

MUSIC WEEK



A SIMPLE philosophy suggests that if you get a good idea, act upon it. Similarly, if somebody else has a good idea, don't be afraid to steal it. That's why, when a promotional compact disc turned up with a copy of US trade publication *Hits*, I thought it would be a marvellous idea for *Music Week* to help showcase some of the best new talent coming through via the best sound medium available.

So, the first *Music Week* promo CD (catalogue number MW CD PROMO 1, for the fastidious) has been born.

While the record companies which have booked tracks on the disc are household names, the artists featured are not... yet. But we can confidently predict that some of these acts will be breaking down the chart barriers before long (if they haven't already!).

In addition to the record companies involved, we have to thank the music publishers for their assistance and Disctronics for its careful attention in manufacturing the discs.

Now all you have to do is listen to it. **DAVID DALTON**

WHODUNIT?

THERE IS a wealth of talent on *Music Week's* first promo CD, but all is not what it seems. We have to own up and admit that there is a mystery track on the disc by an act which has had more success than most during the Eighties.

We're leaving it up to you — particularly the record retailers — to decide which of the 12 tracks is the impostor. We hope you would want to listen all the way through in any case, but as a small incentive to dealers we are inviting you to pick out the song you think is the mystery track and write with your answer to CD Competition, *Music Week*, Greater London House, Hampstead Road, London NW1 7QZ, telling us also who you think the artist really is. Dealers, don't forget to include your shop name, address and daytime telephone number. We are offering three magnums of champagne for the first three correct answers selected.

The Darling Buds, Hothouse, Brian Spence, Dare, The Neighbourhood, Tony Stone, The 4 Of Us, Balcony Dogs, Romeo's Daughter, Strength, Big Bam Boo or Herbal T — who could the impostor be? If you want to know more about the artists featured on the disc, turn to A&R Talent Extra on p25. You might even find a few clues.

MW CD PROMO 1
ARTIST TRACK TITLE
Publisher Record Company

- 1 THE DARLING BUDS SHE'S NOT CRYING
Copyright © Control Epic
Native © CBS Records
- 2 HOTOUSE HARD AS I TRY
© ATY Music BMG Records (UK) Ltd
- 3 BRIAN SPENCE WITHOUT YOUR LOVE
© Clerniston Music Ltd Polygram Ltd
- 4 DARE THE RAINDANCE
© A&M Records Ltd
- 5 THE NEIGHBOURHOOD HAVE FAITH
© EMI Records Ltd
- 6 TONY STONE FOR A LIFETIME
© Ensign/Chrysalis Records Ltd
- 7 THE 4 OF US LIGHTNING PAUL
© BMG EMI Music Ltd
- 8 BALCONY DOGS DRUG PLANET
© Island Records
- 9 ROMEO'S DAUGHTER DON'T TALK MY HEART
© MCA Music Publishing
- 10 STRENGTH THE GIRL FOR ME
© Copyright Control
- 11 BIG BAM BOO SHOOTING FROM MY HEART
© BMG EMI Music Pub Ltd
- 12 HERBAL T GIRL WITH COMBINATION SKIN
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MUSIC WEEK



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Chart Show moves to ITV 'mainstream'

CHANNEL FOUR'S music video programme The Chart Show is moving to a Saturday midday ITV slot in January for a series of 50 programmes.

The move quashes rumours that the show was due to be axed and, with a repeat showing late on Sunday evenings, the programme will be exposed to two new audiences.

Keith MacMillan, managing director at Video Visuals which produces the programme, says the show will be re-designed for its new slot. "We are thrilled to be moving to ITV and with the new slot we're looking to attract a mainstream audience for the first time," he says.

"The incredible growth in the pop video market over recent years has created a new demand from TV audiences. We're very pleased that ITV is prepared to go for that audience not by competing directly with shows like Top Of The Pops but by supporting something new, appealing and fast-moving."

The Chart Show will be transmitted on January 7 across 15 regional ITV stations.

Meanwhile, the company is in the process of moving to new, larger premises in Fulham Broadway, London.

As singles decline, the message is: 'Go for grown-ups'

GO FOR the grown-ups. But take the music to them rather than try to lure lapsed record buyers back into existing specialist retail outlets. That was the message from Entertainment UK's marketing director Kingsley Grumble at the company's annual conference.

The singles-buying market may be declining, but at the same time the potential within the adult market is increasing and that's the area record companies and dealers should be going to, he said.

Speaking after producer Pete Waterman's speech which bemoaned the decline of the single, he said: "It doesn't mean the whole industry is in decline. Yes, there'll be a million fewer teenagers but the bulge has moved into the 25- to 45-year-old age group and there's not only more of them numerically, but they are also more affluent."

He also challenged BPI chairman Peter Jameson's comment at this month's British Association of Record Dealers conference that the challenge facing the music industry was getting the older demographic back into record shops.

"Older people have shown that they're not too keen on going into

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Copyright case — victory in sight?

RECORD INDUSTRY lawyers are confident of victory in a vital copyright case following a European Court hearing in Luxembourg last week.

EMI-Electrola v Patricia Records is a test case involving the export of Cliff Richard albums from Denmark to Germany at a time when the 25-year-old repertoire was out of copyright in Denmark but pro-

hibited in Germany.

EMI Music company secretary Chris Burt, who attended the court session, says that he is "very hopeful" of the judges' decision which will be handed down in two months time, not least because EMI's case was fully supported by lawyers presenting submissions on behalf of the European Commission and the governments of both

Spain and France.

Peter Crookford, anti-piracy legal adviser for IFPI, adds that the outcome of the case will affect the whole of the music industry in the European Community since it involves a clash between the EC's principles of free movement of goods across national borders and the intellectual property rights of citizens and companies.

"If the principle of free movement prevails, copyright protection in the EC will be reduced to the lowest level provided by any member state," he adds.

A similar case brought by BMG

TO PAGE FOUR ▶



HE'S GOT the whole world in his hands: Entertainment UK's Mike Sommers gives a conference embrace to company heads Peter Jameson (BMG), Paul Russell (CBS) and Rob Dickens (WEA)

the Our Prices or HMVs or the independent shops, so the challenge is how the industry gets its product to where these people actually shop," he said.

"We know that the foothold in our own and in our customers' stores is literally millions per week and they are all potential music buyers

All of us together, head office people, our customers and our field forces have to convert these millions from potential to actual music buyers."

He said Entertainment UK will be tackling the industry by expanding its range to target individual stores' needs.

Midem: music for the masses

THE MIDEM organisation is taking music to the masses by running concerts in the ballroom of the Martinez Hotel in Cannes next year.

The shows will be on five nights from 11.30pm to 2.30am and will encompass acts yet to break on an international basis as well as established artists.

Says Midem joint managing director Bob Bingham: "The people are at the Martinez because the Martinez is what business is about during Midem. Asking people to come back to the Palais des Festivals at 11 at night would not be the right way forward."

The organisation is pressing for improved television coverage of the 1989 event and is confident of broadcasting by UK stations. "It's not a question of it coming here, it's just a question of who shows it," Bingham comments.

An agent is seeking to sell Midem as programming of the annual television trade fair Mapcom and Bingham is aiming for the industry aspect of Midem to receive news coverage in addition to broadcasting of the concerts.

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SALLY GRIFFIN celebrates promotion with colleague Alan Megee

MUSIC WEEK



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New Music Week Directory free to subscribers current in January 1988.

NEWS BRIEFS

TELSTAR IS spending £900,000 on TV advertising for three of its autumn album releases. The TV campaign for *Love Songs* by Marvin Gaye and Smoke Robinson totals £300,000 and starts at Central, Yorkshire, HTV, TV5, Anglia and Ulster on Oct 24 before rolling out nationally.

A £250,000 spend supports the release of *The Legendary Ray Orbison* — *The Greatest Hits*. The campaign began on October 19 at Granada and ITV and rolls out nationally over the next month.

THE RELEASE of the various artists compilation *Greatest Love* is backed with a £250,000 spend on four weeks of TV advertising which began at Yorkshire and rolls out to ITV, Anglia, TSW, Ulster, Border and Grampian with more areas to be announced.

K-TEL is launching a £500,000 advertising campaign to support the release of the various artists compilation *The Loves* this week. TV advertising starts in Central, Yorkshire, Granada and HTV on October 24 followed by a national Our Price TV campaign and a national roll out. An advertising campaign will also be featured on Capitol Radio and around 600 in-store displays will be set-up.

GO DISCS releases a new single by The La's *There She Goes* this week and the release is supported by flyposting, music press ads and point of sale material.

PICKAPOCKET IS the new single from Boss Dance on Instant Record which is released this week to coincide with the group's British tour.

THE LA'S hoping for chart success with *There She Goes*

SALLY TIMMS has her debut album *Someone's Rocking My Dreamboat* released by TIM Records this week, through Red Rhino/Carrel, to tie-in with her support slot on Marc Almond's British tour.

ANSWER ME, the new single by The Silencers, is released on RCA this week to coincide with the band's UK dates.

CARDIACS NEW album *Cardiacs Live* is released on Alphabet on October 31 to coincide with the band's UK tour.

THE SUN AND The Moon have their *Alive* — *Not Dead EP* released on Glass Pyramid, through Red Rhino, on November 7 to tie in with the group's UK tour.

SIREN RELEASE the new TP 'Pau' album *Rage*, this week to coincide with British concerts.

THE SINGLE It's A Crime is released on a UK tour by The Jazz Devils.

EXCALIBUR HAVE their single *Hot For Love* released on the Clay label to tie in with the band's tour supporting Urial Heep.

TRAX MUSIC releases a new album *Follow Your Heart* by Screen Idols this week, through BMG, to coincide with a UK tour.

VILLAGE RECORDS releases a mini-LP *Bladder Of Life* by The Volunteers to tie-in with British dates.

JESUS MONROE have their single *Love American Style* released by Edelstar Records on October 28 and the band will be touring the UK over the next two weeks.

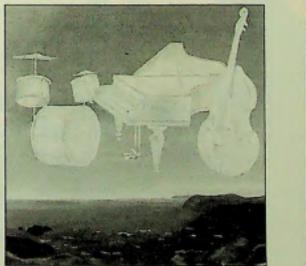


FROM TOP: Boss Dance Pickapocket on instant TPau Rage out and why wouldn't they and Cardiacs go live in their usual weird fashion for Alphabet.

Jive talk

JIVE HAS presented its schedule of autumn releases to MW for the first time this year at the Entertainment UK sales conference.

The company's plans include a cover of *What Becomes Of A Broken Hearted* by Ruby Turner with Jimmy Ruffin, a single, Love House, and album from Samantha Fox and the first single from new signings Romeo's Daughter, Don't Break My Heart, with an album to follow in the new year.



1988 sees Jacques Loussier celebrating a quite extraordinary achievement — 25 years of Play Bach with this recording of some outstanding performances

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Parkfield doubles up and takes a bold step with sell through

THE PARKFIELD Group's standing in the music and video markets is set to broaden with more acquisitions and double its outlets. The company aims to fund these and other projects via a £29m share issue underwritten in the City.

Paul Feldman, chief executive of the new Parkfield Entertainment Division, which incorporates Lightning Distribution, Hollywood Nites, Cineplex Home Entertainment and Cineplex Graphics, says the company is planning further developments.

Although he refuses to give details of these changes, Feldman says the intention is to have the division under one roof by May 1 next year and the senior management team is at present planning the integration.

He says the new division deals this year with Warner and MGM/JA for video and RCA for music, have allowed the company to expand its base.

"I don't expect there will be major changes, but more likely struc-

tural changes to the benefit of the organisation. There are some more exclusive agreements in the offing and more acquisitions," he says.

"We have also adopted an aggressive policy that should see us supply double the amount of outlets. We also believe that there will be a major increase in 1989 in the amount of outlets selling video software."

He believes a massive sell through market is out there waiting. "Up until the autumn there had been no significant advertising or support for sell through. Most people are not aware of what is available. Once the public realises that they can build a film library of this quality in their homes, sell through will take off," he adds.

He says one of the main stumbling blocks that will soon be removed is trying to persuade independent dealers to stock sell through. "We intend to get those dealers involved at a very low cost. There is no reason why a record or video outlet should not be selling sell

through."

To promote their product, the Parkfield Entertainment Division is spending £1.6m on advertising, including a 64-page colour catalogue distributed free with Radio Times in November.



PAUL FELDMAN: making plans for Parkfield

Gear up to cope with the Xmas rush, urges Blackman

RECORD manufacturers must move with the times, says Entertainment UK's buying director Terry Blackman, echoing widespread fears that they will not be able to cope with this year's last-quarter rush. To avoid problems, Blackman told his company's annual conference, Entertainment UK has placed advance orders for 3.6m units of the likely biggest-sellers.

Outlining the increase in the scale of business now being achieved by the company, he said daily sales had risen from 40,000 this time last year to a current figure of 140,000.

He added that he was unconcerned about the jibe that Record Merchandisers — as the company was formerly called — had been labelled a dinosaur by some of its critics, saying that dinosaurs ruled the earth for 200m years and RM had ruled the rocks for 21.

Blackman admitted, though, that Entertainment UK was being forced to adapt to remain competitive. "If we had not changed, we would not have been around in two years time," he commented, arguing that it is now the turn of manufacturers to follow suit and modernise working practices.

Stylus goes Dutch

MUSIC AND VIDEO TV marketing company Stylus plans to establish a pan-European distribution network for its video sell through division by 1991.

The first stage of the plans was completed this week when Stylus signed an agreement with Qualitas Holland BV to market and distribute sell through product in the Benelux and Scandinavian countries. Out of the partnership comes Stylus Entertainment BV — a wholly owned subsidiary of Stylus Video.

TV profile aids the cause for Nordoff-Robbins

THE WORK of the Nordoff-Robbins Music Therapy Centre is featured in an hour-long BBC documentary due for broadcast this week.

The Power Of Music records Paul McCartney's visit to the north London centre in June soon after receiving the Nordoff-Robbins Music Therapy Silver Clef Award for lifetime achievements in music. After film of the visit, McCartney goes on to introduce a series of individual stories to show the power of music in making contact with the brain-damaged and mentally ill.

In the programme, to be broadcast on BBC 1 at 9.30pm tomorrow (October 26), McCartney explains his empathy with the work of the Music Therapy Centre:

"It's a charity that locks in very easily for people in the music business because we understand what they are doing," he says.

Copyright victory?

► FROM PAGE ONE

Music against importers Mainline and involving Elvis Presley albums manufactured in the Netherlands had been set down for hearing in the High Court in London on November 1. *MW* understands, however, that both sides have agreed to postpone the case until the verdict from Luxembourg is known.

RI overtakes IIR as the nation plugs into FM

THE SWITCH to stereo FM has worked wonders for Radio One's audience figures, helping the network to overtake Independent Local Radio for the first time in 18 months, according to BBC research.

Radio One's daily reach, representing the number of people tuning to the station for at least 15 minutes a day, averaged 12.6 per cent of the population, or 6.8m people. The August figure, prior to the switch to FM in central Scotland, the north of England and the Midlands, was 5.9m.

"We have always known that IIR's only advantage over Radio One has been the stereo sound," says Radio One controller Johnny Beering.

Since the September audience research was completed FM transmitters covering South Wales and the West Country have been added, while the station is now broadcasting for an extra two hours each day, and Beering says: "We are gradually completing our FM network for the whole of the UK and this will clearly take us from strength to strength."

● PRODUCER AND management company, Roor, has separated from Good Earth studios. It is now operating at a new company, Roor Music, based in Camden, London.

Plans include a basement recording studio and a deluxe flat to house visiting producers, engineers and record company executives.

World BRIEFING

DUBLIN: The success of U2 has given valuable support to the Irish music industry which has announced its annual retail value of £11.34m, a small increase on recent years. Pre-recorded cassettes account for 75 per cent of business, vinyl singles and LPs 20 per cent and compact discs five per cent.

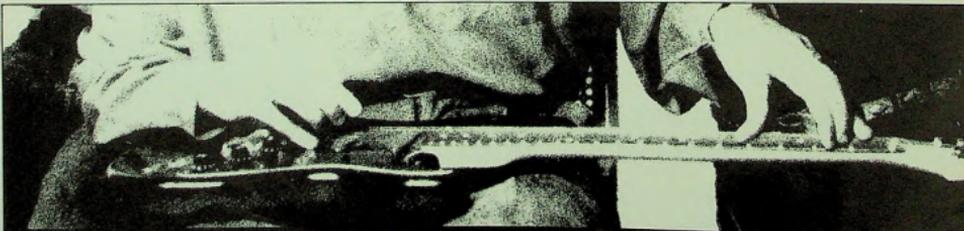
TOKYO: The Japan Union of Musicians has issued a written protest concerning its anger over decisions to cancel concerts and the serious illness of Emperor Hirohito. The musicians claim they have not been compensated fully in accordance with contract obligations.

NEW YORK: Warner Communications Inc has announced a 59 per cent increase in third-quarter earnings and a 54 per cent rise in nine month earnings.

DUBLIN: The Government has introduced a new Broadcasting Act that will mean heavy penalties for radio pirates and advertisers, as from December 31. Under the new law, official licences will be granted for one national independent station, 24 regional operators and up to 200 smaller stations.

TOKYO: This month, Sony is selling its CD Walkman D-82, for singles only, at \$165. Its Discman retails at \$175. CD singles have been on sale in Japan since February and 16m units were sold by the end of August with 2,000 titles available.

NEW YORK: Columbia Records has given its black music department divisional status by moving promotion, artist development, public relations and marketing to the new unit. These functions were previously handled by one centralised group. Overseeing the reorganisation is Ruben Rodriguez, senior vice president of black music for the label.



"Your first experience of this guy will remain with you forever... he lays his Fender Stratocaster on it's back across his lap and stabs at it, caresses it, strokes it, wrenches and coaxes music from it as if he were manipulating the stripped nerve ends of a living body laid open." — THE TORONTO STAR

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The promotion people are in a meeting and won't have results until next month..And the accounts department..well..." **"Royalties? What royalties?..**

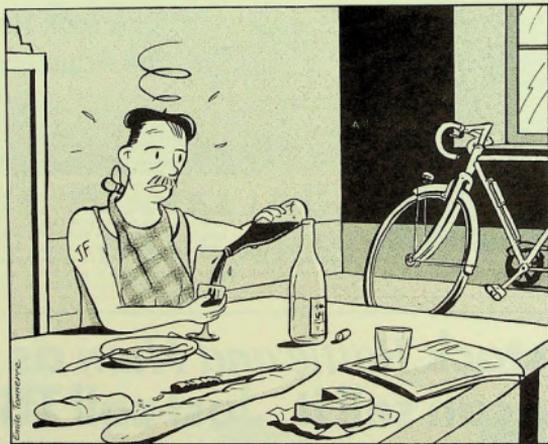
Of all the European countries, France, despite it's size and population has less distribution outlets than any of it's allies. For too long, Independant Distribution in France has been understood as meaning shops importing or tiny companies distributing records alongwith spaghetti, packet soups, tea etc....There now exists an alternative solution:

OFF THE TRACK RECORDS is the label. A team of young, English speaking people, imaginative and original in promotion.

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OTT and JUST-IN have just achieved gold with the Pogues last excellent album, and the accounts department have the pen poised above the chequebook for new signings...(they even know how to fax sales figures..)

"..sorry, but eet ees a very, very slow market, monsieur...."
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off the track
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DISTRIBUTION

'New' London station pledges greater focus on music

GREATER LONDON Radio, the city's first new station for 15 years, is launched this week with a broad mixture of music and chat and a certain disregard for new releases and the charts.

GLR replaces Radio London, which managing editor Matthew Bannister admits was not reaching a large enough audience, and will be aimed at the 25 to 45-year-old age group.

Bannister was given the brief to double the audience to about 500,000 in three years or else the station would be closed by the BBC. One of his appointments was Trevor Dann as head of programmes and music. Dann is keeping a tight control over what music gets played and on no new releases will be played during the day "unless they happen to be very good, the emphasis is on familiar music".

He plans to play only two or three top 40 records in an hour and only if they are suitable for the adult audience.

Neither Bannister nor Dann would comment on their needletime allocation but both said that, like all stations, they would like more. However, Bannister admitted that all programmes would carry a high speech content, sometimes equal to that of the music. "Our talented presenter team will mix music and speech in a way never done before".

All programme teams will contain journalists to help keep the station in touch with the music scene and at weekends there will be specialist music programmes.

Trevor Dann explains GLR's formula for success: "At last, a radio station where good taste matters more than chart positions. GLR plays the best music from the Fifties, Sixties, Seventies and Eighties. It

doesn't slavishly follow record company release schedules and it doesn't sound like a museum."



MARY COSTELLO: One of the DJs at GLR radio

Bananarama top the record list

HMV OXFORD Street in London is now officially recognised as the world's largest record store.

The launch of the latest issue of the Guinness Book Of Records

notes that the shop's trading area is 36,684ft² — almost an acre.

Other music-related records confirmed include the most successful all-girl UK group which

went to Bananarama who, between 1982 and 1988, have had 14 consecutive chart hits and a further three in partnership with Fun Boy Three.

On the same day as receiving a certificate for that achievement the group also received gold discs for sales of their Greatest Hits album.

The fastest live performance transferred to disc and then broadcast went to The Proclaimers whose Make My Heart Fly was recorded live, pressed and then played on Radio One in just two hours 19 minutes and 31 seconds.

Psychic TV are honoured for the most recordings, between February 1987 and February 1988, the band released 11 live albums on Temple Records.

● Bucks Fizz this week claim to have beaten the record time set by The Proclaimers (above). They say their single Heart Of Stone was recorded and played on BBC TV within one hour 40 minutes and 55 seconds.



A NEW record? Ian Henderson — operations manager at BMG, Roy Castle from the BBC's Record Breakers and Tim Taylor and Nick Flower of Damont Audio, with the Bucks Fizz single

The show goes on at troubled Dingwells

NORTH LONDON music venue Dingwells is continuing to stage gigs this week despite the receivers being called in by its parent company.

Although the venue has pulled advertising and is adopting a lower profile for the time being, the receivers are confident that it can be sold as a going concern.

The man handling the receivership, John Richards of Touche Ross, comments: "We are continuing to trade as near normally as possible."

He adds that more than 200 inquiries have been made about buying all or part of Dingwells's parent company, Benleys, a group which has the bulk of its interests in restaurants.

New lease of life for the Four Seasons

PRISM LEISURE is distributing the single Oh What A Night (December '83) by Frankie Valli and The Four Seasons, through PRT Distribution.

Prism Leisure has the exclusive UK rights to the Four Seasons' original recordings and, in collaboration with BR Music, to the Ben Liebrand re-mixes of Oh What A Night and Who Loves You.

RCA has the rights to a number of Four Seasons re-mixes but none of the originals, says Prism Leisure's Steve Brink.

New look for the Academy

REFURBISHMENTS TOTALLING almost £2m are planned for the British Academy in London in a bid to attract top American artists.

The building will be given a new roof, a new backstage area, all the existing features will be restored and the seating capacity will be increased to 4,000 which its staff claim will make it a bigger venue than Hammersmith Odeon.

Renovation starts in November and managing director Simon Parkes will be travelling to America that month to promote the venue to major record companies.

CMCS expands

THE CMCS Group of Companies, which supplies the recording industry, has expanded its operation.

CMCS has bought Grey Edwards Mc Gill, of Woolwich, London, which supplies record labels and picture discs — a service CMCS did not previously offer.

Mighty Mighty

THE INDEPENDENT Australian record company Mighty Boy has launched a British operation.

A spokesman says that the Doncaster-based Mighty Boy UK office will initially concentrate its resources on the release of Australian product in the UK marketplace. Moves are also being made to set up licensing arrangements for the label in Europe.

Directory

RECENT MOVES: The Musketeer Music Group and Play Records to 266 King Street, London W6 0SP (01-563 0585/6) ... Hendring to 20a Eccleston Street, London SW1W 9LT (01-730 8691; fax 01-823 4934) ... Tabi the Music to 4 The Space Place, Alphin Brook Road, Marsh Barton, Exeter EX2 8RG (0392 413453; fax 0392 420004) ... The Press Office to IBC House, 1-3 Mortimer Street, 1-3 Mortimer Street, W1 N7RH (01-6375277; fax 01-6366723) ...

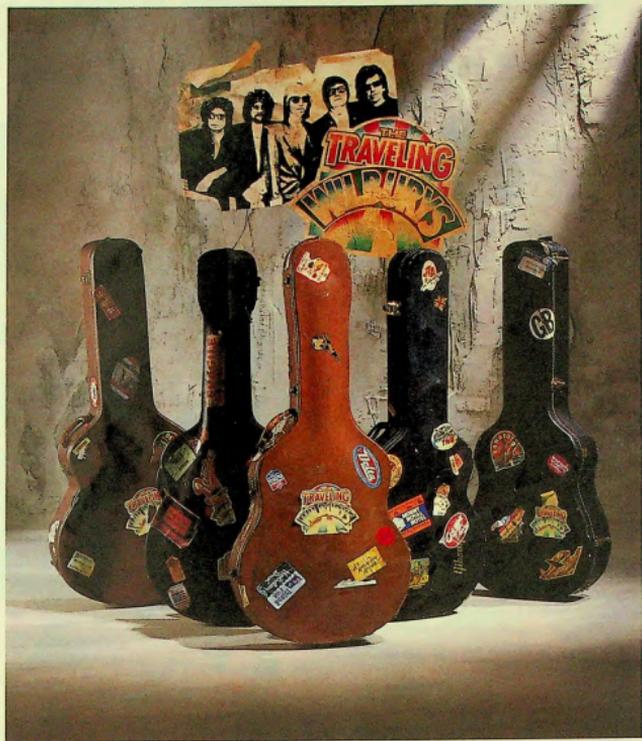
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REP OF THE WEEK



GLYN JONES was awarded the title of CBS Salesman of the Year at the company's sales conference in Eastbourne.

He joined CBS in 1976 as a sales rep, after beginning his career as a rep at Phonogram, and was appointed regional manager for the Midlands in 1983.

Jones is married with two children and lives in Stourbridge. According to CBS, his winning quality is his enthusiasm of which he says comes naturally from selling product he believes in.

"To his reps, he gives the advice: "Dealers will always give an order but if they like you they will give you a better one."

Crash the £10 CD barrier — but don't go too far

DEALERS WANT the cost of CDs on their shelves to crash below the £10 barrier. But most who talked to Frontline do not agree the price should fall to the level the public demands in a survey.

Sony quizzed 500 people and found the majority believe CDs should retail at £7.99. Brenda Robertson, of Buzzard Records, Leighton Buzzard, Bedfordshire, outlines her opinion:

"We sell the majority of our CDs at £11.99. Obviously a lot of the old stuff is done at cut-price of about £7.99. We don't get any discount at all on our CDs, and that's why they are over £10, but I would like to see them on sale at around £8.99."

"But I must admit, at the moment, people don't seem to crib at the £11.99 price. Most of them are quite happy with it."

Mike McGowan of Soundz, Torquay, agrees that the cost should come down, and adds: "When a brand new album comes out some companies have discounts. But with the U2 CD, which is a double album, all the tracks are on a single CD and naturally people think they are getting good value when they pay £11.99 for a double album on

CD. Generally though it is too dear."

McGowan believes £10.99 is a good price at present for a new release, and says: "We get discount for black orders but I think a good price would be just under £10 and keep back catalogue at £7.99. It would be nice to keep them just under the magical £10."

Lindsay Burden, of Gatefield Sounds, Faversham, Kent, believes that £7.99 is unrealistic.

"Most of our CDs are £11.99 and most of our customers seem happy with that," he says. "They pay up without complaining. I would like to see them priced at £7.99, but I don't think that will ever happen. I think they should be £8.99 or £9.99 as long as it is in relation to albums and cassettes." CD prices at Nottinghamshire-based Video Magic's 15 outlets are pegged at £9.99.

A group spokesman Brian Ketchell explains: "We retail at that price but there is no margin in it. We can stand it because of our video business. The idea is to store up future success if we can — educate the public into buying CDs." He would like to see the price plunge to £6.99 or £7.99.

Competition has prompted Shooting Star, of Hinkley, Leicestershire, to sell at £9.99.

Dave Hood says: "We have a lot of competition from other shops including Woolworths and another independent. I should think £9.99 is about the right price."

Michael Shuter of Mr Music, Kingsland High Street, London, says: "We sell at £11.49. The record companies that..."

Counterpoint

RELATIONS BETWEEN record company sales reps and dealers can often lead to disenchantment, as Raj Velupillai, of Listening Post, in Leeds, explains.

"Recently, I was waiting to catch my bus in front of the Virgin store in Leeds when I chanced upon the EMI area rep who was about to call in on the Virgin store. I enquired from the rep as to why he had never visited our store, etc. His explanation was that he had specific areas to cover. I then advised him that my shop, whilst not located in the middle of the town, was only a 10 minute drive from where he was at that time. The rep never bothered to reply and proceeded to walk away from me. I think that was rather rude of him and it still did not explain my queries. All this happened at about the time of the postal strike and I would have thought that EMI staff would be doubling their efforts to keep retailers notified of new releases, etc, when copies of Music Week were not reaching us. But I suppose that is not how the music industry works, eh?"

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

BRIEFS

● **RETAIL TRAINING** company NHI is beginning a series of one-day seminars in November aimed primarily at "young employees with potential". Details from NHI, 10 Leam Terrace, Leamington Spa, Warwickshire CV31 1BD (0926 21284).

● **MUSICAL EQUIPMENT** retailer ABC Music is increasing its number of stores in the country to five by opening a new shop in Alma Vale Road, Clifton, Bristol, during October.

AUTUMN RELEASES FROM BRENTFORDS FINEST

VARIOUS ARTISTS

(Incl. Ace Cannon, Bill Black, Gene Simmons, Tommy Tucker) — The Early Years Vol. 2. HI Records DHI UK LP 442.

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Lookin' For A Love Again. Edsel, ED 291.

CLIVE LANGER & THE BOXES

Hope, Honour, Love. Demon, FIEND 127.

CHARLIE RICH

I'll Shed No Tears. HI Records HI UK LP 418.

JOE ELY

Dig All Night. Demon, FIEND 130. (Also available on CD FIEND CD 130)

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WILLIE NELSON: What A Wonderful World. CBS 462514-1. Having made two albums a year on average since 1975, Willie has the right to drop the occasional clanger, of which this appears to be one. It has little to do with country music beyond occasional and very pleasant guitar and harmonica breaks, as a track listing which includes Some Enchanted Evening, Moon River, a duet with Julio Iglesias on Spanish Eyes and the Louis Armstrong hit track cover should indicate. Not one of his best, not another Stardust.

RICKY VAN SHELTON: Wild-Eyed Dream. CBS 461120-1. Winner of the coveted Horizon Award at the CMA's Annual Nashville Showcase, Van Shelton is not unlike George Strait in terms of image, and is a very big star in the

US. This seems to be his first UK release, and is an interesting, if not wholly convincing, mix of rockabilly, with instrumental glances towards Creedence Clearwater and ballads with even a song which Daniel O'Donnell covered on his Don't Forget To Remember album, I Don't Care (as in Buck Owens, who is mentioned in at least one Creedence song). This album may have been released here a month or two ago, but after his CMA Award, it is plainly something here to plug again, although a new LP out in the US, Loving Proof, may soon replace Wild-Eyed Dream, a twenty month resident of the US country LP chart.

EARL THOMAS CONLEY: The Heart Of It All. RCA PL 86824.

Producers: Emory Gordy Jr. & Randy Scruggs. Several people whose views I respect have told me that ETC is a great undiscovered hero, and the Rolling Stone Record Guide likened him to Kristoferson. For the first time, one of his albums (his seventh for RCA) is being given a push here. It is probably not a New Country record, although in places, Conley reminds of T. Graham Brown (No Chance, No Dance and Finally Friday). Predictably, the best track is the duet with Emmylou, We Believe In Happy Endings, but overall this seems promising rather than fulfilled. Perhaps the answer is in the Donny Kooch song, You Must Not Be Drinking Enough, which is included. At this stage, of more interest to middle aged ranch owners than to cowpunks.

Newcomers come good in annual country awards

THE ANNUAL CMA Awards in Nashville recently have some indication that the acts which have spearheaded the various New Country campaigns in Britain are beginning to make an impression with Nashville's hierarchy.

Randy Travis predictably won the Male Vocalist category, but his counterpart as Best Female Vocalist was the wonderful KT Oslin, a definite blow for the newcomers. Oslin also took the Award for Best Song for her anthem for the Physikon generation, 80's Ladies, Hank Williams Jr. was named Entertainer of the Year and also won Album of the Year for his Born To Boogie.

Best news for this column was that another favourite country girl, Kathy Mattea, won Single of the Year for Eighteen Wheels & A Dozen Roses, while Best Group Award was taken by Highway 101, who we should be seeing on UK stages in 1989. We should also be looking forward to a second

British visit by The Judds, who again won Vocal Duo of the Year, while it seems that a debut UK show by the winner of most promising newcomer award, Ricky Van Shelton, isn't beyond the bounds of possibility.

Sadly, nothing yet for Dwight Yoakam, although few could disapprove of the fact that this year's two stars, elected to the Country Music Hall Of Fame were Loretta Lynn and Roy Rogers, which should please Randy Erwin, who cites Rogers as a major influence.

● OWING TO confusion over the content of the recently released From The Heart album by Daniel O'Donnell on Telstar, this album was incorrectly listed in the Top 10 Compilations chart published in MW dated October 15. As will be clear from this issue's Top 20 Albums chart, From The Heart is not a compilation, but a newly recorded album.

29th October 1988

1	NEW	FROM THE HEART Daniel O'Donnell	Telstar STAR2327 (BMG) C:51AC2327/CD:TCV2327
2	1	OLD 8 10 Randy Travis	Warner Bros WX162 (W) C:WX162/CD:K9254662
3	7	ALWAYS AND FOREVER Randy Travis	Warner Bros WX107 (W) C:WX107/CD:WX107CD
4	2	DON'T FORGET TO REMEMBER Daniel O'Donnell	Riz RITZLP0043 (SP) CRITZL0043/CD:RITZCD105
5	6	LONE STAR STATE OF MIND Nanci Griffith	MCA MCF3364 (F) C:CMCF3364/CD:MCA05927
6	5	LITTLE LOVE AFFAIRS Nanci Griffith	MCA MCF3413 (F) C:CMCF3413/CD:MCF3413
7	4	BUENAS NOCHES FROM A LONELY... Dwight Yoakam	Reprise WI193 (W) C:WX193/CD:WX193CD
8	3	I NEED YOU Daniel O'Donnell	Riz RITZLP0038 (SP) CRITZL0038/CD:RITZCD104
9	18	STORMS OF LIFE Randy Travis	Warner Bros 9254351 (W) C:9254354/CD:9254352
10	10	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell	Riz RITZLP0031 (SP) C:RITZL0031/CD:RITZCD107
11	9	EXIT O Steve Earle & The Dukes	MCA MCF3379 (F) C:CMCF3379/CD:DMCF3379
12	12	THE LAST OF THE TRUE BELIEVERS Lyle Lovett	Rounder/Europa REU1013 (P) C:REUC1013/CD:REUC1013
13	8	SHADOWLAND k d lang	Warner Bros WX1711 (W) C:WX1711/CD:WX1711CD
14	11	GUITAR TOWN Steve Earle	MCA MCF3335 (F) C:CMCF3335/CD:DMCF3335
15	RE	GUITARS CADILLACS ETC ETC Dwight Yoakam	Reprise 9253721 (W) C:9253724/CD:9253722
16	RE	GIVE A LITTLE LOVE The Judds	RCA PL90011 (BMG) C:PK90011/CD:PD90011
17	14	PONTIAC Lyle Lovett	MCA MCF3389 (F) C:CMCF3389/CD:DMCF3389
18	RE	LOVERS AND BEST FRIENDS Don Williams	MCA MCF3357 (F) C:CMCF3357/CD:DMCF3357
19	RE	HILLBILLY DELUXE Dwight Yoakam	Reprise WX106 (W) C:WX106/CD:92555672
20	RE	ONE TIME ONE NIGHT Sweethearts Of The Rodeo	CBS 4607791 (C) C:4607794

Compiled by Gallup for the Country Music Association © 1988

Nanci Griffith

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After years of court battles and squabbling with former associates David Platz is back on his feet with Bucks Music. Nigel Hunter investigates how he's finding life on his own

Bucking up the system

IT'S NOW over three years since the prolonged, acrimonious court case between David Platz and Howard Richmond, centred on the dissolution of their 27-year publishing association.

Despite the passage of time, it's likely to be the end of this year before the division of the catalogue has been completed between the two erstwhile partners. Platz picks up a bulky file from his desk in his Bucks Music base in London's Notting Hill, remarking that was just the last three months' worth of legal correspondence on the subject.

The cost of the split and the continuing exchanges between the two parties has been horrendous financially and in emotional wear and tear. It's impossible to summarise the compli-

cated story concisely.

"I wanted to go out on my own," says Platz simply. "After 27 years I found I was losing touch with the part I enjoyed—the music and the writers—and was largely engaged in business administration instead. I've now got just four people working with me here at Bucks Music, the de-merger should be completed by the end of the year, and I'm enjoying making my own decisions."

Now 59, Platz has been in music publishing all his life, having started at Southern Music when he was 14. He rose to head the Latin American Music office there, and left to found Essex Music, the British arm of the New York-based Richmond Organisation.

He became a byword for astuteness and the ability to recognise the changing trends and fashions of popular music. Essex Music had a major share of the hits from the skiffle and trad jazz eras as well as a constant succession of general

pop triumphs over nearly three decades.

Times have changed rapidly and considerably of late in publishing, and Platz acknowledges the fact. He's a strong believer in horses for courses.

"I don't profess to have any particular expertise about what contemporary music is all about. My son Simon came to join me with a good grounding in copyright and business administration. He's now getting into the music side, particularly contemporary material, and he'll take over the reins eventually."

"Eventually" is the operative word because Platz has no intention of giving up or retiring to the country cottage in Buckinghamshire which inspired the company's name. He's concentrating his energies and knowledge on films, TV and stage musicals.

In the latter respect, Bucks is involved in a trio of productions. It has 10 songs in Sugar Babies, the show starring Mickey Rooney and Ann Miller; it's sharing with Dejanira the publishing of the music in Budge, featuring Adam Faith and Anita Dobson, and will be publishing the songs of Save The Last Dance For

Me, due to open early next year.

Ace American songwriter Mort Shuman is closely linked with Bucks Music through Budgie, whose songs he wrote with Don Black, and Save The Last Dance For Me, named after one of his big successes and featuring more of his songs and a book by journalist Ray Connolly.

"Mort's my era," smiles Platz. "He started having his success when I had mine. It's a down-to-earth, rational association and far more satisfying than trying to outdo everybody else."

Bucks achieved a mini-hit with the music by Nigel Hess for Central TV's The One Game, a four-part 60-minute episode series. Independent promotion man Tommy Loftus urged Platz to get the music out on record because it had hit potential.

"It was turned down by all the record companies so we released it on our own Fry label, distributed by Pinnacle. By Nigel Hess and Chameleon. Despite the fact it was associated with an ITV programme, Tommy got it to be the most played record on Radio Two, averaging 12 plays a week for three weeks. It's sold 10,000 and is still selling."

In the aftermath of the court battle with Richmond, Platz is touched and encouraged by the people who have expressed no wish to change their publisher, among them John Dankworth and Cleo Laine, Ralph McTell, Stanley Myers, Nigel Hess, and LWT and TV5, with whom he has library music and theme commissioning connections.

"All of the people I've worked with have stayed with me, and I'm quietly pleased about that. Their loyalty has been very encouraging, and has also helped to keep my head above water financially."

Bucks Music now has its own wholly owned companies in all the major territories of the world rather than sub-publishing, another facet of the changing trends, and Platz has made a special point of gaining membership of the relevant copyright collection and protection societies in the various countries.

"It is what if you're going to represent people as their publisher that you demonstrate you can not only collect their money for them but also have the personnel to promote their work."

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BRITISH SONGWRITERS Graham Lyle and Terry Britten celebrate two million sales of Just Good Friends which was recorded by Michael Jackson on his Bad album. Lyle and Britten's You Belong To Me is on the new Anita Baker album and they are currently working on songs for Tina Turner. The picture shows Lyle (left) and Britten (right) receiving platinum awards from Stuart Hornall of Radar Music.

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All go for violinists

EMI's TWO leading violinists, Itzhak Perlman and Nigel Kennedy both have important new recordings in November, both of which will be the subject of substantial campaigns, although the differences in character has influenced the nature of the promotions.

Perlman has had a long and distinguished career with EMI with some 25 CD titles having sold in excess of 300,000 units worldwide. Although he has put out to tape most of the popular violin repertoire, he has waited until now to record one of the cornerstones, Bach's Sonatas and Partitas for solo violin, which is issued on a 2 disc set (CD 7494832 and on tape and CD).

"He wanted to record them at the correct time, when he felt he was ready, rather than throw them off at the age of 17," explained Chris Evans, marketing manager, classical division, EMI.

The set, which contains 143 minutes on the two CDs, was recorded in 1986 and 1987 in Concordia College, Bronxville, New York. It heads the Perlman campaign, which includes an A2 free-standing poster and a six page brochure featuring the Bach and a complete Perlman EMI discography stitched in to the December

Gramophone.

The new recording by the flamboyant Nigel Kennedy promises to be one of his most successful in terms of sales, for it combines two of the most popular concertos, Max Bruch's No 1 and Mendelssohn's Evergreen Concerto, as well as Schubert's Rondo in A as a filler.

It was recorded last year of Abbey Road Studios with Jeffrey Tate and the ECO and is EMI's LP/MC of the month with a dealer price of £3.86 until December 1 when it reverts to £4.29.

EMI's promotion is taking in to account Kennedy's broad appeal, which has already taken him on to Radio 1, numerous TV chat shows, as well as an instructor for the BBC Proms. The campaign will include a full page ad in Q magazine, an in-store promotion with a poster based on a pop-style photo shoot based in the grounds of Stowe School, which was the violinist

wear special Paul Smith clothes, including a one-off Paul Smith Waistcoat, complete with notes.

"Nigel Kennedy is doing exceptionally well, with over 750,000 sales already," said Evans. "It was quite an achievement for the recording of Walton's Violin and Viola Concertos to become an EMI best-seller in the way that it did, and his recording of Sibelius' Violin Concerto was given the top choice in the Radio 3 Saturday morning review programme recently."

A Nigel Kennedy Fan Club has even been started at EMI's Manchester Square office as a result of public pressure following his tour earlier this year with Vivaldi's Four Seasons—the recording of which is scheduled for release next year, possibly in conjunction with a video.

The Bruch/Mendelssohn Concertos is available on all three formats: CDG, 7496532, CD, EL 7496531/4 (LP/tape).

Soydisc aims for Christmas market

A 76 minute budget-price sampler heads a list of eight new releases from the enterprising independent Soydisc, which has also included two titles aimed specifically at the Christmas market.

The sampler—which has a dealer price of £3.77 and an rrp of £5.95—is titled *Musica Miscellanea* and is a compilation of 19 tracks drawn from the Amon Ra catalogue of music mainly from the Baroque and Classical periods played on authentic instruments.

The list also adds three further titles to the Amon Ra catalogue—each one the first in authentic performance. They include Lou Farintridge sings Schubert's Winterreise with Richard Burnett accompanying on a Graf fortepiano (CD-SAR 41 CD and on tape), and Bassoon Collection featuring Francois Eustache (CD-SAR 35).

The Christmas recordings on Soydisc are both unusual: Christmas Chants (CD-SDL 369 CD and on tape), led by traditional Latin Plainsong sung by the monks of Prinknash Abbey and the nuns of



MUSICA MISCELLANEA: authentic instrumentation

Stankov Abbey, and Christmas Now is Drawing Near offers English folk carols performed on original instruments by Snea's Noyse CD-SDL 371 and on tape), which hopes to equal the success of last year's A Tapestry of Carols sung by Maddy Prior—the best seasonal CD of 1987.

The Soydisc and Amon Ra full price product has a dealer price of £5.45.

AVM wins rights to Bernstein repertoire

UK LP and tape rights to Leonard Bernstein's first recordings of European symphonic repertoire have been won by AVM Classics directed by Robert Matthew Walker—coinciding with the appearance of the composer/conductor in London.

AVM is to release the 1953 recording of Schumann's Symphony No. 2—regarded by many as one of the finest ever—and Brahms' Symphony no 4 and Beethoven's

Eroica on a two-unit set bearing a rrp of £5.99.

"Bernstein made these recordings for Brunswick in 1953 with the New York Stadium Concerts Symphony Orchestra, which was the summer name of the New York Philharmonic, and there is no doubt that they reveal his youthful genius," said Matthew-Walker.

They have been digitally re-mastered and are available on AVM 1001/2. The distributor is PR.

KEY A=Radio 1 A2 list B=Radio 1 B2 list C=Radio 1 C2 list	RADIO 1 TOP 75 ACTUAL PLAYS IF IN MARKET	RADIO 1 IF NOT PLAYLISTED	RECORDING IF IN LIST PLACEMENT IF NOT	UK DISTRIBUTOR				
ADVENTURES, The One Step From Heaven	Elektra	13	12	B	8	26	25	82
ART OF NOISE feat. TOM JONES King	Cherry	15	A	A	28	25	19	79
ATZEL GARDNER 128 feat C=Radio 1 C2 list	ECM	12	A	A	35	30	31	81
ASTLEY, Rick Sheen Wants To Dance With Me	WEA	5	13	B	17	37	—	—
BANANAS&Mango Love, Youth & Humanity	London	4	5	—	—	32	36	82
BATHMATES/PP ARNOLD Burn It Up	Rhymey King	13	16	A	18	17	14	76
BECK, Robin First Time	Mercury	—	—	—	—	26	20	31
BENNETT, PAT Don't Walk Away	Chrysalis	6	4	B	24	24	73	81
BILLIE, The Honey Bee Chrysalis	Chrysalis	8	4	—	—	—	—	—
BIRCHALL, The 1980s: 10 Years To Be Proud	Mercury	12	10	A	20	17	90	90
BREATHIN' Joes	Sire	12	10	A	32	31	60	80
BREATHIN' BEYOND He Ain't No Competition	Parlophone	6	—	B	—	—	—	—
CHRISTIAN, The Harvest For The World	Island	24	19	A	37	37	87	88
COPE, JULIAN Charlotte Amia	Island	6	17	A	23	24	52	52
COPE, ROBERT Night Patrol	Mercury	—	—	—	—	13	13	59
DARLING BROS feat	Epic	9	12	A	29	28	61	61
DEACON BILLER Road Gone Out	CBS	15	10	A	39	35	21	51
DE BURGH, CHRIS Missing You	A&M	6	—	B	—	34	29	72
DIRE STRAITS Salutes Of Swing	Vertigo	4	—	C	—	—	—	—
DONORUE We Call It Aced	IRL	11	12	—	—	13	9	4
EARLE STEVE Copperhead Road	MCA	5	—	—	—	10	10	59
ENTOURAGE FUM	WEA	11	18	A	29	28	26	61
ESTABE, LESBIE Respect	MCA	11	2	A	39	35	51	51
ESCAPE CLUB WIG WIG West	EMI	4	—	—	—	—	—	—
ESTEFAN, GIBBY & MIAMI SOUND... 1,2,3	Epic	10	8	A	29	24	36	61
FERRY, BRYAN Let's Stick Together	EG	9	4	B	14	43	—	—
FORDHAM, JAILA Woman Of The Earth	CBS	6	8	B	21	22	—	—
FREY, GLENN First Love	MCA	5	7	C	21	31	—	—
GIBSON, BROTHERS Cuba (88 Rema)	Dolby	—	—	C	9	12	—	—
GRIFFIN, DEBBIE Slaying Tradition	A&M	—	—	—	—	17	25	—
GRANT, EDDY Up A Hill On It	Parlophone	9	4	B	15	6	87	—
GRAYSTONE Up On The Roof	Indigo	8	5	C	7	6	—	—
GREEN, AL Let's Stay Together	Capitol	—	—	—	—	33	28	38
HART, NOLAN (Solo Tenor)	A&M	—	—	—	—	5	5	—
HORSELEY, The Hawk Like a Fly	Cockney Vinyl	—	—	—	—	—	—	—
HOUSTON, WHITNEY One Moment In Time	Arista	8	12	B	40	41	3	3
HUE & CITY Ondray Angel	CBS	12	13	B	26	23	48	48
HUMAN LEAGUE Love Is All That Matters	Virgin	17	17	A	24	31	41	41
IGLESIAS, JULIO A.F.A.O.	CBS	—	—	—	—	13	16	—
JAGGER, PIERCE Crazy For Me	Capitol	—	—	—	—	21	31	57
KAZDZIA Party	MCA	8	7	—	—	—	—	—
LEAVE TIME, The You've Got To Love	Fonitona	6	—	—	—	10	11	29
LUKE, BARRINGTON Living Dangerously	Time	4	—	B	—	—	—	—
MURPHY, BOBBY Don't Warn My Happy	Meridian	13	18	A	41	41	61	61
MIKE & THE MECHANICS Nobody's Perfect	WEA	8	6	—	—	17	12	—
MINORILEAD Clear Gong Ray	Cockney Vinyl	9	10	B	16	11	14	3
MINGOUE, KYLIE In The Sun Part 1	PHS	12	12	A	37	37	—	—
OCENKO, BILLY Stead And Deliberate	Jive	6	—	B	22	24	—	—
ONE MAN'S DOWNTOWN	A&M	7	—	B	—	—	—	—
OSMOND, THE ONE Bad Apple	Polygram	—	—	5	C	—	—	—
PALMER, ROBERT Slow Motion My Day	EMI	12	15	A	35	29	18	18
PALES, MICA Smooth Like Ice Me	4th & Broadway	14	12	A	31	26	31	31
PASADINAS Riding On A Train	CBS	13	12	C	28	28	34	34
PEA, CHRIS (Can Hear Your Heartbeat)	WEA	10	13	B	36	32	75	75
IR.S. The One Love	IR.S.	7	6	C	13	13	99	99
ROSS, DIANA Air Lee	MCA	—	—	B	13	27	—	—
SARINBA ALL Of Me	Mercury	5	5	C	28	28	27	27
SHREYDAD Clear Gong Ray	Elektra	6	—	B	—	—	—	—
SHOCKED, MICHELLE Backstage	Cockney Vinyl	11	8	—	—	22	70	70
SINATRA (Dance Like a Madman)	Fonitona	4	—	C	30	20	23	23
STEVENS, SHAKIN' How Many Tears Can You Hold	CBS	—	—	—	—	25	24	47
TALKING HEADS Nothing But Flowers	EMI	5	9	B	7	13	—	—
TAKAHAM, TANITA Walk In My Shadow	WEA	9	8	B	37	28	29	29
TAYLOR, PATTI Live My Own Life	Sire	10	12	A	31	26	23	23
TRAVELLING WILBERTS' Handside Me With Core	WEA	14	4	—	—	14	15	45
U2 Desire	Island	15	12	B	24	23	30	30
VILLI, FRANKIE Oh What A Night (December '63)	IRL	4	—	C	12	17	68	68
VANDROSS, LUTHER Any Love	Epic	—	—	—	—	35	49	49
VOICE OF THE BEEHIVE I Walk The Earth	London	16	15	A	23	17	46	46
WEE FARRAR, GARY RAPPERS Virus Rude	Jive	18	14	A	22	21	7	7
WELLS, JAMES TWINS Every Good Boy	MCA	4	—	B	9	11	76	76
WEDDING, JANE I Walk A Dream	Meridian	—	—	—	—	24	15	45
WILLO, KIM Never Trust A Stranger	MCA	14	14	A	38	38	3	3
WILSON, DENISE/Con You And Me	CBS	6	—	B	11	—	—	—
WOMACK & WOMACK Ladies In Satin	MCA	8	4	—	—	—	—	—
WOMACK & WOMACK Tendrils	MCA	9	17	C	31	34	12	12
WOMACK, GARY RAPPERS My Eyes Don't Lie	Meridian	—	—	—	—	12	13	92
YAZZ Steady Up For Your Love Rights	Big Life	14	12	A	22	16	11	11

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynne Farley 01 387 6011 ext 221.

Records are eligible for the grid if they are on the current Official Chart 1, 387 6011 ext 221. Records are also eligible on Radio 1 if they are on the current Official Chart 1, 387 6011 ext 221.

TOP 100 ALBUMS

29 OCTOBER 1988

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

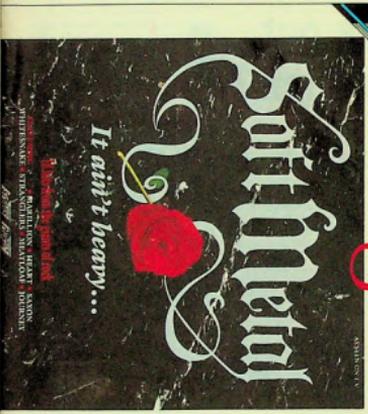


AS SEEN ON TV



ALL ORIGINAL ARTISTS

Soft Metal



- | | | |
|------------|--|-------------------------|
| 101 | MONEY FOR NOTHING ★ ★ ★ ★ CD | Verlog/Phonogram VEH 44 |
| 1 | RATTLE AND HUM ★ ★ CD | Ibex 4177 |
| 3 | ANY LOVE CD | Epic 419081.1 |
| 4 | INTROSPECTIVE ★ CD | Parade/Phon PCS 7252 |
| 5 | KYLIE ★ CD | EMI 813 |
| 6 | TO WHOM IT MAY CONCERN CD | CBS 843271.1 |
| 7 | THE GREATEST HITS COLLECTION CD | London 84M.5 |
| 8 | NEW LIGHT THROUGH OLD WINDOWS CD | WEA WA 200 |
| 9 | GIVING YOU THE BEST THAT I GOT CD | Dixie EXT 49 |
| 10 | WATERMARK CD | WEA WA 199 |
| 11 | FLYING COLOURS CD | AS&M KAM 5224 |
| 12 | SMASH HITS PARTY '88 CD | Dani/Dynasty ADO 5 |
| 13 | FISHERMAN'S BLUES CD | Empire/Oryzide CHNS 5 |
| 14 | REVOLUTIONS CD | Ripster PCH 15 |
| 15 | BIG THING CD | EMI DDB 33 |
| 16 | Various ★ CD | Telstar 518A 2316 |
| 17 | BUSTER (OST) CD | Virgin V 2544 |
| 18 | THE INNOCENTS CD | Mute STUMM 55 |
| 19 | TRACY CHAPMAN ★ ★ CD | Epic EXT 44 |
| 20 | RARE GROOVE MIX CD | Sals 80434 |

- | | | |
|----|---|--------------------------|
| 59 | Robert Palmer CD | EMI EMD 1007 |
| 60 | THE FIRST OF A MILLION KISSES ★ CD | RCR R 1146 |
| 61 | APPETITE FOR DESTRUCTION CD | Cadence WY 125 |
| 62 | BROTHERS IN RHYTHM CD | Arista 803211 |
| 63 | HEAVEN ON EARTH ★ CD | Virgin V 17496 |
| 64 | DON'T BE AFRAID OF THE DARK CD | Mercy/Phonogram MERN 175 |
| 65 | THE MOTOWN SONG BOOK CD | Isa 819 58 |
| 66 | BROTHERS IN ARMS ★ ★ ★ ★ ★ CD | Verlog/Phonogram VEH 25 |
| 67 | THE CHRISTIANS ★ ★ CD | Ibex 437 819 |
| 68 | FROM THE HEART CD | Telstar 518A 2227 |
| 69 | EPONYMOUS CD | I & S/MCA MRC 1038 |
| 70 | PURPLE RAIN (OST) ★ CD | Werner Berber 5251181 |
| 71 | STRANGE KIND OF LOVE CD | Fonovox/Phonogram 52147 |
| 72 | LOVE CD | Werner Berber WY 178 |
| 73 | IMAGINE: JOHN LENNON (OST) CD | Parade/Phon PCS 722 |
| 74 | ALL THAT JAZZ CD | Sire/Verlog SMLP 12 |
| 75 | GREATEST EVER ROCK 'N' ROLL MIX CD | Sphax SXR 838 |
| 76 | POPPED IN SOULED OUT ★ ★ ★ CD | Fonovox/Phonogram ANMK 1 |
| 77 | URBAN ACID CD | Urban/Ripster URAP 15 |
| 78 | SHORT SHARP SHOCKED CD | Cadence WY 12423 |

Continued on page 12

Pyramid leads the way in Radio and T.V. Promotion

PYRAMID PROMOTIONS, which was formed because of the growing importance of the regional media in breaking records, is heading for 1989 with a new-look team that aims to break records for all its clients. Pyramid was set up earlier this year as a six-strong regional TV, radio and club promotion team and immediately had success with Stylus Records' Hip Hop and Rapping in The House collection. "We have also worked on a variety of major artists during the year," says Frank Sansom, the man who started First Strike and Pyramid. "Pyramid is backed by Stylus and we look after the company's product on a client relationship but take on a lot of work from other record companies too."

"We are the only independent regional team concentrating exclusively on radio, TV and club promotion, providing regular up to the minute contact, the only indie team operating seven days a week in these areas, and the only independent team carrying out radio, club

Satellite TV

PYRAMID is keeping a close eye on the long-term future and, with the development of satellite and cable TV, will be promoting programmes to those outlets. "Satellite and cable TV will open up whole new areas, not just for records and pop videos, but other programmes as well," says Frank Sansom. "We're on the look-out for clients who want to make the best use of these exciting new areas of TV."

and dealer PA's on a national basis, making sure records are reaching the right programmes and DJ's most likely to want to play them," says Frank Sansom.

Forthcoming promotions announced at the recent Pyramid team conference held at the Heathrow Excelsior Hotel include the Rap Trax Club Tour, radio and TV promotion tour for the top-selling Irish duo Foster & Allen and their new Stylus Records double-album *The Worlds Of Foster & Allen* which is in the charts, Jane Harrison, Lauren Smoken the young female rock singer from the U.S., The Horse Flies from the U.S. and Awseed who also have an album due for release on Stylus in November.

"The reason why First Strike Promotions and Pyramid Promotions are so successful is because there is such

Tony Byrne to head up London radio and TV for Pyramid

TONY BYRNE has joined Pyramid Promotions and will be looking after London radio and TV promotion with a single-minded aim - to keep the company at the top of the promotion Pyramid. It's a task he's well qualified to do as Byrne previously had his own promotional setup - Single Minded Promotions - which he ran successfully for four years.

"We believe Tony is the best there is and works very hard across a wide

variety of programmes across Radio and TV," says Sue Bergin (Promotions Manager). Tony's services are available through the full Pyramid regional team or on a London basis only and can be contacted on 01-258 0035.

a strong team of people working very closely together. The cohesion is quite remarkable," says Frank Sansom.

Sansom has seen his ambition of forming a national independent sales and promotions force fast become reality. "Pyramid was formed because of the growing importance of the regional media in breaking records. There are more and more TV and radio stations around the UK that are promoting music and Pyramid is promoting that situation. The days are gone when Radio One was the only really effective area. Now there are so many alternative promotional outlets around the country including clubs so Pyramid is opening up a whole new promotional area for clients. However, we do have an excellent London Radio & TV promotion team

variety of programmes across Radio and TV," says Sue Bergin (Promotions Manager). Tony's services are available through the full Pyramid regional team or on a London basis only and can be contacted on 01-258 0035.



Tony Byrne, Radio & TV Promotions, London area



Left to Right: Dave Barnett, Paul Mother, Tony Byrne, Sue Bergin, Marie Birch, Frank Sansom, Sarah

Goodyear, Steve Kirk, Claire Livingstone and Duncan Hunter.

Goodyear, Steve Kirk, Claire Livingstone and Duncan Hunter.

by Tony Byrne and assisted by Claire Livingstone previously with Radio Luxembourg.

Frank adds: "We recognise all the particular elements that are required to launch an album or an artist, so First Strike and Pyramid are here to provide a promotional service to the rest of the industry. Our success so far speaks for itself."

Pyramid adds PR service

PYRAMID PROMOTIONS is offering a new service to its clients, Simon and Christine Parter, the 'Mr and Mrs' of music publicity whose Durac public relations company has built up a strong reputation for itself during the last four years, will now be handling press for Pyramid. Their first major PR projects include Opportunity Knocks winner Jane Harrison's first single *Ave Maria* for BBC Records which has been licensed

Take three girls...

PYRAMID Promotions & Publicity is getting itself up for the future with the acquisition of several key members of staff.

Sue Bergin who was previously administration manager at Stylus Records has taken over as operations and administration manager for Pyramid, a move that has allowed better and more in depth Radio & TV, Tours as well as creating better liaison between reps and the client. Claire Livingstone also joins the Pyramid team from Radio Luxembourg where she was personal assistant to become radio/TV assistant. Marie Birch takes on National Club Promotion on a freelance basis to bring clubs up to date with the activities of Pyramid. Marie will also be responsible for London and the South as well as liaising with five other regions to provide the most up-to-date club and DJ report available.

National club promotion through Pyramid primarily concentrates on the soul-dance market with a separate service for the more commercial dance music.

Club promotion leads with Rap Trax

PYRAMID is continuing to outpace the opposition by adding new dimensions in the services that it already offers to clients.

Consequently Pyramid Promotions has now added National Club Promotions to Radio and TV, and commenced its club service with the Rap Trax tour. Pyramid have invited 50 major club venues throughout the UK to hold Rap Trax nights and offer prizes of T-Shirts, LP's, Videos, C.D.'s and other fantastic giveaways. The tour runs through to mid November and the response has been excellent, creating an excellent platform for future releases. It is already Pyramid's intention to extend further tours to 100 clubs.

Following the Rap Trax club tour Pyramid are planning further tours with the Greatest Hits of House and Awseed providing the company with the best club contacts in the UK and

from Stylus Music, and Sharon Benson—who has attracted rave reviews for her lead role in the 'West End musical Cats'—with her single *Our Love's Alive* on Tribute Records. Pyramid Promotions' Frank Sansom says: "PR is a natural area for the company to move into, and Durac's experience will be an added dimension for Pyramid, providing our clients with another vital service. A lot of the acts that we are involved with on record are creating news so it makes sense to provide a publicity service to complement the TV and radio promotion facilities that Pyramid has."

The Porters also worked on press for the recent singles by Robbie Coltrane and Lauren Smoken on Stylus Records through Supertrack/EWI—the first time that Pyramid had been involved in all three areas of TV, radio and press promotion.

Amongst the artists to have benefited from Pyramid Club Promotion are Mirage, Fatback, Heatwave, all artists currently featured on the Rap Trax tour and those to be featured on the Greatest Hits of House tour. Through her infamous 'personalised letters' to DJs and her extensive on-the-road promotions Marie has built up a first class reputation which will add considerably to the strength of Pyramid.



Sue Bergin, Operations/Administration Manager



Claire Livingstone, PA/radio/TV assistant

Keeping the Media satisfied



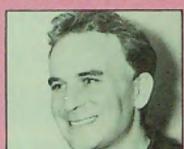
Duncan Hunter, Scotland/NI



Sarah Goodyear, Wales/SW

SIX EXPERIENCED and highly motivated individuals, totally committed to acquiring the best records and artist promotion in their respective locality—that's the Pyramid Promotions team whose brief is to keep TV and radio well informed about the artist, the record company, marketing campaigns, gigs, PA's, sales and chart positions.

These six carefully chosen individuals with the right blend of knowledge and experience in their respective areas also keep in contact with key retail outlets and local press activity. It is an important aim of the



Dave Barnett, Midlands/East Anglia



Paul Mother, North Yorkshire/Lancashire

team to be able to provide a cohesive and complete national promotion picture, making sure that in each region TV and radio, and club venues, are fully aware of what is happening in other areas and how the promotion will affect their area on a local as well as a national level.

• Duncan Hunter who looks after Scotland and the North East has moved over from First Strike Promotions where he was one of the leading reps for two years.

• Dave Barnett—the Midlands and East Anglia—is an excellent all-rounder with many contacts in radio

and TV, and is closely linked to local radio in the Midlands as co-presenter of a weekly 12-inch show.

• Steve Kirk (Northern Ireland) doubles up as Pyramid and First Strike rep in Northern Ireland and Eire, and was previously with Streets Ahead, one of the leading independent wholesalers in Northern Ireland.

• Sarah Goodyear (South Wales/South West), previously a sales and promotional rep for RCA and Prisma People, has several years' experience dealing with major artists on the road, and major chart records.

• Paul Mother looks after the North and has previously done promotion for RCA and PRT, as well as being radio presenter, club DJ and retail manager!

Every week the Pyramid team calls directly on 200 major DJ's in the UK and this call-out is a combination of strong dance/club oriented DJ's as well as those who play cross-over material. There are also two mail-outs—one to 350 DJ's and another to 500 club and mobile DJ's—and reaction sheets help monitor feedback.

TOP 75 • SINGLES

MUSIC WEEK



WAVES

DANGLES

IN YOUR ROOM

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

1	ORINOCO FLOW Enya	WEA 12 3107 (W)
2	JE NE SAIS PAS POURQUOI Kylie Minogue	21 (P)
3	ONE MOMENT IN TIME Whitney Houston	Ariola 11 613 (12-4) 10 (3) (BMG)
4	WE CALL IT ACIED D-Mob (featuring Gary Holman)	Her London PRK 13 (P)
5	A LITTLE RESPECT Erasure	MCA 12 (MUTE) 85 (UKRT 2P)
6	DON'T WORRY BE HAPPY Bobby McFerrin	Manhattan EM 12 (MCA) 54 (E)
7	WEE RULE Wee Papa Girl Rappers	Jive JIVE 11 (85) (BMG)
8	HARVEST FOR THE WORLD The Christians	Island 12 (DJS) 395 (P)
9	NEVER TRUST A STRANGER Kim Wilde	MCA RAINY 9 (P)
10	GIRL YOU KNOW ITS TRUE Milli Vanilli	Columbia/Casade COOL 170 (C) 7547228
11	STAND UP FOR YOUR LOVE RIGHTS Teardrops	7547228 Big Life BIA 470 (UKRT) 7547228
12	TEARDROPS Womack & Womack	4th + B Wey/Island 12 (BRW) 10 (P)
13	SHE WANTS TO DANCE WITH ME Rick Astley	MCA 18 42188 (12-PT 42) 90 (BMG)
14	BURN IT UP Beastmasters with P. P. Arnold	7547228 Rhythm King/Island 12 (PT) 11 (P)
15	BIG FUN Inner City feat. Kevin Saunderson	IV Virgin ENX 140 (E)
16	A GROOVY KIND OF LOVE Phil Collins	Virgin 9571 1117 (E)
17	CAN YOU PARTY Royal House	7547228 Capitol CHAMP 12 (19) (BMG)
18	SHE MAKES MY DAY Robert Palmer	7547228 EMI 12 (EM 64) (E)
19	KISS Art Of Noise/Tom Jones	7547228 Capitol CHINA 11 (12-CHINA) 11 (P)
20	NOTHING CAN DIVIDE US Jason Donovan	21 (P) PWL PWL 21 (P)



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



53	O-O-O Adrienne M.O.D.	MCA MCA 017 3 (P)
54	I'M GONNA BE The Proclaimers	Capitol COLUMB 2 (C)
55	THE RACE Yello	Mercury/Phonogram TELLO 112 (1) (P)
56	IN THE NAME OF LOVE '88 Thompson Twins	Ariola 11 608 (12-4) 1088 (BMG)
57	CRAZY (FOR ME) Freddie Jackson	Capitol 12 (C) 510 (E)
58	ANYTHING FOR YOU Gloria Estefan & Miami Sound Machine	Epic 651037 (12-45) 126 (C)
59	COPPERHEAD ROAD Steve Earle	MCA MCA 017 126 (P)
60	JONAH Breath	Sire/Virgin SIRE 071 95 (E)
61	THEME FROM P.O.P. Perfectly Ordinary People	Urban/Probe URBX 05 (P)
62	BAD MEDICINE Bon Jovi	Virgin/Phonogram JON 312 (P)
63	FREE Will Downing	4th + B Wey/Island 12 (BRW) 112 (P)
64	INSIDE A DREAM Jane Wiedlin	Manhattan EM 12 (MCA) 55 (E)
65	HANDLE WITH CARE Travelling Wilburys	Wilbury/Warner Brothers W 77325 (W)
66	I QUIT Bros	CBS ATOM 715 (C)
67	I DON'T WANT YOUR LOVE Duran Duran	EMI 12 (TOUR) (E)
68	DECEMBER 63 (OH WHAT A NIGHT) Frankie Valli & The Four Seasons	BB 12 (45) 27 (P)
69	THE HARDER I TRY Brother Beyond	Philophone 12 (R) 4184 (E)
70	ANCHORAGE Michelle Shocked	Cooking Vinyl/London LONX 193 (P)
71	THE ONLY WAY IS UP Yaz & The Plastic Population	Big Life BIA 470 (UKRT)
72	MISSING YOU Chia De Burch	ALMA AMY 12 (P)
73	DON'T WALK AWAY Post Malone	Capitol 12 (C) 510 (E)

COMPACT

disc

SUPPLEMENT



NEVER IN Dire Straits... "They just sell and sell and sell"

Thinking small means big business this Christmas

Fears about the lifespan of CDs earlier this year don't seem to have had any serious effect on seasonal trends... Chris White reports

RETAILERS ARE looking forward to a CD Christmas with all the indications being that business will be well up on this time last year, thanks to more big-name releases from the major record companies, the publicity and promotion which has surrounded the launch of CDV and had a knock-on effect with CD, and the increasing growth of low and mid-price CD series, which have helped attract new consumers.

Dire Straits, U2, Bryan Ferry and Roxy Music, Cliff Richard, Pat Shop Boys, Duran Duran, Big Country, Fleetwood Mac and Chris de Burgh are just some of the names who can be expected to chalk up massive CD sales between now and the end of the year which is traditionally the dealers' most lucrative period.

As Nigel Brewer of Tracks Records in Christchurch, Dorset says: "This is my first year in business so I can't make any comparisons with last year but I have a gut feeling that trade is going to be very buoyant. The U2 CD has been flying out of the door and the Fleetwood Mac hits package is also doing great business while I'm anticipating another big seller with Chris de Burgh, particularly as he is doing a UK tour. What can you say about Dire Straits though, apart from the fact that they just sell and sell and sell? The Money For Nothing CD compilation

can only do huge business."

Brewer adds: "Tracks has been set up for the Nineties and I'm growing in confidence with every week that goes by. We are one of the first shops to stock CDV and there's a lot of interest in that medium which has also helped CD generally. Compact discs are very much here to stay, despite the bad publicity earlier this year that they can deteriorate in quality — those newspaper reports worried potential consumers unnecessarily. The public are beginning to switch their allegiance from conventional vinyl to the CD."

Among the EMI Records CD releases between now and Christmas is the Cliff Richard compilation Private Collection, a compilation of hits from the last 10 years of his career and which coincides with his 30th anniversary tour.

The company is also putting its weight behind the campaign to reduce the size of the standard single from seven inches to three by launching its series of three-inch singles with 22 Beatles and 20 Queen singles. The Classic Experience double CD featuring 33 of the most popular classics is being backed by a major TV campaign. Hazell Dean also has his first EMI album/CD released.

The Strategic Marketing Division has a Syd Barrett compilation CD Opel featuring previously unreleased

material while Deep Purple's Stormbringer album is being released on CD for the first time, as is Peter Tosh's Bush Doctor, originally released 10 years ago when he sign-

ed to The Rolling Stones' label.

Hollies Rarities and Strangers Rarities look set to have a wide appeal in the CD col-

LECT TO PAGE TWO ▶

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- MEZ 524 Opera Overtures & Intermezzos: Manolo
- MEZ 525 Romances for Violin & Orchestra: Beethoven, Dvorak, Ibert
- MEZ 527 Beethoven Sym. 5/Schubert Sym. 8 Ferencsik
- MEZ 528 Rimsky-Korsakov: Scheherazade Weber: Oberon Ferencsik
- MEZ 529 Chopin: Polonaises, Nocturnes, Waltzes etc. Dieter Goldmann
- MEZ 531 Bruch/Glazunov: Violin Concerti: Stogin Milanov
- MEZ 533 Mozart: Concertos for 2 and 3 pianos Kocsis, Ranki, Schiff
- MEZ 534 Paganini: Violin Concerto No. 5/Terzetto Mincho Minchev
- MEZ 536 Handel/J.S. Bach: Famous Choruses from Messiah etc.
- MEZ 538 Baroque Concertos: Vivaldi, Corelli etc. I Musici di Zagreb
- MEZ 540 Ravel Bolero: La Valse, Daphnis et Chloee etc. Serge Dando
- MEZ 541 The Royal Philharmonic Orchestra: Concert Favourites Vol. 1
- MEZ 542 The Royal Philharmonic Orchestra: Concert Favourites Vol. 2

TARGET RECORDS

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IN THE full-price jazz area Nacturne has high seasonal hopes for Eddy Louiss's album *Song Mêle* which sold over 17,000 CDs in France last year. Louiss is a keyboard/synthesiser virtuoso and Nacturne believes this release will clinch his popularity in the UK.

► FROM PAGE ONE
lectors market while big sales are predicted for Hello Children Everywhere, a double CD, album and cassette which is being backed by TV advertising and includes many of the songs featured in the Fifties and Sixties radio programme Uncle Mac, which was a firm favourite with millions of kids, who are now conveniently the right age for the CD market.

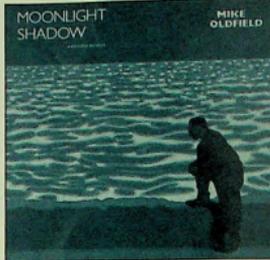
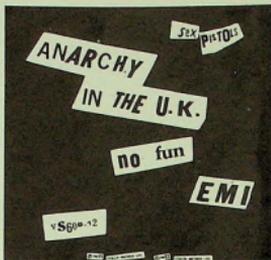
Phonogram is expecting to wipe up the CD market with its mega-compilation, Dire Straits' Money For Nothing, which is the subject of a worldwide TV advertising campaign by PolyGram. Their Brothers In Arms album is of course the biggest-selling CD in the UK and Money For Nothing looks set to emulate it. Big Country's Peace In Our Time should also return the Scottish band to the upper echelons of the album and CD chart.

A&M Records offers the film soundtrack to Scrooge on CD and among the tracks included are an Annie Lennox duet, Put A Little Love In Your Heart, plus contributions from Natalie Cole and Miles Davis. The label also has the CD soundtrack to Good Morning Vietnam featuring many Sixties hits. The CD version of Supertramp — Live '88 features three tracks not on the album, which itself features 10 vintage Supertramp classics.

Virgin Records has the first Human League hits collections lined up for release on CD before Christmas, and it will be backed by a major advertising campaign while Bryan Ferry and Roxy Music's The Ultimate Collection released by Siren on November 7, which should do particularly well on compact disc, will be backed up by major TV promotion.

Elaire Paige also has her traditional pre-Christmas CD/album/cassette released on Siren and this time she's taken a selection of Queen hits like Bohemian Rhapsody but not a little help from the rock band themselves.

The advent of various classical music mid-price CD labels has been a considerable boost to the CD marketplace. Nigel Lines, manager of the software department at Covent Garden Records in the heart of London, says: "We specialise in classical music on CD and certainly anticipate business being



CONTRASTING STYLES: two of the latest three-inchers hitting the festive market

'CD is going from strength to strength'

well up on last year. For some reason business during the pre-Christmas period last year wasn't too spectacular — and it's difficult to say why — but we're confident that there will be a big boost in business this autumn because the CD releases are so much stronger. EMI's classical recording of Showboat is doing very good business and the various mid-price classical CD lines are also doing

boost the market. "Naturally we're expecting to do tremendous business on CD with product by Dire Straits, Fleetwood Mac, Human League and Roxy Music. Compared with this time last year there are a lot more stronger big-name rock and pop releases which can only help the compact disc market. I don't think that TV-advertised compilations from the merchandisers do all that well on CD however because the people who buy that kind of product usually prefer tape or

Pickwick Records has new low-price CDs from Abba — Vol. 3 in the Best Of series — plus a Bread and David Gates hits compilation, and a Barry Manilow collection, which has had the personal approval of the man himself, who is due in the UK for a concert tour.

TV merchandising company Syllus Records is anticipating considerable CD sales for its october releases that include Soft Metal (including REO Speedwagon and Marillion), Hit Mix '89, The Who Collection (a

rary jazz musician Charlie Parker. Santana's Viva Santana and a Grover Washington Jr CD should also be popular with fans. On the Epic label Ozzy Osbourne's No Rest For The Wicked, an Alexander O'Neal Christmas CD and Luther Vandross's Any Love, plus new CD releases from Shakin' Stevens, Gloria Estefan and The Darling Buds are priority autumn releases.

BMG CD titles include Westworld's Best Box Rock And Roll, Rick Astley's as-yet-united second album, The Silencers' Blues For Buddha and Bill Medley's Greatest Hits, following his recent chart success with He Ain't Heavy He's My Brother.

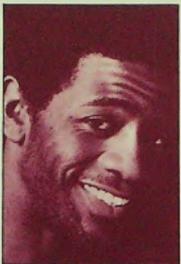
The soundtrack music for the film One Moment In Time which includes tracks by Whitney Houston and The Christians is also out on CD. On the Arista label Kenny G has a new CD release Silhouette and there are also new offerings from Vangelis and new signing the Jess Healey Band.

Harold Moore, owner of Harold Moore's Records in the heart of London's West End hopes that it will be a good CD autumn, saying: "Since the interest rates went up sharply I have expected business in general to slacken but it hasn't happened yet and while I'm taking a cautious view of the next few months CD is going from strength to strength. It's certainly now the bulk of our business although we still stock conventional vinyl and tape.

"We've also started stocking CDV and the signs are very good for that, although we only have a limited number of titles at the moment. As a shop we specialise in classical music, and there has been a lot of interest in EMI's Showboat recording on CD and I'm anticipating a lot of CD consumer interest in Decca's complete recordings of The Ring Cycle. The mid-price classical CD labels aren't really part of our business but I can see them broadening the classical market in the High Street shops, outside of the specialist shops."

And Teg Davies of Dacus in Bishop's Stortford, Hertfordshire, says: "The CD market is absolutely superb at the moment because there are so many big-name releases either out or imminent U2, Pat Sharp Boys, Fleetwood Mac, Level 42, Dire Straits... WEA have Paul Simon's Greatest Hits coming up and then they also have a Chris Rea hits CD. In previous years this period has been dominated by TV packages but this year it's getting back to the basics, and the CD themselves are important again."

"We're also investing in CDV and the potential in that market is absolutely massive. I believe that dealers who have not got involved have made a very big mistake, and will regret it in the future."



COMBINING STYLES: Al Green and Annie Lennox join together for a rare duet on A&M Records



very well."

Neil Jones, manager of Our Price's Wimbledon branch, says: "We're anticipating an increase in CD business of around 30 per cent compared with last year, and pre-Christmas sales should be double what they normally are the rest of the year. There are quite a number of double-albums which are coming out on single CD which is helping to

LP, and their appeal tends to be fairly short-lived anyway."

On the budget side of CD Music-Far Eledge is expecting big Christmas sales for several of its new titles including Crystal Gayle, Slim Whitman and Glenn Campbell, and a collection from Shirley Bassey while the Fame mid-price label has titles by Paul McCartney (Two Of War), Deep Purple (The Singles A & B's), Wings' Venus & Mars and Kim Wilde's debut RAK album also vying for festive sales.

double CD), Christmas With Nat King Cole, The Hits Of House, Jack Mix '89 and an Aswad 'best of' collection.

CBS Records' main autumn CD releases include Barbara Streisand's latest offering, Till Love You, Bootsy Collins' Who's Bootsy Done?, the debut Bros album, Pushed — although whether their fans are CD owners remains to be seen — Jennifer Rush's Passion, Bangles' Everything and the soundtrack music from the new film Bird, based on the life of the legend-

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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



Gallup's Alan Jones prepares a special chart to show the market areas where CD is hitting home

GALLUP'S WEEKLY analysis of sales shows that, in conventional outlets at least, compact discs account for somewhere in the region of 18 per cent of all albums sold. To assume that this figure applies across the board would be naive in the extreme. In fact, CD penetration seems to depend to a great extent on how an act is perceived musically. Some idioms are far more acceptable to CD buyers than others.

Our survey (see table) shows the 50 acts that sold most CDs during the first three quarters of 1988. For comparison purposes, we show their ranks when all albums — LP and cassette, as well as CD — are taken into account. We also show the percentage of each act's total sales attributable to compact discs.

The results are revealing, showing clearly that Adult Orientated Rock (AOR) and classical music are most popular amongst CD buyers, whilst hard rock/heavy metal, dance music and pop are least likely to impress.

The only classical act on the list is Herbert Von Karajan and the Berlin Philharmonic Orchestra. Incredibly two out of every three Karajan recordings sold are on CD. This figure would be higher still but for the lower CD penetration achieved by Karajan's best-selling album *The Essential Karajan*, this being an inevitable result of advertising this compilation of the maestro's work on television.

Other outstanding CD percentages were returned by Dire Straits and Elton John (both 36 per cent), the Beatles (35 per cent), Phil Collins (33 per cent), Simon & Garfunkel (32 per cent), Pink Floyd, Genesis and Jean Michel Jarre (all 31 per cent). All are well-established, not to mention establishment, AOR rock acts.

Despite their number one rank in overall CD sales (they've sold over 50 per cent more discs this year than their nearest rivals) Fleetwood Mac's average CD rating is lower than might have been expected at 19 per cent.

No matter how mainstream or adult-orientated it may seem in its more melodic forms, black dance music consistently fails to register high CD penetration.

Where the CDs strike gold

Alexander O'Neal, Luther Vandross and Whitney Houston have all become enormously popular acts with a degree of crossover, yet none can match even the average CD penetration rate of 18 per cent. From regional sales analyses it is possible to ascertain that such acts enjoy greatest popularity in urban areas, where there is a large and not necessarily wealthy black population. It's also true that dance music fans have a vinyl mentality, fostered no doubt by the popularity of the 12-inch extended single in this market.

With rock, the harder and more esoteric the music, the less appealing it is to CD buyers. Heavy metal remains most popular in its traditional Northern strongholds, where that disposable income is less than in the South, and CD players are less common. Nevertheless, some of the more melodic rock acts like Def Leppard and Bon Jovi sell significant numbers of CDs, particularly compared to their harder rocking cousins like AC/DC, Iron Maiden and any number of punk/thrash metal merchants.

Of the acts least likely to sell well on CD are those whose appeal is mainly to teenaged singles buyers. The two acts who have sold most singles thus far in 1988 are Kylie Minogue and Bros. In the overall album rankings, Bros are placed sixth and Kylie is seventh, but neither is to be seen amongst our top 50 CD acts. In fact, Kylie is ranked 56th, with Bros five places behind. Each sells only one CD for every 19 CDs and cassettes.

It's not just that aficionados of these acts can't afford CDs — even if they could they're not likely to have anything to play on them. Parents don't mind buying their children their own record players, Walkmans and/or music centres, but the cost of CD players is a little more prohibitive. All this may change.

Price differentials between CD and other forms of album carriers continues to shrink, and Sony is soon to launch a new portable CD player designed with children in mind. The D-5000 is a multi-coloured, attractive, durable and lightweight unit that has already been launched in the US, where it sells through discount stores for less than £100. Prices are set to fall still further when its competitors bring out rival machines next year. And what happens in the US almost inevitably happens here. When it does, children will have their first real opportunity of owning CD hardware, with all that implies for record retailers.



CD TOPPERS: Mick Fleetwood (top) and his Mac lads capture the number one position, followed by the inevitable Dire Straits, the expected Micky-boy and the less expected Terence Trent D'Arby.

TOP 50 CD SALES

	ARTIST	Position in combined LP, cassette, CD rankings	Approx. per cent of sales on CD
1	FLEETWOOD MAC	1	19
2	DIRE STRAITS	23	36
3	MICHAEL JACKSON	2	12
4	TERENCE TRENT D'ARBY	3	14
5	TRACY CHAPMAN	5	16
6	ORCHESTRAL MANOEUVERS IN THE DARK	13	21
7	WET WET WET	4	11
8	WHITNEY HOUSTON	8	17
9	CHRISTIANS	10	17
10	U2	19	22
11	PET SHOP BOYS	12	16
12	PINK FLOYD	30	31
13	BELINDA CARLISLE	9	15
14	JOHNNY HATES JAZZ	11	15
15	T'PAU	14	16
16	BILLY IDOL	15	16
17	BEATLES	44	35
18	ERASURE	16	16
19	QUEEN	35	30
20	PHIL COLLINS	45	33
21	FAIRGROUND ATTRACTION	21	17
22	CHRIS REA	32	24
23	SADE	28	21
24	LEVEL 42	50	29
25	ALEXANDER O'NEAL	20	14
26	INXS	18	14
27	ELTON JOHN	67	36
28	STEVE WINWOOD	41	25
29	JEAN MICHEL JARRE	59	31
30	GEORGE MICHAEL	25	16
31	EURYTHMICS	40	24
32	HERBERT VON KARAJAN/BERLIN PHILHARMONIC ORCHESTRA	144	67
33	STING	48	25
34	GENESIS	66	31
35	BRUCE SPRINGSTEIN	29	17
36	HEART	26	15
37	EAGLES	43	21
38	LUTHER VANDROSS	17	16
39	PRINCE	27	14
40	ERIC CLAPTON/CREAM	61	25
41	UB40	37	17
42	IRON MAIDEN	44	20
43	TALKING HEADS	34	16
44	BRUCE HORNSBY & THE RANGE	70	24
45	TINA TURNER	69	23
46	PAT BENATAR	52	18
47	SIMON & GARFUNKEL	97	32
48	DEF LEPPARD	38	15
49	BON JOVI	49	17
50	BARRY WHITE	53	17

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Inch-ing in on the market

THREE-INCH CD — or CD-3 as it is snappily tagged — holds more than mere miniature fascination. It is eminently portable, sells at an attractive price point and is poised to achieve greater acceptance when Sony's pocket sized player is launched in the UK.

Since Gallup established a ruling for 12-inch singles as a category that embraces CD-3, any confusion about chart eligibility has been dispelled. The rules are that playing time must not exceed 20 minutes with a maximum of four tracks, while the price of a CD-3 in a five-inch jewel box has been set at £2.45 — or £1.99 as it is, just in its dinky cardboard sleeve.

Virgin has been something of a pioneer with 20 titles in the format released to date, including classic singles from Phil Collins, Bryan Ferry, Genesis, The Sex Pistols, Peter Gabriel

Karen Faux on the CD mini-revolution

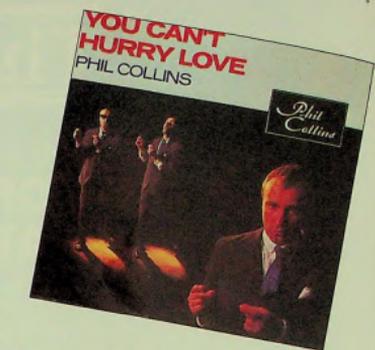
and Mama, and claims that it has sold in excess of 6,000 copies of each title. Because in the summer Virgin had fixed on a price of £2.15 — which it felt offered value for money — it breached the Gallup ruling and was not eligible for the charts.

Commercial marketing manager Bob Williams reports that in July four of these titles would have charted above 75 and now Virgin has adjusted its price to £1.99 for all new CD-3 releases.

There are another 20 titles lined up for release on November 7 which, according to Williams, will be even more interesting than the first batch,

featuring mixes that haven't appeared on CD before.

On the question of who is buying these tiny discs and what sorts of music will be most favoured, Williams says "All types of music will be valid in the medium and will be helped along by the fact that more hardware is accommodating a three-inch tray. Over a number of years I think CD-3 will become a teen product but at the moment it is spawning all age groups and they're buying because of the amount of music



IN A HURRY... Virgin has been a pioneer in the three-inch field

take them to a party." CBS has been experimenting with CD-3 in both the UK and Europe for a few months now and is encouraged by the response. Marketing manager Kit Buckler says "Normally we release limited editions and they become popular in the format, selling very quickly as collectors' items. We're released

a very fast and advanced market, although Germany and France aren't that far behind. Prospects also look good with Sony and Philips' imminent launch of the portable players with Europe.

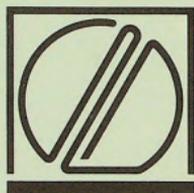
EMI is about to test the three-inch market in the release of the first three of its bankable Beatles titles — Please Please Me, From Me To You and She Loves You — on November 14. They will be packaged in five-inch gatefold sleeves using the original sleeve designs and shrunk wrapped so that they can be racked along with five-inch CDs.

EMI product manager Wendy Furness says: "In-store display can be a problem because they are so stealable and in the past dealers have been unsure how to rack them. We're trying to pick up on the problems that other people have experienced and feel it is important to catch the attention of potential consumers via posters, who might not necessarily look in the five-inch CD section."

Furness believes that CD-3 is an obvious singles format because of its price and feels it is becoming especially important as more consumers dispose of their vinyl equipment. "CD-3 has also already proved its worth as a simpler, and can lead to more exposure on air as DJs prefer them," she says. "CD reflects a certain commitment which is just as valid for singles as it is for albums."

Roger Semon at BMG reports that the company is very excited by the marketing possibilities that CD-3 offers and its potential to exploit catalogue product. Plans are in the pipeline to release titles for Christmas and BMG is still working on packaging specifications whereby the dealer won't have to display product live. On the classical side Keith Shadwick says: "The classical market doesn't really pertain to singles but we believe we can address CD-3 as a genre most favourably than seven-inch. Because of the nature of the market we feel that we can have our own profile and impact, and while no releases are scheduled we are certainly considering three-inch."

Shadwick also pinpoints that CD-3 creates an opportunity to bring classical music to the forefront of dealer displays — an opportunity that doesn't arise very often.

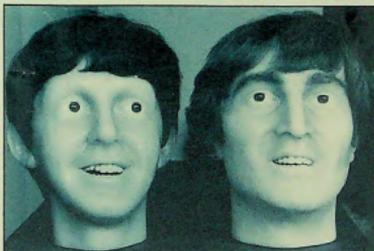


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PAUL AND JOHN (courtesy, M. Tassoud)... still waxing lyrical, but EMI is yet to test the three-inch waster

they get for their money.

"At the moment the format is proving useful as a way to promote albums and we are using the packaging to tell people about other tracks that are available. CD-3 is not a magic medium, though, the novelty of its size isn't enough alone to make it sell. The quality has got to be up to scratch to entice consumers."

However, its genuine portability is a big selling point and as Williams says, "When you've got 10 of them in your hand you realise how little space they take up. It makes sense to grab a handful, stick them in your top pocket and

between 2 and 4,000 of each title and have kept within the Gallup ruling of a maximum of four tracks. Selected rock acts such as The Godfathers and new band Fishbone have proved particularly popular.

"CD-3 lends itself to marketing tricks such as mini gatefolds and origami-like packaging. We have also been supplying dealers with back-up point-of-sale material and wallets which can be stuck up on the walls as a means of display. So far we've found that CD singles buyers tend to be regular purchasers who have developed a liking for the format. There seems to be a lot more potential in rock than soul — although popularity of the format right across the music spectrum is bound to develop in the future as the hardware achieves greater acceptance."

CBS's international CD-3 releases no longer go out with a free adapter but are packed to meet the racking systems used in most European outlets which are supplied either by Lift or Lorolac. Artist marketing director Gary Williams says "We are selling more units in Holland than anywhere else — its

CD-3 lends itself to marketing tricks such as mini gatefolds and origami-like packaging

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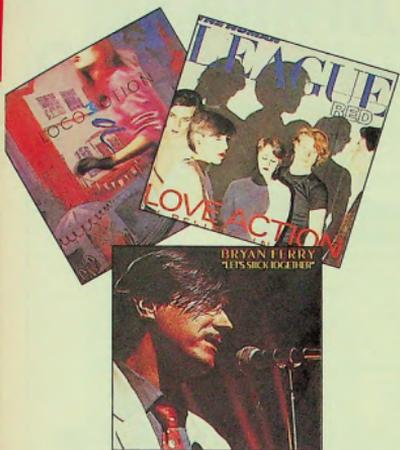


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CD takes a turn on the catwalk



AS THE CDs get smaller — so the printing and design problems get larger

As the CD market grows, so do the problems in presenting the product, from actually printing the sleeves to in-store display. Rosie Horide looks at how CD is trying to look good this autumn

AS THE compact disc market expands, it provides a welcome boost in revenue for retailers. But it also provides something of a headache for other areas of the industry, in particular for those in some way concerned with making CDs look good — and appealing to the customer.

There are two main sectors concerned with this — those who print the packaging, inlay cards and sleeves; and those whose job it is to get the product displayed in store to its best advantage.

Although there are many UK printers it is evident that few are true specialists in the field of providing print for music product, especially for CDs. Discussing the subject with the pressers and duplicators and they'll make one thing clear — going to a non-specialist can be disastrous. Something being just slightly the

wrong size can reduce a quick automated process to a lengthier and costlier job, and throw out not just schedules but costings.

One of the specialists to stand out is the Tinley Robor group. The group has five companies which service the music industry, including James Upton who makes CD booklets, and TR Labels who concentrate on labels and inlay cards among other things.

Lee Newbon is the company's group managing director, and in his position of being able to take an overview of the five TRG companies is uniquely placed to look at what's happening, the trends, and whether as Christmas approaches the record companies are getting more adventurous with their CD packaging.

"If I have learned one thing in my time in this industry", Newbon says, "it is that whatever we and the record companies might like to do, it

will in the end have to conform to what the retailers want — or in other words what they can fit in their existing racks or browsers or whatever kind of system they have for displaying their product to the customer. We must work within those parameters: there's nothing to be gained with adventurous packs that don't fit.

"We can make all the standard configurations, including five inch and three inch CD sleeves. However, at present the latter have to be made up by hand. We have noticed increasing demand for three inch wallets as more and more companies seem to be releasing them. We've just had a meeting with EMI and Virgin to discuss what their future requirements might be, and as a result want to see the equipment manufacturers in Germany to see how we could gear up for this.

"As a result we are about to invest £200,000 in a computerised make-up line, which when it's on stream next year should be able to produce 8,000 wallets per hour, or 100,000 a day. What's more we'll be able to re-set it to different specifications within about 30 seconds.

"My company believes that there will be a considerable increase in the flow of three inch product — and as at present we simply can't make them fast enough, this investment is necessary. We've always been quick to gear up to suit trends,

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and while this year we won't be able to turn out large quantities, by next Christmas the sky's the limit."

Other printers may well follow Tinsley Robert's lead, while some will wait and see. But Newbon is convinced his company is doing the right thing, and they are content to lead the way.

"After all, we are comfortably the leaders in this field, and we're on schedule to do 12-15m booklets this year. I believe that we currently are responsible for around 30 per cent of the UK total of sleeves."

M W Edwardes is another respected printer in this field, and its attitude to unusual CD requests is a little more cautious, as Dave Comber explains: "We've not really been doing CD work for long, and currently are just in the process of building up a relationship with our existing clients so that we are offered their CD work too."

"So far we've done some five inch singles work for CBS, including Bill Withers' 'Lovely Day' and some Shakin' Stevens sleeves, and book-

lets for Rough Trade and Beggar's Banquet among others. We've not been asked for anything particularly unusual — although we are experimenting with a three inch CD at the moment for Rough Trade. But that's very much a hand operation, putting a sort of disc holder onto a gatefold wallet."

"We are part of the Deligo group, which handles a lot of the industry's print requirements, and so we're obviously keeping an eye open to see what the trends are. We'll gauge both developments and sales, and equip ourselves accordingly. But it's very early days, so we'll wait and see what happens."

Another print specialist is Beshara Press, based in Cheltenham.

The company's sales manager, Mike Candler, says that it too is finding requirements very simple, and is finding little desire so far for innovative CD work — the only comparatively new request has again been related to three inch singles.

"We were discussing their requirements with EMI and other companies, and based on those — with particular reference to three inch singles — we are installing a new finishing machine which will produce four-colour one-side sleeves. Once this is ready we will be able to fulfil the need when it arises."

The views and experiences of these three printers are fairly common around their competitors and colleagues too — the main innovative trend seems to be the move towards three inch singles, and that's one for which they are gearing up to a greater or lesser degree. But complex and multiple packaging would seem not to be an important element in their current consider-

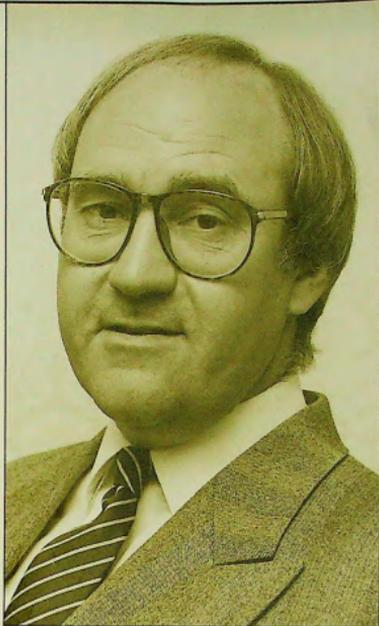
'No-one has yet devised an effective way to display CD — especially in the traditional mediums of wall and window display'

ations — largely because of the newness of the industry and the way in which CD is having to fit into the framework of the other formats.

On the other side of the coin, what is being done in store to display CDs, and will there be any innovative ideas? Again, the answer is that for the present what people can do is restricted by a variety of factors, as Jeff Stewart, account director of Aspen Instore Marketing explains. His company is generally reckoned to be the leading independent in-store display company, and works for many of the major record companies, including RCA, Virgin, EMI and A&M. Aspen also has contracts with Woolworths and Our Price for in-store display.

"We are always interested in innovative CD packaging and display material, but always hit one problem," he says. "No-one has yet devised an effective way to display CD — especially in the traditional mediums of wall and window display."

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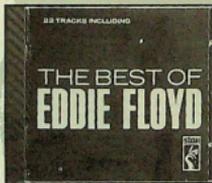
LEE NEWBON: taking the over-view

'Whatever we the printers might like to do, it will in the end have to conform to what the retailers want'

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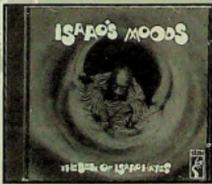
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CD DISPLAY

► FROM PAGE NINE

"In fact we are almost never asked to do CD displays — simply because the sleeves don't display as well as album ones do. The few CD only we've done have been for disc-jockey, which of course is a big CD market.

"The sheer size of the sleeves makes them have less impact than an album sleeve. Once you get down to three inch, then they have very little visual impact indeed, and we tend to treat them like singles. They may be part of a display, but on their own just don't look much, however good the sleeve, because of the size."

The displays that Aspen is required to put in range immensely from one store to another. In Woolworth's for example, there is a very set style where sleeves are displayed in uniform manner, and each format is given equal prominence — equality of size in the display rather than number of sleeves being the order of the day. So routine are these displays that Aspen has "point of sale placement teams" to fulfil this function.

As one might expect, Our Price's attitude is rather different... Here the concept of the display is usually left to Aspen, who employs creative display teams to put them together. Stewart says: "Although CD doesn't lend itself to display because of its size, we do feel that if important it is included. But even a fan of sleeves doesn't look much, so CD display is usually done with a header card on an album sleeve display which says 'also available on cassette and CD' with the price and sometimes a sleeve.

"CBS often use these special header cards. I've also noticed that CD is also featured in this way on the new Dire Straits promotional material we've just had in, with cassette and CD sleeves on a card."

"I suppose the closest we've got to a CD display is a special book, meant to show that it's available on CD and persuade customers to buy CD instead."

With CD still relatively new, the various types of display haven't really been formalised. But Stewart says they will be, and he believes that the impetus will come from the retailers, who will tell the record companies what they are prepared to take, rather than the other way round. They will have to conform, or their product won't be displayed. Stewart confirms that most display material is based round album sleeves now, but is confident that things will change in the years to come, as CD emerges to even greater prominence. There, he says, "A display focusing on album sleeves will be as ridiculous as one featuring 78s would have been in 1965."

In both CD packaging and display we still seem to be in the very early days. But if record dealers themselves choose to highlight CDs in displays it is still possible. Certainly if the retailer concerned has installed Lift UK's shopfitting it is comparatively easy. Within the Display 2 system there is something called a sight panel which, the company's MD Robert Walker says enables retailers to create their own displays: "The panel has the facility to display 72 CD sleeves full face with the whole thing integrally lit. If retailers prefer, some of these can be replaced by



LIFT UK: display the CDs in the most attractive way

graphics panels highlighting a particular release, or a whole area can be filled with the same sleeves to emphasise the message.

"Panels like this can be invaluable in attracting customers' attention, and we have just added a new feature for the pre-Christmas season. The sight panel can now be spring loaded, so that if one CD is moved by a customer, the one behind immediately springs into its place and the display is not destroyed."

"The other thing that we've just introduced is the Top Ten Tower —

a special vertical rack which takes 10 CDs and can be used to highlight, for example, the store's or the national top 10. It can be particularly effective at a checkout to promote impulse buys. The Tower is also spring loaded, so that each sample of 10 places can store 10 discs, making a total of 100. It costs £249.

"The new three inch CDs are giving retailers a bit of a headache in display terms. Some of our racks can be adapted to hold them but it depends on the packaging. Until the industry gets together to standardise packaging there will be problems."

A final word on the subject comes from Roger Jones, who has five "home entertainment centres" — shops featuring a mixture of music and video product, including a large range of CDs.

"If they want to feature a CD I still find the good old chrome dump bins pretty effective, and there is always the end of unit space. I employ

a full time display person for my shops, and change the displays every week to feature product the week of release. Certainly at the moment CD is featured with other formats, but I'm sure the time will come when it will merit its own displays, as the CD market becomes more sophisticated."

MUSIC WEEK



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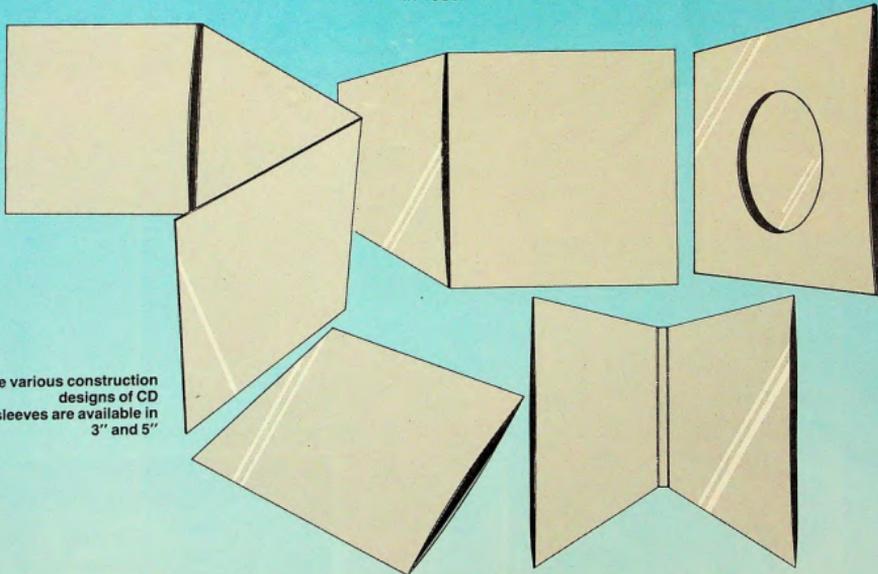
A good news year for CD from JU

James Upton – the Midlands based colour printers – is to install a new cutting/creasing/gluing machine specifically for 5" and 3" CD sleeve construction.

The new machine, which is to be installed in the New Year, will be capable of handling at least six variations of constructional design and will be the first of its kind in the UK.

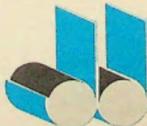
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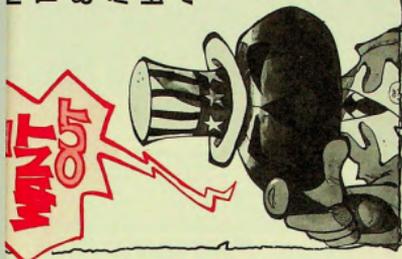
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42	76	FAKE 88	Alexander O'Neal	Tab. 652949 7 (12" 452949 6) (C)
43	77	LET'S STICK TOGETHER Westside '88 Remix	Bryan Ferry	ES-Virgin EGOJ44 (12" 452948 6) (E)
44	78	HERE COMES THAT SOUND	Simon Harris	Mer-London FPNR02 12 (P)
45	79	SHARP AS A KNIFE	Brandon Cooke feat. Roxanne Shante	Club/Phonogram JAMR173 (P)
46	81	I WALK THE EARTH	Usher Vanross	London DONT0206 (P)
47	50	HOW MANY TEARS CAN YOU HIDE	Shakin' Stevens	Epic-SHAKT071 (C)
48	52	ORDINARY ANGEL	Hue & Cry	Green/Virgin PRM118 (E)
49	31	ANY LOVE	Luther Vandross	Epic-LUTH010 (C)
50	52	BURST	The Darling Buds	Epic-BLOND011 (C)
51	67	BREATHE LIFE INTO ME	Micr Paris	4th + 5th/Warland (12)BRW 115 (P)
52	35	CHARLOTTE ANNE	Julian Cope	Island (12)IS300 (P)

21	29	Deacon Blue	CEB 02AC071 (C)
22	32	I'LL HOUSE YOU	Get 5 GREY12 603 (V) (W)
23	18	SECRET GARDEN	Striv/Virgin SPNT11 93 (E)
24	19	RIDING ON A TRAIN	CEB PASA (12) (C)
25	22	I DON'T BELIEVE IN MIRACLES	Fordite (12)FAM 16 (A)
26	14	HE AIN'T HEAVY, HE'S MY BROTHER	EM (12)EM 24 (E)
27	25	ALL OF ME	PWL/Heige PML011 19 (P)
28	37	ADJ MAN	10/Virgin TENK1238 (E)
29	36	TWIST IN MY SOBRIETY	WEA (12)W2101 (W)
30	17	DESIRE	Island (12)IS 480 (P)
31	11	WELCOME TO THE JUNGLE/NIGHTRAIN	Giffen GEF 4011 (W)
32	32	LOVE, TRUTH & HONESTY	London MANA 17 (12" MANA 17) (P)
33	21	DOMINO DANCING	Parlophone (12)R 619 (E)

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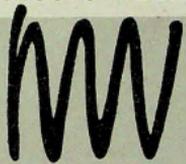
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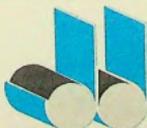
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TPAU: Rage. Rites SRNL20. Roy Thomas Baker encourages a much more confident and assured sound than Decker and Co but sadly all the energy is funnelled into directionless, watered-down rock songs that burst in but soon fade. Even for its AOR audience, Rage may well be seen as better por. **NR**



STOCK IT

JULIAN COPE: My Nation Underground. Island LPS 5918. One of music's celebrated self-indulgent showmen returns with another intriguing set of songs sprinkled with psychedelic States sensibilities and bursting with vibrant melodies and harmonies. This is slightly less uptight than the last album and much more colourful and inspired in its use of styles. Could be his most successful yet. **NR**



STOCK IT

THE FALL: I Am Kurious Oranj. Beggars Banquet BEGA 96. It's hard to believe this is a musical score for a dance theatre production, but then you never know what to expect from The Fall. What we have here is a band returning to top form with their bossy rumbungs and repetitive rhythms, both exhilarating and captivating. Check out the reggae-styled title track for pure Fall genius. **NR**

PAUL SIMON: Negotiations And Love Songs. WEA WX 223. Tying up the 15-year period '73 to '86 we get a selection from Mother And Child Reunion up to Graceland all of which is smart-alec, yet compelling songwriting. Viewing Graceland in the context of the wider canon of work proves yet again what an extraordinary achievement that was but also raises the question of whom is this aimed? Those who liked that LP, won't like the rest, and those who like even the following albums, will have all this anyway? Tricky comps, these compilations. **DH**

THE BEATLES: Past Masters Volumes One And Two. Parlophone BPM 1. The success of the CD endorsed this album on cassette release. As well as containing 11 number ones, it is much more than a greatest hits and a must for collectors thanks to the inclusion of intriguing rarities like the long Top Sally Ep and the bizarre You Know My Name. **NR**

NANA MOUSKOURI: The Magic Of Nana Mouskouri. Phonogram MWTV 1. These 16 slices of Nanorama, taken from various stages of her career, congeal conveniently into a veritable kebab of an album — with snatches of Paul Simon, Moody Blues, McCartney (guess), a synth-far-bogappes bell through Amazing Greece, Steve Grace, a cert for "chart action" and the TV tie should provide an extra helping of chilli sauce. **DC**

CARDIACS: Cardiacs Live. Alphabet. Distribution: Pinnacle. ALPH LP1010. This 11 track set showcases the Cardiacs' crazed fairground whirrs and oddball observations that are both fascinating and compelling. Suddenly their complex sound and inane chatterings all make sense and you find yourself laughing loud. A cult following and the inclusion of the minor hit Is This The Life? should ensure buoyant sales. **NR**

ONLY CHILD: Only Child. Savage Records LP VAG 002. Distribution: PRT. On his own black, mainstay and producer of Only Child, Paul Sabu, is considered something of a giant among men, a demi-god of the AOR metal market. This LP goes some way to explain why he should be so revered in its competent handling of the anthemic melodic music which could image Bon Jovi or middle-period Aerosmith attempting. This remains solid rather than intoxicating, but it's hard to predict that Sabu's reputation will stretch beyond dark issues of Kerrang! or Row. **DH**

DURAN DURAN: The Big Things. DUB 3 EMI Records. As with Newcastle's earlier efforts, the new Duran LP is a dead mammal affair. The songs are a comfortable mix of pop ballads and harder white funk, but they display an unexpected appeal to the casual listener. Here is a band that have never lacked in confidence. What is surprising however, is that their lyrics are being managed to re-position without any noticeable loss of face. Deserves to be the Big Thing that the band intended to be. **JH**

SCREEN IDOLS: Follow Your Heart. Trax Music MOMENT 118. An honest little bundle from the Screen lads taking a much standard formula of rocky enthusiasm and working in enough enigma that might just see them take a step beyond that desperate first effort, still on the Marquee slot. Sturdy rock of this nature requires quite a dollop of the wonder ingredient to take it into the first division as the Screen lads suggest that someone within them, this may be lurking. A bit more gigging and it could come out. **DH**

SANDIE SHAW: Hello Angel. Rough Trade Rough 110. It's difficult to know quite which market this album will perform best for. The variety of songs, from the file



track ballad to the bold cover of Hand In Glove, make an impressive collection and the voice is certainly there, if a little overated at times. Clever and consistent marketing will make sure this one attracts fans old and new. **NR**

FOUR TOPS: Indestructible. Arista 208 840. There's more to recommend this than the lurid Going loco Down In Acapulco (the theme to the film Buster) and the stringent title track 'nol' was a hit in the US. Plainly The Four Tops are still on form and even the less memorable tracks bear the hallmark of their exuberant vocals and light arrangements. For a bonus punt we get Aretha Franklin on If Ever A Love There Was While The Sun Ain't Gonna Shine Anymore comes closest to the group's traditional spirit and style. **KF**



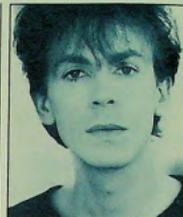
STOCK IT

LOVE AND MONEY: Strange Kind Of Love. Fantasy SF179. The young and talented Scott James Grant kicks out the dance grooves of old and eases into some genuine, soulful pop that sparkles with originality and verve. There are some classic songs, including the single Hallelujah Man, and Grant establishes himself as a gifted songwriter. Fingers crossed for a best seller. **NR**

VARIOUS ARTISTS: Matchbox Days. Roque FMSL 216. Distribution: Nime Mile/Cartel. Featuring among others, Mike Cooper, Ian Anderson (of Folk Roots fame), John James, Wizz Jones and the Kelly Kids, Ja-Azz and Dave, this compilation of British country blues cut between 1967 and 1970 mainly on a pioneering label called Matchbox demonstrates to late-comers that there certainly was a blues renaissance in Britain 20 years ago. Fans of B Cocker and S Phillips should be made aware of this excellent, if uneven, blast from the past. **JT**

VARIOUS ARTISTS: The Enjoy Story. Streetsounds Enjoy 1. This new-record set traces the history of pop music through the output of the Enjoy label. Stretching from Grandmaster Flash (Supporting) to Doug E Fresh (Just Having Fun) to DLB: It's Magic and Dr Lee's Calling (in fact this set is an essential purchase for lovers of pop music who want to know more about its origins. For those of us who just want to dance, a lot of it has dated alarmingly quickly. **DG**

MYDAD IS DEAD: Let's Skip The Details. Homehead HMS 109 Distribution: Rough Trade/Cartel. The bereaved one is Mark Edwards, a much underestimated man who has survived the numer-



LOVE AND MONEY: classic stuff and Julian Cope — celebrated

ous comparisons to early Big Black and Joy Division to make a third album that boasts a pop-edge all his own invention. As you'd guess by Edward's choice of group title, the lyrics plunge into difficult psychological territory, so don't expect this one to compete with Bros. **MA**

DEAD CAN DANCE: Serpent's Eye. 4AD CAD808. Eminent voyagers of ethnic voices and warring instrumentalists do their best to capture the listener off into some sort of spiritual lull and supporters of this band will be left smiling at the fitness with which the transportation is achieved. It's disappointing that the diversity of ground covered and inclusion of a lyric sheet serve only to give this a more ordinary, earthly feel than the similarly chirosome Cocteau Twins; their feet never quite touch the ground. **SW**

VELVET ELVIS: Velvet Elvis. Enigma 3300-1. As the nights draw in and the Christmas drinks ball soons, hyperbolic pop of this calibre may prove to be just the gin and tonic, Boy-girl teen tapestries to the left of us, eminently groovy tunes to the right; stuck in the middle is Misch: Easter production that positively drips honey. The name took some nerve, but these chords are too busy giving to have time for such considerations. **DC**

SONIC YOUTH: Daydream Nation. Blast First BFPP 34. Sonic Youth have been the buzz word of the independent scene for many years and although this double album has a retrospective feel about it, the bling guitar work gives it the ring of their peers but exact pace for them limited to the indie market. **NR**

THE CARTRIDGE FAMILY: Martin Aston, Adam Blake, Don Cavanagh, Karen Fox, David Giles, Julian Henry, Duncan Holland, Dave Long, Mick Robinson, John Toller and Selina Webb.

HEAVY METAL ALBUMS

The Month	Lead Artist	Title	Artist	Label	Catalogue No.
1	NEW	NO BEST FOR THE WICKED	Open Outlaws	Epic	44275111 JC
2	NEW	NEW JERSEY	Bad Religion	Vertigo	VEN942 JC
3	2	APPETITE FOR DESTRUCTION	Quiet Riot	Columbia	WA125 JM
4	6	MYSTERA	Legend	Epic	44275111 JC
5	2	AND JUSTICE FOR ALL	Wendell	Vertigo	VEN961 JC
6	NEW	SLEEP AT LAST	Wendell	QED	QED9111 JC
7	7	WIDE AWAKE IN DREAMLAND	Porcupine	Columbia	CS1126 JM
8	1	STATE OF EUPHORIA	Arch Enemy	Mercury	839994 JM
9	NEW	VIXEN	Vixen	Mercury	MS11028 JM
10	4	KEEPER OF THE SEVEN KEYS PART 2	Zealoven	Nonesuch	NJ11211A
11	NEW	LIP TONGUE ALLY	John Jay & The Blackhearts	London	LDN9711 JC
12	NEW	THE LIGHTNING	Wendell	Mercury	MS11028 JM
13	12	FOUR SYMBOLS	Wendell	Mercury	MS11028 JM
14	18	BAT OUT OF HELL	Black Sabbath	Columbia	NDP12419 JC
15	12	SPIDES THEMSELVES	Deafening	EMI	EM112751 JC
16	11	RECKLESS	Rocky Road	ABC	ABC112511 JC
17	11	THE NUMBER OF THE BEAST	Iron Maiden	Fanfare	FAN11271 JC
18	12	EM ALL	Iron Maiden	Mercury	MS11028 JM
19	5	OUT OF THIS WORLD	Europe	Epic	44274411 JC
20	20	POWERSLAVE	Yngwie Malmsteen	EMI	EMF04281 JC
21	NEW	YOUNG MAN'S BLUES	Black Country	Vertigo	VW204 JM
22	18	LONG COLD WINTER	Condal's	Vertigo	VPS195 JC
23	11	WHITESNAKE	1987	Atlantic	EM112751 JC
24	20	SOBREMENOS	The Time	Mercury	MS11028 JM
25	12	LE ZEPPELIN	Live	Atlantic	830201 JM
26	24	PIECE OF MIND	Yngwie Malmsteen	EMI	EM112751 JC
27	11	WHO MADE WHO	AC/DC	Atlantic	830201 JM
28	20	MASTER OF PUPPETS	Metallica	Mercury	MS11028 JM
29	15	LIVE AFTER DEATH	Iron Maiden	EMI	EM112751 JC
30	12	BACK IN BLACK	AC/DC	Atlantic	830201 JM
31	12	LE ZEPPELIN	Live	Atlantic	830201 JM
32	12	PERMANENT VACATION	Van Halen	Atlantic	830201 JM
33	12	BEST SHOTS	Pat Benatar	Columbia	CA1111 JC
34	27	PIYOMANIA	Callaghan	Vertigo	VPS23 JC
35	18	SEVENTH SON OF A SEVENTH SON	Iron Maiden	EMI	EM112751 JC
36	12	SURFER WITH WHEELS	Iron Maiden	EMI	EM112751 JC
37	5	QUEBEC	Black Sabbath	Warner	WBR11211 JM
38	20	HITS OUT OF HELL	Black Sabbath	Epic	44274411 JC
39	12	KILLERS	Yngwie Malmsteen	Fanfare	FAN11271 JC
40	12	HIGHWAY TO HELL	AC/DC	Atlantic	830201 JM

Compiled by Music Week Research/Galaxy from a nationwide panel of 366 shops

First Strike tops opinion poll

NINE OUT OF 10 dealers prefer First Strike, the strikeforce that reaches the shops that others don't. Retailers throughout the country, canvassed by DOP (Dealer Opinions Poll), were unanimous in their choice of First Strike as the Strike Force of the Year, lauding such qualities as speediness, flexibility, attention to detail and knowledge of the marketplace high in their list of priorities.

The DOP Award — an invented bronze Pyramid on a plinth — was presented to First Strike at the company's recent conference held at the Excelsior Hotel, Heathrow — and accepted by Frank Sansom, the living legend who started First Strike back in February 1985 and had almost



Frank Sansom holding back the tears in immediate success with the Phyllis Nelson number one hit Move Closer. Frank Sansom said "I am particularly pleased to receive the award when there are so many different teams in the market place. I now

know we have got it right with the combination of sales and promotion. Operating with a team large enough to cater for the retail market we have avoided carrying enormous amounts of records with no sound promotion base. This may sound elitist but when a company has made a large investment in an advertising campaign it is my job to fulfil its potential.

Choking back his emotion, Sansom admitted that the DOP Award was a new milestone in the short but eventful history of First Strike. He promised the retail trade that First Strike would continue to maintain its high standards and professionalism, putting the dealers' interests first on all occasions.

Serving over 1200 outlets

FIRST STRIKE Promotions and sister company Pyramid Promotions are geared up for offering clients the most profitable range of promotional services in time for the lucrative Christmas market.

First Strike has the ability to offer a unique service to the UK record industry with 17 representatives calling on over 1200 retail outlets on a weekly basis. The company also offers the full range of services extending from the independent artist sales force including Saturday service covering up to 150 stores each week. There is also the telephone sales facility with a staff of 12 calling up to 1,300 independent accounts and multiples.

First Strike is also offering a video sales and promotion service in the independent sector.

Frank Sansom (head of First Strike and Pyramid Promotions) says: "First Strike Promotions offers the muscle of a 17-strong team at no extra cost — and a team which is a combination of traditional and experienced salesmen and excellent promotion personnel who have at least one year's

experience. It's a mix that keeps everybody on their toes and guarantees the best service for everyone."

"First Strike also reaches the dealers other teams don't including Northern Ireland and Cumbria. Promotion can be a costly business but it's not necessary for a record label to tie up its budget with a smaller team of people who may well be carrying too many releases at any one time. First Strike Promotions can offer a 17-strong team at no extra cost, and who guarantee to do precisely what they say while promoting only what the team can justify."

Sansom (72) adds: "First Strike together with Pyramid Promotions offers the best all-round independent promotion service in the UK record industry."

Champion & First Strike win through with Royal House "Can you party?"

Radio, TV and Club promotion established

FIRST STRIKE Promotions, the company which has rapidly established itself as the leading strike force in the UK record marketplace, has added Pyramid Promotions to its continually expanding range of services to clients.

Frank Sansom who recently launched Pyramid Promotions in March this year explains: "The increasing influence of regional TV and radio, and club reaction on records, has resulted in the formation of Pyramid Promotions, a logical addition to the services that we already offer to our music industry clients. Pyramid has an efficient, cohesive and extremely effective national promotional team in six major regions, Scotland and the North East, the North, the Midlands and East Anglia, South Wales and the South West, London and the South, and Northern Ireland."

The new Pyramid team will be calling directly on all BBC and LR radio stations, all TV companies and up to 1000 major venues — and are the only independent company

offering this kind of service," Sansom adds. "Pyramid is a regional promotion service which can target independent areas as well as providing a national profile."

"Pyramid reps through their contact with each other, and First Strike reps in their area, are able to provide the most comprehensive coverage of any other independent company in the UK."

STOP PRESS

THE RAP Trax tour is proving to be one of the big promotional successes of this autumn with clubs throughout the UK who are participating in the road show all claiming a big response from the public.

The Rap Trax tour is taking in more than 50 of the most important clubs around the country. Special guest DJs are ensuring that the parties go with a bang, and with such Rap Trax goodies as free records, video, teeshirts and sweat-shirts an offer to locally purged venues are enjoying "full houses" everywhere.

Saturday Promotion: a winner

SATURDAY PROMOTION is proving to be a real winner with the retail trade, not that the chart days have been brought forward. "It's reaping great benefits for those companies that have decided to go through First Strike," claims Frank Sansom.

"Contrary to what some people may claim, the retail trade welcomes Saturday promotion," Sansom declares. "It has been said that the dealer doesn't want to know about strike teams on a Saturday, traditionally the busiest day of the week, but the fact that the market is now Fridays and Saturdays has altered that view. By having such a strong team in the field, First Strike is reaping the benefits for its clients."

"The lesson was first learned from TV. Complications where dealers, particularly the multiples had been severely underestimated the power of TV advertising and consequently had run out of stock by Saturday afternoon. Now First Strike is out there all day making sure that every sales count."

First Strike's Euro Connection

THE INCREASING importance of European pop music — and music from other parts of the world too — has been given a further boost with the news that First Strike is on the look-out for overseas products to promote in the UK.

With the services that First Strike and sister company Pyramid can offer clients, we are an ideal choice for any overseas record company that wants to penetrate the UK marketplace," explains Frank Sansom.

"At the moment many European companies have to do a licensing deal with a UK record company if they want a record released here in order to acquire adequate National Promotion but what we can offer is a first class sales and promotions team capable of acquiring the level of success required in the UK. With the imminent dismantling of trade barriers within the EEC, we are well-placed to service the needs of European companies who want a UK record support."



STRIKING BACK — that's the First Strike team who look happy enough to receive the prestigious DOP Award awarded for services to the record retail trade, and which was presented at First Strike's national conference held recently at the Excelsior Hotel, Heathrow, attended by representatives from a wide variety of

record and video companies. First Strike Team left to right Terry Antony, Trevor Payne, Steve Kirk, Steve Long, Linda Caraker, Simon Munro, James Greenfield, John Hutchinson, Karen Shearer, Brian Crowhurst, Rob Richmond, Steve Vernon, Paul Travers, Sam Hentley, Bob Coles, Des Russell, Peter Defew.

Christmas Bonanza delivered to the door

LESS THAN eight weeks to Christmas, and as business builds up rapidly between now and December 24 First Strike is making sure that both its record company clients and the retail trade will be kept happy by prompt deliveries, via a fleet of 15 hand-delivered vans that will be going out on the road from November 28.

"With so many great pieces of product to get out to the trade in December, it's essential to have the vans to ensure prompt deliveries and enable everybody to have a bumper Christmas," says Steve Long (Sales Manager).

"First Strike is able to offer a much

wider service over the Christmas period to customers, not just with sales and promotion, but through the vans and our car stock which will guarantee product being delivered straight into the shops."

Long adds: "It's a service that is available to all our clients and will maintain stocks right through the lucrative Christmas selling season."

"With current lists such as Sinitro, Royal House, William Fitz Bead, The Horse Flies and Rare Groove Mix and Rap Trax, singles and albums will feel the full benefit."

First Strike will be only too pleased to hear from companies interested in the van service.

Management restructure brings new appointments



Steve Long, Sales Manager



Simon Munro, Operations/ Administrator



Brian Crowhurst, Southern Area Manager



Terry Antony, Northern Area Manager

A MANAGEMENT restructure at First Strike has been headed by the appointment of Steve Long to sales manager, responsible for losing with clients and team performance. And the appointment of Simon Munroe as operations and administration manager, responsible for team preparation and running of teams on a day to day basis, Steve was previously a West End rep while Simon was operations assistant. There are also widening responsibilities for two

area managers — Terry Antony who looks after the North of England, and Brian Crowhurst who is responsible for the South.

This year has also seen the First Strike team grow from 11 to 17 and the structure has been changed so that instead of just one national sales manager, there are now North and South managers with a strong central office in London to take care of all the records and video promoted.

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Tina Turner
WEA WX 70
- 24** **POP ART** • CD
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- 26** **DIRTY DANCING (OST)** • ** • CD
Various
RCA BL 8408
- 27** **WHITNEY** • ** • ** • CD
Whitney Houston
A&M 208 11
- 28** **RAP TRAX** • CD
Various
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- 29** **ONES ON 1** • CD
Various
BEC BE 679
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Michael Jackson
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- 37** **SOFT METAL** • CD
Various
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- 39** **MOTOWN IN MOTION** • CD
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CBS 46429-1
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● = GOLD (50,000 units) ○ = SILVER (25,000 units) [NEW] = NEW ENTRY [RE-ENTRY] = RE-ENTRY

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Sire/Vergil/SMD 8
- 81** **GOOD MORNING VIETNAM (OST)** • CD
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A&M 44A 313
- 82** **MORE DIRTY DANCING (OST) *** • CD
Various
RCA BL 8895
- 83** **THE RETURN OF SUPERBAD** • CD
Various
K-Tel 1421
- 84** **NOW! 12 **** • CD
Various
EMI/Vergil/HQ/Now 12
- 85** **THE CIRCUS *** • CD
Enrose
MCA STW 33
- 86** **THE JOSHUA TREE ******* • CD
U2
Iland 426
- 87** **HYSTERIA *** • CD
Def Leppard
Bluebird Ed/RCA HRS 1
- 88** **TALK IS CHEAP** • CD
Keith Richards
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Dave Laing and Selina Webb cast an eye over the 12 acts featured on MW's special CD sampler from the pop fun of the Darling Buds to the rock and reggae of Herbal T

THE DARLING BUDS: She's Not Crying (Epic/Native). One of the most hard-working bands on the live circuit, the Darling Buds came to Epic via their home town of Newport, South Wales and South Yorkshire indie label Nolva. With their recent single *Burst* nudging into the charts, the group seem set for big things in 1989.



THE DARLING BUDS: bursting out from Newport

Hothouse: *Hard As I Try* (RCA). Lead singer Heather Small's voice has been aptly described as "somewhere between Joan Armatrading and Gladys Knight", and she's heard to good effect on this taster from the group's new album, *South*. Recorded at Muscle Shoals, it was co-written by Heather and fellow group members Mark Pringle and Martin Coyle.

BRIAN SPENCE: *Without Your Love* (Polydor). This is the Scottish rock singer's new single, taken from his second album *Reputation*. The evocative ballad has been given a re-recorded vocal track for the single release. The song was co-produced by Spence and Stephen W Taylor, and written by the singer.



BIG BAM BOO: strumming chums Shark and Simon Todd



ROMEO'S DAUGHTER: US already catching on

BIG BAM BOO: *Shooting From My Heart* (MCA). Signed after whipping out their acoustic in the MCA A&F office, Big Bam Boo combine English and Canadian influences to come up with a unique blend of techno-country-rock. Proluding a new album produced by Richard Manwaring, this track was self-penned by strumming partners Shark and Simon Todd.

DARE: *The Raindance* (A&M). Keyboard-player and vocalist Darren Whorton formed Dare after leaving Thin Lizzy in 1984 and the Manchester five-piece signed to A&M last year following two showcases in London. The *Raindance*, written by Whorton, is just one fruit of a session in the studio with producers Mike Shipley and Larry Klein.



BALCONY DOGS: *Teardrops, Bunions and Sex Dogs*

THE NEIGHBOURHOOD: *I Must Have Faith* (EMI). "We both wanted to form a soul band, one that was fun but deep," says Neighbourhood bass player Toby Lemar of his musical collaboration with guitarist, vocalist and song-writer Tim Hutton. The fun 'n' funk is beefed up by Carrie Bonth on keyboards, drummer Tony Mason, Jim Paterson on trombone and saxophonists Geoff Blyth and Ben Park.

TONY STONE: *For A Lifetime* (Ensign/Chrysalis). "I consider myself an R&B singer," says Stone, whose Can't Say 'Bye mode waxes

in 1987. "R&B is about feeling rather than how much money you make". The title track of his new album, *For A Lifetime* was co-produced by Guy Chambers (of World Party fame) and Joe Blaney, renowned for his work with Prince.

THE 4 OF US: *Lighting Paul* (CBS). A quartet of Belfast students who spent their formative years busking in France and attracted attention with their entry in an MTV video competition, *The 4 Of Us* have their debut single, *I Just Can't Get Enough* out next week. It features distinctive vocals from lead singer Brendon accompanied by jounky guitars and a pouting drum machine.



TONY STONE: consider him R&B

BALCONY DOGS: *Drug Planet* (Island). Liverpool band Balcony Dogs evolved from the now-defunct Sex Gods, retaining two members from Peter De Freitas's notorious band, former *Teardrop* Explodes guitarist Stephen Johnson and Andy Eastwood, once a member of Echo And The Bunnymen's road crew. *Drug Planet* was written by all five Balcony Dogs and an album is due for release later this month.

ROMEO'S DAUGHTER: *Don't Break My Heart* (Jive). This debut single from a new rock trio is already in the American Hot 100. The song was written by guitarist Craig Jorner and leading producer Muff Lange who worked on Romeo's Daughter's forthcoming album with the equally stellar John Parr. The group is completed by lead singer Leigh Mally and pianist Tony Milman.

STRENGTH: *Girl For Me* (Arista). Rising from the ashes of The Funkwreck, Croydon's own Billy April and Griff Griffiths released this, their first single for Arista, on October 17. *Girl For Me* was written by April, produced by Stuart Bruce and recorded at Strength's own Sophisticated Noise studio. The band's debut album is scheduled for release this month.

HERBAL T: *Girl With Combination Skin* (Virgin). A well known figure on the London club scene, south London born Mr T (Herb to his friends) offers poignant, soulful vocals in a preview of his forthcoming album, which mixes pop, rock and reggae. The track is produced by ex-Prince drummer Bobby D and Mike Polo (Fine Young Cannibals, Sade).

US TOP FORTIES

SINGLES

1	GROOVY KIND OF LOVE, Phil Collins	Arista	
2	KOKOMO, The Beach Boys	Elektra	
3	WILD, WILD WEST, The Escape Club	Arista	
4	RED, RED WINE, UB40	A&M	
5	WHAT'S ON YOUR MIND (PURE ENERGY), Information Society	Tommy Boy	
6	DON'T YOU KNOW WHAT THE NIGHT CAN DO?, Steve Winwood	Virgin	
7	THE GO-GO MOTION, Eddy Motta	Geffen	
8	NEVER TEAR US APART, INXS	Arista	
9	ONE MOMENT IN TIME, Whitney Houston	Arista	
10	BAD MEDICINE, Bon Jovi	Mercury	
11	8 DON'T BE CRUEL, Bobby Brown	MCA	
12	CHAINS OF LOVE, Erasure	Sire	
13	4 LOVE BITES, Del Leppard	Mercury	
14	18 DESIRE, U2	Island	
15	13 FOREVER YOUNG, Rod Stewart	Warner Brothers	
16	20 ANOTHER LOVER, Geoff Stax	A&M	
17	22 HOW CAN I FALL, Breakee	A&M	
18	14 TRUE LOVE, Glenn Frey	MCA	
19	9 DON'T BE CRUEL, Cheap Trick	Epic	
20	23 DON'T KNOW WHAT YOU GOT, Cinderella	Mercury	
21	26 BABY, I LOVE YOUR WAY (FREED, MEDLEY, Will To Power)	Epic	
22	28 KISSING A FOOL, George Michael	Cap/CBS	
23	29 LOOK AWAY, Chicago	Reprise	
24	17 DON'T WORRY, BE HAPPY, Bobby McFerrin	Manhattan/EMI	
25	31 A WORD IN SPANISH, Ebon John	MCA	
26	27 TIME AND TIDE, Bruce	Epic	
27	38 DON'T WANT ANY MORE, Duane Dennis	Capitol	
28	36 GIVING YOU THE BEST THAT I'VE GOT, Anita Baker	Epic	
29	33 WAITING FOR A STAR TO FALL, Bay Beatz Girl	RCA	
30	30 DANCE LITTLE SISTER, Terence Trent D'Arby	Cap/CBS	
31	39 I'LL ALWAYS LOVE YOU, Taylor Dayne	Arista	
32	39 WALK ON WATER, Eddie Money	Cap/CBS	
33	40 THE PROMISE, When In Rome	Virgin	
34	25 PLEASE DON'T GO GIRL, New Kids On The Block	Cap/CBS	
35	21 I HATE MYSELF FOR LOVING YOU, Joan Jet & The Blackhearts	Blackout	
36	37 IT TAKES TWO, Rob Base and DJ-Z Rock	Profile	
37	24 ONE GOOD WOMAN, Peter Celis	Arista	
38	34 DOWNTOWN LIFE, Van Halen	Manhattan	
39	EDGE OF A BROKEN HEART, Vivian	Fulltime	
40	32 SMALL WORLD, Heavy Lewis & The News	Chrysalis	

ALBUMS

1	NEW JERSEY, Bon Jovi	Mercury
2	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
3	COCKTAIL, Original Soundtrack	Elektra
4	Hysteria, Del Leppard	Mercury
5	5 SIMPLE PLEASURES, Bobby McFerrin	Manhattan/EMI
6	8 DON'T BE CRUEL, Bobby Brown	MCA
7	TRACT CHAPMAN, Tracy Chapman	Elektra
8	AND JUSTICE FOR ALL, Metallica	Elektra
9	11 FAITH, George Michael	Columbia
10	13 LONG COLD WINTER, Cinderella	Mercury
11	10 KICK, INXS	Arista
12	14 HEART BREAK, New Edition	MCA
13	9 ROLL WITH IT, Steve Winwood	Virgin
14	10 RATTLE AND HUM, U2	Island
15	15 LABOUR OF LOVE, UB40	A&M
16	12 THE HITS, FM The Radio, DJ Jazzy Jeff	Jive
17	16 OBBIE, Van Halen	Warner Brothers
18	17 OPEN UP AND SAY AH! AH! Poison	Engel
19	NO REST FOR THE WICKED, Ozzy Osbourne	Epic
20	19 UPYORK! ALIVE, Joan Jet & The Blackhearts	CBS Associated
21	23 TELL IT TO MY HEART, Taylor Dayne	Arista
22	21 OUT OF ORDER, Rod Stewart	Warner Brothers
23	20 LAF OF LUXURY, Cheap Trick	Epic
24	18 HEAVY NOVA, Robert Palmer	EMI-Manhattan
25	10 SILHOUETTE, Kenny G	Arista
26	27 INFORMATION SOCIETY, Information Society	Tommy Boy
27	22 OUT OF THIS WORLD, Europe	Epic
28	19 ANY LOVE, Rick VanOrman	Epic
29	28 REG STRIKES BACK, Stan Jolin	MCA
30	30 STATE OF EUPHORIA, Anthrax	Magforce
31	31 1988 SUMMER OLYMPICS, Various	Arista
32	26 DIRTY DANCING, Original Soundtrack	RCA
33	25 WHENEVER YOU NEED SOMEbody, Kid Asley	RCA
34	24 SMALL WORLD, Heavy Lewis & The News	Chrysalis
35	29 IN EFFECT MODE, Al B. Sure!	Warner Brothers
36	10 TALK IS CHEAP, Keith Richards	Virgin
37	37 SOUL SEARCHING, Glenn Frey	MCA
38	39 POWER, Sade	Sire
39	34 WILD, WILD WEST, The Escape Club	Arista
40	34 STRONGER THAN PRIDE, Sade	Epic

All Fall down

WHEN THE curtain rose on **Michael Clark's** new show *I Am Curious*, Orange with **The Fall**, at **Sadler's Wells**, the sinister mood was instantly seeping. Writing bodies played out an opening sequence to the black discordant strains of *God Save The Queen* and reached a chilling climax (a beheading). Then came the Fall. Supposedly Clark intended that his audience be shocked to attention by the net effect of combining two art forms that competed rather than complemented. But inevitably The Fall's raw, hypnotic compositions drew the mind away from the choreography on stage.

The band kept pretty much to themselves throughout with Mark E. Smith wandering around at the back of the stage with an air of resigned knowingness. Towards the end of the second half Brix Smith came forward to sparkle in the limelight and achieved her true moment of glory when she was trampled in a stride a Big Mac the size of a roundabout.

KAREN FAUX

True blue

QUITE SIMPLY, **Junior Wells** and **Buddy Guy's** set at the **Town and Country Club** was the best display of Chicago blues that this writer has ever seen. From the moment that Guy plugged in his guitar to Wells' gracious final bow at the end of the last encore, all worldly cares and preoccupations were subordinate to the power and vitality of this music.

The house was packed, and it was an awesome experience to be part of such a large gathering so rapt in ecstatic concentration. For their part, Wells, and particularly Guy seemed only too delighted to allow the audiences intensity to feed and stake their performance into the realms of the extraordinary. What they played, although of academic interest, was not so important as how they played: Wells' harmonica, exquisitely economical as Guy's guitar was outrageously extravagant, both musicians complementing each other with style and grace, such empathy — a joy to hear.

No frills, just a little showbiz, and a whole lot of the real thing. Come back soon fellas.

ADAM BLAKE

Hitchcock's Frenzy ...

ENGLAND HAS long been famed for its eccentrics — strange but lovable characters who endear themselves through their oddity. **Robyn Hitchcock** is an "eccentric" or so I believed until his recent live show at the **Town and Country Club**.

His peculiarity seemed to end at his shirt, a garish affair which looked slightly out of place on this schoolteacher of a figure. Half-way through the pace looked set to rocket with the appearance of REM's Peter Dinklage who rather imaginatively proceeded to make every one of Robyn's songs sound like REM. Hitchcock's eccentricity, we understand, lies in his lyrics and indeed some wanted to stop their way through the muddy sound system but, what with lengthy instrumentals and indistinct vocals, a lot of the effect was lost. My Wife And My Dead Wife and Acid Bird yearned to take you aside and show you the funny things about being dead but just ended up mumbering into their beads.

The songs on record are probably stunning and that oddity has difficulty seeping out of the vinyl which, I suppose, is a shame.

IAN WATSON

Tipping the scales

LIKE THE gradual construction of the Scales Of Justice during the band's set, **Metallica's** career has steadily ascended to its current giddy heights, culminating in the success of the recent album, *...And Justice For All*. Appropriately then, **Hammersmith Odeon** was testimony of Metallica's coming of age.

While maintaining the aggression of their thrash roots, the new material is very much full of the intricate complexities that make the current Metalshow so compelling. In *Harvester Of Sorrow*, and *...And Justice For All*, the band fully illustrate their continuing development, both songs typically full of time changes and shifts in gear. Drummer Lars Ulrich provides the exhaustive artillery fire, upon which Kirk Hammett supplies the more traditional guitar work while vocalist/guitarist James Hetfield spits the lyrics and intensifies the riffs.

Where Metallica really succeeded, though, is in establishing a close rapport with their audience — a binding loyalty that remains set in concrete despite the band's increasing maturity. A fact that has lots to do with attitude their encore tonight providing the evidence that perhaps none of this should be taken too seriously after all.

KIRK BLOWS

Soho — so, so

EVEN IF it takes a couple of singles to get them noticed, it's clear that **Soho** are careering in the direction of commercial success.

The twin black girls who front

this London techno pop outfit are a marketing man's dream and tonight they lived up to the promise of all those double-take posters by bouncing around **Dingwalls** in matching orange and black lurex mini-dresses. Sharing the stage if not the media attention are beatmaker Nigel D., and the low-key main man Timothy London, a refreshingly incongruous college V-z reader type. His understated rock vocals and brash guitar playing give the music an indie-pop layer to mesh with the House beats emanating from the drum pads in the corner. It's an unusual, driving combination with the potential to keep most of the people happy most of the time.

In truth, none of **Soho** is much cop at singing, but the gals' well-placed groovin' and wacky chorism help boost a healthy selection of coveting dance grooves. With a stage show as lively as this and tracks as irresistible as the new *Hed/D/Virgin* single *You Won't Hold Me Down*, **Soho** cannot fail to attract a large pop following.

SELINA WEBB

Feel a Bud coming on

WITH THE charts beckoning, the **Darling Buds** are an unlikely sort of pop group in that their medium is not video or vinyl but the stage. At the **Liverpool Poly**, they were obviously at home with an audience, and ready to take any increased success in their stride.

Their untrendy — though not, in recent months, unprecedented — kind of music has come from a different environment from the common or garden studio-bred dance hits that currently constitute "pop". On the other hand, it's closer to what the critics like to think pop is really about: something based on songs, with enough references to their own golden years of the Sixties and Seventies for familiarity.

It's to the group's credit that with this increasingly attractive option



MY GUY: Buddy blows blue

the Darling Buds manage to inject a good amount of their own character. Less contrived than some you could mention, the group, and Andrea in particular, manage to convey enough joy in what they're doing to throw theory out of the window.

Their Sixties style songs sound more purely Sixties than most — others take the influence filtered through the Ramones — with classic pop cadences just suited to Andrea's light, happy voice. The other instruments stop it becoming too light, with the punk influence more of an undercurrent that comes through guitars and solid drumming.

Burst, the single, combines the best of both worlds, though the pre-Epic songs like *Shame on You* got the much recognition from the fans. The overall feeling was of simple fun, with the promise of something extra to carry them, charts or not, in the future.

PENEYNY KILEY

Orchestral Manoeuvres

THERE IS no such place as the Penguin Cafe, but if there were it would be the sort of place to which you would bring all your friends, and you'd leave a substantial tip.

The Penguin Cafe Orchestra rounded off a season of appearances at Islington's **Almeida Theatre** with a flawless display of rainbow music — from mood to digito to mood red and back again.

Their individual expertise on at least four instruments each, and the semi-formal set, led people to wonder if this was not (shhhh) perhaps a little serious. But the jovial wisecracks of Orchestra leader and main host Simon Jefferys dispelled the fears. Here is a man who could arrange a Rachmaninov piano concerto for banjo and woodblock, and still have time to compose the Manchester United FA Cup song.

The eight members of the Orchestra play, in a crazy ukelele piece, like high IQ kids having fun while the parents are out. As it is, the smiles which rebound from the trombone to the violin to the harmonium, and the post-prandial hugs and kisses, suggest that they all live together in one huge house in Belzize Park, and take turns recording rude messages for the ansophone.

DAVE CAVANAGH



TRIPPING THE light fantastic: The Fall take on Michael Clark

Reviewed by Jerry Smith

MARC ALMOND: Bitter Sweet (Some Bizzare/Parlophone [12]R 6194). Another dramatic soul-bearing gem which will not only stir your hearts everywhere but, after his top 30 placing with Tears Run Rings, should give a welcome chat to his new LP, *The Stars We Are*.

BELOVED: Loving Feeling (WEA YZ 311[7]). Highly danceable indie pop band gain a major deal, drop the prefix, the polish up the production and deliver a rather standard dance tune. For more interesting, if clichéd, is the flip, *Acid Love*.

HOWARD HUGHES: Say Westers (EG/Siren EGO[4] 45). Howard Hughes, previously associated with Pete Murphy and the Associates, takes another long, lonely ride across the prairie with an epic Spaghetti Western anthem and hopefully it will get noticed where he last, Paleofe, was sadly ignored.

STOCK IT

OLDLAND MONTANO: Sometimes Black Sometimes White (Siren SRN[1]CD 94). Michele Oldland and Kay Montano re-record this sweltering yearning track from their debut LP, *The Time Has Come*, with the hope that their smooth, stylish soul can break through on the second attempt.

BANGLES: In Your Room (CBS BANGS[1] 4). First single of the Bangles new album, *Everything*, with a track echoing shades of 50s psychedelia in its sweeping strings and soaring harmonies, produced by David Sigerson (remember Ze Records?) but lacking the irresistible hooks of previous material.

BROTHER BEYOND: He Ain't No Competition (Parlophone [12]R 6193). Having secured a number two chart placing with the Harder I Try, Brother Beyond look to repeat the feat with another vacuous Stock, Aitkin and Waterman track which will no doubt have them running to the bank even before their debut LP, *Get Even*, hits the streets.

CAMPO: You Make Me Work (Club/Phonogram [ABX] 70). Larry Blackmon and crew return with a real killer track, lifted from



ANNA PALM: fiddling around with impressive results

their forthcoming *Machismo* album, set on a hard, punchy beat and sparked by strident horns and those characteristic vocals.

STOCK IT

ANNA PALM: Masquerade (One Little Indian 13TP 12). Striking single from a session musician who has played violin with everyone from Roger Eno to Nyeh Fearties. An invigorating blend of frantic rhythms and stirring violin, she creates a mesmerising sound, bound to impress.

KING BLANK: Uplight (Situation Two SIT 55[2]). The first in a new series of low price four-track EP's from Situation Two, the idea being to provide a taster for the album, in this case *The Real Dirt*, and with some verve.

STOCK IT

EAST VILLAGE: Back Between Places (Sub Aqua 412). East Village continue to make progress since their very promising debut, *Cubans* in the Bluefields, with a shimmering track, full of chiming guitars and wistful vocals. Shows potential and deserves wider attention.

ROMEO'S DAUGHTER: Don't Break My Heart (Live JIVE[1] 186). Already making an impression on the US charts is this catchy number, produced by Robert John "Murr" Lange and John Parr. Set livered with a AOR mould, it is destined to do well here too. Hear *MW's* CD at our first prof.

THE PARACHUTE MEN: If I Could Wear Your Jacket (Fire FLAZE 30[1]). Hot on the heels of their recent debut album, *The Innocents*, Leeds' Parachute Men let fly with a strong pop contender, bursting with jangly guitars and a memorable chorus.

STOCK IT

ROBERT LLOYD AND THE NEW FOUR SEASONS: Nothing Matters (In Tape IT 059). Former Nightingale, Robert Lloyd comes up with yet another surprisingly polished pop single, fizzing with jaunty hooks on a springhead beat that should ensure wide exposure.

FAT BOYS: Louie Louie (Urban/Polydor URBX[1] 26). Fat Boys issue their own inimitable version of the Kingmen's all time great and taken from their recent LP, *Coming Back Hard Again*, and sure to dent the dance charts to leers.

HEARST: Beat The Rhythm (Arishma ARIS 2002). The Bhanga explosion continues to gather pace with a bright example of the genre which could well take the new dance craze out from the Asian market and into the clubs.

STOCK IT

KITCHENS OF DISTINCTION: Prize (One Little Indian 7[12]TP 21). They might go under an ungainly name but the trio spin a wonderfully mesmerising web of sound with spurring guitars and a spine tingling vocal that's captivating.



ROBERT LLOYD: fizzing and jaunty

THE OTHER CHART

TOP 40 SINGLES

1	A LITTLE RESPECT	Draper	Mercury 8194[5]
2	CHARLOTTE ANNE	Island 8388[3]	
3	BURST!	The Changing Faces	Capitol 8200[1]
4	ANCHORAGE	Michelle Shocked	Cooking Vinyl 120N[13]
5	I WALK THE EARTH	House Of Love	London 42026[3]
6	KILLING JAK	Shannon And The Bees	Worlandford 048 13[5]
7	DEEP AND WIDE AND TALL	Albie Carrigan	WEA 9218[30]
8	SO IN LOVE WITH YOU	Janet O'Connell	Virgin 95117[4]
9	YOU'VE GOT THE LOVE	Fountains Of Leica 31	Fonitone 184C[3]
10	PEEL SESSIONS	Storage Full	SPS 958[5]
11	WHY ARE YOU BEING SO REASONABLE NOW?	The Wedding Present	Reaction REC 01[18]
12	REVOLUTIONARY BABY	Transvision Vamp	MCA TVM 41[1]
13	TEARS RUN RINGS	Parlophone 84136[1]	
14	CELEPHANE	Virgin 95117[4]	
15	HALLELUJAH MAN	Live And Let Die	Fonitone MCHN7 5[1]
16	IT'S YER MONEY I'M AFTER BABY	Wideworld	Polydor GONEX 9[1]
17	DON'T SAY NO	Live And Let Die	Fonitone TCM 1[1]
18	PLEASE HELP THE CAUSE AGAINST LONELINESS	Rough Trade 7204	RTS 10[1]
19	THE ONE I LOVE	I.K.S. MCA 88M17[1]	
20	HONEY BE GOOD	Chrysalis 88 31[3]	
21	PEEL SESSIONS	Like And The Bees	Storage Full SPS 940[1]
22	SYMPATHY FOR THE DEVIL	Island	Mute SMILET 8191[5]
23	ELPHANT STONE	The Stone Roses	Subway Starline 821 1[1]
24	WHY DID YOU HAVE TO GO ...	The Bellamy Brothers	McQueen MCGM 10[1]
25	OH WINE	Arishma ARIS 47[1]	
26	BUDD	Rapeman	Black Fire BFF22[1]
27	PEEL SESSIONS	Half Man Half Biscuit	Storage Full SPS 92[1]
28	HEAVEN KNOWS	Live And Let Die	Subway Starline 821 1[1]
29	THEME FROM STARKS AND HUTCH	Live And Let Die	Urban 00824[1]
30	WYD BEHIND ME	The Bellamy Brothers	ECA PR429[1]
31	ALL ABOUT THE LOVE MOBILE	One Thousand Violins	Immotube IMMAC 1[1]
32	PEEL SESSIONS	The Changing Faces	Storage Full SPS 958[1]
33	WAS THERE ANYTHING I COULD DO?	Beagons Banger B022[1]	
34	HOUSE I USED TO LIVE IN	Engel/Virgin 0M2[1]	
35	OVER AND OVER	Live And Let Die	Virgin 95115[1]
36	BIRTHDAY	The Sugarcubes	One Little Indian 7[1] 21[1]
37	YOU MADE ME REALISE	My Bloods Valentine	Creation CRE85[1]
38	RAGS	Crashband	Food/Panache FOOD 14[1]
39	DESTROY THE HEART	House Of Love	Creation CRE85[1]
40	WAITING FOR THE GREAT LEAP FORWARD	Big Bang	Get Back 008 23[1]

TOP 20 ALBUMS

1	POP ART	Transvision Vamp	MCA CAC843[1]
2	THE INNOCENTS	Island	Mute STMMMS 11[1]
3	THE PRICE YOU PAY	Lava Of Druha	Virgin V254[1]
4	SHORT SHARP SHOCKED	Michelle Shocked	Cooking Vinyl CVL[1]
5	THE SEDA	Rough Trade ROUGH 126 12[1]	
6	BLUE BELT KNOLL	Caroline Ailin	ADD CARR8[1]
7	WORKER'S PLAYTIME	Big Bang	Get Back/Phonogram FOOD 14[1]
8	THE STARS WE ARE	My Bloods	Panache PC525[1]
9	THE RIGHT LEGGED GROOVE MACHINE	Live And Let Die	Polydor GONEX 1[1]
10	PEEPSHOW	Shannon And The Bees	Worlandford 048 13[1]
11	LET IT BEE	Viva Ot The Bees	London LONP43[1]
12	DESERT ORCHID	Cashband	Food FOOD01[1]
13	ALL ABOUT EVE	All About Eve	Mercury M8H119[1]
14	STRIP MINE	Sm. JMSU2[2]	
15	END OF THE MILLENNIUM PSYCHOSIS BLUES	Virgin V255[1]	
16	THE NEPHILIM	Island	Shadock Two S1022[1]
17	1977-1980: THE SUBSTANCE	Janis Joplin	Fantasy FACT350[1]
18	TOMMY	The Wedding Present	Reaction REC12 01[1]
19	WAIT A MINUTE	James Taylor Quartet	Urban 00817[1]
20	FLOODLAND	Sisters Of Mercy	Merciful Release MR841[1]



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TOP DANCE SINGLES

29 OCTOBER 1988

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

THIS WEEK LAST WEEK WEEKS ON CHART		TITLE		ARTIST	RECORD LABEL
1	3	WE CALL IT ACEIED	11	Mr/London FFR(X)31 (F)	
2	9	HARVEST FOR THE WORLD	11	Chiranoes Island (12)IS 395 (F)	
3	2	BIG FUN	10	Inner City/Kevin Souderson 10/Virgin TEN(X) 240 (E)	
4	5	WEE RULE	10	Wae Papa Girl Rappers Jive JIVE(T) 185 (BMG)	
5	5	GIRL YOU KNOW IT'S TRUE	10	Miki Varrisis Cosmo/polo/Chrislays COOL(X) 170 (C)	
6	2	I'LL HOUSE YOU	10	Jungle Brothers Gee ST GEE (12)003 (J)	
7	NEW	JE NE SAIS PAS POURQUOI	10	Kylie Minogue PWL PWL(T) 21 (P)	
8	4	CAN YOU PARTY	10	Royal Breeze Champion CHAMP(1)279 (BMG)	
9	10	BURN IT UP	10	Rhythm King/Mute LEFT 27(T) (U/R)	
10	13	TEARDROPS	10	Womack & Womack 4th - B'way/Island (12)BRW 101 (F)	
11	7	THE PARTY	10	Kraze MCA MCA(T) 188 (F)	
12	6	SHE WANTS TO DANCE WITH ME	10	Rick Astley RCA PB 42189 (12)—PT 42190 (BMG)	
13	7	RIDING ON A TRAIN	10	The Posedones CBS PASA(T) 2 (C)	
14	9	ACID MAN	10	Jilly Roger 10/Virgin TEN(X) 236 (E)	
15	3	CRAZY (FOR ME)	10	Freddie Jackson Capitol (12)CL510 (E)	
16	4	O-O-O	10	Adrenalin M.O.D. MCA RAGA(T) 2 (F)	
17	22	ANY LOVE	10	Leather Vendors Epic LUTH(T) 8 (C)	
18	NEW	1-2-3	10	Clipping Etrelan/Miami Spinal Machine Epic 6529587 (12)—6529588 (C)	
19	NEW	I DON'T BELIEVE IN MIRACLES	10	Sinitta Fonforce (12)FAN 16 (A)	
20	30	ALL OF ME	10	Sabrina PWL/Mega/Videoarm PWL(T) 19 (P)	

21	14	THEME FROM P.O.P.	10	Perfectly Ordinary People Urban/Polydor URB(X)25 (F)
22	23	IN THE NAME OF LOVE '88	10	Thompson Twins Arista 111808 (12)—611808 (BMG)
23	NEW	STAND UP FOR YOUR LOVE RIGHTS	10	Yozzo Big Life BLR(S)11 (U)
24	30	LOVE IS ALL THAT MATTERS	10	Helen Loggus Virgin VST(1)1025 (E)
25	19	FAKE '88	10	Alexander O'Neal Tabu 6529497 (12)—6529496 (C)
26	NEW	LOVE, TRUTH & HONESTY	10	Bananarama London NANA(X) 17 (F)
27	18	DOMINO DANCING	10	Pat Shop Boys Paraphone (12)R6190 (E)
28	24	NOTHING CAN DIVIDE US	10	Jeran Donovan PWL PWL(T) 17 (P)
29	27	FREE	10	Will Downing 4th - B'way/Island (12)BRW 112 (F)

30	25	NIGHT OF THE LIVING BASEHEADS	10	Public Enemy Def Jam/CBS 6530460 (12)—6530468 (C)
31	NEW	TURN IT INTO LOVE	10	Mazzy Day EMI (12)EM 1 (E)
32	12	LOVELY DAY (Sunshine Mix)	10	Bill Withers CBS 6530017 (12)—6530016 (C)
33	NEW	BREATHE LIFE INTO ME	10	Micky Paris 4th - B'way/Island (12)BRW 115 (F)
34	NEW	SHARP AS A KNIFE	10	Brandon Cooke/R'Shaunt Club/Phonogram JAR(X)73 (F)
35	NEW	KISS	10	Art Of Noise/Tom Jones Chies CHINA 112—CHINA 112 (F)
36	21	GET REAL	10	You! Ruffhead 4th - B'way/Island (12)BRW 113 (F)
37	25	OOCHY KOOCHY...	10	B'Way (12)—B'FORD 1 (U/R)
38	NEW	HERE COMES THAT SOUND	10	Simon Horns Hrr/London FFR(X) 12 (F)
39	34	SET IT OFF	10	Big Daddy Kane Cold Chillin'/WEA W6767(T) (W)
40	29	GIVING YOU THE BEST THAT I GOT	10	Anita Baker Elektra/WEA EKR 79(T) (W)
41	27	SHAKE YOUR THANG (IT'S YOUR THING)	10	Salt'N'Pepa feat. EU Hrr/London FFR(X) 11 (F)
42	31	FEEL FREE	10	Soul II Soul feat. Da'enz 10/Virgin TEN(X) 239 (E)
43	39	THE RACE	10	Yello Mercury/Phonogram YELLO 112 (F)
44	NEW	CHARLIE SEZ	10	Original Concept Def Jam/CBS 6530327 (12)—6530326 (C)
45	26	RIDE THE RHYTHM	10	This Ain't Chicago Club/Phonogram JAR(X)72 (F)
46	NEW	DECEMBER '63 (OH WHAT A NIGHT)	10	Frankie Vallie & The Four Seasons BR (12)45277 (PL)
47	NEW	TAKE A LOOK	10	Polydor PO 24 (12)—PZ 24 (F)
48	37	STOP THIS CRAZY THING	10	Coldcut Featuring Junior Reid Big Life BLR(X) 41(T) (U/R)
49	28	ONE WAY OUT	10	Reid Syncope/EMI (12)SY 16 (E)
50	40	MEGABLAST/DON'T MAKE ME WAIT	10	Bomb The Boss Rhythm King/Mute DDDD (12)2 (U/R)

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TOP 10 ALBUMS

1	1	TO WHOM IT MAY CONCERN	10	Posedones CBS 64287(T) 642872 (C)
2	10	ANY LOVE	10	Leather Vendors Epic 6479881/6479884 (C)
3	NEW	GIVING YOU THE BEST THAT I GOT	10	Anita Baker Elektra EKT 49/ EKT 49C (C)
4	NEW	THE GREATEST HITS COLLECTION	10	Bananarama London KAMAS/ XRAMCS (F)
5	NEW	IN 2 THE DRAGON	10	Bomb The Boss Rhythm King/Mute DDD02(P) DDD02(C) (U)
6	3	URBAN ACID	10	Various Urban/Polydor URB(L)P3/URB(M)C3 (F)
7	5	CONSCIENCE	10	Womack & Womack 4th - B'way/Island BR(L)P5/BR(C)A51 (F)
8	6	ACID TRX MEGAMIX	10	Various Serious DUX1/2(C)X1 (A)
9	NEW	AND THE BEAT GOES ON... 34 DANCE HITS	10	Various Teles STAR 2338/STAC 2338 (BMG)
10	8	RAP TRAX	10	Various Stylus SMR859/SMC859 (S)T

TOP 10 BUBBLERS

1	1	MY EYES DON'T CRY	10	Stevie Wonder Motown ZB 42259 (12)—ZT 42260 (BMG)
2	2	CAN U DANCE	10	Kenny Jonson/Eddie Smith/Champion CHAMP(1)241 (BMG)
3	3	YOU TAKE MY BREATH AWAY	10	David Cole Epic 6530427 (12)—6530426 (C)
4	4	STUCK ON LOVE	10	Dee Lewis Mercury/Phonogram DEE 41(T) (F)
5	5	BLACK PRIDE	10	Kid Funky Munk (YOU BETTER RUN) A/C OFF (12)R1—R1—C1—C Three Stripe (SAM)112 (U)
6	7	WE DON'T EXIST	10	Acid Bays Premiera UK (RETS)04 (A)
8	8	OOH LA LA LA	10	54-44 Mango/Island (12)IS 592 (F)
9	9	ACID RAPPIN'	10	Muddy Bays/Rhyme & CBZ7301(12) CBZ1201 (W)
10	10	YOU MAKE ME WORK	10	Commo Club/Phonogram JAR(X)70 (F)

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by Dave Henderson

THE THREE JOHNS release a new LP/CD called *Death Of Everything* on Tim through Red Rhino and the Cartel which is acclaimed as "no messing!" Also through Rhino, there's **Sore Throat's** Unhindered By Talent album on Mezztime. Now this one is 52 tracks of short, fast, ugly stuff that's an alternative to **Napalm Death**. There's more thrash from the Nuclear Blast label with **Toxic Shock's** *Change From Reality LP*, **Chronical Diarrhoea's**



KURT RALSKE: vivid or what?

TRACKING

Salome Says LP and **Impulse Manslaughter's** He Who Laughs Last LP. Nice lads, eh?

NEW YORK resident Kurt Ralske does his **Ultra Vivid Scene** disguise and releases his debut eponymous album on 4AD — hot on the heels of the rather groovy 12-inch *She Screamed*. It's available through Rough Trade and the Cartel and has extra tracks on the cassette and CD versions. **Sandie Shaw** returns from wherever she's been and gets her bare feet out again for a new album called *Hello Angel* on Rough Trade. It includes the **Morrissey** penned recent single *Please Help The Cause Against Loneliness* and her version of **The Smiths'** *Hand In Glove*. **Kitchens Of Distinction** release a fine three track EP on One Little Indian with an A side cut called *Prize*. Also from the Indies, there's **Sleeping Dogs Wake** with *Toys For Alice* and both are available through Nine Mile and the Cartel.

AR KANE release a new EP called *Love Sick* on Rough Trade (his available through Rough Trade and the Cartel, surprisingly enough). Meanwhile **Ray Harper** releases an album called *Loony On The Bus* on **Awakening** through Revolver and the Cartel. He'll be supporting this activity by doing a 300 date tour

in October (or thereabouts). **Four Million Telephones** have a new 12-inch single released on the Summerhouse label through Red Rhino and the Cartel. It's called *Save You* and there are three more tracks on it as well. Now that's value for money, isn't it?

DEAD CAN DANCE release a new album called *The Serpents Egg* in cassette, CD and vinyl formats on the 4AD label through Rough Trade and the Cartel. It's their fourth album and they'll be touring Europe in November and December to introduce it to a wider audience. **Blow Up** have a new single, *Forever Holiday*, on the Edisto label through Red Rhino and the Cartel. **Dinosaur Jr's** excellent *Bug* album is re-released on Blast First through the Cartel and there are two *Night Tracks* sessions available through Pinnacle featuring four tracks apiece from **The Wedding Present** and **Voice Of The Beehive**. Also through Pinnacle is **The Perfect Disaster's** three track 12-inch called *Time To Kill*.

THE SKELETONS release their debut album on NBT through *Fast Forward* and the Cartel and *Fast Forward* are also handling **CUD's** *Slocktime* on *Dug/Nightshift* — that's 12-inch — **Boo Hoorey's** *Reindeer* 12-inch on **Boo Hoorey, The**



AR KANE: Lovesick and standing on the verge

Groovy Little Numbers' *Happy Like Yesterday* 12-inch on 53rd and 3rd, **The Off Hooker's** *Off The Hook* mini-LP on DDT, **The Croqueters'** *Just Poppin' Out To Fight A War* 12-inch on DDT and **Bobby Scarelet's** *Jessica Jayne* 12-inch on Lo Di Da.

RED RHINO EUROPE release a new seven, 12 and CD single from **Front 242** called *Headhunter* from *Play It Again Sam* (through Red Rhino), **The Legendary Pink Dots** have a 12-inch called *Black List* and there's also CDs from **Parade Ground**

called *Cut Up* and **The Young Gods, L'Amourir**. **A Witness** have an album and cassette re-release called *Sacred Cow Heart* on Fundamental, plus CD versions of **Henry Rollins'** *Hot Animal Machine* and **The Colorblind James Experience's** self-titled album.

JUNGLE HAVE a batch of new product available through the Cartel and that includes **The Fallen Angels'** LP *Wheel Of Fortune* and single *Clouds*, **Andi Sex Gang's** *Arco Valley* LP and *Seven Ways To Kill A Man* single (both produced by Mick Ronson).

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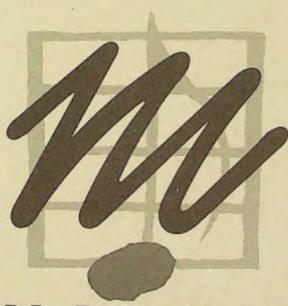
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New news address

1	A LITTLE RESPECT	Erasure	Mute (12)MUTE83 (U/R)SP
2	BURN IT UP	Beastmasters/PP Arnold	Rhythm King LEF27(T) (U/R)
3	JE NE SAIS PAS POURQUOI	Kylie Minogue	PWL PWL(T)2 (I)P
4	NOTHING CAN DIVIDE US	Janet Devlin	PWL PWL(T)7 (P)
5	I'LL HOUSE YOU	Jungle Brothers	Gee Street GEE12(0)03 (U/R)
6	ALL OF ME	Sabrina	PWL PWL(T)3 (P)
7	THE ONLY WAY IS UP	Yaz & The Plastic Population	Big Life BLR4(T) (U/R)
8	MEGABLAST/DON'T MAKE ME WAIT	Bomb The Boss	Dryden King/Mute DOO0(T)22 (U/R)
9	HENRY THE WASP	The Higlanders	ABC ABCS017(T) (U/R)
10	STOP THIS CRAZY THING	Cold Cut/Junior Reed	Ahead Of Our Time CCU14(T) (U/R)
11	OOCY KOOCY	Baby Ford	Rhythm King/Mute 78F00(T) 12-BF00 (U) (U/R)
12	THE PEEL SESSIONS	The Smiths	Strange Fruit-(SFP)055 (I)P
13	WHY ARE YOU BEING SO...	Wedding Present	Reception RECO11(T)2 (U/R)
14	THE LOCO-MOTION	Kylie Minogue	PWL PWL(T)4 (I)P
15	PLEASE HELP THE CAUSE...	Sandis Show	Rough Trade RT(T)220 (U/R)
16	N ANGER	Gary Numan	Illegal IL5(T)1 003 (A)

17	MIRACLES	M.C. Dickie	Music Of Life-(NOTE)00 (P)
18	FUNKY MAN (YOU BETTER RUN)	R & B	3 Sirens-(SAM)112 (U/R)
19	REACHIN'	Phase II	Republic LIC0006 (U/R)
20	THESE THINGS HAPPEN	Viola Watts	Rhythm King LEF7 23(T) (U/R)
21	LET'S STAY TOGETHER	Hi/Demon HI001 (X)	
22	JOHNNY AND MARIE	Up And Running	Tac ZZZZ(T) (U)PP
23	PLAYING WITH FIRE (EP)	M-D-Emm	Republic-(LIC)003 (U/R)
24	THE PEEL SESSIONS	Echo & The Bunnymen	Strange Fruit-(SFP)060 (P)
25	BEAT THE RHYTHM	Hears	Arishma AR152002 (U/R)SP
26	SYMPATHY FOR THE DEVIL	Liabach	Mute-(1)MUTE07 (U/R)TS(P)
27	ELEPHANT STONE	Stone Roses	Silverstone ORE(T)1 (P)
28	WHY DO YOU HAVE TO GO...	Brilliant Careers	McQueen MCQ2(T) (U/R)
29	RAWHIDE/SURFIN' ON	The Melars	Anagram (12)ANA43 (P)
30	STEREO SHOW	Cut The Q	Submission SUBX9 (U/R)
31	SUPERFLY GUY	S-Express	Rhythm King/Mute LEF782(T) (U/R)
32	BUDD	Blaze First-(BFF)27 (U/R)	
33	THE PEEL SESSIONS	Half Man Half Biscuit	Strange Fruit-(SFP)057 (P)
34	HEAVEN KNOWS	The Filmstars	Subway Org. SUBWAY12(T) (U/R)

35	CHAINS OF LOVE (REMIX)	Erasure	Mute (12)MUTE83 (U/R)SP
36	BLUE MONDAY 1988	Devo	Factory FAC232 (12)***FAC738 (P)
37	ALL ABOARD THE LOVEMOBILE	1000 Violins	Immoculate (12)IMMA07 (PAC)
38	I'VE GOT A FEELING	Deluxe	Unyque UNQ3(T) (SP)
39	BEAT DIS	Bomb The Boss	Mister-n/Rhythm King DOOD1(2)1 (U/R)
40	BIRTHDAY	The Slams	One Little Indian 2/12 TP11 (U) (NM)
41	THE 5	Plature	Low Fat Vinyl LEFV1 (U)
42	DON'T GET ME STARTED	Big Lady K	Beware-(UM)003 (U)
43	ANY LOVE	Yaz	Massive Attack-(MASS)501 (U/R)
44	THEME FROM S-EXPRESS	S-Express	Rhythm King/Mute LEF781(T) (U/R)
45	THE PEEL SESSIONS	Birthday Party	Strange Fruit-(SFP)058 (P)
46	IF YOU FEEL IT	Taffy	Danceyard YARD12(T) (SP)
47	DR STEIN	Halloweem	Noize ZHELLO12 (12)***HELLO1 (A)
48	DJOBI DJOBA	Gipsy Kings	AI (12)AI1307 (A)
49	BLOODY MURDER ON THE DANCE...	Joy	Submission SUBX07 (U/R)
50	YOU MADE ME REALISE	My Bloody Valentine	Creation CREOS5(T) (U/R)

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TOP 25 ALBUMS

1	INTO THE DRAGON	Bomb The Boss	Rhythm King DOOD1(P) (U/R)
2	KYLIE	Kylie Minogue	PWL HF3 (P)
3	THE INNOCENTS	Erasure	Mute STUMM55 (U/R)SP
4	RANK	The Smiths	Rough Trade ROUGH126 (U/R)
5	BLUE BELL KNOLL	Cochise Twins	4AD CAD 807 (U/R)
6	ACID TRAX MEGAMIX	Various	Serious DUTX1 (A)
7	THE CIRCUS	Erasure	Mute STUMM 35 (U/R)SP
8	NO SLEEP AT ALL	Morhead	GWR GWLP13 (A)
9	KEEPER OF THE 7 KEYS - PART 2	Helloween	Noize NUX117 (A)
10	METAL RHYTHM	Gary Numan	Illegal ILP035 (A)
11	WONDERLAND	Erasure	Mute STUMM 25 (U/R)SP
12	THE NEPHILIM	Fields Of The Nephilim	Silhouette TWS SITU22 (U/R)
13	1977-1980-SUBSTANCE	Joy Division	Factory FACT250 (P)
14	ACID TRAX VOL 2	Various	Serious DRUG 2 (A)
15	TOMMY	The Wedding Present	Reception LEEDS 2 (U/R)
16	TENDER PREY	Nick Cave & The Bad Seeds	Mute STUMM 52 (U/R)SP
17	HOUSE OF LOVE	House Of Love	Creation CREL394 (P)
18	BUG	Dinosaur Junior	Blast First BFFP31 (U/R)
19	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (U/R)
20	BEATS, BREAKS, SCRATCHES VOL 2	Simon Harris	Music Of Life LOMIX2 (P)
21	STREETOUNDS HIP HOP 22	Various	Streetsounds ELCS722 (A)
22	WHO'S BEEN TALKING	Robert Cray	Charly CLM101 (CH)
23	DOING IT FOR THE KIDS	Various	Creation CREL307 (U/R)
24	NEBULI	Various	Creed STATED02 (I)
25	THE PEEL SESSIONS SAMPLER	Various	Strange Fruit SFRLP100 (P)

JET STAR

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REGGAE CHART

1	(1) SWEET FOR MY SWEET	Superstar	Sheepdog SSG07 (CH)
2	(2) NOT AS HAPPY	andGregor C. Kohler	Greenland GRG 236
3	(1) BLACK PIRATE	Various	Various 0141
4	(5) MUSIC LOVER	Shibba Ross	Low And Slow L02 (P)
5	(21) COVER ME	Topo Swann	Nipponica Fictional Pop
6	(6) OOH BABY BABY	Various	Manago 135 382
7	(8) AM I LOSING YOU	Carmen Dallas	Charm CH 37
8	(4) PROUD TO BE BLACK	Central Beats	17 1270503328
9	(3) HOLDING BACK THE YEARS	Big Youth	Black Stars BS 51
10	(10) WE KUN THINGS	Kinky City	Black Tone BT 025

REGGAE ALBUM CHART

1	(2) RED ROSES	Gregory Isaacs	Greenland GRG 118
2	(1) TURBO CHARGE!	Paul Pushers	Super Systems SSJ19 (P)
3	(5) SIZZLING	Fossil Fuel	Nipponica SSCP 009
4	(7) COME IN THE SKY	Sandee Croe	Arbiter ARB1234
5	(4) LONELINESS SMOKE	Various	Impressions IMP17 (P)
6	(6) REGGAE HITS VOL 4	Various Artists	Jet Star JSTP 1004
7	(5) LOVE DIVINE	The Suffers	Nipponica SSCP 008
8	(1) NEVER GET WEARY	The Mighty Diamonds	Low And Slow L02 21
9	(11) BLOOD AND FIRE	Various Artists	Super REGS 263
10	(1) GREENSLEEVES SAMPLER VOL 2	Various	Nipponica GRG72

DISCOS - NEW RELEASES

GREGORY ISAACS	Shed To Die	Greenland GRG 120
JOSEPH COTTON	Moss & Naps In	Fusion FAD 80C
LITTLE WALTER	Fusion Fuel	Fusion FAD 011
LIFE	English & Colonial Music	VAD VAD 0122

ALBUMS - NEW RELEASES

MUSICAL DON	Lonny Smart	Sheepdog SSG 010
PURE BLISS	The Jacksons	Discworld DISW022 (P)
JA TO UK CLASH VOL 2	2 Pops, Son & Tappa In	Fusion FAD 100
JAMAICA AFFAIR VOL 3	Various Artists	John Deod Prod/Arbiter DPL 006
SUGAR MINOTT AND YOUTH PROMOTION	Various Artists	2 BROS
SLASH KICKED THE BUCKET	Lee Scratch Perry	Wackan WACKES 7140

BACK IN STOCK ITEMS

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CAPRICORN WOMAN	Janet Kay	Pressure ARM 3
INSEPARABLE	Dennis Brown	LSW Regg 010

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Video show pledges to snub sexist rubbish

A "HARD, controversial" new music video show is planned by Snub TV which, according to Snub's Brenda Kelly, is contracted to go out weekly on prime time national television in the UK.

Details of the new show are not expected to be released until next month, but Kelly has revealed that the 30-minute Snub TV shows will be "promoting an alternative culture without resorting to sexist, offensive rubbish".

"The music will be hard and quite controversial but not just indie because that just reinforces the

indie ghetto," she says. "We might put Pere Ubu on, for example. They might be on a major but as far as I'm concerned they come from the same place."

Kelly revealed the plans at a panel on The Independent Clip at a recent conference of indie record companies in Berlin where she also bemoaned the "terrible" state of music television in the UK.

"I can't think of a show that has been committed to promoting new music for four or five years. The Tube became conservative and chart-orientated and Wired took no risks with new bands."

Panelists also called for royalties for video producers, and looked forward to videos being acknowledged as an independent art form rather than mere record company marketing tools. UK producer James MacKay felt that the advent of CDV could help the video-makers' cause.

"CDV will bring much more collaboration between the musicians and the image-makers," he said. "There's the possibility of 40 or 50 minute videos as well as clips two or three minutes long and the more open-minded indie end is likely to be the first to experiment with this — if they can overcome the problems of pressing CDVs and the fact that no-one's got anything to play them on."



SNUB TV finds a place for Pere Ubu

Royal concert video release

MSD VIDEO is releasing the third Prince's Trust Rock Gala video recorded earlier this year at the Royal Albert Hall in front of the Prince and Princess of Wales.

Artists featured include Peter Gabriel, T'Pau, Mark Knopfler, Eric Clapton and Phil Collins and the 74-minute video also includes Michael Jackson's Pepsi commercial.

The Prince's Trust Rock Gala 1988 is released on October 31 with a dealer price of £6.95.

Kool face the TV acid test

CHANNEL 5 and Phonogram are jointly backing the release of a 90-minute compilation of the hits of Kool And The Gang.

A pre-Christmas national television advertising campaign, radio ads and a press campaign are planned to back the 18-track release which includes Ladies Night, Cherish and Get Down On It.

The video coincides with the release of the band's album The Singles Collection on LP, cassette and CD, with both album and video featuring a decade of the band's hits.

Decade — The Singles Collection has a dealer price of £8.34.

Track No.		Description (track: Time)/Dealer Price		Video Collection
1	12	MICHAEL JACKSON: Legend Continues	Compilation (22 tracks)/55min/£6.95	MU 1000
2	1	PRINCE: Sign 'O' The Times	Live (11 tracks)/1hr 15min/£8.34	Palace PVC 3016
3	NEW	ANTHRAX: Oidivnikufesin (N.F.V.)	Compilation (11 tracks)	Island RA.006
4	4	BELINDA CARLISLE: Live	Live (14 tracks)/1hr/£6.95	Virgin VVD 393
5	3	MICHAEL JACKSON: Making Thriller	Compilation/1hr/£6.95	Vestron MA 11000
6	5	FLEETWOOD MAC: Tango In The Night	Live (13 tracks)/1hr/£6.95	WEA 9381493
7	3	WET WET WET: The Music Singles	Compilation (5 tracks)/25min/£6.95	Channel 5 CFV05662
8	11/14	NOW THAT'S... MUSIC VIDEO 12	Compilation (16 tracks)/1hr/£6.95	PMI/Virgin MW NOW12
9	10	MADONNA: Ciao Italia...	Live (16 tracks)/1hr 40min/£7.90	WEA 9381413
10	7	STING: The Videos	Compilation (10 tracks)/1hr/£6.95	A&M RA.841
11	NEW	KERRANG VIDEO COMPILATION III	Compilation (16 tracks)/59min/£6.95	PMI MYPK3
12	8	DEF LEPPARD: Historia	Compilation (18 tracks)/1hr 30min/£10.42	PolyGram Music Video 061 684 2
13	1	RAP TRAX	Compilation (14 tracks)/1hr/£6.95	Stylus SV 0559
14	1	DIRE STRAITS: Alchemy Live	Live (10 tracks)/1hr 20min/£6.95	Channel 5 CFV 00122
15	2	STATUS QUO: Rocking Through...	Compilation (26 tracks)/1hr 43min/£6.95	Channel 5 CFV 05972
16	1	U2: Under A Blood Red Sky	Live (12 tracks)/1hr 11min/£6.95	Virgin VVD 645
17	1	BILLY IDOL: More Vital Idol	Compilation (11 tracks)/45min/£6.95	Chrysalis CHVS 3017
18	13	JETHRO TULL: 20 Years Of Jethro Tull	Compilation (14 tracks)/1hr 20min/£8.34	Virgin VVD 398
19	4	GENESIS: Vol 1	Compilation (11 tracks)/55min/£6.95	Virgin VVD 329
20	19	LED ZEPPELIN: The Song Remains...	Live (7 tracks)/2hr 36min/£6.95	WHV PV 61389

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The sound of Sydney

by Martin Aston

A PART FROM Mushroom's rather uneventful attempt in the early eighties, no Australian independent has chosen to open a British offshoot — especially one that's only two years young. Until now, and Sydney's Mighty Boy.

But then no Australian independent has the same understanding of the British market. "The problem with record company personnel or management who have only worked in Australia is that it's difficult for them to know how to break into other countries, in terms of exports and imports," says Grant Carlton, a man with a decade of experience in music publishing, A&R and journalism. Before moving to Australia at the end of 1985, he was affiliated to The Station Agency in London, where he handled music publishing and artist management.

Carlton has joined up with Moira Bennett, founder of Mighty Boy. A canny Scot, Bennett was with Polydor and A&M throughout the late sixties and early seventies, before marrying an Australian and relocating to the land of surfboards and sun. She worked for CBS in Adelaide and then Virgin while the

label was still distributed by CBS. When Bronson came out himself to launch Virgin Australia, Bennett was chosen to set the company up, guiding the infant label to a 5% share of the Oz market in just 18 months.

A plan by Virgin to share the responsibility between Bennett and returning Brit Laurie Dunn (ex-Virgin UK and the man behind Stink Records, before becoming Virgin Australia chief) was not in Bennett's style, so she made the break, and Mighty Boy began in late 1986.

Joining the two is concert promoter expert and international negotiations manager Daniel Keightley, while Juliette Howles (ex-Abstract Records) will be running the UK side from her Doncaster office. Distribution is through Red Rhino and The Cartel.

Enough of the facts, what about the label? Aren't they setting off just a little quickly?

"It's a waste of time to wait until something is already successful in Australia to push it somewhere else," says Bennett. "We also don't consider it to be such a big risk because we aren't going in there and spending millions of dollars. If you feel you have something very good that you want to try and get an international release on, then we'd rather try it and ourselves and be in control, albeit on a much

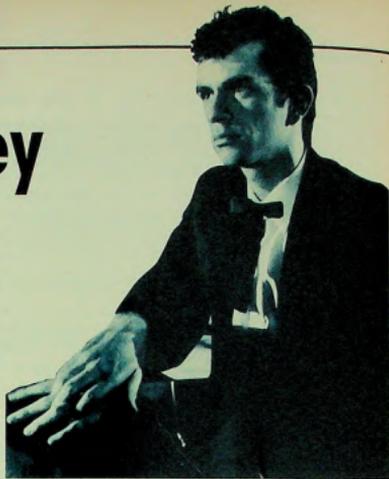
smaller scale."

"If we feel the situation needs major backing when it's available, then we'll use one, but the prime reason that we came up with the idea of starting in the UK is that we know Juliette who can do it for us there," adds Carlton.

Mighty Boy are taking advantage of the facts that Australian record companies still operate just as much as administrative offices for international hits as A&R operations. "It leaves things open for labels like us, both in terms of Oz talent and licensing overseas stuff," says Carlton.

The label isn't hanging around, waiting for international interest to come to them. Welcome then, Roaring Jack whose Celtic fire should give The Pogues a run for their money, led by another expatriate Steven Miller; singer-songwriters John Kennedy (as Love Gone Wrong) and Steve Hoy, both imaginative and melodic storytellers, and pop swingers The Sparklers, fronted by the bluesy voice of Melanie Oxley.

Mighty Boy have also licensed The Fall and Luxuria from Beggar's Banquet and negotiated label deals with all Records and Music Of Life. Releasing English eccentricity from et al hip-hop/rap from MDL, as well as plans to release a new Aboriginal group, in a coun-



JOHN KENNEDY: imaginative and melodic

ty like Australia that has no track record in black music prove that Mighty Boy are being mighty brave all round.

As Bennett says "We do want to break some new ground, it's about time, and we want to do things that are interesting to us as well as commercially marketable. It's the difference between being safe and doing all the old stuff, or something that you feel is right from a crusading point of view."

"We don't mind working hard and we don't expect to sell records immediately, but we're prepared for the long haul. It's hard setting up an independent label because of the financial strain and the restrictions. You go to industry functions and people say, 'how's it going, Moira?', and you reply, 'it's going really well!'. But people are very supportive and you come away fired up because of that spirit."

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The job will be located in W1 until the end of the year when it transfers to Hammersmith, W6.

To apply, please send your cv and covering letter to Veronica Spicer, Personnel Department, PolyGram Record Operations Limited, PO Box 1420, 1 Sussex Place, London W6 9XS or telephone 01-846 8515 ext 5341 for an application form or further information.

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Further information contact: Judith Rivers Tel: 01-267 6611 Ext. 255 - Greater London House, Hampstead Road, London NW1
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Dookey's

DIARY

REMEMBER THAT projected musical merry-go-round a few months ago which assisted several prominent execs in renegotiating their contracts? Well, part of the plot is becoming reality and here's this for starters. Peter Jamieson looks like taking a slow boat to China (or thereabouts) in 1989 to take up a new high-powered regional role for BMG. But before that expect RCA MD John Preston to start the new year showing Jamieson's UK duties in a new enhanced position with BMG... Even though the plot seems definitely far East rather than far out, Dookey is certain that Jamieson will not be taking his responsibilities as BPI chairman lightly and the council will have all the time up to the next AGM to puzzle over a successor.

To more immediate matters, saving the BPI, Mickey Duff, Jarvis Astaire and Don King could do worse than to forget Tyson versus Bruno and instead sell tickets for this Wednesday's council meeting where the controversial (to say the least) question of the chart eligibility of "multi-artist compilations of previously released material" will be thrashed out... Did anyone see the first issue of *Cover* magazine? Looks like you won't be seeing another... Mark Booth's successor as head of MTV Europe is likely to be from the same US TV background but as MTV Networks chief Tom Preston is still interviewing candidates in New York, an announcement is not expected for at least a month...

A TIME bomb has been ticking away for record companies and music publishers, buried among the clauses and sub-clauses of the Copyright Bill, set to become law shortly. Solicitors *Frere Cholmley* warn that the provisions of the bill which subject licences by collecting societies to review by the Copyright Tribunal would also cover catalogue licences negotiated by individual companies. Licensees would be able to ask the tribunal to decide whether the terms of the catalogue licence are reasonable (more next week)... Among an impressive list of artists turning up at the Sheraton Skyline for Entertainment UK's conference dinner, *Julia Fordham* and *Mica Paris* were most impressive, performing "completely live" as label manager *Dave Cross* put it, and Paris got the bonus of a gold disc presented by *Bay George*... *Mike Stock*, *Matt Arken* and *Pete Waterman* were also taken by surprise when *Kylie Minogue* sneaked in to present the boys with an award representing a staggering £10m-worth of product associated with them sold through EMI (see picture, p.1)... Two worthy causes: *Radio Two* is hosting a grand celebrity ball at the Savoy on November 11 in aid of the *Children in Need* appeal (debuts from *Neil George* at Radio Two), while *Mica Paris* will be among those entertaining a Grosvenor House dinner on November 2 in aid of *A Night To Remember*, an organisation which provides treats for children dying of incurable illnesses (details from Alice or Louise on 01-329 4933).



NOT SO little angel: Toby Jepson of Little Angels celebrates his 21st birthday with Polydor.



BAND AID: Flesh For LuLu give DJ Bruno Brookes an uplifting feeling at the Radio Show.



FAMILY PRIDE: Womack and Womack and child celebrate their album going gold with Island's Fourth & Broadway label.



PARTY MANIFESTO: Chrissy and *Smash Hits* magazine launch the TV advertised campaign for their *Smash Hits Party '88* album.



FALCO'S CREST: The producers of Falco 3 are presented with Ampex Golden Reel awards.



SCREEN KISS: Screen Entertainment seals its video distribution deal with CBS.

Deck Of Cards was a hit for Wink Martindale (three times) and Max Bygraves in the Fifties, Sixties and Seventies. In addressing the Entertainment UK conference dinner, chief executive Mike Sommers decided to revive the concept for the Eighties to make some humorous (and serious) points to his audience of retail customers, record company executives, artists and EUK staff.

This is what he said (almost) unadulterated:

It was at a BPI conference, and the chairman had just asked everyone to kneel and read from their copies of *Music Week*. He noticed that in the third row didn't have a copy, but instead was laying out a deck of cards in front of him. After the service was over the retailer was charged with bringing the industry into disrepute and brought up before the court martial sub-committee. You are charged with playing cards during the Brits, especially if you have a good explanation or things could go very hard for you. "Sir," said the retailer, for he knew his place. "Sir, I am, but a poor and humble retailer struggling to get by on the margins you graciously allow me. I cannot afford *Music Week*, but I have this deck of cards and it is my magazine, my yearbook rolled into one.

You see, when I look at the Ace, I think of the one true God and I'd like to take this opportunity of thanking WEA for letting me see his concept of the Albert Hall.

When I see the two, I think of *Smile* and *Our Price* who performed the miracle of adding two market shares and getting a figure one per cent below the Monopolies Commission guideline. When I see the three, I think of the blessed trinity — Father Stock, Son Aiken and Holy Ghost Waterman.

When I see the four, I think of the saints who wrote the music gospels — Matthew, Luke, Craig and a drum machine.

The five reminds me of the five wise virgins who trimmed their lamps. Five were wise and were saved, 75 were unprofitable and got sold to *Our Price*.

When I see the six, I think of the six major record companies. BARD thinks there are only five, but I am sore afraid of *Jon Webster*.

The seven reminds me that on

the seventh day God rested from his labours and no matter what I do, no-one will take an order on Sunday.

When I see the eight, I think of the number of days it takes Securair to deliver chart product.

When I see the nine, I think of something about Audio Merchandisers which *MW* wouldn't dream of printing — Ed.). The 10 reminds me of the 10 commandments. I especially like the one about "Thou shalt have no other God but Gallup, for Gallup is a jealous God and if Gallup finds that a trading activity adopted by a retailer or group of retailers has or is likely to have the effect of restricting consumer choice in the purchase of records, Gallup will make such adjustment to the charts as it shall in its absolute discretion deem necessary. On the other hand any supplier is the only begetter son of Gallup in whom they are well pleased and they can affect consumer choice (especially in chart stores) anyway they fancy."

When I see the King, I think of Tony Woolcott who paid me to say that.

And when I see the Queen I think of so many people it would be invidious to mention any one of them.

And then we come to the Knave, who is the Devil — no contest — Pete Reznor.

And when I count the number of cards in my pack I find there are 52, the number weeks I've worked in this business. And if I count the spots, I find there are 365 which is how many weeks it feels like!

And so you see, sir, my deck of cards helps me to worship the BPI, just as if I was reading *Music Week*. And the chairman said: "Case dismissed."

And I know all this is true, I was that Retailer.



SIGN YOUR name across my leg: Motörhead do the honours at Tower Records.



ENTERTAINING GUESTS: CBS's pressing and distribution site at Aylesbury plays host to the Entertainment UK sales force.

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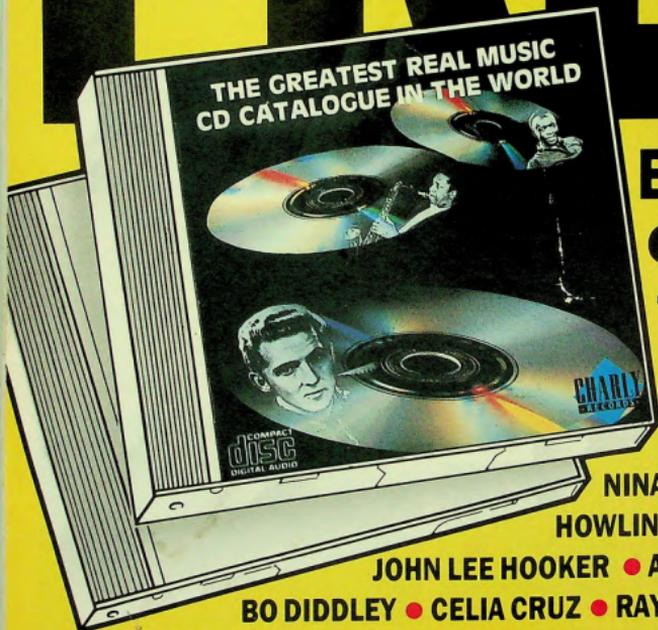
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