BK)					Acid House
VARIOUS	ATRA 10 TRACK	Atra 1010	—	£3.85 (I/RE)					Reggae
VANGELIS	DIRECT	Arista 209149/409149	"MC"/259149	"CD"			£3.85/7.29 (BMG)		Rock
VARIOUS	GO FOR THE GOLD	GRP/New Note	GRD 9566	"CD"			£6.95 (P)		Jazz
VARIOUS	GREENSLEEVES SAMPLER 2	Greensleeves	GREZ 2/GREZC 2	"MC"/GREZCD 2	"CD"		£2.15/4.86 (BMG)		Reggae
VARIOUS	GRP LIVE IN SESSION	GRP/New Note	GRT 9532	"DAT"			£14.99 (P)		Jazz
VARIOUS	HUMAN MUSIC	Homestead HMS 100/HMS 100C	"MC"/HMS 100C	"CD"			£3.89/7.05 (I/RT)		Rock
VARIOUS	INDIE TOP 20 VOL 5	Beechwood TT 05	"2 LP"/TT 05MC	"MC"/TT 05CD	"CD"		£4.25/4.25 (I/RE)		Pop/Rock
VARIOUS	JCV WORLD CLASS MUSIC	JVC/New Note	JC 3307/JD 3307	"CD"			£4.29/6.95 (P)		Jazz
VARIOUS	MUSIC FOR FILMS	Land LAND 004/LAND 004	"CD"				£3.65/6.50 (I/RT)		Films & Shows
VARIOUS	NEW MAGIC SAMPLER	GRP/New Note	GRT 9549	"DAT"			£14.99 (P)		Jazz
VARIOUS	ONE MOMENT IN TIME (AMERICAN OLYMPICS THEME)	(The CHRISTIANS, Whitney HOUSTON etc)	Arista 209299/409299	"MC"/259299	"CD"		£3.85/7.29 (BMG)		Rock/Pop/Soul
VARIOUS	THE SECRET TEAM	Bomp VXS 200039	—	£2.43 (I/BK)					Rock
VARIOUS	GRP SUPER LIVE	GRP/New Note	GRP 291650	"2 LP"/GRC 291650	"MC"/GRD 291650	"2 CD"	£7.25/12.99 (P)		Jazz
VOLCANO	SUNS	FARCED SST SST 210/SSTC 210	"MC"				£3.89 (I/RT)		Rock
WIEDLIN, Jane	FUR	Manhattan/EMI	MTL 1029/TCMTL 1029	"MC"/CDMTL 1029	"CD"		(E)		Pop
YELLOWMAN	YELLOWMAN RIDES AGAIN	Real Authentic Sound/Greensleeves	RAS 3034/RASC 3034	"MC"/RASCD 3034	"CD"		£3.85/7.29 (BMG/JS)		Reggae

Monday 26th September-Fri 30th September

Album Releases 82

Year to Date: 39 weeks to 30th September

Album Releases: 3493

LIVE FREE OR DIE

LP-V2476/CASSETTE - TCV2476/CD-CDV2476

INCLUDES...

'I'LL SHOW YOU SOMETHING SPECIAL' &

'I LOVE THE THINGS YOU DO TO ME'

CASSETTE CONTAINS 2 EXTRA TRACKS

CD CONTAINS 5 EXTRA TRACKS

ORDER FROM YOUR LOCAL REP OR FROM VIRGIN TELESales



NEW SINGLES

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

ACID BOYZ WE DON'T EXIST/tba Premier UK ERET 504 12" Pic Bag (A)
ACID ANGELS SPEED SPEED ECSTASY/tba Product Inc FUEL 001; FUEL 001T 12" (I/RT) Acid House
ADAMSON, Barry MAN WITH GOLDEN ARM/tba Mute MUTE 077; 12MUTE 077 12" (I/RT)
ALASKA HEADLINES/The Sorcerer Music For Nations KUT 130 Pic Bag (P)
**ALMOND, Marc TEARS RUN RINGS/Everything I Wanted Love To Be Parlophone/EMI RX 6186
Pic Bag; 12RX 6186 12" Pic Bag (E)
**ASTLEY, Rick SHE WANTS TO DANCE WITH ME/(Inst) It Would Take A Strong, Strong Man (Matt's
Jazzy Guitar Medley) RCA PV 42190 "MC" (BMG) Dance/Disco
AYERS, Roy FAST MONEY/Black Family Ichiban 12PO 14 12" Pic Bag (A)

BABAKOTO JUST TO GET BY/tba MCA KOT 3 Pic Bag; KOTT 3 12" Pic Bag (F)
BAMBI SLAM LONG TIME COMING/I & I blanco y negro/WEA NEG 36 Pic Bag; NEG 36T 12"
Pic Bag incl's Shame Of The Sick/Sad Psycho (W)
BIG DISH FAITH HEALER/Be My Friend Virgin VS 1136 Pic Bag; VST 1136 12" Pic Bag incl's Things
Fall Into Place (E)
BIG LADY K DON'T GET ME STARTED/tba B/Ware UM 003 12" (I/RT)
BIG DEE IRWIN SLOW DANCE/(Version) 2000AD IRWIN 1; IRWIN T1 12"; IRWIN C1 "CD" (A)
Dance/Disco

**BLUE ZONE JACKIE/There Was I Arista 661548 "CD" (BMG)
BOY GEORGE DON'T CRY/Leave In Love Virgin BOY 107 Pic Bag; BOY 10712 12" Pic Bag (E)
**BRASS CONSTRUCTION HA CHA CHA (ACID MIX)/(Versions) Syncopate/EMI 12SYR 15 12" Pic
Bag (E) Dance/Disco

CAPTAIN GERRY ATRIX HOKEY COKEY BOOGIE/(Inst) WM WMS 002; WMX 002 12" (P)
CELTIC FOOTBALL CLUB THE CELTIC RAP/tba Warwick CFC 1 Pic Bag; CFC 12 12" Pic Bag
(A)
**CRY SISCO AFRO DIZZI/tba Escape AWOL 1 Pic Bag (A)

DARE ABANDON/The Last Time A&M AM 470 Pic Bag; AMY 470 12" Pic Bag incl's Precious/ Love
Is The Price; AMCD 470 "CD" (F)
DARLING BUDS BUST/Big Bust Native/Epic BLOND 1 Pic Bag; BLOND T1 12" Pic Bag; BLOND
C1 "CD" (C)
**DEAN, Hazell TURN IT INTO LOVE (7" Version)/You're Too Good To Be True/Megamix EMI 12EMX
71 12" Pic Bag (E) Hi/NRG
**DJAVAN STEPHEN'S KINGDOM/Samurai Featuring STEVIE WONDER Epic 6516047 Pic Bag;
6516046 12" Pic Bag; 6516042 "CD" (C) — Correction To Previous Listing Dance/Disco
D.MOB WE CALL IT ACIEED/(Matey Inst) ffr/London FFR 13; FFRX 13 12" incl's The "Matey" Beat
(F) Acid House
DOHENY HAWK, Ned & CO TO PROVE MY LOVE/Nite Life Old Gold OG 4503 12"
(WYND/A/LIG) Dance/Disco

EARTH, WIND & FIRE SYSTEM SURVIVAL/tba CBS EWF 1 Pic Bag; EWFQT 1 12" Pic Bag; CDWEF
1 "CD" (C) Dance/Disco

FLATMATES HEAVEN KNOWS/tba Subway SUBWAY 21 12" Pic Bag; SUBWAY 21T 12" Pic Bag;
SUBWAY 21CD "CD" (I/RE)
FURLONG, Michael SAVIN' THE BEST FOR YOU/True Fine Mama Music For Nations KUT 128
Pic Bag (P)
FUTURES, The AIN'T NO TIME FOR NOTHING/DEE DEE SHARP GAMBLE — Easy Money Old
Gold OG 4502 12" (WYND/A/LIG)

GENTLEMEN WITHOUT WEAPONS AEONS ROLL BY/Uchuo Mamoro A&M AM 466 Pic Bag;
AMY 466 12" Pic Bag (F)
GLOVER, Bobby YOUR SPELL/IT'S MY TURN/Happy/Bright Skies, Sunny Days Old Gold OG 4507
12" (WYND/A/LIG)
GRIFFITHS, Nanci FROM A DISTANCE/tba MCA MCA 1282 Pic Bag; DMCA 1282 "CD" (F)

HEART NOTHIN' AT ALL (REMIX)/I've Got The Music In Me Capitol/EMI CL 507 Pic Bag; 12CL
507 12" Pic Bag incl's I Want You So Bad; CDCL 507 "CD" (E)
HEAVEN ON EARTH ON AN ANGEL'S WING/Time For A Change Atlantic/WEA A 9025 Pic
Bag; A 9025T 12" Pic Bag (W)
HELLFIRE CLUB HEAVEN CAN WAIT/Confession Time Wizz WF1 001T 12" Pic Bag (SP)
**HOUSTON, Whitney ONE MOMENT IN TIME/tba Arista 661548 "CD" (BMG)
HUMAN LEAGUE LOVE IS ALL THAT MATTERS/I Love You Too Much Virgin VS 1025 Pic Bag; VST
1025 12" Pic Bag (E)

IF IT MOVES MEAT CATHEDRAL/tba Play It Again Sam BIAS 110 12" (I/RR)

JACK RUBIES, The WRECKER OF ENGINES/tba Lush LUSH 002; LUSH 002T 12" (I/RR)
JACKSON, Freddie CRAZY (FOR ME) (RADIO EDIT)/(Dub) Capitol/EMI CL 510 Pic Bag; 12CL 510
12" Pic Bag; CDCL 510 "CD" (E) Dance/Disco
JONES, Busta MY HANDS ARE SHAKIN'/(Version) Sierra 12BJ 188 12" Pic Bag (SP)
JOSEPH, Margie I'VE GOT TO HAVE YOUR LOVE/(Version) Ichiban 12PO 12 12" (A)

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

KELLY, Paul & THE MESSENGERS DARLING IT HURTS/Desdemona, Before Too Long A&M AM
459 Pic Bag; AMY 459 12" Pic Bag (F)
KEMP, Johnny DANCING WITH MYSELF/tba CBS 6530207 Pic Bag; 6530206 12" Pic Bag (C)
Dance/Disco

LEWIS, Dale JUST ANOTHER LOVE/Love Drive London Ocean & Coast LOC 1201 12" Pic
Bag (Self — 0903 30411)
LEWIS, Huey & THE NEWS SMALL WORLD/tba Chrysalis HUEY 11 Pic Bag (C)
LIVING COLOUR CULT OF PERSONALITY/Open Letter To A Landlord Epic LCL 3 Pic Bag; LCL
T3 12" Pic Bag; CDCL 3 "CD" (C)
LODGE J.C. OPERATOR/(Version) Greensleeves GRED 229 12" (BMG/JS) Reggae

MAC SAMPLE HOUSE INSPECTION/tba Subway SUB 037 12" (I/RR)
MAJOR PROBLEM ACID QUEEN/tba Kaos KAOS 003 12" (I/RR)
M-D-EMM.PLAYING WITH FIRE/tba Republic LIC 003; LIC 003R 12" (I/RT) Dance/Disco
MERLIN BORN FREE/tba Rhythm King/Mute LEFT 022T 12" (I/RT) Rap
MESSINA, Jim DO YOU WANNA DANCE/KENNY LOGGINS — Love Will Follow Old Gold
OG 4501 12" (WYND/A/LIG)
MILLER, Steve YA YA/Filthy McNasty Capitol/EMI CL 506 Pic Bag; 12CL 506 12" Pic Bag (E)
MOORE, Melba YOU STEPPED INTO MY LIFE/Hard Not To Like You Old Gold OG 4504 12"
(WYND/A/LIG) Dance/Disco
MURPHY, Eddie BOOGIE IN YOUR BUTT/Party All The Time Old Gold OG 4505 12"
(WYND/A/LIG)

NASA SHAH SHAH/Power To Love Fun After All/Music For Nations FAA 111 Pic Bag (P)
NEWTON-JOHN, Olivia THE RUMOUR/Winter Angel Mercury/Phonogram MER 272 Pic
Bag; MERX 272 12" Pic Bag; MERC 272 "CD" (F)
99.9% CHECK OUT THE GROOVE: STRUT YOUR FUNKY STUFF/GET UP AND BOOGIE/Turn The
Music Up/Love Ranger Debut/Passion DEBTX 3054 12" Pic Bag (A) Dance/Disco

OUTLAW POSSE PARTY/Outlaws In Effect Gee Street GEE 12001 12" (I/RT)

PAITON, Tony GOT A MESSAGE (IN A BOTTLE)/(Version) Ellorac ELL 1 Pic Bag; ELL T1 12" Pic
Bag (JS/E)
PANKOW GOD'S NENEUE/tba Contempo KR 006 12" Pic Bag (I/RE)
**PASADENAS RIDING ON A TRAIN/My Baby Don't Love Me No More CBS PASA QT2 12" Pic
Bag (C) Dance/Disco
**PET SHOP BOYS DOMINO DANCING (BASS MIX)/(Version)/Don Juan Parlophone/EMI 12RX
6190 12" Pic Bag (E) Hi-NRG

**REID ONE WAY OUT (THE U TURN MIX)/(Version) Syncopate/EMI 12SYX 16 12" Pic Bag; CDSY
16 "CD" (E) Dance/Disco
RINF RUBBER ON RIDER/tba IDL LACER 13 12" Pic Bag (I/RE)
ROBERTSON, Robbie FALLEN ANGEL/Hell's Half Acre Geffen/WEA GEF 46 Pic Bag; GEF 46T
12" Pic Bag incl's Testimony; GEF 46CD "CD" incl's Somewhere Down The Crazy River (W)
ROMI & JAZZ PEOPLE IN THE HOUSE/tba Chrysalis CHS 3304 Pic Bag; CHS 123304 12" Pic
Bag (C) House
ROSS, Diana MR LEE (LP VERSION)/(Version) EMI EM 73 Pic Bag; 12EM 73 12" Pic Bag; 12EMX
73 12" Pic Bag; CDEM 73 "CD" (E)

SCABS, The HALFWAY HOME/tba Play It Again Sam BIAS 096 (I/RR)
SEALS, Dan ADDICTED/Maybe I'm Missing You Now Capitol/EMI CL 504 Pic Bag (C)
SEVERED HEADS GREATER REWARDS/tba Netzwerk NET 004 12" (I/RR)
SHAW, Sandie PLEASE HELP THE CAUSE AGAINST LONELINESS/tba Rough Trade RT 220; RTT
220 12" (I/RT)
SHAW, Marlena YUMA/GO AWAY LITTLE BOY/STARSHIP ORCHESTRA — New York, New York
Old Gold OG 4506 12" (WYND/A/LIG)
SHRUBS, The ANOTHER AGE/tba Public Domain DOM 001 12" Pic Bag (I/2K)
SNOWY RED I'M ALRIGHT/tba Antler ANT 083 12" (I/RR)
**SOHO YOU WON'T HOLD ME DOWN/More Of A Man Hedd/Virgin HEDD 3 Pic Bag; HEDD
312 12" Pic Bag incl's We Came To Rock (E) — Correction To Previous Listing Dance/Disco

TB FRANK SUGAR SUGAR/tba Play It Again Sam BIAS 097 12" (I/RR)
THAT PETROL EMOTION CELLOPHANE/Think Of A Woman Virgin VS1116 Pic Bag; VST 1116
12" Pic Bag incl's Hot Heat (E)

VANGELIS WILL OF THE WIND/tba Arista 661767 "CD" (BMG)

WEDDING PRESENT, The WHY ARE YOU BEING SO REASONABLE NOW?/tba Reception REC
011; REC 011-12 12"; REC 011C "MC"; REC 011 CD "CD" (I/RR)
WIEDLIN, Jane INSIDE A DREAM/Song Of The Factory Manhattan/EMI MT 55 Pic Bag; 12MT
55 12" Pic Bag incl's Rush Hour; CDMT 55 "CD" (E)
WILLS, Viola THESE THINGS HAPPEN/tba Rhythm King/Mute LEFT 23; LEFT 23T 12" (I/RT) Hi-NRG
WM & CHART PRESENTS BUSTER BUSTER/Do It Again WM & Chart AUG 8 Pic Bag (P)

Abandon... D
Acid Queen... M
Addicted... S
Aeons Roll By... G
Afro Dizzi Act... C
Ain't No Time For Nothing... F
Another Age... S
Boogie In Your Butt... M
Born Free... M
Bust... D
Buster... W
Cellophane... T
Check Out The Groove... N
Crazy (For Me)... J
Cult Of Personality... L
Dancing With Myself... K
Darling It Hurts... K
Do You Wanna Dance... M
Domino Dancing... P
Don't Cry... B
Don't Get Me Started... B
Faith Healer... B
Fallen Angel... B
Fast Money... A
From A Distance... G
God's Neneue... P
Got A Message In A Bottle... P
Greater Rewards... S
Ho Cho Cho... S
Halfway Home... S
Headlines... A
Heaven Can Wait... H
Heaven Knows... F
Hokey Cokey Boogie... C
House Inspection... M
I'm Alright... S
Inside A Dream... W
I've Got To Have Your... J
Love... J
Jackie... B
Just Another Love Song... L
Just To Get By... B
Long Time Coming... B
Love Is All That Matters... H
Man With Golden Arm... A
Meat Cathedral... R
Me Lush... J
My Hands Are Shakin'... J
Nothin' At All... H
On An Angel's Wing... H
One Moment In Time... H
One Way Out... R
Operator... L
Party... O
People In The House... R
Playing With Fire... M
Please Help The Cause... S
Against Loneliness... S
Riding On A Train... P
Rubber On Rider... R
Savin' The Best For You... F
Shah Shah... N
She Wants To Dance... A
With Me... A
Slow Dance... B
Small World... L
Speed Speed Ecstasy... A
Stephen's Kingdom... D
Sugar Sugar... T
System Survival... E
Tears Run Rings... C
The Celtic Rap... C
The Rumour... O
These Things Happen... W
To Prove My Love... D
Turn It Into Love... D
We Call It Acieed... D
We Don't Exist... J
Why Are You Being So... W
Reasonable Now... W
Will Of The Wind... V
Wrecker Of Engines... J
Ya Ya... M
You Won't Hold Me Down... S
You Stepped Into My Life... M
Your Spell... G
Yuma... S



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APPOINTMENTS



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We have a unique opportunity at Tower Records for the right person to build his own department within the company. The person we are looking for will have previous experience in the marketing and advertising field, be able to work on their own initiative, have a good knowledge of all spheres of music i.e. chart, new releases, classical, jazz, soundtracks, etc; have a positive personality and be able to get on well with people.

Our offices are based in London and the marketing position would involve co-ordinating and originating all of our advertising and in-store promotions, proofing of all ads for national and music press, underground and TV advertising and all administration work involved in this area. You will be liaising with marketing managers at record companies to present our advertising campaigns as well as our advertising and production companies, store managers and staff.

If you are interested in this opportunity, please call or write (with a CV) to Stephen Smith, Tower Records, 62-64 Kensington High Street, London W8 4PE; telephone 01-938 3625.

Interviews will be held on the 3rd and 4th October 1988.

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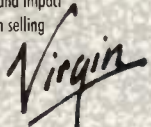
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COMPACT disc SUPPLEMENT

Wraps come off CDV...

AFTER LAST year's media build up and subsequent anti-climax surrounding the mooted UK launch of CDV, PolyGram is carefully pacing the release of information now that the campaign is rolling out for real.

The decision to go with a nationwide dealer roadshow as the first stage was fuelled by the success of a similar exercise when PolyGram launched CD. Sales director Pete Rezon says: "It is quite a time since PolyGram went out to meet the retailers and we felt that five years on from the launch of CD, it was important that we remind people just how successful the format has been."

"We didn't expect dealers to say yes or no to CDV on the day. The aim was to instil confidence in it and underline the importance we attach to it as the next step on from CD." Stores that commit themselves to the software range will receive strong POS material to brand them as CDV stockists along with pop and

classical catalogues.

Rezon stresses that liaison between hardware and software outlets will be important and PolyGram is currently working with shopfitting specialist Lift on CDV racking systems. The first product is poised to hit the marketplace on October 3 and will coincide with the first burst of press advertisements. The big spend on TV is scheduled for late November, to capitalise on the Christmas consumer rush.

PolyGram's latest market research highlights that consumers who know "more than a little" about CDV are very positive about it, with long-form concerts particularly exciting interest in 18-25 year olds. On the classical front, ballet titles have generated the most positive response.

Looking to the future and commitment to product from other majors Rezon says: "We'll lead from the front and drag people not just off the fence but over it."

Going all out in the inch war!

WITH THE release of Virgin's first batch of three-inch CDs, the race is now on to establish the format in time for the release of the tiny budget-priced three-inch players on their way from Sony and the major Japanese manufacturers.

Public acceptance of the format seems to be good, although there are problems with qualification for the charts. As Virgin's commercial marketing manager Bob Williams explains, "CD3 singles sell just too cheaply to qualify in the 12-inch singles stakes."

Yet most companies are now experimenting with the format — for instance the American instrumental label DMP (Digital Music Products) who are marketing a three-inch CD (A Touch Of DMP, CD-1751) to showcase four of their light jazz bands — the Thom Rotella Band (album CD-460 TRB), Warren Bernhardt (album CD457 Hands On), Manfredo Fest (album CD-459 Braziliana) and Film & The BB's (album CD-458 Neon). Some magazines are even contemplating giving away cover-mounted CDs as promotional items; the costs involved are apparently justified by the public's high perceived value for the format.

Presentation remains a

problem; not all existing players will handle a CD alone, and while most new models will be designed with a slight recess in the playing tray to make a CD3 sit comfortably, many existing players demand

time of up to 18 minutes — almost half the length of an album. Sony spokesman Nick Hopewell-Smith believes the format will prove a positive boost for new young bands. "Instead of a record company



the use of a plastic adaptor ring. Supplying the adaptor ring with the CD3 increases its size to that of a conventional CD, so the advantage of its compactness is lost and if a five-inch jewel box is used costs go up as well. In addition, some players already available in Japan have a conventional five-inch CD projecting over the edges of the player, which could cause problems.

Capacity on a CD3 is about 20 minutes, which means most releases will go for a running

having to commit themselves to an LP deal they can release a CD3 two or three times a year. It's the equivalent of the old EPs and means the band don't have to work for a year to come up with an album's worth of material each time they need to be pushed back into the public eye."

Labels already heavily behind CD3 include CBS and WEA, while PolyGram seems to be holding out for the five-inch single format at the moment.

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INSIDE

Ever felt you're being overtaken by the CD jargon? **MW** provides a beginner's guide to the true meaning behind such mysterious creations as CD-I and CD-ROM **2**

CD Wallchart: the definite guide to worldwide manufacturers and distributors **4, 5**

CD News: Disctronics closes down in Anaheim — is this another symptom of CD suffering a bout of ill-health? **8**

DAT: is the industry strangling the new marvel at birth? **8**

Simply graphic

ACCORDING TO Warner New Media, Compact Disc plus Graphics is a simple and easily marketed way of augmenting the attractiveness of the CD format.

The new technology has been developed by the company to make use of the five per cent of graphics subcodes surplus on all CDs. It does not claim that the visuals available by decoding these subcodes are a match for full motion video, but are similar to those seen on computer terminals, Teletext and high quality video games.

"For this reason, CD + Graphics cannot compete with the look of the movies or video clips," said WNM President Stan Cornyn at the New Music Seminar in New York.

1988 SURVEY OF COMPACT

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Koch Digitaldisc Tel: 05634 6444 Germany. Tel: 089-7256095. Tx: 5213408. Fax: 089-7254759 Contact: Klemens Kundratitz Switzerland: Tel: 085-66061. Contact: Cornelia Springer USA: Tel: 718-624 4202. Contact: Michael Koepfle	Austria	5m	
DADC Austria GmbH Tel: 0043 6246 2260. Contact: Peter Zwicker	Austria	24m	CD: 3in and 5in. Six col printing. Mastering (Sony). Plating. Overwrapping. Minimum order: 500/300. Turnaround time: 9/5 working days but speedier facility for express orders.
Polyform/Microservice Brazil: Tel: 55-11-958-1433. Contact: Isaac Herns USA: Tel: 914 668 4700. Contact: Ron Bravo	Brazil	24m	
MPO Disques/Americ Disque Tel: 819-474 2655. Tx: 058 38633. Fax: 819-474 2870 Contact: Reggie Rutherford or Tel: 514-875 9002. Contact: Pierre Boivin	Canada	4-5m	CD: 5in. CD-ROM: 3 col printing (Silk screen process). Mastering (Philips). Plating. Overwrapping. Minimum Order: 1000. Turnaround time: Initial 14 days, re-orders 7 days.
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Dandisc Tel: 45 1 62 95 00. Fax: 45 1 62 19 10. Contact: Peter Kjaer	Denmark	5m	
Lor-disc Tel: Paris 1-48251122. Co. Contact: Younes Dil/Benedict Flichy	France	4m	
MPO Disques Tel: 43.63.27.35. Tx: 721432. Fax: 43.03.79.33 Contact: Loic de Poix or Serge de Poix or Tel: 1-42.89.34.65. Fax: 1-42.25.63.85 Contact: Bruno d'Orgeval UK: Tel: 01-924 1661. Contact: Brian Bodner Holland: Tel: 60.32.58. Contact: Chris Van Delft Spain: Tel: 37.18.40.11. Contact: Benito Torres Canada: Tel: 819-474 2655. Contact: Pierre Boivin (Disque Americ)	France	12m	CD: 3in, 5in. CDV: 5in, 8in. CDI. CD-ROM. 3 col printing. Mastering (Philips). Plating. Overwrapping. Minimum Order: 1,000. Turnaround time: 5 working days.
PDO Tel: 1-40701123. Contact: Genia Brauman	France	5m	CD: 3in, 5in. CDV: 5in, 8in, 12in. CDI. CD-ROM. 6 col printing. Mastering (Philips). Plating. Overwrapping. Minimum Order: 1,000/reorders 500. Turnaround time: Subject to neg. But 24 hrs guaranteed for CD-ROM.
SNA Compact Disc Tel: 42.54.94.97. Contact: A. Aubry UK: 01-778 8556. Contact: CDPS + 9	France	4m	
Interpress Tel: 61-724 0170	Germany	12m	
PDO Tel: 511 7306 289. Contact: Hinrich Bebnke	Germany	60m	CD: 3in, 5in. CDV: 5in, 8in, 12in. CDI. CD-ROM. 6 col printing. Mastering (Philips). Plating. Overwrapping. Minimum Order: 1,000. Turnaround time: Subject to neg. But 24 hrs guaranteed for CD-ROM.
CDP Tel: 030 463 5095. Tx: 185825. Contact: Klaus Winkler	Germany	4-5m	
Sonopress Bertelesmann Tel: 5241-803445. Contact: Roland Bamforth UK: 0727-56806. Contact: Monty Presky France: 331 456370. Contact: Berna Bornholdt USA: 806-257-08646. Contact: Frank Bargsten	Germany	27m	CD: 3in and 5in. CDV: 5in and 8in. CD-ROM. 4 col printing. Mastering (Philips). Plating. Overwrapping. Minimum Order: 1,500 initial; 500 repeat. Turnaround time: 5 days.
Teldec Tel: 04392-38 381. Contact: Detlef Ermacora	Germany	4m	
Record Service Alsdorf Tel: 2404 58335. Contact: Cappi Frenger	Germany	20m	CD: 3in and 5in. 4 col printing. Plating. Minimum Order: 500. Turnaround time: 5 days.
P&O Compact Disc GmbH Tel: 5441-4014. Contact: Ingeborg Grossman	Germany	5m	CD: 3in and 5in. CDV: 5in. CD-ROM. 5 col printing. Mastering (Philips). Plating. Salvanic. Overwrapping. Minimum Order: 500. Turnaround time: 5 days.
Pilz Compact Disc Tel: 8166 300. Contact: Frank Dreher USA: Tel: 714-649 4811. Contact: Gerhard Winkler	Germany	10m	CD: 3in and 5in. CDV: 5in. CDI. CD-ROM. 3 col printing. Mastering (Sony). Plating. Overwrapping. Minimum Order: 1,000 pcs. Turnaround time: 5 days 3 days/24 hours.
Nippon Columbia/Denon Tel: 3 584 8271. Fax: 3 586 1859 Contact: Toshio Kitatate	Japan	30m	CD: 3in, 5in. CDV: 5in. CDI. CD-ROM. 5 col printing. Mastering (Sony, Philips, Mitsubishi, JVC). Plating. Overwrapping. Minimum Order: 500 initial, 300 repeat. Turnaround time: 3 weeks initial, 1 week repeat.
Toshiba/EMI Tel: 813 55 09 36 11. Contact: M. Kinoshita	Japan		
CBS/Sony Tel: 5462 2 1321. Contact: Tetsuo Mori	Japan	43m	
JVC (2) Tel: (UK) 0462 760333/42121. Contact: International Marketing	Japan	40m	
Sanyo Tel: 58 464 3344	Japan		
Matsushita Tel: 06 282 5386. Contact: W. Yokojawa	Japan		
Pioneer Fax: 813 493 2477	Japan		
CTA	Japan	12m	
Memory-Tech	Japan	6m	
Dureco Netherlands Tel: 2940 15321	Netherlands	4m	

Please advise all amendments and corrections to: Karen Faux, Rudi Blackett, *Music Week*, Greater London House, Hampstead Road, London NW1, UK.

DISC PRODUCTION PLANTS

MANUFACTURER	LOCATION	CURRENT ANNUAL OUTPUT	FACILITIES
Europe Optical Disc Tel: 31 13 63 63 00. Fax: 13 68 54 88 Contact: Jaap Hoitingh	Netherlands	9.5m	CD: 3in, 5in. CDV: 5in. CDI. CD-ROM. 5 col printing. Plating. Minimum Order: 1,000. Turnaround time: 3 days
EGVA CD Tel: 47 2 364262. Contact: Vebjorn Walderhaug	Norway	4m	
SKC Tel: Japan: 03 591635 Germany: 069 666 3059 USA: 201 438 8787 & 213 327 2347 Seoul: (02) 1756 5151	South Korea	10m	
Ibermemory Tel: 341 671 2200. Fax: 341 671 3909	Spain	2m	CD: 3in, 5in. CDI. CD-ROM. 4 col printing. Mastering (Polymer dye). Plating. Overwrapping. Minimum Order: 1,000 (500 only regular customer). Turnaround time: 7 days.
CD Plant Tel: (46) 40 22 01 20. Contact: Olof Jarild or Tel: (46) 87340290 (Stockholm Office) UK: Tel: 01-573 5122. Contact: Nick Flower/Malcolm Pearce	Sweden	10m	CD: 3in and 5in. CDV: 5in. CD-ROM. 4 plus one col printing. Mastering (Philips) Plating. Overwrapping. Minimum Order: 500. Turnaround time: 2 weeks new order, one week repeat.
ICM Tel: 53 7 54 10. Contact: Andy Baer	Switzerland	12m	
Tecval Memories Tel: 21.23.16.33. Fax: 21.28.18.42. Contact: Jean-Yves Leroy or Tel: 21.64.33.333. Fax: 21.64.33.384	Switzerland	4m	CD: 5in. CDV: 5in, 8in and 12in. CD-ROM. 4 col printing. Mastering (Philips). Plating. Overwrapping. Minimum Order: 500. Turnaround time: 3 weeks for new releases/ 2 weeks reissues
Disctronics Europe Tel: 01-222 6878. Contact: Hywel Davies/Francis Wilson	UK	15m	CD: 5in. CDV: 5in. CD-ROM. 4 col printing. Mastering (Philips). Plating. Overwrapping. Minimum Order: 500. Turnaround time: 10 days
Nimbus Tel: 0600 880882. Contact: Mike Lee	UK	15m	CD: 3in, 5in. CDV: 5in. CDI. CD-ROM. 6 col printing. Mastering (Nimbus Halliday). Plating. Overwrapping. Minimum Order: 1,000. Turnaround time: 2 weeks
PDO Tel: 01-948 7368. Contact: Roger Twynham	UK	10m	CD: 3in, 5in. CDV: 5in, 8in, 12in. CDI. CD-ROM. 6 col printing. Mastering (Philips). Plating. Overwrapping. Minimum Order: 1,000. Turnaround time: subject to neg - but 24 hrs guaranteed for CD-ROM
EMI Tel: 0793 511168. Contact: Richard Green	UK	12m	
3M Optical Disc Project Tel: (612) 733 2142 or (612) 733 1110	USA		CD: 5in. CDV: 5in, 8in, 12in. CD-ROM. 4 col printing. Mastering (Philips). Minimum Order: None. Turnaround time: 1 day minimum, order independent
Digital Images Inc	USA		
Digital Audio Disco Corp (Sony) Tel: (612) 466 6821. Contact: Scott Bartlett	USA	72m	
Disctronics Inc (two plants) Tel: 818 953 7790 Contact: Cal Roberts/Michale Winer	USA	40m	CD: 3in, 5in. CDV: 5in, 8in, 12in. CDI. CD-ROM. 4 col printing. Mastering (Philips, Laservideo). Plating. Overwrapping. Minimum Order: 500. Turnaround time: 10 days
PDO Tel: 212-764 4040. Contact: Jack Kiernan	USA	30m	CD: 3in, 5in. CDV: 5in, 8in, 12in. CDI. CD-ROM. 6 col printing. Mastering (Philips). Plating. Overwrapping. Minimum Order: 1,000. Turnaround time: Subject to neg - but 24 hrs guaranteed for CD-ROM
Shape Optimedia Tel: 207-324 1124. Contact: Paul Gelardi	USA	20m	CD: 3in and 5in. CD-ROM. Mastering (Philips). Plating. Minimum Order: 500 for 5in, 1000 for 3in
Technetronics Tel: (215) 430-6800. Contact: Rich Rohall/Dave McQuade	USA	22m	CD: 5in. CDV: 5in. CDI. CD-ROM. 2 col printing. Mastering (Sony). Plating. Overwrapping. Minimum Order: 1,000. Turnaround time: 19 days
Comdisc Tel: (213) 479 0899. Contact: Michael Wanlass/Terry Conway	USA		
Denon Digital Industries Inc Tel: 404-342 3425 or 404 342 3032. Fax: 404 342 0637 Contact: Eric Fossum/Katsuhiko Fujii	USA	18m	
Capitol/EMI Tel: (217) 246 9631. Contact: Dave Conrad	USA	18m	
WEA Tel: 717-383 2471. Contact: Jack Williams	USA		
Nimbus Tel: 212-262 5400 Contact: Marc Feingold. Tel: 804 985 1100. Contact: Marc Galloway	USA	10m	CD: 3in, 5in. CDV: 5in. CDI. CD-ROM. 6 col printing. Mastering (Nimbus-Halliday). Plating. Overwrapping. Minimum Order: 1,000. Turnaround time: 2 weeks
CBS Tel: Fax: 212 975 9752/4321	USA		
Memory-Tech Inc Tel: (214) 881 8800. Contact: Scott Rose/Shinobu Toyota	USA	15m	CD: 3in and 5in. CD-ROM. 5 col printing. Mastering (Sony). Plating. Overwrapping. Minimum Order: 500. Turnaround time: 1 week
Discovery Systems Tel: 614-761 2000. Contact: Michael R. Ward France: 33-1-45814121. Contact: Michael R. Ward	USA	10m	CD: 5in. CD-ROM. 4 col process printing. Mastering (Discovery developed mastering using ODC equipment). Plating. Turnaround time: 24 hrs for CD-ROM, 3 days for promotional audio CDS, 7 days for normal audio production
JVC Tel: (213) 466 4212 or (212) 704 9267 Contact: Tad Hyakkan	USA	24m	CD: 3in, 5in. CDV: 5in. CD-ROM. 4 col printing. Mastering (JVC). Plating. Overwrapping. Minimum Order: 1,000 pcs. Turnaround time: 2 weeks for new releases, 1 week for repeat
Sanyo Laser Products Corp Tel: (317) 935 7574	USA	5m	
Polyform Tel: 914-668 4700. Contact: Ron Blazo	USA	6m	
Technidisc Inc Tel: 313-435 7430/800-321 9610. Fax: 313-435 8540 Contact: Jeff Kimmel	USA	6m	

Survival of the fittest

THE "SELF-destructing CDs" controversy has been the only hiccup in a healthy few months for the CD market, but the recent closure of the Disctronics plant in Anaheim and the ICM plant in Sweden would suggest that there have been problems too.

Disctronics says that the Anaheim facility will now be used purely for research and development purposes on an extensive scale, a shift of emphasis which could mean that the future of CD lies in further development of the basic concept than in increased manufacturing capacity. For example, manufacturers may now concentrate on exploring the possibility of erasable CD being marketed soon enough to pose a threat to DAT.

Disctronics is describing the Anaheim closure as being part of a "consolidation process" which sees major expansion both at its Huntsville, Alabama, plant and at Southwater in the UK.

Anaheim meanwhile will be working on CD-ROM, CD Video and Laservision research, with a resulting loss of 40 staff on the duplication side. At the time, acting

chairman Peter Massey referred to "pressures in the industry for operational efficiency", but promised "no further changes following the consolidation of replication facilities in Huntsville".

In the UK, Nimbus commercial director Mike Lee admits that it has been a "very, very tough" 12 months for CD manufacturers and describes the Disctronics plant closure as inevitable.

"It's been a tight year for manufacturers because of the price war," he states. "It's going to be the survival of the fittest and most efficient from now on, and those most interested in quality."

Lee says that although Nimbus' position as the UK's first and largest CD manufacturer stands it in "very good stead", he knows of several other companies in the US and Europe who are "desperately trying to be taken over or bought out or merged".

Nimbus is all set to "go berserk" for the Christmas rush according to Lee who has no doubts that his company will be working up to maximum capacity between now and December 25.

He describes research and development, particularly in the CD ROM field, as an important aspect of the Nimbus operation, but denies that there has been any shift of emphasis away from manufacturing. "How can you improve technology if you haven't got a

manufacturing facility?" he asks. "You have to keep that in place before you can look forward."

Dave Wilson, Customer Services Manager for PDO UK, also describes his company's business as healthy and comments: "We would expect to be reasonably well loaded in this period up to Christmas."

Although Mayking CD's Clive Robins shares the view that the manufacturing market is currently buoyant, he admits that companies have no room for complacency.

"Competition remains high from both UK and European plants as prices continue to drop — and certain companies are still looking for a market shake-out," he comments, concluding that "although CD production may be increasing, the price cuts mean that we are not necessarily seeing higher profits. That's why some companies are in trouble."

'Competition remains high from both UK and European plants as prices continue to drop'

Going Dat way

INDUSTRY opposition is threatening to strangle the DAT medium at birth — while hardware purchases by studios and record company executives are simultaneously emphasising the potential popularity of the medium.

That's the message from most companies now involved in the DAT field at one level or another. But whatever happens to DAT as a consumer medium, its immediate future seems quite secure as far as the professional studio market is concerned.

Most major studios are now installing DAT recorders, either as mastering machines or as archiving machines; the newly re-established Berwick Street Studios in Soho has one despite the fact that overseas licensees for their in-house products can't cut from DAT yet.

Labels already releasing on DAT include PWL, Magnum and Factory, with music ranging from instrumental synthesizer albums to disco and avant garde. Yet many pundits now believe that before the problems with industry opposition to DAT are resolved and the consumer takes wholeheartedly to the format, the developments in erasable CD (such as the mooted Tandy THOR system) will make the whole

debate irrelevant.

HBB's MD Ian Jones says: "Our customers recently have included Kate Bush and Depeche Mode, and record companies such as Virgin, Phonogram and Polydor for the A&R departments. But our agreement with Sony UK, which isn't distributing the DAT machines yet, is that we'll only sell to the professional market whether we supply the domestic model, the professional portables, or the PCH2500 model."

Despite reservations about the consumer potential, Jones feels DAT is a safe investment for the immediate future. "I was in Japan when Tandy made their announcement about an erasable CD system being available in two years, and no-one could see where they were licensing the technology from."

Yet even those who are optimistic about DAT feel that there's a long way to go. There seems little reason why machines shouldn't fall to the same price levels as budget video machines, and even less reason why CD manufacturer's shouldn't implement the copy inhibit codes which have always been inherent in the CD system. To the detriment of DAT, neither of these seem to be happening.



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A step by step guide for the ordinary fan in the street!

Beginners guide to CD

Aluminising

(AL-YOO-MINISING): the process of coating the millions of information pits on a CD disc with a layer of aluminium to enable the laser beam in a CD player to read them.

Beta Ray Thickness

US SOUL singer of limited intelligence whose (assumed) name just happens to coincide with a technique sometimes used to derive metalising thickness by measuring the absorption of radioactive beta energy.

CD

GENERIC name for albums and singles digitally recorded on 11cm optical discs conforming to the so-called Red Book spec. Invented by Philips as a spin-off to its video disc project, each pressing attracts a US two-cents royalty to the Dutch

electronics giant plus one-cent to error correction contributors Sony.

CD-3

SONY'S bid for the CD singles market with a three-inch disc which will play for 20 minutes in one of its new miniaturised Discperson players, if the batteries are up to it. All but the latest CD players need a ring adaptor to join in the fun.

CD-Graphics

SUB-SET of CD-I which uses hitherto unused R thru W sub-code to store graphics info — anything from "teaching yourself" guitar chords to operatic sub-titles to "embarrass yourself" lyrics, as in the Japanese Kara-Oke singalong craze.

CD-I

INTERACTIVE standard aimed at

the home entertainments market and conforming to the so-called Green Book spec thrashed out at the 1986 High Sierra conference. Enables the audio playing time to be increased with a trade-off against frequency response, the "conceptual multitrack" magic of selectable instrument or local tracks, and/or still-frame TV pictures and graphics to be incorporated, all according to how the disc is mastered.

CD-ROM

PROFESSIONAL format offering a mighty 600 megabytes of data storage with a special player through a computer interface.

CD-Video

NEW gold-coloured family of discs due for launch this month (October) which combine digital audio

with analogue video pictures. The 12cm "clip" disc can store up to 20 minutes of digital audio which can be played on a normal CD player, plus up to six minutes of video with digital audio for CD-Video players only.

Digital mastering

THE PROCESS of formatting video and/or audio tape masters ready for the CD plant to make discs. This can include making an analogue to digital audio transfer, editing, and adjusting EQ, according to what the studio supplies and what the record company wants.

Direct Disc

A ONE-OFF CD made on toughened glass for direct playback costing in the region of £1,500. Plastic ones are also available but Philips claim they don't fully meet the IEC CD spec.

Erasables

GENERAL term for re-recordable CDs. Sometimes called a CD-EPROM (Erasable Programmable Read Only Memory) when they contain computer data.

Glass Mastering

THE PROCESS of firing on-off laser pulses onto a glass disc coated with a photo-resist material, to create the spiral of pit read during CD playback.

Jewel Box

ARGUABLY the most protective record sleeve ever devised to house the world's most robust entertainment medium. They're supposed to be child-proof, but fortunately this doesn't seem to deter Radio 1 DJs.

Lacquering

THE APPLICATION of a protective polymer layer over the aluminized (aluminium coated) pits on a production line CD, guaranteeing flawless playback for anything between seven years, 11 months and 30 days or 100 years, depending on which paper you read.

Laservision

PREDECESSOR to CD-Video with analogue instead of digital audio soundtracks, still used for education and training.

Metalising

SO YOU'VE cut your glass master with a laser. Now you'll need a metal surface on which to grow nickel stampers. Spray a bit of silver on, and stick it in the Merit Junior CD Bath, along with one packet of Winfield Pretend Nickel Sulphate. Hook up one of Dad's old car batteries and presto, you're an international CD manufacturer.

PC Computer Interface

THE BOX which enables a professional computer system to be hooked up to a CD-ROM player.

Plastic Injection

ONE OF a seemingly endless range of techniques designed to prolong or indeed create Beautiful Looks among the world's top stars (esp US).

Plating

SURGICAL technique which assists the natural healing of limbs broken by a slippery encounter with a misplaced jewel box. Also the means by which nickel stampers are "grown" on a metallised glass master by electrolysis.

Stampers

THE MIRROR-IMAGE mother foil produced by electroplating nickel onto the metallised glass master. Unlike their vinyl-record counterparts — and pressurised A&F people — they don't actually stamp, but become the mould in the plastic injection production process.

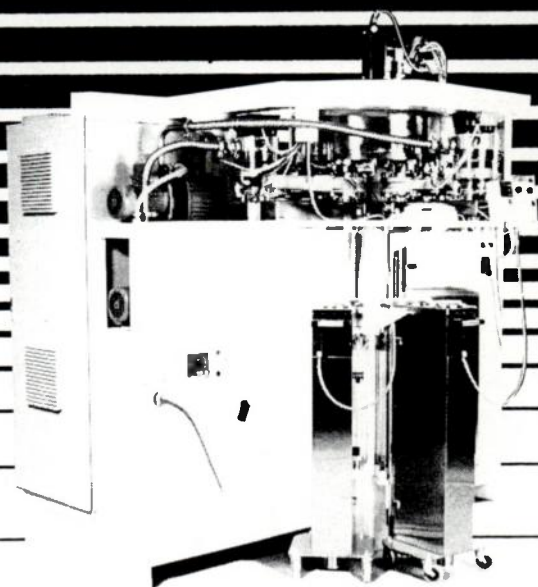
Sub-Code

THE 27 MEGABYTES of spare capacity on a CD divided into eight channels designated P to U. The F and Q channels are used to store track start and index information. R thru W are normally spare but can be used to store CD-Graphic info.

WORM

WRITE ONCE, Read Many Recordable CD. Sometimes called a CD-PROM (Programmable Read Only Memory) when they contain computer data.

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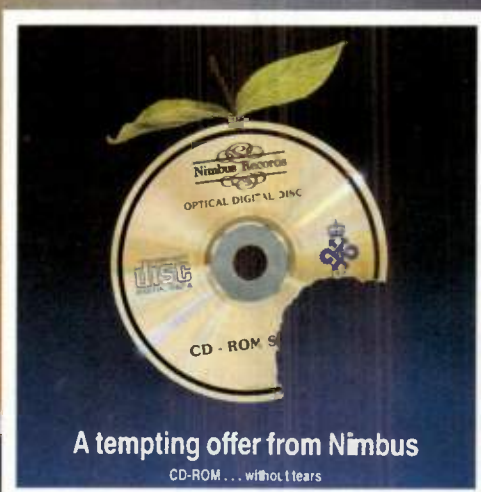
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P H I L I P S A N D D U P O N T O P T I C A L



Dootenry's

D I A R Y

CLASSICAL MUSIC looks like becoming a fierce battleground for record companies with WEA keen to establish a presence and CBS heightening its profile by luring executive vice president of Deutsche Grammophon Productions Guenter Breest to the company. But any suggestion that Sony/CBS is to buy DG is described as "poppycock" by a PolyGram source ... RCA is playing down the loss of Rick Astley master tapes in the inferno at PWL's Workhouse studio and reckons the delay to a new album's release will be minimal. The studio's soundproofing apparently inhibited the fire such that a clock in the reception area, on the other side of the control room wall, is still ticking. However, Manfred Mann's tape store was destroyed and Coldharbour Records' offices damaged ... Wearing his presenter's hat (rather than a fireman's), Pete Waterman is keen to hear of "brand new talent" for his late night Hitman TV show. "I find it amazing that record companies aren't being more co-operative — I'm having to go out and buy records that they won't send me," he says ... Suffering the effects of hurricane Gilbert is Island boss Chris Blackwell whose house on Jamaica — Ian Fleming's old haunt Golden Eye — is under water ... Having considered alternative venues as far flung as Edinburgh and Croydon, Jean Michel Jarre was, at press time, being given another chance to satisfy safety considerations and play his extravaganza in London's docklands after all ... Couldn't happen to a nicer chap: corporate publicity chief Jonathan Morrish has been made a director of CBS, reflecting for a change the value of good PR ... THERE ARE two BPI schools of thought on the profile of next year's Brit Awards: one urges an upbeat image full of razzamatazz, while the other opts for a lower key approach, aiming to get right away from the "fat cat" showbiz stigma. One thing is for sure — Tim Blackmore won't be involved in producing the show "as I had originally expected and had previously been reported" and we don't think he's too chuffed about that ... Mark Booth's attempt to run two companies at once seems to be drawing to a close. The Maxwell Communications Corporation chief has handed in his resignation at MTV ... Product manager Dwayne Welch (son of Bruce), who is leaving EMI after nine years to join Fish-less Marillion's management, brought tears to several eyes (honest) with a moving sales conference valediction ... Getting the red carpet treatment among 25 presentations in two days at Pinnacle's sales conference, PWL's Tilly Rutherford dealt with criticism that the company's huge selling singles may not have a surplus of depth or emotion, saying: "We're in the pop business — we don't care" ... At PolyGram's Eastbourne thrash, sales director Pete Rezon reviewed the year in retailing by saying: "Virgin has lost most of its mates at retail level, Smiths/Our Price cannot quite decide how big its market share is" and pointed out that Entertainment UK's initials spell "EUK".



KIM AND get me: Kim Wilde limbers up for The Race Against Time.



DISC DRIVE: Michael Jackson and CBS/Epic celebrate Bad hitting the seven times platinum mark.



DANTE DO well: A joyous Steven Dante after his performance at HMV Oxford Street.



WAM BAM thank you man: Richard Norris and Phil Smee (left) join their Bam Caruso label with Demon Records — represented by Andy Childs and Pete Macklin.



SLICE OF success: Emma Freud and Tom Watt celebrate Night Network's first year.



SWEET SIXTEEN: Paul Curran (back, second left) celebrates his first signing to BMG Music, 16 Tambourines, with other BMG staff.



SIOUXSIE QUATTRO: The four Banshees sign copies of their new album at the Virgin megastore in London.



CAIN AND able: Manager Tom Watkins (far left) and staff sign Raising Cain.



CLIFF TOP: Cliff Richard plays host in London to 11 regional journalists to provide a novel preview for his forthcoming UK tour.

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GARY RUSSELL

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

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

Please contact him at:

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