

MUSIC WEEK



£1.90 U.S.\$3.50

ISSN 0265-1548

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Prison for tape pirate

A CASSETTE manufacturer who produced pirate tapes in addition to legitimate product has been sent to prison by a judge at Worcester Crown Court.

John Wood (53) was running the counterfeiting operation as a sideline to his legitimate business at Palatech Ltd, Warwickshire, and Cassette Duplicators Ltd at Hereford & Worcester. He pleaded

guilty to charges under copyright and counterfeiting legislation and was given a six-month sentence with four months suspended.

His sons, Mark Wood (23) and Ian Wood (19), admitted the same charges and were fined £350 and £300 respectively and each ordered to pay £175 costs.

After the hearing BPI director general John Deacon said: "We are delighted by the serious view taken by the court of this case."

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BMG: 'best year ever'

BMG RECORDS UK achieved its highest turnover ever and doubled profits last year, says chairman Peter Jamieson.

Speaking at the company's sales conference in Jersey, he said that to maintain turnover of over £50m next year BMG would be improving its commitment to compact discs, three-inch CDs, budget music, music video, classics and would also be considering compact disc video.

European royalty deal set to open floodgates

A RADICAL new system for payment of mechanical royalties is gaining a substantial new foothold following a deal between BMG Music and German rights collecting agency GEMA.

The agreement means that record companies across Europe will pay to just one society and it is being seen as one of the first of a

flood of such deals.

British publishers are taking a positive view of the proposed central licensing agreement.

"We don't view the situation with great apprehension but we are actively arranging meetings with both parties to ensure that rights owners' interests are fully protected," says EMI Music Publishing's Peter

Smits who chairs the Music Publishers Association's working party. His committee successfully negotiated the basis on which the similar PolyGram-STEMRA licensing deal was concluded earlier in the year.

BMG and GEMA have announced that an "agreement in principle" has been reached for the licensing by GEMA of records and cassettes manufactured for BMG and distributed by BMG Ariola companies throughout Europe. GEMA has pledged that "accounting procedures and payments will be effected more quickly in the future" and that accountings will take place quarterly from July 1, 1989.

For BMG, Manfred Kuehn, senior vice president, says that central licensing is "a necessary step for us in preparation for the single European market in 1992. It is only in this way that central distribution through our yet-to-be-established warehouse will be possible."

The GEMA-BMG contract will mean that the majority of multi-national record companies have

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GEORGE HARRISON, flanked by WEA's Rob Rickins, Ray Still, Paul Conroy and Andy Murray at the company's sales conference in Eastbourne

LP compilations: ban looms

THE EXCLUSION of multi-artist compilations from the album chart is one step closer this week. The issue has been discussed by the BPI charts committee (MW, October 1) which is now recommending to the organisation's council that the ban be implemented.

However, companies which make the bulk of their living from compilations — the TV merchandisers in particular — are angry about the proposal and are considering hitting back.

There is talk within the sector of trying to involve the Office of Fair Trading in the matter. The compan-

ies would argue that exclusion from such a powerful marketing tool as the chart would constitute a restrictive trading practice.

Even so, those companies are reluctant to talk about the move at this stage for fear of offending the major record companies who supply them with repertoire.

The possibility of banning compilations arose as a reaction to the dominance of the number one slot by albums in the Now and Hits series.

The issue will now be discussed at the BPI council meeting on October 26.

'Decline and fall' of pop TV

THE DECLINE of music on television is being bemoaned by WEA's US division executives who say the situation has added to the "difficult market conditions" of the last year.

Speaking at the company's annual sales conference in Eastbourne, US Division managing director Paul Conroy told delegates that the showing of US videos has been greatly restricted in 1988. He said that the Chart Show has a policy of airing only two US videos each week, and commented that

the "gloomy picture" was completed by young radio producers, particularly at Radio One, viewing the current crop of US artists with disdain.

Ray Still, the deputy managing director of the division, agreed that the dwindling number of regular pop programmes — the first series of Channel Four's *Wired* has just finished — and television music specials had become a worry for the company.

TO PAGE FOUR ▶



keith richards

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AGAINST ALL ODDS
Writer: Phil Collins
Publisher: Hit & Run Music (Publishing) Ltd.

BRAND NEW LOVER
Writers: Pete Burns, Stephen Coy, Timothy Lever,
Michael Percy
Publisher: Warner Chappell Music London

DON'T GET ME WRONG
Writer: Chrissie Hynde
Publisher: Clive Banks Music Ltd.

EVERYBODY WANTS TO RULE THE WORLD
Writer: Chris Hughes

HEART AND SOUL
Writer: Carol Decker, Ronald Rogers
Publishers: AMP Publishing, Virgin Music
(Publishers) Ltd.

HERE I GO AGAIN
Writers: David Coverdale, Bernie Marsden
Publisher: Warner Chappell Music London

HOLDING BACK THE YEARS
Writers: Mick Hucknell, Neil Moss
Publisher: SBK Songs

I KNEW YOU WERE WAITING
Writer: Simon Climie
Publisher: Chrysalis Music Ltd.

THE 1987 PRS AWARD WINNERS

I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR
Writers: Adam Clayton, Dave Evans, Paul
Hewson, Laurence Mullen
Publisher: Warner Chappell Music London

IN THE AIR TONIGHT
Writer: Phil Collins
Publisher: Hit & Run Music (Publishing) Ltd.

INVISIBLE TOUCH
Writers: Tony Banks, Phil Collins, Mike
Rutherford
Publisher: Hit & Run Music (Publishing) Ltd.

IS THIS LOVE
Writers: David Coverdale, John Sykes
Publisher: Warner Chappell Music London

LADY IN RED
Writer: Chris de Burgh
Publisher: Rondor Music (London) Ltd.


PRS SONGWRITER OF THE YEAR
Phil Collins

PRS PUBLISHER OF THE YEAR
Warner Chappell Music London

LAND OF CONFUSION
Writers: Tony Banks, Phil Collins,
Mike Rutherford
Publisher: Hit & Run Music (Publishing) Ltd.

LESSONS IN LOVE
Writers: Boon Gould, Mark King
Publisher: Warner Chappell
Music London

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LOVE IS FOREVER
Writer: Billy Ocean
Publisher: Zomba Music
Publishers Ltd.

ONE MORE NIGHT
Writer: Phil Collins
Publisher: Hit & Run Music
(Publishing) Ltd.

SOMETHING ABOUT YOU
Writers: Boon Gould, Mark King, Michael Lindup,
Phillip Gould, Warner Chappell
Music London

TAKE ME HOME
Writer: Phil Collins
Publisher: Hit & Run Music
(Publishing) Ltd.

TELLING ME LIES
Writers: Betsy Cook, Linda Thompson
Publishers: Firesign Music Ltd.,
Warner Chappell Music London

THROWING IT ALL AWAY
Writers: Tony Banks, Phil Collins, Mike
Rutherford
Publisher: Hit & Run Music (Publishing) Ltd.

TONIGHT TONIGHT
Writers: Tony Banks, Phil Collins, Mike Rutherford
Publisher: Hit & Run Music (Publishing) Ltd.

TOUCH ME (I WANT YOUR BODY)
Writers: Jon Astrop, Peter Harris, Mark Shreeve
Publisher: Zomba Music Publishers Ltd.

LICENSED THROUGH ASCAP ARE:

TYPICAL MALE
Writers: Terry Britten, Graham Lyle
Publishers: Myaxe Music Ltd., Rondor Music
(London) Ltd.

WALK OF LIFE
Writer: Mark Knopfler
Publisher: Rondor Music (London) Ltd.

WHAT'S LOVE GOT TO DO WITH IT
Writer: Terry Britten
Publisher: Myaxe Music Ltd.

WHAT YOU GET IS WHAT YOU SEE
Writers: Terry Britten, Graham Lyle
Publishers: Myaxe Music Ltd., Rondor Music
(London) Ltd.

**WHEN THE GOING GETS TOUGH (THE TOUGH
GET GOING)**
Writer: Billy Ocean
Publisher: Zomba Music Publishers Ltd.

WHERE THE STREETS HAVE NO NAME
Writers: Adam Clayton, Dave Evans, Paul
Hewson, Laurence Mullen
Publisher: Warner Chappell Music London

WITH OR WITHOUT YOU
Writers: Adam Clayton, Dave Evans, Paul
Hewson, Laurence Mullen
Publisher: Warner Chappell Music London

YOUR WILDEST DREAMS
Writer: Justin Hayward
Publisher: Bright Music Ltd.

Record companies concede CD royalty rate principle

THE EUROPEAN record industry has conceded the principle that mechanical royalties for compact discs should be calculated on the price of the CD and not the corresponding LP. The concession has been made in the new contract between IFPI and the collecting societies' body BIEM which was signed in Amsterdam in September.

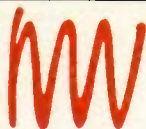
While the basis for CD royalties

will now be 11 per cent of dealer price, bringing the format into line with albums and cassettes, the new rate is to be phased in gradually. The three-year deal between BIEM and IFPI which covers continental countries is backdated to January 1988 and for the current year CD royalties will be subject to a "transitory deduction" of 20 per cent. This deduction will itself decrease in

subsequent years, thereby increasing the amount paid to publishers and writers. For 1989 the transitory deduction will be 15 per cent and for 1990, 10 per cent.

The net result of the new arrangements is that the CD royalty rate throughout Europe will be 7.6032 per cent for the first half of 1988 and 7.392 per cent for the second half.

MUSIC WEEK



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

Greater London House, Hampstead Road, London NW1 7QZ. Tel: 01-387 6611 Telex: 299485 MUSIC G.

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Subscription rates: UK £65. Eire Irish £74. Europe \$152. Middle East, North Africa \$200. US, S America, Canada, India, Pakistan \$232. Australia, Far East, Japan \$262.

Subscription/Directory enquiries: Mary Taylor, Royal Sovereign House, 40 Bessford Street, London SE18 6BQ. Tel: 01-854 2200.

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

BBC plugs into data

THE BBC launches its £1.2m Radio Data Service this week after more than 18 years of research and testing.

The free service sends an inaudible signal with FM broadcasts which enables automatic tuning, programme identification plus an accurate clock facility for the listener.

It will operate on all BBC net-

work and local radio services from a central computer at Broadcasting House but listeners will need RDS equipped radios.

The BBC Enterprises division hopes to have RDS radio sets on the market by the end of the year. Meanwhile, RDS had its public launch at the BBC Radio Show celebrating 21 years, at Earls Court, on Saturday.

White back on board at Music Week

ADAM WHITE is rejoining the *Music Week* fold 10 years after leaving to work in the US. He becomes contributing editor (international) and will be helping to expand *MW's* international coverage and develop specific new projects for the paper.

White — *MW's* deputy editor at the time he moved to join *Billboard* — was international editor and eventually editor-in-chief of the US trade publication. He was most recently New York bureau chief for *Radio & Records* before deciding to return to London with his family.

"We are fortunate in being able to draw on Adam's depth of experience at a time when *Music Week* is seeking to spread its interests," says *MW's* editor David Dalton. "We have some exciting plans to provide our readers with a wider appreciation of key markets."

MUSICAL



CHANGES AT BMG/RCA: Following the departure of BMG Enterprises director Humphrey Walwyn, former RCA marketing director Gareth Harris is appointed senior director of the enterprise division. Roger Semon replaces Harris as marketing director for the RCA label having previously been divisional manager of the Motown label. Two of the BMG sales team have been promoted to national accounts manager — former senior salesman for the southern region Richard Storey and former southern region manager Steve Owens.

● TV MERCHANDISER Stylus is claiming to have run the longest commercial for music and video product ever shown on TV. A four minute commercial showcasing the company's autumn range was broadcast on TV-am last Sunday (2).



CHINA RECORDS releases a new album *In The Dynamite Jet Saloon* by Dogs D'Amour this week to coincide with the group's UK tour.

● THE JAMES Taylor Quartet have their album *Wait A Minute* released on Urban this week to tie-in with British dates.

● A NEW album *Strip-mine* by James is released this week by blanco y negro/Sire and will be supported by a UK tour by the band.

● LONDON BEAT are supporting the RCA release of their debut album *Speak* with a British tour.

● MUSIC PRESS ads, flyposting and instore posters will support the release of Deacon Blue's new single *Real Gone Kid* on CBS this week. The group is also on tour this month.

● MCA RELEASE a new single *From A Distance* by Nanci Griffith this week to coincide with her UK tour.

● GAIL ANN Dorsey's new album *The Corporate World* is released by WEA on October 10 to tie-in with British dates.

● ANDREW LAUDER'S new label Silvertone releases its first single this week. *Elephant Stone* by The Stone Roses will be distributed by Pinnacle.

● ABC RECORDS has re-released *The Highliners* single with Henry The Wasp replacing the original *Aside Double Shot Of My Baby's Love* to tie-in with the band's UK tour. The single is distributed through Revolver/Cartel.



NANCI GRIFFITH: new single for UK tour



DEACON BLUE: press 'n' posters back single

BOMB THE BASS

INTO THE

DRAGON

OUT OCTOBER 10TH

DOOD LP I © CASSETTE © CD



Phil Collins and Warners lift top ASCAP honours

PHIL COLLINS and Warner Chappell's UK operation scooped top honours at last week's awards dinner hosted by the American Society of Composers, Authors and Publishers.

The awards honour Performing Right Society members whose titles were among the most performed songs in 1987 licensed by ASCAP in the US.

Collins was named songwriter of the year for his involvement in eight Genesis and solo songs published by Hit And Run Music which each received individual awards. Warner Chappell Music London was PRS publisher of 1987, having achieved nine individual awards largely for songs penned and performed by U2 and Level 42.

A special award was made to PRS country songwriters of the year Linda Thompson and Betsy Cook for Telling Me Lies and other songwriters on hand to collect awards included Simon Climie, Chrissie



PHIL COLLINS celebrates with fellow winners at the ASCAP event

Hynde, Billy Ocean and Graham Lyle and Terry Britten.

The awards were presented by ASCAP's UK regional director James Fisher and managing director Gloria Messinger who promis-

ed the more than 170 music industry people attending that songwriters could rely on ASCAP to "extract every last cent" in the face of growing pressure to diminish income for rights holders.

Rattle scoops award for EMI

SIMON RATTLE conducting the City of Birmingham Chorus and Symphony Orchestra's performance of Mahler's Symphony Number Two led a triumphant trawl of eight awards for EMI at the 1988 Gramophone Records Award.

Rattle collected the premier record of the year prize for the album which won out in the orchestral and engineering and production categories.

It was the first time the announcement of the top award had been held back until the day of the ceremony and a sales boost for the release is confidently expected.

Other winners among the 16 categories included Virgin, scoring in its first year of operation in the classical field with a recording of Britten's Paul Bunyan — chosen in the operatic section.

PolyGram buys Welk

POLYGRAM INTERNATIONAL Music Publishing has doubled the number of copyrights it controls by the purchase of the Welk Music Group.

The 27,000 songs in the seven catalogues owned by Welk range from the entire Jerome Kern catalogue to current material — Welk has 13 songs in the US country top 100 at present.

Dean Kay, vice president and general manager of the Welk Music Group will move to PolyGram with the catalogue and PolyGram's chief executive officer David Hockman says: "The Welk group's strong Nashville presence will complement our recent Cedarwood catalogue acquisition and our Dick James catalogue."

Greenberg takes helm

FORMER PRESIDENT of Atlantic, United Artists and Atco Records Jerry Greenberg is to become senior vice president and general manager of CBS' new US-based label.

WTG records, located on the West Coast, will become one of six wholly-owned labels under the CBS Records Division, the domestic arm of CES Records Inc.

CBS Records Division president Tommy Mottola says the label was formed to give CBS a stronger presence on the West Coast and enable it to utilise a wealth of talent there.

Greenberg adds that the label will be officially launched this month. "Our intention is for WTG to be a broad-based pop, rock and R&B music label," he says.

"We plan to build a roster that will have both exciting and innovative new artists as well as establishing major recording names."

The label is starting out with its own promotion and A&R departments with Epic handling publicity and video promotion and CBS distributing product.

First releases include Michael Rodgers, Eighth Wonder and the soundtrack to the film Twins.

Needletime: more talk

THE PROTRACTED needletime negotiations have resulted in another meeting between the two sides next Wednesday (12).

Public Performance Limited is at present considering a short-term deal proposal from the Association of Independent Radio Contractors and will give its views at the meeting next week.

PPL chairman John Brooks believes a solution is in sight.

Profits up for Lloyd Webber

ANDREW LLOYD Webber's Really Useful Group has announced pre-tax profits of £6.2m for the year to June 30.

This represents an increase of 7.6 per cent on last year's £5.7m with after tax earnings attributable to shareholders up to £3.8m compared to £3.5m.

The group says the increase in profits is principally due to the continuing success of the theatre productions.

Midem reshuffles in efficiency drive

THE MIDEM Organisation in London is undergoing a name change and staff reshuffle in a bid to improve efficiency.

Since the organisation was taken over by Telso Communications 18 months ago, plans were made to re-structure the company's UK offices.

Both the London and New York offices now have the title International Exhibition Organisation Limited and sales director Peter

Rhodes becomes managing director of the London operation.

"The changes are all related to the Telso takeover," says Rhodes. "We were a separate company but once that deal expired Telso took us on board."

He says the changes will mean greater efficiency and will lead to a better service for Midem's clientele. "The management is making a large investment in the company to try and shape it up and have

Royalties

▶ FROM PAGE ONE

agreed central licensing deals. Stephen Shrimpton of WEA International comments that his company has established a committee to look into the pros and cons of such an agreement. "We are making haste slowly," he says.

Decline

▶ FROM PAGE ONE

"Programmes like *Wired* are crucial to us. We particularly need shows like that, which was, in my opinion, more serious than the *Chart Show*."

Still added that the changing face of entertainment television has meant that record companies have to be prepared to invest in co-production of programmes to achieve results. He pointed to WEA's *Graceland* programme on Paul Simon, which was co-produced with the BBC, for evidence of the success of such ventures. Orders for 100,000 copies of the album were placed the day after the documentary was shown and similar results were spawned by the co-produced programme on Fleetwood Mac which attracted more than 3m viewers.

On a more positive note, Paul Conroy said tail-end marketing and TV campaigns, special projects and the development of new artists such as Tracy Chapman and Debbie Gibson had left WEA in a position to finish the year "with all guns and roses blazing". He forecast £45m worth of sales up until the end of the company's financial year — a figure equivalent to 10m albums and 4m singles.

Earlier, company chairman Rob Dickins described WEA's £60m turnover for 1988 as "a sensational achievement" and highlighted the success of last year's decision to split the company into separate UK and US divisions.

Prison

▶ FROM PAGE ONE

Deacon went on to praise police for their co-operation in raiding Wood's factories where 12,000 illicit tapes were seized.

BPI legal adviser Patrick Isherwood says not since the early Eighties has a legitimate business been found to be manufacturing pirate tapes. He adds that the product was of extremely high quality and convincing artwork gave them a veneer of authenticity. He comments: "They are perhaps the most professional pirate tapes the BPI has encountered in recent years."

World BRIEFING

MOSCOW: The Soviet Union's first music trade fair will be held at the city's sports complex on November 1-5. It will be hosted by Soviet state record company Melodiya and countries represented include India, the Republic of China, Finland and countries of the Eastern Bloc.

WASHINGTON DC: The Record Industry Association of America reports seizure of 4m counterfeit cassettes in the first six months of 1988 — more than were confiscated in the whole of 1987 and representing a 283 per cent increase compared to the same six months period in 1987. In addition, 74 piracy-related arrests and indictments were made — up 105 per cent from the previous year.

HAMBURG: Pre-recorded music sales for the first half of 1988 increased by eight per cent to 62.3m units over the same period last year, according to statistics from the industry body Bundesverband Der Phonographischen Wirtschaft. CD sales increased 69.8 per cent to 14.6m units, cassette sales increased just three per cent to 24.5m units, LP sales dropped 10 per cent to 2.6m units and singles showed the biggest decrease of the three formats, by 30 per cent to 9.5m units.

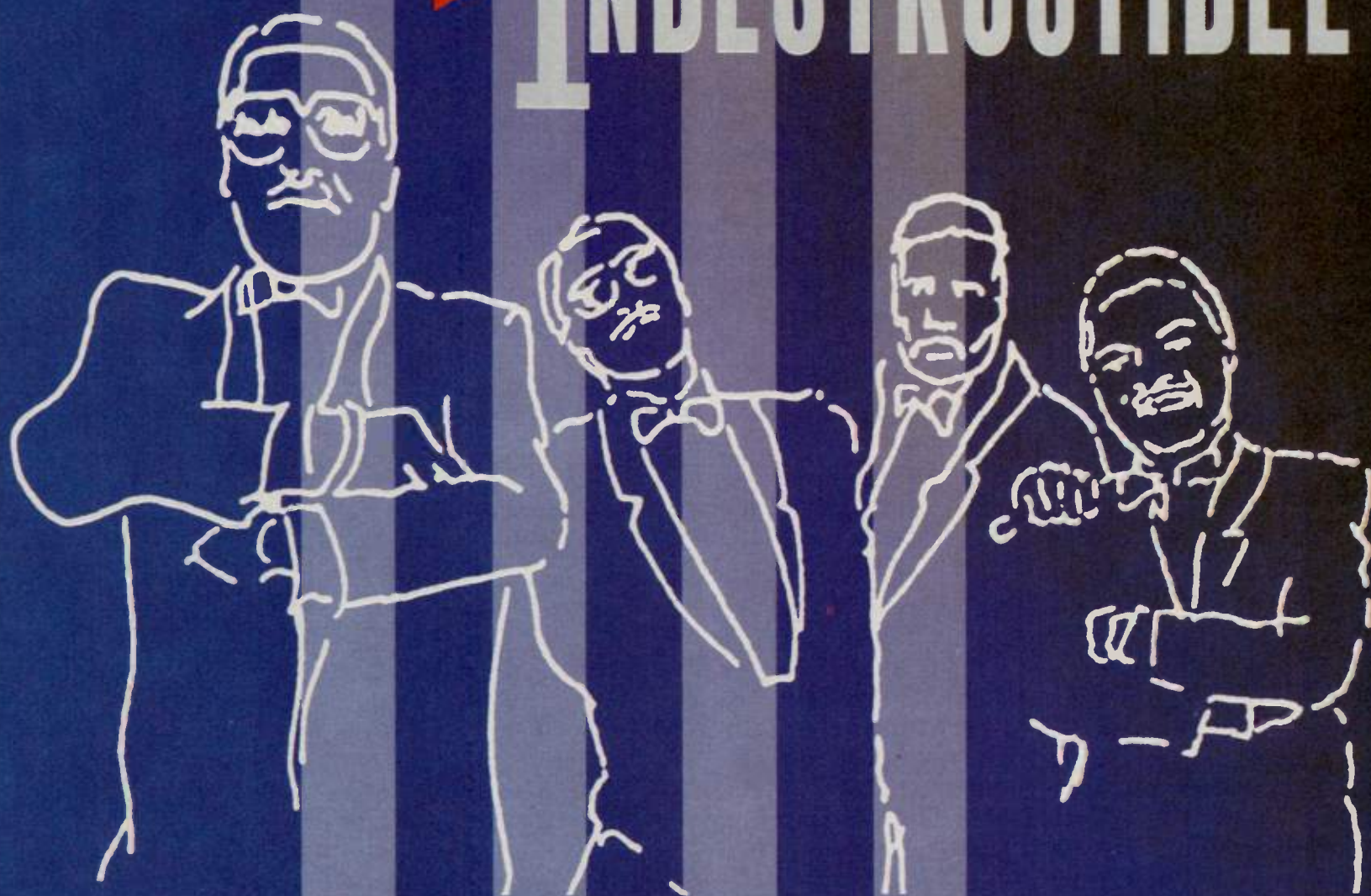
MOSCOW: Soviet media are increasing their involvement in the music business by sponsoring concerts. A number of sponsored events have already been held and in April leading national weekly *Ogornik* will present Rock Against Drugs, featuring Soviet and international artists. Soviet talent is also breaking international barriers with two acts, Pugachova and Leontjev, taking part in a two-month tour of India as part of a Festival of the Soviet Union package.

OTTAWA: Former vice president of A&R at Capitol/EMI of Canada, Deane Cameron, has been appointed president of the company and replaces Richard Lyttleton who now heads EMI's international classical division in London, England.

LOS ANGELES: Enigma Entertainment chairman William Hein, who owns the Enigma Records label, is expanding into film production in a joint venture with Joe Regis & Associates, a film music consulting firm. The newly-formed Los Pictures Corps. has four titles in the works, two music-based and two dramas.

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REPSPEAK

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Rep: "We're putting everything behind this one... (It's crap but with enough hype it will sell)".

Rep: "I really like this one..." ("I'm never going to make the sales target").

Rep: "The band will be touring to promote the album..." ("They're doing one night at Hammersmith next January").

Rep: "We're not sure of the mid-week..." ("It hasn't even entered the top 200").

Rep: "The shop round the corner took 50 12-inches of this one..." ("I haven't sold any yet").

Thanks this week go to: John Harris, Sendadisc, Norwich; Mark Purse, Mark's Records, March, Cambridgeshire; Piers Garner, Bridport Record Centre, Bridport, Dorset; John Bailey's Records, Birmingham and Steff and Ali, Our Price Music, Portsmouth.

If you've heard any other gems, *Music Week* will give £5 for every one printed, so write now to Jeff Clark-Meads, *Music Week*, Greater London House, Hampstead Road, London NW1 7QZ.

● **TERRY BLOOD** Distribution is cutting the price of its top 50 compact discs in what it says is a move to help the independent retailer at a time of tumbling CD prices.

While pointing out that prices vary, the company says prices are falling from £7.84 to between £7.19 and £6.99.

Hits LPs should chart say dealers

AS THE BPI continues to debate whether compilation albums should be eligible for the chart, a number of retailers are wondering why a simple system should be made more complex.

In their view, the straightforward principle that if it sells, it should chart ought to apply.

Doreen Hayes, of Tempo Records, Thirsk, Yorkshire, explains: "If people buy the product in sufficient numbers, and they do, I can see no reason why it should not get into the charts. That's the whole idea isn't it?"

And Leela Claus, of Sounds Good, High Street, South Northwood, London, agrees. She says: "Some of these compilations sell extraordinarily well and reach high chart positions. Any album that does that well should be included, I think."

Graham Bennett, of Acorn Records, Shanklin, Isle of Wight, is another who thinks the compilations should remain chart material.

"The albums are all competing for a place in the market. If compilations do well then so be it. Mind you, I do tend to get tired of them."

But Clive Tonkin of Kays Rec-

ords, Bristol, agrees with the argument that compilations may hinder new talent's bid for the charts. "You look at them sometimes and it's all Fleetwood Mac and Brothers In Arms. But it is important to get a real picture. Perhaps a separate compilations chart is a possibility," he says.

A voice against compilations charting comes from Gordon Maxwell, of Barnstorm, Dumfries. He says: "It may be valid to say the chart would not be representative if they were excluded. But in my opinion they should be left out."

'If people buy in sufficient numbers, I can see no reason why it should not get into the charts. That's the whole idea isn't it?'

REPORT THE WEEK



PAUL CHISNALL receives his award from PolyGram sales director Pete Rezon (left) and chairman Maurice Oberstein

POLYGRAM HAS named Paul Chisnall as its album salesperson of the year.

Chisnall (26) landed the award for his outstanding contribution to the company's album sales force team.

He works in the East London and Essex area, pre-selling albums, cas-

ettes, CDs and new release videos.

Chisnall formerly worked at W H Smith's, starting as record sales assistant and working up to sounds manager before joining PolyGram two-and-a-half years ago.

His music interests range from Dire Straits to Luther Vandross.



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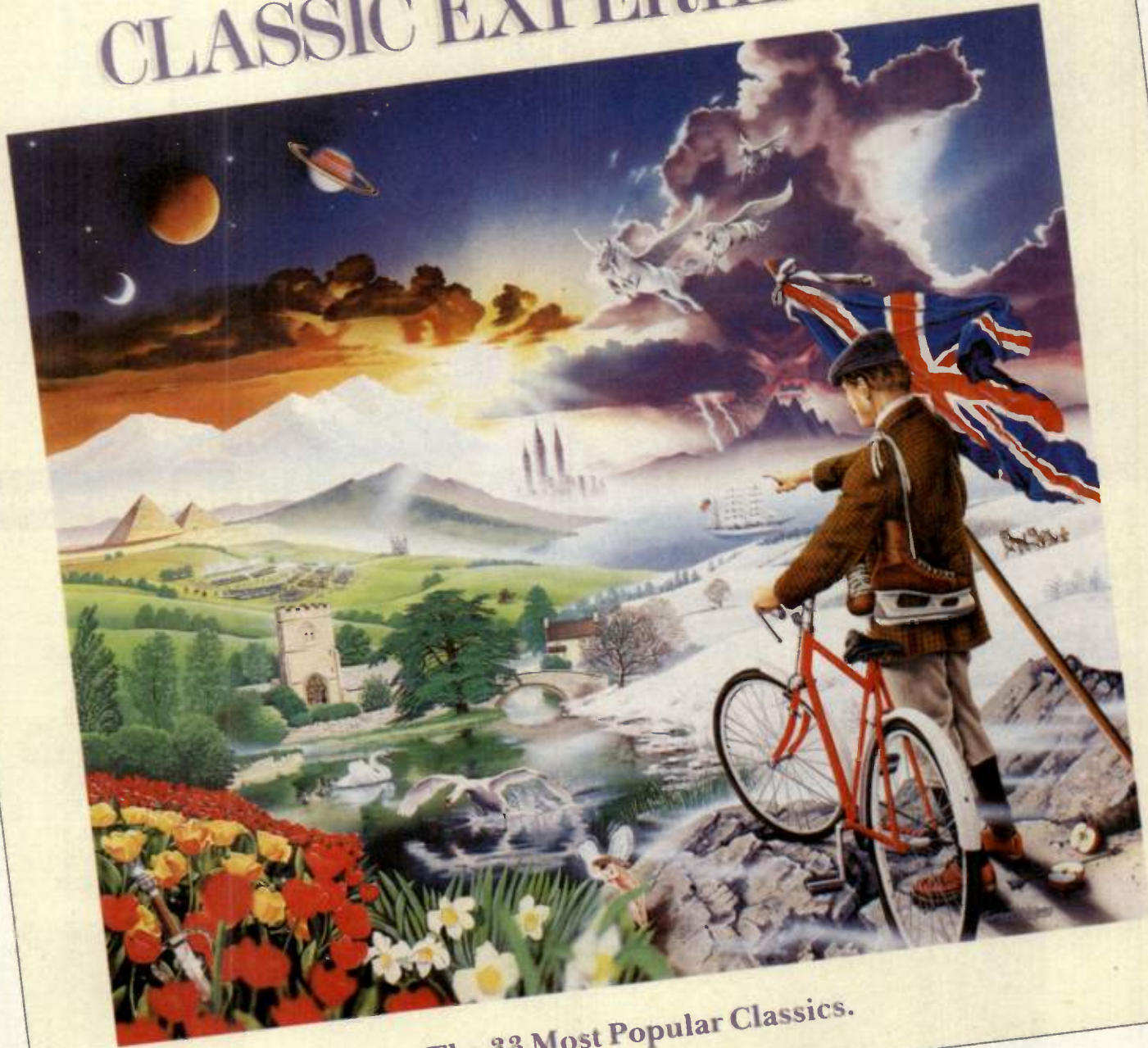
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HM hands out the birthday gifts

BRIEFS

by Nicolas Soames

RICHARD DINNADGE has taken over as sales manager of Harmonia Mundi (UK) just in time to host the company's 30th birthday celebrations.

And the big gift from the label itself will be a special boxed set of six CDs for the price of just two CDs, for November 30 release.

The discs will give an overview of

the company's three decades in the forefront of early music, from Gregorian chant to Baroque orchestra music and including some of the classic vocal recordings of the Deller Consort.

But also part of the package will be a new recording from the US-based Philharmonia Baroque Orchestra under Nicholas McGegan of Handel's ever-popular Water Mu-

sic — hailed at the Chicago Hi-Fi Show as the best sound to be heard in the dem booths.

Dinnadge, who joined HM just over two years ago as London West End sales rep, sees the bargain box as symbolic of his plans to consolidate the company's stature in early music, while broadening horizons into jazz and World Music.

With the capture of the US Arabesque label and the domestic Collegium one, the UK firm has some 50 on its roster, and an agreement with WH Smith to stock the chain's product bolsters its High Street image.

"We have always been a very good specialist organisation, but we feel that there is a lot of our product which can appeal to a much wider market," says Dinnadge.

Meanwhile, his predecessor Richard Harrison, now Conifer's marketing manager, also retains early music aspirations. He has due out in December a recording of Handel's appropriately named Chandos Anthems From The Sixteen, directed by Harry Christophers.

"Chandos have maintained a remarkable reputation for recording English composers and mainstream repertoire, so I don't see why we can't do the same with early music," says Harrison.

But November's big issue is more in keeping with its track record — a two-disc (or cassette or LP) set of Elgar's Dream Of Gerontius with two fill-up works by the Victorian/Edwardian composer Parry, from the LSO under Richard Hickox.

● A HIGHLY respected series of recordings of Shostakovich's Symphonies played by the USSR Ministry Of Culture Orchestra — reputed to be the finest orchestra in the Soviet Union — has just been released on Olympia. Symphonies Nos 4 (OCD 156), 10 (OCD 131), 11 (OCD 152), 14 (OCD 182) and 15 (OCD 179), were made in good digital recordings in the mid-Eighties. They are conducted by Gennady Rhodostvensky who directed many of the works' first performances.

● TELARC FOLLOWS up its intriguing recording of the Berlin Philharmonic and Maazel of Wagner's Ring Without Words with another project involving an outstanding European orchestra — the Vienna Philharmonic. André Previn conducts Richard Strauss' Also Sprach Zarathustra and Tod und Verklarung (CD 80167).

TOP 20 MID-PRICE/BUDGET

Classical

1	2	100 GREATEST CLASSICS PART 2 VOL 1	TRAX CLASSIQUE
		Various	TRX135/TRXC135 (BMG)
2	1	VIVALDI FOUR SEASONS	CFP
		Virtuosi Of England	CFP40016/TCCFP40016 (E)
3	7	DUETS FROM FAMOUS OPERAS	CFP
		Various	CFP4144981/CFP4144984 (E)
4	—	VIVALDI FIVE VIOLIN CONCERTOS	CONIFER
		Jaap Schroeder	DDD119/DDC119 (CON)
5	—	BACH'S GREATEST HITS	TRAX CLASSIQUE
		Various	TRX119/TRXC119 (BMG)
6	6	VIVALDI THE FOUR SEASONS	CONIFER
		Anders Ohrwall/DBE	DDD109/DDC109 (CON)
7	—	WARSAW CONCERTO	CFP
		Adni/Bournemouth SympH/Alwyn	CFP4144931/CFP4144934 (E)
8	11	100 GREATEST CLASSICS PART 2 VOL 2	TRAX CLASSIQUE
		Various	TRX136/TRXC136 (BMG)
9	15	TCHAIKOVSKY/RIMSKY KORSAKOV	CONIFER
		Vladimir Petroschhoff/BFO	DDD133/DDC133 (CON)
10	—	TCHAIKOVSKY 1812 OVERTURE	CFP
		Charles Mackerras/LPO	CFP101/TCCFP101 (E)
11	3	HOLST THE PLANETS	CONIFER
		Geoffrey Simon/LSO	DDD111/DDC111 (CON)
12	—	100 GREATEST CLASSICS PART 2 VOL 4	TRAX CLASSIQUE
		Various	TRX138/TRXC138 (BMG)
13	16	HANDEL MUSIC FOR THE ROYAL FIREWORKS	CONIFER
		Francesco Macci/MDSM	DDD134/DDC134 (CON)
14	—	ELGAR CELLO CONCERTO	CFP
		Robert Cohen/LPO	CFP40342/TCCFP40342 (E)
15	—	ELGAR ENIGMA VARIATIONS	CFP
		London Philharmonic Orchestra	CFP40022/TCCFP40022 (E)
16	5	DVORAK SYMPHONY NO 9	CONIFER
		Geoffrey Simon/LSO	DDD113/DDC113 (CON)
17	—	HOLST PLANETS	EMINENCE
		Simon Rattle/PO	EMX2106/TCEMX2106 (E)
18	—	VIVALDI THE FOUR SEASONS	EMINENCE
		Maksymiuk/Polish Chamber Orchestrc	EMX2009/TCEMX2009 (E)
19	—	100 GREATEST CLASSICS PART 2 VOL 5	TRAX CLASSIQUE
		Various	TRX139/TRXC139 (BMG)
20	4	100 GREATEST CLASSICS PART 2 VOL 6	TRAX CLASSIQUE
		Various	TRX140/TRXC140 (BMG)

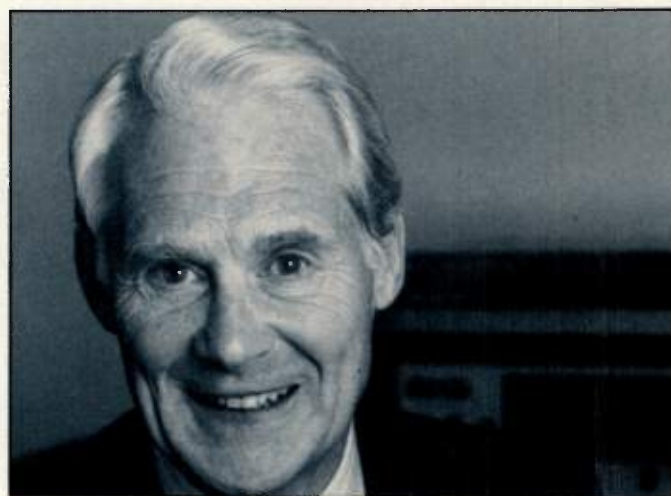
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EMI's Andry steps down

PETER ANDRY (right), the long-serving president of EMI's International Classical Division is to retire next March.

His successor is Richard C Lyttelton who is currently president of Capital Canada. Lyttelton becomes president-designate of ICD on November 1.

Andry, who joined EMI in 1956 as producer and artist manager, will not be severing all links with the company. From April 1 1989 he will act as consultant to ICD, concentrating on artists and public relations.



New PRT label for Fifties classics

SOME OF the best recordings from the Fifties made by Sir John Barbirolli and Sir Adrian Boult are being released by PRT on a newly launched Nixa Collector label on tape and CD at mid-price.

Although some of the recordings were issued a few years ago on CD, they were packaged simply, without programme notes. But Michael Gardener, classical and jazz manager of PRT, is convinced that these are

historic recordings with a well-defined collector's market.

The first five titles, issued this month, feature Barbirolli and the Hallé Orchestra. They include Vaughan Williams' Symphony Nos 2 and 8 (NIX CD 6001/NIX MC 6001) which has a playing time of 79 minutes; Elgar's Symphony No 1 coupled with the Introduction And Allegro (NIX CD/MC 6002); and a programme of English music by Delius, Elgar, Bax and Butterworth (NIX CD/MC 6003).

They all contain programme notes concerning the Barbirolli, his relationship with the Hallé Orchestra and the circumstances of the recordings. November will see five further titles, devoted to Sir Adrian Boult.

The CD dealer price is £4.86 converting to a rrp of £7.99, with the tape £3.04 dealer and £4.99 rrp.

The PRT list of classical labels it now distributes includes: CRD, Gimmell, AVM, Michele/Stradivari, Pickwick, Centaur and MVM.

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(CD - CD066236, CASS - KA66235, LP - A66234)

GRAMOPHONE AWARD WINNER
1983

A Feather On The Breath Of God

(sequences and hymns by Abbess Hildegard
of Bingen 1098-1179)

(CD - CD066039, CASS - KA66039, LP - A66039)

The Mirror Of Narcissus

(songs by Guillaume de Machaut, 1300-1377)

(LP - CD066087, LP - A66087)

The Garden Of Zephyrus

(courtly songs of the early fifteenth century)

(CD - CD066144, CASS - KA66144, LP - A66144)

The Castle Of Fair Welcome

(courtly songs of the later fifteenth century)

(CD - CD066194, CASS - KA66194, LP - A66194)

LATEST RELEASE

A Song For Francesca

(music in Italy, 1300-1450)

(CD - CD066285, CASS - KA66285)

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● **BEST-LOVED Classics, Volume 1.** Various artists, EMI Laser CDZ 762500-2. **Best-Loved Classics, Volume 5.** Various artists, EMI Laser CDZ 762504-2. **Best-Loved Classics, Volume 7.** EMI Laser CDZ 762506-2. **Baroque Classics, Orchestre de Chambre de Toulouse, Lous Auriacombe.** EMI Laser CDZ 762516-2. EMI has entered the budget tray at the same time as PolyGram Classics, but decided, in its wisdom, to pitch the rrp price one pound higher at £5.99. It remains to be seen whether this will make a great difference in sales, but suffice to say that the Best-Loved Classics series — eight compilation titles — is undoubtedly the best of its kind.

It may even force Trax Music's successful 100 Greatest Classics to review its pricing policy, for there is no doubt that the Laser series is far better in every way.

Housed in a white box, with the playing times prominently displayed on the front — all over 70 minutes — they consist generally of full DDD recordings with some analogue classics from the past by musicians such as Barbiroli, Boult and Beecham.

The parade of names is outstanding — Callas, Rattle, Marriner, Menuhin, Tennstedt, Karajan — and the choice of works is popular but also interesting. They can confidently be stocked in bulk.

As an example, Volume 1 contains Bach's Toccata And Fugue in D minor by Lionel Rogg, the Hornpipe from Handel's Water Music played by the Linde Consort (1984), the Serenade from Don Giovanni sung by Thomas Allen (1984), the Allegro from Haydn's Trumpet Concerto played by Maurice Andre (1985) and Dame Janet Baker singing Schubert's The Trout (1981). It continues, with Previn, Muti, Pretre, Tennstedt and others, for 72.12 minutes.

The individual programmes in the Laser label are fine too. There is Josef Suk's recording of Beethoven's Violin Concerto conducted by Boult — a well-defined musical performance if occasionally a little measured. And there is Giulini's 1979 recording of Mozart's Requiem, noble if a little operatic.

Both Weekend and Laser offer a Pachelbel/Albinoni selection. I marginally favour Decca's 1977 recording of these two favourites in the more restrained version by the Richard Hickox Orchestra than the lush reading by the Orchestre de Chambre Toulouse (1968) on Laser, but the rest of the programmes on the two albums will also influence choice: they feature Mozart and Handel on Laser; Purcell, Handel and Vivaldi on Weekend.

All in all, EMI becomes a very strong contender in the budget price market.

● **SYMPHONY NO 9/Ma Vlast, Dvorak.** VPO/IPO, Kertesz. **Decca Weekend Classics 417 678-2.** **Piano Concertos, Tchaikovsky/Grieg.** VPO, Solti/LSO Fjeldstad. **Clifford Curzon, piano.** Decca Weekend Classics 417 676-2. **Puccini Weekend.** Tebaldi, Chiara, Cerquetti, Weathers, Bjorling, Di Stefano etc. **Decca Weekend Classics 417 686-2.** **Moonlight, Pathetique, Waldstein Sonatas, Beethoven.** Radu Lupu, piano. **Decca Weekend Classics 421 031-2.** Decca's Weekend Classics series has already become familiar on tape, but its arrival as the label's first budget series is most welcome.

There are 15 releases in all, though here I survey just a selection of three. Colourfully presented, they are all analogue and do not benefit from Decca's proven ADRM digital remastering system, yet the sound is more than acceptable; what's more, in some cases, the performances are classics of their kind. My only real cavil overall is that they lack programme notes of any kind. Would it have been so much extra expense to write just simple notes?

Nevertheless, the content is generally beyond reproach. For example, even now Istvan Kertesz' Sixties recordings with the Vienna Philharmonic of Dvorak's Symphonies are regarded as superb, and the combination of the New World Symphony with Smetana's

Ma Vlast — dating from 1971 — is excellent value for a £4.99 rrp.

In the first release also are two outstanding pianists from totally different generations but both essential to a keyboard collection. Sir Clifford Curzon's elegant recording of Tchaikovsky's Piano Concerto No 1 with the VPO and Solti dates from 1959, and Grieg's Piano Concerto, with the LSO under Fjeldstad from 1960, but you would never guess it from the sheer presence, especially in the Tchaikovsky.

Some 12 years later, Radu Lupu was the young lion of the time, but as his recordings of Beethoven's Moonlight, Pathetique and Waldstein Sonatas showed, he never let his evident technical command swamp his poetry.

Decca has also mined its Sixties opera catalogue for its Puccini Weekend, with famous arias from La Boheme, Tosca, Madama Butterfly, the highlights of which are Tebaldi singing Un Bel Di and Bergonzi's Che Gelida Manina. Altogether, highly recommendable.

● **STABAT MATER/Salve Regina/In Coelestibus Regnis, Pergolesi.** Gillian Fisher, Michael Chance, The King's Consort, Robert King. Hyperion, CDA 66294. This is the only recording of Pergolesi's masterpiece using authentic instruments on CD, and it is a beauty. The solo voices of Fisher and Chance blend as poignantly as one could wish, while neither are afraid to emphasise the word painting, as in the darts of Pertransivit in Fisher's first solo aria. The whole production is given in ideal balance with the baroque strings of The King's consort.

● **BEETHOVEN LIEDER** Peter Schreier, tenor, Walter Olbertz, piano. Teldec Colour 8.44061 ZS. **Frescobaldi/Froberger, etc.** Herbert Tachezi, organ. Teldec Colour 8.44066. **Brahms Piano Trio No 1/Mendelssohn Piano Trio No 1.** Hadyn-Trio Wien. Teldec Colour 8.44052. **Bottesini, Dragonetti, Dittersdorf, Vanhal. Works for Double Bass And Orchestra.** Teldec Colour 8.44057. A brief but warm welcome to Teldec's mid-price series Colour. There seems to be no rhyme or reason to the repertoire policy — I expect it pursues a life of its own because there is no perceivable common ground between these four under consideration, yet there is no harm in that.

I listened to them at random and was surprised by the invention of the programming and the consistently high level of performance; what's more, they all sound extremely good, despite the variety of provenance.

CD has not been very generous to Beethoven's Lieder, and the recital by Peter Schreier, compiled from two recordings made in the mid-Sixties with Walter Olbertz, does much to right the balance.

It is a mixed selection, with settings of Goethe, Gellert and others including von Matthisson's Adelaide — a total of 30 in all sung with the range of tone so marked in Schreier's work, and well match-

ed by Olbertz. Full translations are included.

In contrast is the fascinating collection of organ works by Herbert Tachezi, who extrovertly plays his way through the more obscure areas of the renaissance and the early baroque with Praetorius, Hoffhaimer, Kotter and Erbach. The occasional return to more common ground is no less surprising, for Froberger often produces unexpected harmonies as, in a much more serious vein, does Frescobaldi. A voyage of discovery — and in a clear Teldec digital too.

The Haydn-Trio, Wien moves in more familiar territory with the first piano trios by both Mendelssohn and Brahms. It is a happy conjunction despite the differences in their background. Mendelssohn was a mature composer when he came to write his D minor Trio, and it inhabits a similar world to the violin concerto, being written about the same time.

Brahms' trio, on the other hand, was an early work, written when the composer was 20 and full of romantic spirit and energy. The Haydn-Trio captures the measure of both with a relaxed mood balanced by a fine attention to detail and are presented in an expressive analogue recording.

The minimal amount of double bass music available on CD is expanded by the Colour series, with a collection of concertos by the great names for the instrument — Bottesini, Dragonetti and Dittersdorf. They set out to confound the opinion that intonation on the bass was merely a matter of chance, and that its soloist possibilities were limited.

They were not short of character. Dragonetti was so small that he had to play standing on a footstool, but could manage to play violin sonatas by laying the instrument across two chairs. It was Dragonetti again who persuaded Beethoven that the bass was capable of far more than simple lines, which is why so many of the symphonies have strikingly difficult bass parts.

Ludwig Streicher pays these works with the aplomb necessary for second-rate music which is, nevertheless, highly enjoyable and adds, for good measure, the rocooco concerto by the Viennese composer Johann Baptist Vanhal.

● **THE RING Without Words, Wagner.** Berlin Philharmoniker, Lorin Maazel. Telarc, CD 80154. This is an extraordinary concept. Maazel claims that it does not contain a note which Wagner did not write, yet by carefully stitching the orchestral highlights from the massive four-opera cycle, das Ring des Nibelungen, he traverses the lot on one 69.40-second CD.

It is a bit of a hang-on-to-your-hat affair, as, settling comfortably in the environment of the opening opera Das Rheingold, you suddenly find yourself transported to Die Walkure and, to those very familiar with the Ring, it will come as quite a shock. But with the Berlin Philharmonic playing so sumptuously it is a curiosity to be sampled and enjoyed — and eminently useful to those who have yet to scale the cycle.

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Wallace's trumpet voluntary

**Nicolas Soames
talks to virtuoso
John Wallace**

NO-ONE CAN accuse the Scottish-born trumpeter John Wallace of leading a quiet life. Not only is he the principal trumpet of the Philharmonia Orchestra and is also enjoying his more recent appointment as principal trumpet of the London Sinfonietta, but he is in continuing demand as a soloist both in and out of the studio.

He was very much the star of the Philharmonia's trip to Japan where, in Hiroshima last month, he gave the world premiere of the Trumpet Concerto written for him by Peter Maxwell Davies, which he plays for the first time in the UK in the Royal Festival Hall on October 9, under Sinopoli.

The one-movement work, based on a plainsong, was a personal tribute to Wallace, as Maxwell Davies explains: "The solo part was written with John Wallace's particular style and virtuosity in mind, after a musical association of many years."

It demonstrates the commitment of the trumpeter to contemporary music, underpinned by his work



JOHN WALLACE: driving to expand the repertoire of his instrument

with the London Sinfonietta. But, as his recordings for Nimbus — with whom he has an exclusive contract — shows so clearly, Wallace is driving to expand the repertoire of his instrument in any way he can.

"I will never forget how bored I was with Haydn's Trumpet Concert at the age of 18," he recalls. Now 38, he has spent 20 years correcting the balance. At any moment when he is not actually playing, he can be found burrowing through dusty collections of trumpet music, searching for gems that have been forgotten over the years — among his discoveries was Weber's Theme And Variations For Trumpet And Orchestra.

He has a remarkably catholic taste, as can be seen by his recordings for Nimbus — both as a soloist and as director of his marvellously-named The Wallace Collection.

He has put on CD Italian Baroque music (NI 5017), and a Vivaldi/Scarlatti disc (NI 5079), Trumpet Concertos and Fanfares by Hummel, Weber, Neruda and others (NI 5065), and Haydn's Trumpet Concerto (NI 5010).

But this month sees a new venture, The Stars And Stripes Forever, an enjoyable collection of marches and incidental music by Sousa, with favourites including The Liberty Bell, and Semper Fidelis, but other,

lesser-known pieces such as La Reine de la Mer and Under The Cuban Flag played by the Wallace Collection (NI 5129).

It comes as the greatest possible contrast to his previous release, a more esoteric but intriguing programme of music for brass, piano and percussion by Hindemith, Janacek and Vackar (NI 5103).

But in October, Wallace returns to more familiar territory playing concertos by Leopold Mozart, Fasch, Michael Haydn and Biber, with the Philharmonia Orchestra conducted by Boughton (NI 5121).

Of course, most of the works he plays are known by musicologists, but because of the lack of a champion, rarely appear on modern concert programmes. "The trouble is that academics don't know the quality of the music because the pieces haven't been performed," says Wallace. "It is time now to exhume them, perform them, and see if they are worth adding to the repertoire of the instrument."

The Wallace Collection gives him the opportunity to do exactly that, and the best he puts on his Nimbus discs. "Apart from my personal compulsion to do it, I feel it is beneficial to the instrument if there is actually more music for the people who are coming up to play."

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TITLES A-Z (WRITERS)

Table listing song titles and writers, including: Abandon (Wharton/Burns), Acid Man (Richards), Age Of Reason (Hunter/Pigott), All Of Me (Stock/Aitken/Waterman), Anchorage (Shocked), Another Part Of Me (Jackson), Any Love (Vandross/Miller), Any Time (Lowe/Columba), Anything For You (Estefan), Baby Baby (Forte/Domingos), Bad Medicine (Bon Jovi/Sambora/Chad), Big Fun (Pennington/Foresl/Saunders), Big One, The (Veebambe), Burn It Up (Lew), Can You Party (Do, The Smiths), Can And Girls (McAloon), Charlotte Anne (Cope), Cuba (BB Remix) (Vongarde/Plager), Deep & Wide & Tall (Framel), Desire (U2), Domino Dancing (Tennant/Lowe), Don't Be Cruel (Blackwell), Don't Cry (O'David/Maidman/Bobby Z), Don't Say No (Weymouth/Front), Don't Talk Dirty To Me (Clymore/Schwartz), Don't Walk Away (Gelder/Hitchins), Don't Worry Be Happy (McFerrin), Easy (Richie), Every Girl And Boy (Spagna/Spagna/Pignagnoli), Eat That Man (Do, The Smiths/Dickinson/Harris), Fake 88 (Harris/Lewis), Fallen Angel (Robertson), Fell Off A Mountain (Tedd/Shaw), Free (Williams/Reed/Watts/Greene), Get Real (Rutherford/Fry/White/Clayton), Girl You Know Its True (Pettaway/Jr/Spencer/Lyles/Holloman/Adeyem), Giving You The Best That I Got (Baker/Scarborough/Holland), Groovy Kind Of Love, A (Wine/Sayer/Sager), Halleluiah Man (Groat), Hands To Heaven (Clasper/Lillington), Harder Try, The (Stock/Aitken/Waterman), He Ain't Heavy, He's My Brother (Russe/VScott), I Believe In You (Holla/Frese/Greene), I Do Believe In Miracles (Stock/Aitken/Waterman), I Don't Want You To Go (Flyke), I Don't Want Your Love (Taylor/Rhodes/Lebor), I Need You (Rodgers/Bryd/Hill), I Quit (The Brothers), I'm Gonna Be (Reed/Reid), Imagination (Roman/Dante), In The Name Of Love (Terry), Indestructible (Soadstrom/Price), It's Yer Money I'm After Baby (The Wonder Stuff), Killing Jar, The (Siouxsie/The Banshees), Listen To The Voices (Siffre/Pickett), Little Respect, A. Clarke/Bell), Loac-Moach, The (Goffin/King), Love, Truth & Honesty (Dallin/Woodward/O'Sullivan/Stock/Aitken/Waterman), Lovely Day (Sunshine Mix) (Withers/Scarborough), Magablast/Don't Make Me Wait (A) (Simenon/Merlin/A) (Simenon/Gabriel), Mr Lee (Pough/Pough), On The Beach Summer '88 (Real), One Bad Apple (Jackson), One Good Woman (Cetera/Leonard), One Moment In Time (Roman/Salt), O.O.O. (Ferre), One Way Out (Jolley/Harris/Jolley), Only Way Is Up, The (Jackson/Henderson), Oochy Koochy (Baby Ford/Mr Salt), Play With Fire (EPI/M-D-EMM), Please Help The Cause Against Loneliness (Morrissey/Siree), Rock, The (Blank/Meier), Revolution Baby (Sayer), Ride The Rhythm (Scott/Johns/Dee), Riding On A Train (The Posadenas), Rush Hour (Weicin/Robson), Secret Garden (Decker/Rogers), Shake Your Thang (It's Your Thing) (Jolley/Rudolph/Roman/O'Callilly), She Wants To Dance With Me (Astley), So In Love With You (Brandon), Somebody Save Me (Vaughan/Gary), Spare Parts (Springsteen), Stop This Crazy Thing (More/Rock/Reed), Sweet Child O' Mine (Guns N'Roses), Tantal' All That Jazz (Bolton), Tears Drop (Dr. Jaxx/Cypris/Wave Runner), Tears Run Rings (Almond), Touchy! (Hartel/Mogel/Waaktaar), True Love (Frey/Tempchin), Tumbin' Down (Marley/Downie), Turn It Into Love (Stock/Aitken/Waterman), Wee Rule (Lawrence/Lowery/MacDonald/Cochrane), Why Are You Being So Reasonable Now? (Geddes), World Without You (Warren), 76 73 TALION' ALL... Tommy Boy/Breakout/A&M USA/140 (F) Substancz Daddy O. Randoz Music, 77 77 DON'T BE CRUEL Epic 65296 7 (12-65296) 4 (C) Clap Track Robin Zito Caris Music, 78 - CUBA (BB Remix) Debut/Passion DEBT30 3055 (A) Gibson Brothers (Dana) Vanguard/Chesla Music, 79 - DON'T SAY NO Fontana/Phonogram TCBX 112 (F) Tom Tom Club/Tina Weymouth/Chris Frantz/Copyright Control, 80 89 CARS AND GIRLS Kithwaru/EBS SMOB 35 (C) Prike Sprout Paddy McAloon/Jan Kelly/Kithwar Music/SBK, 81 87 LISTEN TO Clava/Polydor CHINA 9 112 CHINA 9 (F) Lela Sillie ID Karibach/27 Morlahe/Eurostar/MCA, 82 - RIDE THE RHYTHM Club/Phonogram JAB11 72 (F) The Am I Chicago (Dizzy Dee) PolyGram Music, 83 82 ONE GOOD... Full Moon/Warner Brothers W 7924 (T) (W) Peter Cetera (Patrick Leonard/Cetera) BMG/Warner Chappell, 84 - TUMBLIN' DOWN Virgin VS(T) 1099 (E) Ziggy Marley/The Melody Makers (Frantz/Weymouth) Zigg Music, 85 - THE EVIL THAT MEN DO EMI 123EM 64 (E) Ivo Madson Martin Barthe Zomba Music, 86 76 IMAGINATION Cashmop/Chrysalis/DARTER 2 (C) Saverz Dante Gardner Cole Jobete Music/Copyright Control, 87 - PLEASE HELP THE CAUSE Rough Trade RT1220 6 (W) Scudal Shaw (Sheila Savel/Leander/Warner Chappell/Virgin), 88 AGE OF REASON Arista PD 42167 12 (12-PT 42166) (BMG) Julie Furehman/Reza Fraser/SBK Songs, 89 ONE BAD APPLE Polygram PD 18 112 (12-PT 18) (F) The Osmonds (Rick Hall) MCA Music, 90 95 FELL OFF A MOUNTAIN MCA MCA(T) 1265 (F) Big Boy Boo (Richard Meawaring) PolyGram Music, 91 - SOMEBODY SAVE ME 4th - @weyland1238W114 (F) By All Means (Sica Sheppard) Island Music, 92 78 I DON'T... Clava/Polydor (HENA 0 112-CHINA 10) (F) Dog D Amour (Mark Desmarley/Dog D Amour) Empire Music, 93 - ON THE BEACH Summer '88 WEA YZ 195(T) (W) Clava/Roc Chris Rae/Jan Kelly/Warner Chappell Music, 94 86 ANY TIME Debut/Passion DEBT30 3056 (A) B.S.M.P. (Frank Wizard Caboni) Copyright Control, 95 - FALLEN ANGEL Gelfin/WEA GEF 46(T) (W) Robbie Robertson (Lemon/Robertson) SBK/Zomba/Martin Page, 96 - THE OLYMPIC TRACK Really Useful/Polydor BUR101 (F) Simon May Orchestra (Simon May/Richard G Mitchell) Cop Con, 97 85 I BELIEVE IN YOU Parlophone 12JR 6199 (E) Talk Talk (Tom Friese Greene) Warner Chappell Music, 98 - PLAYIN' WITH FIRE (EP) Republic - (LJCT 002) (H) M-D-EMM (M-D-EMM) Copyright Control, 99 - ABANDON A&M AM(T) 470 (F) Dave (Mike Stapley/Larry Klein) Bright Music/Chrysalis Music, 100 - TRUE LOVE MCA MCA(T) 1264 (F) Glenn Frey (Elton Schermer/Glenn Frey) Warner Chappell

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Main chart table with columns: This Week, Last Week, Weeks on Chart, Title, Artists (Producers) Publishers, Label, 7 (12) Number, Distributor. Includes entries like DESIRE, HE AIN'T HEAVY, HE'S MY BROTHER, ONE MOMENT IN TIME, TEARDROPS, A GROOVY KIND OF LOVE, NOTHING CAN DIVIDE US, SHE WANTS TO DANCE WITH ME, LOVELY DAY, DOMINO DANCING, BIG FUN, DON'T WORRY BE HAPPY, A LITTLE RESPECT, RIDING ON A TRAIN, I DON'T WANT YOUR LOVE, I'M GONNA BE, FAKE 88, WEE RULE, THE RACE, BAD MEDICINE, ANYTHING FOR YOU, TURN IT INTO LOVE, SECRET GARDEN, THE ONLY WAY IS UP, I QUIT, LOVE, TRUTH & HONESTY, EASY, I DON'T BELIEVE IN MIRACLES, SHAKE YOUR THANG, MEGABLAST/DON'T MAKE ME WAIT, THE HARDER I TRY, RUSH HOUR, NEVER TRUST A STRANGER, REVOLUTION BABY, STOP THIS CRAZY THING, BURN IT UP, SO IN LOVE WITH YOU, CHARLOTTE ANNE.

THE NEXT 25

Table listing upcoming singles with columns: Title, Artists, Label, 7 (12) Number, Distributor. Includes entries like TALION' ALL, DON'T BE CRUEL, CUBA, DON'T SAY NO, CARS AND GIRLS, LISTEN TO, RIDE THE RHYTHM, ONE GOOD, TUMBLIN' DOWN, THE EVIL THAT MEN DO, IMAGINATION, PLEASE HELP THE CAUSE, AGE OF REASON, ONE BAD APPLE, FELL OFF A MOUNTAIN, SOMEBODY SAVE ME, I DON'T, ON THE BEACH, ANY TIME, FALLEN ANGEL, THE OLYMPIC TRACK, I BELIEVE IN YOU, PLAYIN' WITH FIRE, ABANDON, TRUE LOVE.

Continuation of the main chart table, including entries like ALL OF ME, TEARS RUN RINGS, ANOTHER PART OF ME, THE KILLING JAR, MY LOVE, HANDS TO HEAVEN, BREATH, THE LOCO-MOTION, DON'T WALK AWAY, WORLD WITHOUT YOU, SPARE PARTS, WHY ARE YOU BEING SO REASONABLE NOW?, CAN YOU PARTY, ANY LOVE, ACID MAN, GET REAL, NEW ANGER, THE BIG ONE, GIVING YOU THE BEST THAT I GOT, GIRL YOU KNOW ITS TRUE, O-O-O, INDESTRUCTIBLE, BURST, DON'T CRY, TOUCHY!, I-NEED YOU, B.V.S.M.P., DON'T TALK DIRTY TO ME, SWEET CHILD O' MINE, FREE, ONE WAY OUT, OOOCHY KOOCHY, MR LEE, BABY BABY, HALLELUAH MAN, IN THE NAME OF LOVE, IT'S YER MONEY I'M AFTER BABY, EVERY GIRL AND BOY, DEEP & WIDE & TALL, ANCHORAGE.

Top 75 chart entries to date (39 weeks) 525 Panel Sales over last week 10%

Sunset sound dawns

By Barry Lazell

WHILE THE UK dance world as a whole reels under the sheer deluge of Acid House product and attempts to come to terms with exactly what constitutes the Balearic beats scene, MCA Records is quietly pointing to a string of chart successes and a source of major things to come with the Sunset Sound, the new dance music of Los Angeles.

Almost unnoticed by the rest of the industry, MCA has taken out a virtual monopoly on the black music emanating from a handful of studios, writers and producers from the five square mile North Hollywood ("Universal Town") area of LA. Over an 18-month period, a variety of acts old and new have ridden to R&B, national and then international chart success with varieties of the blend of "Sunset Soul" which is the product of mixer/producers like Louil Silas Jr, Jheryl Busby, Timmy Regisford and LA and Babyface, and of the

Hitsville, Lady, Larrabee and Universal City studios. Their sound, a subtle sensual R&B groove (essentially, the rhythm of the Sunset Strip clubs where the likes of Louil Silas Jr honed their DJ mixing skills) far removed from the bustle of today's Philadelphia sounds or the diamond-hard cutting edge of New York street music, is the essence of Sunset.

The artists in question include Gladys Knight, New Edition, Patti LaBelle, Jody Watley (who won a Grammy earlier this year), the Jets, George Pettus, Stephanie Mills, current US and a UK chart-rider (and ex-New Edition) Bobby Brown, the internationally successful Pebbles (on her way to a million-selling LP in the US), and recent UK top tenners the Mac Band.

MCA's Pete Bassett reckons that there is much more to this movement than just a local studio trend, as evidenced by the audience which is developing along with the music.

"It's not just the sound that's of interest — the Sunset Beat encompasses both a slick groove and a slick image; it's the complete antithesis of the hard-edged street cuts and styles of New York. There's a Los Angeles "feel" embedded in the sound; it mirrors a clean-cut youth lifestyle more into wearing suit and tie than jeans and a sweatshirt, and light jewellery that hints but doesn't flaunt, where a New York kid might want to wear brash gold rings and chains.

"The analogy is there in the music, because it touches at a sensual



JODY WATLEY: already with a Grammy under her belt

rhythm which allows the listener to add the other ingredients; the brash New York sound, by contrast, dictates and demands. So this isn't merely a musical movement, but an enhancement of a growing new style awareness among LA youth."

That the style is also gaining acceptance outside the US West Coast is indicated by the fact that six of the acts listed above had number one US R&B hits within a six-month period, before crossing over to pop success and in some cases — notably the already-quoted Mac Band and Pebbles — finding major crossover favour in the UK as well.

When the Balearic beats have died away, watch out for the sinuous Sunset Sound: it may be all around you before you realise it.

MCA IS planning a compilation, Sunset Sound Of LA, featuring the following tracks:

Mac Band — Roses Are Red, Pebbles — Girlfriend, Bobby Brown — Don't Be Cruel, Jody Watley — Some Kind Of Lover, New Edition — If It Isn't Love, Gladys Knight — Lovin' On Next To Nothing, Howard Huntsberry — Sleepless Weekend, Janice McClain — Passion & Pain, Stephanie Mills — Puttin' A Rush On Me, St Paul — Intimacy, Body — Middle Of The Night, Randy Hall — Slow Starter, Perri — I'm The One, George Pettus — One Track Mind, Sue Ann — I'll Give You Love, Mixmasters — Don't You Wanna Be Loved.

The cassette and CD versions will also include: Mac Band — Stalemate, Pebbles — Mercedes Boy.

James Hamilton

C O L U M N

TOO LATE perhaps to turn it back around in the national chart, but one of the biggest sellers in the disco market last week, **Les Adams'** "industrial" sounding **INNER CITY** featuring **Kevin Saunderson** Big Fun (LA Big Big Fun Remix) (10 Records TENZ 240) is usefully flipped, as was the previously mentioned less significant remix, by **Graeme Park's** Techno Frisbee Megamix of various Detroit "techno" House tracks, and makes the logical point at which to pick up our continued listing of current House product. Other UK releases include **NITZER EBB** Control I'm Here (Mute 12MUTE 71), angular jerkily leaping instrumental with an acidically spurring Hardcore Mix flip; **THE MOODY BOYS** featuring **RHYME & REASON** Acid Rappin' (CityBeat CBE 1230), jumbled bubbly acid churmer with **Woo Papa**-like girls and transformer scratched "olé olé" chants from Hot Hot Hot; **TOM TOM CLUB** Don't Say No (Pumpin' Acid Mix) (Acid Mix) (Fonrana TCBXR 1), **Marshall Jefferson** remixed bubbly and stuttery acidic twitterer (for removed from the less commercial original mix!); **TONY TERRY** Young Love (You Show Me Yours And I'll Show You Mine Mix) (Epic TONY T4), soulful nervy jiggly driver, for some reason re-subtitled but otherwise the same as the US's Acid Remix; **BAM BAM** Where's Your Child? (Desire WANTX 7), racing car, crying baby and glass smashing effects punctuated plodding twitterer with bogey man-type title line muttering; **LIJZ** House Sensation (Kevin 'Master Reese' Saunderson Mix) (10 Records TENX 246), vacuous girls cooed frantic House which to my mind is the exact modern equivalent of late Seventies disco dress; **BELOVED** Acid Love (Love & Ecstasy Mix) (WEA YZ2311T), drugs related thumping twitterer promoed in several mixes but just this one being flip to the sub-Eurythmics-ish Loving Feeling; **COLM III** Christmas Tree (Ruby Red Records LTD 555), oddly titled unseasonal Acid bouncer; **JAMIE PRINCIPLE** Rebels (Get Righteous) (ffr FFRX 10), disappointing thudding dull vocal strider which rapidly came and went on his past reputation; **PENTHOUSE 4** Slave (To The House Of Love) (Dyna Track DYNAT 102, via EMI), basic bashing but then more tunefully moaned jitterer; **B C BOYZ** Just Can't Give You Up (Blue Chip BLUE CHIP 6T), smoothly trotting sparse treatment of **Mystic Merlin's** oldie; **GANGSTERS OF HOUSE** Owl (SE1 Records 12HTP 3), deliberately

drugs orientated witless galloper, not to be encouraged. A couple of House albums are also out here, the **VARIOUS ARTISTS** Acid House (Jack Trax DOT 1) compilation on that **Hot Mix 5 Inc** released as Acid LP in the US, and an eight track **LIZ TORRES** featuring **MASTER C&J** Can't Get Enough (Jack Trax LIZ T 1) compilation. For once there weren't many imports of note in the week up to last Thursday, best being **BOBBY BROWN** My Prerogative (MCA Records MCA-23888), remorselessly rolling P'funk-style lurcher; **Ice FLIGHT** She's Sexxy (RCA 8730-1-RD), azz-funkily bounding drawlingly conversational rap with a tempo that'll help it in House venues too; **THE MACK** featuring **TIM BRYANT** Escape (Quark QK011), attractively moaned hi-hat hustled gently wriggling swayer; **L.N.R.** Cream (House Jam Records HJA 8805), stuttery simple thudding Acid House; **JACKIE SILVERS** If By Chance (MCA Records MCA-23899), **Colonel Abrams**-created throaty girl wailed jerkily spurring New York disco bouncer. There's only room now to mention the best UK released raps, including **OVERLORD X 2** Bad (Moogo Street 12IS 387), nothing to do with **Michael Jackson**, Hackney's fast talking answer to **Public Enemy** keeps announcing "I'm bad" over an exciting slithery scratch backing; **M.C. DUKE** Miracles (Music Of Life NOTE 20), **Jackson Sisters** I Believe In Miracles, break beat based jittery roller that's shaping up as the label's biggest release since **Derek B's** early hits; **THE BEAT CLUB** Security (Bass Records BSS 12-3, via Champion), girls and guys muttered "latin hip hop"-type electro jitterer based on **Tyrene Brunson's** old The Smurf rhythm; **TOP BILLIN'** Naturally (Rasonic DOPE T1, via The Dance Yarc Recording Corporation), members of the **Overlord X** posse rapping their own collective praises to a fast sparse **James Brown** based groove, the flip's slinkily jolting slow treatment of **Kleor's** Never being a possibly bigger attraction; **TRUE MATHEMATICS** For The Lover In You (Remix) (Champion CHAMP 12-83), **Sugar Hill Gang**, **Lillo Thomas** and **James Brown** break beats constructed pattering and rolling intelligently worded anti-materialism rap.

Right — soul, funk and pop dance material next week (unless there's another deluge of the above before then)!



STEPHANIE MILLS: one of the stars of the new Sunset Sound



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TOP Dance SINGLES

8 OCTOBER 1988

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

THIS WEEK		LAST WEEK		WEEKS ON CHART		
1	1	6				BIG FUN Inner City/Kevin Sounderson 10/Virgin TEN(X) 240 (E)
2	2	10				TEARDROPS Womack & Womack 4th + B'way/Island (12)BRW 101 (F)
3	3	5				LOVELY DAY (Sunshine Mix) Bill Withers CBS 6530017 (12)—6530016 (C)
4	6	3				SHE WANTS TO DANCE WITH ME Rick Astley RCA PB 42189 (12)—PT 42190 (BMG)
5	11	2				WEE RULE Wee Papa Girl Rappers Jive JIVE(T) 185 (BMG)
6	8	4				RIDING ON A TRAIN The Pasadenas CBS PASA(T) 2 (C)
7	5	5				CAN YOU PARTY Royal House Champion CHAMP(12)79 (BMG)
8	4	3				DOMINO DANCING Pet Shop Boys Parlophone (12)R6190 (E)
9	7	3				NOTHING CAN DIVIDE US Jason Donovan PWL PWL(T) 17 (P)
10	NEW					FOUR TUNES Adrenalin M.O.D. MCA—(RAGAT 2) (F)
11	23	3				TALKIN' ALL THAT JAZZ Stetsasonic Breakout/A&M USA(T) 640 (F)
12	10	6				SHAKE YOUR THANG (IT'S YOUR THING) Salt 'N' Pepa feat. EU frr/London FFR(X) 11 (F)
13	16	7				THE RACE Yello Mercury/Phonogram YELLO 1(12) (F)
14	19	3				BURN IT UP Beatmasters With P.P. Arnold Rhythm King/Mute LEFT 27(T) (I/R)
15	15	5				IN THE NAME OF LOVE Swan Lake Champion CHAMP(12)86 (BMG)
16	17	3				FAKE '88 Alexander O'Neal Tabu 6529497 (12)—6529496 (C)
17	9	5				STOP THIS CRAZY THING Coldcut Featuring Junior Reid Ahead Of Our Time Big Life CCUT 4(T) (I/R)
18	NEW					RIDE THE RHYTHM This Ain't Chicago Club/Phonogram JAB(X)72 (F)
19	14	6				ACID MAN Jolly Roger 10/Virgin TEN(X) 236 (E)
20	22	4				FEEL FREE Soul II Soul feat. Do'reen 10/Virgin TEN(X) 239 (E)


21	18	5				OOCHY KOOCHY . . . Baby Ford Rhythm King/Mute 7BFORD 1 (12)—BFORD 1 (I/R)
22	NEW					GET REAL Paul Rutherford 4th + B'way/Island (12)BRW 113 (F)
23	12	4				GITTIN' FUNKY Kid 'N' Play Cooltempo/Chrysalis COOL(X) 168 (C)
24	NEW					MIRACLES M C Duke Music Of Life—(NOTE 20) (P)
25	24	12				THE ONLY WAY IS UP Yazz & The Plastic Population Big Life BLR 4(T) (I/R)
26	13	7				MEGABLAST/DON'T MAKE ME WAIT Bomb The Bass Rhythm King/Mute DOOD(12)2 (I/R)
27	46	2				GIRL YOU KNOW IT'S TRUE Milli Vanilli Cooltempo/Chrysalis COOL(X) 170 (C)
28	29	3				RISING TO THE TOP Pieces Of A Dream Manhattan/EMI (12)MT 54 (E)
29	36	2				FREE Will Downing 4th + B'way/Island (12)BRW 112 (F)

30	NEW					ANY LOVE Luther Vandross Epic LUTH(T) 8 (C)
31	50	4				INDESTRUCTIBLE Four Tops Arista 111717 (12)—611717 (BMG)
32	25	9				EASY Commodores Motown ZB41793 (12)—ZT41794 (BMG)
33	30	11				I NEED YOU B.V.S.M.P. Debut/Passion DEBT(X) 3044 (A)
34	41	2				DON'T TALK DIRTY TO ME Jemaine Stewart Siren/Virgin SRN(T) 86 (E)
35	NEW					GIVING YOU THE BEST THAT I GOT Anita Baker Elektra/WEA EKR 79(T) (W)
36	21	3				LOVE TRUTH & HONESTY Bananarama London NANA 17 (12)—NANX 17 (F)
37	20	2				ALL OF ME Sabrina PWL/Mega/Videogram PWL(T) 19 (P)
38	32	2				JUST WANNA DANCE/WEEKEND Todd Terry Project Fresh (USA)—(FRE 80125) (Import)
39	NEW					WE DON'T EXIST Acid Boyz Premiere UK—(ERET 504) (A)
40	33	8				I DON'T BELIEVE IN MIRACLES Sinitta Fanfare (12)FAN 16 (A)
41	49	2				DON'T SCANDALISE MINE Sugar Bear Coslit—(CR 1004) (Import)
42	38	2				AM I LOSING YOU Cynthia Schless Charm—(CRT 22) (JS)
43	26	5				ANOTHER PART OF ME Michael Jackson Epic 6528447 (12)—6528446 (C)
44	NEW					SOMEBODY SAVE ME By All Means 4th + B'way/Island (12) BRW 114 (F)
45	NEW					OOO BABY BABY Kotch Mango/Island (12)IS 382 (F)
46	28	2				DO THAT AGAIN Blue Moderne Atlantic A9045(T) (W)
47	NEW					CUBA ('88 REMIX) Gibson Brothers Debut DEBT(X) 3055 (A)
48	NEW					ONE WAY OUT Reid Syncopate/EMI (12)SY 16 (E)
49	NEW					LET'S DANCE Grand Groove Rham—(RS 8802) (I)
50	31	3				TURN IT INTO LOVE Hazel Dean EMI (12)EM 71 (E)

TOP 10 ALBUMS

1	8	2				MOONLIGHTING Various WEA WX202/WX202C (V)
2	NEW					ACID JAZZ AND OTHER ILLICIT GROVE Various Urban/Polydor URBLP16/URBMC16 (C)
3	1	7				CONSCIENCE Womack & Womack 4th + B'way/Island BRLP519/BRCAS19 (C)
4	3	3				RAP TRAX Various Stylus SMR859/SMC859 (ST)
5	NEW					DON'T BE CRUEL Bobby Brown MCA.MCF3425/MCF3425 (C)
6	2	2				BALEARIC BEATS VOL I Various London.FFRLP5/FFRMC5 (C)
7	4	3				URBAN ACID Various Urban/Polydor.URBLP15/URBMC15 (C)
8	RE					SO GOOD Mica Paris 4th + B'way/Island.BRLP525/BRCAS25 (F)
9	RE					FOREVER Chapter 8 Capitol EST2073/TCEST2073 (C)
10	10	3				SUCCESS . . . NEVER ENDS Scott White RCA PL90246/PK90246 (BMG)

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He
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Me*

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TOP 10 BUBBLERS

1						ANY LOVE Massive Attack Massive Attack—(MASS001) (I)
2						IT'S YOU Beat Lads 4th + B'Way/Island (12) BRW111 (F)
3						REACHIN' Phase II Republic—(LICT006) (I)
4						PLAYING WITH FIRE (EP) M-D-EMM Republic LIC(T)003 (I)
5						IMAGINATION Steven Dante Cooltemp/Chrysalis DANTE(X)2 (C)
6						ACID THUNDER Fast Eddie DJ International—(DJ961) (IMP)
7						SO MANY WAYS (DO IT PROPERLY PART 2) Brat Pack Vendetta—(VE7008) (IMP)
8						YOU'RE GONNA GET ROCKED Latoya Jackson RCA PB49527/PT49528 (BMG)
9						ROCK THE PARTY RIGHT Cool House Underground (USA)—(UN118) (IMP)
10						REBELS (GET RIGHTEOUS) Jamie Principle London FFR(X) 10 (F)

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Big budget Budgie

Budgie has come of age, growing from a cult Seventies programme to a big budget musical. Dave Laing reports on how Adam Faith and company are reviving the endearing character, ballads and all



ADAM FAITH in *Seventies* pose from the successful TV series

ON NEW Year's Eve 1985 award-winning songwriter Don Black had lunch with Adam Faith. "I wanted to do a musical with Adam", explains Black. "We'd talked about Brighton Rock and about Alfie but we couldn't get the rights. And we talked about Budgie."

Nearly three years later, the stage musical *Budgie* begins its London previews at the Cambridge Theatre this week. The book by is by Keith Waterhouse and Willis Hall who originally created the character for television while its full score (20 songs) has been written by Don Black with Mort Shuman, the American composer whose credits include *Save The Last Dance For Me* and *Can't Get Used To Losing You*. The duo were introduced by publisher David Black and "got our feet wet", says Plat by writing *In One Of My Weaker Moments*, the show's big ballad just released as a single by Anita Dobson who co-stars with Faith in *Budgie*.

For Shuman, who has lived in Europe for over 20 years, this was his first attempt at a full scale musical. He had done a show based on the songs of Jacques Brel and a concept album released in Paris, but "writing a musical is like a chess-game. It's very complicated: you have to collaborate with the director and choreographer and ideally each song should move the story along melodically and lyrically. It's not like sitting down and writing a ditty."

Budgie's storyline draws on elements from the television series and is set in the late Sixties. However, the music does not echo the pop trends of that time. "Pop music with guitars won't work in the theatre," says Don Black. "The standard rock form is not really suited to the demands of a musical which is why a lot of pop composers fail when they try to write a show."

In both book and Black's lyrics,

Budgie the show has retained the wit of the original series. "Anyone who knows Don knows what a funny man he is," points out Shuman. "He's been waiting to show it in his work and here he has lots of opportunities."

"In return, the composer has to be generous to accommodate funny ideas," says Black, citing one number from the show sung by "a dipsomaniac and a nymphomaniac" and called *If It Wasn't For The Side Effects*.

Somewhat less funny has been the effort to raise the £1.1m to stage *Budgie*. "With the exception of Cameron Mackintosh, there are no real producers of musicals in the West End," says Black, "so I had to do it myself with Lawrence Myers". One of the show's most enthusiastic supporters has been David Simone who originally committed Phonogram Records as an investor. When he moved to MCA late last year, he took his enthusiasm with him, getting Black to meet MCA President Irving Azoff. "He only had to hear half of *Weaker Moments* and he said he was in," recalls Black. MCA has now bought out Phonogram's interest and will be recording a cast album on the Sunday after the show opens in London. The main publisher of the *Budgie* songs is Stephen James of Dejamus, Don Black's longtime publisher, while Plat's Bucks Music has a minority share.

Black and Shuman have plans to continue writing together. "We're going to do some country songs," explains Black. "I'd like to do an album with Mort singing and call it *Shuman Country*."



DON BLACK (left) and Mort Shuman: sowing the *Budgie* seeds

COMPACT disc DIGITAL AUDIO

- 1 - REVOLUTIONS, Jean Michel Jarre Polydor
- 2 1 STARING AT THE SUN, Level 42 Polydor
- 3 2 NEW JERSEY, Bon Jovi Vertigo/Phonogram
- 4 4 CONSCIENCE, Womack & Womack 4th 'n' ss B'Way/Island
- 5 - PEACE IN OUR TIME, Big Country Mercury
- 6 3 HOT CITY NIGHTS, Various Vertigo/Phonogram
- 7 6 TRACY CHAPMAN, Tracy Chapman Elektra
- 8 5 BUSTER (OST), Various Virgin
- 9 13 MOONLIGHTING (OST), Various WEA
- 10 11 BAD, Michael Jackson Epic
- 11 8 RAP TRAX, Various Stylus
- 12 10 ANCIENT HEART, Tanita Tikaram WEA
- 13 7 SUNSHINE ON LEITH, The Proclaimers Chrysalis
- 14 20 ... AND THE BEAT GOES ON, Various Telstar
- 15 18 BEST OF EAGLES, Eagles Asylum
- 16 17 BROTHERS IN ARMS, Dire Straits Vertigo/Phonogram
- 17 15 TANGO IN THE NIGHT, Fleetwood Mac Warner Brothers
- 18 9 THE FIRST OF A MILLION KISSES, Fairground Attract. RCA
- 19 19 HEAVEN ON EARTH, Belinda Carlisle Virgin
- 20 16 IDOL SONGS: 11 OF THE BEST, Billy Idol Chrysalis

Compiled by Gallup for the BPI, Music Week and BBC © 1988

AIR PLAY

KEY	A=Radio 1 'A' list B=Radio 1 'B' list C=Radio 1 'C' list	RADIO 1 w/1 w/2 w/3 w/4 w/5 w/6 w/7 w/8 w/9 w/10 w/11 w/12 w/13 w/14 w/15 w/16 w/17 w/18 w/19 w/20 w/21 w/22 w/23 w/24 w/25 w/26 w/27 w/28 w/29 w/30 w/31 w/32 w/33 w/34 w/35 w/36 w/37 w/38 w/39 w/40 w/41 w/42 w/43 w/44 w/45 w/46 w/47 w/48 w/49 w/50	RADIO 1 w/1 w/2 w/3 w/4 w/5 w/6 w/7 w/8 w/9 w/10 w/11 w/12 w/13 w/14 w/15 w/16 w/17 w/18 w/19 w/20 w/21 w/22 w/23 w/24 w/25 w/26 w/27 w/28 w/29 w/30 w/31 w/32 w/33 w/34 w/35 w/36 w/37 w/38 w/39 w/40 w/41 w/42 w/43 w/44 w/45 w/46 w/47 w/48 w/49 w/50	REGIONAL w/1 w/2 w/3 w/4 w/5 w/6 w/7 w/8 w/9 w/10 w/11 w/12 w/13 w/14 w/15 w/16 w/17 w/18 w/19 w/20 w/21 w/22 w/23 w/24 w/25 w/26 w/27 w/28 w/29 w/30 w/31 w/32 w/33 w/34 w/35 w/36 w/37 w/38 w/39 w/40 w/41 w/42 w/43 w/44 w/45 w/46 w/47 w/48 w/49 w/50	LAST WEEK CHART
ALMOND, MARC Tears Run Rings Parlophone 6 13 C A 11 22 39					
ASSOCIATES, THE Heart Of Glass WEA — 4 C B 6 11 —					
ASTLEY, RICK She Wants To Dance With Me RCA 12 11 A B 37 37 7					
ASWAD Set Them Free Mango — — — — 15 21 —					
AZTEC CAMERA Deep & Wide & Tall WEA 10 4 C C 35 21 74					
BAKER, ANITA GIVING YOU THE BEST Elektra — 6 — — — 23 22 55					
BANARAMA Love, Truth & Honesty London 4 — — — — 32 31 25					
BEATMASTERS/PP ARNOLD Beat It Up Rhythm King 10 10 A A 14 9 35					
BENATAR, PAT Don't Walk Away Chrysalis 4 4 B — 19 — 45					
BLACK Big One A&M 5 5 B B 32 31 54					
BON JOVI Bad Medicine Vertigo 10 10 A A 24 24 19					
BROS I Quit CBS 9 12 C A 24 30 24					
BROTHER BEYOND The Harder I Try EMI 6 11 C B 23 32 30					
CARLISLE, BELINDA World Without You Virgin 6 10 B B 30 35 46					
CARMEN, ERIC Make Me Lose Control Arista — — — — 21 20 —					
CETERA, PETER One Good Woman Warner Brothers 6 8 C B 17 17 83					
CHAPMAN, TRACY Talkin' Bout A Revolution Elektra — 6 C B 3 8 —					
CHEAP TRICK Don't Be Cruel Epic 6 8 C C 23 23 77					
CHRISTIANS Harvest For The World Island 19 9 A — 10 — —					
COLD CUT Stop This Crazy Thing Ahead Of Our Time 8 15 B A 12 19 34					
COLLINS, PHIL Groovy Kind Of Love Virgin 10 16 A A 38 41 5					
COPE, JULIAN Charlotte Anne Island 9 9 B — 14 12 37					
DARLING BUDS Bust Native 5 4 B — 11 — 59					
DEAN, HAZEL Turn It Into Love EMI 7 7 A A 33 31 21					
DONOVAN, JASON Nothing Can Divide Us PWL 4 6 B B 34 33 6					
DOWNING, WILL Free 4th & B'way 4 4 C — 25 18 65					
DURAN DURAN I Don't Want Your Love EMI 13 7 A — 31 22 14					
ERASURE A Little Respect Mute 15 13 A A 35 31 12					
EVERYTHING BUT THE GIRL Love Is... blanco y negro — — — — 15 23 —					
FARNHAM, JOHN Age Of Reason RCA 5 4 — — — 16 18 88					
FIVE STAR There's A Brand New World Tent 4 9 B A 5 16 —					
FOUR TOPS Indestructible Arista — 4 C C 22 33 58					
FREY, GLEN True Love MCA 8 8 A B 29 26 100					
GRAYSTOKE Up On The Roof Indigo 4 — C — — — —					
HARRISON, JERRY Rev It Up Fontana — 5 C C 7 11 —					
HIGHLINERS I've Been Stung By ABC — 5 — — — — —					
HOLLIES, THE He Ain't Heavy He's My Brother EMI 13 15 B B 36 35 2					
HOUSTON WHITNEY One Moment In Time Arista 7 8 B B 39 38 3					
JAACKSON, MICHAEL Another Part Of Me Epic 7 13 C A 20 34 40					
JARRE, JEAN MICHAEL Revolutions Polydor 5 — C — — — —					
JOHNSON, JESSE Every Shade Of Love Breakout — 4 B B — — —					
LEVEL 42 Heaven In My Hands Polydor 7 11 B A 9 21 —					
LOVE & MONEY Hallelujah Man Fontana 4 4 B B 17 14 70					
MARLEY, ZIGGY Tumblin' Down Virgin 5 6 — — — 14 8 84					
McFERRIN, BOBBY Don't Worry, Be Happy Manhattan 14 10 A — 36 25 11					
MILLI VANILLI Girl You Know It's True Cooltempo — 4 — — — 4 — 56					
O'NEAL, ALEXANDER Fake '88 Tabu 10 8 C C 26 25 16					
PASADENAS Riding On A Train CBS 17 16 A A 37 32 13					
PET SHOP BOYS Domino Dancing EMI 16 19 A A 37 36 9					
PREFAB SPROUT Cars And Girls Kitchenware 7 6 C C 26 27 80					
PROCLAIMERS, THE I'm Gonna Be Chrysalis 7 16 A A 34 35 15					
REO SPEEDWAGON Here With Me Epic — — — — 11 17 —					
ROBERTSON, ROBBIE Fallen Angel WEA — 4 — — — 18 14 95					
ROSS, DIANA Mr Lee EMI 4 — B — — 19 12 68					
SABRINA All Of Me Mega 6 — C — — 22 — 38					
SALT 'N' PEPA Shake Your Thang frr 9 16 A A 7 9 28					
SHAW, SANDIE Please Help The Cause Rough Trade 5 6 B — — 3 — 87					
SHOCKED, MICHELLE Anchorage Cooking Vinyl 9 10 B B 18 12 75					
SIFFRE, LABI Listen To The Voice China — 4 — — — 20 21 81					
SINITTA I Don't Believe In Miracles Fanfare — — C — — 29 30 27					
SIOUXIE & THE BANSHEES Killing Jar Wonderland 4 4 B B 8 — 41					
SPRINGSTEEN, BRUCE Spare Parts CBS — 7 — — — 24 29 47					
STEWART, JERMAINE Don't Talk Dirty To Me Siren — — — — — 22 22 63					
TALKING HEADS (Nothing But) Flowers EMI — — B — — 8 — —					
TIKARAM, TANITA Twist In My Sobriety WEA — 4 — — — 7 — —					
TOM TOM CLUB Don't Say No Fontana — 5 — — — — — 79					
TAU PAU Secret Garden Siren 11 8 B — — 35 32 22					
TRANVISION VAMP Revolution Baby MCA 8 9 B B 19 24 33					
TURNER, RUBY Signed, Sealed, Delivered Jive 8 8 A A 2 6 —					
U2 Desire Island 23 20 A A 34 26 1					
VANDROSS, LUTHER Any Love Epic — 4 — — — 14 — —					
WEDDING PRESENT Why Are You Being So Reception — 4 — — — 4 — 48					
WEE PAPA GIRL RAPPERS Wee Rule Jive 7 10 A A 12 4 17					
WIEDLIN, JANE Rush Hour Manhattan 9 16 B A 18 33 31					
WILDE, KIM Never Trust A Stranger MCA 11 4 A B 30 30 32					
WITHERS, BILL Lovely Day (Sunshine Mix) CBS 14 19 A A 35 36 8					
WOMACK & WOMACK Teardrops 4th & B'way 16 18 A A 38 39 4					
WONDER, STEVIE My Eyes Don't Cry Motown — — — — — 10 13 —					
WONDERSTUFF It's Yer Money I'm After Polydor 4 9 B B 10 16 72					
YELLO The Race Mercury 14 17 A A 27 32 18					

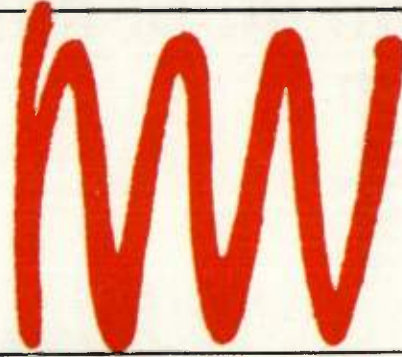
A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynn Facey on 01 387 6611 ext 221.

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 Snam Tracking, or c) are featured on 11 or more current ILR playlists (A & B lists).

TOP 100 ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK



No 1	1	NEW JERSEY CD Bon Jovi	Vertigo/Phonogram VERH 62
2	2	STARING AT THE SUN CD Level 42	Polydor POLH 50
3	NEW	REVOLUTIONS CD Jean-Michel Jarre	Polydor POLH 45
4	3	RAP TRAX CD Various	Stylus SMR 859
5	4	CONSCIENCE ● CD Womack & Womack	4th + B'Way/Island BRLP 519
6	16	MOONLIGHTING (OST) ○ CD Various	WEA WX 202
7	5	HOT CITY NIGHTS ● CD Various	Vertigo/Phonogram PROTV 15
8	7	KYLIE ★ CD Kylie Minogue	PWL HF 3
9	NEW	PEACE IN OUR TIME CD Big Country	Mercury/Phonogram MERH 130
10	9	TRACY CHAPMAN ★★ CD Tracy Chapman	Elektra EKT 44
11	8	SUNSHINE ON LEITH ○ CD The Proclaimers	Chrysalis CHR 1668
12	6	BUSTER (OST) CD Various	Virgin V 2544
13	10	BAD ★★★★★★ CD Michael Jackson	Epic 450290-1
14	26	... AND THE BEAT GOES ON CD Various	Telstar STAR 2338
15	13	DIRTY DANCING (OST) ★★ CD Original Soundtrack	RCA BL 86408
16	11	PUSH ★★ CD Bros	CBS 460629 1
17	NEW	ONES ON 1 CD Various	BBC REF 693
18	20	HEAVEN ON EARTH ★ CD Belinda Carlisle	Virgin V 2496
19	12	ANCIENT HEART ○ CD Tanita Tikaram	WEA WX 210
20	14	THE FIRST OF A MILLION KISSES ★ CD	

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CD: PWKS 512

LP: CDS 1231
MC: CAM 1231
CD: PWKS 514

59	37	OUT OF THIS WORLD CD Europe	Epic 462449-1
60	51	TURN BACK THE CLOCK ★ CD Johnny Hates Jazz	Virgin V 2475
61	45	ROCKS THE HOUSE! ○ CD Jellybean	Chrysalis CJB 1
62	64	URBAN ACID CD Various	Urban/Polydor URBLP 15
63	89	BRIDGE OF SPIES ★★★★★ CD T'Pau	Siren/Virgin SRNLP 8
64	47	THRILLER ★★★★★★★★ CD Michael Jackson	Epic EPC 85930
65	36	STATE OF EUPHORIA CD Anthrax	Island ILPS 9916
66	NEW	VIXEN CD Vixen	Manhattan/EMI MTL 1028
67	NEW	NOT ME CD Glenn Medeiros	London LONLP 68
68	59	GREATEST HITS LIVE CD Carly Simon	Arista 209196
69	62	LOVE ● CD Aztec Camera	Warner Brothers WX 128
70	55	PEOPLE ● CD Hothouca Flowers	London LONLP 58
71	65	THE BLUES BROTHERS (OST) CD Various	Atlantic K 50715
72	48	KEEPER OF THE SEVEN KEYS PART 2 CD Helloween	Noise Int NUK 117
73	52	ROBBIE ROBERTSON ● CD Robbie Robertson	Geffen WX 133
74	83	FAITH ★★ CD George Michael	Epic 460000 1
75	73	RAINTOWN ● CD Deacon Blue	CBS 450549-1
76	63	ALL ABOUT EVE ● CD All About Eve	Mercury/Phonogram MERH 119
77	71	THE CREAM OF ERIC CLAPTON ★★ CD Eric Clapton/Cream	Polydor ECTV 1
78	NEW	THE MAGIC OF NANA MOUSKOURI CD	

- 21** ⁴⁶ RARE GROOVE MIX CD
Various Stylus SMR 863
- 22** **NEW** ALL THAT JAZZ CD
Breathe Siren SRNLP 12
- 23** ¹⁸ NOW! 12 ★★ CD
Various EMI/Virgin/PolyGram NOW 12
- 24** ²² IDOL SONGS: 11 OF THE BEST ★ CD
Billy Idol Chrysalis BILTV 1
- 25** ²⁴ BEST OF EAGLES ★ CD
Eagles Asylum/Elektra EKT 5
- 26** ⁴² HEARSAY ★ CD
Alexander O'Neal Tabu 450936-1
- 27** ³² A SALT WITH A DEADLY PEPA ○ CD
Salt 'N' Pepa FFRR/London FFRLP 3
- 28** ²⁷ WHITNEY ★★★★★ CD
Whitney Houston Arista 208 141
- 29** ²⁹ KICK ★ CD
INXS Mercury/Phonogram MERH 114
- 30** ²¹ APPETITE FOR DESTRUCTION ● CD
Guns 'N' Roses Geffen WX 125
- 31** ²³ SPIRIT OF EDEN CD
Talk Talk Parlophone/EMI PCSD 105
- 32** ²⁸ TANGO IN THE NIGHT ★★★★★ CD
Fleetwood Mac Warner Brothers WX65
- 33** ¹⁹ RANK ● CD
The Smiths Rough Trade ROUGH 126
- 34** ³⁹ THE WORLDS OF FOSTER & ALLEN CD
Foster & Allen Stylus SMR 861
- 35** ²⁵ GREATEST EVER ROCK 'N' ROLL MIX ● CD
Various Stylus SMR 858
- 36** **NEW** THE MOTOWN SONG BOOK CD
Ruby Turner Jive HIP 58
- 37** ³¹ PURPLE RAIN (OST) ★ CD
Prince & The Revolution Warner Brothers 9251101
- 38** ³³ SHORT SHARP SHOCKED CD
Michelle Shocked Cooking Vinyl/London CVLP 1
- 39** ¹⁵ BLUE BELL KNOLL CD
Cocteau Twins 4AD/CAD 807
- 40** ¹⁷ WORKERS' PLAYTIME CD
Billy Bragg Go! Discs/Chrys. AGOLP 15
- 41** **NEW** THE STARS WE ARE CD
Marc Almond Parlophone PCS 7324
- 42** **NEW** BROTHERS IN RHYTHM CD
Various Ariola 303374

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- 43** ⁵⁶ THE INNOCENTS ● CD
Erasure Mute STUMM 55
- 44** ³⁰ SO GOOD ● CD
Mica Paris 4th + B'Way/Island
- 45** ⁴³ HYSTERIA ★ CD
Def Leppard Bludgeon Riff/Phono HYSLP 1
- 46** ⁶⁸ HI LIFE - THE BEST OF AL GREEN CD
Al Green K-Tel NE 1420
- 47** ⁴⁰ POPPED IN SOULED OUT ★★★★★ CD
Wet Wet Wet Precious/Phonogram JWWWL 1
- 48** **NEW** METAL RHYTHM CD
Gary Numan Illegal ILP 035
- 49** ³⁴ TWICE THE LOVE ○ CD
George Benson Warner Brothers WX 160
- 50** ⁴¹ MORE DIRTY DANCING (OST) ● CD
Various RCA BL 86965
- 51** ⁵⁷ ALL THE HITS AND MORE CD
The Hollies EMI EM 1301
- 52** ³⁸ BROTHERS IN ARMS ★★★★★★★★★★ CD
Dire Straits Vertigo/Phonogram VERH 25
- 53** ³⁵ ... AND JUSTICE FOR ALL CD
Metallica Vertigo/Phonogram VERH 61
- 54** ⁴⁴ PEEPSHOW CD
Siouxsie & The Banshees Wonderland/Polydor SHELP 5
- 55** ⁵⁰ HITS 8 ★ CD
Various CBS/WEA/BMG HITS 8
- 56** ⁶⁹ THE JOSHUA TREE ★★★★★ CD
U2 Island U26
- 57** ⁴⁹ LOVESEXY ● CD
Prince Paisley Pk/Warner Bros WX 164
- 58** ⁵³ DON'T BE AFRAID OF THE DARK CD
Robert Cray Band Mercury/Phonogram MERH 129

- 79** ⁷² THE CHRISTIANS ★★ CD
The Christians Island ILPS 9876
- 80** ⁷⁹ OFF THE WALL ★ CD
Michael Jackson Epic 450086 1
- 81** ⁸⁵ ROLL WITH IT ● CD
Steve Winwood Virgin V 2532
- 82** ⁷⁰ THE COLLECTION ● CD
Barry White Mercury/Phonogram BWTV 1
- 83** ⁷⁶ FACE VALUE ★★★ CD
Phil Collins Virgin V 2185
- 84** **NEW** BIG TIME CD
Tom Waits Island ITW 4
- 85** ⁶¹ ON THE BEACH ● CD
Chris Rea WEA WX 191
- 86** ⁶⁰ WIDE AWAKE IN DREAMLAND ● CD
Pat Benatar Chrysalis CDL 1628
- 87** **NEW** ACID JAZZ AND OTHER ILLICIT GROOVES CD
Various Urban/Polydor URBLP 16
- 88** **RE** SLIPPERY WHEN WET ★★ CD
Bon Jovi Vertigo/Phonogram VERH 38
- 89** ⁵⁴ FUR CD
Jane Wiedlin Manhattan/EMI MTL 1029
- 90** **NEW** STRIP MINE CD
James Sire JIMLP 2
- 91** ⁸⁷ RUMOURS ★★★★★★★ CD
Fleetwood Mac Warner Brothers K 56344
- 92** ⁷⁷ PHANTOM OF THE OPERA ★★★ CD
Various Polydor PODV 9
- 93** ⁷⁵ PET SHOP BOYS, ACTUALLY ★★★ CD
Pet Shop Boys Parlophone PCSD 104
- 94** ⁷⁴ NON STOP ○ CD
Julio Iglesias CBS 4609901
- 95** ⁶⁶ THE EIGHT LEGGED GROOVE MACHINE CD
The Wonder Stuff Polydor GONLP 1
- 96** **RE** GREATEST HITS CD
Bill Withers CBS 32343
- 97** **RE** THE CIRCUS ★ CD
Erasure Mute STUMM 35
- 98** ⁹³ EVERYTHING ● CD
Climie Fisher EMI EMC 3538
- 99** ⁸⁶ INTRODUCING THE HARDLINE ... ★★★★★ CD
Terence Trent D'Arby CBS 450 911-1
- 100** ⁸⁸ NOTHING LIKE THE SUN ★ CD
Sting A&M AMA 6402

CD: Released on Compact Disc

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'It's pretty fishy. I haven't really had any of my staff on Radio One since 1983 and that makes it hard for me to compete'

Flying against the airwaves

by Selina Webb

TEN YEARS in the music business and Gary Numan says he's "very, very disheartened". The synthesiser songs are still flowing, the fans remain loyal but, he says, Radio One never plays his records.

"The fans buy enough records to put them into the top 30, but they don't get played so drop straight out again," he says.

Numan has never enjoyed critical acclaim, but he's mystified by the apparent antipathy to his new releases — and by reports that his dwindling success has left him penniless.

"I think it must be sour grapes. It's just not true that I'm broke, at least I hope I'm not because I've just bought a new aeroplane," he jokes, also denying that his Numa label, which faded out in 1987, is gone for good!

"Numa has been quiet over the last year but that's just because I've been bringing things out on other labels. It's still there as a stand-by."

The latest Numan projects are an album with Bill Sharpe, a new solo album released last week on Illegal Records and another collaborative work with Miles Copeland which Numan describes as up front New Age music "the sort of thing I've been doing four or five years but have never found an outlet for".

The first single from the Metal Rhythm album, New Anger, is in the chart and a 19-date UK tour is in progress. Now Numan is hopeful that his airplay jinx will be broken.

A byrd in the hand

by Dave Cavanagh

OVER THE past six months lovers of good tunes and swashbuckling 12-string guitars have been assembling gleefully in the caverns of London to discuss the many merits of Summerhill. Formed by tall Scottish person Seoni Burnett and economized Yorkshireman Neil Scott out of the remnants of those hardy roots rockers The Snakes Of Shake,



GARY NUMAN: little airplay, but the fans remain faithful

Summerhill offer an exciting pop gospel that replaces the usual indie loveably-shambolic ethic with deceptively simple country-styled songs played and sung very well indeed.

Those who spotted Byrd-like qualities to the band's debut single, I Want You, are only half the way there, as the Summerhill album, featuring the wizard of the pedal-steel, BJ Cole should reveal. The label is Demon subsidiary Diabolo. So, a pop group? A country group? Seoni (pronounced Shorey) shrugs at the terminology.

"I can't remember when I started liking country", he says. "I could see the parallel with Scottish music, part of the heritage, so I felt there was a certain justification for being involved in it. Also country music tends to be about the way people live, which is what I write about. I like Tammy Wynette singing about her kids and stuff. On the other hand if it was totally honest it would be boring, so there's a bit of artistic licence involved. Lying, in other words."

Fanfare for the uncommon

by David Giles

I DON'T Believe In Miracles by Sinitta is the latest single release on the Fanfare label. The St Johns Wood-based company was set up six years ago by Ian Burton to cater for the Keep Fit record market (the first LP, KIS — Keep In Shape —

featured the young Sinitta in the video). Upon Simon Cowell's arrival at the label they took on board Rondo Veneziano, a series of records of Italian classical music with animated videos.

Sinitta was Fanfare's first excursion into the mainstream pop market, signed during the Hi-Energy boom of four years ago. After her first 45, Cruising, failed to reach the top 100, her next single So Macho was exported to Spain and finally scored a hit with its second re-release, eventually clocking up 650,000 sales.

Stock, Aitken & Waterman were then brought in to work with Sinitta producing a string of hit singles, including Toy Boy and GTO and a debut LP which sold 200,000 copies in England alone.

Simon Cowell looks after Fanfare's promotions and organises their stock. "We tend to release just one thing at a time and work on it for three or four months, whether it's a single or an album, and that's probably why we've been successful", he suggests. "Although we only employ three people full-time we have lots of fantastic freelancers — about 250 in all."

Fanfare's immediate plans include releasing the Hit Factory 2 LP, a sequel to last year's Stylus compilation of SAW singles, on which they say they have more money and time to spend. "I'd like to do more compilations, maybe three or four a year", says Cowell, "and work on them a lot harder and more professionally than Telstar and Stylus."

They are also about to launch their second attack on the singles charts with a new dance/pop-orientated signing within the next three months. "We know who it is", admits Cowell. "But I can't say. It's someone well known though ..."



SINITTA: BELIEVING in miracles

Playing the game

by Paul Sexton

ARE ALL rap artists humourless egomaniacs? There's more of a smile in the rap culture than a passer-by might spot immediately, but even two of its current leading protagonists, Kid 'n' Play, aren't sure of the dividing line.

"It's hard to say," admits Play. "With LL(Cool J) and (Kool) Moe Dee there was some rivalry, but I've seen them together and now they're pretty cool about it."

Kid Cool Out and Playboy Mr C (aka Kid 'n' Play) first hooked up with producer Hurby Love Bug and Salt 'n' Pepa in the late seventies. They first charted in 1987 on Select Records with Last Night and again this year with Do This My Way, but by then they were experienced rap writers with credits on underground imports like Girls Rule The World by the Celebrity Club on Sutra.

'The people at Chrysalis felt that they had to do certain things to the record to get it in the charts. But we understand politics, sometimes you have to do things like that'

The remix of the current single Gittin' Funky incorporates moments from the MFSB Philly classic TSOP, which surprisingly the artists don't care for much. "The people at Chrysalis felt they had to do certain things to the record to get it in the charts. But we understand the politics, sometimes you have to do things like that," says Play.

They're just finishing their debut album, 2 Hype, which will include a remake of Sam and Dave's Soul Man and a duet with Kid with Salt called Undercover. "It's a ballad. Right now London and Chrysalis are negotiating the particulars." The ties with Salt 'n' Pepa don't end there: they punctuated the LP sessions with weekend appearances on the recent S&P tour, together with Keith Sweat, Rob Base and DJ E-Z Rock and EU. With so many rappers in the ball park, isn't it getting harder to be an original?

"A lot of people want to sound like Rakim," says Kid. "The girls want to sound like Salt 'n' Pepa or Antoinette. But it's the competition of rap that brings out the best in people." And where is rap headed next? "I don't think anybody can predict what's going to happen next — who'd have thought a few years ago that rap would go top 40? But I know the music that Kid 'n' Play are making is going to be on the cutting edge."

Close to the edge

by Kirk Blows

JAGGED EDGE, initially formed around super whizz-kid guitarist Myke Gray (still only 19 years of age), is now a powerful unit that many are tipping for the big time.

With vocalist Rob Armitage, (from Baby Tuckoo and Accept) bassist Billy Kulke and ex-Persian Risk/Battlezone drummer Steve Hoppgood joining Gray, the band are now managed by the powerful Smallwood-Taylor team and are currently being pursued by a number of record companies, following their recent support tour with Ozzy Osbourne.

"The first of those 12 dates was my first live performance for 18 months," says Armitage. "I had no idea what it was gonna be like but I was really surprised. I seem to have matured a lot since those Baby Tuckoo days." His brief period with Accept left Armitage's confidence battered, but following the success of the Ozzy shows, that's long since been repaired. "It's fun again now," he says.

Though all the members are now fully established, it was the guitar skills of young Myke that initially attracted attention and not surprisingly, expectations are high.

"I think if anything, those expectations make us more motivated and we perform even better," Armitage says. "We found out a lot about the future direction of the band on this tour, we're definitely going for that harder sound."

'We've found out a lot about the future direction of the band on this tour, we're definitely going for the harder sound'



GLENN FREY: an Eagle airborne

Back in the fast lane

by Adam Blake

GLENN FREY is onto something: "I've been looking for six years since I left The Eagles for another way to express myself, and it's just sort of all come together on this record." The record in question is *Soul Searchin'*. Frey's third solo album for MCA but the first with which he is completely satisfied. Frey describes the LP as "a highly polished, I think very sophisticated blue-eyed soul record." He sparkles with enthusiasm: "I wanted to draw from the Motown and Philadelphia influences and use real strings, French horns, bells, background singers; stacking the backbeat with handclaps, fingersnaps, guitar chinks, tambourines..."

Aside from consistent American success as a solo artist, Frey has also proved himself as an actor, appearing in *Miami Vice* and the feature film *Let's Get Harry*. I wondered if he had ever contemplated taking up movies full-time: "No. The end product is very satisfying to look at but the process is so tedious." Makes mixing look quick? "Exactly! The one good thing my acting exploits did for me was make me appreciate my life as a musician." For the moment, that means promoting the new album with personal appearances on TV and radio, but Frey is already putting a band ("of old mates") together for a major concert blitz in January. And beyond that? "I think when you make art of any kind you strive for perfection, and settle for excellence. This record is the first album I've made where I've got my act together. I'm gonna stay in this vein."

Dogged approach

by Sarah Davis

IN ADDITION to The Sugarcubes, the enterprising One Little Indian label includes Sleeping Dogs Wake. Karen Sherret (lead vocals and drums) and Robert Wilcocks (self-described "guitarist, vocals, occasional sampler player and contortionist"), originally sent a demo tape to Venture Records. Venture liked their material but it recommended One Little Indian as right for SDW's distinctive style. Tim Kelly, of One Little Indian, says: "For a while 75 per cent of all demo tapes we received sounded like The Smiths, now it's New Order. But this tape was lyrically evocative, there was something intellectual behind it; it

had an edge."

Kelly and partner Derek Birkett felt this edge would fit well with The Sugarcubes and put the groups in together at London's Cambridge Theatre. "The band surpassed our hopes on the Cambridge support and afterwards we had letters asking about them. Most unusual for the first time seeing a band."

And Sleeping Dogs Wake are quite something to see...Karen standing goddesslike, beats her drum and calls her litany. Robert cavorts spectacularly, his guitar a living being. "Our songs explore human nature and evoke differing aspects of light and shade; we wake up parts usually hidden", he explains.

Square roots

by Paula Greenwod

BEFORE JOINING American folk label Gold Castle in 1985, Greenwich Village trio The Washington Squares had already made an impression on college radio, received rave reviews from *The New York Times* for their live performances and built the kind of following you'd expect from an established independent band.

Their debut self-titled album has sold over 100,000 copies in America and has released in the UK through Virgin.

Tom Goodkind, Lauren Agnelli and Bruce Jay Paskow (you'll also find former Television member Billy Ficca on drums), formed the band in 1983. "When we first started taking our demos around the companies in the US they didn't want to know about us", explains Goodkind, "they were scared of us because we were a folk band. But then came the New York folk revival, suddenly it was in all the papers. I think we probably came too early. We were approached by Nancy Jeffries from A&M Records but she decided to sign Suzanne Vega instead."

A wise move for A&M but unlucky for the Squares. Fortunately Danny Goldberg of Gold Castle picked up on the band and they finally came out of the studio with their Mitch Easter produced album. It's a mixture of hypnotic, melodic rock/folk songs and includes one or two traditional ones performed by the band in their own positive, new wave folk style.

Since its release the band have supported the Beach Boys, Suzanne Vega, Joan Jet, Belinda Carlisle and they've played with Billy Bragg who they exchange letters with regularly. "he's terrific, a real sweet guy", enthuses Tom.



WASHINGTON SQUARES: new folk, for new folk

Peep show

AS EACH gauzy drape was tantalisingly removed from **Siouxsie And The Banshees'** ingenious set at the **Royal Albert Hall**, there was another reminder of how far they've come from the sweaty arm-pits and limp mohicans which latterly adorned their gigs. This was a considered, teasing approach to booming drums and searing vocals, one which saw Siouxsie in Puss In Boots meets striptease gear: top hat, suspenders, thigh-length boots, a page-boy cut and all else necessary to keep the proceedings hovering between peepshow and music hall showmanship.

Musically, the emphasis was on a slightly unsettling present with the swirling, engulfing emotions of the new album providing the bulk of a longish set. Christine, Arabian Nights, Cities In Dust, Spellbound and Hong Kong Garden (everyone's favourite boogie) were the oldies in attendance but first we were wooed, teased and cajoled with the melodrama and intrigue of a haunted fairground of sounds.

A chilling accordion and backing tape input set spines tingling and the eerie psychedelia of the proceedings hit a high with the skulking *Rawhead And Bloody Bones*. Carousel, Scarecrow and the uncompromising locomotion of *Burn Up* were superb and the whole was a welcome, if aloof, affirmation of this band's well-honed performance skills.

SELINA WEBB

Angel hearts

IT'S BEEN said before, but the evidence continues to mount: **Little Angels** are going to be big business. Now playing their first major tour since signing to Polydor, the band are achieving a level of rapport with their audiences that many older and more famous outfits would sell their A&R man's soul for.

At London's re-located **Marquee**, the Angels had the punters singing just about every word in every song in a near two-hour set. The extent of that feat becomes apparent when you realise that only nine of those tracks are available on record; the words to the others have been learned simply by repeated hearings at gigs.

The Angels' music is, then, an easily-assimilated hard rock. With its prominent keyboards and occasional neo-acoustic guitar it has a shading and variety that adds several extra dimensions to its fundamental strength.

Needless to say, the **Marquee** was packed to hear it, and those there also witnessed something I hadn't seen before: the band involved in the traditional metal art of moshing. For the unfamiliar, this engenders some brave individuals — in this case singer Toby Jepson



LITTLE ANGELS: not too posh to mosh

and guitarist Bruce Dickinson — leaping from the stage into the audience.

As a means of making those who paid to get in feel as though they are part of the action, it is the ultimate tactic. For a musician trying to earn an honest living, it is probably the ultimate sacrifice.

JEFF CLARK-MEADS

Wha'ppen

CUTTING MUSTARD and the rest of the crap, **Something Happens** continue to work their winning trade as they biff around London showing their strength in trumps: the live performance.

At the recently opened **New Marquee** (Charing Cross and considerably more comfortable) the band drew largely on the I Know Ray Harman mini-live LP and succeeded in closing all arguments on why a band in their position (recently signed to Virgin, lots of big talk floating about) chose to be a live attraction rather than a vinyl one: Quite simply this is where they're at their best.

At a time when one could comfortably fill a drinking chap's evening chasing round the circuit of young hopefuls in unpleasant clubs, **Something Happens** provide a perfect antidote in their apprenticeship-proved guitar-rock. Sure, it's probably been chiselled out of innumerable dry runs in Dublin pubs, but who's complaining when we're getting the cream.

Essentially, what's coming out of

these boys is that rather wonderful combination of guts and talent, spill a snatch of guitar there, add in a pinch of passion here and listen-in to a rare mix of, well, all the right stuff from the Doors to REM, even U2 to simply **Something Happens**. They quote, but never steal. We anticipate the first studio album, coming soon, with great expectations.

DUNCAN HOLLAND

Michelle my belle

AS A recording artist **Michelle Shocked** might well be considered a newcomer but when it comes to winning an audience over she's an old hand. At **Sadler's Wells**, in London, she took complete control of the crowd which at the start applauded rather modestly but by the end was hollering for more.

Apart from playing imaginative, endearing folk songs, Michelle's cheeky Texan drawl and coy movements on stage make her a joy to watch. Naturally, she has lost some of the starry-eyed excitement of her initial performances in the UK but she still puts heart and soul into every song.

This time round, she has a full band backing her for most of the set but this only detracted from the immediacy of the solo efforts and songs like *Gladewater* and *Hello Hopeville* were unremarkable.

As Michelle admitted herself before the opening notes of the wonderful *Anchorage* "some things are best left simple".

NICK ROBINSON



MICHELLE SHOCKED: cheeky



SOMETHING HAPPENS: live is where the best is

TOP 75 SINGLES



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

No	Rank	Artist	Label
1	3	DESIRE U2	Island (12)IS 400 (F)
2	1	HE AIN'T HEAVY, HE'S MY BROTHER The Hollies	EMI (12)EM 74 (E)
3	8	ONE MOMENT IN TIME Whitney Houston	Arista 111613 (12-611613) (BMG)
4	4	TEARDROPS Womack & Womack	4th B'way/Island (12)BRW 101 (F)
5	2	A GROOVY KIND OF LOVE Phil Collins	Virgin VS(T) 1117 (E)
6	6	NOTHING CAN DIVIDE US Jason Donovan	PWL PWL(T) 17 (P)
7	10	SHE WANTS TO DANCE WITH ME Rick Astley	RCA PB 42189 (12-PT 42190) (BMG)
8	5	LOVELY DAY (Sunshine Mix) Bill Withers	CBS 653001 7 (12-653001 6) (C)
9	7	DOMINO DANCING Pet Shop Boys	Parlophone (12)R 6190 (E)
10	9	BIG FUN Inner City feat. Kevin Saunderson	10/Virgin TEN(X) 240 (E)
11	25	DON'T WORRY BE HAPPY Bobby McFerrin	Manhattan/EMI (12)MT 56 (E)
12	19	A LITTLE RESPECT Erasure	Mute (12)MUTE 85 (I/RT/SP)
13	13	RIDING ON A TRAIN The Pasadenas	CBS PASA(T) 2 (C)
14	20	I DON'T WANT YOUR LOVE Duranduran	EMI (12)YOUR 1 (E)
15	11	I'M GONNA BE The Proclaimers	Chrysalis CLAIM(X) 2 (C)
16	24	FAKE 88 Alexander O'Neal	Tabu 652949 7 (12-652949 6) (C)
17	34	WEE RULE Wee Papa Girl Rappers	Jive JIVE(T) 185 (BMG)
18	12	THE RACE Yello	Mercury/Phonogram YELLO 1 (12) (F)
19	17	BAD MEDICINE Bon Jovi	Vertigo/Phonogram JOV 3(12) (F)
20	15	ANYTHING FOR YOU Gloria Estefan & Miami Sound Machine	Epic 6516737 (12-6516736) (C)
21	29	TURN IT INTO LOVE	

MUSIC WEEK

W

JULIO IGLESIAS

ae, ao



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

53	46	NEW ANGER Gary Numan	Illegal ILS(T) 1003 (A)
54	60	THE BIG ONE Black	A&M AM(Y) 468 (F)
55	NEW	GIVING YOU THE BEST THAT I GOT Anita Baker	Elektra EKR 79(T) (W)
56	69	GIRL YOU KNOW ITS TRUE Milli Vanilli	Cooltempo/Chrysalis COOL(X) 170 (C)
57	NEW	O-O-O Adrenalin M.O.D.	MCA - (RAGAT 2) (F)
58	57	INDESTRUCTIBLE Four Tops	Arista 111717 (12-611717) (BMG)
59	NEW	BURST The Darling Buds	Epic BLOND(T) 1 (C)
60	NEW	DON'T CRY Boy George	Virgin BOY 107(12) (E)
61	41	TOUCHY! A-Ha	Warner Brothers W 7749(T) (W)
62	49	I NEED YOU B.V.S.M.P	Debut/Passion DEBT(X) 3044 (A)
63	61	DON'T TALK DIRTY TO ME Jermaine Stewart	Siren/Virgin SRN(T) 86 (E)
64	52	SWEET CHILD O' MINE Guns N' Roses	Geffen GEF 43(T) (W)
65	71	FREE Will Downing	4th B'way/Island (12)BRW 112 (F)
66	NEW	ONE WAY OUT Reid	Syncopate/EMI (12)SY 16 (E)
67	64	OOCHY KOOCHY Baby Ford	Rhythm King 7BFORD 1 (12-BFORD 1) (I/RT)
68	NEW	MR LEE Diana Ross	EMI (12)EM 73 (E)
69	65	BABY BABY Eighth Wonder	CBS BABE(T) 1 (C)
70	63	HALLELUIAH MAN Love And Money	Fontana/Phonogram MONEY 5(12) (F)
71	59	IN THE NAME OF LOVE Swan Lake	Champion CHAMP(12) 86 (BMG)
72	47	IT'S YER MONEY I'M AFTER BABY The Wonder Stuff	Polydor GONE(X) 5 (F)
73	48	EVERY GIRL AND BOY Snares	CBS SPAG(T) 1 (C)

22	³⁷	SECRET GARDEN T'Pau	Siren/Virgin SRN(T) 93 (E)
23	¹⁶	THE ONLY WAY IS UP ● Yazz & The Plastic Population	Big Life BLR 4(T) (I/RT)
24	¹⁴	I QUIT Bros	CBS ATOM(T) 5 (C)
25	²⁸	LOVE, TRUTH & HONESTY Bananarama	London NANA 17 (12 -NANX 17) (F)
26	¹⁸	EASY Commodores	Motown ZB 41793 (12 -ZT 41794) (BMG)
27	³⁸	I DON'T BELIEVE IN MIRACLES Sinitta	Fanfare (12)FAN 16 (A)
28	²²	SHAKE YOUR THANG (IT'S YOUR THING) Salt 'N' Pepa feat. EU	frr/London FFR(X) 11 (F)
29	²¹	MEGABLAST/DON'T MAKE ME WAIT Bomb The Bass	Rhythm King DOOD(12) 2 (I/RT)
30	²³	THE HARDER I TRY Brother Beyond	Parlophone (12)R 6184 (E)
31	²⁶	RUSH HOUR Jane Wiedlin	Manhattan/EMI (12)MT 36 (E)
32	⁵⁰	NEVER TRUST A STRANGER Kim Wilde	MCA KIM(T) 9 (F)
33	³⁰	REVOLUTION BABY Transvision Vamp	MCA TVV(T) 4 (F)

... because summer's not over yet!

CBS

SEE JULIO ON THE ASPEL SHOW ON OCTOBER 8TH

JULIO Q3/3/T3/CD3

34	²⁷	STOP THIS CRAZY THING Coldcut feat. Junior Read	Ahead Of Our Time/Big Life CCUT 4(T) (I/RT)
35	⁴⁴	BURN IT UP Beatmasters with P. P. Arnold	Rhythm King/Mute LEFT 27(T) (I/RT)
36	⁴³	SO IN LOVE WITH YOU Spear Of Destiny	Virgin VS(T) 1123 (E)
37	⁵³	CHARLOTTE ANNE Julian Cope	Island (12)IS 380 (F)
38	⁵¹	ALL OF ME Sabrina	PWL/Mega PWL(T) 19 (P)
39	³⁶	TEARS RUN RINGS Marc Almond	Parlophone (12)R 6186 (E)
40	³¹	ANOTHER PART OF ME Michael Jackson	Epic 652844 7 (12 -652844 6) (C)
41	^{NEW}	THE KILLING JAR Siouxsie & The Banshees	Wonderland/Polydor SHE(X) 15 (F)
42	³³	MY LOVE Julio Iglesias featuring Stevie Wonder	CBS JULIO(T) 2 (C)
43	³⁹	HANDS TO HEAVEN Breathe	Siren/Virgin SRN(T) 68 (E)
44	⁴⁰	THE LOCO-MOTION Kylie Minogue	PWL PWL(T) 14 (P)
45	⁵⁴	DON'T WALK AWAY Pat Benatar	Chrysalis PAT(X) 6 (C)
46	³⁵	WORLD WITHOUT YOU Belinda Carlisle	Virgin VS(T) 1114 (E)
47	³²	SPARE PARTS Bruce Springsteen	CBS BRUCE(T) 4 (C)
48	⁴²	WHY ARE YOU BEING SO REASONABLE NOW? The Wedding Present	Reception REC 011(12) (I/RR)
49	⁴⁵	CAN YOU PARTY Royal House	Champion CHAMP(12) 79 (BMG)
50	^{NEW}	ANY LOVE Luther Vandross	Epic LUTH(T) 8 (C)
51	⁵⁶	ACID MAN Jolly Roger	10/Virgin TEN(X) 236 (E)
52	^{NEW}	GET REAL Paul Rutherford	4th + B'way/Island (12)BRW 113 (F)

74 ^{NEW} **DEEP & WIDE & TALL**
Aztec Camera

75 ^{NEW} **ANCHORAGE**
Michelle Shocked

WEA YZ 154(T)R (W)

London LON(X) 193 (F)

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T W E L V E • I N C H

1	^{NEW}	DESIRE U2	
2	²	BIG FUN Inner City/Kevin Saunderson	
3	¹	TEARDROPS Womack & Womack	
4	³	LOVELY DAY Bill Withers	
5	⁶	A LITTLE RESPECT Erasme	
6	⁴	DOMINO DANCING Pet Shop Boys	
7	⁹	RIDING ON A TRAIN The Pasadenas	
8	⁵	HE AIN'T HEAVY, HE'S MY BROTHER The Hollies	
9	¹²	FAKE 88 Alexander O'Neal	
10	⁷	A GROOVY KIND OF LOVE Phil Collins	
11	¹⁵	ONE MOMENT IN TIME Whitney Houston	
12	¹⁰	SHE WANTS TO DANCE WITH ME Rick Astley	
13	²⁰	WEE RULE Wee Papa Girl Rappers	
14	¹¹	I DON'T WANT YOUR LOVE Duranduran	
15	⁸	THE RACE Yello	
16	²³	DON'T WORRY BE HAPPY Bobby McFerrin	
17	²²	BURN IT UP Beatmasters/PP Arnold	
18	¹⁴	NOTHING CAN DIVIDE US Jason Donovan	
19	¹³	MEGABLAST/DON'T MAKE ME WAIT Bomb The Bass	
20	³³	BAD MEDICINE Bon Jovi	
21	¹⁶	SHAKE YOUR THANG (IT'S YOUR THING) Salt 'N' Pepa feat EU	
22	³²	TURN IT INTO LOVE Hazel Dean	
23	²⁷	ACID MAN Jolly Roger	
24	¹⁹	CAN YOU PARTY Royal House	
25	^{NEW}	GET REAL Paul Rutherford	
26	¹⁸	STOP THIS CRAZY THING Coldcut featuring Junior Reid	
27	¹⁷	THE ONLY WAY IS UP Yazz & The Plastic Population	
28	^{NEW}	O-O-O Adrenal'n M.O.D.	
29	^{NEW}	CHARLOTTE ANNE Julian Cope	
30	^{NEW}	SECRET GARDEN T'Pau	
31	²¹	I QUIT Bros	
32	^{NEW}	GIRL YOU KNOW ITS TRUE Milli Vanilli	
33	^{NEW}	ANY LOVE Luther Vandross	
34	^{NEW}	SO IN LOVE WITH YOU Spear Of Destiny	
35	²⁸	ANYTHING FOR YOU Glenn Estefan & Miami Sound Machine	
36	³¹	IN THE NAME OF LOVE Swan Lake	
37	³⁴	I DON'T BELIEVE IN MIRACLES Sinitta	
38	^{NEW}	LOVE, TRUTH & HONESTY Bananarama	
39	³⁸	OOCHY KOOCHY Baby Ford	
40	²⁶	SPARE PARTS Bruce Springsteen	

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US TOP FORTIES

SINGLES

1★	2	LOVE BITES, Def Leppard	Mercury
2★	5	RED, RED WINE, UB40	A&M
3★	1	DON'T WORRY, BE HAPPY, Bobby McFerrin	Manhattan/EMI
4★	6	DON'T BE CRUEL, Cheap Trick	Epic
5	4	ONE GOOD WOMAN, Peter Cetera	Full Moon
6★	14	GROOVY KIND OF LOVE, Phil Collins	Atlantic
7	3	I'LL ALWAYS LOVE YOU, Taylor Dayne	Arista
8	8	I HATE MYSELF FOR LOVING YOU, Joan Jett & The Blackhearts	Blackheart
9★	10	WHAT'S ON YOUR MIND (PURE ENERGY), Information Society	Tommy Boy
10	12	PLEASE DON'T GO GIRL, New Kids On The Block	Col/CBS
11★	15	DON'T BE CRUEL, Bobby Brown	MCA
12	16	FALLEN ANGEL, Poison	Enigma
13★	18	DON'T YOU KNOW WHAT THE NIGHT CAN DO?, Steve Winwood	Virgin
14★	21	FOREVER YOUNG, Rod Stewart	Warner Brothers
15★	20	TRUE LOVE, Glenn Frey	MCA
16	7	SWEET CHILD O'MINE, Guns 'N' Roses	Geffen
17	11	IF IT ISN'T LOVE, New Edition	MCA
18★	26	NEVER TEAR US APART, INXS	Atlantic
19★	28	THE LOCO-MOTION, Kylie Minogue	Geffen
20★	27	WILD, WILD WEST, The Escape Club	Atlantic
21★	25	CHAINS OF LOVE, Erasure	Sire
22★	29	ONE MOMENT IN TIME, Whitney Houston	Arista
23	9	SIMPLY IRRESISTIBLE, Robert Palmer	Manhattan/EMI
24	24	WHAT YOU SEE IS WHAT YOU GET, Brenda K Starr	MCA
25★	31	KOKOMO, The Beach Boys	Elektra
26★	34	BAD MEDICINE, Bon Jovi	Mercury
27	19	A NIGHTMARE ON MY STREET, DJ Jazzy Jeff	Jive
28	17	NOBODY'S FOOL, Kenny Loggins	Col/CBS
29	23	STAYING TOGETHER, Debbie Gibson	Atlantic
30	13	IT WOULD TAKE A STRONG STRONG MAN, Rick Astley	RCA
31	32	SUPERSTITIOUS, Europe	Epic
32	35	ANOTHER LOVER, Giant Steps	A&M
33	33	TIME AND TIDE, Basia	Epic
34	38	DON'T KNOW WHAT YOU'VE GOT, Cinderella	Mercury
35	37	INDESTRUCTIBLE, Four Tops	Arista
36	40	HOW CAN I FALL?, Breathe	A&M
37★	—	DESIRE, U2	Island
38	22	PERFECT WORLD, Huey Lewis & The News	Chrysalis
39★	—	DANCE LITTLE SISTER, Terence Trent D'Arby	Col/CBS
40	30	WHEN IT'S LOVE, Van Halen	Warner Brothers

ALBUMS

1	1	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
2	2	HYSTERIA, Def Leppard	Mercury
3	3	TRACY CHAPMAN, Tracy Chapman	Elektra
4★	4	COCKTAIL, Original Soundtrack	Elektra
5★	8	SIMPLE PLEASURES, Bobby McFerrin	Manhattan/EMI
6★	13	... AND JUSTICE FOR ALL, Metallica	Elektra
7	5	ROLL WITH IT, Steve Winwood	Virgin
8★	—	NEW JERSEY, Bon Jovi	Mercury
9	7	FAITH, George Michael	Columbia
10	6	HE'S THE D.J., I'M THE RADIO, DJ Jazzy Jeff	Jive
11	9	KICK, INXS	Atlantic
12	11	LONG COLD WINTER, Cinderella	Mercury
13	10	OUBI2, Van Halen	Warner Brothers
14★	17	DON'T BE CRUEL, Bobby Brown	MCA
15	15	HEART BREAK, New Edition	MCA
16	14	HEAVY NOVA, Robert Palmer	EMI-Manhattan
17	12	OPEN UP AND SAY ... AHH! Poison	Enigma
18	18	LAP OF LUXURY, Cheap Trick	Epic
19★	21	OUT OF THIS WORLD, Europe	Epic
20	16	SMALL WORLD, Huay Lewis & The News	Chrysalis
21★	24	UP YOUR ALLEY, Joan Jett & The Blackhearts	CBS Associated
22★	25	DIRTY DANCING, Original Soundtrack	RCA
23★	26	OUT OF ORDER, Rod Stewart	Warner Brothers
24★	33	LABOUR OF LOVE, UB40	A&M
25	22	WHENEVER YOU NEED SOMEBODY, Rick Astley	RCA
26	19	RICHARD MARX, Richard Marx	EMI-Manhattan
27	20	LET IT LOOSE, Gloria Estefan	Epic
28	23	REG STRIKES BACK, Elton John	MCA
29	27	IN EFFECT MODE, Al B. Sure!	Warner Brothers
30★	35	TELL IT TO MY HEART, Taylor Dayne	Arista
31	30	DIESEL AND DUST, Midnight Oil	Columbia
32	28	OUT OF THE BLUE, Debbie Gibson	Atlantic
33	32	DON'T BE AFRAID OF THE DARK, The Robert Cray Band	Hightone
34	29	STRONGER THAN PRIDE, Sade	Epic
35	31	WIDE AWAKE IN DREAMLAND, Pat Benatar	Chrysalis
36★	37	LET IT ROLL, Little Feat	Warner Brothers
37	34	THE HARDLINE ACCORDING TO ..., Terence Trent D'Arby	Columbia
38★	—	INFORMATION SOCIETY, Information Society	Tommy Boy
39★	—	BRITNY FOX, Britny Fox	Columbia
40★	—	SOUL SEARCHING, Glenn Frey	MCA

Charts courtesy Billboard, October 8, 1988 ★ Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

A&R LP REVIEWS

TRANSVISION VAMP: Pop Art. MCA MCF 3421. After much delay and plenty of vacillation on the part of MCA, these groovy popsters debut LP hits the racks following their hit with the superb I Want Your Love. Sadly this exploding pop extravaganza seems to have suffered from the mixing touch of Zeus B. Held, turning what was potentially the most refreshing blast of vibrant sonic boogie into watered down synthetic mush. Luckily the songs still come through, particularly Revolution Baby and Sex Kick, and continuing pop adulation is assured. **JS**

STOCK IT

RANDY NEWMAN: Land Of Dreams. Warners WX 212. Cult hero pals up with name chums and the marketing — ruse detector starts to buzz. But no such problems here as the likes of Mark Knopfler and Jeff Lynne compliment rather than influence a singular performer who has more or less created his own category. Bar brawls can now break out again as to whether he parodies, satirises or sympathises, but the LP stands firm as one of the strongest of the year and clearly up there as one of Newman's best. **DH**

MARK ALMOND: The Stars We Are. Parlophone PCS 7324. On this form, the boy should clearly be on the shortlist for the next Bond theme. He's reaching for epic proportions and on y occasionally fails to achieve them as the mood sweeps around all sorts of grandiose themes and expressions. This finds itself strongly on its feet and proves yet again that for all the nonsense and preening Almond is a significant artist who will discover, no doubt to his great relief, that an audience awaits. **DH**

TOM WAITS: Big Time. Island ITW4. This live set, despite its strong line-up, struggles to live up to expectations simply because Wait's spontaneous, care free style in concert loses impact without the visuals. Shoddy production doesn't help either and it's the one studio track Falling Down and too few others that stand out. **NR**

STOCK IT

BOMB THE BASS: Into The Dragon. Rhythm King Records DOOD LP1. How the major labels must gnash their teeth with rage and envy as they watch Tim Simenon effortlessly scratching and sampling his way into the top 10. On this album he's joined by various guest voices but there are no horrible pop star egos getting in the way: Dance music is the priority and this is how 1988 sounds. A hit. **JH**

VANESSA PARADIS: M&J. Polydor POLD 5232. Venturing, after around three quarters of an hour, past the cover, one finds plenty of interest: Vanessa looks set to be a bit of a stayer and engaging Euro-ditties like Marilyn Et John and Chat Ananas might help her do it. Her breathy contributions are yoked to some fairly disposable lyrics, of course, but c'est la guerre. Un hit. **DC**



TOM WAITS: Big Time, but no Big Deal

FALCO. Wiener Blut. WEA 255 397-1. Falco's getting a bit boring now. His Rapid Vienna we're-gonna-win-the-cup pop chants may bleed the odd hit but why release this when the summer's gone? Over-orchestrated non-tunes and tiresome self-references abound. That said, the lyric sheet is a mis-translated howl and anyone who can write a line like "she is my all surrounding solid booze you know" is possibly a genius. **DC**

HERB ALPERT: Under A Spanish Moon. A&M AMA 5209. On the opening Fragile, big A&M Herb sounds a tad Miles-ish, as though he'd heard the master's version of Lauper's Time After Time and thought, hey up. The title track is a suite in three movements for trumpet and orchestra and elsewhere this is easy on the shell-likes, but nothing to flip over. **DC**

STEVE MILLER: Born 2B Blue. Capitol (TC) EST 2072. Following the disappointing reaction to his notably excellent Living In The 20th Century album of 1986, Miller has made what is in essence a superior cocktail jazz album featuring of evergreens and the fine current single, Ya Ya (as in Lee Dorsey). Backed by old colleague Ben Sidran's group, plus star guests like Milt Jackson and Phil Woods, this is hardly what Miller fans will expect, but should attract many new fans as well as old hippies. **JT**

FOETUS INTERRUPTUS: Thaw. Self-Immolation/Some Bizarre WOMB FIP5. Jim Thirlwell returns in yet another guise but pretty much the same old horror flick soundtrack. His monstrous vocals spew sick, lyrics about domination, hate and anger and clash with thudding rhythms and a chorus of clattering percussion. That said, the screaming noise has a perverse fascination. **NR**

STOCK IT

THE VERY THINGS: Motown. One Little Indian TPLP6. Distribution: Cartel. Motortown is but six tracks but as a wafting highlight to the late Eighties, it's a soundtrack for everyman. There's verve, charisma, talent and poise in these meagre tracks, with R Dean Taylor's Ghost In My House standing comfortably with the group's self-penned classics Let's Go Out and Motortown. A joy that will impress with attention. **DEH**

VARIOUS: Brothers In Rhythm. Ariola 303 374. A nice day by Ariola to collect 32 dance hits from the Sixties, Seventies and Eighties that make up a complete package for a party. Oops Upside Your Head, Tears Of A Clown and Word Up gives you an idea of the excellent selection. With Christmas on the way it should sell well. **NR**

SWANS: Feel Good Now. Love One. Distribution: Rough Trade/Cartel. A live retrospective, recorded during the band's 1987 European tour. As the double album was recorded on a professional Walkman, the chilling edge of their brooding rhythms is missing but the power and atmosphere speaks for itself. Listen to this one with the lights out. **NR**

THE SENATORS: Welcome To Our World. Virgin V2552. Lads in suits more akin to Smith And Jones Japes than the business world, The Senators produce well-respected pop that never fails to shine. If there's a hit single lurking, it's the kind that quickly dissolves on daytime. Bland and balmy, humorous but never exciting, The Senators should beware the ideo of creativity (and study them carefully). **DEH**

LUTHER VANDROSS: Any Love. Epic 4629081. The name is synonymous with the smoothest soul of the finest quality and Any Love upholds that reputation. Vandross manages to create a warm, full sound that allows his voice to glide effortlessly within. A seductive aura holds each song together and this album, deservedly, will be massive. **NR**

STOCK IT

WAXING POETICS: Manakin Moon. Emergo Records EM 95571. Distribution: Pinnacle. Every now and again comes an above average rock album from across the Atlantic. The Del Fuegos, 54-40 and now Virginia's Waxing Poetics have brought renewed enthusiasm for American/Canadian guitar rock, away from the tried and tested Bryan Adams/Richard Marx formula. Some stirring tunes — particularly Blue-Eyed Soul — make this well worth seeking out. **NR**

JOHN LENNON: The Last Word. Baktabak BAK 2096 (Picture CD:CBAK 4014). Distribution: Arabesque. Not exactly an interview pic disc, as no one seems to be asking Lennon questions, but 55 minutes of Lennon talking on the morning of December 8, 1980. Few world-shattering revelations — Starting Over was partially tongue in cheek, he never voted — but a further item for Beatles completists, released as a limited edition and therefore maybe with investment potential. **JT**

QUALIFYING AS fastest losers:
Dave Cavanagh, Dave E Henderson,
Julian Henry, Duncan Holland,
Nick Robinson, Jerry Smith and
John Tobler.

TOP 40 SINGLES

1	A LITTLE RESPECT	Mute MUT85 (1/RT/SP)
2	REVOLUTION BABY	MCA TVV4 (F)
3	WHY ARE YOU BEING SO REASONABLE NOW?	Reception REC 011 (1/RR)
4	SO IN LOVE WITH YOU	Virgin VS1123 (E)
5	IT'S YER MONEY I'M AFTER BABY	Polydor GONE5 (F)
6	TEARS RUN RINGS	Parlophone R6186 (E)
7	CHARLOTTE ANNE	Island IS380 (F)
8	ANCHORAGE	Cooking Vinyl LON193 (F)
9	WAY BEHIND ME	RCA PB42209 (B/MG)
10	THEME FROM STARKY AND HUTCH	Urban UR824 (F)
11	BIRTHDAY	One Little Indian TP11 (1/NM)
12	WAITING FOR THE GREAT LEAP FORWARD	Gal Discs GOD 23 (C)
13	YOU'VE GOT TO LOVE	Fontana LILAC 3 (F)
14	DON'T SAY NO	Fontana TC81 (F)
15	RAGS	Food/Parlophone FOOD 14 (E)
16	REV IT UP	Fontana JERRY1 (F)
17	LOVE IS HERE WHERE I LIVE	blanco y negro/WEA NEG37 (W)
18	DESTROY THE HEART	Creation CRE057 (1/RT)
19	LIVE FREE OR DIE	Virgin VS1124 (E)
20	YAHOO	blanco y negro/WEA NEG26 (1/F)
21	GIGANTIC/RIVER EUPHRATES	4AD BAD805 (1/RT)
22	MARTHA'S HARBOUR	Eden EVEN8 (F)
23	GOODBYE MR MACKENZIE	Capitol CL501 (E)
24	DEANNA	Mute 86 (1/RT/SP)
25	PROTECT AND SURVIVE	Chrysalis CHS3284 (C)
26	CHARLTON HESTON	Ensign ENY 614 (C)
27	YOU MADE ME REALISE	Creation CRE055 (1/RT)
28	WHOLLY HUMBLE HEART	Kitchenware SK36 (F)
29	OVER AND OVER	Virgin VS1135 (E)
30	SUSANNAH'S STILL ALIVE	Alphabet ALPH009 (P)
31	TACTLESS	Rough Trade RT223 (1/RT)
32	ONLY DREAMING (WIDE AWAKE)	Situation Two SITS4 (1/RT)
33	TUNE IN (TURN ON TO THE ACID HOUSE)	Temple TOPY037 (1/RE)
34	FREAK SCENE (WHAT A MESS)	Blast First BFFP30 (1/RT)
35	TRIP AT THE BRAIN	Virgin VS1127 (E)
36	FREEDOM TRIPS	Skull F**k SKULL1 (1/Pr)
37	STILL WAITING	Blue Guitar AZUR 8 (C)
38	I SAY NOTHING	London LON179 (F)
39	GET DOWN TONIGHT	Island IS343 (F)
40	WHAT IS THERE TO SMILE ABOUT?	Fire BLAZE25 (P)

TOP 20 ALBUMS

1	BLUE BELL KNOLL	4AD CAD807 (1/RT)
2	WORKER'S PLAYTIME	Gal Discs AGOLP15 (C)
3	RANK	Rough Trade ROUGH 126 (1/RT)
4	SHORT SHARP SHOCKED	Cooking Vinyl CVLP1 (F)
5	PEEPSHOW	Wanderland SHELPS (F)
6	TENDER PREY	Mute STUMM52 (1/RT/SP)
7	THE EIGHT LEGGED GROOVE MACHINE	Polydor GONLP1 (F)
8	THE INNOCENTS	Mute STUMM55 (1/RT/SP)
9	THE NEPHILIM	Situation Two SITU22 (1/RT)
10	END OF THE MILLENIUM PSYCHOSIS BLUES	Virgin V2550 (E)
11	LIVE FREE OR DIE	Virgin VS476 (E)
12	LET IT BEE	London LONLP57 (F)
13	1977-1980: SUBSTANCE	Factory FACT250 (P)
14	SUBSTANCE	Factory FACT200 (P)
15	16 LOVERS LANE	Beggars Banquet BEGA 95 (W)
16	LIFE'S TOO GOOD	One Little Indian TPLPS (1/NM)
17	IN MY TRIBE	Elektra EKT41 (W)
18	TOMMY	Reception LEEDS2 (1/RR)
19	WHEN IN ROME	EG/Virgin EGED56 (E)
20	THE HOUSE OF LOVE	Creation CRELP34 (1/RT)

THE DARLING BUDS: Burst (*Native/Epic BLOND(T/C) 1*). These Welsh wonders look sure to storm the charts with this infectious blast of energetic guitar pop and its refreshingly pure harmonies and straight-forward approach should see the birth of a new pop phenomenon as the Buds begin to flower.



BIG DISH: ready and steady to do well

EVERYTHING BUT THE GIRL: Love Is Here Where I Live (*blanco y negro/WEA NEG 37(T)*). Another elegant and emotive ballad from their highly successful *Idlewild* album and now that Tracey Thorn and Ben Watt's startling talents have become known, the hits are sure to keep coming.

good groove, with this track and its stirring strings and rolling hooks taken from their current LP *16 Lovers Lane*.

SOHO: You Won't Hold Me Down (*Hedd/Virgin HEDD 3(12)*). The much touted dance duo Soho start to realise their potential with this hard, biting high energy dance track and its memorable pop chorus which should continue their inevitable rise to chartdom.

PAUL RUTHERFORD: Get Real (*4th & Broadway/Island (12)BRW 113*). Former member of Frankie Goes To Hollywood teams up with co-writers and producers Martin Fry and Mark White of ABC for this his solo debut with a burbling House style dance track, but even its breathy atmospherics fail to make it less than pedestrian.

WATERFRONT: Cry (*Polydor WON(X) 1*). Polydor is expecting big things from this new duo, and this debut single, produced by Glen Skinner, is certainly a skilful and slick pop tune but it seriously lacks that extra spark or touch of spontaneity that could make it something special.

GIPSY KINGS: Djobi Djoba (*P.E.M./A1 (12)A1 307*). This French Flamenco group have already received massive acclaim for their live shows and this fast and furious style of invigorating acoustic music is sure to gain plenty of support for their recent eponymous album.

HELL FIRE CLUB: Heaven Can Wait (*Wizz/Sierra WFI 001(T)*). Ex-Killing Joke bass player Raven and ex-Cult drummer Lez Warner form the latest rock supergroup and issue a debut single that shows potential as long as they don't get bogged down by too many rock cliches, but still a band to watch out for.

LAIBACH: Sympathy For The Devil (*Mute (1/2/CD/P)MUTE 80*). Suspect Yugoslavia band produce yet another cover song with six different versions of this old Rolling Stones classic available in a plethora of formats. All very Teutonic, all very dark and mysterious but ultimately hardly noteworthy.

ANITA BAKER: Giving You The Best That I Got (*Elektra EKR 79(T)*). If Anita Baker's forthcoming album is as good as this title track then she'll have another major success on her hands. Superbly produced with her rich, jazz-tinged vocals on a stylish backing that should effortlessly float chartwards.

ROBERT PALMER: She Makes My Day (*EMI (12)EM 65*). Having become well known for his thumping dance tunes and leggy girl filled videos, Robert Palmer issues this irresistible ballad from his recent *Heavy Nova* album with attendant success assured.

BOY GEORGE: Don't Cry (*Virgin BOY 107(12)*). Boy George previews his upcoming album with this dramatic number and its sweeping string arrangement, written with and produced by former Prince's *Revolution* man Bobby Z. Certainly bodes well for all concerned.

THE BIG DISH: Faith Healer (*Virgin VS(T/CD) 1136*). Another excellent, dynamic track from their *Creeping Up On Jesus* album to follow their well received European *Rain* single. With its all-embracing sound and infectious chorus it should do well.

THE GO-BETWEENS: Was There Anything I Could Do? (*Beggars Banquet BEG 219(T)*). More characteristically fine material from these Antipodean masters of the

STOCK IT

LIVING COLOUR: Cult Of Personality (*Epic/CBS (CD)LCL(T) 3*). The press have raved about these black rockers for some time, and quite rightly too. CBS has now woken up to one of the best tracks on their superb *Vivid LP* maybe they'll gain some of the chart exposure they deserve.

BALCONY DOGS: Balcony Dogs (*Bloodline/Island (12)IS 394*). Formerly The Sex Gods, having changed their name after record company pressure, this Liverpool band already have a legendary history that mixes in former members of Echo & The Bunnymen, The Teardrop Explodes and Wah Heat, but this EP of strong rock tracks won't change the world although it brightens the place up a touch.

STOCK IT

THE BAMBI SLAM: Long Time Comin' (*blanco y negro/WEA NEG 36(T)*). The Bambi Slam make the transition from an independent to a major with their harsh raging beatbox and scorching guitars somewhat smoothed-out but less erratic and altogether more effective. One to watch for the future.



BOY GEORGE: looking good for a return



ROBERT PALMER: ballad time, but likely to succeed

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TOP INDIE SINGLES

1	4	NOTHING CAN DIVIDE US	Jason Donovan	PWL PWL(T)17 (P)
2	NEW	A LITTLE RESPECT	Erasure	Mute (12)MUTE85 (I/RT/SP)
3	3	THE ONLY WAY IS UP	Yazz & The Plastic Population	Big Life BLR4(T) (I/RT)
4	2	MEGABLAST/DON'T MAKE ME WAIT	Bomb The Bass	Rhythm King/Mute DCOD(12)2 (I/RT)
5	4	STOP THIS CRAZY THING	Cold Cut/Junior Reed	Ahead Of Our Time CCUT(4)T (I/RT)
6	NEW	WHY ARE YOU BEING SO...	Wedding Present	Reception RECO11(12) (I/RR)
7	NEW	ANGER	Gary Numan	Illegal ILS(T)1003 (A)
8	5	BURN IT UP	Beatmasters/PP Arnold	Rhythm King LEFT27(T) (I/RT)
9	NEW	ALL OF ME	Sabrina	PWL PWL(T)19 (P)
10	6	THE LOCO-MOTION	Kylie Minogue	PWL PWL(T)14 (P)
11	7	OOCHY KOOCHY	Baby Ford	Rhythm King/Mute 7BFORD1 (12-BFORD 1)(I/RT)
12	8	BIRTHDAY	The Sugarbubs	One Little Indian 7/12 TP11 (I/NM)
13	9	SUPERFLY GUY	S-Express	Rhythm King/Mute LEFT28(T) (I/RT)
14	10	REACHIN'	Phase II	Republic LIC2006 (I/RE)
15	13	FIGHT TO BE FREE	Nuclear Assault	Under One Flag-(12)FLAG105 (P)
16	14	JOHNNY AND MARIE	Up And Running	Tac ZZ1(T) (I/PP)

17	11	SLAM!	Phuture	Low Fat Vinyl LFFV1 (I)
18	12	DR STEIN	Helloween	Noise 7HELLO1 (12-12HELLO1) (A)
19	NEW	IF YOU FEEL IT	Taffy	Dancyard YARD(T)2 (SP)
20	24	THEME FROM S-EXPRESS	S-Express	Rhythm King/Mute LEFT21(T) (I/RT)
21	15	BLUE MONDAY 1988	New Order	Factory FAC737 (12-FAC73R) (P)
22	17	DESTROY THE HEART	House Of Love	Creation CRE057(T) (I/RT)
23	RE	HABIBA	Bappi Lahiri	Hi Hat HY(T)3 (I/RT)
24	26	CHAINS OF LOVE (REMIX)	Erasure	Mute (12)MUTE83 (I/RT/SP)
25	20	GIGANTIC	Pixies	4AD BAD805 (I/RT)
26	16	DEANNA	Nick Cave	Mute (12)MUTE 86 (I/RT/SP)
27	40	BANGO (TO THE BATMOBILE)	Todd Terry Project	Sleeping Bag HAK(T)16 (A)
28	35	THE CIRCUS	Erasure	Mute MUTE66 (I/RT/SP)
29	30	YOU MAKE ME REALISE	My Bloody Valentine	Creation CRE055(T) (I/RT)
30	21	COULDN'T GET IT RIGHT	Climax Blues Band	Clay CLAY49 (P)
31	27	WHAT'S YOUR PROBLEM	Projection	Jam Today-(12)CHIL8 (A)
32	18	I'VE GOT A FEELING	Deluxe	Unyque UNQ3(T) (SP)
33	19	SUSANNAH'S STILL ALIVE	The Cardiacs	Alphabet ALPH009(T) (P)
34	25	BEAT DIS	Bomb The Bass	Mister-ron/Rhythm King DOOD(12)1 (I/RT)

35	46	MOONCHILD (SECOND SEAL)	Fields Of The Nephilim	Situation Two SIT52(T) (I/RT)
36	NEW	DOUBLE SHOT OF MY BABY'S LOVE	Highliners	ABC ABCSO17(T) (P)
37	45	GOT TO BE CERTAIN	Kylie Minogue	PWL PWL(T)12 (P)
38	22	ANY LOVE	Massive Attack	Massive Attack-(MASS001) (I/RE)
39	NEW	TACTLESS	Band Of Holy Joy	Rough Trade RT(T)223 (I/RT)
40	NEW	ONLY DREAMING (WIDE AWAKE)	Red Lorry Yellow Lorry	Situation Two SIT54(T) (I/RT)
41	NEW	HERE WE GO AGAIN	Diaz Brothers	Bassment/Westside BASMX1 (A)
42	NEW	WANTED DEAD OR ALIVE	Voices Of East Harlem	Low Fat Vinyl VOICES1 (I)
43	23	POP MUZIK (HIT IT! MIX)	All Systems Go	Unique (12)NIQO3 (A)
44	39	TOP CAT RAP	MC Bronx	100 2 One CATRAP(12)1 (A)
45	50	SHIP OF FOOLS	Erasure	Mute (12)MUTE74 (I/RT/SP)
46	34	FREAK SCENE (WHAT A MESS)	Dinosaur Jnr.	Blast First BFFP030(T) (I/RT)
47	29	DOCTORIN' THE TARDIS	Time Lords	KLF KLF003 (I/RT)
48	31	WHAT IS THERE TO SMILE ABOUT	Close Lobsters	Fire BLAZE25(T) (P)
49	36	TRUE FAITH	New Order	Factory FAC 183/7(12-FAC183) (P)
50	38	BITING MY NAILS	Renegade Sound Wave	Mute (12)MUTE82 (I/RT/SP)

CHERRY RED RECORDS

THE CHART

THIS MONTH'S TOP SELLING RECORDS

TOP 10 COMPACT DISCS

1	PILLOWS & PRAYERS (CHERRY RED RECORDS 1988 1983)	Various Artists	Cherry Red CD MPED 41
2	LAZY WAYS / BEACH PARTY	Various Artists	Cherry Red CD MPED 44
3	WESTMINSTER AFFAIR	Liza Minnelli	EI ACME 17 CD
4	PRIMITIVE PAINTERS	Fat	Cherry Red CD CHERRY 89
5	IGNORE THE MACHINE	Alvin & The Chipmunks	Cherry Red CD ARA 11
6	KILL THE POOR	Delroy Washington	Cherry Red CD CHE 34 Y 16
7	PUNK AND DISORDERLY III - THE FINAL SOLUTION	Various Punk Groups	Analogue CD MGFAMS 8
8	THE LEGENDARY ORGASM ALBUM	Various Artists	Cherry Red CD MRED 31
9	HARD CENTRES (THE ROCK YEARS)	The Beatles	Zebra CD MZEB 11
10	GOLD NINE TRASH	Various Artists	Cherry Red CD MPED 79

TOP 25 ALBUMS

1	NEW	BLUE BELL KNOLL	Cocteau Twins	4AD CAD 807 (I/RT)
2	2	KYLIE	Kylie Minogue	PWL HF3 (P)
3	1	RANK	The Smiths	Rough Trade ROUGH126 (I/RT)
4	3	KEEPER OF THE 7 KEYS - PART 2	Helloween	Noise NUK 117 (A)
5	NEW	TENDER PREY	Nick Cave & The Bad Seeds	Mute STUMM 52 (I/RT/SP)
6	5	THE INNOCENTS	Erasure	Mute STUMM55 (I/RT/SP)
7	4	THE NEPHILIM	Fields Of The Nephilim	Situation Two SITU22 (I/RT)
8	7	THE CIRCUS	Erasure	Mute STUMM 35 (I/RT/SP)
9	NEW	STREETSONDS HIP HOP 22	Various	Streetsounds ELCST22 (A)
10	9	DOING IT FOR THE KIDS	Various	Creation CRELP037 (I/RT)
11	8	1977-1980:SUBSTANCE	Joy Division	Factory FACT250 (P)
12	16	SUBSTANCE	New Order	Factory FACT 200 (P)
13	13	LIFE'S TOO GOOD	The Sugarbubs	One Little Indian TPLP5 (I/NM)
14	12	TOMMY	The Wedding Present	Reception LEEDS 2 (I/RR)
15	14	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (I/RT)
16	18	LES MISERABLES	Original London Cast	First Night ENCORE 1 (P)
17	15	HOUSE OF LOVE	House Of Love	Creation CRELP34 (I/RT)
18	19	WONDERLAND	Erasure	Mute STUMM 25 (I/RT/SP)
19	11	ACID TRAX VOL 2	Various	Serious DRUG 2 (A)
20	23	THE TEXAS CAMPFIRE TAPES	Michelle Shocked	Cooking Vinyl COOK 002 (I/NM)
21	6	CHESS-THE RHYTHM & BLUES	Various	Chess/Charly SAM500 (CH)
22	10	THE SOUND OF SUN	Various	Chess/Charly SAM 3 (CH)
23	NEW	CROCODILE TEARS	The Chesterfields	Household HOLD4LP (I/RE)
24	21	GEORGE BEST	Wedding Present	Reception LEEDS1 (I/RR)
25	17	THIS IS LATIN MUSIC	Various	Caliente/Charly SHOT1 (CH)

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REGGAE DISCO CHART

1	(1)	SWEET FOR MY SWEET	Supercat	Skengdon SKDL 077
2	(7)	NOT AS HAPPY	F. McGregor/C. Schloss	Greensleeves GRED 226
3	(2)	HOLDING BACK THE YEARS	Earl Sixteen	Rock Stars RS 01
4	(3)	PROUD TO BE BLACK	Crucial Robbie	Y+D YDD 01 30
5	(9)	WOMAN OF MOODS	Trevor Dixon	Groove And Qtr CRD 004
6	(6)	NO WAY BETTER THAN YARD	Admiral Bailey	Live And Love LLD 81
7	(8)	WILD SANCHEZ	Sanchez/Dennis Star	DSI 97
8	(5)	MUSIC LOVER	Shabba Ranks	Live And Love LLD 83
9	(10)	MEANING OF LIFE	B. Candy	Scorn/SHF 005
10	(11)	OOH BABY BABY	Kotch	Mango 1215 382
11	(12)	A NO NUTTEN	Frankie Paul	FAD 060
12	(14)	AM I LOSING YOU	Cynthia Schloss	Charm Rec CRT 22
13	(17)	WE RUN THINGS	Natty Grinny	Blue Trac Bird 025
14	(20)	BIG RUMPUS	Dan Ratchel	Y+D YDD 01 29
15	(13)	LOVE IT JAMAICA	Macka B	Black Scorpa BS 018
16	(16)	TELEPHONE LOVE	J. C Lodge	Greensleeves GRED 222
17	(15)	CALL ON ME	Delroy Wilson	Germolite RECDGT 37
18	(22)	WALK AWAY	Winsome	Fine Style FS 018
19	(23)	ONE IN A MILLION	Sanchez	Germolite RECDGT 42
20	(18)	TENAYISTILLIN	Abbyadations	Clinch Records CR 2688

REGGAE ALBUM CHART

1	(1)	TURBO CHARGE	F. Paul/Pinchers	Super Supreme SUPLP 1
2	(3)	SIZZLING	Frankie Paul	Skengdon SKDLP 009
3	(2)	REGGAE HITS VOL 4	Various Artists	Jet Star JELP 1004
4	(4)	LONELINESS	Sanchez	Techniques Records WRPL 17
5	(6)	MUSIC WORKS SHOWCASE 88	Various	Greensleeves GREL 117
6	(7)	CONSCIOUS PARTY 2	Marley/The Melody Makers	Virgin V 2506
7	(5)	LOOKS ARE DECEIVING	Macka B	Arwa Records ARILP 038
8	(8)	JAMMY'S ANGELS	Various Artists	Jammy's SPLP 08
9	(10)	KINGSTONIAN MAN	General Trees	CSA Etics CSLP 26
10	(14)	LOVE DIVINE	The Tamlins	Skengdon SKDLP 008

DISCOS - NEW RELEASES

BLACK PRIDE	Kofi	Arwa 8
YOU WANNA DANCE	Rife Fate	Twenty Twenty Recs TT 12 2020 (ACID)
SEXY EYES (REMIX)	Jenny B	Power Park PP 11
LONELY	Poulette/Tajah	Arwa ARI 79
THE GIRL NEXT DOOR	Tea Johnson	Uptempo Temp 027
BAD BWOY	Tenor Saw	Skengdon SKD 092

ALBUMS - NEW RELEASES


COMMANDMENTS OF OUR CHAPTER 8	Jah Shaka/Jah Shaka	Shaka 868LF
ATRA 10 TRACK	Various Artists	Atra Music ATRALP 1010
DUB OF THE 70'S	Various Artists	Atra Music ATRALP 1006
RED ROSES FOR GREGORY	G. Isaacs	Greensleeves GREL 118
VACUUM PUMPING	Singer + Players	Onu Simms ONULP 39
COCODY ROCK	Alpha Blondy	Seregi SGLP 1 (African)
SANDRA CROSS	Comet In The Sky	Arwa ARILP 034
SOCA FOR LOVERS VOL 1	Rudy Grant	Sears Res SEA 3LP
AFRICAN SOLDIERS	Sugar Minott	Heartbeat HB 49 (Import)

SINGLE OF THE WEEK

GET BUSY REMIX... **WHY ARE YOU BEING SO...**

NEW 12" SINGLE FROM

YEAH JAZZ



Yeah Jazz

MORNING O'GRADY

12 CHERRY 101

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WEA launches short-form video series

WEA IS launching a new series of short-form video compilations featuring their artists on October 24.

The company has created a new video label, WEA Video, for the series and the initial five titles feature the video work of the Sisters Of Mercy, Jesus And Mary Chain, Simply Red, Matt Bianco and Everything But The Girl. Each title includes at least four tracks and they have a dealer price of £6.95. WEA says it is planning a "good fun advertising campaign" to back the launch of the new series and label.



EVERYTHING BUT The Girl

● THE TOP five dance album Rap Trax has been joined by the Rap Trax video. Stylus has compiled 14 House hits for this £9.99 release (dealer price £6.95) which include Derek B, The Wee Papa Girl Rappers, S-Express, James Brown, Run DMC and Eric B Rakim.

REVIEWS

TITO GOBBI: The Earber Of Seville (Rossini). Historic Opera Performances SL 1057. TITO GOBBI: Rigoletto (Verdi). Historic Opera Performances SL 1056. TITO GOBBI: I Pagliacci (Leoncavallo). Historic Opera Performances SL 1058. Distribution. All mono sound, black and white, no subtitles, sung in Italian. Dealer price £5.95.

Comment: The penultimate sentence of the details automatically dictate that these videos have a limited appeal to classical buffs. Yet make no mistake — these are thrilling historic documents. Tito Gobbi, arguably the outstanding Italian baritone of the century, survives the crackle (audio and visual) of the 1946/7 mechanics with spine-chilling performances. He emanates the true tragedy of the cursed jester in Rigoletto, while too many around him look like refugees from an Errol Fynn movie; he demonstrates how much he was at home in the role of Figaro in Barber Of Seville even so early in his career, and he not only doubles up on the roles of Tosio and Silvio (opposite a Nedda played by Gina Lollobrigida) in I Pagliacci filmed on location, but also sings a transfixing Prologue. No praise is too high.

Sales forecast: Despite my plaudits, only the cognoscenti will probably really enjoy these even at the price — after all, I Pagliacci has a long introduction in spoken Italian. English libretti would have helped. **NS**

TRACKING

TOT TAYLOR goes CDiscabolic with two newies developed for the medium. Playtime and The Inside story, both on LPR through Revolver and the Cartel, illustrate the modern composer's yen for tuneful interludes and well-structured songs. Playtime is Tot's LP re-packaged with three extra tracks. The Inside story continues the scam — with extra tracks and a pic-disc format. Also through Revolver at this very moment, **The Dave Howard Singers** continue to be The Dave Howard Singers with an excellent new single, on both seven and 12-inch on the Hallelujah label. Chances is the follow-up to last summer's top five indie hit blasteroonie Yan Yanson. Inevitably all the usual highbrow promo affairs will follow.

Talking of CDs — as we were just very very recently — Cooking Vinyl has decided to put the demented folk sounds of **The Horseflies** on disc and Human Fly splats against the sidewalk as a consequence before you can barely blink. Also on CD? Yes **Napalm Death** have their new LP/cassette submitted to the genre and won't this just be a treat at the local revolutionary ball and doodah? Romantically titled From Enslavement To Obliteration, it's on Earache and again it's through Revolver. What's more it should receive mucho late night airplay to boot.



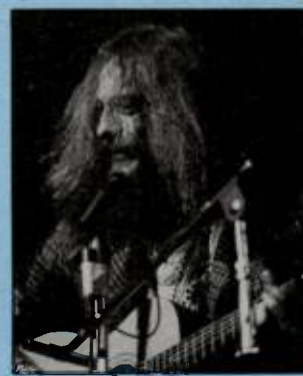
PROCULL HARUM and Jethro Tull in tracking? Blame Strange Fruit and now read on ...

THE SEERS embark on a groovoid tour as support to Crazyhead and that should do their recently released single Freedom Trip on Skullfuck, some good. It's available via the Cartel and the tour touches on all the major points of UK interests. **Les Thugs** — that angry French outfit — release a new 12-inch on Vinyl Solution titled Dirty White Race and it'll be available through Pinnacle. What's more, there should be some cash-inducing interest following the group's recent UK tour.

FIELDS OF The Nephilim follow their imaginatively titled The Nephilim album with a special 77 minute shot called Forever Reman. **The Flatmates** support their multi-formatted new single, Heaven Knows — on Subway through Revolver and the Cartel — with numerous live dates around the country. **Front 242** release a new single on RRE (through Red Rhino and the Cartel). Titled Headhunter, it's their first 45 since the release of their US stormer Official version. Of course, it'll be available on both seven and 12 as well as CD single format.

NINE MILE! Yes, Nine Mile comes out of the closet with a batch of newies including **Black Uhuru's** The Positive Dub cassette-only on ROIR, **Leather Nun's** Demolition Love on Wire, **Loop's** Black Sun 12-inch on Chapter 22, **Dawn After Dark's** The Groove on the same label plus a CD release of **The Shamen's** Drop LP on Moksha. It also offers a CD version of **Tuxedomoon's** Time To Lose on Crambo, a new LP/CD release from **Minimal Compact** from crammed Discs, **Anna Palm's** Masquerade on One Little Indian, **The Bomb Party's** cover of Sugar Sugar on Normal and Australian group **Tactics'** album for Red Flame called Blue White Future Wfale.

THE FUNDAMENTAL label has the latest offering from ex-Black Flag man **Henry Rollins** in the album Life Time (available through Red Rhino and the Cartel), while **Drop** release their long-awaited 12-inch The Boy Races on the Medium Cool label. On Crepuscule there's a new 12-inch from **Paul Haig** called Love Eternal, while the CD market is



bolstered by releases from **Wim Mertens**, Educues Me, on Crepuscule, **Borghesia**, NUD on Play It Again Sam and **T99** with Invisible Sensuality on Who's That Beat?

NEW ZEALAND chirps up with **The Gordons'** Future Shock EP now released as a 12-inch and rather grinding and disjointed and noisy it is too ... It's through Rough Trade and the Cartel as are new Homestead releases from **My Dad Is Dead** — the excellent LP/CD/cassette Let's Skip The Details, the LP/cassette from **Bastro** — Rode Hard And Put Up Wet and some other things that we can't quite remember just now. Still, time is the great healer and if any other Homestead grooves stuff falls from the rack in the week we'll let you know!!!!

THE BAREFOOT gal is back! Yep, **Sandi Shaw** has a 45 release on Rough Trade, the goovy Please Help The Cause Against Loneliness — a track written by two bods called Morrissey and the Stephen Street. A taster for an upcoming album called Hello Angel, it's just perfect, just grand and it also makes life worth living and all that kind of thing. **A Man Called Adam** is different ... He has a 12-inch single called APB on Acid Jazz through Revolver and the Cartel which is heralded as an instrumental mosaic. Ah/ The Avengers TV revival and weird plucked instrumental scores starts here. **The Midniters** are from Brighton — which they claim is the dirty weekend capital of the world — they are a three-piece who adhere to Cliff, Rolf and Nana Mouskouri, they are undoubtedly "wacky"! Their debut album, self-titled and on Razor through Pinnacle is acclaimed as not the usual rockabilly bish-bash. Right ... you know where they're coming from.

MUSIC VIDEO

Rank	Artist	Description (tracks) Timings/Dealer Price	Label
1	MICHAEL JACKSON: The Legend ...	Compilation (22 tracks)/55min/£6.95	Viceo Collection MJ 1000
2	MICHAEL JACKSON: Making Thriller	Compilation/1hr/£6.95	Vestron MA 11000
3	FLEETWOOD MAC: Tango In The Night	Live (13 tracks)/1hr/£6.95	WEA 9381493
4	MADONNA: Ciao Italia ...	Live (16 tracks)/1hr 40min/£7.90	WEA 9381413
5	KISS: Crazy Nights	Compilation (3 tracks)/13min/£4.17	Channel 5 CFV 07782
6	WET WET WET: The Video Singles	Compilation (5 tracks)/25min/£6.95	Channel 5 CFV 05662
7	RAP TRAX	Compilation (14 tracks)/1hr/£6.95	Stylus SV 0859
8	NOW THAT'S ... MUSIC VIDEO 12	Compilation (16 tracks)/1hr/£6.95	PMI/Virgin MV NOW12
9	INXS: Kick The Video Flick	Compilation (6 tracks)/30min/£6.95	Channel 5 CFV 07452
10	DEF LEPPARD: Historia	Compilation (18 tracks)/1hr 30min/£10.42	PolyGram Music Video 041 684 2
11	AEROSMITH: Video Scrapbook	Compilation/55min/£8.34	Hendring HEN 2 105 X
12	AC/DC: Let There Be Rock	Live (13 tracks)/1hr 34min/£6.95	WHV PEV 34073
13	PRINCE AND THE REVOLUTION	Live (19 tracks)/2hr/£6.95	Channel 5 CFV 01292
14	SIXTIES MIX II	Compilation (25 tracks)/1hr/£6.95	Stylus SV 0855
15	EURHYTHMICS: Savage	Compilation (12 tracks)/45min/£6.95	Virgin VVD 340
16	GENESIS: Vol 1	Compilation (11 tracks)/55min/£6.95	Virgin VVD 329
17	HEART: If Looks Could Kill	Compilation (7 tracks)/30min/£4.55	PMI MVR 99 0075 3
18	LED ZEPPELIN: The Song Remains The Same	Live (9 tracks)/2hr 7min/£6.95	WHV PEV 61389
19	GENESIS: Vol 2	Compilation (12 tracks)/57min/£6.95	Virgin VVD 330
20	QUEEN: Greatest Flix	Compilation (17 tracks)/1hr 25min/£6.95	PMI MVP 99 1011 2

Compiled by Gallup for Music Week © 1988

TOP 100 ALBUMS

1	NEW JERSEY	Vertigo/Phonogram VERH 62(F)
2	STARING AT THE SUN	Polydor POLH 50(F)
3	REVOLUTIONS	Polydor POLH 45(F)
4	RAP TRAX	Stylus SMR 859(STY)
5	CONSCIENCE	4th - B'Way/Island BRLP 519(F)
6	MOONLIGHTING (OST)	WEA WX 202(W)
7	HOT CITY NIGHTS	Vertigo/Phonogram PROTV 15(F)
8	KYLIE	PWL HF 3(P)
9	PEACE IN OUR TIME	Mercury/Phonogram MERH 130(F)
10	TRACY CHAPMAN	Elektra EKT 44(W)
11	SUNSHINE ON LEITH	Chrysalis CHR 1668(C)
12	BUSTER (OST)	Virgin V 2544(E)
13	BAD	Epic 450290-1(C)
14	... AND THE BEAT GOES ON	Telstar STAR 2338(BMG)
15	DIRTY DANCING (OST)	RCA BL 86408(BMG)
16	PUSH	CBS 460629 1(C)
17	ONES ON 1	BBC REF 693(P)
18	HEAVEN ON EARTH	Virgin V 2496(E)
19	ANCIENT HEART	WEA WX 210(W)
20	THE FIRST OF A MILLION KISSES	RCA PL 71696(BMG)
21	RARE GROOVE MIX	Stylus SMR 863(STY)
22	ALL THAT JAZZ	Siren SRNLP 12(E)
23	NOW! 12	EMI/Virgin/PolyGram NOW 12(E)
24	IDOL SONGS: 11 OF THE BEST	Chrysalis BILT 1(C)
25	BEST OF EAGLES	Asylum/Elektra EKT 5(W)
26	HEARSAY	Tabu 450936-1(C)
27	A SALT WITH A DEADLY PEPA	FFRR/London FFRLP 3(F)
28	WHITNEY	Arista 208 141(BMG)
29	KICK	Mercury/Phonogram MERH 114(F)
30	APPETITE FOR DESTRUCTION	Geffen WX 125(W)
31	SPIRIT OF EDEN	Parlophone/EMI PCSD 105(E)
32	TANGO IN THE NIGHT	Warner Brothers WX65(W)
33	RANK	Rough Trade ROUGH 126(I/RT)
34	THE WORLDS OF FOSTER & ALLEN	Stylus SMR 861(STY)
35	GREATEST EVER ROCK 'N' ROLL MIX	Stylus SMR 858(STY)
36	THE MOTOWN SONG BOOK	Jive HIP 58(BMG)
37	PURPLE RAIN (OST)	Warner Brothers 9251101(W)
38	SHORT SHARP SHOCKED	Cooking Vinyl/London CVLP 1(F)
39	BLUE BELL KNOLL	4AD/CAD 807(I)
40	WORKERS' PLAYTIME	Go! Discs/Chry. AGOLP 15(C)
41	THE STARS WE ARE	Parlophone PCS 7324(E)
42	BROTHERS IN RHYTHM	Ariola 303374(BMG)
43	THE INNOCENTS	Mute STUMM 55(I/RT/SP)
44	SO GOOD	4th - B'Way/Island BRLP 525(F)
45	HYSTERIA	Bludgeon Riff/Phono HYSLP 1(F)
46	HI LIFE - THE BEST OF AL GREEN	K-Tel NE 1420(K)
47	POPPED IN SOULED OUT	Precious/Phonogram JWWWL 1(F)
48	METAL RHYTHM	Illegal ILP 035(A)
49	TWICE THE LOVE	Warner Brothers WX 160(W)
50	MORE DIRTY DANCING (OST)	RCA BL 86965(BMG)



ARTISTS' A-Z

AND THE BEAT GOES ON	14	JOHNNY HATES JAZZ	60
ACID JAZZ AND OTHER ILLICIT GROOVES	87	LEVEL 42	47
ALL ABOUT EVE	76	MARC ALMOND	41
ANTHRAX	65	MEDEIROS, Glenn	67
AZTEC CAMERA	69	MICHELLE SHOCKED	38
BENATAR	86	MINOGUE, Kylie	8
BENSON, George	49	MOONLIGHTING (OST)	6
BIG COUNTRY	9	MORE DIRTY DANCING	8
BON JOVI	188	NON STOP	50
BREATHING	22	NUMAN, Gary	23
BROS	16	ONCE ALEXANDER	26
BROTHERS IN RHYTHM	42	ONES ON 1	17
BUSTER (OST)	12	ORIG SOUNDTRACK	15
CARLISLE, Belinda	18	PARIS, Mica	94
CHAPMAN, Tracy	10	PET SHOP BOYS	43
CHRISTIAN, The	75	PHANTOM OF THE OPERA	92
CLAPTON, Eric/CREAM	77	PRINCE	37.57
CLIMIE FISH	98	RAP TRAX	4
COCTEAU TWINS	39	RARE GROOVE MIX	21
COLLINS, Phil	83	REA, Chris	85
D BARRY, Terence Trent	99	ROBERT CRAY BAND	58
DEACON BLUE	75	ROBERTSON, Robbie	73
DEF LEPPARD	45	SALT 'N' PEPA	27
DIRE STRAITS	72	SIMON, Carly	68
EAGLES	40	SIOUXIE & THE BANISHES	54
ERASURE	43.97	SMITHS, The	33
EUROPE	59	STING	100
FAIRGROUND ATTRACTION	20	TALK TALK	31
FLEETWOOD MAC	32.91	THE BLUES BROTHERS (OST)	1
FOSTER & ALLEN	34	TIKARAM, Anita	19
GREATEST EVER ROCK 'N' ROLL MIX	35	TURNER, Ruby	36
GREEN, Al	46	U2	56
GUNS N' ROSES	30	URBAN ACID	62
HELLWEEN	79	VAIEN	66
HITS 8	55	WAITS, Tom	67
HOLLIES, The	51	WET WET WET	47
HOT CITY NIGHTS	7	WHITE, Barry	82
HOTHOUSE FLOWERS	70	WIEDLIN, Jane	89
HOUSTON, Whitney	28	WINWOOD, Steve	81
IDOL, Billy	24	WITHERS, Bill	96
IGLESIA, Julio	94	WOMACK & WOMACK	3
INXS	79	WONDER STUFF, The	95
JACKSON, Michael	13.04		
JAMES	90		
JARRE, Jean Michel	3		
JELLYBEAN	61		

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

KEY TO CHART
This Week
Last Week
Weeks On Chart

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

▲ Indicates panel sales increase of 50.99%
▲ Indicates panel sales increase of 100% or more.

BPI AWARDS
★ PLATINUM (300,000 units)
★ Any multiple of this level can be certified to provide for double platinum (600,000 units), triple platinum (900,000 units), quadruple platinum (1,200,000 units) onwards etc.
● = GOLD (100,000 units)
○ = SILVER (60,000 units)

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

STATISTICS
New Chart Entries: 14
Year To Date: 212
Panel Sales Percentage: 1%



51	ALL THE HITS AND MORE	EMI EM 1301(E)
52	BROTHERS IN ARMS	Vertigo/Phonogram VERH 25(F)
53	... AND JUSTICE FOR ALL	Vertigo/Phonogram VSRH 61(F)
54	PEEPSHOW	Wonderland/Polydor SHEL 5(F)
55	HITS 8	CBS/WEA, BMG HITS 8(BMG)
56	THE JOSHUA TREE	Island U26(F)
57	LOVESEXY	Paisley Plk/Warner Bros WX 164(W)
58	DON'T BE AFRAID OF THE DARK	Mercury/Phonogram MERH 129(F)
59	OUT OF THIS WORLD	Epic 462449-1(C)
60	TURN BACK THE CLOCK	Virgin V 2475(E)
61	ROCKS THE HOUSE!	Chrysalis CHR 11(C)
62	URBAN ACID	Urban/Polydor UFBLP 15(F)
63	BRIDGE OF SPIES	Siren/Virgin SRNLP 8(E)
64	THRILLER	Epic EPC 85930(C)
65	STATE OF EUPHORIA	Island ILPS 9916(F)
66	VIXEN	Manhattan/EMI MTL 1028(E)
67	NOT ME	London LO NLP 68(F)
68	GREATEST HITS LIVE	Arista 20996(BMG)
69	LOVE	Warner Brothers WX 128(W)
70	PEOPLE	London LO NLP 58(F)
71	THE BLUES BROTHERS (OST)	Atlantic K 30715(W)
72	KEEPER OF THE SEVEN KEYS PART 2	Noise Int NLK 117(A)
73	ROBBIE ROBERTSON	Geffen WX 133(W)
74	FAITH	Epic 460000 1(C)
75	RAINTOWN	CBS 45C549-1(C)
76	ALL ABOUT EVE	Mercury/Phonogram MEEH 119(F)
77	THE CREAM OF ERIC CLAPTON	Polydor ICTV 1(F)
78	THE MAGIC OF NANA MOUSKOURI	Philips NMTV 1(F)
79	THE CHRISTIANS	Island ILPS 9876(F)
80	OFF THE WALL	Epic 450086 1(C)
81	ROLL WITH IT	Virgin V 2532(E)
82	THE COLLECTION	Mercury/Phonogram B'WTV 1(F)
83	FACE VALUE	Virgin V 2185(E)
84	BIG TIME	Island ITW 4(F)
85	ON THE BEACH	WEA W 191(W)
86	WIDE AWAKE IN DREAMLAND	Chrysalis CDL 1628(C)
87	ACID JAZZ AND OTHER ILLICIT GROOVES	Urban/Polydor URBLP 16(F)
88	SLIPPERY WHEN WET	Vertigo/Phonogram VERH 38(F)
89	FUR	Manhattan/EMI MTL 1029(E)
90	STRIP MINE	Sire JIMLP 2(W)
91	RUMOURS	Warner Brothers K 55344(W)
92	PHANTOM OF THE OPERA	Folydor PODV 9(F)
93	PET SHOP BOYS, ACTUALLY	Parlophone PCSO 104(E)
94	NON STOP	CBS 46C9901(C)
95	THE EIGHT LEGGED GROOVE MACHINE	Polydor GO NLP 1(F)
96	GREATEST HITS	CBS 32343(C)
97	THE CIRCUS	Mute STUMM 35 RT/SP
98	EVERYTHING	EMI EMC 3538(E)
99	INTRODUCING THE HARDLINE	CBS 450111-1(C)
100	NOTHING LIKE THE SUN	A&M AML6402(F)

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WHERE MUSIC MATTERS



PolyGram's pot of gold

The delayed arrival of CDV has actually worked to PolyGram's advantage by giving it time to expand its range of product. Lloyd Bradley talks to PolyGram's Pete Rezon

CDV, it seemed, was never going to get here. When the October 3 launch date finally arrived, the delays had added up to put the format into the shops a full year after it was first scheduled.

No longer having to field questions like "So when are we actually going to see it then?", PolyGram's marketing department is in buoyant mood. As Pete Rezon, an executive on the software side explains, the delay has actually worked to the company's advantage.

"We've been able to broaden our product range to the point where it encompasses about the widest choice possible in five, eight and 12-inch discs," he says. "Not only are we now able to represent practically all of our own catalogue, but WEA has six titles ready, we've signed a deal with PMI giving us access to EMI artists such as Marillion and Kate Bush and another with UA that'll allow us to put the Bond films on to CDV. These were all fairly recent developments and wouldn't have been ready had the launch taken place a lot earlier."

And public reaction to the delays doesn't appear to be causing any particular problems either, a factor that will ease Rezon's workload considerably. Apparently, very few people outside the media or music/film business were actually aware that it was nearly a year late. Also, the separating of CDV's launch from the brouhaha surrounding DAT has saved a great deal of the confusion that can arise from two formats (both identified by initials) hitting the headlines at the same time.

Marketing strategy, under the banner "Now you can see the music", will be concentrated in equal amounts on the hardware and software, each campaign providing impetus for the other rather than simply pushing the players in the assumption that disc sales will follow. PolyGram feels that while informing the public that the machines are available is vital, the hook will be the titles they can actually enjoy.

Somewhat surprisingly, educating the masses to accept the new technology does not form the campaign's cornerstone. It was widely assumed that, following the comprehensive thumbs down given to LaserVision, consumers would be none too kindly disposed to the strikingly similar-looking CDV. However, recent extensive market research proved this to be otherwise.

"The public, across the board,

seems very ready to accept it," adds Rezon. "There don't seem to be too many unhappy memories of LaserVision and the gold-coloured discs have gone down particularly well — people look at them and believe they're getting something classy for their money. LaserVision came out at the wrong time; it clashed with the launches of two formats of video tape which had the added boost of video games — people went crazy for them — but that's something that has subsequently died out. Also, LaserVision was too early for people to grasp it — tape appeared much like film, and records were, traditionally, black. Now, thanks to audio-only CD, a small, shiny-looking disc is so commonplace that nobody's confused or frightened by it.

"In addition, LaserVision didn't have the sound quality that CDV can offer — a sound quality that so many CD owners have now come to expect. That's something we're playing up a great deal, so that people will see it for what it is, a natural progression from CD and video, and we haven't got to work hard to get them to understand it."

Dealers too are getting firmly behind it, after the PolyGram CDV

Roadshow trundled round the country during the first week of September. Support from retailers was seen by PolyGram as being vital to the marketing department, but was far from guaranteed, as this is where the delays in launching particularly rankled and cynicism brought about by LaserVision was at its highest. However, the well-attended shows were a huge success, Rezon maintaining that once the dealers had the chance to "see it, ask questions about it and fiddle about with it" the reaction was one of almost unanimous enthusiasm.

The market research showed the strongest areas of support for CDV from the 18- to 25-year-old age group (the video generation that have almost always had pictures to go with their pop music), and ballet and opera lovers (with particular enthusiasm for anything by Puccini). In spite of this, the campaign (a pan-European affair, launched in much the same way as in Holland and Germany at the beginning of September — too recent to accurately access results) is being aimed across the board, a situation made much more credible by the now huge range of titles, starting with style/pop press then

local and national newspaper and finally television advertising. By no means will it be a case of market saturation either. PolyGram plans to let it build slowly, like CD, relying greatly on word of mouth and eventually, once the market has established itself, be split among the various departmental subsections — pop, classical and so on.

The run up to Christmas, though, will see a sturdy push given to the pop side of things as a spin-off of the campaigns around the major album releases. "Dire Straits will be a good example," Rezon explains. "Alchemy is available on CDV, and they've got a new album out for Christmas, it will greatly increase the public's awareness of Dire Straits, so on the back of that we'll push the CDV."

PolyGram does not foresee a great deal of resistance to the marketing of the hardware, in spite of the fact that so many households have recently invested in CD players.

"There will be the technology freaks who buy every new development as soon as it comes out, and then there'll be the people that'll wait until the price drops, but we believe we should make healthy inroads into the massive

middle-ground in between. Research has shown that entertainment is moving more and more into the home, and people want the best. Market penetration of CD players is still on the increase, and the fact that CDV hardware will accept audio CDs is a big plus that may just push a lot of people undecided about making the switch from vinyl into buying one. In addition, the depth of catalogue in feature films as well as concerts, opera and ballet, will make it viable competition for the VCR — the far superior sound quality could be what decides people.

"Also, as equipment prices have been falling over the last few years, two stereos, two TVs and videos in a household is not uncommon. Upgrading takes place much more frequently these days, so a lot of CDV's customers will be existing CD and video owners, who will perhaps relegate the equipment they own to a second system."

And finally, as Rezon reminds us, is the not to be underestimated bonus of CDV hardware playing LaserVision discs. Do such things still exist? Apparently so, Lightning Records still has an active and fairly extensive catalogue.

PETER REZON, sales director of PolyGram, presents the range of CDV software: in the 12-inch format (top), five-inch format (right) and eight-inch format





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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



John Bauldie on the trials and tribulations behind the development of Philips' new CDV player

Teething troubles of the new Philips baby

IN MARCH 1987, when Philips, developer of the audio compact disc, unveiled its offshoot development of compact disc video, there was much excited speculation about the system's appeal.

A CDV "combi" player would handle not only the newly developed compact video discs — offering digital pictures and sound — but also the supposedly outmoded 12-inch LaserVision discs, and it would even play audio CDs, through an appropriately wired-up hi-fi system.

Philips had developed the LaserVision video disc system through the Seventies but prevaricated for so long about launching it (it wasn't marketed in the UK until summer 1982) that video tape — with its obviously advantageous recording capability — had meanwhile become firmly established as the only worthwhile domestic video medium, even though the quality of pictures replayed by the LaserVision system was unarguably much superior.

What LaserVision (technically admirable, if commercially disastrous, in Europe at least) didn't have, which CDV does, is digital sound to go with its high quality video pictures. CDV discs — gold coloured to distinguish them from their audio-only silver stablemates — come in three sizes: five-inch, which offers 20 minutes of audio (which can be played on a normal CD player) plus a six-minute video "clip"; eight-inch, a doubled-sided CDV "EP" which offers up to 40 minutes of audio/video; and 12-inch, also doubled-sided, with two hours playing time. The longer discs will be ideal for feature films and music concerts, but most popular commercial appeal is expected from the five-inch "clip" discs, which will be aimed at the promo film/CD single market.

In Amsterdam in March 1987 Philips revealed that compact disc video was ready to go, and in September last year, at a spectacular "celebrity" launch, and at the Penta Hi-Fi Show, the company declared confidently that a combi player costing less than £500 would be in certain stores in London in November, and available

nationwide in the first months of 1988.

Philips promised review models to the trade magazines in time for their Christmas issues, only to cause editoria palpitations and much panicky page-rejigging when they didn't deliver. Despite the months of "coming soon" hoo-ha, CDV had failed to turn up for its own Christmas party.

When Philips had shown CDV in autumn of 1987, there was some disappointment about picture quality and it began to be rumoured that Philips engineers were encountering problems with the consistency of the rotational speeds of their combi players. A five-inch CDV disc weighs less than 20 grams, while a long-play 12-incher is 10 times that — and yet in a combi player, both discs have to be catered for, with spinning speeds for the different discs having to vary between 1,500 rpm and 200 rpm and yet be carefully governed to ensure stability of pictures and sound at all times. Japanese manufacturer Pioneer had overcome the problem in its NTSC Laser Disc combi player by equipping it with two motors and turntables. Such a measure would, however, have pushed the suggested retail price well above the £500 that Philips had already announced for its machine.

A second technical problem that Philips had not really surmounted when it demonstrated the CDV machine at the September launch party was the accuracy of the servo control mechanism which keeps the laser focused upon the spiral of information pits on the surface of the disc. Any inconsistencies in the discs themselves were not properly compensated for by the Philips player, and pictures were occasionally fuzzily reproduced — so much so that at the CDV party the machine was unceremoniously switched off and videotapes were used instead. An inglorious beginning.

While the corporate whip cracked hard over the hardware boffins who sat sweating at their benches in the Philips plant in Hasselt, Belgium, their colleagues at the Philips DuPont disc pressing plant in Blackburn, Lancashire, were en-

countering their own problems. The plant had a good deal of experience in pressing discs for LaserVision, but their soundtracks were analogue recordings. For CDV, both sound and pictures are recorded digitally, but although for CD audio mastering there is a world standard sampling frequency of 44.1 kHz — the same, of course, for CDV — master tape and video recordings of concerts and music clips were coming in for CDV mastering from Europe and the US with all kinds of variations in tape speeds and sampling frequencies. This often made it impossible for the Blackburn engineers to synchronise sound and pictures without the employment of sophisticated and advanced computerised juggling of time codes. There was hardly any CDV software available at the turn of the year — only a couple of "we're the first" five-inchers that no-one could play — and it was clear that the marketing of the Philips machine would have to be postponed.

At behind-the-scenes testing sessions, when the dodgy software

was brought to the dodgy hardware, there were many inter-corporate tantrums as to whose fault the shaky pictures and quavery sound were — disc pressers derided the machine makers, hardware engineers scoffed at poor mastering.

Still, things began to look a bit more hopeful when the press was invited to a "briefing session on CD video" scheduled for March 15 this year, where "the latest news" was to be imparted. But news of CDV was to be even more quickly forthcoming. The briefing session was cancelled because the official European launch of CDV had, in the meantime, been firmly fixed for September — the announcement being made at Philips' Annual General Meeting in Eindhoven by company president Cor van der Klugt. Van der Klugt was frank enough in blaming the delay in the launch of CDV on "technical problems in producing both the players and the discs", Philips' CD plant in Belgium was summarily relieved of the responsibility for the manufacture of the players, the "honour"

going instead to Japanese technicians at Marantz, whose factory was already producing NTSC CDV players for the Japan and the US.

Philips now has a reliable mass-produced combi player (its CDV475 will cost £499, the figure it boasted about this time last year; a "clip" player, the CDV185, handling three-inch CDs and five-inch CDVs will follow soon at £349). A broad range of software was released via PolyGram to meet the final systems launch date of October 3. Competition will come from Pioneer, which recently announced that no matter what Philips did, and no matter what the software owners had to offer, its combi player, the CLD 1200 costing £579, would definitely be available on October 1.

All of which leaves two major question marks dangling above CDV's head: first, although the Philips-owned record company PolyGram has committed itself to the release of 68 five-inch pop CDVs, 16 eight-inchers and 70 12-inch discs (30 pop and 40 classical) to support its parent company's shiny new machine, no other record company has had discs available to tie in with the October launch, and neither have there been any feature films, because of a combination of retail pricing problems, digital soundtrack difficulties and a cautiousness about commitment on the part of the film companies.

Secondly, one cannot ignore doubts about the public's enthusiasm for another new format so soon after CD and VCR saturation.



THE COMPACT disc video presentation set (left) and the three formats of CDV available (above): five-inch, eight-inch and 12-inch. In addition, the CDV player will also take 12-inch LaserVision discs and audio-only CD

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CDV NEW RELEASES

BANARAMA: Love In The First Degree PolyGram Music Video 080 480 2 5" Dealer Price £3.25 (F)
BELL, Joshua: Hungarian Dance No 1 PolyGram Music Video 079 000 2 5" Dealer Price £3.25 (F)
BIG COUNTRY: King Of Emotion PolyGram Music Video 080 464 2 5" Dealer Price £3.25 (F)
BIG COUNTRY: Live PolyGram Music Video 080 442 1 12" Dealer Price £11.10 (F)
BON JOVI: Living On A Prayer PolyGram Music Video 080 042 2 5" Dealer Price £3.25 (F)
BON JOVI: Slippery When Wet PolyGram Music Video 080 296 1 12" Dealer Price £11.10 (F)
BROWN, James: The Payback Mix PolyGram Music Video 080 430 2 5" Dealer Price £3.25 (F)

CAMEO: Word Up PolyGram Music Video 080 092 2 5" Dealer Price £3.25 (F)
CAMEO: The Video Singles PolyGram Music Video 080 162 9 8" Dealer Price £9.15 (F)
COLE, Lloyd & The Commotions: Perfect Skin PolyGram Music Video 080 152 2 5" Dealer Price £3.25 (F)
COMMUNARDS: Don't Leave Me This Way PolyGram Music Video 080 478 2 5" Dealer Price £3.25 (F)
CURE, The: Why Can't I Be You PolyGram Music Video 080 184 2 5" Dealer Price £3.25 (F)
CURE, The: In Orange PolyGram Music Video 080 176 1 12" Dealer Price £11.10 (F)
CURIOSITY KILLED THE CAT: Misfit PolyGram Music Video 080 112 2 5" Dealer Price £3.25 (F)
CURIOSITY KILLED THE CAT: Running The Distance PolyGram Music Video 080 340 9 8" Dealer Price £9.15 (F)

DEEP PURPLE: Bad Attitude PolyGram Music Video 080 088 2 5" Dealer Price £3.25 (F)
DEEP PURPLE: Video Singles PolyGram Music Video 080 390 9 8" Dealer Price £9.15 (F)
DEF LEPPARD: Love Bites PolyGram Music Video 080 458 2 5" Dealer Price £3.25 (F)
DEF LEPPARD: Historia PolyGram Music Video 080 376 1 12" Dealer Price £11.10 (F)
DEREK B: We've Got The Juice PolyGram Music Video 080 456 2 5" Dealer Price £3.25 (F)
DIRE STRAITS: Money For Nothing PolyGram Music Video 080 130 2 5" Dealer Price £3.25 (F)
DIRE STRAITS; Brothers In Arms PolyGram Music Video 080 166 9 8" Dealer Price £9.15 (F)
DIRE STRAITS: Alchemy PolyGram Music Video 080 174 1 12" Dealer Price £11.10 (F)

EURTHMICS: LIVE PolyGram Music Video 080 220 1 12" Dealer Price £11.10 (F)

FAT BOYS: Wipeout PolyGram Music Video 080 194 2 5" Dealer Price £3.25 (F)
FINE YOUNG CANNIBALS: Suspicious Minds PolyGram Music Video 080 488 2 5" Dealer Price £3.25 (F)

GODLEY & CREME: Cry PolyGram Music Video 080 010 2 5" Dealer Price £3.25 (F)

HOTHOUSE FLOWERS: Don't Go PolyGram Music Video 080 482 2 5" Dealer Price £3.25 (F)

INXS: Never Tear Us Apart PolyGram Music Video 080 396 2 5" Dealer Price £3.25 (F)
INXS: Kick The Video Flick PolyGram Music Video 080 434 9 8" Dealer Price £9.15 (F)

JOHN, Elton: Nikita PolyGram Music Video 080 272 2 5" Dealer Price £3.25 (F)

KANTE, Mory: Yeke Yeke PolyGram Music Video 080 416 2 5" Dealer Price £3.25 (F)
KISS; Crazy Crazy Nights PolyGram Music Video 080 232 2 5" Dealer Price £3.25 (F)
KISS: Exposed PolyGram Music Video 080 100 1 12" Dealer Price £11.10 (F)

LAST, James: Berlin Concert PolyGram Music Video 080 304 1 12" Dealer Price £11.10 (F)

LAUPER, Cyndi: In Paris PolyGram Music Video 080 448 1 12" Dealer Price £11.10 (F)
LEVEL 42: Running In The Family PolyGram Music Video 080 000 2 5" Dealer Price £3.25 (F)

LEVEL 42: Family Of five PolyGram Music Video 080 276 9 8" Dealer Price £9.15 (F)
LEVEL 42: Live At Wembley PolyGram Music Video 080 036 1 12" Dealer Price £11.10 (F)
LEWIS, Huey & The News: Fore & More PolyGram Music Video 080 345 1 12" Dealer Price £11.10 (F)

MAGNUM: Start Talkin' Love PolyGram Music Video 080 406 2 5" Dealer Price £3.25 (F)

MAGNUM: On The Wings Of Heaven Live PolyGram Music Video 080 388 1 12" Dealer Price £11.10 (F)

MISSION, THE: Wasteland PolyGram Music Video 080 120 2 5" Dealer Price £3.25 (F)

MOODY BLUES: I Know You're Out There Somewhere PolyGram Music Video 080 404 2 5" Dealer Price £3.25 (F)

OHI HO BANG BANG: The Three Mute CDV MUTE 72 5" Dealer Price: £3.05 (I/RT/SP)

PARADIS, Vanessa: Joe Le Taxi PolyGram Music Video 080 466 2 5" Dealer Price £3.25 (F)

PEPSI & SHIRLIE: Heartache PolyGram Music Video 080 006 2 5" Dealer Price £3.25 (F)

PEPSI & SHIRLIE: All Right Now PolyGram Music Video 080 352 9 8" Dealer Price £9.15 (F)

ROXY MUSIC: The High Road PolyGram Music Video 080 438 1 12" Dealer Price £11.10 (F)

SALT 'N' PEPA: Push It PolyGram Music Video 080 490 2 5" Dealer Price £3.25 (F)

SHAKATAK: Down On The Street PolyGram Music Video 080 008 2 5" Dealer Price £3.25 (F)

SIMMS, Joyce: Come Into My Life PolyGram Music Video 080 486 2 5" Dealer Price £3.25 (F)

SIOUXSIE & THE BANSHEES: Peek A Boo PolyGram Music Video 080 398 2 5" Dealer Price £3.25 (F)

STATUS QUO: Rocking Through The Years PolyGram Music Video 080 170 1 12" Dealer Price £11.10 (F)

STYLE COUNCIL: She Threw It All Away PolyGram Music Video 080 400 2 5" Dealer Price £3.25 (F)

STYLE COUNCIL: Confessions Of A Pop Group PolyGram Music Video 080 384 9 8" Dealer Price £9.15 (F)

STYLE COUNCIL: Showbiz PolyGram Music Video 080 038 1 12" Dealer Price £11.10 (F)

SWING OUT SISTER: Breakout PolyGram Music Video 080 122 2 5" Dealer Price £3.25 (F)

SWING OUT SISTER: And Why Not PolyGram Music Video 080 168 9 8" Dealer Price £9.15 (F)

TEARS FOR FEARS: Everybody Wants To Rule The World PolyGram Music Video 080 032 2 5" Dealer Price £3.25 (F)

TEARS FOR FEARS: Scenes From The Big Chair PolyGram Music Video 080 172 1 12" Dealer Price £11.10 (F)

10CC/GODLEY & CREME: Changing Faces PolyGram Music Video 080 392 1 12" Dealer Price £11.10 (F)

TIMELORDS, The: Doctorin' The Tardis Phonovision Entertainment KLFCD-003 (P)

TURNER, Tina: Rio '88 PolyGram Music Video 080 348 1 12" Dealer Price £11.10 (F)

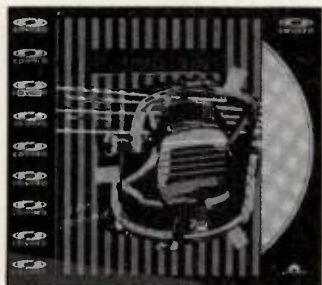
VISAGE: Mind Of A Toy PolyGram Music Video 080 012 2 5" Dealer Price £3.25 (F)

VOICE OF THE BEEHIVE: Don't Call Me Baby PolyGram Music Video 080 484 2 5" Dealer Price £3.25 (F)

WAS NOT WAS: Walk The Dinosaur PolyGram Music Video 080 452 2 5" Dealer Price £3.25 (F)

WET WET WET: Angel Eyes PolyGram Music Video 080 274 2 5" Dealer Price £3.25 (F)
WET WET WET: The Video Singles PolyGram Music Video 080 338 9 8" Dealer Price £9.15 (F)

WHO, The: Who's Better, Who's Best? PolyGram Music Video 080 344 1 12" Dealer Price £11.10 (F)





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CDV I D E O

NOW WE CAN SEE THE MUSIC

It's not all glamour and parties in the world of PR. Far from it, it's a hard slog being the eternal piggy in the middle. David Giles reports on the pressures behind the job and the continuing debate over which is best — corporate PR or the independent PR?



MARIELLA FROSTRUP: 'We're here to provide an extra service'



THE CARDIACS: they might be the band the press love 'to hate, but put an enthusiastic PR behind them and the words start rolling

'The most thankless job in the business'

/// I HAVE to say that I can't understand the mentality of anyone who wants to be a press officer. I can't imagine anything worse! Why they should want to involve themselves in the whims of people like me on one side, and then have to suffer the egocentricities and bad temper of bands' managers, and also suffer the bureaucracy of record companies... as far as I'm concerned it's a totally thankless job."

Colin Irwin, editor of *Number One* magazine, makes a strong argument against the illusion of glamour that the PR industry has created. Away from the parties, the dining out with the stars and the trips to LA, there are times when the hardest-working PR can become just about everybody's personal dartboard. With the *NME* screaming down one phone, *The Sun* chortling down another, an *artiste* stamping his foot with rage and a manager waving his fist in your face. All at once.

There is a distinctly ambivalent attitude to PRs on the journalistic front. On the one hand they are the vital link between the writer and the artist in terms of news, interviews, free records, concerts and T-shirts. On the other, they can be a prize pain in the butt, moaning about features being delayed, bad reviews, or worse still, no reviews at all. On the whole though, relationships between the two parties are very good. They have to be, because in 1988 PRs are an integral part of the weekly working of the pop press. This isn't necessarily because journalists are lazier than they used to be, or that record companies have a stranglehold on the print media, simply that there are so many more outlets for writing about music that it has become difficult to co-ordinate the flow of information without tightening up the processes by which that infor-

mation is released.

For many managers, this means taking their acts away from the busy hands of the record company press office and employing an outside, independent publicist to take responsibility for their representation in the press. In recent years, independent PR has become big business — not only at the Rogers and Cowan "looking after the celebs" *glam* end of the market but also the smaller, more informal firms. These are usually run by a figure of some standing in the music business, often a freelance journalist or someone involved with independent record companies.

As their reputations within the industry grow, such firms can expand and take on board established acts. People like Dave Harper of Out Promotions and Chris Carr have been highly popular and respected throughout the pop press for several years now and have the breadth of artists to prove it.

At this stage, however, the independents can sometimes be regarded as a threat by record company press offices, who sometimes see them as competition for the big names. Mariella Frostrup, whose PR firm was set up as a separate branch of the Ferret 'n' Spanner plugging company, began her career in the press office at Phonogram, and has a very definite idea as to the advantages of handling press independently.

"From my experience in a record company I found I had too many bands and too little time for each one," says Frostrup. "It worked OK if it's the sort of band that only comes round every couple of years, like Dire Straits, or big American bands... the problem comes with bands who need a lot of work put into them — the areas they appeal to, maybe changing their image from something they're not comfortable with.

"A lot of record companies see

magazines..."

Not everyone is convinced that independents necessarily have more time to devote to individual acts though: Murray Chalmers, head of press at the Parlophone & Capitol branches of EMI, sees no reason that it should be the case:

"I think a lot of bands have got the delusion that they get more attention if they have independent press. I know that's not true, because independent PRs have as many bands on their roster, sometimes more. We get feedback from the bands and management."

Ultimately it boils down to how influential a role the PR intends to play with regard to an act's "press profile". The days of glamorous, Svengali-like PRs in the music industry are fast disappearing. Artists realise soon enough when no press is having a more harmful effect on their careers than the constant interference of the telephone. *RM* editor Betty Page recalls this fate befalling Duran Duran.

"I remember the spectacular occasion when Duran Duran were taken out of EMI and given to Bernard Docherty (of Rogers and Cowan). They were going through their Superstar Phase and wanted the same PR as David Bowie. EMI had been doing a brilliant job really, and it was bad news because it went from a situation where they were really quite accessible to a situation where they weren't doing any interviews, and this whole PR attitude of 'we're just employed to keep you lot away from the band!'"

Of course, many journalists' model PR is a kind of Father Christmas with a sack full of freebies and certainly the Free Lunch Syndrome has its rewards, although many journalists will admit that the time-honoured values of honesty and integrity count for as much when it comes to the actual *breaking* of new acts. Phil Savage of Virgin,

formerly at Mel Bell PR, would prefer to see more small bands take the risk of using less established PRs. "They share that burden of success, the PR is trying to establish himself, and the band are as well, and there's that basic honesty."

Over the past year, honesty, sometimes very *frank* honesty, has paid dividends for Alcn James, who works as a PR for a number of smaller artists. He is renowned among music journalists for his forthright approach, often construed as pushiness.

"I don't think I'm that pushy," he

claims. "Perhaps some people might disagree... a lot of people think I'm a bit brash on the phone. But they do know that I really believe in the things I work on, I'm not just taking them on for the money."

It could be argued that The Cardiacs, one of the least popular acts among pop writers, owe the vast part of their coverage to James' relentless enthusiasm. It's a far cry from the situation in the Seventies, where things were more cushy for both PRs and racks, as Colin Irwin recalls:

"When I started at the *Melody Maker* in the mid-Seventies, pop was just coming out of a Golden Era, which meant there were piles of money about everywhere. There were trips to virtually wherever you wanted to go. Every week. And I remember in my first week I had to do a news story about Yes. Someone gave me the home phone number of Steve Howe, and I just phoned him up, and he was really friendly — 'hello Colin, how can I help you?' Imagine that happening now, with Terence Trent d'Arby!"

"You don't get the stunts now — I suppose people think you're stupid and are fairly cynical about it — the best ones were Stiff, who were very clever. When Ian Dury's *Do It Yourself* LP came out, we came in one day and all the windows had been wallpapered over! There isn't so much fun about PR any more."

Maybe not, but at the time of writing, *RM* freelancer Pete Faisley is launching PR/OD, his own independent company. As more and more established freelancers, so new ways of promoting new music, new "stunts" will be devised. And by the year 2000, who can tell — there may be more PRs than journalists, and with any luck we may all be shamelessly pampered once again.

'I think a lot of bands have got the delusion that they get more attention if they have independent press. I know that's not true because independent PRs have as many bands on their roster, sometimes more'



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NEW SINGLES

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

A SPLIT SECOND MAMBOWTCH/tba Antler ANT 088; ANT 088-12 12" (I/RR) Reggae
ADMIRAL BAILEY DELA MOVE/tba Live & Love LLD 90 12" (JS) Reggae
ADMIRAL BAILEY MIA GOD PICKNEY/tba You're Right YR 009 12" (JS) Reggae
ADMIRAL TIBBET YOU KEEP ON TELLING ME/tba Jammys VPRD 337 12" (JS) (Import) Reggae
ADRENALIN O.D. THEME FROM AN IMAGINARY MIDGET WESTERN/Detroit Rock City/Coffin Cruiser Rough Justice 10 KORE 105 10" (P)
ADVENTURES, THE ONE STEP FROM HEAVEN/Trip To The Bountiful (When The Rain Comes Down) Elektra/WEA EKR 80 Pic Bag; EKR 80T 12" Pic Bag; EKR 80CD "CD" incls Instant Karma (W)
ANDY, Horace I WANT YOUR LOVE/tba Stone Rock MM 222 12" (JS) Reggae
ANDY, Horace DE-BEE-DE-BEE SOUND/tba World Enterprise WED 76 12" (JS) Reggae
ANDY, Bob CHERRY/tba Anka DKA 001 12" (I/RE) Reggae
ANN & SONIA HEY LITTLE BOY/tba BB BBD 210 12" (JS) Reggae
ART OF NOISE Featuring TOM JONES KISS/tba China/Polydor CHINA 11; CHINX 11 12" (F)
BAND OF HOLY JOY, The TACTLESS/Butterfly Beauty Burns Rough Trade RT 223 (I/RT)
BARRIE, Ken CHARLIE CHALK/Goodbye Hello Redrock CHARLIE 1 (A)
**BAUHAUS BELLA LUGOSI'S DEAD/Boys Small Wonder TEENY 2 12" (I/BK)
BELOVED LOVING FEELING/Acid Love WEA YZ 311 Pic Bag; YZ 311T 12" Pic Bag; YZ 311CD "CD" (W)
BIG DADDY KANE SET IT OFF/Get Into It Cold Chillin'/WEA W 7676 Pic Bag; W 7676T 12" Pic Bag (W)
BLOODFIRE POSSE CAN'T STOP ROCKING TONIGHT/tba Synergy SND 01 12" (JS) Reggae
BLOW MONKEYS IT PAYS TO BELONG/Love Of Which I Dare Not Speak RCA PB 42231; PT 42232 12"; PD 42231 "CD" in Metal Case (BMG)
BOOTHE, Ken SAY YOU/tba Germain DGT 41 12" (JS) Reggae
BRILLIANT CORNERS, WHY DO YOU HAVE TO GO OUT WITH HIM WHEN YOU COULD GO OUT WITH ME/tba McQueen MCQ 002; MCQ 002T 12" (I/RE) Reggae
BROWNE, Yasmine BABY I'M IN LOVE/tba West Ferry WF 1 12" (JS) Reggae
BUTLER, Jonathan THERE'S ONE BORN EVERY MINUTE/tba Jive JIVE 187; JIVE T187 12" (BMG) Dance/Disco
CHICKEN CHEST LABBA LABBA/tba Jammys VPRD 341 12" (JS) (Import) Reggae
COLE, David YOU TAKE MY BREATH AWAY/tba Epic 6530627 Pic Bag; 6530626 12" Pic Bag (C) Dance/Disco
COUGARS, The DOCTOR LIVINGSTONE I PRESUME/tba JHC International JHC 50; 12JHC 50 12" (PY)
CRIDLAND, Ansel DIZZY/tba World Enterprise WED 80 12" (JS) Reggae
CUT THE Q STEREO SHOW/tba Submission SUBX 09 12" (I/RR) Dance/Disco
"DAN REED NETWORK GET TO YOU (12" MIX)/Forgot To Make Her Mine/Get To You (Album Mix)/Halfway Around The World (LP Version) Mercury/Phonogram MERC 269 "CD" (F)
DEATH IN JUNE BORN AGAIN/tba Cenaz CEN 009 12" (I/RR)
DJD-ZIRE NO MC NO COMMENT/tba Furious Fish FFDJD 001 12" (JS) Soul
DUFF, Mary AMAZING GRACE/THE WHITE ROSE OF ATHENS/Beautiful Meath/By The Sally Gardens Ritz RITZ 191 4-track EP; RITZC 191 "MC" (SP)
EARL 16 HOLDING BACK (THE TEARS)/tba Rock Star RS 001 12" (I/RE) Reggae
EVER RED HOT NUMBER/tba Supertone STR 007 12" (JS) Reggae
FLESH FOR LULU I GO CRAZY/Crash Beggars Banquet BEG 221; BEG 221T 12" incls Baby, Baby, Baby, Baby (W)
54-46 OOH LA LA LA/Every Drop Of Your Love Mango/Island IS 392 Pic Bag; 12IS 392 12" (F)
4,000,000 TELEPHONES SAVE YOU/tba Summerhouse SUMS 007 12" (I/RR)
FOUR OF US, The JUST CAN'T GET ENOUGH/tba CBS 40 FUF 1; 40 FUFT 1 12"; 40 FUC 1 "CD" (C)
FOX, Sam LOVE HOUSE/tba Jive FOXY 10; FOXY T10 12" (BMG) Dance/Disco
GANGSTERS OF HOUSE OWW(VERSION)/Acid By The Nano-Second/(Version) SE 1 12HTP 2 12" Pic Bag (A) House
GARDINER, Boris SHE'S EVERYTHING I'M DREAMING OF/tba WKS VPRD 331 12" (JS) Reggae
GENERAL BEENY FIT AND ROUND/tba KJ 005 12" (JS) Reggae
GEORGIE'S REVENGE BE A DEVIL/Love Me Sierra FED 45; FED 45T 12" (SP)
GIBBONS, Leroy I'M IN THE MOOD FOR LOVE/tba Jammys VPRD 322 12" (JS) (Import) Reggae
GREEN, AI LET'S STAY TOGETHER/tba Hi Hi 001 Pic Bag (K) Soul
HALL, Pam BET YOU DON'T KNOW/tba Bluetrac BTRD 028 12" (JS) Reggae
HIATT, John SLOW TURNING/Is Anybody There A&M AM 478; AMY 478 12" incls Already Love (F)
HIGHLANDERS TELL ME THINGS/No Mean City Virgin VS 1130; VST 1130; 12" (E)
HOLT, John DEEP RIVER WOMAN/tba Moodies RG 010 12" (JS) Reggae
HOME T DON'T THROW IT ALL AWAY/tba Jammys VPRD 335 12" (JS) (Import) Reggae
HUE & CRY ORDINARY ANGEL/I Am John's Heart Circa/Virgin YR 18 Pic Bag; YRT 18 12" Hymn To Hands (E)
INVADER WALK AND WINE/tba Soca SOT 002 (JS) Soca
ISAACS, Gregory CORONATION MARKET/tba Tad's TRD 1187 12" (JS) Reggae
JCI DIS THEREFORE I AM/tba Furious Fish FFJC 01 12" (JS) Soul
JO JO DIAMONDS ARE A GIRL'S BEST FRIEND/It Takes Two Zebra International ZBR 3 (A) Release Dance/Disco
JO JO WOMAN'S TOUCH/Hold Back The Night Arista 111803; 611803 12" (BMG) Dance/Disco
JOY BLOODY MURDER ON THAT DANCEFLOOR/tba Submission SUBX 07 12" (I/RR)
KES PARISIANNE LADY/Masquerade Affair Plaza PZA 033 Pic Bag; PZA 033T 12" (SP)**

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

KING BISCUITS, The LIFE SO SHORT/Sophisticated Lady Ways Lonely Man LONELY MAN 100 (I/BK)
KING BLANK UPTIGHT/Howl Upside Down Situation Two SIT 55; SIT 55Z 12" incls Slickjaw Man (I/RT)
LA BOOST OUT OF TIME/City On Fire Breakin' 7BRK 5 (A)
LECTURER BUCKLE UP/tba Jammys VPRD 336 12" (JS) (Import) Reggae
LEE, Rude THE PRINCESS/Doin' My Own Thing Nubian NRT 07 12" (I/RE/JS) Reggae
LEO, Phillip FOOD OF LOVE/tba Fine Style FS 019 12" (JS) Reggae
LEVEL 42 TAKE A LOOK/Three Words Polydor PO 24; PZ 24 12"; PZCD 24 "CD" (F)
LEVI, Sammy HEART BREAKER/tba Eclipse HCF 101412 12" (JS) (Import) Reggae
LEVI, Sammy THREE RING CIRCUS/tba Carron DT 012 12" (JS) Reggae
LILAC TIME, The YOU'VE GOT TO LOVE/Railway Bazaar Fontana/Phonogram LILAC 3; LILAC 312 12" incls Trumpets From Montiparnasse (F)
LYNAM, Ray BEAUTIFUL WOMAN/Maybe This Time Ritz RITZ 190 Pic Bag (SP)
MAGGOTTY, Michael & RED DRAGON LAST DECEMBER/HELLO SHARON Nubian NRT 06 12" (Double A) (I/RE/JS) Reggae
MATADI, Motik MANY TIMES/tba Rhythmic RYPPRO 2 12" (L5) Reggae
McCLUHAN, Rob GOOD MORNING(Inst) F2/Supertrack FTW1; 12FTW 1 12" (E)
METEORS, The RAWHIDE/Surfin' On The Planet Zorch Cherry Red ANA 43; 12 ANA 43 12" (P)
ONE THOUSAND VIOLINS ALL ABOARD THE LOVE-MOBILE/A Place To Surf Pacific IMMAC 7; 12 IMMAC 7 12" (PAC)
ONE 2 MANY DOWNTOWN/tba A&M AM 476 Pic Bag; AMY 476 12" Pic Bag (F)
ONLY CHILD SAVE A PLACE IN MY HEART/Shot Heard Around The World Savage 7 VAG 002 (2,000 Ltd Edition Red Vinyl) (A)
PARIS, Mica BREATHE LIFE INTO ME/In The City 4th + B'way/Island BRW 115; 12BRW 115 12" (F) Dance/Disco
PASADENAS RIDING ON A TRAIN(Version)/A Little Love CBS PASA PT2 12" Shrinkwrap & Patch (C) Dance/Disco
PAWLAK, Andy MERMAIDS/No Compromise Fontana/Phonogram PAWL 1; PAWL 112 12" incls Squeaky Clean; PAWCD 1 "CD" incls Wintertime (F)
PITT, William CITY LIGHTS(Inst) Sierra FED 41 Pic Bag; FED 41T 12" Pic Bag (SP) Dance/Disco
PLIERS HER LOVE IS BURNING/tba Pickout PICK 10 12" (JS) Reggae
POPMAN & THE RAGING BULL NEW FEELINGS/tba Greensleeves GRED 223 12" (JS) Reggae
PROJECTION WHAT'S YOUR PROBLEM/tba Jam Today 12CHIL 8 12" (JS) Soul
RANKS, Shaba MAAMA MAN/tba Jammys VPRD 339 12" (JS) (Import) Reggae
RAY, Reuben BET'CHA DON'T REMEMBER/tba Groove Altron GAT 04 12 09 (JS) Reggae
REA, Chris I CAN HEAR YOUR HEART BEAT/Loving You Again (Live) WEA YZ 320; YZ 320T 12" incls Divenry; YZ 320CD "CD" (W)
REDWAY, Mike TOO MANY HEARTACHES/Eva's Song Redrock REDR 5 (A)
R.E.M. THE ONE I LOVE/tba I.R.S./MCA IRM 173; IRMT 173 12"; DIRM 173 "CD" (F)
RICHARDS, Keith TAKE IT SO HARD/I Could Have Stood You UP Virgin VS 1125; VST 1125 12" incls It Means A Lot (E)
RILEY, Jimmy SWEET FOR MY SWEET/tba Moodies RG 15 12" (JS) Riley
ROACHFORD FIND ME ANOTHER LOVE/tba CBS ROA 3 (C)
SABRINA ALL OF ME/tba PWL Mega/Videogram PWL 19 Pic Bag; PWLT 19 12" (P) Hi-NRG
SANCHEZ ONE IN A MILLION/tba Germain DGT 42 12" (JS) Reggae
SCHLOSS, Cynthia AM I LOSING YOU/tba CHARM CRT 22 12" (JS) Reggae
SCHLOSS, Cynthia THIS SONG IS JUST FOR YOU/tba Charm CRT 22 12" (JS) Reggae
SECOMBE, Harry ONWARD CHRISTIAN SOLDIERS/Bottle Hymn Of The Republic Sammy SAMMY TWO (SP)
SIDDEN, Gilroy NEVER GONNA GET TO KNOW/tba Slick SR 002 12" (JS) Reggae
SKIN GAMES BRILLIANT SHINING/tba SGA 3 Pic Bag; SGA T3 12" Pic Bag (C)
SOMETHING HAPPENS! BEACH/Nothing More Virgin VS 1075; VST 1075 12" incls Bag Of Bones (E)
STEEL PULSE REACHING OUT/tba MCA MCA 1283; MCAT 1283 12" (F)
STEWART, Tinga & PETER HUNNINGALE HANG ON BABY/tba Realistic RR 12 12" (JS) Reggae
SUPERCAT NUFF DON DEA YA/tba Bluetrac BTRD 020 12" (JS) Reggae
SUTHERLAND, Nadine JUST YOU AND ME TONIGHT/tba Greensleeves GRED 228 12" (JS) Reggae
"TALKING HEADS (NOTHING BUT) FLOWERS(Version)/Ruby Dear (Bush Mix)/Mummy, Daddy, You And I EMI CDEM 53 "CD" (E)
"TECHNIQUES, The LADY G SAMFIE LOVER/tba Techniques WR 057 12" (JS) (Import) Reggae
"TERRIFIC SERIOUS LYRICS/tba Don Sebastian DSR 002 12" (JS) Reggae
"TOMPSON TWINS IN THE NAME OF LOVE '88 (SINGLE MIX)(Versions)/Passion Planet Arista 661808 "CD" (BMG) Dance/Disco
3-D GREATEST MAN ALIVE/Straight Up CityBeat/Beggars Banquet CBE 1231 (W) Dance/Disco
TIBBS, Frederica WAY I FEEL/tba Sure Spin SPN 007 12" (JS) Reggae
TIGER DO IT ANY WAY/tba Ros RAS 7031 12" (JS) Reggae
TIKARAM, Tanita TWIST I MY SOBRIETY/Friends WEA YZ 321; YZ 321T 12" incls For All These Years; YZ 321CD "CD" incls The Kill In Your Heart (W)
TIMES TWO CECILIA/Romeo Warner Brothers W 7756 Pic Bag; W 7756T 12" Pic Bag (W)
UNDIVIDED ROOTS ROOTS ROCKERS/tba Ruff Cut Music RC 0014 12" (JS) Reggae
WANDROSS, Luther ANY LOVE/tba Epic LUTH8 Pic Bag; LUTH T8 12" Pic Bag (C) Soul
WALKER, Joe Louis ALONE/Cold Is The Night/Shade Tree Mechanic Ace NST 125 (P)
"WIEDLIN, Jane INSIDE A DREAM/Song Of The Factory Manhattan/EMI MTP 55 Limited Edition Poster Bag (E)
YARGO HELP/Bodybeat Blues London LON 197 Pic Bag; LONX 197 12" Pic Bag (F)

All Of Me S
 All Aboard The O
 Love-Mobile W
 Alone S
 Am I Losing You D
 Amazing Grace D
 Any Love V
 Baby I'm In Love B
 Be A Devil S
 Beach S
 Beautiful Woman L
 Bella Lugosi's Dead B
 Bet You Don't Know H
 Betcha Don't Remember R
 Booby Murder J
 Eom Again J
 Era the Life Into Me P
 Eritant Shining S
 Bubble Up L
 Can't Stop Rocking B
 Bright J
 Cealla T
 Cherlie Chalk B
 Cherry A
 City Lights P
 Corporation Market I
 Deee Dee Bee Sound A
 Deep River Woman H
 Della Ware A
 Diamonds Are A Girl's J
 Dizzy C
 Do It Any Way T
 Doctor Livingstone C
 Don't Throw It All Away W
 Downtown O
 Find Me Another Love R
 Fit And Round G
 Food Of Love L
 Get To You D
 Getting Strong M
 Greatest Man Alive T
 Hang On Baby S
 Heart Breaker L
 Hello Sharon M
 Help Y
 Her Love Is Burning P
 Hey Little Boy A
 Holding Back (The Tears) E
 Hot Number E
 I Go Crazy L
 I Is Therefore I Am G
 I Want Your Love A
 I Can Hear Your Heart R
 Beat R
 I'm In The Mood For Love G
 In The Name Of Love '88 T
 Inside A Dream W
 It Pays To Belong B
 Just Can't Get Enough F
 Just You And Me Tonight B
 Labba Labba C
 Last December M
 Let's Stay Together G
 Life So Short K
 Love House F
 Loving Feeling B
 Mama Mac R
 Mamasowich A
 Merry Times M
 Mamma P
 MIA Good Picture A
 Never Gonna Get S
 New Feelings P
 Nic MC No Comment D
 Nothing But Flowers C
 Nuff Don Dea Ya V
 One In A Million S
 One Step From Heaven A
 Onward Christian Soldiers S
 Ooh La La F
 Our Heavenly Angel H
 Our Of Time L
 Owl G
 Parisienne Lady K
 Roughside M
 Reaching Out S
 Rocking City A Train P
 Rock's Rockers U
 Sammie Lover T
 Save A Place In My Heart O F
 Save You B
 Serious Lyrics T
 Set It Off B
 She's Everything I'm G
 Dreaming Of H
 Slow Turning H
 Stereo Show R
 Sweet For My Sweet C
 Tactless B
 Take It So Hard L
 Take A Look R
 Tell Me Things H
 The One I Love R
 Theme From An Imaginary M
 Midjet Western A
 There's One Born Every B
 Minute S
 This Song Is Just For You S
 Three Ring Circus L
 Too Many Heartaches R
 True Princess L
 Twist In My Sobriety T
 Uptight K
 Walk And Wine J
 Way I Feel T
 What's Your Problem P
 Why Do You Have To Go B
 Out With Him B
 Kiss A
 Woman's Touch J
 You Keep On Telling Me A
 You Take My Breath C
 Awa C
 You've Got To Love L

Monday 10-Friday 14 October Single Releases: 111

Year to Date: 41 weeks to 14 October Single Releases: 2,946

See New Albums for Distributors Codes

BRIAN ENO ■ DANIEL LANOIS ■ MICHAEL BROOK ■ ROGER ENO ■ LARA AJI
 MUSIC FOR FILMS III
 HAROLD BUDD ■ JOHN PAUL JONES ■ MISHA MAHLIN + LYDIA THEREMIN

R E A L A N D I M A G I N A R Y

DISTRIBUTED BY ROUGH TRADE

LAND RECORDS
 LAND 04 LAND CD04

NEW ALBUMS

Distributor Codes

A—PRT 01-640 3344
 ACD—ACD C1-451 4494
 ARAB—Arabesque 01-995 3023
 BB—Bite Back 01-451 0379
 BH—Blue Hat 0225 782640
 BK—Backs 0603 624290
 BMG—BMG 021-500 5678
 BU—Bullet 08894 76316
 C—CBS 0296-395151
 CA—Cadillac 01-836 3646
 CH—Charly 01-639 8603
 CM—Celtic Music 0423 888979
 CN—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—Folkland 0203 711935
 GD—Gordon Duncan 0467-21517
 GLO—S. Goid 01-539 3600
 GR—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—Havassy 0634 43952
 HS—Hothot 0532 742106
 L—Cartel Scotland 031 226 4616
 L—Cartel North 0904 641415
 L—Cartel Midlands 0926 490600
 L—Cartel East 0926 490600
 L—Cartel West 0272 54 291
 L—Cartel South-East 01-837 4404
 IRS—Independent Record Sales 01-850 3161 (Chris Wellard)
 JETZ—Jethsoundz 0253 712453
 J—Jungle 01-359 8444
 JS—Jestor 01-961 5818
 K—K-tel 01-992 8000
 KS—Kingdom 01-836 4763
 LIG—Lightning 01-965 9292
 LO—London 01-522 2936
 M—MSD 01-961 5646
 MMG—Magnum Music Group 0494-882858
 ML—Mainline 01-686 3636
 NM—Nine Mile 0926 490600
 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 641 415
 RT—Rough Trade 01-833 2133
 SIL—Silva Screen 01-284 0525
 SO—Stage One 0428 4001
 SOL—Soloman & Peres 08494-32711
 SP—Spartan 01-903 8223
 SRD—Savrem 01-889 6555
 SSD—Silver Sounds (CD) 01-808 0833
 STERNS—Stern's/Triple Earth 01-388 5533
 STY—Stylus 01-453 0886
 SW—Smith 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
ACROPHET CORRUPT MINDS RoadRunner RR 95231— £3.65 (P) Rock
AHMED, Abdullah Mussa & Seif Salim SALEM TAARAB 1: THE MUSIC OF ZANZIBAR Style/Ace ORBD 032/CDORB 033 CD £4.45/7.29 (P) World Music
ANGELIC UPSTARTS ANGEL DUST Anagram/Cherry Red CDMGRAM 7"CD £5.86 (P) Rock
BANARAMA GREATEST HITS London RAMA 5/KRAMC 5"MC"/828106-2"CD £4.54/7.29 (F) Pop
BARON, Don YOUNG GIFTED & BLACK MCA MCF 3430/MCF 3430"MC"/DMCF 3430"CD £3.89/7.29 (F) Soul
BATTLEFIELD BAND & Alison KINNAIRD MUSIC IN TRUST VOL 2 Temple T 029/CTP 029"MC"/COMD 2004"CD £3.16/5.39 (GD) Folk
BAAUHAUS MASK Lowdown/Beggars Banquet BBL 29/BBL 29"MC"/BBL 29CD"CD £2.43/4.25 (M) Rock
BIBLE, The WALKING THE GHOST BACK HOME Backs NCHCD 8"CD £7.05 (1/BK) Pop
BURNING AMBITION HISTORY OF PUNK CHERRY RED CDR 13"CD £5.86 (P) Punk
CASH, Johnny COUNTRY BOOGIE Connoisseur VSOPLP 121/VSOPLP 121"MC" £3.05 (P) Country
CASH, Johnny WATER FROM THE WELLS OF HOME Mercury/Phonogram 834778-1/834778-4"MC"/834778-2"CD" (F) Country
CAVALIERE, Felix A YOUNG RASCAL See For Miles SEE 232/SEED 232"CD" £3.45/7.25 (P) Pop
CLEANERS FROM VENUS TOWN & COUNTRY Delic DELTLP 1/DELTMC 1"MC" £3.65 (P) Rock
COLTRANE, John LIVE IN ANTIBES 1965/LIVE IN PARIS 1965 Bold Reprise FC 115/FCD 119"CD" £3.45/6.25 (A) Jazz
COPE, Julian MY NATION UNDERGROUND Island ILPS 9918/ICT 9918"MC"/CID 9918"CD" £3.95/7.29 (F) Rock
CULT, The DREAMTIME Lowdown/Beggars Banquet BBL 57/BBL 57"MC"/BBL 57CD"CD £2.43/4.25 (M) Rock
DATA BANK THE BIRTH OF TRAGEDY RoadRunner ARTY 5CD"CD" £7.79 (P) Rock
DEAN, Hazell ALWAYS EMI EMC 3546/CEMC 3546"MC"/CEMC 3546"CD" £3.85/7.39 (E) Hi-NRG
DEEP PURPLE SCANDINAVIAN NIGHTS Connoisseur DPVSOPLP 125/DPVSOPLP 125"MC"/DPVSOPLP 125"CD" £4.25/6.95 (P) Rock
DIRE STRAITS MONEY FOR NOTHING Vertigo/Phonogram VERH 64/VERH 64"MC"/836419-2"CD" £4.59/7.29 (F) Rock
DIJAVAN BIRD OF PARADISE Epic IPC 461142-1/461142-4"MC"/461142-2"CD" £3.79/7.29 (C) Jazz
DORSEY, Gail Ann THE CORPORATE WORLD WEA WX 220/WX 220"MC"/WX 220"CD" £3.85/7.29 (M) Rock
DR FEELGOOD MAN MAN BLUES Grand GRAND 02— £3.65 (P) Rock
DR FEELGOOD PRIVATE PRACTICE Grand GRAND 01/GRANDCD 01"CD" £3.65/7.29 (P) Rock
EGG SEVEN IS A GOOD TIME See For Miles SEE 47— £3.45 (P) Rock
ESTEFAN, Gloria & MIAMI SOUND MACHINE ANYTHING FOR YOU Epic EPC 450910-1/450910-4"MC"/450910-2"CD" £3.79/7.29 (C) Dance/Disco
FARNER, Mark JUST ANOTHER INJUSTICE Frontline/Priority RO 9033/CD 9033"MC"/CD 9033"CD" (PY/BMG) Rock
FISHBONE TRUTH & SOUL Epic EPC 461173-1/451173-4"MC"/461173-2"CD" £3.79/7.29 (C) Rock
FREY, Glenn SOUL SEARCHING MCA MCF 3429/MCF 3429"MC"/DMCF 3429"CD" £3.89/7.29 (F) Pop/Rock
GUANA BATZ, The BEST OF THE BATZ Wrongko WRONG 001/WRONGCD 001"CD" £3.04/6.25 (1/RE) Psychobilly
HARLEY, Steve/COCKNEY REBEL MR. SOFT Connoisseur VSOPLP 124/VSOPLP 124"MC" (P) Rock/Pop
HELM, Levon & The RCO ALL-STARS LEVON HELM & THE RCO ALL-STARS See For Miles SEE 229/SEED 229"CD" £3.45/7.45 (P) Jazz
HEYWARD, Nick I LOVE YOU AVENUE Warner Brothers WX 194/WX 194"MC"/WX 194"CD" £3.85/7.29 (M) Rock
HOOVER 'N' HEAT THE BEST OF HOOKER 'N' HEAT See For Miles SEE 234/SEED 234"CD" £3.45/7.25 (P) Blues
JETHRO TULL 20 YEARS OF JETHRO TULL Chrysalis CJT 7"2 LP"/ZCJT 7"MC"/CCD 1655"CD" £4.89/7.29 (C) Rock
JOJO JOJO Arista 209232/409232"MC"/259232"CD" £3.85/7.29 (BMG) Rock
KALEIDOSCOPE A BEACON FROM MARS Edsel/Demon ED 288— £3.95 (P) Psychedelic
KALEIDOSCOPE INCREDIBLE Edsel/Demon ED 292— £3.95 (P) Psychedelic
LENNON, JohnIMAGINE — THE MOVIE SOUNDTRACK Parlophone PCSP 722/TCPCSP 722"MC"/CDPCSP 722"CD" (E) Films & Shows
LOVE & MONEY STRANGE KIND OF LOVE Fontana/Phonogram SFLP 7/SFMC 7"MC"/836498-2"CD" £3.99/6.99 (F) Rock
LOVE UNLIMITED LOVE UNLIMITED MCA MCL 1877/MCLC 1877"MC"/DMCL 1877"CD" £3.04/6.99 (P) Soul
MERCURY, Freddie BARCELONA Polydor POLH 44/POLHC 44"MC"/837277-2"CD" £3.99/6.99 (F) Rock
MERTON PARKAS, The FACE IN THE CROWD Lowdown/Beggars Banquet BBL 11/BBL 11"MC"/BBL 11CD"CD" £2.43/4.25 (M) Rock
NEIGHBOURHOOD, The A CERTAIN ATTITUDE Parlophone PCS 7326/TCPCS 7326"MC"/CDPCS 7326"CD" £3.85/7.29 (E) Rock
NEW KIDS ON THE BLOCK HANGING TOUGH CBS 460874-1/460874-4"MC"/462874-2"CD" £3.85/7.29 (C) Dance/Disco
NEWTON-JOHN, Olivia THE RUMOUR Mercury/Phonogram 834957-1/834957-4"MC"/834957-2"CD" £3.99/6.99 (F) Pop
NUCLEAR ASSAULT SURVIVE Music For Nations FLAG 21P"Pic Disc" £3.65 (P) Heavy Metal
NUMAN, Gary TELEKON Lowdown/Beggars Banquet BBL 19/BBL 19"MC" £2.43 (M) Rock

Monday 10th October-Fri 14th October Album Releases: 92

Artist Title Label "LP" "MC" "CD" Cat Nos Dealer Price (Distributor) Music Category
O'DONNELL, Daniel FROM THE HEART Telstar STAR 2327/STAC 2327"MC"/TCV 2327"CD" £4.86/7.25 (BMG) MOR
ONLY CHILD ONLY CHILD Savage LPVAG 002/CDVAG 002"CD" £3.75/7.29 (A) Rock
ORBISON, Roy THE LEGENDARY ROY ORBISON Telstar STAR 2330/STAC 2330"MC"/TCD 2330"CD" £4.86/7.25 (BMG) Rock
PAGE, Stu STU PAGE BAND Barge/Priority BGELP 1006/BGEC 1006"MC" (PY/BMG) Rock
PARAGONS, The ON THE BEACH Treasure Isle CAS 1007"MC" (JS) Reggae
PASADENAS TO WHOM IT MAY CONCERN CBS 462877-1/462877-4"MC"/462877-2"CD" £3.85/7.29 (C) Dance/Disco
PEANUT BUTTER CONSPIRACY, The TURN ON A FRIEND Dropout/Demon DO 2000— £3.95 (P) Psychedelic
PET SHOP BOYS INTROSPECTIVE Parlophone PCS 7325/TCPCS 7325"MC"/CDPCS 7325"CD" £3.85/7.29 (E) Pop/Hi-NRG
SECOME, Harry ONWARD CHRISTIAN SOLDIERS Word/Priority WRDR 3031/WRDC 3031"MC" (PY/BMG) MOR
SEGER, Bob LIVE BULLET EMI CDP 746085-2"CD" £7.29 (E) Rock
SEGER, Bob THE DISTANCE EMI CDP 746005-2"CD" £7.29 (E) Rock
SEGER, Bob AGAINST THE WIND EMI CDP 746060-2"CD" £7.29 (E) Rock
SEGER, Bob STRANGER IN TOWN EMI CDP 746074-2"CD" £7.29 (E) Rock
SEGER, Bob NIGHT MOVES EMI CDP 746075-2"CD" £7.29 (E) Rock
SEWINDERS, The CUACHA Diabolo/Demon SORC 1— £3.95 (P) Rock
SIFFRE, Labi SO STRONG China/Polydor WOL 9/ZWOL 9"MC" £3.99/6.99 (F) Soul
SMITH, Stu LIVE IN PARIS 1965 Bold Reprise FC 120/FCD 120"CD" £3.45/6.25 (A) Jazz
SOMETHING HAPPENS! BEEN THERE, SEEN IT, DONE THAT Virgin V 2561/TCV 2561"MC" £3.85/7.29 (E) Rock
SPEAR OF DESTINY THE PRICE YOU PAY Virgin V 2549/TCV 2549"MC" £3.85/7.29 (E) Rock
SUMMERHILL LOW DOWN Diabolo/Demon SORC 4"Mini LP"/— £2.43 (P) Rock
TAYLOR, Tot PLAYTIME LPA TOTE 001"CD" £7.29 (1/RE) Pop
TEMPTATIONS TRULY FOR YOU J Motown WL 76244/WK 76244"MC"/WD 76244"CD" £2.43/4.86 (BMG) Soul
THARPE, Sister Rosetta LIVE IN PARIS 1964 Bold Reprise FC 118/FCD 118"CD" £3.45 (A) Jazz
THIN WHITE ROPE RED SUN Demon VEX 8— £2.43 (P) Rock
THOMPSON, Richard AMNESIA Capitol EST 2075/TCEST 2075"MC"/CEST 2075"CD" £3.85/7.29 (E) Folk/Rock
TONES ON TAIL POP Lowdown/Beggars Banquet BBL 51/BBL 51"MC"/BBL 51CD"CD" £2.43/4.25 (M) Rock
TRASH COUNTY DOMINATORS, The THE TRASH COUNTY DOMINATORS Diabolo/Demon SORC 3— £3.95 (P) Garage Rock
U2 RATTLE & HUM Island U27/UC27"MC"/CIDU 27"CD" £5.49/7.29 (F) Rock
VANDROSS, Luther ANYLOVE Epic 462908-1/462908-4"MC"/462908-2"CD" £3.79/7.29 (C) Soul
VARIOUS A CELEBRATION OF SCOTTISH MUSIC Temple TP 028/CTP 029"MC"/COMD 2003"CD" £3.16/5.39 (GD) Folk
VARIOUS A FISTFUL OF PUSSIES Anagram/Cherry Red GRAM 36/CGRAM 36"MC"/CDMGRAM 36"CD" £3.65/5.86 (P) Rock
VARIOUS BLACK MUSIC IS OUR BUSINESS — A GALAXY OF SOUL (Billy KEEN, Freddie McCoy etc) Kent/Ace KENT 085— £3.65 (P) Soul
VARIOUS BOGIE TUNES 2 Graphic/Priority LIPS 3/TLIPS 3"MC" (PY/BMG) Dance/Disco
VARIOUS CLASSIC HOAGY CARMICHAEL BBC REB 4000/ZCJ 4000"MC"/BBCD 4000"CD" £10.99/£17.00 (P) MOR
VARIOUS HARDCORE HOLOCAUST (87-88 SESSIONS) Strange Fruit SFRLP 101/SFRCD 101"CD" £2.99/3.65 (P) Hardcore
VARIOUS MOTOWN IN MOTION (Diana ROSS, Marvin GAYE etc) K-tel NE 1410/CE 2410/BCD 3410"CD" £5.67/7.29 (K) Soul
VARIOUS NORTHERN SOUL STORY 14 Soul Supply LPSD 132"2 LP" (1/BK) Soul
VARIOUS ROCK 'N' ROLL YEARS 1978 Connoisseur YRNL 78/YRNRMC 78"MC" £3.65— (P) Rock
VARIOUS ROCK 'N' ROLL YEARS 1979 Connoisseur YRNL 79/YRNRMC 79"MC" £3.65— (P) Rock
VARIOUS ROCK 'N' ROLL YEARS 1962 Connoisseur YRNRCD 62"CD" £4.85 (P) Pop
VARIOUS ROCK 'N' ROLL YEARS 1963 Connoisseur YRNRCD 63"CD" £4.85 (P) Pop
VARIOUS ROCK 'N' ROLL YEARS 1964 Connoisseur YRNRCD 64"CD" £4.85 (P) Pop
VARIOUS ROCK 'N' ROLL YEARS 1965 Connoisseur YRNRCD 65"CD" £4.85 (P) Pop
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WALKER, Philip BLUES Demon FIEND 128/FIENDCD 128"CD" £3.95/7.29 (P) Blues
WAXING POETICS MANAKIN MOON RoadRunner RR EM 95571— £3.65 (P) Rock
WILLIAMSON, Harrison TARKA PRT PYL 18/PYM 18"MC"/PYC 18"CD" (A) MOR
WILLIAMS, Kenneth JUST WILLIAMS BBC ZBBC 1046"MC" £3.65 (P) Spoken Word
WINANS, Be Be & Ce BE BE & CE CE WINANS Sparrow BIRDC 193"MC"/BIRDCD 193"CD" (PY/BMG) Gospel

Year to Date: 41 weeks to 10th October Album Releases: 3669



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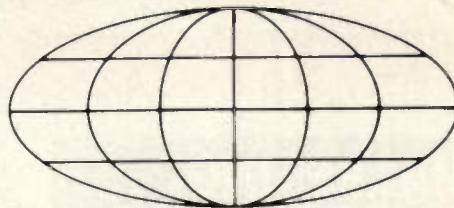
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MUSIC WEEK DIRECTORY 1989

URGENT!

Forms have been despatched for free entry in the Music Week Directory 1989. It is vital that recipients check their 1988 entries on these forms, confirm they are correct or mark any necessary corrections and amendments *immediately* on receipt and return them without delay.

If you have not completed and returned an entry form please ring NOW 01-387 6611, ext. 227 and ask for Graham Walker.



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D I A R Y

TELSTAR'S SEAN O'Brien — so hot under the collar about the threat to ditch certain compilations from the albums (see p1) that you could fry an egg on his neck — flew to Jersey last week to spend the first day of the BMG sales conference with BPI chairman Peter Jamieson. Unfortunately we cannot tell you what was said because, having deleted all the expletives from our secret tape transcript, there are not enough words left to form a sentence... Life has definitely improved for CBS Records under Sony's ownership — its New York office floors now get cleaned regularly (janitorial services having previously been cut back under CBS corporate economies)... But seriously, ultimate boss of bosses — Sony's Akio Morita — hints at his future strategy for the hardware/software link in a *New York Times Magazine* feature and talks of the inevitability of DAT eventually replacing the compact cassette, though he adds chillingly: "It doesn't have to be this year. I'm very patient"... Congrats to the BPI on its latest significant anti-piracy success (see p1), though the Midlands contingent in MW's office questions the BPI's geographical knowledge, having called an operation centred on Worcester "Operation Northerly".

THIS IS important: if you have received a *Music Week Directory* entry form, fill it in and return it pronto as the postal dispute has already delayed its production schedule... Rob Dickins' 1987 WEA International roadshow trip evidently called for more than the average business skills. The WEA chairman looked a smidge embarrassed as UK conference delegates were treated to an exclusive video view of his stylish efforts at oriental fan dancing, to the accompaniment of Sister Sledge's He's The Greatest Dancer... Paul Conroy is considering hiring hitmen instead of marketing execs following a suggestion from sales admin manager Tony Simpson that dormant back catalogue is best re-promoted when artists die. "You obviously get the best press support then," he said during a discussion on marketing tactics... Following conference comment on WEA's "muso" image and lack of disposable pop artists, a member of the A&R departments quipped: "What about Nick Kamen? He should be our Rick Astley," to which A&R chief Malcolm Dunbar responded: "We don't dorkify our artists enough. Perhaps we should do that or get some dork in from CBS"... Now that the Jean-Michel Jarre Docklands extravaganza has been given the go-ahead across two nights on October 8 and 9, Mel Bush has been brought in to assist original promoter Rod Gunner... Expect Steve Mandy (Mad Max, as he became known in the video industry after leaving Virgin Retail) to set up a chain of branded entertainment outlets on the model of Spar grocers as part of the powerful new Parkfield Entertainment Division, which takes in Lighting Distribution and Hollywood Nites, under the control of chief executive Paul Feldman.



KEEPING YOU postered: Introducing a new management team at rock and pop poster firm Anabas Products



PEOPLE GET ready: Everyday People sign a publishing deal with SBK Songs and a production deal with SBK Productions



TOKEN OF appreciation: Eastenders star Gary Hailes joins Record Tokens general manager John Mew to present young composer Ian Marshall with his competition prize.



NICE TANITA: Tanita nice: Miss Tikaram does the honours at the Virgin Megastore.



WHO'S BACK?: Mr Superbad returns to promote his new album with the help of K-tel staff.



TWO'S COMPANY directors: Bob Lewis and Leslie O'Meara join Wynd-Up Distribution's board of directors.



PRESS GANGED: Record company heads of press threw a surprise party to mark the return to these shores and fortieth birthday of music industry journalist Adam White (see p3). Pictured celebrating at Brown's Club are (left to right) MW editor David Dalton, Brian Southall (EMI), Berni Kilmartin (Chrysalis), Jonathan Morrish (CBS), Anne White, Adam White and Chris Poole (A&M).



HOUNDED OUT: Nipper leaves EMI in Hayes for a temporary stay at the Radio Show at Earls Court.



ALRIGHT MY Sun: PolyGram welcomes Level 42 at its sales conference.



PAST AND present: PolyGram says goodbye to sales department secretary Jean Fenwick after 20 years service.

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