

MUSIC WEEK



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US urged to make the most of UK

WEA'S US labels and artists' management have come under fire for standing in the way of the company's efforts to make the most of American product in the UK.

Speaking at WEA's annual conference in Eastbourne, US Division managing director Paul Conroy described the "grief" his division has to endure to obtain special formats on singles, extra tracks and

three-inch compact discs to enable the US side to keep up with the competition from both the UK Division and the marketplace at large.

"We at present have the problem of the American 12-inch dance tracks which feature up to six variations, so consequently have far more than 20 minutes of music. These are becoming the norm in the US," he revealed. "For-

tunately, we can get round this by asking them to make them for promotion only, otherwise it can cause chaos for our chart positions as we have recently seen with Ten City."

Conroy described the UK as "the most competitive records marketplace in the world" and commented: "Singles have to be spoon fed to the public and novelty packaging has become a way of life."

LP compilations: 'we shall not be removed'

A WAVE of protest is being raised this week about the possible exclusion of multi-artist compilations from the albums chart.

The issue is on the agenda at today's (27) meeting of the BPI charts committee but a number of companies have already heard of the subject to be discussed and have reacted angrily.

The most powerful response has

come from the TV merchandisers who make the bulk of their living from such compilations. Says Telstar managing director Sean O'Brien: "I heard a whisper last week when I spoke to one of the members of the committee. It is absolutely ridiculous to take out a section of the marketplace. The chart is supposed to represent UK sales for that week.

"The reason they want to do it is that new acts don't get a fair chance otherwise, but there are other decisions they could make to stop that. They are just thinning out the chart and making it weaker. I think the BPI will find a lot of companies resigning or getting very agitated."

Stylus managing director Tony Naughton continues: "The British public has the right to know what is selling and what is not. This would create again the credibility gap we had 10 years ago when the chart was frequently being manipulated."

Referring to O'Brien's failure to win a seat on the BPI council in June's election, Naughton adds: "The council has nobody to represent a sector that accounts for 20 per cent of the market."

Charts committee members have been lobbied by O'Brien and by Brian Berg, head of PolyGram's TV division. That division had the number one album last week with the multi-artist rock collection Hot City Nights.

Berg contends that removal of

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TAKING THE stage at Eastbourne: Rezon, Oberstein and Obie's new dog, Eric

Russell goes international

AN INDIRECT compliment to the UK music industry as a talent source is being paid with the appointment of CBS managing director Paul Russell as senior vice president of CBS Records International (CRI).

The new post is in addition to Russell's duties with CBS UK. In announcing it, CRI president Robert Summer says Russell is being recognised for the growth of CBS domestically and for the amount of repertoire the UK company has provided for international markets.

Russell joined CBS in 1973 as director of business affairs.



RUSSELL CELEBRATES with one of the UK company's most prominent products, Terence Trent D'Arby

'For sale' cloud has silver lining

POLYGRAM STAFF have been told that speculation about the sale of all or part of the company should be seen as a compliment to the group's health.

Addressing the annual sales conference in Eastbourne, chairman Maurice Oberstein said: "I know nothing about any sale except for what I read, but it doesn't trouble me at all."

"When you think about it, the fact that PolyGram shares are saleable shows the value that has been built up in PolyGram over the years."

Earlier, sales director Pete Rezon said of the company's distribution

arm: "By their own admission, there were problems in August during the holiday period."

He maintained that the centre was regularly putting out up to 35 per cent of the total recorded music market in any given week, and he added: "Provided retailers order sensibly, all the targets will be achieved."

Oberstein echoed the theme by pointing out the orders bottleneck which occurs at the beginning of each week.

He said that on one typical Monday in early September, 2,857 calls had been received during the working day.

FREDDIE JACKSON

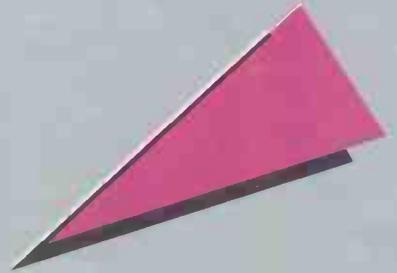
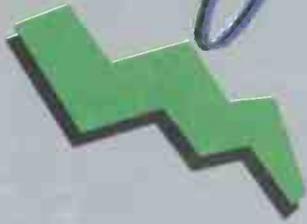
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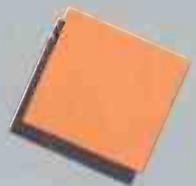
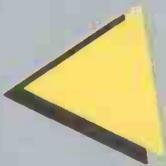
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Chong Music Ltd.
Warner Chappell Music Ltd.

THE FINER THINGS
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FS Ltd.

HIGHER LOVE (2nd Award)
Steve Winwood
FS Ltd.

(I JUST) DIED IN YOUR ARMS
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Virgin Music (Publishers) Ltd.

IN TOO DEEP
Tony Banks/Phil Collins
Mike Rutherford
Hit & Run Music (Publishing) Ltd.

MARY'S PRAYER
Gary Clark

TAKE ME HOME TONIGHT (BE MY BABY)
Michael Leeson/Peter Vale
C&D Music Ltd.

TWO PEOPLE
Graham Lyle
Good Single Ltd.
Rondor Music (London) Ltd.

FILM MUSIC AWARD
LETHAL WEAPON
Eric Clapton

**MOST PERFORMED
MOTION PICTURE SONG**
IN TOO DEEP (MONA LISA)
Tony Banks/Phil Collins
Mike Rutherford

**TELEVISION MUSIC
AWARD**
THE WONDER YEARS
John Lennon/Paul McCartney

**SPECIAL
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Database gets commercial edge

THE UK'S largest repository of recorded music information is being prepared for commercial exploitation.

The National Discography and the Mechanical Copyright Protection Society are working together to market a database cross-referencing composers, performers, product and around 1¼m song titles which is being readied for release to subscribers.

The system, called Music Information Database Service (Midas), is being demonstrated to interested parties who vary from major record companies to record retailers

and libraries.

MCPS company secretary Keith Lowde says the interest so far has been unsolicited, adding that the Midas operation has been kept deliberately low-profile until a coherent marketing plan could be established. That plan is now beginning to take shape with the help of former Gallup charts manager Godfrey Rust who has joined the project as marketing consultant.

Lowde comments: "It appears that there is a substantial market for the information in our database and we also have the benefits of some very fast and smart access techniques. We have given dozens

of demonstrations to a wide variety of audiences, drawn from both the UK and foreign markets.

"I believe Midas could substantially reduce the administration costs for the music industry as well as acting as a catalyst to bring about further developments in the future."

Rust adds: "The key thing here is the economy of scale. Everybody has a bit of information, but if you put together — as we are trying to do — the sort of information that Gallup, the BBC, every record company and every retailer holds, then you have a database with advantages for everybody."

Smiths offshoot launches mail order service

A MUSIC mail order operation is being launched this month by a subsidiary of WH Smith, Book Club Associates.

The company claims that the service, called Music Direct, will not harm retailers as it will be exploiting a separate market.

Says Music Direct marketing manager Elaine Brooke: "We've done our research and we know there is a certain element of record buyers who like to go into record stores and will continue to do so. We are providing a service to those who do not wish to go into record shops because mail order is the only way they can have access to records."

Brooke, who was previously with PolyGram mail order company Britannia, adds: "The industry is supplying us with product and they wouldn't be doing that if they weren't happy to be part of it. I think they see this as additional business to what is already being done."

Music Direct catalogues have been sent to all Book Club Associates members and the service is being advertised in the national press.

Brooke adds that the postal wrangle had proved a short-term hitch. "It has affected the initial response to recruitment but this is a long-term project to which we are committed."

BRIEFS

● FOLLOWING HIS work with Serious and Needle Records, Mahesh Bajaj is launching Low Fat Vinyl Records which will release dance compilation albums. The first release will be a double album, Serious Volume 1, on October 3.

● BRITISH SONGWRITERS and music publishers are to be honoured by the American music industry.

The eighth annual ASCAP awards dinner for members of Britain's Performing Right Society will be held at Claridge's Hotel, London on September 28. Former award winners include Phil Collins, Billy Ocean and Mark Knopfler.

● HUDSON ENTERTAINMENT is a new company set up by property developers Richard and Charles Hudson. It will operate as an artist management company, but possible future developments include sponsorship and film production. John Sheehan, managing director, can be contacted on 01-584 2543.

● COUNTERPOINT IS shifting distribution of its labels to Wynd-Up Distribution. Dealers should now place any orders for Counterpoint product through Wynd-Up telesales department.

● MUSICIANS UNION members are being invited to attend a seminar on making and marketing your own record at 7pm on October 19 at the MU national office, Clapham Road, London. Tickets from the national office.

PolyGram puts £1½m behind Mouskouri LP

POLYGRAM IS launching a £300,000 TV advertising campaign to back the release of The Magic Of Nana Mouskouri this week.

It begins in Granada and a national roll-out follows. There will also be instore displays and press, TV and radio promotion.

● TELSTAR IS spending £5.5m on its Christmas campaign for 20 album releases.

Each album will receive a TV spend of at least £250,000 and the campaigns will run for four weeks each and include radio promotion.

The first album released is the compilation And The Beat Goes On, for which a campaign begins on September 26. This will be followed by From The Heart by Daniel O'Donnell.

● THE FIRST album releases on Strange Fruit Records, on October 7, will be backed by full national and music press advertising.

The releases include a double compilation of Radio One Sessions, a sampler album of Peel Sessions and the thrash/hardcore session compilation Hardcore Holocaust. On the same date, Strange Fruit will be releasing six 12-inch EPs of Peel Sessions including The Smiths, Echo And The Bunnymen and Lindisfarne.

● FULL PRESS advertising in NME, Music Week, Time Out, Melody Maker, Sounds, Insight and the



national press will support the Arista release of the Vangelis (pictured below) compact disc-only single The Will Of The Wind, and album, Direct, this week.

There will also be special dealer kits, including window stickers and instore displays, and national fly-posting.

● THE RELEASE on Low Fat Vinyl Records of two dance compilation albums, Serious Volume 1 and House X-TER-C, will be backed by extensive press advertising, fly posters, in-store displays and radio and club promotions.

● ARISTA IS supporting the re-release of The Four Tops album Indestructible with national and music press advertising, flyposting and instore displays as well as radio advertising.

● THE BIBLE (above) have a new single Honey Be Good released by Chrysalis this week to coincide with the band's British concerts.

● A&M RELEASE a new album Stout And High by Wagoneers on October 10 to tie in with live dates in the UK.

● RAGE ON is the new album by Dan Seals released by Capitol on October 3 to coincide with Seals' British tour.



MUSIC WEEK

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Heath slams Government's record on music funding

FORMER CONSERVATIVE Prime Minister Edward Heath has attacked Government funding of music.

He says the UK has failed to produce a truly great orchestra and has a constant difficulty gaining cash from central funds.

Heath told PolyGram's annual sales conference: "In this country we still have a problem." He told the conference that money was spread too thinly and that orchestras have to fight for the recognition they deserve.

An Arts Council spokesman counters that the Government has allocated £24.32m to music for 1988/89. In France, the music budget in 1985 was more than £130m.

Acting music director for the council, Graham Marchant, told *Music Week*: "We are always pressing for money. In London we have four fine orchestras which are capable of being absolutely excellent."

And Peter Russell, divisional di-

rector of PolyGram Classics, says successive Governments have given the arts "paltry sums".

"British orchestras face a constant battle to make ends meet. They face a constant search for financial security and are overstretched. It comes down to underfunding."

PRT sales soar

SALES THROUGH PRT Distribution are up 25 per cent on last year and more labels are using the company.

That was the news from PRT MD Richard Lim at the company's annual sales conference in St John's Wood, London, at which 40 labels presented new product.

The latest addition is Ritz Records which switched from Spartan distribution this September after seven years. Lim also said PRT exports had doubled since 1987.

Spartan 'still tops'

A DECADE Of Success was the theme for the annual Spartan sales conference, held in Brockenhurst, Hampshire on Friday.

"We were the first independent distributor and the fact that Spartan is still on top after 10 years is an indication of the strength of the indie sector," Spartan director Dave Thomas told the conference. "Our turnover is 25 per cent up on last year, we're aiming — and well on course for — 50 per cent in the current year."

STOP PRESS: A new central licensing deal has been agreed between BMG and GEMA, the German songwriters and publishers society. Like the controversial PolyGram-STEMRA contract, the licence will cover all European territories with GEMA ensuring prompt payment to authors' societies in each country. In a joint statement, the parties state they are "confident that necessary agreements with other European collecting societies and the MPA can be reached in the next few weeks".

LP compilations

► FROM PAGE ONE

compilations from the chart would hit sales. He also argues that TV albums are attracting people into record stores which then has a spin-off for other companies.

The BPI is reluctant to discuss the issue, although general manager Peter Scaping will say: "It is a thought that has crossed some minds in the record companies and a future meeting of the charts committee may be discussing the concept. Any further comment would be speculative and uninformed."

Majors join BBC Radio's 21st party

RECORDS AND the music industry will play a significant part in BBC Radio's 21st birthday celebrations.

EMI will have its own stand and A&M, BMG, CBS, Chrysalis, PolyGram, Virgin and WEA will be represented through a corporate BPI stand.

Artists signed to EMI — including Cliff Richard, Climie Fisher and Marillion — will attend the 10-day event, titled the BBC Radio Show, at Earls Court.

The £1m show gets underway with a press and trade day on Friday (September 30) and marks the coming of age of BBC radio's "new" networks, and the launch of BBC local radio.

It is 21 years since the BBC replaced Home, Light and Third services with Radios Two, Three and Four and launched Radio One and the nationwide local network.

David Hatch managing director of Network Radio says: "There's no doubt that there is a new and growing interest in radio and our 21st birthday is an excellent excuse for showing off the tremendous breadth of BBC programmes."

The show is designed to offer a star-studded extravaganza of sound sights blending an exhibition, The Story Of Radio, with the production of more than 100 radio programmes, many of them encouraging audience participation and broadcast live from Earls Court.

World BRIEFING

LOS ANGELES: Salvatore "Sal" Pisello, who has been convicted of tax evasion on income earned through dealings with MCA, Sugar Hill and Betaco, is suing MCA Inc, MCA Distribution Corp, MCA Music Group and MCA Records for \$50m. The suit alleges fraud, breach of contract and intentional interference with contractual and economic relationships. Pisello had arranged a distribution deal and subsequent sales of Sugar Hill to MCA.

NEW YORK: EMI-Manhattan is now officially known as EMI. In the week that the new name and logo were announced, a record on what would have been the Manhattan label, Bobby McFerrin's Don't Worry, Be Happy, was number one single.

HAMBURG: The independent retail sector is being squeezed hard here, according to Hans Wittgen, general manager of the Federation of Music Shops. He blames the increasing use by department stores of music as a loss leader and the declining market for back catalogue. Wittgen adds that the number of independent stores has dropped by half in 10 years and that currently 80 per cent of revenue from music sales is achieved by 700 outlets.

NEVADA: The state supreme court has refused to drop a lawsuit filed by families of a youth who killed himself after listening to music by British heavy metal band Judas Priest for six hours. The case, which blames the lyrics of Hero's End and Beyond The Realms Of Death for the suicide, is due to come to full trial in October.

AMSTERDAM: Composers' and artists' organisations here have launched a campaign to prevent the sale of digital audio tape machines made by Japanese manufacturer Casio.



YESTERDAY'S AWARD today: Paul McCartney was at home to US performing rights organisation BMI to receive a Steuben glass trophy to recognise 5m broadcast performances of Lennon/McCartney classic Yesterday. Pictured with him are (left to right) BMI director of European relations Phil Graham, the organisation's president Frances Preston and assistant vice president, performing rights, Del Bryant.

Stalwarts steal honours at BMI awards ceremony

ESTABLISHED songwriting talent was the big winner at the annual awards luncheon hosted by US performing rights organisation BMI last week, with Steve Winwood and the Lennon/McCartney partnership taking top honours.

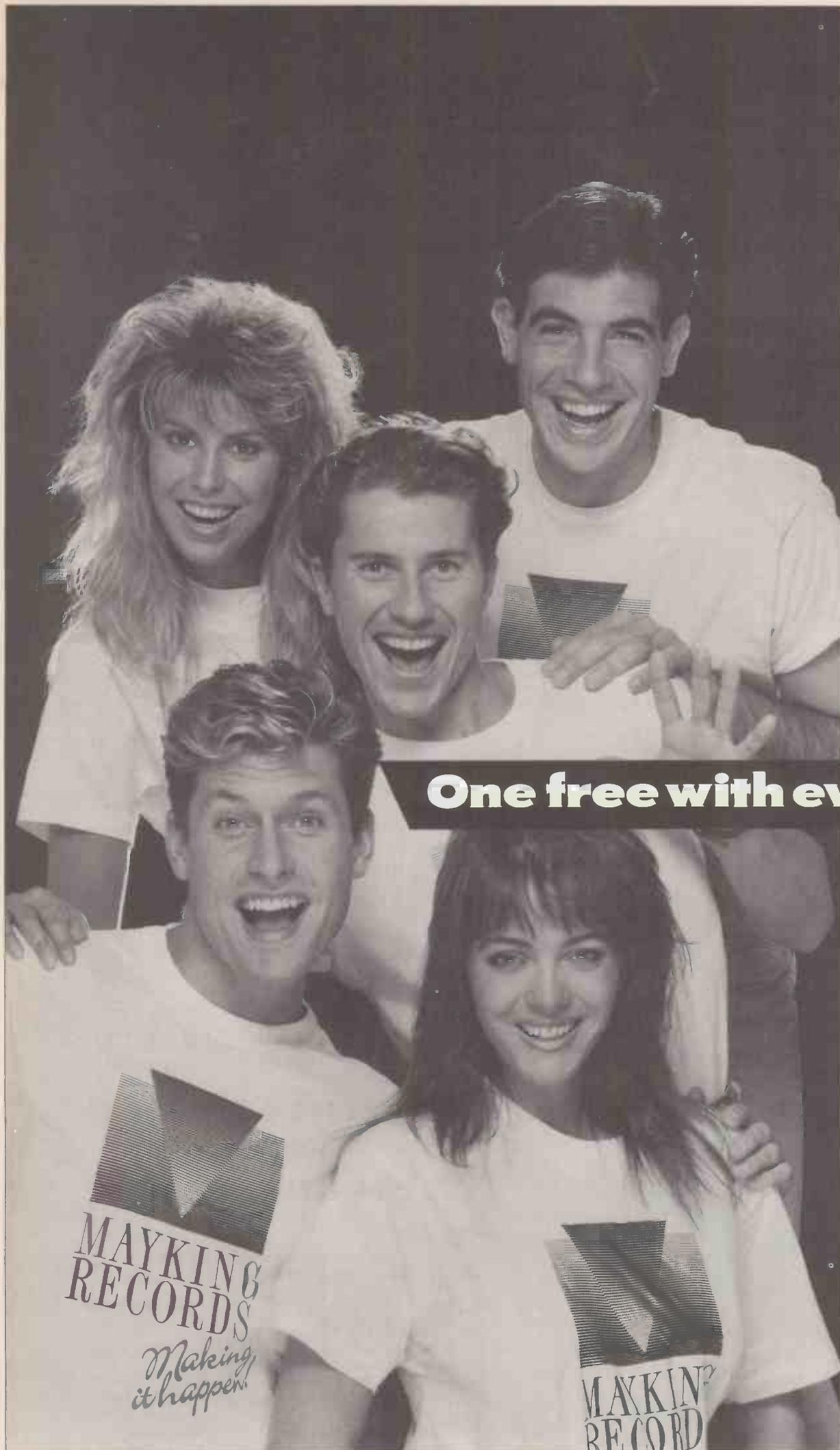
More than 150 composers and music publisher members of the Performing Right Society attended the event to honour some of the most performed songs on American radio and television last year, and Winwood ended up with three awards for Back In The High Life Again, The Finer Things and Higher Love.

The outstanding achievement recognised, however, was for Lennon/McCartney's Yesterday as BMI's most performed song of the past 50 years on the US airwaves. It is the first BMI-represented track to clock up 5m plays and in making the award to Yoko Ono Lennon, BMI president Frances Preston said that 5m plays is equivalent to 28.5 years continuous play, "if they started playing it now". Also accepting the award were PRS chief executive Michael Freegard and publisher Peter Reichardt, managing director of SBK Songs, which administers Northern Songs.

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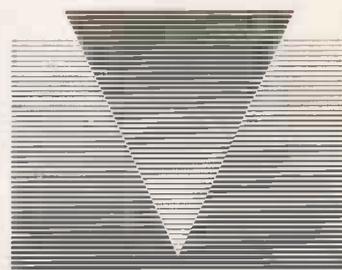
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Bar talk



DEALERS REMAIN relaxed over the new bar coding system.

WHILE GALLUP opens its arms to the bar coding system, dealers across the country are taking a more relaxed attitude towards new record retailing technology.

Many shops are happy to stay with the system they have used for many years and others are simply adopting a wait-and-see policy with bar coding.

Paul Groves of 101 Records in Croydon, a chart return shop, uses manual machines and the masterbag system. "I think we will stay that way because the nature of retailing for us is that we are pulling away from major label retailing," he says.

"With so many outlets in somewhere like Croydon you find that a large part of your business becomes more specialised and it is not necessary to have a quick, computerised system because turnover is lower."

He describes his present system as old-fashioned and although bar coding might be useful at Christmas he sees little use for the system for the rest of the year.

Bernard Williams, manager of chart return shop Richards Records in Derby, also uses his own manual systems. "At present, we have a masterbag system for albums and 12 inches and we keep a book for singles," he says.

"In that, one of the staff writes

out the top 75 from *Music Week*. The stock and sales can then be checked off at the end of the week and in all it takes about two hours.

"We have been using this system for about a year and I am perfectly happy with it. Even the lady from Gallup was impressed," says Williams.

Steve Meekings, manager of X Records in Bolton, says shops like his do not have the turnover that warrants a computerised system. "We just have a till and a masterbag system and it does take up a lot of time, but the trouble is the shop at the moment is very small. It won't be until we move to bigger premises that we may change the system," he adds.

Graham Harding, of Roadshow Records in Saffron Walden, Essex, is more friendly towards new technology. "As far as I know, we will not get the new bar coding system. But we have had two computers

over the last three years which have been a considerable help, for instance, in handling accounts and the mail order side of things," he

says.

But the biggest thumbs-up comes from Mike Shanahan, of chart return shop Rainbow Records in Shrewsbury. He says of the bar coding system: "I haven't seen one of the wands yet but I'm looking forward to it. It can only be a good idea and save time."

"We haven't got our own computer but it is something we will be looking towards in future, mainly to speed up stock-taking."

● **BMG IS** increasing its dealer price on albums and cassettes on October 3 while compact disc prices remain unchanged.

From that date, the price will be increased from £3.85 to £3.99 and the super deluxe SD price code will be £4.25, for major name new releases with TV support.

REP OF THE WEEK



CHRIS MASKERY is Pinnacle's new release salesman for the Midlands area and at this year's conference he was awarded the accolade of salesman of the year.

Maskery, who is in his second year with the company, has just returned from a trip to the US which he won as an incentive.

He lives in Leicester and is studying at the city's polytechnic for a degree. According to Pinnacle, the degree is in Studies Du Fromage which could explain why he has the nickname Cheesy.

REPSPEAK

IT IS obvious that a lot of dealers know exactly what the phrase repspeak stands for judging by your response to our request for examples. Here are some of your choice lines:

Rep: "There are no plans to release a 12-inch version..." (translation: "It'll be out next week").

Rep: "PolyGram didn't send me enough stock..." ("I've given it all to the Gallup shop down the road").

Rep: "It's this week's priority..." ("My job's on the line").

Rep: "This one comes in five formats and I'll do you a one on one

..." ("This record is not selling. Please help me out").

Rep: "It's got on Top Of The Pops..." ("It's got a three-second countdown").

Many thanks to: Piers Gardner at Bridport Record Centre, Bridport, Dorset; John Bailey at Bailey's Records, Birmingham and Steff and Ali at Our Price Music, Portsmouth, for the above gems.

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

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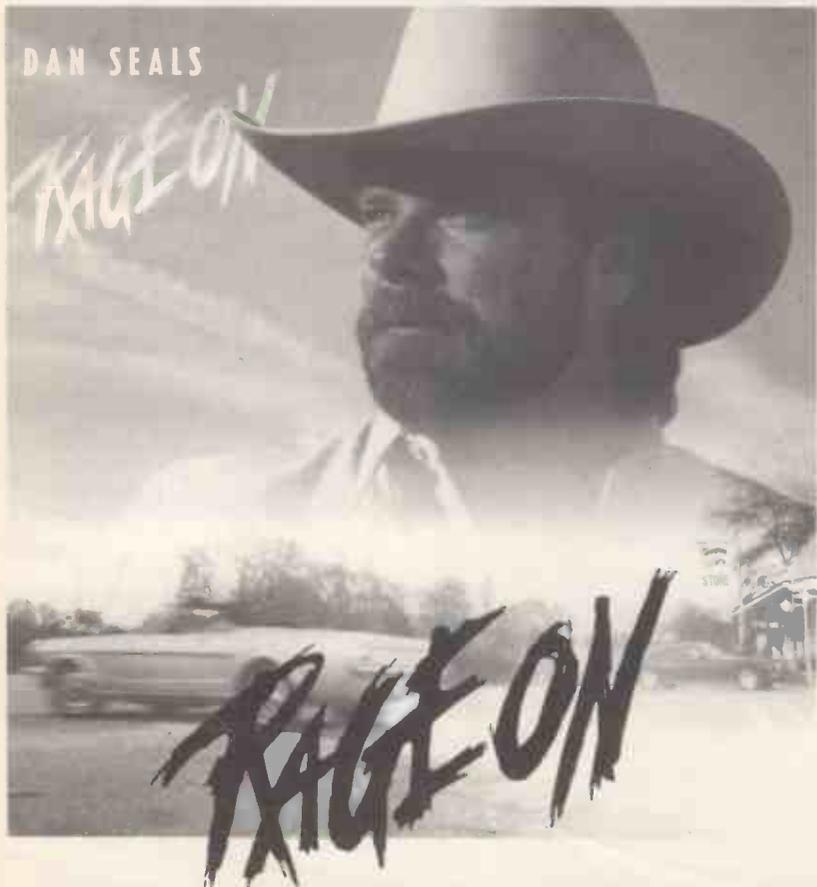
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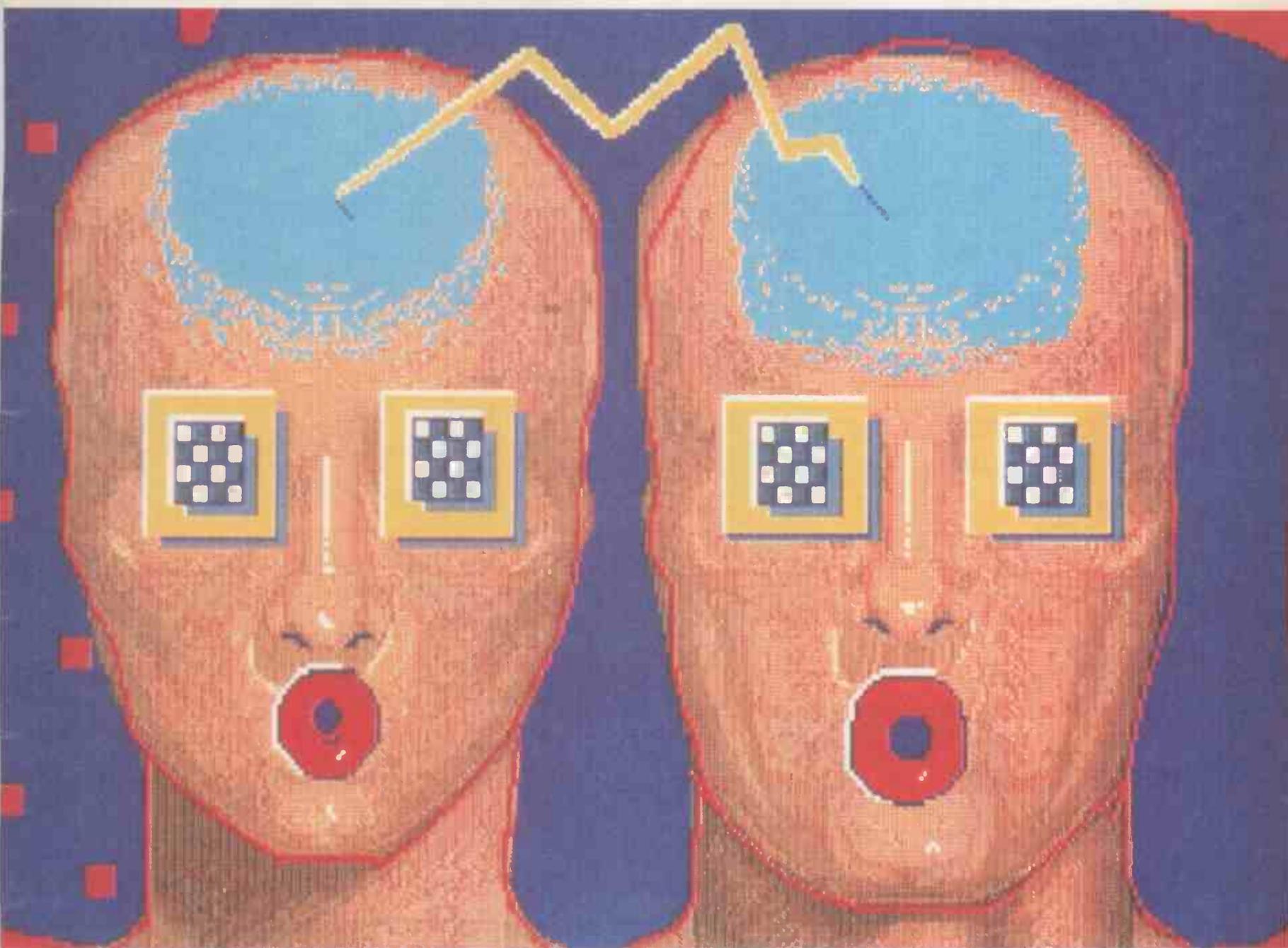
OCTOBER

- | | | |
|----|--|------------|
| 21 | Leisure Centre, Andover | Hants |
| 22 | Mireless Social Club, Stockport | Cheshire |
| 23 | Floral Pavillion, New Brighton, (Radio City Recording) | Merseyside |
| 24 | Breedom Bar & Border Cafe, Kings Morton (BRMB Recording) | Birmingham |
| 25 | ICI Sports Club | Doncaster |
| 26 | Civic Centre | Guildford |
| 27 | Half Moon, Putney | London |
| 28 | Beck Theatre, Hayes | Middlesex |
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ARISTA
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PAGE 7

BITTY GRITTY DIRT BAND: Workin' Band. Warner Bros 925 722-1. The first Dirt Band album with Bernie Leadon, and probably the last, as he's already left the band, which is a shame, as this is the best album by these heroes since they joined Warners. Twelve tracks, which is more than most country LPs, and somewhat harder music than this band has made for some time, presumably due to Leadon's influence. Good tracks include the cod-cajun Johnny O and the bizarre Brass Sky, which opens with Jimmie Fadden's jawharp and develops into the sort of song Dave Edmunds seems to enjoy.

THE FORESTER SISTERS: Sincerely. Warner Bros 925 746-1. This previously unimpressive quartet has made a pleasantly varied but sometimes variable album. I've Just Seen A Face (Beatles) is done

like the Dillards did it 20 years ago. Things Will Grow is Bobbie Gentry to a T, On The Other Side Of The Gate is prime country/rock, although some other tracks are a bit throwaway. The title track, a chart-topper for the McGuire Sisters in 1955 and a top 20 hit that year also for the Moonglows (who included the song's co-writer, Harvey Fuqua) is wonderful, and although some may correctly say it isn't country, it's still great music.

THE MCCARTERS. The Gift. Warner Bros 925737-1. A trio of sisters, two of them twins, whose barbie-doll looks tend to detract from what is a rather good UK debut album. With heavy-duty help from Carl Jackson, Desert Rose Band-er John Jorgensen and Mark O'Connor, this veers between the sublime (Jesse Winchester's My Songbird, Hugh Moffatt's Loving You) and the ridiculous (I Knew Love contains the lyric "I tend to forget... what Winston Churchill said", but what did he say?). Comparable with the Judds and/or Trio — not superior to either.

GARY FJELGAARD: No Time To Lose. Savannah SVLP 9203. Distribution: PRT. Canadian ex-lumberjack singer/songwriter with some similarity to Gordon Lightfoot but with a warmer voice on occasion. His stunning Peterborough performance was notable due to minimal instrumentation, but here the arrangements seem rather overwhelming. Nevertheless, a star in the making. Stand out tracks include As Rivers Run (Saskatchewan) and the atmospheric Tears On Mainstreet.



K T OSLIN: giving RCA a new lease of life

Carrying on down the routes

by John Tobler

IN THE wake of Route 88, how are some of the contributing labels doing vis a vis country?

Warner Bros is developing into the market leader (see reviews), what with Travis, Yoakam, Trio and so forth, while Warners' next Canadian star (after kd lang) looks likely to be George Fox, whose career has to be put on ice in the middle of recording his album because of the calving season!

Only one thing, what about the latest Emmylou album?

RCA has also acquired a new lease of life. K T Oslin, the fab Michael Johnson, the Desert Rose Band (whose second album should come out here soon, please), a blistering Judds album after that Christmas fiasco, and now a superb album imminently from Jo-El Sonnier. This column recommends Restless Heart...

A recent *Billboard* notes that Nanci Griffith has decided to switch her label base (the office she deals with) from Nashville to Los Angeles, while Steve Earle has left MCA Nashville for MCA New York.

While both moves are indicative of crossover possibilities (to the pop/rock area), one wonders whether these are just the first acts to move away from Nashville's all-pervading influence.

MCA (UK) has strongly supported Griffith, Earle and Lyle Lovett, but the new albums by two acts who are known to British fans, George Strait and Steve Wariner, are conspicuous by their absence from UK release.

TOP-10 COMPILATIONS LPS

- 1 THE KENNY ROGERS STORY
Kenny Rogers Liberty EMTV39 (E)
- 2 THE COLLECTION
Willie Nelson Collector Series CC5LP178 (C)
- 3 ANNIVERSARY — 20 YEARS OF HITS
Tammy Wynette Epic 4503931 (C)
- 4 THE COLLECTION
Jim Reeves CC5LP 183 (BMG) Collector Series
- 5 THE VERY BEST OF DOLLY PARTON
Dolly Parton RCA PL89007 (BMG)
- 6 GREATEST HITS
The Judds RCA PL90243 (BMG)
- 7 MAGIC MOMENTS
Jim Reeves RCA NK89402 (BMG)
- 8 DOLLY PARTON'S GREATEST HITS
Dolly Parton RCA PL84422 (BMG)
- 9 THE COLLECTION
Boxcar Willie CC5LP159 (BMG) Collector Series
- 10 FOR THE GOOD TIMES
Kenny Rogers Premier PPD 2004 (SP)

TOP • 20 • ALBUMS COUNTRY

1st October 1988

| | | | |
|----|----|---|--|
| 1 | 1 | OLD 8 X 10 Randy Travis | Warner Brothers WX162 (W) C: WX162C/CD: K9254662 |
| 2 | 2 | BUENOS NOCHES FROM A LONELY ROOM Dwight Yoakam | Reprise WX193 (W) C: WX193C/CD: WX193CD |
| 3 | 3 | DON'T FORGET TO REMEMBER Daniel O'Donnell | Ritz RITZLP0043 (SP) C: RITZLCOO43/CD: RITZCD105 |
| 4 | 4 | LONE STAR STATE OF MIND Nanci Griffith | MCA MCF3364 (F) C: MCFC3364/CD: MCAD5927 |
| 5 | 10 | ALWAYS AND FOREVER Randy Travis | Warner Brothers WX107 (W) C: WX107C/CD: WX 107CD |
| 6 | 6 | LITTLE LOVE AFFAIRS Nanci Griffith | MCA MCF3413 (F) C: MCFC3413/CD: DMCF 3413 |
| 7 | 5 | SHADOWLAND kd lang | Warner Brothers WX171 (W) C: WX171C/CD: WX171CD |
| 8 | 7 | I NEED YOU Daniel O'Donnell | Ritz RITZLP 0038 (SP) C: RITZLC 0038/CD: RITZCD 104 |
| 9 | 8 | PONTIAC Lyle Lovett | MCA MCF3389 (F) C: MCFC3389/CD: DMCF3389 |
| 10 | RE | HILLBILLY DELUXE Dwight Yoakam | Reprise WX106 (W) C: WX106C/CD: 925 567 2 |
| 11 | 12 | TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell | Ritz RITZLP0031 (SP) C: RITZLCO031/CD: RITZCD107 |
| 12 | 9 | THE LAST OF THE TRUE ... Nanci Griffith | Rounder Europa REU1013 (P) CD: REUCD1013 |
| 13 | 17 | STORMS OF LIFE Randy Travis | Warner Brothers 9254351 (W) C: 9254354/CD: 9254352 |
| 14 | 11 | TRIO Parton/Ronstadt/Harris | Warner Brothers WX99 (W) C: WX99C |
| 15 | 19 | NOBODY'S ANGEL Crystal Gayle | Warner Brother 9257061 (W) C: 9257064 |
| 16 | 14 | STRONG ENOUGH TO BEND Tanya Tucker | Capitol EST2069 (E) C: TCEST2069 |
| 17 | RE | NEW MOVES Don Williams | Capitol EST2004 (E) C: TCEST2004 |
| 18 | RE | JUST US Alabama | RCA PL86495 (BMG) C: PK86495 |
| 19 | RE | ONE TIME ONE NIGHT Sweethearts Of The Rodeo | CBS 4607791 (C) C: 4607794 |
| 20 | RE | HIGHWAY 101 Highway 101 | Warner Bros 9257421 (W) C: 9257424 |

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by Dave Laing

Background information

IT'S NOT often that the library and background music end of publishing hits the headlines, but the recent purchase of the Chappell background music catalogue by Zomba and Carlin's decision to set up in the field with ex-Chappell staff have underlined the importance of the sector.

The longest established company in the field is De Wolfe Music, who started publishing in 1909 when the father of the present chairman supplied sheet music to over 400 silent cinemas. With the arrival of the talkies, he moved into supplying rolls of 35mm and 16mm sound. Since then De Wolfe has expanded globally so that half its business comes from overseas and current chief James de Wolfe reckons to supply background music for virtually every television station in his international markets. "We've just appointed an agent in Singapore, where the new copyright law makes it workable," he says, "and we've had one or two enquiries from China, India, and Turkey."

Current and future developments in broadcasting and video

will mean new markets for music production companies (James de Wolfe prefers it to the term "music library"). "The corporate video sector is worth millions internationally," he explained, "and cable, satellite, and local radio are all growing rapidly."

The De Wolfe catalogue is supplemented each year by some 20 LPs and 25 CDs, often in newer styles of music and usually written by name composers in rock, TV music or the classical field. Although everything new is mailed out to customers on CD, De Wolfe music continues to provide vinyl albums as well. "We feel LPs will be around for a long time yet," he says, "and only 50 per cent of our customers have CD players. None of our competitors are still doing albums, which we think is shortsighted."

The company's biggest recent investment has been in the magnificently equipped Angel Recording

Studios in North London. "We had spent a lot of money in other studios" explains de Wolfe, "and we now have a six figure sum in having our own facilities". However the studio complex (a converted chapel) is in great demand from outside clients. Kevin Moloney, producer of Fairground Attraction summed up the outstanding quality of the studio by stating recently that "Angel Recording Studio 3 produces the best sound to be heard in London". Several major television companies use the studios, and film scores such as Buster, Angel Heart and Jaws were recorded there. Michael Crawford's latest album was recorded at the Studios, as well as many award winning and sound tracks for television commercials.

Specially composed music for television commercials include Kelloggs Special 'K', Nissan Cars, Black & Decker and Ovaltine, all recorded at the Angel, which has

also been used by artists such as Clannad, Courtney Pine, Curiosity Killed the Cat, The Cure, Marillion, David Sylvian, Siouxsie and the Banshees, and Slade. At the other end of the scale the studio is much sought after by classical artists. Two recording rooms can accommodate a symphony orchestra. It boasts three Neve desks and a variety of state-of-the-art equipment, "People want the best of the very latest — you're spending a lot of money to keep in the forefront," says James de Wolfe.

While opportunities are increasing for music production companies there are also problems associated with getting a full return from users. James de Wolfe pinpoints three areas of current concern. In America, where the company has a branch office, he believes that ASCAP's method of sampling the local television and radio stations is unsatisfactory. "They take a lucky dip in those stations periodically, which is OK if your company is the lucky one." The US networks have been trying desperately to licence music which includes performing

fees normally paid by the networks to ASCAP. This problem is as yet unresolved. In Britain, he foresees problems with the much heralded 25 per cent quota of independent production to which the BBC and ITV are committed. Existing networks and the BBC have blanket deals through the Mechanical Copyright Protection Society with music production companies and de Wolfe believes that so-called independent programmes should be covered by these blanket deals. "We want an agreement with ITV and BBC so that if they are wholly financing one of these productions and will own the rights it should come under the blanket licence. Independent producers should pay the normal MCPS rates."

Finally de Wolfe has trenchant views on the role of television company publishing subsidiaries, highlighted at the recent Performing Right Society AGM. "Over the years we have had numerous discussions with television companies and have been given the strong impression that if a composer is not prepared to "assign rights", it isn't a composer in which they would generally take an interest," he comments.

This is one, he suggests, the Monopolies and Mergers Commission might look at.



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YOKO ONO and George Martin with Dominique le Vack and Mark Carroll, winners of the PRS John Lennon Award

In their own write

YOKO ONO was on hand to make a presentation to one of the winners of the PRS John Lennon Award in London on 16 September. 20-year-old Dominique le Vack and Mark Carroll (23) were chosen from an entry of 130 young people working in what Lennon's biographer Ray Coleman called "his area of activity, progressive contemporary music."

Presenting a cheque for £3,000 to Mark Carroll George Martin

commented that "John Lennon had a quest for originality. However, too many of this year's entrants didn't take risks — I urge every young writer to take risks in their work."

After the ceremony, Dominique le Vack, who has written music for the children's TV series Abracadabra and is already a PRS member, said that her next goal was to achieve a recording contract as a singer-songwriter.



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THESE A-Z (WRITERS)

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| A Groovy Kind Of Love (Wine/Bayer Sager) 7 | King Of Emotion (Adamson) 74 |
| A Little Respect (Clarke/Bell) 19 | Lead Me On (Smith/Grant) 98 |
| Acid Man (Richards) 56 | Liken To The Voices (Siffire/Pickett) 87 |
| Age Of Reason (Hunter/Pigott) 88 | Love, Truth & Honesty (Dallin/Woodward/O'Sullivan/Stock/Aitken/Waterman) 50 |
| All Of Me (Stock/Aitken/Waterman) 51 | Lovely Day (Sunshine Mix) (Withers/Scarborough) 5 |
| Always There For You (Sweet) 92 | Megablaster/Don't Make Me Wait (A) (Simenon/Merlin/Jackson) 21 |
| Anchorage (Shocked) 80 | My Love (Wonder) 33 |
| Another Part Of Me (Jackson) 31 | Never Trust A Stranger (Wide/Wide) 50 |
| Any Time (Cove/Columbus) 86 | New Anger (Numan) 46 |
| Baby Baby (Forfe) 65 | Nothing Can Divide Us (Stock/Aitken/Waterman) 6 |
| Bad Medicine (Bon Jovi/Sambora/Child) 17 | One Good Woman (Celera/Leonard) 82 |
| Big Fun (Pennington/Forest/Saunderson) 9 | One Moment In Time (Hammond/Betts) 8 |
| Burn It Up (—) 44 | One Way Out (Jolley/Harris/Jolley) 79 |
| Can You Part (—) 45 | Oochy Koochy (Baby Ford/Mr Salt) 21 |
| Cars And Girls (McAloon) 89 | Revolution Baby (Sayer) 30 |
| Charlotte Anne (Cope) 53 | Riding On A Train (The Pasadenas) 13 |
| Desire (U2) 3 | Ring To The Top (Burke/Ferrel/Jean) 93 |
| Do That Again (Ledesma) 96 | Rush Hour (Wedlin/Rafelson) 26 |
| Domino Dancing (Tennant) 7 | Secret Garden (Decker/Sagers) 37 |
| Don't Be Cruel (Blackwell/Presley) 77 | Set Them Free/The Message (Forde/Goye/Robinson) 70 |
| Don't Come To Stay (Pringle/Coyler/Small) 65 | Shake Your Thang (It's Your Thing) (Bisley/Rudolph/Easy/Coche) 22 |
| Don't Talk Dirty To Me (Cymone/Stewart) 71 | She Wants To Dance With Me (Ashtley) 10 |
| Don't Walk Away (Gilder/Hitchings) 54 | So In Love With You (Bronson) 43 |
| Do You Know It's True (Pettaway Jr/Spencer/Lyles/Hollaman/Adeyomo) 69 | Tears Run Rings (Almond) 36 |
| Gittin' Funky (Azor/Johnson/Reed/Martin) 72 | The Big One (Yeomans) 60 |
| Good Tradition (Tikaram) 67 | The Harder I Try (Stock/Aitken/Waterman) 23 |
| Hallelujah Man (Grant) 63 | The Loco-Motion (The Locos) 40 |
| Hands To Heaven (Clasper/Lillington) 39 | The Only Way Is Up (Jackson/Henderson) 16 |
| He Ain't Heavy, He's My Brother (Russell/Scott) 58 | The Race (Blank/Meier) 12 |
| Heart Of Glass (Harry/Stein) 66 | The Rumour (John/Tappin) 99 |
| Heaven In My Hands (King/Cowley) 55 | The Theme From Stansky & Hutch (Scott) 97 |
| Hustle (To The Music) (Brydon/Muson/Parrot-Stewart/Thomas) 81 | Touchy! (Market/Mags/Wadford) 41 |
| I Believe In You (Hokli/Fries-Greene) 85 | Tribute (Right On) (The Pasadenas/Wingfield) 91 |
| I Don't Believe In Miracles (Stock/Aitken/Waterman) 38 | Turn It Into Love (Stock/Aitken/Waterman) 29 |
| I Don't Want You To Go (Yla) 78 | Wasted Country (Dorsey) 100 |
| I Don't Want Your Love (Taylor/Rhodes/Leban) 20 | Wee Rule (Lawrence/Cochrane) 34 |
| I Need You (Rodgers/Bryd/Hill) 49 | Why Are You Being So Reasonable Now? (Gedde) 42 |
| I Quit (Bros) (Nicky Graham) 63 | World Without You (Warren) 35 |
| Anything For You (Epic 651673 7 (12"-651673 6) (C) Gloria Estefan & Miami Sound Machine (Emilio Estefan) SBK Songs 5 | Your're Gonna Get Rocked! (Full Force) 90 |
| 16 THE ONLY WAY IS UP ● Yazz & The Plastic Population (Coldcut) BMG Music 5 | Young Love (Campos/Sanchez) 94 |

THE NEXT 25

| |
|--|
| 76 — IMAGINATION (Cohetempo/Chrysalis DANTEI) 2 (C) Sirena Dente (Cardone/Cole) Jobete Music/Copyright Control |
| 77 78 DON'T BE CRUEL (Epic 652897 7 (12"-652896 6) (C) Cheap Trick (Robin Zito) Carlin Music |
| 78 87 I DON'T... (Cineq/Polygram CHINA 10 (12"-CHINA 10) (F) Dags D'Alour (Mark Doreley/Dags D'Alour) Empire Music |
| 79 — ANY WAY OUT (Sympatico/EMI 1757 14 (E) Road (Jolley/Harris/Jolley) Roadster Music/Rapto Music |
| 80 — ANCHORAGE (London LOND 193 (T) Michelle Shocked (Pete Anderson) PolyGram Music |
| 81 — HUSTLE! (TO THE MUSIC)... (JON/WEA FON 1520 (W) The Funky Worm (Mark Brydon) FON/MCA Music/Music |
| 82 — ONE GOOD... (Full Moon/Warner Brothers W 7824 (W) Peter Cetera (Patrick Leonard/Cetera) BMG/Warner Chappell |
| 83 77 EASTER IN THE MORNING (London LOND 184 (F) Hollywe Flowers (C. Longf/A. Winstanley) Warner Chappell |
| 84 — TUMBLIN' DOWN (Virgin VST 1098 (E) Ziggy Marley/The Melody Makers (Fruzz/Wepmouth) Ziggy Music |
| 85 — I BELIEVE IN YOU (Parlophone 12 (Z) 618P (E) Talk Talk (Tim Friese-Greene) Warner Chappell Music |
| 86 — ANY TIME (Debut/Passion DEBT(X) 3054 (A) B.V.S.M.P. (Frank Wizard/Cabon) Copyright Control |
| 85 — LISTEN TO (Cineq/Polystar CHINA 9 (12"-CHINA 9) (F) Laci Sifra (D. Kerzhbaum/B. Marlette) Empire/Warner/MCA |
| 88 95 AGE OF REASON (Arista PD 421671-12-PT 4167) (BMG) John Farnham (Ross Fraser) SBK Songs |
| 89 92 CARS AND GIRLS (Klabbers/CBS SREI) 35 (C) Prehab Sprout (Paddy McAloon/John Kelly) Klabbers Music/SBK |
| 90 — YOU'RE GONNA... (RCA PB 49577 (12"-PT 49520) (BMG) LaToya Jackson (Full Force) Zomba Music |
| 91 — TRIBUTE (Right On) (CBS PASA(T) 1 (C) The Pasadenas (Pete Wingfield) Island/CBS Music/SBK Songs |
| 92 96 ALWAYS THERE FOR YOU (Epic/Virgin EHY(T) 1 (E) Stripper (Stripper/Michael Lloyd) MCA Music |
| 93 84 RISING TO THE TOP (Meridian/EMI 117MT 54 (E) Pieces Of A Dream (P. Glass/L. Demone) Top Board/Jobete |
| 94 — YOUNG LOVE (Epi TONT(7) 4 (C) Tony Terry (Ted Currier/David Sanchez) Shamam Drum Music |
| 95 — FALL OFF A MOUNTAIN (MCA MCA(T) 1265 (F) Big Bam Boo (Richard McAvoy) PolyGram Music |
| 96 91 DO THAT AGAIN (Arista A 90551 (W) Blue Moderne (BSM) SBK Songs |
| 97 100 STARSKY & HUTCH-THEME (Urban/Polygram URBAN 24 (F) The James Taylor Quartet (Simon Booth) SBK Ltd Partnership |
| 98 89 LEAD ME ON (A&M AM(T) 453 (F) Amy Grant (Brown Bonister) Bug & Bear/Copyright Control |
| 99 85 THE RUMOUR (Mercury/Phonogram MER(2) 272 (F) Olivia Newton-John (E. John/J. Howard) Big Pig/Warner Chappell |
| 100 76 WASTED COUNTRY (WEA YZ 194(T) (W) Gill Ana Dorsey (Watson East) SBK Songs |

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Top 75 chart entries to date (38 weeks) 13
 Panel Sales over last week 5%

Robbie Robertson

Fallen Angel

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| This Week | Last Week | Wks on Chart | Title | Artists (Producers) Publishers | Label 7" (12") | Number (Distributor) |
|-----------|-----------|--------------|------------------------------------|--|--|----------------------|
| 1 | 1 | 5 | HE AIN'T HEAVY, HE'S MY BROTHER ○ | The Hollies (Ron Richards) Chelsea Music/Jenny Music | EMI (12)EM 74 (E) | 5 |
| 2 | 2 | 5 | A GROOVY KIND OF LOVE | Phil Collins (Phil Collins/Anne Dudley) EMI Music | Virgin VS(T) 1117 (E) | 5 |
| 3 | NEW | | DESIRE | U2 (Jimmy Iovine) Blue Mountain Music | Island (12)IS 400 (F) | |
| 4 | 3 | 9 | TEARDROPS | Womack & Womack (Chris Blackwell) Zomba Music | 4th + B'way/Island (12)BRW 101 (F) | 101 |
| 5 | 4 | 4 | LOVELY DAY (Sunshine Mix) | Bill Withers (Withers/McDonald) Chelsea Music/Warner Chappell | CBS 653001 7 (12"-653001 6) (C) | 6 |
| 6 | 5 | 4 | NOTHING CAN DIVIDE US | Jason Donovan (Stock/Aitken/Waterman) All Boys Music | PWL PWL(T) 17 (P) | 17 |
| 7 | 9 | 2 | DOMINO DANCING | Pet Shop Boys (Lewis A Martinee) Cage Music/10 Music | Parlophone (12)R 6190 (E) | 6190 |
| 8 | 24 | 2 | ONE MOMENT IN TIME | Whitney Houston (Norada Michael Walden) Empire/Warner Chappell | Arista 111613 (12"-611613) (BMG) | 613 |
| 9 | 8 | 5 | BIG FUN | Inner City feat. Kevin Saunderson (Kevin Saunderson) Drive-On | 10/Virgin TEN(X) 240 (E) | 240 |
| 10 | 16 | 2 | SHE WANTS TO DANCE WITH ME | Rick Astley (Astley/Harding/Curnow) All Boys Music | RCA PB 42189 (12"-PT 42190) (BMG) | 4190 |
| 11 | 12 | 6 | I'M GONNA BE | The Proclaimers (Pete Wingfield) Zoo Music/Warner Chappell Music | Chrysalis CLAIM(X) 2 (C) | 2 |
| 12 | 7 | 6 | THE RACE | Yello (Yello) Warner Chappell Music | Mercury/Phonogram YELLO 1(12) (F) | 1 |
| 13 | 20 | 3 | RIDING ON A TRAIN | The Pasadenas (Pete Wingfield) CBS Music/SBK Songs | CBS PASA(T) 2 (C) | 2 |
| 14 | 6 | 3 | I QUIT | Bros (Nicky Graham) Graham/Warner Chappell Music/Virgin Music | CBS ATOM(T) 5 (C) | 5 |
| 15 | 11 | 12 | ANYTHING FOR YOU | Gloria Estefan & Miami Sound Machine (Emilio Estefan) SBK Songs | Epic 651673 7 (12"-651673 6) (C) | 6 |
| 16 | 10 | 11 | THE ONLY WAY IS UP ● | Yazz & The Plastic Population (Coldcut) BMG Music | Big Life BLR 4(T) 1(I/R/T) | 4 |
| 17 | 18 | 2 | BAD MEDICINE | Bon Jovi (Bruce Fairbairn) PolyGram Music/SBK Songs | Vertigo/Phonogram JOV 3(12) (F) | 3 |
| 18 | 15 | 8 | EASY | Commodores (James A. Carmichael/Commodores) Jobete Music | Motown ZB 41793 (12"-ZT 41794) (BMG) | 41794 |
| 19 | NEW | | A LITTLE RESPECT | Erasure (Stephen Hague) Sonet-Musical Moments/Sonet | Mute (12)MUTE 85 (1/I/R/SP) | 85 |
| 20 | NEW | | I DON'T WANT YOUR LOVE | Duran Duran (Duran Duran/Elías/Abraham) Skin Trade/EMI Music | EMI (12)YOUR 1 (E) | 1 |
| 21 | 14 | 6 | MEGABLAST/DON'T MAKE ME WAIT | Bomb The Bass (Tim Simenon/Pascal Gabriel) Rhythm King Music | Rhythm King DOOD(12) 2 (I/R/T) | 2 |
| 22 | 22 | 5 | SHAKE YOUR THANG (IT'S YOUR THING) | Salt 'N' Pepa feat. EU (Hurby Luv Bug) SBK Songs | hrr/London FFR(X) 11 (F) | 11 |
| 23 | 13 | 10 | THE HARDER I TRY ○ | Brother Beyond (Stock/Aitken/Waterman) All Boys Music | Parlophone 12 (Z) 6184 (E) | 6184 |
| 24 | 37 | 2 | FAKE 88 | Alexander O'Neal (Jimmy Jam/Terry Lewis) EMI Music | Tabu 652949 7 (12"-652949 6) (C) | 6 |
| 25 | 69 | 2 | DON'T WORRY BE HAPPY | Bobby McFerrin (Linda Goldstein) Prob Noblem Music | Manhattan/EMI (12)MT 56 (E) | 56 |
| 26 | 17 | 9 | RUSH HOUR | Jane Wiedlin (Stephen Hogue/David Jacob) BMG Music | Manhattan/EMI (12)MT 36 (E) | 36 |
| 27 | 21 | 4 | STOP THIS CRAZY THING | Coldcut featuring Junior Reid (Coldcut) Big Life Music | Ahead Of Our Time/Big Life CCUT 4(T) (I/R/T) | 4 |
| 28 | 31 | 2 | LOVE, TRUTH & HONESTY | Bananarama (Stock/Aitken/Waterman) In A Bunch/Warner C./All Boys | London NANA 17 (12"-NANX 17) (F) | 17 |
| 29 | 33 | 2 | TURN IT INTO LOVE | Hazell Dean (Stock/Aitken/Waterman) All Boys Music | EMI (12)EM 71 (E) | 71 |
| 30 | 30 | 3 | REVOLUTION BABY | Transvision Vamp (Duncan Bridgeman) Copyright Control | MCA TV(T) 4 (F) | 4 |
| 31 | 19 | 4 | ANOTHER PART OF ME | Michael Jackson (Quincy Jones/Michael Jackson) Warner Chappell | Epic 652844 7 (12"-652844 6) (C) | 6 |
| 32 | 32 | 2 | SPARE PARTS | Bruce Springsteen (Springsteen/Landau/Plotkin) Zomba Music | CBS BRUCE(T) 4 (C) | 4 |
| 33 | 23 | 9 | MY LOVE | Julio Iglesias feat. Stevie Wonder (H. Gatica) Jobete/Black Bull | CBS JULIO(T) 2 (C) | 2 |
| 34 | NEW | | WEE RULE | Wee Papa Girl Rappers (Hamish MacDonald) Zomba Music | Jive JIVE(T) 185 (BMG) | 185 |
| 35 | 34 | 4 | WORLD WITHOUT YOU | Belinda Carlisle (Rick Nowels) Warner Chappell Music | Virgin VS(T) 1114 (E) | 1114 |
| 36 | 28 | 5 | TEARS RUN RINGS | Marc Almond (Marc Almond/La Magia) Warner Chappell Music | Parlophone 12 (Z) R 6186 (E) | 6186 |
| 37 | NEW | | SECRET GARDEN | T'Pau (Roy Thomas Baker) M15 Publishing/Virgin Music | Siren/Virgin SRN(T) 93 (E) | 93 |

| | | | | | | |
|----|-----|----|---------------------------------|---|---|----------|
| 38 | 42 | 2 | I DON'T BELIEVE IN MIRACLES | Sinitta (Stock/Aitken/Waterman) All Boys Music | Fanfare (12)FAN 16 (A) | 16 |
| 39 | 25 | 10 | HANDS TO HEAVEN | Breathe (Bob Sargeant) Rhythm King Music | Siren/Virgin SRN(T) 68 (E) | 68 |
| 40 | 26 | 9 | THE LOCO-MOTION | Kylie Minogue (Stock/Aitken/Waterman) EMI Music | PWL PWL(T) 14 (P) | 14 |
| 41 | 27 | 6 | TOUCHY! | A-Ha (Alan Tarney) ATV Music | Warner Brothers W 7749(T) (W) | 749 |
| 42 | NEW | | WHY ARE YOU BEING SO...? | The Wedding Present (Chris Allison/Wedding Present) EMI/Hallin | Reception Rec 011(12) (I/R/R) | 11 |
| 43 | 51 | 2 | SO IN LOVE WITH YOU | Spear Of Destiny (Alan Shacklock) Virgin Music | Virgin VS(T) 1123 (E) | 1123 |
| 44 | 45 | 2 | BURN IT UP | Beatmasters with P. P. Arnold (Beatmasters) Rhythm King Music | Rhythm King/Mute LEFT 27(T) (I/R/T) | 27 |
| 45 | 41 | 4 | CAN YOU PARTY | Royal House (Todd Terry) Champion Music | Champion CHAMP(12) 79 (BMG) | 79 |
| 46 | NEW | | NEW ANGER | Gary Numan (Gary Numan) Numan Music | Illegal ILS(T) 1003 (A) | 1003 |
| 47 | 40 | 2 | IT'S YER MONEY I'M AFTER BABY | The Wonder Stuff (Pat Collier) PolyGram Music | Polydor GONE(X) 5 (F) | 5 |
| 48 | 29 | 7 | EVERY GIRL AND BOY | Spagna (Spagna/Larry Pignagnoli) Copyright Control | CBS SPAG(T) 1 (C) | 1 |
| 49 | 35 | 11 | I NEED YOU | B.V.S.M.P. (Feltan Williams) EMI Music | Debut/Passion DEBT(X) 3044 (A) | 3044 |
| 50 | NEW | | NEVER TRUST A STRANGER | Ricki Wilde (Ricki Wilde) Rickim Music | MCA KIM(T) 9 (F) | 9 |
| 51 | NEW | | ALL OF ME | Sabrina (Stock/Aitken/Waterman) All Boys Music | PWL/Mega PWL(T) 19 (P) | 19 |
| 52 | 39 | 7 | SWEET CHILD O' MINE | Guns N' Roses (Mike Clink) Warner Chappell Music | Geffen GEF 43(T) (W) | 43 |
| 53 | 54 | 2 | CHARLOTTE ANNE | Julian Cope (Ron Fair) 10 Music | Island (12)IS 380 (F) | 380 |
| 54 | NEW | | DON'T WALK AWAY | Pat Benatar (Peter Coleman/Neil Geraldo) Chrysalis/BMG Music | Chrysalis PAT(X) 6 (C) | 6 |
| 55 | 36 | 5 | HEAVEN IN MY HANDS | Level 42 (Level 42/Wally Badarou/Julian Mendelsahn) Various | Polydor PO 14 (12"-PZ 14) (F) | 14 |
| 56 | 56 | 4 | ACID MAN | Jolly Roger (Eddie Richards) Dy-Na-Mix Music | 10/Virgin TEN(X) 236 (E) | 236 |
| 57 | 55 | 3 | INDESTRUCTIBLE | Four Tops feat. Smokey Robinson (Bobby Sandstrom) Jobete Music | Aristo 111717 (12"-611717) (BMG) | 11717 |
| 58 | 38 | 6 | HE AIN'T HEAVY, HE'S MY BROTHER | Bill Medley (Giorgio Moroder) Chelsea Music/Jenny Music | Scotti Bros PO10 (12"-PZ10) (F) | 10 |
| 59 | 53 | 3 | IN THE NAME OF LOVE | Swan Lake (Todd Terry) Champion Music | Champion CHAMP(12) 86 (BMG) | 86 |
| 60 | 66 | 2 | THE BIG ONE | Black (Dave Dix) Rondor Music | A&M AM(Y) 468 (F) | 468 |
| 61 | 72 | 2 | DON'T TALK DIRTY TO ME | Jermaine Stewart (Andre Cymone) SBK Songs/10 Music | Siren/Virgin SRN(T) 86 (E) | 86 |
| 62 | 44 | 10 | FIND MY LOVE | Fairground Attraction (Fairground Attraction/Moloney) MCA Music | RCA PB 42079 (12"-PT 42080) (BMG) | 42080 |
| 63 | 67 | 3 | HALLELUIAH MAN | Love And Money (Gary Katz) SBK Songs | Fontana/Phonogram MONEY 5(12) (F) | 5 |
| 64 | 58 | 4 | OOCHEE KOOCHEE | Baby Ford (Baby Ford/Mr Salt) Rhythm King Music | Rhythm King/Mute 7BFORD 1 (12"-BFORD 1) (I/R/T) | 7BFORD 1 |
| 65 | NEW | | BABY BABY | Eighth Wonder (Pete Hammond) Copyright Control | CBS BABE(T) 1 (C) | 1 |
| 66 | 62 | 3 | HEART OF GLASS | The Associates (Chris Hughes/Ross Cullum) Chrysalis Music | WEA YZ 310(T) (W) | 310 |
| 67 | 46 | 10 | GOOD TRADITION | Tanita Tikaram (Peter Van Hooke/Rod Argent) Copyright Control | WEA YZ 196(T) (W) | 196 |
| 68 | 43 | 4 | STALEMATE | Moc Band (David Lewis/Jonathan Lewis/Wayne Lewis) Island Music | MCA MCA(T) 1271 (F) | 1271 |
| 69 | NEW | | GIRL YOU KNOW ITS TRUE | Milli Vanilli (—) MCA Music/e/o The 2 P(isters)/IQ Music | Cooltempo/Chrysalis COOL(X) 170 (C) | 170 |
| 70 | 73 | 3 | SET THEM FREE | Aswad (Aswad) Island Music/Acepearl Music | Mango/Island (12)IS 383 (F) | 383 |
| 71 | NEW | | FREE | Will Downing (Will Downing) Copyright Control/Chrysalis Music | 4th + B'way/Island (12)BRW 112 (F) | 112 |
| 72 | 63 | 3 | GITTIN' FUNKY | Kid 'N' Play (Hurby Luvbug/Quicksilver) MCA Music | Cooltempo/Chrysalis COOL(X) 168 (C) | 168 |
| 73 | 74 | 3 | TALKIN' ALL THAT JAZZ | Stetsasonic (Daddy-O) Copyright Control | Tommy Boy/Breakout/A&M USA(T) 640 (F) | 640 |
| 74 | RE | | KING OF EMOTION | Big Country (Peter Wolf) 10 Music | Mercury/Phonogram BIGG 5(12) (F) | 5 |
| 75 | 70 | 2 | DON'T COME TO STAY | Hot House (Jamie Lane) ATV Music | Deconstruction/RCA PB 42233 (PT 42234) (BMG) | 42233 |

Partners in crime

by Barry Lazell

ROBIN ACHAMPONG and Delroy Murray are probably best known to the industry at large by their joint performing name of Total Contrast.

Signed to London, they scored a quartet of dance and pop chart hits in 1985-6, the biggest of which was Takes A Little Time, a national top 20 hit and also a top dance and R&B chart record in the US. Later singles like Kiss and Jody did less well commercially, partially due to increasing differences of opinion between duo and label over direction and the way they were being promoted. This in turn led to a parting from London, and a redirection of efforts into areas where the two had been tentatively active prior to their major signing: independent writing, production and recording.

The Criminal label, the project Murray and Achampong describe as their "alternative plan", was launched at the end of 1986, and was — as it remains — their opportunity to work unfettered by large company designs, while at the same time using the benefit of business lessons learned as Total Contrast. The first signing was reggae act Toyin, whose Here I Go Again and It Only Takes A Minute were Criminal's first two releases. Initial distribution was via Jetstar, which proved an ideal partner, while the company's records were all in the reggae field.

Now, with a shift into mainstream dance during 1988, a distribution deal has been signed with Rough Trade and The Cartel.

The duo are jacks of all trades for the label. They are their own writers, producers, talent scouts, A&R men and general administrators. They handle their own publishing via Jailbird Music, and mask



FELLOW CRIMINALS Delroy Murray (left) and Robin Achampong with latest signings Tongue In Cheek (right)

their production work for their artists under the amusing nom-de-label of Bootsy and Snudge. And all this is despite the fact that a new deal from the US is still on offer for them as Total Contrast; for the moment, they are more interested in playing the industry with their own skills on their own terms, than relaunching their earlier career on the basis of a known name.

Apart from Toyin, the label has also signed Derrick Cross and Tongue In Cheek, and have an array of new releases on the way from other new acts: Sinclair, Jonus B, Jack Of All Trades, and MC Raell & The Houserockers. There is also a new Total Contrast single, It's A Crime, due for release shortly, to prove that the duo's own performing talent is not totally taking a back seat.

Criminal's major push at the moment is behind London-based trio Tongue In Cheek, a two-boy one-girl trio whose infectious Why (You Could Have Had It All) (BUST 11) is riding the top 30 of MW's dance chart, having also got within a hairsbreadth of the national top 100 a couple of weeks ago. Still holding down day jobs, the trio are hardworking (already veterans of the P.A. circuit), and effusive in their praise of Murray and Achampong — both for taking care of business and for giving the creative lead and push in the studio necessary for a new, young act just finding its own musical feet.

As for the duo themselves, the major ambition on the horizon is their own studio set-up, which will then allow the whole Criminal operation to become fully self-contained. At the moment, they're pleased to be ploughing back their acquired industry wisdom into a creative — and hopefully profitable — situation.



Get rhythm

JUST RELEASED on Phonogram's Fontana label is the first single in several years by the Tom Tom Club, the dance-orientated spin-off from Talking Heads' rhythm section, drummer Chris Frantz and his wife Tina Weymouth.

The couple have recently been working with Ziggy Marley on his Conscious Party album (and hit single Tomorrow People), but their band's alignment with the club/dance world goes back to its early Eighties days with Island, and rhythm-heavy hits like Wordy Rappinghood and Genius Of Love.

The current release, Don't Say No, reaffirms that musical stance, though in a 1988 idiom. The track actually originates from the October-release album Boom Boom Chi Boom Boom (produced by Frantz and Weymouth), but the 12-inch single version (or the 12 Inches Of Love mix) has been given additional beef by Brazilian producer-mixer Tuta Aquino, a veteran of similar work for Madonna, Janet Jackson, Robbie Nevil and Kashif.

The band, which also includes keyboards player Gary Posner (ex UFO) and guitarist Mark Roule, will be in the UK in October, to promote single and LP via an extensive tour of small club dates (exact venues and dates still to be announced), taking in Glasgow, Manchester, Birmingham, Sheffield and London.

The 12-inch release of Don't Say No (TCBX 112) is a four-track EP which contains both the remix and original LP versions of the song, plus further tracks Devil, Does your Dog Bite? (mixed by Eric 'ET' Thorngren, and taken from the movie Married To The Mob, due here towards the end of the year), and the slightly House-y Beats And Pieces.

James Hamilton

C O L U M N

STAND BY for an orgy of House! First, though, the imports, and indeed the biggest House seller currently, **THE TODD TERRY PROJECT** Just Wanna Dance (Fresh Records FRE-80125), an excellent double-sider with this **Third World** Now That We Found Love-pulsed typical sample zapped leaping instrumental and a girls wailed revival of **Class Action's** Weekend disco oldie; **AMNESIA** Ibiza (InDisc DID 127917), from Benelux, an oppressive synth droned old fashioned pounding instrumental creating interest in the current climate thanks to both its title and European Acid Mix subtitle; **MR LEE** Rock This Place (International House Records IHR-006), cleanly cantering House shouter becoming twitteringly Acid as it progresses, though not another Pump Up London; **THE BIZZIE BOYZ** Hype Time (Payroll Records PR 731), lurchingly rolling languid rap repeatedly cutting in **Bobby Byrd's** "you got it"; **THE 45 KING** The 900 Number (Tuff City TUF 128028), this throwaway oboe (or something) and drums international break beat (flip to The King Is Here) subsequently been given a rap as the already reviewed **MC La Kim** The Posse Is Large, but is now about again for scratch mix DJs; **M CTEE & LORD TASHEEM** Gangster Nine (Profile PRO-7215), lethargically shuffling and muttering rap distinguished by some honking saxes, settling steadily if unspectacularly for several weeks; **SURFACE** I Missed (Columbia 44-07884), almost reggae flavoured rather than "go go hip hop"-style jiggly slow rolling jogger; **CASTLE BEAT** I Shot The Sheriff/Deputy Of Love (Medley) (Select FMS62322), girls wailed garage-style medley remake of the **Don Armando's Second Avenue Rumba Band** oldies (yes, the main song is **Bob Marley's**).

Right, now to dive into all the UK-released House! **D MOB** (FEATURING **GARY HAISMAN**) We Call It Acieed (The Matey Mix) (frr FFRX 13), already massive on promo and LP, this wriggler remix of the **Dancin'** **Danny D**-produced frantic joyous twitterer is distinguished by the definitive "acieed!" chant and is unquestionably the Acid House anthem; **KRAZE** The Party (MCA Records MCAT 1288), slow to break out of the pioneering "Balearic" clubs but now fast exploding very simple raucously shouted exciting House

leaper; **JUNGLE BROTHERS** I'll House You (Richie Rich Version) (Gee St Records GEE1 2003), not due technically until October 10 but selling on pre-release, a UK remake copy of the **Royal House** Can You Party-based huge House rap; **M-D-EMM** Playin' With Fire (Republic Records LIC2 003, via Rough Trade), three-tracker under this generic title, with the **Todd Terry** influenced acidieed 1666 — Ooh Baby I'm So Hot, **Montana Sextet** and **El Coco**-style Burn It Down (With The Philly Sound), and dotedly "disco" Don't Stop, We're So Hot; **BRANDON COOKE** FEATURING **ROXANNE SHANTE** Sharp As A Knife (Acid Attack) (Club JABX 73), total restructuring of an old pop track now with no Brandon, instead Roxanne's typically scolding rap being strung together over a new "acieed!" track; **BLOW** Change (Makes You Want To Hustle) (10 Records TEN X 245), girl growled and wailed frantic Acid revival of jazz-funk trumpeter **Donald Byrd's** disco oldie; **BLAZE** Can't Win For Losin' (RePublic Records LIC2 004), mournfully soulful New York vocal "garage"-style House, good but not as hot as the closely related **Phase II** Reachin'; **KIKKIT** Love Fixation (Blaze Fix Mix) (RePublic Records LIC2 002R), July's previously somewhat "volume pumping" **M-D-Emm** production cooled down into a classy New York-style sinuous **Blaze** remix; **FINGERS** INC Can You Feel It? (Desire WANTX 6), atmospheric synth washed swaying bubbler reissued now with **Martin Luther King** replaced by similar sounding preaching about the creation of House music; **INNER CITY** FEATURING **KEVIN SAUNDERSON** Big Fun (Club Remix) (10 Records TENR 240), insignificant marketing remix that's genuinely selling for the flip's Techna Frisbee Megamix by Nottingham's **Graeme Park** of various Detroit "techno" House tracks; **MAC THORNHILL** It's A Cruel World (10 Records TEN X 237), beefy canterer eventually reaching the **Darryl Pandey**-ish Canadian's vocal and some "electronic effects"; **PERFECTLY ORDINARY PEOPLE** Theme From POP (Urban URBX 25), meretricious frantic Acid cash-in, ecstasy motivated and not to be encouraged; **ECSTASY** Ecstasy (Don't Do It) (Syncopate 12XTC 1), anti-ecstasy synth sizzled speeder, although I suspect it's attempting to have its cake and eat it too. Do you, know, that's only broken the back of 'em, and there's no room for all the new raps, let alone soul stuff? More next week.

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THE THOMPSON TWIN'S

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ARISTA

OUT NEXT
WEEK

TOP Dance SINGLES

1 OCTOBER 1988

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

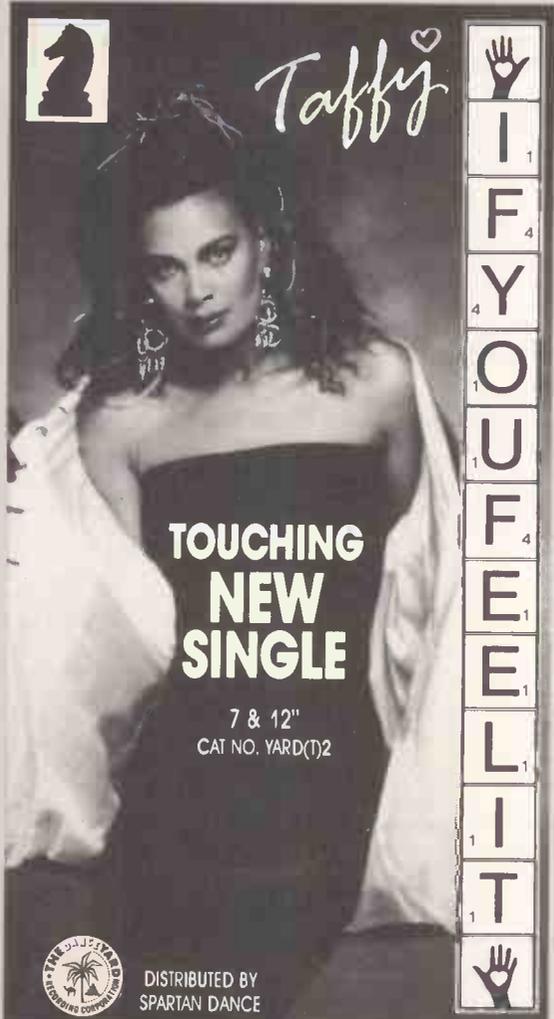
| THIS WEEK | | LAST WEEK | | WEEKS ON CHART | | |
|-----------|------------|-----------|--|----------------|--|--|
| 1 | 3 | 5 | | | | BIG FUN Inner City/Kevin Saunderson 10/Virgin TEN(X) 240 (E) |
| 2 | 2 | 9 | | | | TEARDROPS Womack & Womack 4th+B'way/Island (12)BRW 101 (F) |
| 3 | 1 | 4 | | | | LOVELY DAY (Sunshine Mix) Bill Withers CBS 6530017 (12"-6530016) (C) |
| 4 | 4 | 2 | | | | DOMINO DANCING Pet Shop Boys Parlophone (12)R6190 (E) |
| 5 | 9 | 4 | | | | CAN YOU PARTY Royal House Champion CHAMP(12)79 (BMG) |
| 6 | 6 | 2 | | | | SHE WANTS TO DANCE WITH ME Rick Astley RCA PB 42189 (12"-PT 42190) (BMG) |
| 7 | 11 | 2 | | | | NOTHING CAN DIVIDE US Jason Donovan PWL PWL(T) 17 (P) |
| 8 | 8 | 3 | | | | RIDING ON A TRAIN The Pasadenas CBS PASA(T) 2 (C) |
| 9 | 10 | 4 | | | | STOP THIS CRAZY THING Coldcut Featuring Junior Reid Big Life CCUT 4(T) (I/RT) |
| 10 | 15 | 5 | | | | SHAKE YOUR THANG (IT'S YOUR THING) Salt'N'Pepa feat. EU frr/London FFR(X) 11 (F) |
| 11 | NEW | | | | | WEE RULE Wee Papa Girl Rappers Jive JIVE(T) 185 (BMG) |
| 12 | 16 | 3 | | | | GITTIN' FUNKY Kid'N'Play Cooltempo/Chrysalis COOL(X) 168 (C) |
| 13 | 7 | 6 | | | | MEGABLAST/DON'T MAKE ME WAIT Bomb The Bass Rhythm King/Mute DOOD(12)2 (I/RT) |
| 14 | 23 | 5 | | | | ACID MAN Jolly Roger 10/Virgin TEN(X) 236 (E) |
| 15 | 13 | 4 | | | | IN THE NAME OF LOVE Swan Lake Champion CHAMP(12)86 (BMG) |
| 16 | 5 | 6 | | | | THE RACE Yello Mercury/Phonogram YELLO 1(12) (F) |
| 17 | 19 | 2 | | | | FAKE '88 Alexander O'Neal Tabu 6529497 (12"-6529496) (C) |
| 18 | 27 | 4 | | | | OOCHY KOOCHY . . . Baby Ford Rhythm King/Mute 7BFORD 1 (12"-BFORD 1) (I/RT) |
| 19 | 21 | 2 | | | | BURN IT UP Beatmasters With P.P. Arnold Rhythm King/Mute LEFT 27(T) (I/RT) |
| 20 | NEW | | | | | ALL OF ME Sabrina PWL/Mega PWL(T) 19 (P) |

| | | | | | | |
|----|------------|----|--|--|--|---|
| 21 | 25 | 2 | | | | LOVE TRUTH & HONESTY Bananarama London NANA 17 (12"-NANX 17) (F) |
| 22 | 14 | 3 | | | | FEEL FREE Soul II Soul feat. Do'reen 10/Virgin TEN(X) 239 (E) |
| 23 | 18 | 2 | | | | TALKIN' ALL THAT JAZZ Stetsasonic Breakout/A&M USA(T) 640 (F) |
| 24 | 12 | 11 | | | | THE ONLY WAY IS UP Yaz & The Plastic Population Big Life BLR 4(T) (I/RT) |
| 25 | 33 | 8 | | | | EASY Commodores Motown ZB41793 (12"-ZT41794) (BMG) |
| 26 | 17 | 4 | | | | ANOTHER PART OF ME Michael Jackson Epic 6528447 (12"-6528446) (C) |
| 27 | 32 | 5 | | | | WHY (YOU COULD HAVE HAD IT ALL) Tongue In Cheek Criminal BUS(T) 11 (I/RT) |
| 28 | NEW | | | | | DO THAT AGAIN Blue Moderne Atlantic A9045(T) (W) |
| 29 | 29 | 2 | | | | RISING TO THE TOP Pieces Of A Dream Manhattan/EMI (12)MT 54 (E) |

| | | | | | | |
|----|------------|----|--|--|--|--|
| 30 | 26 | 10 | | | | I NEED YOU B.V.S.M.P. Debut/Passion DEBT(X) 3044 (A) |
| 31 | 20 | 2 | | | | TURN IT INTO LOVE Hazell Dean EMI (12)EM 71 (E) |
| 32 | NEW | | | | | JUST WANNA DANCE/WEEKEND Todd Terry Project Fresh (USA)-(FRE 80125) (Import) |
| 33 | 28 | 2 | | | | I DON'T BELIEVE IN MIRACLES Sinitta Fanfare (12)FAN 16 (A) |
| 34 | NEW | | | | | ANY TIME B.V.S.M.P. Debut/Passion DEBT(X) 3056 (A) |
| 35 | NEW | | | | | DON'T COME TO STAY Hot House RCA PB 42233 (12"-PT 42234) (BMG) |
| 36 | NEW | | | | | FREE Will Downing 4th+B'way/Island (12)BRW 112 (F) |
| 37 | NEW | | | | | HOLDING BACK THE YEARS Earl Sixteen Rock Star-(RS 0001) (JS) |
| 38 | NEW | | | | | AM I LOSING YOU Cynthia Schloss Charm-(CRT 22) (JS) |
| 39 | 24 | 4 | | | | STALEMATE Mac Band Feat. McCampbell Bros MCA (12) 1271 (F) |
| 40 | 41 | 2 | | | | SET THEM FREE Aswad Mango/Island (12)IS 383 (F) |
| 41 | NEW | | | | | DON'T TALK DIRTY TO ME Jermaine Stewart Siren/Virgin SRN(T) 86 (E) |
| 42 | 49 | 2 | | | | SWEET FOR MY SWEET Supercat Skengdon-(SKDL 077) (JS) |
| 43 | NEW | | | | | IMAGINATION Steven Dante Cooltempo/Chrysalis DANTE(X) 2 (C) |
| 44 | 47 | 10 | | | | YE KE YE KE Mary Kane London LON(X) 171 (F) |
| 45 | 34 | 10 | | | | DON'T BE CRUEL Bobby Brown MCA MCA(T)1268 (F) |
| 46 | NEW | | | | | GIRL YOU KNOW IT'S TRUE Milli Vanilli Cooltempo/Chrysalis COOL(X) 170 (C) |
| 47 | NEW | | | | | STRICTLY BUSINESS EPMD Cooltempo/Chrysalis COOL(X) 172 (C) |
| 48 | 36 | 2 | | | | REACHIN' Phase It Republic-(LICT 006) (I) |
| 49 | NEW | | | | | DON'T SCANDALISE MINE Sugar Bear Coslit-(CR 1004) (Import) |
| 50 | 40 | 3 | | | | INDESTRUCTIBLE Four Tops Arista 111717 (12"-611717) (BMG) |

TOP 10 ALBUMS

| | | | | | | |
|----|------------|---|--|--|--|--|
| 1 | 2 | 6 | | | | CONSCIENCE Womack & Womack 4th+B'way/Island BRLP519/BRCA519 (F) |
| 2 | NEW | | | | | BALEARIC BEATS VOL I Various frr/London FFR1P5/FFRMC5 (F) |
| 3 | 1 | 4 | | | | RAP TRAX Various Stylus SMR859/SMC859 (STY) |
| 4 | 3 | 2 | | | | URBAN ACID Various Urban URBLP15/URBMC15 (F) |
| 5 | 4 | 4 | | | | TWICE THE LOVE George Benson Warner Bros WX160/WX160C (W) |
| 6 | 5 | 5 | | | | SO GOOD Mica Paris 4th+B'way/Island BRLP525/BRCA525 (F) |
| 7 | 7 | 6 | | | | THE HOUSE SOUND OF LONDON VOL 4 Various frr/London FFRDP4/FFRDC4 (F) |
| 8 | NEW | | | | | MOONLIGHTING Various WEA WX202/WX202C (W) |
| 9 | NEW | | | | | PERRI Perri Zebra/MCA IZEB42017/IZEBC42017 (Import) |
| 10 | 9 | 2 | | | | SUCCESS . . . NEVER ENDS Scott White RCA PL90246/PK90246 (BMG) |



OUT NOW

TOP 10 BUBBLERS

| | | | | | | |
|----|--|--|--|--|--|--|
| 1 | | | | | | I'LL HOUSE YOU Jungle Brothers Ilders (WAR022) (Import) |
| 2 | | | | | | EVERY SHADE OF LOVE Jesse Johnson Breakout/A&M USA(T)637 (F) |
| 3 | | | | | | HEY LITTLE BOY Ann & Sonia BB JS-(BBD210) (JS) |
| 4 | | | | | | ACID THUNDER Fast Eddie DJ International (DJ961) (Import) |
| 5 | | | | | | SO MANY WAYS (DI IT PROPERLY II) Brat Pack Vendetta (VE7008) (Import) |
| 6 | | | | | | YOU'RE GONNA GET ROCKED Latoya Jackson RCA PB49527/PT49528 (BMG) |
| 7 | | | | | | WOMAN OF MOODS Trevor Dixon Groove And A Quarter (CRD004) (JS) |
| 8 | | | | | | SO MANY WAYS Dennis Malcolm Charm CR(T)19 (JS) |
| 9 | | | | | | GET OUT OF MY HOUSE Sound Assassins Cooltempo/Chrysalis COOL(X)173 (C) |
| 10 | | | | | | HA CHA CHA Brass Construction Syncopate/EMI (12)SY15 (E) |

FROM ISSUE OCTOBER 22

ECHOES

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TOP 100 • ALBUMS

MUSIC WEEK

INCORPORATING LP, CASSETTE & CD SALES

| | | | |
|-----------|------------|--|-----------------------------|
| 1 | NEW | NEW JERSEY CD Bon Jovi | Vertigo/Phonogram VERH 62 |
| 2 | NEW | STARING AT THE SUN CD Level 42 | Polydor POLH 50 |
| 3 | | RAP TRAX CD Various | Stylus SMR 859 |
| 4 | | CONSCIENCE CD Womack & Womack | 4th + 6/Way/Island BRLP 519 |
| 5 | | HOT CITY NIGHTS CD Various | Vertigo/Phonogram PROTV 15 |
| 6 | | BUSTER (OST) CD Various | Virgin V 2544 |
| 7 | | KYLIE CD Kylie Minogue | PWL HF 3 |
| 8 | | SUNSHINE ON LEITH CD The Proclaimers | Chrysalis CHR 1668 |
| 9 | | TRACY CHAPMAN CD Tracy Chapman | Elektra EKT 44 |
| 10 | | BAD CD Michael Jackson | Epic 450290-1 |
| 11 | | PUSH CD Bros | CBS 460629 1 |
| 12 | | ANCIENT HEART CD Tamita Tikaram | WEA WX 210 |
| 13 | | DIRTY DANCING (OST) CD Original Soundtrack | RCA BL 86408 |
| 14 | | THE FIRST OF A MILLION KISSES CD Fairground Attraction | RCA PL 71696 |
| 15 | NEW | BLUE BELL KNOLL CD Cocteau Twins | 4AD/Beggars Banquet CAD 807 |
| 16 | NEW | MOONLIGHTING (OST) CD Various | WEA WX 202 |
| 17 | NEW | WORKERS' PLAYTIME CD Billy Bragg | Go! Discs/Chry. AGOLP 15 |
| 18 | | NOW! 12 CD Various | EMI/Virgin/PolyGram NOW 12 |
| 19 | | RANK CD The Smiths | Rough Trade ROUGH 126 |
| 20 | | HEAVEN ON EARTH CD Belinda Carlisle | Virgin V 2496 |

WW

AS SEEN ON TV

THE RARE GROOVE MIX

ALL ORIGINAL ARTISTS

DOUBLE ALBUM

NON STOP!

| | | | |
|-----------|------------|---|----------------------------|
| 59 | 49 | GREATEST HITS LIVE CD Carly Simon | Arista 209196 |
| 60 | 75 | WIDE AWAKE IN DREAMLAND CD Pat Benatar | Chrysalis CDL 1628 |
| 61 | 54 | ON THE BEACH CD Chris Rea | WEA WX 191 |
| 62 | 60 | LOVE CD Aztec Camera | Warner Brothers WX 128 |
| 63 | 52 | ALL ABOUT EVE CD All About Eve | Mercury/Phonogram MERH 119 |
| 64 | 64 | URBAN ACID CD Various | Urban/Polydor URBLP 15 |
| 65 | 59 | THE BLUES BROTHERS (OST) CD Various | Atlantic K 50715 |
| 66 | 67 | THE EIGHT LEGGED GROOVE MACHINE CD The Wonder Stuff | Polydor GONLP 1 |
| 67 | NEW | TENDER PREY CD Nick Cave & The Bad Seeds | Mute STUMM 52 |
| 68 | NEW | HI LIFE - THE BEST OF AL GREEN CD Al Green | K-Tel NE 1420 |
| 69 | 61 | THE JOSHUA TREE CD U2 | Island U26 |
| 70 | 56 | THE COLLECTION CD Barry White | Mercury/Phonogram BWTV 1 |
| 71 | 65 | THE CREAM OF ERIC CLAPTON CD Eric Clapton/Cream | Polydor ECTV 1 |
| 72 | 72 | THE CHRISTIANS CD The Christians | Island ILPS 9876 |
| 73 | 57 | RAINTOWN CD Deacon Blue | CBS 450549-1 |
| 74 | 50 | NON STOP CD Julio Iglesias | CBS 4605901 |
| 75 | 68 | PET SHOP BOYS, ACTUALLY CD Pet Shop Boys | Parlophone PCSD 104 |
| 76 | 62 | FACE VALUE CD Phil Collins | Virgin V 2185 |
| 77 | 74 | PHANTOM OF THE OPERA CD Various | Polydor PODV 9 |
| 78 | 71 | NO JACKET REQUIRED CD Phil Collins | Virgin V 2345 |

| | | |
|----|---|---|
| 22 | SHAKE YOUR THANG (IT'S YOUR THING) Salt 'N' Papa feat. EU | Parlophone (12)R 6184 (E) |
| 23 | THE HARDER I TRY Brother Beyond | Parlophone (12)R 6184 (E) |
| 24 | FAKE 88 Alexander O'Neal | Tobu 6529497 (12"-6529496) (C) |
| 25 | DON'T WORRY BE HAPPY Bobby McFerrin | Manhattan/EMI (12)JMT 56 (E) |
| 26 | RUSH HOUR Jane Wiedlin | Manhattan/EMI (12)JMT 56 (E) |
| 27 | STOP THIS CRAZY THING Coldcut feat. Junior Reid | Ahead Of Our Time/Big Life CCUT 4(T) (U/RT) |
| 28 | LOVE, TRUTH & HONESTY Banananarama | London NANA 17 (12"-NANA 17) (F) |
| 29 | TURN IT INTO LOVE Hazzell Dean | EMI (12)EM 71 (E) |
| 30 | REVOLUTION BABY Transvision Vamp | MCA TVVT(1) 4 (F) |
| 31 | ANOTHER PART OF ME Michael Jackson | Epic 6528447 (12"-6528446) (C) |
| 32 | SPARE PARTS Bruce Springsteen | CBS BRUCET(1) 4 (C) |
| 33 | MY LOVE Julio Iglesias featuring Stevie Wonder | CBS JULIOT(1) 2 (C) |

7 INCH
12 INCH
4 TRACK CD

WITCHAMANT RECORDS

CBS

SK 35

74 RE KING OF EMOTION
Big Country

75 DON'T COME TO STAY
Hot House

Mercury/Phonogram 8IGC5(12) (F)

Deconstruction/RCA PB 42233 (12"-PT 42234) (BMG)

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T W E L V E • I N C H

| | | | | | |
|----|--------------------------------------|-------------------------------|----|------------------------------------|--------------------------------|
| 1 | TEARDROPS | Womack & Womack | 11 | I DON'T WANT YOUR LOVE | Duran Duran |
| 2 | BIG FUN | Inner City/Kevin Saunders | 12 | FAKE 88 | Alexander O'Neal |
| 3 | LOVELY DAY | Bill Withers | 13 | MEGABLAS/DON'T MAKE ME WAIT | Bomb The Bass |
| 4 | DOMINO DANCING | Per Shop Boys | 14 | NOTHING CAN DIVIDE US | Jason Donovan |
| 5 | HE AIN'T HEAVY, HE'S MY BROTHER | The Hollies | 15 | ONE MOMENT IN TIME | Whitney Houston |
| 6 | A LITTLE RESPECT | Erasure | 16 | SHAKE YOUR THANG (IT'S YOUR THING) | Salt 'N' Papa feat. EU |
| 7 | A GROOVY KIND OF LOVE | Phil Collins | 17 | THE ONLY WAY IS UP | Yazz & The Plastic Population |
| 8 | THE RACE | Yello | 18 | STOP THIS CRAZY THING | Cold Cut featuring Junior Reid |
| 9 | RIDING ON A TRAIN | The Passions | 19 | CAN YOU PARTY | Royal House |
| 10 | SHE WANTS TO DANCE WITH ME | Rick Astley | 20 | WEE RULE | Wee Papa Girl Rappers |
| 11 | I DON'T BELIEVE IN MIRACLES | Sinitta | | | |
| 12 | HANDS TO HEAVEN | Breathe | | | |
| 13 | THE LOCO-MOTION | Kylie Minogue | | | |
| 14 | TOUCHY! | A-Ha | | | |
| 15 | WHY ARE YOU BEING SO REASONABLE NOW? | The Wedding Present | | | |
| 16 | SO IN LOVE WITH YOU | Spear Of Destiny | | | |
| 17 | BURN IT UP | Beatmasters with P. P. Arnold | | | |
| 18 | CAN YOU PARTY | Royal House | | | |
| 19 | NEW ANGER | Gary Numan | | | |
| 20 | IT'S YER MONEY I'M AFTER BABY | The Wonder Stuff | | | |
| 21 | EVERY GIRL AND BOY | Spagna | | | |
| 22 | I NEED YOU | B.V.S.M.P. | | | |
| 23 | NEVER TRUST A STRANGER | Kim Wilde | | | |
| 24 | ALL OF ME | Sabrina | | | |
| 25 | SWEET CHILD O' MINE | Guns N' Roses | | | |

THE BIBLE *Henry Be Good*



12" includes *Henry Be Good*, *Up in Smoke*, *White Feathers*, *Coming of Age*

CD single includes *Henry Be Good*, *White Feathers*, *Glorious* (new version), *Abraham, Martin and John*

Full U.K. new artists New 50 of London U.K.A.

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The Debut Solo Single by

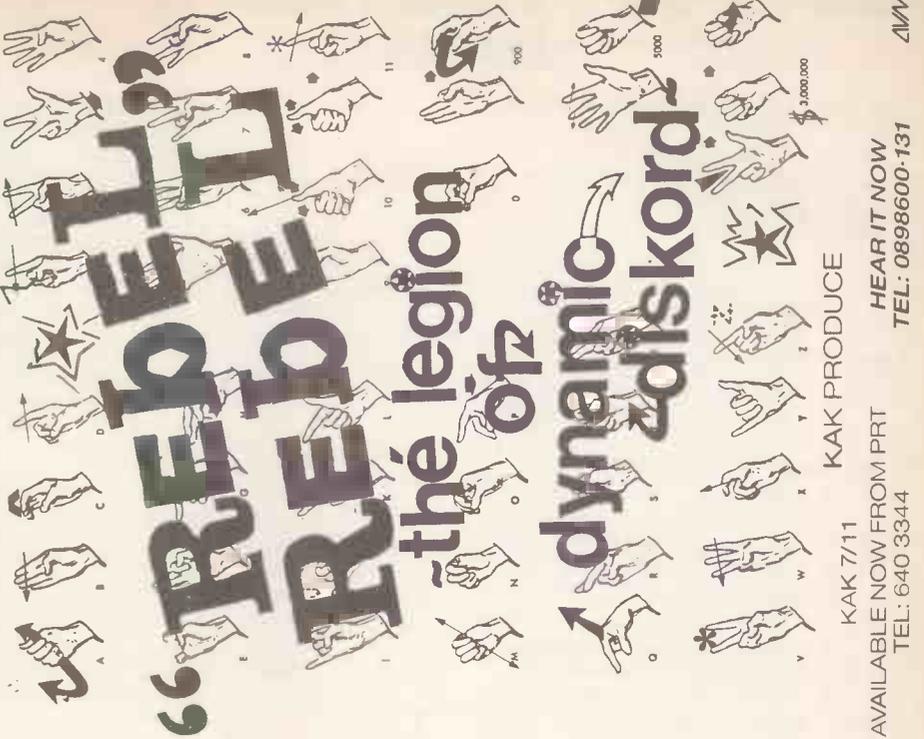


Sandie Shaw

On Rough Trade Records, Tapes And CD's

| | | | |
|----|--------------------------------------|-------------------------------|------------------------------------|
| 34 | WEE RULE | Wee Papa Girl Rappers | Jive JIVE(T) 185 (BMG) |
| 35 | WORLD WITHOUT YOU | Belinda Carlisle | Virgin VS(T) 1114 (E) |
| 36 | TEARS RUN RINGS | Marc Almond | Parlophone (12)R 6186 (E) |
| 37 | SECRET GARDEN | T'Pau | Siren/Virgin SRN(T) 93 (E) |
| 38 | I DON'T BELIEVE IN MIRACLES | Sinitta | Fantare (12)FAN 16 (A) |
| 39 | HANDS TO HEAVEN | Breathe | Siren/Virgin SRN(T) 68 (E) |
| 40 | THE LOCO-MOTION | Kylie Minogue | PWL PWL(T) 14 (P) |
| 41 | TOUCHY! | A-Ha | Warner Brothers W 7749(T) (W) |
| 42 | WHY ARE YOU BEING SO REASONABLE NOW? | The Wedding Present | Reception REC 011(12) (U/RR) |
| 43 | SO IN LOVE WITH YOU | Spear Of Destiny | Virgin VS(T) 1123 (E) |
| 44 | BURN IT UP | Beatmasters with P. P. Arnold | Rhythm King/Mute LEFT 27(T) (U/RT) |
| 45 | CAN YOU PARTY | Royal House | Champion CHAMP(12) 79 (BMG) |
| 46 | NEW ANGER | Gary Numan | Illegal ILS(T) 1003 (A) |
| 47 | IT'S YER MONEY I'M AFTER BABY | The Wonder Stuff | Polydor GONE(X) 5 (F) |
| 48 | EVERY GIRL AND BOY | Spagna | CBS SPAG(T) 1 (C) |
| 49 | I NEED YOU | B.V.S.M.P. | Debut/Passion DEBT(X) 3044 (A) |
| 50 | NEVER TRUST A STRANGER | Kim Wilde | MCA KIM(T) 9 (F) |
| 51 | ALL OF ME | Sabrina | PWL/Mega PWL(T) 19 (P) |
| 52 | SWEET CHILD O' MINE | Guns N' Roses | Geffen GEF 43(T) (W) |

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TOP 75 SINGLES

MUSIC WEEK



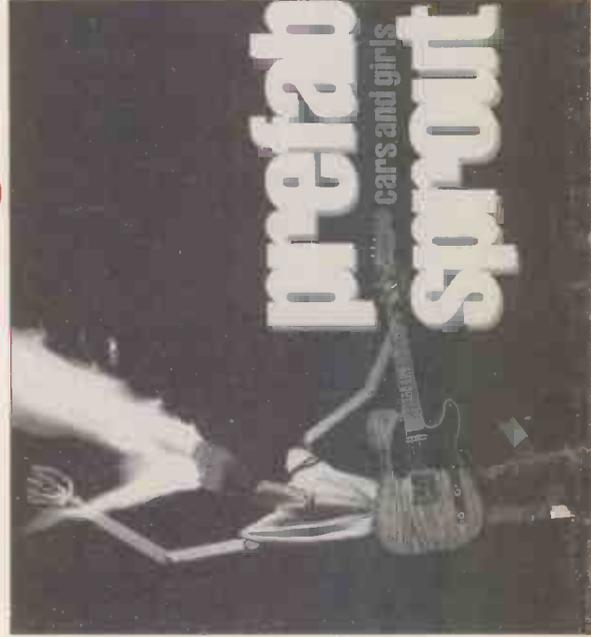
Records to be featured on this week's Top of the Pops

| | | | |
|----------------------|---|-------------------------------------|------------------------|
| No 1 | HE AIN'T HEAVY, HE'S MY BROTHER The Hollies | EMI (12)EM 74 (E) | TOP of the POPS |
| 2 | A GROOVY KIND OF LOVE ○ Phil Collins | Virgin VS(T) 1117 (E) | |
| 3 NEW | DESIRE U2 | Island (12)IS 400 (F) | |
| 4 | TEARDROPS Womack & Womack | 4th + B'way/Island (12)BRW 101 (F) | |
| 5 | LOVELY DAY (Sunshine Mix) Bill Withers | CBS 653001 7 (12-653001 6) (C) | |
| 6 | NOTHING CAN DIVIDE US Jason Donovan | PWL PWL(T) 17 (P) | |
| 7 | DOMINO DANCING Pet Shop Boys | Parlophone (12)R 6190 (E) | |
| 8 24 | ONE MOMENT IN TIME Whitney Houston | Arista 111613 (12-611613) (BMG) | |
| 9 | BIG FUN Inner City feat. Kevin Saunderson | 10/Virgin TEN(X) 240 (E) | |
| 10 16 | SHE WANTS TO DANCE WITH ME Rick Astley | RCA PB 42189 (12-PT 42190) (BMG) | |
| 11 12 | I'M GONNA BE The Proclaimers | Chrysalis CLAIM(X) 2 (C) | |
| 12 7 | THE RACE Yello | Mercury/Phonogram YELLO 1 (12) (F) | |
| 13 20 | RIDING ON A TRAIN The Pasadenas | CBS PASA(T) 2 (C) | |
| 14 6 | I QUIT Bros | CBS ATOM(T) 5 (C) | |
| 15 11 | ANYTHING FOR YOU Gloria Estefan & Miami Sound Machine | Epic 6516737 (12-6516736) (C) | |
| 16 10 | THE ONLY WAY IS UP ● Yazz & The Plastic Population | Big Life 8LR 4(T) (I/RT) | |
| 17 18 | BAD MEDICINE Bon Jovi | Vertigo/Phonogram JOV 3 (12) (F) | |
| 18 15 | EASY Commodores | Motown ZB 41793 (12-ZT 41794) (BMG) | |
| 19 NEW | A LITTLE RESPECT Erasure | Mute (12)MUTE 85 (I/RT/SP) | |
| 20 NEW | I DON'T WANT YOUR LOVE Duranduran | EMI (12)YOUR 1 (E) | |
| 21 | MEGABLAST/DON'T MAKE ME WAIT | | |

W

prefab sprout

cars and girls



| | | |
|----------------------|---|--|
| 53 54 | CHARLOTTE ANNE Julian Cope | Island (12)IS 380 (F) |
| 54 NEW | DON'T WALK AWAY Pat Benatar | Chrysalis PAT(X) 6 (C) |
| 55 36 | HEAVEN IN MY HANDS Level 42 | Polydor PO 14 (12-PZ 14) (F) |
| 56 56 | ACID MAN Jolly Roger | 10/Virgin TEN(X) 236 (E) |
| 57 55 | INDESTRUCTIBLE Four Tops | Arista 111717 (12-611717) (BMG) |
| 58 38 | HE AIN'T HEAVY, HE'S MY BROTHER Bill Medley | Scotti Bros PO 10 (12-PZ 10) (F) |
| 59 53 | IN THE NAME OF LOVE Swan Lake | Champion CHAMP(12) 86 (BMG) |
| 60 66 | THE BIG ONE Black | A&M AM(Y) 468 (F) |
| 61 72 | DON'T TALK DIRTY TO ME Jermaine Stewart | Siren/Virgin SRN(T) 86 (E) |
| 62 44 | FIND MY LOVE Fairground Attraction | RCA PB 42079 (12-PT 42080) (BMG) |
| 63 67 | HALLELUJAH MAN Love And Money | Fontana/Phonogram MONEY 5 (12) (F) |
| 64 58 | OOCHY KOOCHY Baby Ford | Rhythm King 78FORD 1 (12-8FORD 1) (I/RT) |
| 65 NEW | BABY BABY Eighth Wonder | CBS BABE(T) 1 (C) |
| 66 62 | HEART OF GLASS The Associates | WEA YZ 310(T) (W) |
| 67 46 | GOOD TRADITION Tanita Tikaram | WEA YZ 196(T) (W) |
| 68 43 | STALEMATE Mac Band | MCA MCA(T) 1271 (F) |
| 69 NEW | GIRL YOU KNOW ITS TRUE Milli Vanilli | Cooltempo/Chrysalis COOL(X) 170 (C) |
| 70 73 | SET THEM FREE/THE MESSAGE Aswad | Mango/Island (12)IS 383 (F) |
| 71 NEW | FREE Will Downing | 4th B'way/Island (12)BRW 112 (F) |
| 72 63 | GITTIN' FUNKY Kid 'N' Play | Cooltempo/Chrysalis COOL(X) 168 (C) |
| 73 74 | TALKIN' ALL THAT JAZZ Stetsasonic | Tommy Boy/Breakout/A&M USA(T) 640 (F) |

70 SMASH HITS OF THE 70'S

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 SMC 863 DOUBLE ALBUM
 SMC 863 DOUBLE CASSETTE
 SMD 863 COMPACT DISC

- 21** **APPETITE FOR DESTRUCTION** CD
Guns 'N' Roses
Geffen WX 125
- 22** **IDOL SONGS: 11 OF THE BEST** ★ CD
Billy Idol
Chrysalis BILTV 1
- 23** **SPIRIT OF EDEN** CD
Talk Talk
Parlophone/EMI PCSD 105
- 24** **BEST OF EAGLES** ★ CD
Eagles
Asylum/Elektra EKT 5
- 25** **GREATEST EVER ROCK 'N' ROLL MIX** ● CD
Various
Sylus SMR 858
- 26** **... AND THE BEAT GOES ON** CD
Various
Telstar STAR 2338
- 27** **WHITNEY** ★★★★★ CD
Whitney Houston
Arista 208 141
- 28** **TANGO IN THE NIGHT** ★★★★★ CD
Fleetwood Mac
Warner Brothers WX65
- 29** **KICK** ★ CD
INXS
Mercury/Phonogram MERH 114
- 30** **SO GOOD** ● CD
Mica Paris
4th + B Way/Island
- 31** **PURPLE RAIN (OST)** ★ CD
Prince & The Revolution
Warner Brothers 9251101
- 32** **A SALT WITH A DEADLY PEPA** CD
Salt 'N' Pepa
FFRR/London FFRLP 3
- 33** **SHORT SHARP SHOCKED** CD
Michelle Shocked
Cooking Vinyl CVLP 1
- 34** **TWICE THE LOVE** CD
George Benson
Warner Brothers WX 160
- 35** **... AND JUSTICE FOR ALL** CD
Metallica
Vertigo/Phonogram VERH 61
- 36** **STATE OF EUPHORIA** CD
Anthrax
Island ILPS 9916
- 37** **OUT OF THIS WORLD** CD
Europe
Epic 462449-1
- 38** **BROTHERS IN ARMS** ★★★★★★ CD
Dire Straits
Vertigo/Phonogram VERH 25
- 39** **THE WORLDS OF FOSTER & ALLEN** CD
Foster & Allen
Sylus SMR 861
- 40** **POPPED IN SOULED OUT** ★★★★★ CD
Wet Wet Wet
Precious/Phonogram JWWWL 1
- 41** **MORE DIRTY DANCING (OST)** ● CD
Various
RCA BL 86965
- 42** **HEARSAY** ★ CD
Alexander O'Neal
Tabu 450936-1

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

- 43** **HYSTERIA** ★ CD
Def Leppard
Bludgeon Riff/Phono HYSLP 1
- 44** **PEEPSHOW** CD
Siouxie & The Banshees
Wonderland/Polydor SHELP 5
- 45** **ROCKS THE HOUSE!** ○ CD
Jellybean
Chrysalis CIB 1
- 46** **RARE GROOVE MIX** CD
Various
Sylus SMR 863
- 47** **THRILLER** ★★★★★★ CD
Michael Jackson
Epic EPC B5930
- 48** **KEEPER OF THE SEVEN KEYS PART 2** CD
Helloween
Noise Int NUK 117
- 49** **LOVESEXY** ● CD
Prince
Paisley Pk/Warner Bros WX 164
- 50** **HITS 8** ★ CD
Various
CBS/WEA/BMG HITS 8
- 51** **TURN BACK THE CLOCK** ★ CD
Johnny Hates Jazz
Virgin V 2475
- 52** **ROBBIE ROBERTSON** ● CD
Robbie Robertson
Geffen WX 133
- 53** **DON'T BE AFRAID OF THE DARK** CD
Robert Cray Band
Mercury/Phonogram MERH 129
- 54** **FUR** CD
Jane Wiedlin
Manhattan/EMI MTL 1029
- 55** **PEOPLE** ● CD
Hothouse Flowers
London LONLP 58
- 56** **THE INNOCENTS** ● CD
Erasure
Mute STUMM 55
- 57** **ALL THE HITS AND MORE** CD
The Hollies
EMI EM 1301
- 58** **BALEARIC BEATS VOL 1** CD
Various
ffrr/London FFRLP 5

- 79** **OFF THE WALL** ★ CD
Michael Jackson
Epic 450086 1
- 80** **THE NEPHILIM** CD
Fields Of The Nephilim
Situation Two SITU 22
- 81** **20 GOLDEN GREATS** ● CD
The Hollies
EMI EMTV 11
- 82** **THE BEST OF OMD** ★ CD
OMD
Virgin OMD 1
- 83** **FAITH** ★★ CD
George Michael
Epic 460000 1
- 84** **INDIGO** CD
Matt Bianco
WEA WX 181
- 85** **ROLL WITH IT** ● CD
Steve Winwood
Virgin V 2532
- 86** **INTRODUCING THE HARDLINE** ... ★★★★★ CD
Trent D'Arby
CBS 450 911-1
- 87** **RUMOURS** ★★★★★★ CD
Fleetwood Mac
Warner Brothers K 56344
- 88** **NOTHING LIKE THE SUN** ★ CD
Sling
A&M AMA 6402
- 89** **BRIDGE OF SPIES** ★★★★★ CD
T'Pau
Siren/Virgin SRNLP 8
- 90** **UB40** ● CD
UB40
DEP Int./Virgin LPDEP 13
- 91** **END OF MILLENNIUM PSYCHOSIS BLUES** CD
That Petrol Emotion
Virgin V 2550
- 92** **HELLO I MUST BE GOING** ★★ CD
Phil Collins
Virgin OVED 212
- 93** **EVERYTHING** ● CD
Climie Fisher
EMI EMC 3538
- 94** **HOUSE SOUND OF LONDON VOL 4** CD
Various
ffrr/London FFRDP 4
- 95** **MIAMI VICE (OST)** CD
Various
MCA MCG 6033
- 96** **Prefab Sprout** ● CD
Prefab Sprout
Kitchenware/CBS KWLP 9
- 97** **GIVE ME THE REASON** ★★ CD
Luther Vandross
Epic 450134-1
- 98** **JOSE CARRERAS COLLECTION** CD
Jose Carreras
STYLUS SMR 860
- 99** **IN CONCERT: LYONS/HOUSTON** CD
Jean-Michel Jarre
Polydor POLH36
- 100** **DISCO** ★ CD
Pet Shop Boys
Parlophone PRG 1001

CD: Released on Compact Disc
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Classics 'lead the way' with CDV

by Nicolas Soames
IF THE early months of CDV follows a similar pattern to CD audio back in 1983 as market observers predict, then the whole record industry will be anxiously watching the 20 classical releases from the three PolyGram companies of Philips, Decca and Deutsche Grammophon.

If they meet with a favourable response and perform well in the marketplace, it will augur well for the whole format. But if they fail, then the future for CDV may be bleak.

"Classical people have always been the first to embrace new technology, and although some have felt that this time it will be led by pop buyers, I believe it will be classically led," comments Peter Russell, divisional director, PolyGram Classics.

He is heartened by the response in the US — CDV was launched in the States earlier in the summer to a good initial reaction to the classical product, and the first European countries to receive the system, West Germany and the Netherlands, have a high classical awareness anyway. The real test will come this month (October) with

CDV being introduced to the UK and France.

Although there has been a fair amount of public discussion about new visual conceptions tailored for CDV, the first PolyGram releases are largely conventional — the kind of orchestral and operatic programmes that are commonly seen on television and VHS.

All the titles — six from Philips and seven each from Decca and Deutsche Grammophon — have come from a licensing deal with Unitel and have been apportioned to the record labels because of the notional connection with the artists.

So, Leonard Bernstein appears on Deutsche Grammophon conducting three concerts, including Mahler's Symphony No 2 played by the LSO, which was recorded in Ely Cathedral in 1973 with Dame Janet Baker (072 100-1, one disc, two sides). Herbert von Karajan conducts two operas, Puccini's La Boheme and Freni and Raimondi (072 105-1, one disc, two sides); and Verdi's Otello with Vickers and Freni (072 401-1, two discs, four sides). All are analogue recordings.

Decca is able to feature its exclusive artists, with Riccardo Chailly conducting Pavarotti in Verdi's Rigoletto (071 401-1, two discs, three sides), and Solti conducting the Chicago Symphony Orchestra in two concerts, including Overtures by Wagner and Berlioz's Romeo and Juliet (071-101, one disc, two sides).

Philips has some 'ballet as well as opera (Cavalleria Rusticana and I Pagliacci) as well as Carlos Kleiber conducting Beethoven's Symphonies Nos 4 and 7 (070 100-1, one disc, two sides), and some Schubert chamber music.

Among the operas most eagerly awaited by home video users — but denied them in VHS or Beta form — is the famous Bayreuth production of Wagner's Ring Cycle conducted by Pierre Boulez, scheduled for second release planned for the middle of this month on Philips. The set will be contained on 11 discs/21 sides, though each of the four operas

can be purchased separately.

So PolyGram is gambling very much on the sheer quality and ease of operation in selling the new CDV medium rather than attempting to go too far too quickly on innovative programmes. Having said that, it is interesting to see that Decca is this month selling a promotional CD/CDV of its new violinist Joshua Bell, which contains five audio tracks and one CDV track on a five-inch disc.

The visuals on that CDV track — Brahms' Hungarian Dance No 1 — show what can be done with imagination: moody black and white images of Bell playing in an empty rehearsal studio watched by a smoking woman, an old man with a stick and others. It is aimed at a promotional dealer price of £3.25. Imaginative visuals have also been used on the Orlando Quartet's recording of Schubert on Philips.

Russell acknowledges that CDV will have to contend with the "stigma of LaserVision", but argues that LaserVision was ahead of its time. The wider acceptance of compact disc technology now combined with digital sound will make all the difference.

Nevertheless, it is interesting to note that despite the launch, Deutsche Grammophon, for example, is still negotiating with Telemondial over the vast Karajan repertoire now on disc. Could Karajan himself be sitting on the fence and waiting patiently to see how it goes before committing himself to it?

Russell believes that the sheer flexibility of the new combi players which will form the backbone of the CDV growth will be its greatest asset. The combi players will play 12-inch, eight-inch, five-inch or three-inch discs, audio or video. While the pop market will be mainly eight-inch or five-inch, the classical market will primarily be 12-inch, predicts Russell.

PolyGram Classics expects that around 150 of the main classical dealers will become involved at the start, but the result of the road-show, and promotional work such as the four-page catalogue in Gramophone will mean expansion.

With 20 more titles coming mid-month, and further releases planned through to Christmas, PolyGram Classics hopes that by the New year, CDV will have established a foothold in the classical marketplace, not matter how small.

B R I E F S

● TWO SIDES of the energetic composer/conductor Carl Davis are being displayed on Virgin Classics in preparation for an extended 13-part series on Channel Four starting in October covering his work as a champion of silent films.

Some of the greatest silent film epics for which he has written music — Napoleon, The Thief Of Baghdad, The Big Parade, The Crowd, Flesh And The Devil, and many more — will be screened in the series, starting with a "The Making of" documentary, showing Davis' working processes.

Virgin Classics has bought a recording made a couple of years ago but never released called The Silents, which sees Davis conduct a selection of the scores he has written for silent films over the years. An October release (VC

790785-2 and on tape), it is seen as an accompaniment to his September recording of mixed orchestral music by Strauss, Delius, Copland and himself, but in special orchestrations (VC 790716-2 and on tape/LP).

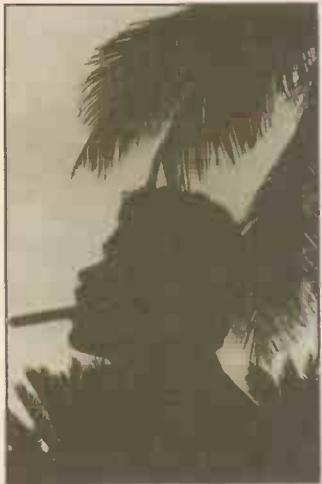
● PHILIPS FOLLOWS Deutsche Grammophon's lead with 10 popular classical titles in the three-inch CD format. With a playing length of 11-18 minutes, and with a dealer price of £2.13, they include Previn playing and conducting Gershwin's Rhapsody In Blue (422 904-3), Addinsell's Warsaw Concerto coupled with Litolff's Concerto Symphonique (422 905-3) and The Return Of The Jedi coupled with the opening of 2001, Strauss' Also Sprach Zarathustra, with John Williams conducting the Boston Pops (422 902-3).

AIR PLAY

| KEY | A=Radio 1 'A' list B=Radio 1 'B' list C=Radio 1 'C' list | RADIO 1 | | RADIO 1 | | REGIONAL | | LAST WEEK'S CHART |
|-------------------------|--|--------------------------|------------|--------------|------------|----------------------------|----------|-------------------|
| | | w/c 24.9 | w/c 17.9 | w/c 20.9 | w/c 18.9 | w/c 24.9 | w/c 17.9 | |
| | | ACTUAL PLAYS (4 or more) | PLAYLISTED | ACTUAL PLAYS | PLAYLISTED | PLAYLISTINGS (43 stations) | | |
| A-HA | Touchy! Warner Brothers | 11 | 13 | B | A | 21 | 35 | 41 |
| ALMOND, MARC | Tears Run Rings Parlophone | 13 | 16 | A | A | 22 | 32 | 36 |
| ASSOCIATES, THE | Heart Of Glass WEA | 4 | 6 | B | B | 11 | 17 | 66 |
| ASTLEY, RICK | She Wants To Dance With Me RCA | 11 | — | B | — | 37 | 35 | 10 |
| ASWAD | Set Them Free Mango | — | 4 | — | — | 21 | 15 | 70 |
| AZTEC CAMERA | Deep & Wide & Tall WEA | 4 | — | C | — | 21 | — | — |
| BAKER, ANITA | Giving You The Best... Elektra | 6 | — | — | — | 22 | 12 | — |
| BANARAMA | Love, Truth & Honesty London | — | — | — | — | 31 | 29 | 28 |
| BEATMASTERS/PP ARNOLD | Beat It Up Rhythm King | 10 | 8 | A | B | 9 | — | 44 |
| BLACK | Big One A&M | 5 | 6 | B | — | 31 | 23 | 60 |
| BOMB THE BASS | Don't Make Me Wait Rhythm King | 7 | 11 | C | A | 16 | 25 | 21 |
| BON JOVI | Bad Medicine Vertigo | 10 | 8 | A | B | 24 | 15 | 17 |
| BREATHE | Hands To Heaven Siren | 7 | 10 | C | C | 16 | 24 | 39 |
| BROS I | Quil CBS | 12 | 20 | A | A | 30 | 30 | 14 |
| BROTHER BEYOND | The Harder I Try EMI | 11 | 12 | B | A | 32 | 40 | 23 |
| BROWN, ERROL | Moya WEA | — | 4 | — | — | 9 | 7 | — |
| CARLISLE, BELINDA | World Without You Virgin | 10 | 10 | B | B | 35 | 36 | 35 |
| CARMEN, ERIC | Make Me Lose Control Arista | — | — | — | — | 20 | 15 | — |
| CETERA, PETER | One Good Woman Warner Brothers | 8 | 11 | B | B | 17 | 21 | 82 |
| CHAPMAN, TRACY | Talkin' 'Bout A Revolution Elektra | 6 | 7 | B | B | 8 | 22 | — |
| CHEAP TRICK | Don't Be Cruel Epic | 8 | 11 | C | C | 23 | 17 | 77 |
| COLD CUT | Stop This Crazy Thing Ahead Of Our Time | 15 | 14 | A | A | 19 | 20 | 27 |
| COLLINS, PHIL | Groovy Kind Of Love Virgin | 16 | 17 | A | A | 41 | 42 | 2 |
| COMMODORES | Easy Motown | 8 | 8 | C | C | 35 | 35 | 18 |
| COPE, JULIAN | Charlotte Anne Island | 9 | 7 | — | — | 12 | 7 | 53 |
| DAYNE, TAYLOR | Don't Rush Me Arista | — | 4 | — | — | 12 | 21 | — |
| DEAN, HAZELL | Turn It Into Love EMI | 7 | 9 | A | A | 31 | 26 | 29 |
| DONOVAN, JASON | Nothing Can Divide Us PWL | 6 | 9 | B | B | 33 | 32 | 6 |
| DORSEY, GAIL ANN | Wasted Country WEA | 5 | — | B | B | 10 | 9 | 100 |
| DOWNING, WILL | Free 4th & B'way | 4 | — | — | — | 18 | 11 | 71 |
| DURAN DURAN | I Don't Want Your Love EMI | 7 | — | — | — | 22 | 17 | 20 |
| ERASURE | A Little Respect Mute | 13 | 7 | A | — | 31 | — | 19 |
| ESTEFAN, GLORIA | Anything For You Epic | 6 | 8 | C | B | 32 | 37 | 15 |
| EVERYTHING BUT THE GIRL | Love Is... blanco y negro | — | — | — | — | 23 | 24 | — |
| FARNHAM, JOHN | Age Of Reason RCA | 4 | — | — | — | 18 | 21 | 88 |
| FIVE STAR | There's A Brand New World Tent | 9 | 11 | A | A | 16 | 28 | — |
| FOUR TOPS | Indestructible Arista | 4 | 4 | C | — | 33 | 32 | 57 |
| FREY, GLEN | True Love MCA | 8 | — | B | — | 26 | 15 | — |
| GRANT, AMY | Lead Me On A&M | 10 | 17 | B | A | 10 | 9 | 98 |
| HARRISON, JERRY | Rev It Up Fontana | 5 | — | C | — | 11 | 12 | — |
| HEYWARD, NICK | You're My World Warner Brothers | — | 7 | — | B | 8 | 27 | — |
| HOLLIES, THE | He Ain't Heavy He's My Brother EMI | 15 | 13 | B | B | 35 | 36 | 1 |
| HOTHOUSE | Don't Come To Stay RCA | 6 | 10 | B | B | 23 | 12 | 75 |
| HOTHOUSE FLOWERS | Easier In The Morning London | — | — | — | — | 14 | 17 | 83 |
| HOUSTON WHITNEY | One Moment In Time Arista | 8 | 9 | B | — | 38 | 33 | 8 |
| INNER CITY | Big Fun 10 | 4 | 4 | — | — | 26 | 26 | 9 |
| JACKSON, MICHAEL | Another Part Of Me Epic | 13 | 18 | A | A | 34 | 39 | 31 |
| JOHNSON, JESSE | Every Shade Of Love Breakout | 4 | — | B | — | 3 | 4 | — |
| LEVEL 42 | Heaven In My Hands Polydor | 11 | 12 | A | A | 21 | 32 | 55 |
| LOVE & MONEY | Hallelujah Man Fontana | 4 | 4 | B | B | 14 | 14 | 63 |
| MAC BAND | feat McCAMPBELL BROS Stalemate, RCA | 5 | 9 | C | A | 17 | 32 | 68 |
| McFERRIN, BOBBY | Don't Worry, Be Happy Manhattan | 10 | 6 | — | — | 25 | 11 | 25 |
| NEWTON-JOHN, OLIVIA | The Rumour Mercury | — | — | — | — | 22 | 17 | — |
| O'NEAL, ALEXANDER | Fake '88 Tabu | 8 | 5 | C | — | 25 | 14 | 24 |
| PASADENAS | Riding On A Train CBS | 16 | 13 | A | A | 32 | 24 | 13 |
| PET SHOP BOYS | Domino Dancing EMI | 19 | 14 | A | A | 36 | 35 | 7 |
| PLANT, ROBERT | Ship Of Fools Atlantic | — | — | — | — | 10 | 15 | — |
| PREFAB SPROUT | Cars And Girls Kitchenware | 6 | — | C | — | 27 | 25 | 89 |
| PROCLAIMERS, THE | I'm Gonna Be Chrysalis | 16 | 16 | A | A | 35 | 38 | 11 |
| REO SPEEDWAGON | Here With Me Epic | — | — | — | — | 17 | 11 | — |
| ROWLAND, KEVIN | Tonight Mercury | 6 | 9 | C | B | — | 5 | — |
| SALT 'N' PEPA | Shake Your Thing Ifrr | 16 | 17 | A | A | 9 | 8 | 22 |
| SHOCKED, MICHEL | Anchorage Cooking Vinyl | 10 | 7 | B | — | 12 | 14 | 80 |
| SIFFRE, LABI | Listen To The Voice China | 4 | 7 | — | — | 21 | 22 | 87 |
| SINITTA | I Don't Believe In Miracles Fanfare | — | — | — | — | 30 | 22 | 38 |
| SIouxSIE & THE BANSHEES | Killing Jar CBS | 4 | 4 | B | — | — | — | — |
| SPRINGSTEEN, BRUCE | Spare Parts CBS | 7 | — | — | — | 29 | 18 | 32 |
| STEWART, JERMAINE | Don't Talk Dirty To Me Siren | — | — | — | — | 22 | 15 | 61 |
| STING | They Dance Alone A&M | 4 | — | — | — | 8 | 16 | — |
| T'PAU | Secret Garden Siren | 8 | 4 | — | — | 32 | 9 | 37 |
| TRANVISION VAMP | Revolution Baby MCA | 9 | 9 | B | B | 24 | 23 | 30 |
| TURNER, RUBY | Signed, Sealed, Delivered... Jive | 8 | 11 | A | B | 6 | 14 | — |
| U2 | Desire Island | 20 | 17 | A | A | 26 | 18 | 3 |
| WEDDING PRESENT | Why Are You Being So... Reception | 4 | 4 | — | — | — | — | 42 |
| WEE PAPA GIRL RAPPERS | Wee Rule Jive | 10 | 11 | A | B | 4 | — | 34 |
| WIEDLIN, JANE | Rush Hour Manhattan | 16 | 16 | A | A | 33 | 38 | 26 |
| WILDE, KIM | Never Trust A Stranger MCA | 4 | — | B | — | 30 | 14 | 40 |
| WITHERS, BILL | Lovely Day (Sunshine Mix) CBS | 19 | 16 | A | A | 36 | 35 | 5 |
| WOMACK & WOMACK | Teardrops 4th & B'way | 18 | 16 | A | A | 39 | 40 | 4 |
| WONDERSTUFF | It's Yer Money I'm After Polydor | 9 | 6 | B | — | 16 | — | 47 |
| YELLOW | The Roca Mercury | 17 | — | A | A | 32 | 34 | 12 |

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

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



YELLO: SUITABLY enigmatic

Full pelt

by Selina Webb

IT'S LONG overdue, but Yello have finally scored a UK chart hit with *The Race*, a frantic club smash to prelude their forthcoming *Flag LP*.

The wacky Swiss duo have been selling plenty of albums since Dieter Meier and Boris Blank first collaborated in 1979 but it's taken the recent ascendancy of dance records as hit records to see the band with a single in the charts.

They should have made it last year with *Oh Yeah*, a track which featured in Ferris Bueller's *Day Off* and another feature film, *The Secret Of My Success*, but an ill-timed release in the US failed to cash-in on the enormous enthusiasm for the quirky track. Only now has *Oh Yeah* been released in the UK, backing the current 12-inch, despite Yello receiving an offer a week for its use in a major ad campaign.

Dieter Meier, former professional gambler and Yello's vocalist-cum-public face, is gratified that such an unhyped track as *The Race* should be the one to chart.

"It's nice to have a big single with something which is 100 per cent us, which hasn't been aimed at a particular market. This is 100 per cent Yello, not Shirley Bassey sings Yello or 'that track from that film'."



TALK TALK: hiding behind the craft

The success of *The Race* has been helped, at least in part, by its popularity in the Acid House clubs. Did Yello see Acid as a suitable market for their otherwise unclassifiable dance extravaganzas?

"Before people started asking us about Acid we had never even heard of Acid House," admits Meier. "We never tried to manoeuvre our music into the Acid House movement — it worked the other way round."

Meier is now looking forward to bumper sales from *The Flag LP*, an album he has found more satisfying than the last "ultra-sophisticated" *One Second* release.

"We had become too impressed with technology and I think we had to find our way to become like kids again using this technology. We're about high tech fun and smiles, with Boris using his computer like bongos."

Straight talking

by Nick Robinson

IT TOOK Mark Hollis and the rest of Talk Talk two years, including one in the studio, to produce their fourth album *Spirit Of Eden*, released by Parlophone.

But it wasn't any pressure to following-up the excellent *The Colour Of Spring* that caused the delay. It was simply a case of capturing the right attitude, explains Hollis. "It was much more having an idea of the attitude and feel for the album rather than the sound. We just knew it would have more of an organic sound," he says.

"I think this album is an end point of a progression that has been going on right from the beginning because unless there is that change and development then I don't understand the reason for making an album."

Hollis is pleased with the result but he acknowledges the hard work that went into the formation of possibly the year's finest and most original album. Over 50 musicians were used in the sessions with only a handful making the finished product.

Each one was asked to just sit in the studio and play and the impromptu performances were recorded. Yet on some occasions as little as two seconds would be selected by Hollis and co-producer Tim Friese-Green as part of a song.



IT'S ALMOST as if it were meant to be. Six years after the original *Wild Swans* split up after seminal success ("We were too young and volatile") and a brief spell in *Care* and *The Lotus Eaters*, the Swans are reformed and revitalised. "It's like when you go out with a girl and you didn't think you loved her that much then you finish and you suddenly think God, what have I lost," says Jeremy Kelly. The *Wild Swans* have yet to find one of their classic stirring guitar songs in the charts but in the meantime keep an eye on the wonderful *Bringing Home The Ashes LP* on *Sire*. **NR**

Consequently, *Spirit Of Eden* is full of colour and variety with almost as many empty spaces as sounds. Positioning musicians at different distances from the studio microphone helped add perspective to the sound.

"It's a reaction to the rest of the music around today and I think it gets back to the way music should be made and recorded," says Hollis.

Strangely, now that the album is complete, his involvement with it is virtually nil. In his mind, he has achieved what he set out to do and said what he needed to. There will be no live dates to promote the album (Hollis sees touring as simply backtracking) and press work is limited. He doesn't even listen to his albums once they are recorded.

In fact, what Hollis has become is a musician almost totally independent of the music business which is perhaps why his music is pure, direct and totally refreshing.

Olivia Elton John...

by David Giles

WHEN OLIVIA Newton-John went to America with *Grease* back in the late Seventies, she was asked to change her Australian accent, which was deemed to be too "unusual" for the comprehension of US audiences. These days, she has turned Australia into big business, with a chain of "Koala Blue" stores specialising in Aussie-style food and clothes, with 14 branches in the States.

She's also released a new record! *The Rumour*, single and title track from a forthcoming LP, looks set to throw Livvy back into the pop limelight again. Her first release for three years, having moved from EMI to Phonogram in the meantime, *The Rumour*, features Elton John as composer, producer, pianist and backing singer.

"I ran into Elton at a party and asked him to write me a song for my new LP," explains Olivia. "I rang Bernie (Taupin) the next day and asked him to write me a lyric, and I got a 'yes' out of both of them. After they'd sent me the tape, which I loved, Elton called to say 'I'm so excited about it, if you'll like I'll produce it.' I couldn't believe my luck!"

The Rumour is unmistakably Elton's work. You'll notice that little bit extra he always seems capable of putting into a song — the undubitable stamp of quality. The

remainder of the LP is produced by Davitt Sigerson and Randy Goodrum. It is not a million miles away from the *Olivia* of the turn of the early Eighties. There's nothing quite as uptempo as *Physical* or as mellow as her early material, but there are at least two further potential hit singles there.

Since many of the recent crop of female singers, and notably Kylie Minogue and Debbie Gibson, have traded on a very similar type of "wholesome", clean-cut image to the early *Olivia*, 1988 would seem to be an ideal time for a comeback. Now, what ever happened to that Travolta chappie?

Piano man cometh...

by Adam Blake

CURRENTLY TOURING the UK is Big Joe Duskin, a larger than life pianist from Cincinnati who sings and plays impeccable Forties-style blues and boogie-woogie. In collaboration with English guitarist Dave Peabody, Duskin has recently released his second album, *Don't Mess With The Boogie Man*, on *Special Delivery* records. At 67 years old, Duskin has the freshness and enthusiasm of a teenager, which may be due to the fact that Duskin's father, a strict preacher, made his son promise not to play "the devil's music" until the Rev Duskin was in the grave. Neither father nor son had any idea that Duskin Sr would live to 105. "I didn't want him to die," says Joe, "but when he got to 103, I just threw up both hands." Eventually, "he died in my arms at 105 years old."

Free at last, Duskin set about re-

learning his old repertoire with the help of harmonica player Steve Tracy. "He says, 'Joe if you go back to the blues, I'll give you some harmonica, just me and you, and we'll eat this town up', and I did — and that's what happened." Very quickly, his reputation was such that he was invited to London to appear as a central figure in the *South Bank Show's Boogie-Woogie Special*. "I always wanted to come to England. I just call this home, man, 'cos when I come over here all my troubles are in Cincinnati!"

Future plans include another album with Dave Peabody for which material is fast amassing; but primarily, Duskin's ambition is... "I tell you what, I don't mind goin' no place to take this music where people likes it. I'm an older man now, but if I can just keep myself in a way that I can do these things, y'know, I don't mind when I go."

Second Edition

by Paul Sexton

FIVE YEARS ago, *New Edition* were just another squeaky novelty group with a fluke number one and Jimmy Jam was just another upstart soulster beginning to think about a career in production. You might say that since then the status of both has taken a turn for the better.

Jam and his Flyte Tyme Productions partner Terry Lewis are the unparalleled masters of pop-dance creations, as Janet Jackson, Alexander O'Neal, Cherrille and many more will testify. *New Edition* have outlived the adolescent *Candy Girl*, the breaking of their voices and the departure of Bobby Brown for a successful solo career to come back to the US top 20 with the stylish single *If It Isn't Love* and deliver a substantial album, *Heart Break*, on MCA. That's where Jam and Lewis came into the picture.

"We're fans of them," says Jam. "We had the chance to see them when *Candy Girl* was out, and we were just blown away. When we knew we were going to make this record, we just said, as fans of *New Edition*, what would we like to see them do? They started as 15, 16 year olds, now all of a sudden they're 21, and a lot of the conversation was about how they never got to be normal teenagers, they had to sacrifice a lot, that's why the title of the album is *Heart Break*."

With new member Johnny Gill combining a solo career with duties in the group, *New Edition* have progressed to two songwriting credits on the LP, one of which also features member Ralph Tresvant as producer. Jam finds their new success a delight. "One of the nice things about being a producer is that you get to be happy a lot."



BIG JOE Duskin: the boogie-woogie man



ANNIE ANXIETY: Sardonic, getting warmer

Annie sticks to her guns

by Ian Gittins

ANNIE ANXIETY Bandez was 17 when she left New York to move here with anarcho-punks Crass, whom she met on tour. As Crass split and she stayed, she began solo work, also working with top producer Adrian Sherwood, whose spare room she used as a base for a while. An LP last year, *Jackamo*, was critically praised, and now she's with label-of-the-moment One Little Indian, home of *The Sugarcubes*.

Annie sees a basic reason why she is forced to work on an indie label, albeit a supportive one, while ignored by the majors; it's that she's seen as a poet.

"I think it puts a stigma on you" she says. "If you pay a lot of attention to lyrics, like I do, to some people it makes you unmusical, which isn't true because I've studied music for 12 years. But I go on stage on my own, with backing tapes that have cost a lot to make, and because people don't see any instruments, and need to categorise me, the just think 'poet'. I haven't even read that much poetry! I just don't try and rhyme 'maybe/baby' and stick it before the middle-eight. I write the words first, and work music around it."

Annie's frames of references are essentially classic ones, from jazz, soul or torch singing. Her talks with major companies have been few and erratic ("It's the only time I get stage-fright! I can't talk business!") yet she could gain from a broader base, as she's extremely prolific. So is it feasible to think of her in the mainstream? Can poetry be commercial?

"I think so. Not like *Top Of The Pops*, but in the way of Miles Davis or Leonard Cohen or Tom Waits, who sell phenomenal amounts of records. I don't sell teenage sexuality for the top 20. My stuff has been very sardonic in the past, very cold and metallic, but it's how I've felt, and you have to be true to that. Now I'm going in for really warm vocals, almost like how gospel singers do it."

Annie has recently played live gigs and recorded a 12-inch single in Iceland. A States tour follows in September, and a new LP of material is awaiting release.

Good vibrations

LAST YEAR'S **Peterborough Country Festival** was my gig of the year, so this year's event was the subject of keen anticipation, although the bill was arguably weaker.

Prior to the festival, promoter Jeffrey Kruger had noted that while some might prefer Cash, Kristofferson and the Dirt Band to this year's headliners, who included **Ricky Skaggs**, **Ronnie Milsap** and **Tom T Hall**, this year's crop were not musically inferior, although they might indeed be less attractive to some people. In fact, Milsap had to undergo surgery and didn't show, Hall was frankly disappointing and Skaggs, who was introduced by Samantha Fox(!), seemed lacklustre, but that didn't detract from the friendly atmosphere which carried over from 1987.

Of particular note was an afternoon devoted to Canadian artists from the go-ahead Savannah label (distributed here by PRT). **Gary Fjellgaard**, a singer/songwriter not unlike Gordon Lightfoot, was the star of the whole event. Backed by two women, one on violin and the other on bass and harmony vocals, Fjellgaard made many fans in his 25-minute set, while fellow Canadian **Michelle Wright** did almost as well. The best of the other three Savannah acts was **The Good Brothers**, a sextet whose engaging set featured rather too many cover versions.

Another somewhat unlikely success was **Pinto Bennett**, Idaho's biggest country star, whose new LP, *Big In Winnemucca*, provides some idea of his status in the overall scheme of things — unknown. The first signing to the pioneering PT Records, Bennett has vastly improved since the Wembley Festival at Easter, and further improvement may yet make him big somewhere less obscure.

An afternoon show composed of Irish acts saw a further step forward by **Mick Flavin**, while **Philomena Begley's** status as the Queen of Irish Country Music remains unchallenged. While Peterborough 1988 was only occasionally exciting, the good vibes still made it an enjoyable event.

JOHN TOBLER

Techni-Colour

LIVING COLOUR are that rare thing — a rock band whose dynamic and technically inspiring music has a powerful message.

At London's **Astoria Theatre** Living Colour came on an hour late, but the band swiftly made up for lost time.

Taken from *Vivid*, their debut album on Epic, their songs and sound ranged from The Who to Jimi Hendrix to Funkadelic, combining the sounds of present-day reggae with the rhythmic dexterity of the very best in hard soul and funk.

The performance began with the sudden and thunderous sounds of a guitar that seemed like it was going through a hand chainsaw, immediately followed by lead singer Corey Glover leaping upon the stage and telling his band to "make it funky". At that point, hits from their album produced by Ed Stasium and Mick Jagger made the audience come to life.

Glover's distinctive voice sounds like a cross between James Brown and Jimi Hendrix, but he has his own original style, which was apparent on the encore — and the highlight of the evening — the Tracy Chapman tune *Talkin' Bout A Revolution*, which brought mass audience participation.

One's first reaction to the band could be "oh, four black guys, they can't be a rock group". But these thoughts were soon dismissed as the Astoria came alive to the sound of hard, solid rock.

TINA RAPHAEL

Sunday best

JOURNALISTS, A&R folks, PRs and seasoned liggers made up the vast bulk of the audience at the **Boston Arms**, where **The Sundays** were playing their fourth (fifth?) gig. And all because of a piece of hysterical hyperbole in one of the pop weeklies. Well, it's nice to know some people still believe all that stuff...

But, for once, the hype is (almost) justified! The Sundays really are a promising new act, and remarkably accomplished for ones so ostensibly inexperienced. They possess in singer Harriet, the long overdue successor to Clare Grogan. It's not difficult to kindle the flames of desire in a paedophilic pop press, but Harriet radiates gauche charm and is a genuinely gifted vocalist of immense beauty.

The interplay of guitars and haunting melodies also recall Altered Images at their finest, although the Sugarcubes are a more contemporary — albeit obvious — reference point, in the way that the Mighty Lemon Drops combine the best aspects of the Bunynnes and the Teardrops in their quest for the "Perfect Song". The Sundays hit a high point between the 'Cubes and the early Cocteau Twins.

The majors are queuing, chequebooks at the ready. Indeed, the headliners on the night were so worried about the attention being lavished on the support act they made everyone on the guest list pay and whisked The Sundays off after only seven or eight numbers. As though we needed any more convincing!

It's a great shame, but for every winner there has to be a loser, and this lot really are gold medal calibre.

DAVID GILES

Talent redefined

TALENT CONTESTS have a habit of throwing up anything except talent, and the UK final of the **Yamaha Band Explosion** at London's **Astoria** was no exception to the rule.

With £5,000 worth of Yamaha equipment, a recording session and a trip to Japan for the World



PHILOMENA BEGLEY: unchallenged queen of Irish country music

Final in the offing for the winners, seven bands each performed one number to a panel of "celebrity" judges, including Radio One producer John Walters.

By far the two best acts fell comfortably into the heavy metal bracket, London outfit **Sing Sing**, who were unlucky enough to end as runner-up for the second consecutive year, and the eventual winners, Northampton's **All Grown Up**. The whole evening had a strong metal flavour to it, with guest performances by last year's winners **The Quest** and top Japanese rock band **Vow Wow** who delivered a powerful set of slick, keyboard-driven HM. A heavier Europe, perhaps?

Quite where Yamaha had man-

aged to dig up the other five contestants one can only wonder. The third-placed band, **Joshua Cry** (sic) **Wolf**, illiteracy aside, produced the most extraordinary display of on-stage narcissism to try to bolster their heavy-handed U2 impersonation. "There's so much crap around," the vocalist imparted to compere David Jensen afterwards. The next band had a singer who looked like Eddie Edwards, and danced like Ted Rogers.

The first band would have scored "nil points" in the Eurovision Song Contest 10 years ago, and an all-girl band from Bournemouth screeched their way through a sub-T'Pau number. "Well done," said the Kid.

DG

HEAVY METAL ALBUMS

| This Month | Last Month | Title, Artist | Label, Catalogue No. |
|------------|------------|---|--------------------------------------|
| 1 | NEW | STATE OF EUPHORIA Anthrax | Island ILPS9916 (F) |
| 2 | 3 | APPETITE FOR DESTRUCTION Guns N' Roses | Geffen WX125 (W) |
| 3 | NEW | ... AND JUSTICE FOR ALL Metallica | Vertigo VERH61 (F) |
| 4 | NEW | KEEPER OF THE SEVEN KEYS - PART 2 Helloween | Noise NUK117 (A) |
| 5 | NEW | OUT OF THIS WORLD Europe | Epic 4624491 (C) |
| 6 | 1 | HYSTERIA Def Leppard | Bluegone Riffola HYSLP1 (F) |
| 7 | 2 | WIDE AWAKE IN DREAMLAND Pat Benatar | Chrysalis CDL1628 (C) |
| 8 | 4 | SEVENTH SON OF A SEVENTH SON Iron Maiden | EMI EMD1006 (E) |
| 9 | 5 | OU812 Van Halen | Warner Brothers WX1177 (W) |
| 10 | NEW | IMAGINOS Blue Oyster Cult | CBS 4600361 (C) |
| 11 | 20 | RECKLESS Bryan Adams | A&M AMAS013 (F) |
| 12 | 7 | B' SIDES THEMSELVES Marillion | EMI EMS1295 (E) |
| 13 | NEW | BRINTY FOX Briny Fox | CBS 4611111 (C) |
| 14 | 11 | SLIPPERY WHEN WET Bon Jovi | Vertigo VERH38 (F) |
| 15 | 23 | SOMEWHERE IN TIME Iron Maiden | EMI EMC3512 (E) |
| 16 | NEW | LIVE IN LEEDS The Macc Lads | FWR Revolver WKFMLP115 (BMG) |
| 17 | 14 | WHITESNAKE 1987 Whitesnake | EMI EMCPS28 (E) |
| 18 | 15 | BAT OUT OF HELL Meat Loaf | Cleveland International EPC82419 (C) |
| 19 | 6 | LONG COLD WINTER Cinderella | Vertigo VERH59 (F) |
| 20 | 12 | HITS OUT OF HELL Meat Loaf | Epic 4504471 (C) |
| 21 | 24 | LIVE AFTER DEATH Iron Maiden | EMI RIP1 (E) |
| 22 | 22 | FOUR SYMBOLS Led Zeppelin | Atlantic K50008 (W) |
| 23 | 16 | POWERSLAVE Iron Maiden | EMI POWER1 (E) |
| 24 | 19 | PIECE OF MIND Iron Maiden | EMI EMAB00 (E) |
| 25 | RE | CRAZY NIGHTS Kiss | Vertigo VERH49 (F) |
| 26 | 21 | SKYCRAPER David Lee Roth | Warner Brothers WX1140 (W) |
| 27 | 17 | PYROMANIA Def Leppard | Vertigo VERS2 (F) |
| 28 | 29 | ELIMINATOR ZZ Top | Warner Brothers W3774 (W) |
| 29 | RE | PERMANENT VACATION Aerosmith | WEA WX126 (W) |
| 30 | RE | MASTER OF PUPPETS Metallica | Muscle For Nations MFN600M (P) |
| 31 | 33 | OPEN UP AND SAY... AHH! Poison | Capitol EST2059 (E) |
| 32 | RE | NOW AND ZEN Robert Plant | Atlantic WX149 (W) |
| 33 | 39 | IRON MAIDEN Iron Maiden | Fame/EMI FA4131211 (E) |
| 34 | 18 | THE NUMBER OF THE BEAST Iron Maiden | Fame/EMI FA3178 (E) |
| 35 | 35 | SAVAGE AMUSEMENT Scorpions | Harvest SHSP4125 (E) |
| 36 | 31 | WINGS OF HEAVEN Magnum | Polydor POLDS221 (F) |
| 37 | 13 | OUTRIDER Jimmy Page | Geffen WX155 (W) |
| 38 | NEW | NOTHING'S SHOCKING Jane's Addiction | WEA WX216W (W) |
| 39 | NEW | LEPROSY Death | Under One Flag FLAG24 (P) |
| 40 | NEW | THUNDERSTEEL Riot | CBS 4609761 (C) |

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

US TOP FORTIES

SINGLES

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

ALBUMS

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

Charts courtesy Billboard, October 1, 1988 * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

A & R LP REVIEWS

BIG COUNTRY: Peace In our Time. Mercury MERH130. To make any sort of impact on Big Country's career, this latest recording was always going to have to spring some surprises. And indeed it does, what with the Runrig trademark of swirling guitars having been dropped in favour of a brooding, almost mystical feel which works splendidly over Adamson's heartfelt lyrics. A strong grower, and a welcome release at a point where it seemed Big Country were set to drift into monotonous obscurity. **GT**

LEVEL 42: Staring At The Sun Polydor POLH50. Two new members but little else has changed. Level 42 are primarily a funk band and this album finds them reaching the borders of that genre's limitations. There are too many fillers and you can't help feeling that the band is simply satisfying existing fans instead of attempting something new. **NR**



STOCK IT

ENYA: Watermark. WEA WX 199. Hypnotism seems to be at the bottom of this, at times, chilling collection of Gaelic dirges and airs. Unsurprisingly comparisons will be drawn with Clannad (from whom she emerged), but this sticks more to the traditional vocal sweeps rather than the family bands' increasing temptation to "rock out". Graceful stuff, itching for that instore play. **DH**

JOHN FARNHAM: Age Of Reason. RCA PL71839. Aussie Of The Year (it's official) follows up his immensely successful Whispering Jack album with this not-wildly-different effort, also produced by Ross Fraser. Nothing of the calibre of You're The Voice but there are a few interesting co-credits from sundry commercial coves like Dave Stewart, Andy Hill, Bruce Wolley. Desired results should follow. **DC**



STOCK IT

SHINEHEAD: Unity. Elektra EKT 53 960802-1. This is wonderful. The ragamuffin MC takes rap in both hands and swings it reggae style. His cool, colourful vocal technique works wonders on some fine rap/dub rhythms and his delightful humour adds the finishing touch. It's nice to see Shinehead back and adding new dimensions to reggae and rap. **NR**

HANK WILLIAMS JR: Wild Streak. Warner Bros 925 725 1. Don't assume that he of the famous father should be stocked under country. This is more of a southern boogie scenario with smidgins of Skynyrd sauntering in gratis guitarist Gary Rossington. Lots of in-jokes along the lines of him being Hank's boy and therefore unlikely to be seen drinking halves. Good drinking music, good driving music. But not at the same time, of course. **DC**

BALAAM & THE ANGEL: Live Fire or Die. Virgin V2476. A belated release in the UK and one that captures the three Morris brothers in transitional mood, though successfully shrugging off any remaining gothic connections for a more gritty and grinding rock

'n' roll approach. The brothers in arms are discovering their forte, and this album should finally establish the band's true intentions. **KB**

THE JUDDS: Greatest Hits. RCA PL 90243. Probably the country album with the biggest chance of crossover to pop this year, this includes 11 US country chart-toppers and five other well-loved items including John Deere Tractor. Lasting over 55 minutes, this represents strong value and deserves TV advertising. With a tour proposed for early next year, this one could (and should) do very well. **JT**

ASTOR PIAZZOLLA: Tango: Zero Hour. Pangaea 461156-1. Argentinian-born but New York-educated Piazzola is master of the tricky tango, a rich, darting rascal of a music in these knarled and daring hands. The man and compadres draw in classical, jazz and *neuvo wavo* ideas and stitch together unfolding tapestries that dare you to dance and cry. Another innovative card for your world music racks. **MA**

JAMES TAYLOR QUARTET: Wait A Minute. Urban URB17. Rhythm and blues, soul, jazz, bossa nova, cha-cha — all elements of this lively organ sound. But while some like the title track, give you itchy feet others sound like something The Partridge Family might have featured in one of their shows. Pretty damn groovy none the less. **NR**

LAUREN SMOKEN. Loop LOP 502. Producer: Jack Douglas. Distribution: Supertrack/EMI. A New York rock singer in the vein of Benatar or Elkie Brooks, Smoken's debut is uneven, but captivating. Her version of Charlie Chaplin's Smile (also a single) is amazingly like Janis Joplin at her sizzling best, while Gonna Give Love One More Try features a superb guitar solo from George Mazzola, a real find. If the rest were as good, this could be in the Bat Out Of Hell class. We'll surely hear more of both Smoken and Mazzola. **JT**



ENYA: scoring a Watermark

VARIOUS: Bassment Noize. Bassment Records (through Westside) CELLAR 1. This compilation of the New York label's funk acts makes a heady mix. From the wicked boogie of Slide to the smooth funk of E'Leesa, each track adequately fills its grooves. Particularly notable is Diaz Brothers' Here We Go Again which manages to partner Clint Eastwood and Public Enemy! **NR**

THE BEATNIGS. The Beatnigs. Alternative Tentacles Records (through Cartel) VIRUS 65. One of the most provocative and original albums of the year. The Beatnigs' industrial funk rap is both challenging and enlightening in its socially and politically aware lyricisms and its clanging, thudding rhythms. But you will need an open mind to work your way through the 11 tracks. **NR**

Throwing the discus this week: Martin Aston, Kirk Blows, Dave Cavanagh, Duncan Holland, Nick Robinson, Gareth Thompson and John Tobler.

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Reviewed by Jerry Smith

A HOUSE: I'll Always Be Grateful (Blanco Y Negro NEG 38(T)). This superb Irish band come up with their most complete single yet, as their strong, harsh edge is tempered by a more considered approach. Its dramatic vocal delivery and scintillating guitar riff prove irresistible.

 **STOCK IT**

THE FLATMATES: Heaven Knows (Subway SUBWAY 21 (T/CD)). With their past few singles, this Bristol-based band have drastically improved to the point where Heaven Knows could well storm the charts with its pure pop hooks backed up by unforgettable harmonies and fuelled by an insistent beat. Great potential.

THE BIBLE: Honey Be Good (Chrysalis BIB(X) 3). This much acclaimed Cambridge band are still yet to realise their own chart potential, but this slick and commercial track from their Eureka album has all the right ingredients to rectify that.

THE LILAC TIME: You've Got To Love (Fontana/Phonogram LILAC 3(12)). Another track lifted from Stephen Duffy and friends debut LP as The Lilac Time. But as good as it is, it is not exactly an obvious choice of single from a record that has been around for over a year on its independent label. Time for something new?

 **STOCK IT**

FRONT 242: Headhunter (Red Rhino Europe RRE (T/CD) 6). Highly impressive industrial dance track from this well regarded Belgium trio which, with its hard, throbbing rhythm and dramatically intoned vocals, should pick up plenty of well-deserved praise.

SPEAR OF DESTINY: So In Love With You (Virgin VS(T) 1123). Kirk Brandon is back with this new number, produced by Alan Shacklock, delivered in typical SOD style: a ponderous, chest-thumping delivery topped off by

THE FLATMATES: on their way to the penthouse?



GRAEFUL A HOUSE

A HOUSE: building for the future

effective atmospheric that has proved successful before.

 **STOCK IT**

DINOSAUR JR: Freak Scene (Blast First BFFP 30). Following on in the fine tradition of serious US rock bands like Husker Du along comes Dinosaur Jr thrashing out a blend of noisy and chiming guitars with engaging and thoughtful vocals that should create a good deal of interest prior to the release of their forthcoming LP, Bug.

FISHBONE: Freddie's Dead (Epic/CBS FSH(T) 1). More solid rock as these black American rockers follow in the footsteps of Living Colour, delivering a traditional style of rock spiced by jazzed up rhythms but let down by smothering long guitar solos.

BOOTSIE COLLINS: Party On Plastic (What's Bootsy Doin'?) (CBS 653030 7(653030 6)). Descending from the mothership, the great Bootsy Collins shakes his

booty on this wild and wacky slice of freaky-deaky funk released as a teaser for his upcoming new LP entitled What's Bootsy Doin'?

TALK TALK: I Believe In You (Parlophone/EMI (12)R 6189). Having moved well away from their original pop leanings, Talk Talk these days produce thoroughly irresistible, hauntingly atmospheric tracks and this one from their latest album, Spirit Of Eden, is beguilingly catchy and set to do very well indeed.

GLEN FREY: True Love (MCA MCA(T) 1284). Former Eagle issues this slick and competently produced number from his Soul Searchin' album and with its catchy US soft rock style, it is sure to receive plenty of exposure.

 **STOCK IT**

BRENDA RUSSELL: Get Here (Breakout/A&M USA (T) 647). US singer/songwriter Brenda Russell releases this the title track from her latest LP and as another powerful and highly effective ballad it should follow her recent hit, Piano In The Dark, into the charts.

ERASURE: A Little Respect (Mute (12) MUTE 85). Apparently, this Vince Clarke and Andy Bell song is already a club hit and with its Stephen Hague production it seems sure that this track from their highly successful The Innocents LP will go all the way.

RAINBIRDS: Boy On The Beach (Mercury/Phonogram MER(X) 274). Interesting single from this German band with their girl vocalist giving an arresting display over a moody backing that should ensure those that hear it will check out their eponymously titled debut album.

GARY NUMAN: New Anger (Illegal ILS (T/P/G/CD) 1003). Back in a plethora of formats and apparently in dangerous mood(!), Gary Numan pops up on this old punk label with a typical number previewing the release of his new LP, Metal Rhythm, and forthcoming tour.

THE OTHER CHART

TOP 40 SINGLES

| | | | |
|----|----|------------------------------------|-----------------------------------|
| 1 | 1 | TEARS RUN RINGS | Parlophone R6186 (E) |
| 2 | 2 | REVOLUTION BABY | MCA TVV4 (F) |
| 3 | — | IT'S YER MONEY I'M AFTER BABY | Polydor GONES (F) |
| 4 | — | SO IN LOVE WITH YOU | Virgin VS1123 (E) |
| 5 | — | CHARLOTTE ANNE | Island IS380 (F) |
| 6 | 3 | WAY BEHIND ME | RCA PB42209 (BMG) |
| 7 | 4 | WAITING FOR THE GREAT LEAP FORWARD | Go!Discs GOD 23 (C) |
| 8 | 5 | BIRTHDAY | One Little Indian TP11 (I/NM) |
| 9 | 6 | RAGS | Food/Parlophone FOOD 14 (E) |
| 10 | 7 | REV IT UP | Fontana JERRY1 (F) |
| 11 | — | ANCHORAGE | Cooking Vinyl LON193 (F) |
| 12 | — | LOVE IS HERE WHERE I LIVE | blanco y negro/WEA NEG37 (W) |
| 13 | 9 | MARTHA'S HARBOUR | Eden EVEN8 (F) |
| 14 | 8 | I WANT YOUR LOVE | MCA TVV3 (F) |
| 15 | 36 | BLUE MONDAY 1988 | Factory FAC737 (P) |
| 16 | 10 | DEANNA | Mute 86 (I/RT/SP) |
| 17 | 16 | DESTROY THE HEART | Creation CRE057 (I/RT) |
| 18 | 14 | PEEK A BOO | Wonderland SHE14 (F) |
| 19 | 19 | A WISH AWAY | Polydor GONE 4 (F) |
| 20 | — | YAHOO | blanco y negro/WEA NEG26 (W) |
| 21 | 15 | OVER AND OVER | Virgin VS1115 (E) |
| 22 | 18 | WHOLLY HUMBLE HEART | Kitchenware SK36 (F) |
| 23 | — | SUSANNAH'S STILL ALIVE | Alphabet ALPH009 (P) |
| 24 | 17 | GOODBYE MR MACKENZIE | Capitol CL501 (E) |
| 25 | 21 | GIGANTIC/RIVER EUPHRATES | 4AD BAD805 (I/RT) |
| 26 | 11 | WORKING IN A GOLDMINE | WEA YZ199 (W) |
| 27 | 20 | I SAY NOTHING | London LON179 (F) |
| 28 | 12 | I DON'T WANT TO TALK ABOUT IT | blanco y negro/WEA NEG34 (W) |
| 29 | 25 | CHARLTON HESTON | Ensign ENY 614 (C) |
| 30 | 23 | PROTECT AND SURVIVE | Chrysalis CHS3284 (C) |
| 31 | 13 | LIVE FREE OR DIE | Virgin VS1124 (E) |
| 32 | 22 | GET DOWN TONIGHT | Island IS343 (F) |
| 33 | 24 | COLD METAL | A&M AMS2 (F) |
| 34 | 29 | YOU MADE ME REALISE | Creation CRE055 (I/RT) |
| 35 | 28 | BAD MAN | Parlophone R6181 (E) |
| 36 | 30 | WHAT IS THERE TO SMILE ABOUT | Fire BLAZE25 (P) |
| 37 | — | FREAK SCENE (WHAT A MESS) | Blast First BFFP30 (I/RT) |
| 38 | 26 | STILL WAITING | Blue Guitar AZUR 8 (C) |
| 39 | 33 | KINGDOM CHAIRS | Sire W7820 (W) |
| 40 | 38 | L'AMOURIR | Play It Again Sam BIAS 101 (I/RT) |

TOP 20 ALBUMS

| | | | |
|----|----|---------------------------------------|--------------------------------|
| 1 | 1 | RANK | Rough Trade ROUGH 126 (I/RT) |
| 2 | 3 | PEEPSHOW | Wonderland SHELP5 (F) |
| 3 | 4 | SHORT SHARP SHOCKED | Cooking Vinyl CVLP1 (F) |
| 4 | — | END OF THE MILLENNIUM PSYCHOSIS BLUES | Virgin V2550 (E) |
| 5 | 2 | THE NEPHILIM | Situation Two SITU22 (I/RT) |
| 6 | 5 | ALL ABOUT EVE | Mercury MERH119 (F) |
| 7 | 6 | THE EIGHT LEGGED GROOVE MACHINE | Polydor GONLP1 (F) |
| 8 | 11 | THE INNOCENTS | Mute STUMM55 (I/RT/SP) |
| 9 | 7 | LET IT BEE | London LONLP57 (F) |
| 10 | 9 | 1977-1980: SUBSTANCE | Factory FACT250 (P) |
| 11 | 10 | DOING IT FOR THE KIDS | Creation CRELP037 (I/RT) |
| 12 | 14 | LOVELY | RCA PL71688 (BMG) |
| 13 | 17 | IN MY TRIBE | Elektra EKT41 (W) |
| 14 | 16 | TOMMY | Reception LEEDS2 (I/RR) |
| 15 | 12 | LIFE'S TOO GOOD | One Little Indian TPLPS (I/NM) |
| 16 | 8 | 16 LOVERS LANE | Beggars Banquet BEGA 95 (W) |
| 17 | 13 | THE HOUSE OF LOVE | Creation CRELP34 (I/RT) |
| 18 | 20 | HOW WILL I LAUGH TOMORROW ... | Virgin V2551 (E) |
| 19 | — | WHEN IN ROME | EG Virgin EGED56 (E) |
| 20 | 19 | 5:9:88 | In Tape ITS8 (I/RR) |

THE FLATMATES
heaven knows

Playing the small-market high-cost video gamble

by Dave Laing

THE PROBLEMS of music video production in a small market were highlighted at a recent conference on Music Television In Europe, held at the University of Gothenburg. Using two videos made for the group Transdance, Nordisk Television's Lennart Bergvall contrasted the budgets available to independent producers and major labels.

The video for the song Don't Say Go was financed by Nordisk TV in Sweden and cost about £7,500. The film was made at a live concert using one camera and shot on Betacam. Bergvall broke-down the costs into: director and script (£1,600), crew (£2,100), equipment (£550), set (£100), editing (£2,000) and administration including travel (£1,250). The video took a total of 13 days to complete.

Bergvall added that his company, which makes programming for cable TV and will be bidding for a new channel due to start in 1989, had offered the videos as produced to record companies for a fee of £1,500 but many were reluctant to lay out even this sum. At present the only other source of payment for video makers is Swedish state television whose rate for a first screening is £1,000.

The second Transdance video, You're Gonna Get It, was made in London by CBS with a budget of £37,150. The key costs here, as in the earlier video, according to Bergvall were the crew and editing. "You can't skimp on these, the pictures have to be totally in synch with the music" he pointed out. The second video was made on 35mm film with special spot colour effects.

The breakdown of costs included £6,100 for the director and script, £12,500 for the crew, £6,400 for editing and £4,450 for equipment.

Commenting on the prospects for recouping the costs of low budget videos in Sweden, representatives of local labels estimated that it could equal the record company profits from the sale of 40,000 albums. Other sources of income for video producers mentioned were sponsorship (one video had received money from the state lottery) and the Swedish arts council's fund derived from the blank tape levy. However, many agreed with Bergvall that "with the advent of music video, the threshold for establishing new acts has been raised. If you are a new group from a country the size of Sweden it is very difficult ..."



JETHRO TULL: minstrels in the video gallery

Tull video celebrates 20 years

VIRGIN VISION is adding to the birthday celebrations of innovative rockers Jethro Tull with the release of a 14-track music video.

Presented by Annie Nightingale and including interviews with frontman Ian Anderson, 20 Years Of Jethro Tull was released on September 26 with a dealer price of £8.34. The 80-minute release follows Chrysalis' 56-track box set earlier this year.

Sharing the release date were two more videos from Virgin: an hour-long performance title featuring Belinda Carlisle, Belinda Live (dealer price £6.95) and a 53-minute tape that matches computer-generated animation with six Grateful Dead tracks. Structured like a mini Dead concert, So Far has a dealer price of £6.95.

Pickwick's night at the opera

PICKWICK VIDEO has released a third title in its Historic Opera Performances range on the Screen Legends label.

Tito Gobbi stars in Leoncavallo's I Pagliacci (The Players) first performed in Milan in 1892 and here recorded in the open air in 1946.

Continuing the authenticity of the series, the programme is presented in its original black and white, mono sound form — it is sung in Italian without subtitles. Mario Costa directs Tito Gobbi and a cast including a young Gina Lollobrigida.

Pickwick has also released a further music compilation featuring Swedish supergroup Abba. Abba: More Video Hits was released on September 18 and features 12 tracks including Super Trouper and Thank You For The Music. Both titles have a dealer price of £6.95.

R E V I E W

FIELDS OF THE NEPHILIM: Forever Remain. Situation Two. SITV 005. Running time: 77 minutes. Dealer price: £10.42.

Comment: The Nephilim must be one of the most popular Indie bands around today and this full-length concert video captures their impressive performance at London's Town and Country Club last May. As the group likes to build up a dark atmosphere live, much of this video sees the lads shrouded in a fog of dry ice but director Mitch Jenkins also throws in some

nice close-up footage of growling singer Carl McCoy which adds to the broody effect.

The set is also quite well paced, matching slower more thoughtful pieces with the faster, rockier moments.

Sales forecast: Running at about 77 minutes, Forever Remain may seem rather long for the uninitiated but for the fans this is a handy memento of a Nephilim gig and with the band currently on tour promoting their new album this one is likely to sell well. **NR**



FIELDS OF The Nephilim: gravely goths

MUSIC VIDEO

| | | Description (tracks) | Timings/Dealer Price | Video Collection |
|----|-------|---|--|--------------------------------|
| 1 | 1 17 | MICHAEL JACKSON: The Legend ... | Compilation (22 tracks)/55min/£6.95 | MJ 1000 |
| 2 | NEW | FLEETWOOD MAC: Tango In The Night | Live (13 tracks)/1hr/£6.95 | WEA 9381493 |
| 3 | 3 18 | MICHAEL JACKSON: Making Thriller | Compilation/1hr/£6.95 | Vestron MA 11000 |
| 4 | 2 14 | MADONNA: Ciao Italia ... | Live (16 tracks)/1hr 40min/£7.80 | WEA 9381413 |
| 5 | 8 27 | WET WET WET: The Video Singles | Compilation (5 tracks)/25min/£6.95 | Channel 5 CFV 05662 |
| 6 | 5 7 | DEF LEPPARD: Historia | Compilation (18 tracks)/1hr 30min/£10.42 | PolyGram Music Video 041 684 2 |
| 7 | 19 10 | GENESIS: Vol 2 | Compilation (12 tracks)/57min/£6.95 | Virgin VVD 330 |
| 8 | 6 10 | NOW THAT'S ... MUSIC VIDEO 12 | Compilation/1hr/£6.95 | PMI/Virgin MV NOW12 |
| 9 | 15 3 | LED ZEPPELIN: The Song Remains The Same | Live (9 tracks)/2hr 7min/£9.99 | WHV PEV 61389 |
| 10 | — | HEART: If Looks Could Kill | Compilation (7 tracks)/30min/£4.55 | PMI MVR 99 0075 3 |
| 11 | 7 5 | KISS: Crazy Nights | Compilation (3 tracks)/13min/£4.17 | Channel 5 CFV 07782 |
| 12 | 12 2 | U2: Under A Blood Red Sky | Live (12 tracks)/61min/£6.95 | Virgin WD 045 |
| 13 | 11 3 | SIXTIES MIX II | Compilation (25 tracks)/1hr/£6.95 | Stylus SV 0855 |
| 14 | — | BILLY OCEAN: Tear Down These Hits | Compilation (8 tracks)/33min/£6.95 | Virgin WD 313 |
| 15 | — | KATE BUSH: The Whole Story | Compilation (14 tracks)/50min/£6.95 | PMI MVP 99 1143 2 |
| 16 | 10 10 | GENESIS: Vol 1 | Compilation (11 tracks)/55min/£6.95 | Virgin WD 329 |
| 17 | 4 8 | INXS: Kick The Video Flick | Compilation (6 tracks)/30min/£6.95 | Channel 5 CFV 07452 |
| 18 | — | QUEEN: We Will Rock You | Live (20 tracks)/1hr 20min/£6.25 | Video Collection VC 401 2 |
| 19 | — | ABBA: The Video Hits | Compilation (14 tracks)/54min/£6.95 | Screen Legends SL 1100 |
| 20 | — | T'PAU: View From A Bridge | Compilation (5 tracks)/20min/£5.56 | Virgin WC 335 |

Compiled by Gallup for Music Week © 1988

MUSIC WEEK DIRECTORY 1989

URGENT!

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

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

Profits running into six figures can be expected from pop concerts at Wembley — a far cry from the depressing 26,000 who recently turned up for the England v. Denmark soccer international. Anita Strymowicz reports on how the complex is turning an increasingly attentive eye towards the music business



ROGER EDWARDS: sales and events director of Wembley Stadium

'The phone calls for next year's availability have already started and because of the scale involved they tend to meet a world tour or at least a European plan'

Flying the flag of profit from the twin towers

WITH PEN poised above his Things To Do notepad, Roger Edwards, sales and events director of Wembley Stadium looks content. In a few hours' time the Wembley floodgates will open to let in 72,000 people for the stadium's last rock event of the year, when five artists will kick off a six-week world tour under the Amnesty International banner.

This year has seen Pink Floyd, Bruce Springsteen and Michael Jackson wooing capacity record-breaking crowds. A record 504,000 fans attended the Wembley Jackson concerts alone, many of them families in the stadium for the first time.

This year has also seen new promoters using their facilities: Barry Clayman of BCC for Michael Jackson, Barry Marshall of Marshall Arts for the Nelson Mandela concert and Danny Betesh for Pink Floyd. Ticket selling speeds have left promoters with smiles on their faces. Jackson tickets sold like only Jackson tickets can, though, both charity concerts had tickets still on sale a few days beforehand.

As landlords, tickets sales don't directly affect Wembley. The promoter has already put down a minimum of £1/4m to hire the ground and other facilities for one evening. "We do a deal which includes a number of services" explains Edwards, "The production of the show itself is the promoter's problem. We facilitate the show's arrival, build up and removal on completion. We run the house, car park and special arrangements with the police."

Extra profit is made from merchandise and catering. "Merchandise has become a huge secondary factor to going to concerts — T-shirts become badges of attendance" says Edwards. Indeed, Prince's first night at the arena grossed £62,000 in merchandise sales alone, and £8m is made annually from this activity. Meanwhile the catering subsidiary of Wembley plc, Yankee Doodle provides the company with an average income of £1,000 per show.

Organising a major rock event involves hundreds of people, extra services and countless telephone conversations, although the entire process kicks off with just one call.

"Basically, the promoter rings us up to see what availability we have for next year. These phone calls have started to come in for 1989. Because of the scale involved, they tend to meet a world tour or, at least a European plan."

A broad-contract is then written out with the promoter and Wembley approaches the local licensing authority (Brent Council) for an occasional entertainment licence. An agreement is made with the council each year to specify how many such licenses will be granted. For 1988 the limit was 12.

Despite the presence of a strong

residents' complaint lobby, the licence is usually granted after agreeing the decibel level, running time and curfew.

The db level has to be contained within 96 and 98 db in any 15 minute average. This is done by the use of delay towers situated down the stadium's length.

Wembley tries to ease the problems encountered by residents in a number of ways. Thus dust vans are sponsored to clean up the surrounding area during the night, so that the morning after doesn't look quite so bad.

With the co-operation of the police and local authority, there is an extensive traffic monitoring and control scheme which allows certain roads to be accessible only to local residents. Circuit cameras located in Wembley's surveillance rooms monitor the surrounding road network.

A crowd monitoring system is essential and bears in mind that although people tend to arrive at different times, they all leave together. Free transport laid on by Wembley helps ease this flow. Five tube trains and 22 double decker buses are hired at cost of approx £15,000 per night to ferry people from the ground to various central London destinations.

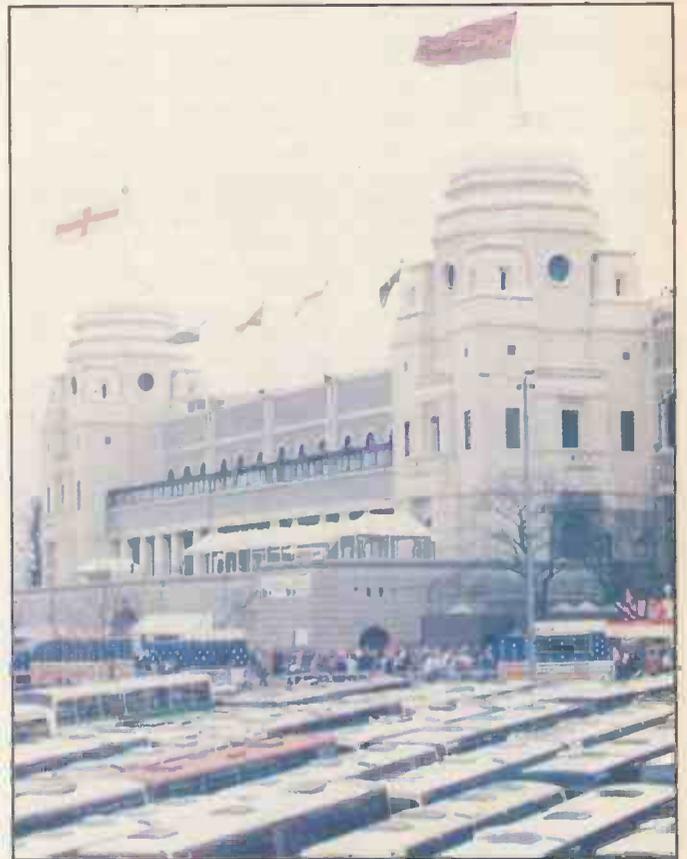
Edwards notes: "The advantages of Wembley in terms of accessibility are historic. The building has been here for 60 years and the transport network of two tube stations and a British Rail station has evolved around it."

After sorting out the date, obtaining the licence, finalising traffic restriction, the publicity operation begins.

Candida Wenham, publicity manager works with the promoters in the processing of press passes, applications, interviews and joins them in the organisation of an on-site press conference which normally takes place the day before the event itself. The Amnesty press conference attracted media attention from all over the world and saw many business cards exchange hands as reporters fought over seats.

The day before the event sees the performers arriving for soundchecks and final meetings between Wembley Stadium, the promoters and police. All security arrangements are double checked. General instructions are issued to all working staff regarding main contact points, show timings etc. Extra staff for catering, merchandising and stewarding are confirmed and camera/radio crews come in to check their locations.

On the actual day, Wembley's usual staff of 400 is expanded considerably by 800 stewards who survey turnstiles, seating and the all important pitch areas. A constant cleaning process involves 200 people. Catering and merchandising outlets also need to be manned.



WEMBLEY'S TWIN towers, turning from football to pop music.

The dressing room area made up of portakabins needs to be staffed. These and the production offices usually travel with the show, the off-set cost being shared often between promoters. The same promoters usually hire the same sound and staging companies. In the case of the Amnesty concert, its promoter, Harvey Goldsmith shared the cost with Jackson's promoter.

The morning before the concert sees all stewards and security staff being briefed, sound and light checks, traffic regulations consisting of barriers and tidal flow being put into operation and travel messages being broadcasted. Police arrive to share the surveillance unit working closely with Wembley's own such unit.

Turnstile men go to their posts, electronic scoreboard staff work up public information and advertising copy. A residents "hotline" takes calls concerning noise, obstructing vehicles and so forth. Wembley sponsored tow away trucks are on standby, whilst hired dust vans start to clean up the surrounding streets.

Radio-linked directors, event managers and security walk the course constantly to check everything is running according to plan, whilst the publicity department and promoters field press queries, interviews and sort out any technical problems. Bars and merchandising outlets are stocked up, the doors open, and the fun begins.

While stadium events always attract the most publicity, Wembley plc also owns the arena, conference centre, exhibition hall, squash courts, car park and a hotel. And there are plenty of plans for expansion. The potential was perceived by chairman, Brian Wolfson who acquired the controlling interest in the company after a reverse buy-out of GRA Communications calling it a "sleeping giant". Wembley is currently expanding its entertainment, sports and business activities.

Says Edwards "We are also expanding into service companies — companies which supply Wembley in the staging of events." A florist operation is being built on the back of the property "with the view to offering not only local people a garden centre but also supplying all shrubbery and flowers for the complex.

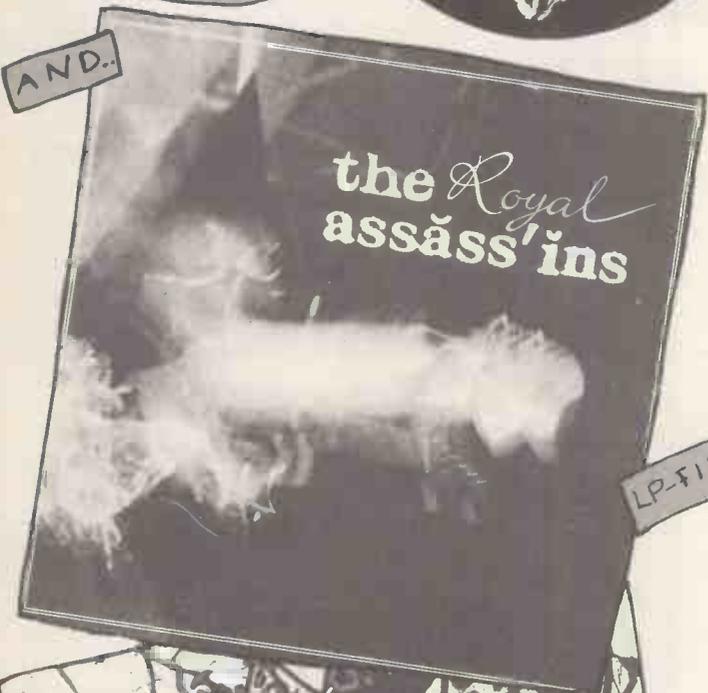
Other subsidiaries include a turfing consultancy, carpeting company and electrical contractors. A team of consultants were also involved with the plans to stage the Jean Michel Jarre Docklands concerts.

The company's acquisition of Pacer, the American box office operation, this year looks set to spearhead Wembley plc's next step—to expand over the Atlantic.

All of which bears out Edwards' statement that Wembley's ambition is "to be the leading force in the leisure market."

EERIE TALES

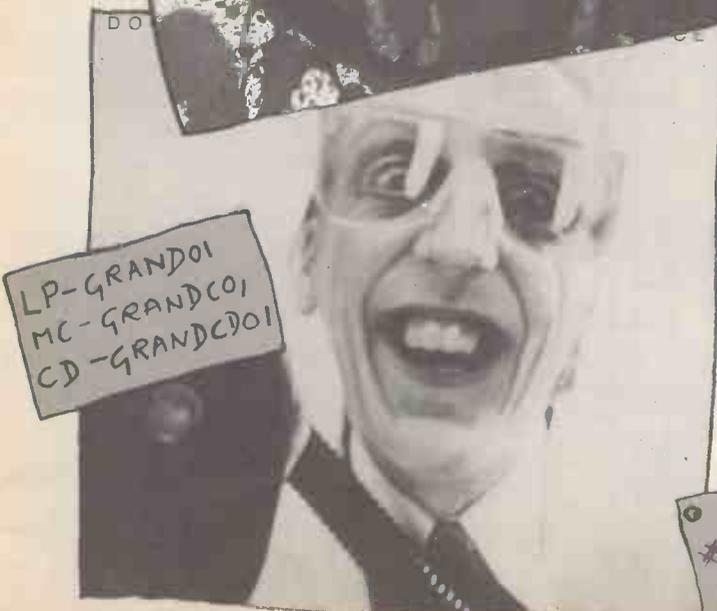
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HA HA HAA



LP-FIRELP13



LP-SOL13



LP-GRANDOI
MC-GRANDCOI
CD-GRANDCOI

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TOP 100 ALBUMS

Table of Top 100 Albums, including entries like NEW JERSEY, STARING AT THE SUN, RAP TRAX, CONSCIENCE, HOT CITY NIGHTS, BUSTER (OST), KYLIE, SUNSHINE ON LEITH, TRACY CHAPMAN, BAD, PUSH, ANCIENT HEART, DIRTY DANCING (OST), THE FIRST OF A MILLION KISSES, BLUE BELL KNOLL, MOONLIGHTING (OST), WORKERS' PLAYTIME, NOW! 12, RANK, HEAVEN ON EARTH, APPETITE FOR DESTRUCTION, IDOL SONGS: 11 OF THE BEST, SPIRIT OF EDEN, BEST OF EAGLES, GREATEST EVER ROCK 'N' ROLL MIX, ... AND THE BEAT GOES ON, WHITNEY, TANGO IN THE NIGHT, KICK, SO GOOD, PURPLE RAIN (OST), A SALT WITH A DEADLY PEPA, SHORT SHARP SHOCKED, TWICE THE LOVE, ... AND JUSTICE FOR ALL, STATE OF EUPHORIA, OUT OF THIS WORLD, BROTHERS IN ARMS, THE WORLDS OF FOSTER & ALLEN, POPPED IN SOULED OUT, MORE DIRTY DANCING (OST), HEARSAY, HYSTERIA, PEEPSHOW, ROCKS THE HOUSE!, RARE GROOVE MIX, THRILLER, KEEPER OF THE SEVEN KEYS PART 2, LOVESEXY, HITS 8, HITS.

DON'T FORGET YOUR FREE ENTRY IN THE 1989 MUSIC WEEK DIRECTORY

Table titled 'AND THE BEAT GOES ON' listing artists like JARRE, JELLYBEAN, ANTHRAX, AZTEC CAMERA, BALEARIC BEATS VOL 1, BENATAR, BENSON, BON JOVI, BRAGG, BROS, BUSTER (OST), CARLISLE, CARRERAS, CAVE, CHAPMAN, CHRISTIAN, CLAPTON, CLIMIE FISHER, COCTEAU TWINS, COLLINS, D'ARBY, DEACON BLUE, DEF LEPPARD, DIRE STRAITS, EAGLES, ERASURE, EUROPE, FAIRGROUND, FLEETWOOD MAC, FOSTER & ALLEN, GREEN, GUNS 'N' ROSES, HELLOWEEN, HOLLIES, HOT CITY NIGHTS, HOT HOUSE FLOWERS, INXS, LONDON VOL 4, HOUSTON, IDOL, JARRE, JELLYBEAN, JONES, INXS, JACKSON, MICHAEL, MORE DIRTY DANCING, NICK CAVE & THE BAD SEEDS, O'NEAL, ORIGINAL SOUNDTRACK, PARIS, PET SHOP BOYS, PHANTOM OF THE OPERA, PRINCE, PROCLAIMERS, ROBERTSON, RARE GROOVE MIX, REA, ROBERT CRAY BAND, ROBERTSON, SALT 'N' PEPA, SIMON, SIOUXIE & THE BANANAS, SMITHS, STING, TPAU, TALK TALK, THAT PETROL EMOTION, THE BLUES BROTHERS, TIKARAM, UB40, URBAN ACID, VANDROSS, WET WET WET, WHITE, WINWOOD, WOMACK & WOMACK, WONDER STUFF.

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

KEY TO CHART table with columns for Title, Artist (Producer), Label LP No. (Distributor), C: Cassette No./CD, Compact Disc No. and a section for BPI AWARDS (Platinum, Gold, Silver) with their respective unit requirements.

STATISTICS This Week Year To Date New Chart Entries... 13 198 Panel Sales Percentage +5%

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Table of Top 100 Albums (continued), including entries like TURN BACK THE CLOCK, ROBBIE ROBERTSON, DON'T BE AFRAID OF THE DARK, FUR, PEOPLE, THE INNOCENTS, ALL THE HITS AND MORE, BALEARIC BEATS VOL 1, GREATEST HITS LIVE, WIDE AWAKE IN DREAMLAND, ON THE BEACH, LOVE, AZTEC CAMERA, ALL ABOUT EVE, URBAN ACID, THE BLUES BROTHERS (OST), THE EIGHT LEGGED GROOVE MACHINE, TENDER PREY, HI LIFE - THE BEST OF AL GREEN, THE JOSHUA TREE, THE COLLECTION, BARRY WHITE, THE CREAM OF ERIC CLAPTON, THE CHRISTIANS, RAIN TOWN, NON STOP, PET SHOP BOYS, ACTUALLY, FACE VALUE, PHANTOM OF THE OPERA, NO JACKET REQUIRED, OFF THE WALL, THE NEPHILIM, 20 GOLDEN GREATS, THE BEST OF OMD, FAITH, INDIGO, ROLL WITH IT, INTRODUCING THE HARDLINE..., RUMOURS, NOTHING LIKE THE SUN, BRIDGE OF SPIES, UB40, UB40 (UB40/John Shaw), END OF MILLENNIUM PSYCHOSIS BLUES, HELLO I MUST BE GOING, EVERYTHING, HOUSE SOUND OF LONDON VOL 4, MIAMI VICE (OST), FROM LANGLEY PARK TO MEMPHIS, GIVE ME THE REASON, JOSE CARRERAS COLLECTION, IN CONCERT: LYONS/HOUSTON, DISCO, PET SHOP BOYS.

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by Dave Henderson

HEY, CATCH the grooooooove! While you're reading this, I'm saying hello to **Mickey Mouse** in Florida, but I promise to bring each and every one of you a smiley badge back — to celebrate the death of Acid House. The next movement is Acid Jazz and the one after that is Beatnik Jazz. BGP, through PRT, has a brash brace of releases to help the movement swing along and it includes Acid Jazz Volume One, with tracks from **Funk Inc.**, **Ivan 'Boogaloo' Jones** and pals, Volume Two with tracks

T R A C K I N G

Dark and on the **Riverside** label there's his Freedom Suite, **Clark Terry's** Top And Bottom Brass and **Thelonius Monk's** Orchestra At The Town Hall — a live soiree from 1959. So chill out.

THE **MARVY Dim Suboteo** take table soccer and UK eccentricity into new realms with an album of blues rock on Red Rhino

they flickers or shovers? Also through Red Rhino and the Cartel, the Medium Cool label further expands its empire with the debut release from Drop, a 12-inch of sophisticated dancefloor pop called The Boy Races. More 12-inchers! Yes, the well-respected **Kill Devil Hills** have their second release, on the Roustabout label and that's called Here We Go Again, while **MDMA** offer Evidence on Ediesta and the Rham label breaks into a fitful burst of activity with releases for dancefloor consumption from **Gary Buchanan**, I Just Need Your Loving, and **Grand Groove**, Let's Dance.

FORMER RED Rhino stalwarts, **Red Lorry Yellow Lorry** release a new single on Situation Two, through Rough Trade and the Cartel. (Only Dreaming) Wide Awake is a re-recorded version of the track which first saw the light of day on their recent nothing Wrong LP. French New Rose subsidiary, Fan Club releases an ambitious set of blues recordings, featuring authentic gritty recordings laid down around 1970 and featuring **Ry Cooder** alongside **Thomas Pinkston** who's acclaimed as the world's finest negro Hawaiian guitarist, the youngest member of **WC Handy's** band. The album is called Down Home.

MEN OF COURAGE release their debut single on the Far Out label through Fast Forward and the Cartel and it's already been held up to the light as the best thing to come out of Scandinavia since Ryvita. Also through Fast Forward Dundee's premier "cutie" band, **The Wild House** release their second single, a 12-inch called Let's Get Married on Uh Huh. At Backs, **The Cas Carnaby** release their debut LP, Mr Morris' Funeral on the Backs label itself, **The Jetset** hove their fifth Post-Monkees homage, called Five, it's on Dance Network and has already been called, rother scarily, their White Album. Aaaaargh! The message with **The Blipvert Bigtop** album, North Pole on Earworm, says think **Residents**, think **Beefheart**, think **Kurt Weill**, think **Manhattan Transfer**. Think what you will! (I said that last one, actually.)

THE ROUGH Justice label, through Pinnacle, has a new album from American raunchies **Adrenalin OD**, which is curiously titled Cruising With Elvis In Bigfoots' UFO, which is licensed from the US Buy Our Records label. Top rockabilly outfit, **The Jets** release a new LP on the Krypton label. It's, inevitably, hard-rockin' stuff and it's called Cotton Pickin'. Even harder is the

Metalworks/Funhouse link-up for **Lethal Aggression's** Life Is Hard album which will be available in the UK via Nine Mile and the Cartel. In a dance mood again, **MC Fyre** releases It's My Rhythm on DTI through Revolver and the Cartel and, just as we predicted in paragraph one, Acid Jazz continues to flow with the Acid Jazz label releasing **Extasis's** Psychedelic Jack on 12-inch through Revolver, Still with Revolver, Colordisc has a compilation called Colour Supplement, with tracks from **WeR7**, **Lives Of Angels**, **Modern Art** and **Mystery Plane**, and up at Backs, **Rev Revolution** has a 12-inch released on Plastichead called Transmission Baby — which features ex-members of Wasted Youth and was produced by **Martin Ware** of **Heaven 17**.

THREE HIGHLY interesting album releases from Hannibal are new albums from the far flung corners of the world, including a tie-up of **Ketana**, **Toumani Diatabe** and **Danny Thompson** on Songhai, a collection of Hungary's dance house music on Vujicis and Dias Y Flores by **Silvio Rodriguez**.

GREATER THAN One take to the dancefloor, which must be pretty damn crowded by now with all these hip dudes doing their thang out there, with a new 12-inch only single called Peace on K-K. And that's about it from me and Mickey Mouse.



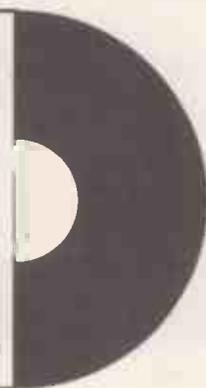
SOMEWHERE WITHIN this lurks Red Lorry Yellow Lorry, who have a new single out

from **Billy Butler** and **The Metronomes**, a debut for the beat-goes-poetry teamsters with **Allen Ginsberg's** Howl. On the affiliated Milestone label, there's **Sonny Rollins's** Dancing In The

through the Cartel. Who are these mystical Dim's you ask, well, I'll tell you, they are **Brendan Croker** and **Jon Langford**... but as all Subbuteo experts will be wondering, are

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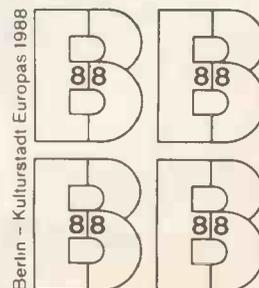
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TOP INDIE SINGLES

| | | | |
|----|-----|----|---|
| 1 | 3 | 3 | NOTHING CAN DIVIDE US Jason Donovan PWL PWL(T)17 (P) |
| 2 | 1 | 5 | MEGABLAST/DON'T MAKE ME WAIT Bomb The Bass Rhythm King/Mute DOOD(12)2 (I/RT) |
| 3 | 2 | 10 | THE ONLY WAY IS UP Yazz & The Plastic Population Big Life BLR4(T) (I/RT) |
| 4 | 4 | 3 | STOP THIS CRAZY THING Cold Cut/Junior Reed Ahead Of Our Time CCUT(4)T (I/RT) |
| 5 | NEW | | BURN IT UP Beatmasters/PP Arnold Rhythm King LEFT27(T) (I/RT) |
| 6 | 5 | 8 | THE LOCO-MOTION Kylie Minogue PWL PWL(T)14 (P) |
| 7 | 6 | 3 | OOCHY KOOCHY Baby Ford Rhythm King/Mute 7BFORD1 (12-BFORD 1)(I/RT) |
| 8 | 7 | 4 | BIRTHDAY The Sugarbubs One Little Indian 7/12 TP11 (I/NM) |
| 9 | 8 | 10 | SUPERFLY GUY S-Express Rhythm King/Mute LEFT28(T) (I/RT) |
| 10 | NEW | | REACHIN' Phase II Republic LIC006 (I/RE) |
| 11 | NEW | | SLAM! Phuture Low Fat Vinyl Lfv1 (I) |
| 12 | 9 | 5 | DR STEIN Helloween Noise 7HELLO1 (12-12HELLO1) (A) |
| 13 | NEW | | FIGHT TO BE FREE Nuclear Assault Under One Flag-(12FLAG105) (P) |
| 14 | 13 | 2 | JOHNNY AND MARIE Up And Running Tac ZZZ1(T) (I/PP) |
| 15 | 11 | 48 | BLUE MONDAY 1988 New Order Factory FAC737 (12-FAC73R) (P) |
| 16 | 10 | 2 | DEANNA Nick Cave Mute (12)MUTE 86 (I/RT/SP) |

| | | | |
|----|-----|----|--|
| 17 | 12 | 6 | DESTROY THE HEART House Of Love Creation CRE057(T) (I/RT) |
| 18 | 18 | 8 | I'VE GOT A FEELING Deluxe Unyque UNQ3(T) (SP) |
| 19 | NEW | | SUSANNAH'S STILL ALIVE The Cardiacs Alphabet ALPH009(T) (P) |
| 20 | 17 | 4 | GIGANTIC Pixies 4AD BAD805 (I/RT) |
| 21 | 14 | 6 | COULDN'T GET IT RIGHT Climax Blues Band Clay CLAY49 (P) |
| 22 | NEW | | ANY LOVE Massive Attack Massive Attack-(MASS001) (I/RE) |
| 23 | 15 | 3 | POP MUZIK (HIT IT! MIX) All Systems Go Unique (12)NIQ03 (A) |
| 24 | 16 | 32 | THEME FROM S-EXPRESS S-Express Rhythm King/Mute LEFT21(T) (I/RT) |
| 25 | 21 | 5 | BEAT DIS Bomb The Bass Mister-ron/Rhythm King DOOD(12)1 (I/RT) |
| 26 | 23 | 16 | CHAINS OF LOVE (REMIX) Erasure Mute (12)MUTE83 (I/RT/SP) |
| 27 | NEW | | WHAT'S YOUR PROBLEM Projection Jam Today-(12CHIL8) (A) |
| 28 | 34 | 24 | I SHOULD BE SO LUCKY Kylie Minogue PWL PWL(F)8 (P) |
| 29 | 29 | 17 | DOCTORIN' THE TARDIS Time Lords KLF KLF003 (I/RT) |
| 30 | 20 | 6 | YOU MAKE ME REALISE My Bloody Valentine Creation CRE055(T) (I/RT) |
| 31 | 19 | 2 | WHAT IS THERE TO SMILE ABOUT Close Lobsters Fire BLAZE25(T) (P) |
| 32 | 28 | 7 | DOCTORIN' THE HOUSE Cold Cut/Yazz/Plastic.. Ahead Of Our Time CCUT27 (I/RT) |
| 33 | 30 | 6 | TUNE IN Psychic TV (Jack The Tab) Temple TOPY037 (I/RE) |
| 34 | 41 | 2 | FREAK SCENE (WHAT A MESS) Dinosaur Jnr. Blast First BFFP030(T) (I/RT) |

| | | | |
|----|----|----|---|
| 35 | 33 | 5 | THE CIRCUS Erasure Mute MUTE66 (I/RT/SP) |
| 36 | 27 | 60 | TRUE FAITH New Order Factory FAC 183/7(12-FAC183) (P) |
| 37 | 31 | 2 | RUMBAMANIA Rumba Tres Red Bullet KWEST(T)3 (A) |
| 38 | 45 | 4 | BITING MY NAILS Renegade Sound Wave Mute (12)MUTE82 (I/RT/SP) |
| 39 | 24 | 5 | TOP CAT RAP MC Bronx 100 2 One CATRAP(12)1 (A) |
| 40 | 35 | 22 | BANGO (TO THE BATMOBILE) Todd Terry Project Sleeping Bag HAK(T)16 (A) |
| 41 | 26 | 10 | DEF CON ONE Pop Will Eat Itself Chapter 22 PWE1(12)001 (I/NM) |
| 42 | 39 | 6 | TO THE RHYTHM Longsy D & Cut Master MC Big One V(V)BIG10 (I/RT) |
| 43 | 48 | 26 | ANYONE Smith & Mighty Beat Master BEAT M2(12) (A) |
| 44 | 25 | 11 | DO YOU WANNA FUNK Sylvester & P. Cowley Domino-(DOM4T) (CH) |
| 45 | 22 | 20 | GOT TO BE CERTAIN Kylie Minogue PWL PWL(T)12 (P) |
| 46 | 32 | 18 | MOONCHILD (SECOND SEAL) Fields Of The Nephilim Situation Two SIT52(T) (I/RT) |
| 47 | 40 | 4 | BLAME Chesterfields Household HOLD3(T) (I/RE) |
| 48 | 44 | 4 | TANGIERS Screaming Trees Native (12)NTV34 (I/RR) |
| 49 | 49 | 15 | ATMOSPHERE Joy Division Factory FAC2137 (P) |
| 50 | 38 | 7 | SHIP OF FOOLS Erasure Mute (12)MUTE74 (I/RT/SP) |

TOP 25 ALBUMS

| | | | |
|----|-----|----|--|
| 1 | 1 | 2 | RANK The Smiths Rough Trade ROUGH126 (I/RT) |
| 2 | 2 | 11 | KYLIE Kylie Minogue PWL HF3 (P) |
| 3 | 4 | 2 | KEEPER OF THE 7 KEYS - PART 2 Helloween Noise NUK 117 (A) |
| 4 | 3 | 2 | THE NEPHILIM Fields Of The Nephilim Situation Two SITU22 (I/RT) |
| 5 | 7 | 22 | THE INNOCENTS Erasure Mute STUMM55 (I/RT/SP) |
| 6 | 9 | 9 | CHESS-THE RHYTHM & BLUES Various Chess/Charly SAM500 (CH) |
| 7 | 8 | 56 | THE CIRCUS Erasure Mute STUMM 35 (I/RT/SP) |
| 8 | 5 | 10 | 1977-1980:SUBSTANCE Joy Division Factory FACT250 (P) |
| 9 | 6 | 6 | DOING IT FOR THE KIDS Various Creation CRELP037 (I/RT) |
| 10 | 15 | 9 | THE SOUND OF SUN Various Chess/Charly SAM 3 (CH) |
| 11 | 13 | 11 | ACID TRAX VOL 2 Various Serious DRUG 2 (A) |
| 12 | 14 | 10 | TOMMY The Wedding Present Reception LEEDS 2 (I/RR) |
| 13 | 10 | 21 | LIFE'S TOO GOOD The Sugarbubs One Little Indian TPLP5 (I/NM) |
| 14 | 18 | 13 | HATFUL OF HOLLOW The Smiths Rough Trade ROUGH 76 (I/RT) |
| 15 | 11 | 8 | HOUSE OF LOVE House Of Love Creation CRELP34 (I/RT) |
| 16 | 12 | 56 | SUBSTANCE New Order Factory FACT 200 (P) |
| 17 | 16 | 4 | THIS IS LATIN MUSIC Various Caliente/Charly SHOT1 (CH) |
| 18 | 21 | 5 | LES MISERABLES Original London Cast First Night ENCORE 1 (P) |
| 19 | 20 | 42 | WONDERLAND Erasure Mute STUMM 25 (I/RT/SP) |
| 20 | NEW | | LEPROSY Death Under One Flag FLAG 24 (P) |
| 21 | RE | | GEORGE BEST Wedding Present Reception LEEDS1 (I/RR) |
| 22 | 19 | 5 | JACKMASTER VOL 3 Various DJ International JACKLP503 (A) |
| 23 | 23 | 2 | THE TEXAS CAMPFIRE TAPES Michelle Shocked Cooking Vinyl COOK 002 (I/NM) |
| 24 | RE | | SURFER ROSA Pixies 4AD CAD 803 (I/RT) |
| 25 | 17 | 2 | 5:9:88 Frank Sidebottom In Tape IT 058 (I/RR) |

REGGAE CHART

| THIS WEEK | LAST WEEK | REGGAE DISCO CHART | REGGAE CHART |
|-----------|-----------|---|--------------|
| 1 | (6) | SWEET FOR MY SWEET Supercat Skengdon SKDL 077 | |
| 2 | (3) | HOLDING BACK THE YEARS Earl Sixteen Rock Star RS 01 | |
| 3 | (5) | PROUD TO BE BLACK Crucial Robbie Y+DYDD 0130 | |
| 4 | (4) | SO MANY WAYS Dennis Malcolm Charm CRT 19 | |
| 5 | (1) | MUSIC LOVER Shabba Ranks Live And Love LLD 83 | |
| 6 | (2) | NO WAY BETTER THAN YARD Admiral Bailey Live And Love LLD 81 | |
| 7 | (8) | NOT AS HAPPY F. McGregor/C Schloss Greensleeves GRED 226 | |
| 8 | (9) | WILD SANCHEZ Sanchez Dennis Star DS1 07 | |
| 9 | (7) | WOMAN OF MOODS Trevor Dixon Groove And QTR CRD 004 | |
| 10 | (17) | MEANING OF LIFE B. Candy Saxon SHF 005 | |
| 11 | (15) | OOH BABY BABY Katch Mango 1215 382 | |
| 12 | (14) | A NO NUTTEN Frankie Paul Fashion FAD 060 | |
| 13 | (13) | LOVE IT JAMAICA Macka B. Black Scapio BS 01 B | |
| 14 | (20) | AM I LOSING YOU Cynthia Schloss Charm Records CRT 22 | |
| 15 | (10) | CALL ON ME Delroy Wilson Germain Records DGT 37 | |

REGGAE ALBUM CHART

| | | |
|----|------|--|
| 1 | (1) | TURBO CHARGE F. Paul/Pinchers Super Supreme SUPLP 1 |
| 2 | (2) | REGGAE HITS VOL 4 Various Artists Jet Star JELP 1004 |
| 3 | (4) | SIZZLING Frankie Paul Skengdon SKDLP 009 |
| 4 | (3) | LONELINESS Sanchez Techniques Records WRLP 17 |
| 5 | (6) | LOOKS ARE DECEIVING Macka B Anwa Records ARILP 038 |
| 6 | (5) | MUSIC WORKS SHOWCASE 88 Various Greensleeves GREL 117 |
| 7 | (8) | CONSCIOUS PARTY Z Marley/The Melody Makers Virgin V 2506 |
| 8 | (10) | JAMMY'S ANGELS Various Artists Jammy's SPLP 08 |
| 9 | (7) | GET READY Mighty Diamonds Greensleeves Records GREL 112 |
| 10 | (9) | KINGSTONIAN MAN General Trees CSA Recs CSLP 26 |

DISCO 45'S NEW RELEASES

| |
|--|
| CHERRY Bob Andy/I Anko DKAA 001 |
| COVER ME Tinga Stewart & Ninga Man Pickout PICK 09 |
| LONELY Paulett Tajah Anwa ARI 79 |
| DREAM LOVER Sister Charmaine Rock STAR RSD 002 |
| WANDERING WANDERER W. Tyson & Misty In Roots People Unite PU 006 |
| MEN INNA IT Joseph Cotton CSA Records 12CSA 516 |
| HANG ON BABY Tinga Stewart & Peter Hunningale Realistic RRT12 |
| HER LOVE IS BURNING Pliers Pickout PICK 10 |
| SANDOCHAN Super Cat Roots Rockers RRD 006 |
| BLACK PRIDE Kofi Anwa ARI 81 |

ALBUMS

| |
|---|
| ZOUK IS THE ONLY MEDICINE WE HAVE Kassav Greensleeves GREL 2001 |
| FAMILY Joe Higgs Blue Mountain BMLP 21 |
| I'LL BE WAITING Tomlins Live & Learn LLLP 027 |

HOT NEW RELEASE SOUL DISCO 45'S

| |
|--|
| GET BUSY REMIX Rick Clarke WA Records WATR 2 |
| JENNY B Sexy Eyes Remix Power Pakk PP 11 |
| YOU WANNA DANCE Rih Raff Twenty Twenty Rec. TT 122020 (Acid) |
| NIGHT MOVES R Siepak Komp Sure Del... |

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CH 247 BLUESVILLE VOL. 1 — FOLK BLUES
(Featuring Furry Lewis, Lightnin' Hopkins, Scrapper Blackwell etc. Also on cassette CHC 247 & CD COCH 247 including extra tracks).



CH 250 BLUESVILLE VOL. 2 — ELECTRIC BLUES
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Ace Records, 48-50 Steele Road, London NW10 7AS
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NEW ALBUMS

Distributor Codes

A—PRT 01-640 3344
 ACD—ACD 01-451 4494
 ARAB—Arabesque 01-995 3023
 BB—Bite Back 01-451 0379
 BH—Blue Hat 0225 782640
 BK—Books 0603 624290
 BMG—BMG 021-500 5678
 BU—Bulleit 08894 76316
 C—CBS 0296-395151
 CA—Caddillac 01-836 3646
 CH—Charly 01-639 8603
 CM—Celtic Music 0423 888979
 CON—Conifer 0895 441 422
 CP—Counterpoint 01-368 6636
 CSA—01-960 8466
 DIS—Discovery 067 285 406
 E—EMI 01-848 9811
 F—PolyGram 01-590 6044
 FF—Fast Forward 031 226 4616
 FOL—Folksound 0203 711935
 GD—Gordon Duncan 0467-21517
 GOLD—S. Gold 01-539 3600
 GS—Graphic Sound 0622 683196
 GY—Greyhound 01-924 1166
 H—HR Taylor 021 622 2377
 HM—Harmonia Mundi 01-253 0863
 HOL—Hollywood Nights 0438 315533
 HV—Hotshot 0634 43952
 HS—Hotshot 0532 742106
 I—Catal Scotland 031 226 4616
 I—Catal North 0904 641415
 I—Catal Midlands 0926 496060
 I—Catal East 0926 496060
 I—Catal West 0272 541291
 I—Catal South-East 01-837 4404
 IRS—Independent Record Sales 01-850 3161 (Chris Wellard)
 JETZ—Jettsoundz 0253 712453
 J—Jungle 01-359 8444
 JS—Jestor 01-961 5818
 K—K-tel 01-992 8000
 KS—Kingdom 01-836 4763
 LG—Lightning 01-965 9292
 LO—Londisc 01-522 2936
 M—MSD 01-961 5646
 MMG—Magnum Music Group 0494-882858
 ML—Moline 01-686 3636
 NM—Nine Mile 0926 496060
 O—Outlet 0232 322826
 OR—Orbitone 01-965 8292
 P—Pinnacle 0689 73144
 PAC—Pacific 01-800 4490
 PK—Pickwick 01-200 7000
 PL—Prism Leisure 01-804 8100
 PP—Probe Plus 051 236 6591
 PROJ—Projection 0702 72281
 PVG—Palace Virgin and Gold 01-539 5566
 PY—Priority 01-992 7021
 RA—Rainbow 01-589 3254
 RC—Rollercoaster 0453 886252
 RE—Revolver 0272-541291
 REC—Recommended 01-622 8834
 RH—Rhino 01-965 9223
 RL—Red Lightnin' 037-988 693
 RM—Record Merchandisers 01-848 7511
 ROSS—Ross 08886 2403
 RR—Red Rhino 0904 641 415
 RT—Rough Trade 01-833 2133
 SL—Silva Screen 01-284 0525
 SO—Stage One 0428 4001
 SOL—Soloman & Peres 08494-32711
 SP—Spartan 01-903 8223
 SRD—Southern 01-889 6555
 SSD—Silver Sounds (CD) 01-808 0833
 STERN—Stern's/Triple Earth 01-388 5533
 STY—Stylus 01-453 0886
 SW—Swift 0424 220028
 TB—Terry Blood 0782 620321
 VFM—VFM Cassette Distributors 0296 437307
 W—WEA 01-998 5929
 WYND—Wynd-up 061-872 0170

Artist Title Label "LP" "MC" "CD" Cat Nos Dealer Price (Distributor) Music Category

ADRENALIN O.D. CRUISING WITH ELVIS IN BIGFOOTS' UFO Rough Justice/Music For Nations JUST 12M/(P) Heavy Metal
 ALEXANDER, Monty IVORY & STEEL Concord/New Note CCD 4124"CD"£6.95(P) Jazz
 ALEXANDER, Monty TRIPLE TREAT Concord New Note CCD 4193"CD"£6.95(P) Jazz
 ALMEDIA, Laurinda/Charlie BYRD BRAZILIAN SOUND Concord New Note CCD 4150"CD"£6.95(P) Jazz
 ARMSTRONG, Louis WHAT A WONDERFUL WORLD Polydor 835895-1/835895-4"MC"/835895-2"CD"£2.45/4.89(F) Jazz

BARRACUDAS, The THE WORLD IS A BURN Flicknife BLUNT 044/- £3.05(SP) Rock
 BELLSON, Louise 4 LIVE AT JAZZ SHOWCASE Concord/New Note CJ 350/CJ 350C"MC"/CCD 4350"CD"£4.29/6.95(P) Jazz
 BLACK, Stanley & The LSO ITV THEMES Hallmark SHM 3247/HSC 3247"MC"/PWKS 516"CD"£2.99/5.99(PK) Television
 BLACK, Ika SPECIAL LOVE Keyman KMCD 004"CD"£7.99(I/RE) Reggae
 BOILERS, The ROCKIN' STEADY Ska SKAR 5/- £3.05(I/RE) Ska
 BREAD THE VERY BEST OF BREAD Hallmark SHM 3244/HSC 3244"MC"/PWKS 518"CD"£2.99/5.99(PK) Pop
 BYRD, Charlie/Bud SHANK BRAZILVILLE Concorde/New Note CCD 4173"CD"£6.95(P) Jazz
 BYRD, Charlie SUGARLOAF SUITE Concorde/New Note CCD 4114"CD"£6.95(P) Jazz

CASHFLOW BIG MONEY Club/Phonogram 832187-1/832187-4"MC"/832187-2"CD" £3.99/6.99(F) Rock
 COOK, Barbara THE DISNEY ALBUM Hallmark SHM 3248/HSC 3248"MC"£2.99 (PK) MOR
 CRAIG, Lorraine & The National Jazz Youth Orchestra SHADES OF BLUE & GREEN BBC REN 702/ZCN 702"MC"/BBCCD 702"CD"£3.29/6.25(P) MOR
 CRAY, Robert BAND DON'T BE AFRAID OF THE NIGHT Mercury/Phonogram MERH 129/MERHC 129"MC"/834923-2"CD"(F) Blues
 CRAZYHEAD DESERT ORCHID Food/Parlophone FOODLP 1/FOOLTC 1"MC"/FOODCD 1"CD"£3.99/7.29(E) Rock
 **CROSS, Sandra COMET IN THE SKY Ariwa ARICD 34"CD"£7.05(I/RE) Reggae
 CURRENT 93 DOGS BLOOD RISING L.A.Y. L.A.H. LAY 008CD"CD"£7.05(I/RR) Rock

DeBURGH, Chris FLYING COLOURS A&M AMC 5224/AMC 5224"MC"/CDA 5224"CD"£4.25/7.29(F) Pop
 DEATH LEPROSY Under One Flag/Music For Nations FLAG 24/TFLAG 24"MC"/CDFLAG 24"CD"(P) Heavy Metal
 DINOSAURS, The THE DINOSAURS Big Beat/Ace WIK 83/CDWIK 83"CD"£3.65/7.29 (P)Rock
 DOCTOR ALIMANTO LOVE IS Keyman KMCD 001"CD"£7.99(I/RE) Reggae
 DOGS D'AMOUR IN THE DYNAMITE JET SALOON China/Polydor WOL 8/WOLC 8"Colour LP"/ZWOL 8"MC"£3.99(F) Rock
 DOUGLAS K.C. BIG ROAD BLUES Ace CH 254/- £3.65(P) Blues
 DOUGLAS, Johnny STRINGS, The MORE ROMANCE WITH THE CLASSICS Dulcma DLCL 105/DLCT 105"MC"/DLCD 105"CD"£6.08/3.65(A) MOR

EVERLY BROTHERS, The VERY BEST OF THE EVERLY BROTHERS Hallmark SHM 3246/HSC 3246"MC"/PWKS 515"CD"£2.99/5.99(PK) Pop

FIONA HEART LIKE A GUN ATLANTIC K 781903-1/K 781903-4"MC"£3.85/6.49(W) Pop
 FIRE NEXT TIME NORTH & SOUTH Polydor FNTLP 1/FNTMC 1"MC"/835855-2"CD"£3.99/6.99(F) Rock
 FITZGERALD, Ella ELLA SINGS ARLEN VOL 1 Polydor 817527-2"CD"£6.99(F) Jazz
 FITZGERALD, Ella ELLA SINGS ARLEN VOL 2 Polydor 817528-2"CD"£6.99(F) Jazz
 FOUR TOPS, The INDESTRUCTIBLE Arista 208840/408840"MC"/258840"CD"£3.85/7.29 (8MG) Dance/Disco

GIRLSSCHOOL TAKE A BITE GWR GWLP 21/GWTC 21 "MC"/GWCD 21 "CD"£3.75/7.29(A) Heavy Metal
 GUNS 'N' ROSES APPETITE FOR DESTRUCTION Geffen WX 125/WX 125C"MC"/924148-2"CD"£3.85/6.49(W) Heavy Metal

**HORSEFLIES, The HUMAN FLY Cooking Vinyl COOKCD 13"CD"£7.05(I/RE) New Folk
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JACKSON, Milt BEBOP East West K 790991-1/K 790991-4"MC"/K 790991-2"CD"£3.85/6.49(W) Jazz
 JORDAN, Stanley FLYING HOME Manhattan/EMI MTL 1034/TCMTL 1034"MC"/CDP 748682-2"CD"£3.99/7.29(E) Jazz

**LAST, James ROSES FROM THE SOUTH Polydor 823738-2"CD"£4.89(F) MOR
 **LAST, James MELODIES OF THE CENTURY Polydor 835561-2"CD"£4.89(F) MOR
 LOGGINS, Kenny BACK TO AVALON CBS 461004-1/461004-4"MC"/461004-2 "CD"£3.85/7.29 (C) Rock

MARIA, Tania PIQUANT Concord New Note CCD 4151"CD"£6.95(P) Jazz
 MANILOW, Barry REFLECTIONS Candem CDS 1231/CAM 1231"MC"/PWKS514 "CD"£2.99/5.99(PK) MOR
 MEANSTREAK ROADKILL Music For Nations MFN 89/TMFN 89"MC"/CDMFN 89"CD"(P) Heavy Metal

** Previously listed in alternative format
 * Import

Monday 3rd October-Fri 7th October Album Releases 84

Artist Title Label "LP" "MC" "CD" Cat Nos Dealer Price (Distributor) Music Category

METALLICA AND JUSTICE FOR ALL Vertigo/Phonogram VERH 61/VERHC 61"MC"/836062-2"CD"(F) Heavy Metal
 MOTORHEAD NO SLEEP AT ALL GWR GWLP 31/GWTC 31"MC"/GWCD 31"CD"£3.75/7.29 (A) Heavy Metal

NELSON, Willie WHAT A WONDERFUL WORLD CBS 462514-1/462514-4"MC"/462514-2"CD"£3.79/7.29(C) Country
 NORTHERN PIKES, The SECRETS OF THE ALIBI Virgin V 2553/TCV 2553"MC"/CDV 2553"CD"£3.85/7.29(E) Rock

PAIGE, Elaine LOVE HURTS Hallmark SHM 3240/HSC 3240"MC"/PWKS 513"CD"£2.99/5.99(PK) MOR
 PET SHOP BOYS ACTUALLY Parlophone PCSDX 104"Special Edit"/TCPCSDX 104"MC"£4.50 (E) Hi-NRG/Dance/Disca

**QUEEN A DAY AT THE RACES EMI EMT 104/TCMT 104"MC"£2.43(E) Rock
 **QUEEN A NIGHT AT THE OPERA EMI EMT 103/TCMT 103"MC"£2.43(E) Rock

RICHARDS, Keith TALK IS CHEAP Virgin V 2554/TCV 2554"MC"/CDV2554 "CD"£3.85/7.29 (E) Rock

SANTANA VIVA SANTANA (LIVE) CBS 462500-1/462500-4"MC"/462500-2"CD"£3.79/7.29 (C) Rock
 SCREEN IDOLS FOLLOW YOUR HEART Filmtrax MOMENT 118/MOMENTC 118"MC"/MOMCD 118"CD"(BMG) Rock
 SEALS, Dan RAGE ON EMI EST 2070/TCST 2070"MC"/CDEST 2070"CD"£3.99/7.29(E) Country
 STEELEY SPAN PORTFOLIO Chrysalis CNW 7/CHR 1647"MC"/ZCNW 7"CD"£4.29/6.08(C) Folk
 SULLIVAN, Maxine/Scott HAMILTON MAXINE SULLIVAN/SCOTT HAMILTON Concord CCD 4351"MC"£6.95(P) Jazz

TAYLOR, James QUARTET WAIT A MINUTE Urban/Polydor URBLP 17/URBMC 17"MC"/837340-2"CD"£3.99/6.99(F) Instrumental
 TJADER, Cal A FUEGO VIVO Concord New Note CCD 4176"CD"£6.95(P) Jazz
 TOM TOM CLUB BOOM BOOM CHI BOOM BOOM Fontana/Phonogram SFLP 8/SFMC 8 "MC"/836416-2"CD" £3.99/6.99(F) Rock
 TRANSVISION VAMP POP ART MCA MCF 3421/MCF 3421"MC"/DMCF 3421"CD"£3.89/7.29 (F) Pop/Rock
 TWITTY, Conway HITS Polydor 833729-2"CD"£4.89(F) Country

VARIOUS BABY BOOMER CLASSICS-ROLLIN' 70's Filmtrax BOOMER 113/BOOMERC 113"MC"/BBCCD 1007"CD"(BMG) Rock/Pop
 VARIOUS BABY BOOMER CLASSICS-ROCKIN' 70's Filmtrax BOOMER 114/BOOMERC 114"MC"/BBCCD 1010"CD"(BMG) Rock/Pop
 VARIOUS BABY BOOMER CLASSICS-LOVIN' 70's Filmtrax BOOMER 115/BOOMERC 115"MC"/BBCCD 1008"CD"(BMG) Rock/Pop
 VARIOUS BABY BOOMER CLASSICS-MELLOW 70's Filmtrax BOOMER 116/BOOMERC 116 "MC"/(BMG) Rock/Pop
 VARIOUS BABY BOOMER CLASSICS-ELECTRIC 70's Filmtrax BOOMER 117/BOOMERC 117"MC"/BBCCD 1011"CD"(BMG) Rock/Pop
 VARIOUS BABY BOOMER CLASSICS-POP 70's Filmtrax BOOMER 118/BOOMERC 118"MC"/BBCCD 1009"CD"(BMG) Pop
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 VARIOUS MILLION SELLERS OF THE 60's Hallmark SHM 3242/HSC 3242"MC"£2.99(PK) Pop
 VARIOUS MILLION SELLING LOVE SONGS OF THE 50's Hallmark SHM 3245/HSC 3245"MC"(PK) Pop
 VARIOUS MUSIC FOR FILMS 111 Land LAND 04/LANDCD 04"CD"£3.65/6.50(IRT)(Correction to Previous Listing) Rock
 VARIOUS MYTHS COLLECTION Sub Rosa SUBCD 003-16"CD"£6.50(I/RR) Rock
 VARIOUS ONES ON 1 (ABBA, QUEEN, etc) BBC REF 693"2 LP"/ZCD 693"2 MC"/BBCCD 693"CD"£4.49/6.75 (P) Pop/Rock
 VARIOUS THE DOOTONE VOL 1 Ace CHD 242/- £4.45 (P)
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 WASHINGTON, Grover Jnr THEN & NOW CBS 462516-1/462516-4"MC"/462516-2"MC"£3.85/7.29(C) Jazz
 WEEDON, Bert ONE MORE WITH FEELING Hallmark HSC 3249"MC"/PWKS517 "CD"£2.99/5.99(PK) Country
 WELL RED RESPECT DUE Virgin V 2548/TCV 2548"MC"/CDV 2548"CD"£3.85/7.29 (E) Rock
 WHITE, Karyn KARYN WHITE Warner Brothers K 925637-1/K 925637-4"MC"/K 925637-2"CD"£3.85/6.49(W) Dance/Disco
 WILLIAMS, James "D-Train" IN YOUR EYES CBS 461046-1/461046-4"MC"/461046-2"CD"£3.85/7.29(C) Dance/Disco

Year to Date: 40 weeks to 7th October Album Releases: 3577

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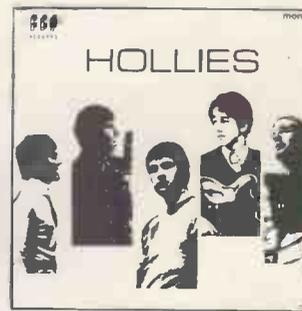
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BGO LP25 THE HOLLIES

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NEW SINGLES

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

A MAN CALLED ADAM A.P.B./Version Acid Jazz JAZZ 4T 12" Pic Bag (I/RE) Acid Jazz
****ADRENALIN M.O.D.** OOO/(Inst) MCA RAGA 2 Pic Bag (F) Dance/Disco
ALTON, Roy OH IT'S A LONG STORY/tba W.E.M. International W0011 12" (JS) Reggae
ANDY, Bob CHERRY/tba I Anka DKA 001 12" (JS) Reggae
ASTAIRE RIVAL LOVE(Version) Passion PASH 1284 12" Pic Bag (A)
****ASTLEY**, Rick SHE WANTS TO DANCE WITH ME (REMIX)/(Version) RCA PT 42190R 12" Pic Bag Dance/Disco (BMG)

BAILEY, Jordan DON'T WORRY, BE HAPPY/You Build Me Up Mango/Island IS 396 Pic Bag;12IS 396 12" Pic Bag (F) Reggae
BALAAM AND THE ANGEL I LOVE THE THINGS YOU DO TO ME/Your In The Way Of My Dreams Virgin VS 993 Pic Bag;VS 99312 12" Pic Bag incl The Things You Know/As Times Go By (E) Reggae
BLACK ROOTS START AFRESH/tba Nubian NR 08;NRT 08 12" (I/RE/JS) Reggae
BLAKE, Paul DANCE/tba White Label REV 48 12" (JS) Reggae
***BLUE ZONE JACKIE**/There Was I/Chance It Arista 151548 "3" CD" (BMG) HINRG
BREATHE JONAH/Liberties Of Love Siren/Virgin SRN 95 Pic Bag;SRNP 95 Poster Bag;SRNT 95 12" Pic Bag incl Won't You Come Back (Extended) (E) Reggae
BUBBLER, Charmain SAY YES/tba Black Jack BJ 021 12" (JS) Reggae

CADEAU DE MARIAGE POURQUOI ES TU DEVENUE/tba Reception REC 001F (Limited Edition) (I/RR)
CARNE, Jean AIN'T NO WAY/Flame Of Love RCA PB 42067 Pic Bag;PT 42068 12" Pic Bag incl You're A Part Of Me (BMG) Soul
CAST OF BREAD HOME/tba BBC RESL 186 Pic Bag (P)
CHICO CHICO BAMBALAO/Just Shadows On The Wall Polydor PO 19 Pic Bag;PZ 19 12" Pic Bag incl If I Had Hammer (F)
CHRISTIANS, The HARVEST FOR THE WORLD/People Get Ready Island IS 395 Pic Bag;12IS 395 12" Pic Bag (F)
CLEGG, Johnny & SAVUKA TAKE MY HEART AWAY/Scatterings Of Africa EMI EM 75 Pic Bag;12EM 75 12" incl Siyayilanda (Love House Dub);CDEM 75 "CD" (E) African
CRAIG, Lorraine & NATIONAL JAZZ YOUTH ORCHESTRA WHERE IS THE MUSIC/Much Too Much BBC RESL 228 Pic Bag (P)

DAN REED NETWORK GET TO YOU/Forget To Make Her Mine Mercury/Phonogram MER 269 Pic Bag;MERX 269 12" Pic Bag (F)
DAWN, Marie YOU AND ME/(Version) Ariwa ARI 69 12" Pic Bag (I/RE) Reggae
DEACON BLUE REAL GONE KID/tba CBS DEAC 7 Pic Bag;DEAC T7 12" Pic Bag;CDDEAC 7 "CD" (C)
DIRTY HARRY D'BOP/tba Subway SUB 015CD "CD" (I/RR)

EARLE, Steve COPPERHEAD ROAD/Little Sister MCA MCA 1280 Pic Bag;MCA T1280 12" Pic Bag incl No 29;DMCA 1280 "CD" (F)
ENYA ORINOCO FLOW/Out Of The Blue WEA YZ 312 Pic Bag;YZ 312T 12" Pic Bag incl Smoothing;YZ 312CD "CD" (W)
****EROTIC DISSIDENTS** SHAKE YOUR HIPS/tba Subway SUB 029CD "CD" (I/RR)

FANTASIA TONIGHT'S THE PARTY/Emily's Party Chrysalis CHS 3300; Pic Bag;CHS 123300 12" Pic Bag (C)
FIFTY THIRD CARD, The RITUAL SWAY/Straw In The Wind/Walk Free Wildshine WILDSHINE 1 12" Pic Bag (I/BK)
FORDHAM, Julia WOMAN OF THE EIGHTIES/Behind Closed Doors Circa/Virgin YR 17 Pic Bag;YRT 17 12" Pic Bag (E)
FREAK BROTHERS FREAK TO THE BEAT/tba Subway SUB 039 12" (I/RR)
****FREY**, Glenn TRUE LOVE/Working Man MCA MCAT 1284 12" Pic Bag;DMCA 1284 "CD" (F)
FRONT 242 HEADHUNTER/tba Red Rhino Europe RRE 006;RRET 006 12";RRECD 006 "CD" (I/RR)

GENERAL BEENY FIT AND ROUND/tba Josiah KJ 005 12" (JS) Reggae
GIBSON, Debbie STAYING TOGETHER/Red Hot Atlantic/WEA A 9020 Pic Bag;A 9020CD "CD" (W) Reggae
GO-BETWEENS, The WAS THERE ANYTHING I COULD DO/Rock 'n' Roll Friend Beggars Banquet BEG 219 Pic Bag;BEG 219T 12" Pic Bag incl Mexican Postcard (W)
****GRACE**, Janey Lee HEARTBEAT RADIO/Don't Give Your Love To Anyone Q/Supertrack DIAM 1 Pic Bag (E) — Correction To Previous Listing
GRANT, Amy SAVED BY LOVE/Shadows A&M AM 473 Pic Bag;AMY 473 12" Pic Bag incl Who To Listen To (F)

HARD OPTIONS BLIND FAITH/Homeland Mosa MOSA 110 (WYND)
HARRIS, Simon HERE COMES THAT SOUND/Only A Demo Hfr/London FFR 12 Pic Bag;FFRX 12 12" Pic Bag incl Perfect Beat/Acid Fingers Breakdown (F) Dance/Disco
HEART OF ICE DELVING AWAY/(Version) Virgin VS 1120 Pic Bag;VST 1120 12" Pic Bag (E)
HEATHROW FLYERS M25 BLUES/tba Red Baron RB 002 (Self — 01 7593774)
HEERA BEAT THE RHYTHM BALLE BALLE/(Version) Arishma ARIS 2002 12" Pic Bag (I/BK)
HITHOUSE JACK TO THE SOUND OF THE UNDERGROUND (PARTY MIX)/(Version) Supreme SUPE 137 Pic Bag;SUPE T137 12" Pic Bag (A)

ICICLE WORKS NIGHT TRACKS/tba Night Tracks SFNT 015 12" (P) Reggae
INTENSE MELLOW/(Version) Ariwa ARI 77 12" Pic Bag (I/RE)

KELLY, Ned & THE BUSHRANGERS AUTOMOBILE/Girls' Got Feelings Too Bark DRIVE 1 Pic Bag (A)
KLEAR VIEW HARMONIX LAUGHTER IN THE RAIN/(Version) Roforma ROR 3 12" Pic Bag (I/RE) Reggae
KOFI BLACK PRIDE/tba Ariwa ARI 81 12" (JS)
KRAZE THE PARTY/tba MCA MCA 1288 Pic Bag;MCAT 1288 12" Pic Bag (F)

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

LEATHER NUN NIGHT TRACKS/tba Night Tracks SFNT 014 12" (P)
LEGENDARY PINK DOTS BLACK LIST/Play It Again Sam BIAS 109 12" (I/RR)
LONDON BEAT FAILING IN LOVE AGAIN/tba Anxious/RCA ANX 007;ANXT 007 12" Dance/Disco (BMG)

MACCA B LOVE IT JAMAICA/(Version) Black Scorpio BS 18 12" Pic Bag (I/RE) Reggae
MADDER, Gayna Rose TIES/Bigger Than A Dream Destiny Angel GYPSY 3 Pic Bag (ARAB)
MATTIS, Errol ALL TIME LOVER/tba Groove Atron Music GAT 05 12" (JS)
MIGHTY FORCE TRASHING A DEAD HOUSE/(Version) Vinyl Drip International SUK 3 12" Pic Bag (I/RE)
MOODY BOYS, The Featuring RHYME & REASON ACID RAPPIN'/MOODY BOYS — ACID HEAVEN (COKY'S MIX) CityBeat/Beggars Banquet CBE 730 Pic Bag;CBE 1230 12" Pic Bag Acid House (W)

****NASA** SHAH SHAH/Power To Love/Cruisin' Persian Fun After All/Music For Nations 12TAA 111 12" Pic Bag (P)
NEW BEAT GENERATION SUCK THE BEAT/tba Subway SUB 038 12" (I/RR)
NUCLEAR ASSAULT FIGHT TO BE FREE/Equal Rights/Stand Up Under One Flag/Music For Nations PB 12FLAG 105 12" incl Giant Poster Bag (P)

OCEAN, Billy STAND AND DELIVER/Pleasure Jive BOS 4 Pic Bag;BOS T4 12" Pic Bag Dance/Disco (BMG)
ON THE CASE Featuring COUSIN RACHEL SHIKISHA/(Version) Supreme SUPE 135 Pic Bag;SUPE T135 12" Pic Bag (A)

PARADE GROUND CUT UP/tba Play It Again Sam BIAS 093CD "CD" (I/RR)
PARADAEMA, Paula ONLY TIME/(Inst) Destiny Angel GYPSY 1 (ARAB)
PERFECT DISASTER, THE TIME TO KILL/tba Fire BLAZE 31;BLAZE 31T 12" (P)
PEROUX WHEELS KEEP TURNIN'/tba Razar PPR 1 12" (P)
PHASE II REACHIN'/tba Republic LIC 006 12" (Self — 01 836 2322)
PLIERS HERE LOVE IS BURNING/tba Pickout PICK 10 12" (JS) Reggae
PROJECTION WHAT'S YOUR PROBLEM/(Version) Jam Today CHIL 8 Pic Bag;12 CHIL 8 12" Pic Bag Dance/Disco (A)

REBEL MC, THE COCKNEY RHYTHM/tba B Ware UM 004 12" (JS) Soul
RIFF RAFF YOU WANNA DANCE/tba Twenty Twenty TT 122020 12" (JS) Acid

SENATORS, The I DON'T CARE ABOUT THE PAST/Torn In Two Virgin VS 1126 Pic Bag;VST 1126 12" Pic Bag incl So Far Away/I Have No Rights (E)
SHINEHEAD CHAIN GANG RAP/(Version) Elektra/WEA EKR 81 Pic Bag;EKR 81T 12" Pic Bag Reggae (W)
SISTER AUDREY DAYLIGHT AND DARKNESS/tba Ariwa ARI 71 12" Pic Bag (I/RE) Reggae
SISTER CHARMINE DREAM LOVE/tba Rock Star RSD 002 12" (JS) Reggae
SMITHEREENS HOUSE WE USED TO LIVE IN/Ruler Of My Heart Enigma/Virgin ENV 2 Pic Bag;ENV 2 12" Pic Bag (E)
STEADY B LET THE HUSTLERS PLAY/tba Jive JIVE T188 12" Pic Bag (BMG) Rap
STEPSISTERS LUCKY NUMBER/(Versions) Debut/Passion DEBT 3057 Pic Bag;DEBTX 3057 12" Pic Bag (A)
STEWART, Tinga & NINGA MAN COVER ME/tba Pickout PICK 09 12" (JS) Reggae
STEWART, Tinga & PETER HUNNINGALE HANG ON BABY/tba Realistic RR 12" (JS) Reggae
STONE, Tony LOVE DONT COME NO STRONGER/No More Those Lies Ensign/Chrysalis ENY 617 Pic Bag (C) Dance/Disco
STONE ROSES ELEPHANT STONE/The Hardest Thing In The World Silvertone ORE 1 Pic Bag;ORE T1 12" Pic Bag (P)
SUPERCAT SWEET FOR MY SWEET/tba Skengdon SKDL 077 12" (JS) Reggae
SUPERCAT SANDOCHAN/tba Roots Rockers RRD 006 12" (JS) Reggae

TAJAH, Paulette LONLEY/tba Ariwa ARI 79 12" (JS) Reggae
TALKING HEADS (NOTHING BUT) FLOWERS (LILLEYWHITE MIX)/Ruby Dear (Bush Mix) EMI EM 53 Pic Bag;10EM 53 10" Pic Bag incl Mommy, Daddy You And I;12EM 53 12" Pic Bag incl The Facts Of Life (E)
TAMLIN, Ricky CALL ME/tba Ariwa ARI 74 12" Pic Bag (I/RE) Reggae
TAMLIN HURT SO BAD/tba White Label REV 49 12" (JS) Reggae
TASTE OF SUGAR HMM HMM/tba Subway SUB 029CD "CD" (I/RR)
THOMPSON TWINS IN THE NAME OF LOVE '88/(Version) Arista 111808 Pic Bag;611808 12" Pic Bag;661808 "CD" (BMG) Dance/Disco
TRAVIS, Randy DEEPER THAN THE HOLLER/I Told You Soon Warner Brothers W 7804 Pic Bag;W 7804T 12" Pic Bag incl Storms Of Life/Forever And Ever Amen;W 7804CD "CD" incl 1982/No Place Like Home (W)
TYSON, W & MISTY IN ROOTS WANDERING WANDERER/tba People Unite PU 006 12" (JS) Reggae

WARRIORS, The AH YOU/(Version) Ariwa ARI 78 12" Pic Bag (I/RE) Reggae
WATERFRONT CRY/Saved Polydor WON 1 Pic Bag;WONX 1 12" Pic Bag (F)
WESTWORLD EVERYTHING GOOD IS BAD/Ha Ha Ha RCA PB 42243 Pic Bag;PT 42244 12" Pic Bag;PD 42244 "CD" (BMG)
****WILDE**, Kim NEVER TRUST A STRANGER/Wotcha Gonna Do MCA KIMSG 9 Gatefold Sleeve KIMX 9 12" Pic Bag incl You Came (F)
WOLFSBANE LOCO/DANCE DIRTY/Limasine/Killer Def Jam/London WSB 2 12" 4-track EP (F)
WONDER, Stevie MY EYES DON'T CRY/(Inst) Motown ZB 42259 Pic Bag;ZT 42260 12" Pic Bag (BMG)

YOUNG GODS L'AMOURIR/tba Play It Again Sam BIAS 101CD "CD" (I/RR)

Acid Rappin'.....M
 Ah You.....W
 Ain't No Way.....C
 All Time Lover.....M
 A.P.B.....A
 Automobile.....K
 Bambalao.....C
 Beat The Rhythm Balle.....H
 Balle.....H
 Black List.....L
 Black Pride.....K
 Blind Faith.....H
 Call Me.....T
 Chain Gang Rap.....S
 Cherry.....A
 Cockney Rhythm.....R
 Copperhead Road.....E
 Cover Me.....S
 Cry.....W
 Cut Up.....P
 Dance.....B
 Daylight And Darkness.....S
 D'Bag.....D
 Deeper Than The Holler.....T
 Delving Away.....H
 Don't Worry, Be Happy.....B
 Dream Love.....S
 Elephant Stone.....S
 Everything Good Is Bad.....W
 Failing In Love.....L
 Fight To Be Free.....N
 Fit And Round.....G
 Freak To The Beat.....F
 Get To You.....D
 Hang On Baby.....S
 Harvest For The World.....C
 Headhunter.....F
 Heartbeat Radio.....G
 Here Love Is Burning.....P
 Oh Comes That Sound.....H
 Hmm Hm.....T
 Home.....C
 House We Used To Live In.....S
 Hurt So Bad.....T
 I Don't Care About The.....S
 Past.....S
 I Love The Things You Do To.....B
 Me.....B
 In The Name Of Love '88.....T
 Jack To The Sound Of The.....H
 Underground.....H
 Janah.....B
 L'Amourir.....Y
 Laughter In The Rain.....K
 Let The Hustlers Play.....S
 Local/Dance Dirty.....W
 Lonely.....T
 Love Don't Come No.....S
 Stronger.....S
 Love It Jamaica.....M
 Lucky Number.....S
 Mellow.....T
 My Eyes Don't Cry.....D
 M25 Blues.....H
 Never Trust A Stranger.....W
 Night Tracks.....L
 (Nothing But) Flowers.....T
 Oh It's A Long Story.....A
 Only Time.....A
 OOO.....A
 Orinoco Flow.....E
 Pourquoi Es Tu Devenue.....C
 Reachin'.....D
 Real Game Kid.....D
 Ritual Sway.....F
 Rival Love.....A
 Sandochan.....S
 Saved By Love.....G
 Say Yes.....B
 Shake Your Hips.....N
 She Wants To Dance With.....E
 Me.....A
 Shikisha.....O
 Start Afresh.....B
 Staying Together.....G
 Suck The Beat.....N
 Sweet For My Sweet.....S
 Take My Heart Away.....C
 The Party.....K
 The.....M
 Time To Kill.....P
 Tonight's The Party.....F
 Trashing A Dead House.....M
 True Love.....F
 Wandering Wanderer.....T
 Was There Anything I Could.....G
 Do.....G
 What's Your Problem.....P
 Wheels Keep Turnin'.....P
 Where Is The Music.....C
 Woman Of The Eighties.....F
 You And Me.....D
 You Wanna Dance.....R

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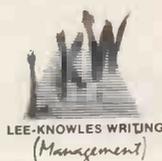
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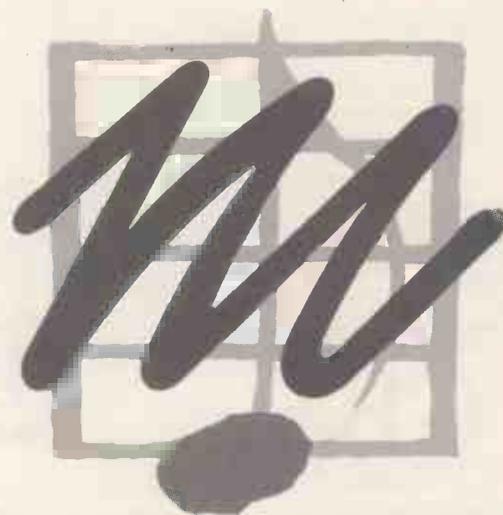
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D I A R Y

THE IMPENDING departure of Chrysalis Group managing director **Terry Connolly** will do nothing to stem the bar talk of a possible sale of the company by chairman **Chris Wright** who so vehemently denied the speculation recently (*MW*, September 10). Connolly, for long a stabilising business force within the company, will not officially confirm his leaving but it is believed that he will be heading up a property company... Close readers of *W H Smith's* annual report would note that **Our Price** claims to sell "the equivalent of two recordings each second"... Taking a leaf out of Virgin's book, and for similar reasons, Video Collection/Wynd-Up/SP&S etc parent **Prestwich Holdings** is looking to go private via a management buy-out... With **Lynn Franks'** PR outfit being dropped by the BPI, future image building for the record industry will be conducted on an odd hack (sorry, ad hoc) basis... Under the newly-signed **BIEM-IFPI** agreement, mechanical royalties for CDs will be paid on the dealer price of the CD, rather than the corresponding LP. The blow is softened for record companies with a three-year phasing-in period and if you haven't understood a word of this so far, don't worry, we'll explain it all next week... **John Edward** (the voice of Metal Mickey, for trivia fans) has decided to sell his Hollywood Studios, where **Bomb The Bass** and **S-Express** were recorded... Night owls may be keen to check out the first cable broadcast of **Nick Austin's** *The Landscape Channel* which kicks off modestly at 4am on Sunday, October 2...

PAUL RUSSELL'S elevation (see p1) would seem to put the lid on speculation that he could be leaving CBS but may not totally stop envious glances towards the MD's chair... Is Russell **Michael Jackson's** *Man In The Mirror*? He certainly was when, on the way up to the Milton Keynes gig, his Merc tagged on to the tail of the supreme being's motorcade looking for a fast ride up the motorway. Unfortunately a suspicious police escort started weaving across the CBS MD's path and eventually flagged him down to ask for an explanation, not at all impressed by his VIP concert passes... The **BMI Awards** luncheon for PRS members (see p4) is getting bigger by the year and president **Frances Preston** observed: "Just as we outgrew the other room, I'm sure we'll outgrow this one"... The PolyGram sales conference proved to be even more exciting than national sales manager **Nigel Haywood** anticipated for as he was presenting awards to sales staff, sales director **Pete Rezon** made the surprise announcement of Haywood's promotion to general sales manager for the pop division... Apparently it's the heads that count: **Arista** let go a new A&R co-ordinator recently when New York discovered the UK company had one person too many in that department.



TALKING SHOP: The Phonogram team gets behind Olivia Newton John and her new album, *The Rumour*.



EPEE IT'S because I'm a Londoner: Rick Astley inspects the equipment of RCA radio promotions manager Johnny Davis, currently fencing for Great Britain at the Olympics.



RUN MDC: Jessye Norman takes over the counter during the opening of MDC's new shop in the City of London.



YESTERDAY PEOPLE: BMI presents Yoko Ono Lennon with a special award marking Yesterday as the most played song in the organisation's repertoire.



WHAT A PRT: CSA's Clive Stanhope goes native as he launches World Series with the help of PRT's Richard Lim.

COMMENT

WE'VE had the silly season, now here's the serious season.

If you were to sit in the darkened hall at any one of the record company sales conferences and look around, you would see one person (probably sitting alone in a corner) twitching nervously as hit after potential hit was unveiled. That person would be the one with ultimate responsibility for guaranteeing the manufacturing and distribution of all those goodies at this busiest time of year. The bigger and more prestigious the autumn roster, the bigger the twitch as the reality of the monumental task ahead dawned.

This is more than usually relevant this year because of some early warning signs already worrying record companies and dealers alike. And CBS is about to unveil plans for new working arrangements at its Aylesbury plant designed to improve its service to dealers.

At the PolyGram sales conference, after a video presentation by Lenny Henry, Polydor MD David Munns quipped: "Lenny was going to be here but he was too late for the train — EMI is pressing his ticket." A neat line taking a dig at a competitor, maybe, but in

PolyGram's case it's much closer to home for, having shut down its vinyl facility in the UK, EMI's plant at Hayes is manufacturing PolyGram vinyl product and is clearly struggling to keep pace with that on top of its own output. PolyGram's move has certainly puzzled a few people, even if it does fit in with its future strategy to concentrate on new technologies.

A considerable buyer of PolyGram, EMI and Virgin product expressed his anxiety to me recently, saying: "If EMI and PolyGram can't cope in August, what's it going to be like in November?"

EMI is undoubtedly trying hard to remedy deep seated problems at the manufacturing plant but it's a hard fact of life that, come Christmas time, there will be no presents handed out for unfulfilled orders. Manufacturing and distributing records is the most serious side of the music business — please don't let it lapse into the silly season again this year.

David Dalton



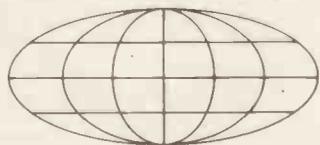
MAY THE force...: Every member of the EMI singles promotion force received an award at the company's annual conference in Blackpool to mark a year of achievement.



WATKINS ON Earth?: Tom Watkins makes an unscheduled appearance on stage at Blackpool to hand over an award marking the sales of Pet Shop Boys' *Actually*.



DEKE THIS!: Deke Arlon makes his presence felt at Blackpool in the company of Alan Omokhoje and David Hughes.



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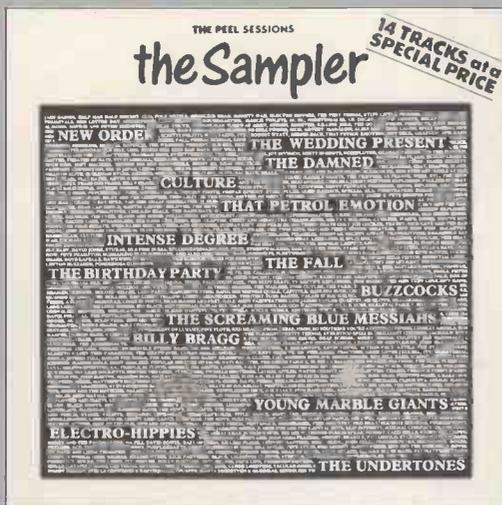
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PROCU HARUM
JOE COCKER
ELTON JOHN
JETHRO TULL
LINDISFARNE
QUEEN
JOAN ARMA TRADING
THE DAMNED
THIN LIZZY
SIOUXSIE & THE BANSHEES
ECHO AND THE BUNNYMEN
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THE SMITHS
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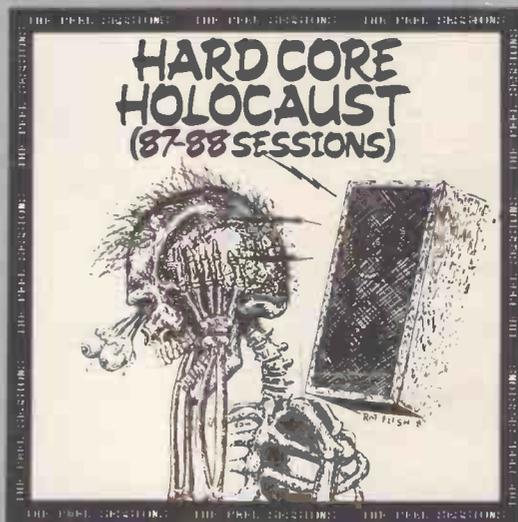


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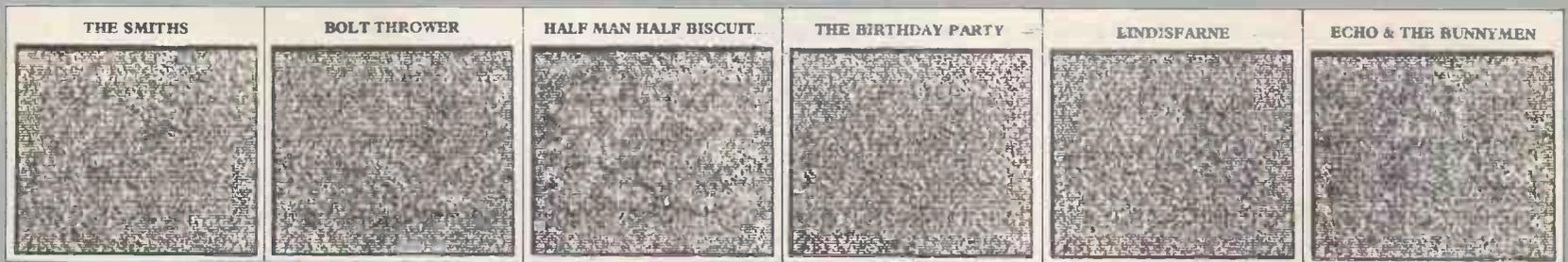


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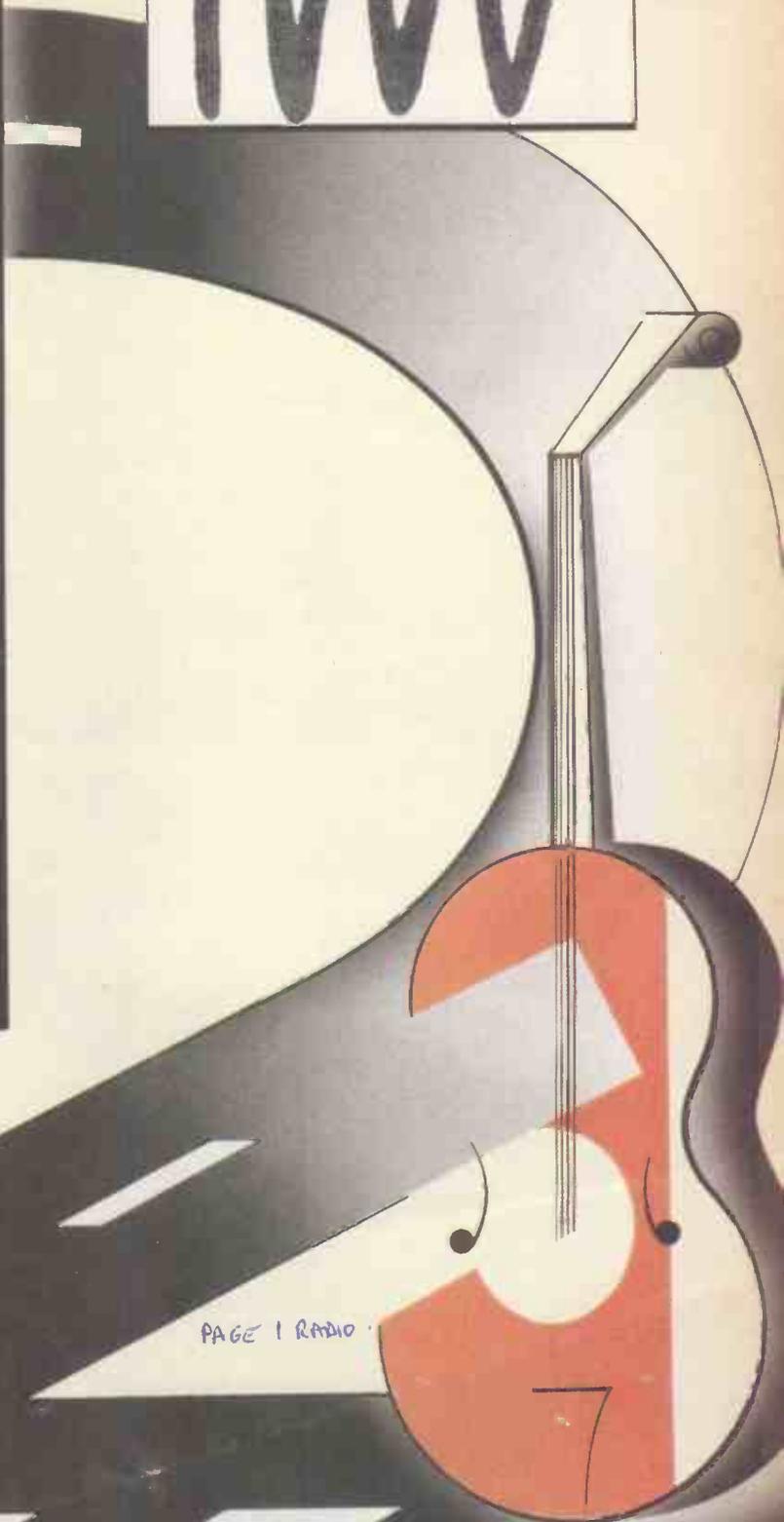
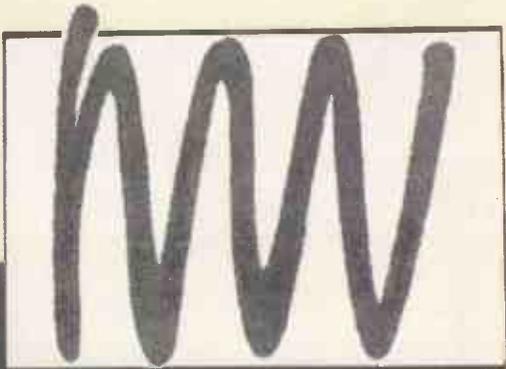
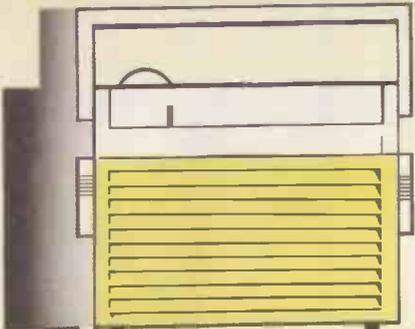
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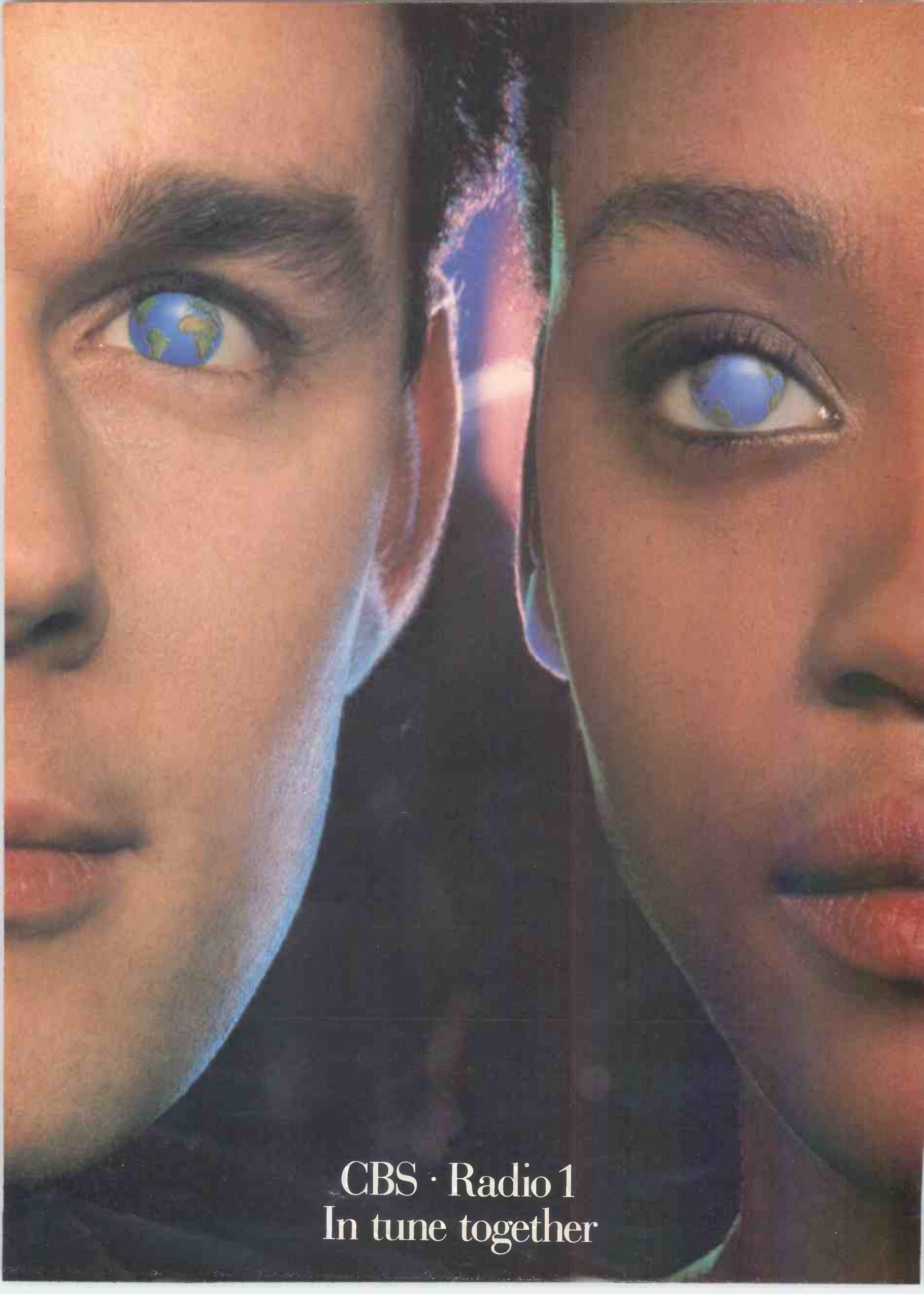
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HAPPY 21st.



PAGE 1 RADIO

7



CBS · Radio 1
In tune together



21 years of ruling the waves

MUSIC IS an often forgotten component in the development of radio in the UK. If prompted, people tend to think of Churchill's speeches or their favourite episode of The Archers.

Yet music is the staple diet of much of UK radio and when the landmark decision to split the BBC's network services came in 1967, three services — Radios One, Two and Three — were designated to be very largely dedicated to music.

In this celebration of 21 years of music on network radio *Music Week* highlights some of the key turning points in past development and focuses on the future direction of the three stations.

John Tobler kicks off our birthday tribute by casting an eye over the maturing of a 21-year-old Radio One.

TO ANYONE who was listening to pop radio in 1967, the advent of BBC Radio One (originally dubbed by the media Radio 247 after its original medium wave wavelength) was either a gift from the Gods, or else a government controlled alternative to the recently outlawed pirate radio stations whose 24 hours a day pop music menu had revolutionised pop music radio.

The pirates were so named for two reasons. The majority of them operated from ships moored just outside a three mile boundary from the British coastline, which were protected by a loophole in British law from governmental interference. The "pirate" epithet in this case was obvious, but of more serious note was the fact that the stations would appropriate any wavelength they liked for their transmissions, thus potentially endangering more crucial maritime communications. Added to this was that they took no account of such apparent trivialities as copyright law and royalties relating to the records they played. The Labour Government of 1966 decided that a stop must be put to these latter-day Long John Silvers, and passed the celebrated Marine Offences Bill, which outlawed all types of pirate radio.

Perhaps heeding the lessons of prohibition in the US between the wars, the Government swiftly planned an alternative to pirate radio in order that fans of pop radio as purveyed by the pirates would not feel deprived. Before Radio One's advent, the pop music aired by the Light Programme (Radio Two *après le deluge*) included what seemed like far too much ersatz material — hits of the day played by elderly and often musically wooden dance bands and vocalists, to whom the words excitement and innovation were anathema.

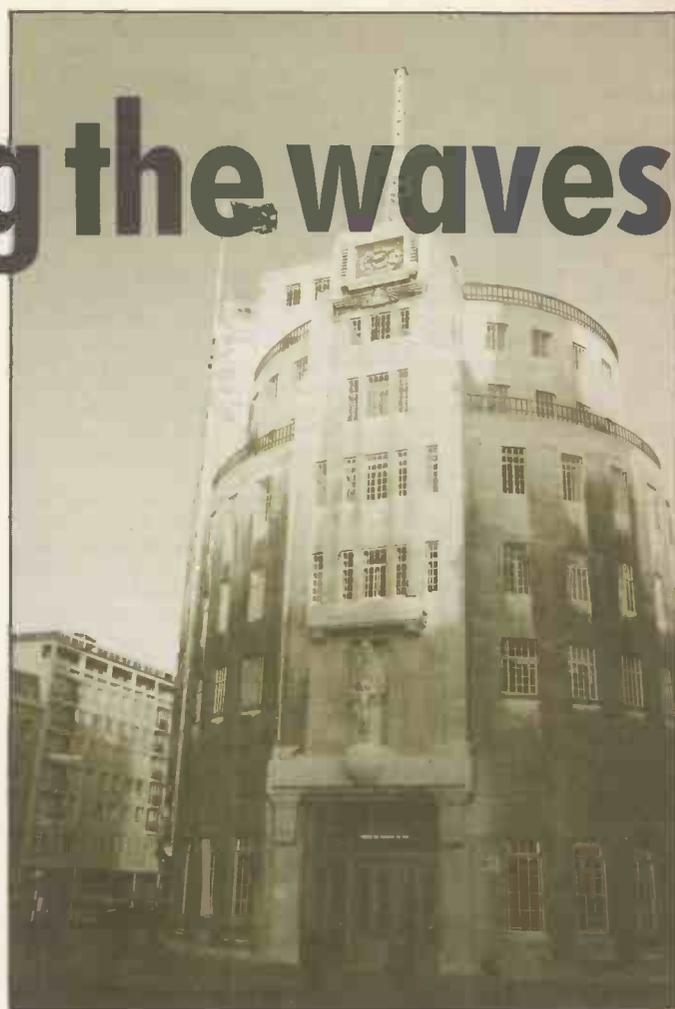
The pirates, unaffected by buzzwords like needletime, simply played records all the time. Which

would you rather listen to? The teens and twenties of the mid-Sixties felt that way too, and the pirates quickly acquired enviably high listening figures which, by selling commercials swiftly made them not only viable but extremely profitable in financial terms. And they didn't even have to pay to play the records!

Smart thinking then, on the part of the Postmaster General, Edward Short to put a stop to this. Even smarter was the decision to staff the new network with many ex-pirate disc jockeys. The most successful pirate, Radio London, had agreed to cease broadcasting as soon as the legislation was affirmed, so a lot of Big L's presenters agreed to join Radio One, including Tony Blackburn, John Peel, Kenny Everett, Dave Cash, Ed Stewart, and Keith Skues. The two Radio Caroline boats were to continue broadcasting even though they would be breaking the law, so certain DJs, like Johnny Walker, and Dave Lee Travis, were not among the original Radio One team, which was completed by the few bright sparks who had recently joined the Light Programme and were considered young enough and sufficiently pop-oriented to transfer to the teenage network.

Then came the bad news. Unlike the round the clock pop of the pirates, Radio One would only be on the air from 7am until 7.30pm, and some of those hours would be filled with shows that seemed like (and sometimes were) transfers from the Light Programme. Family Choice? Jimmy Young? The Joe Loss Show?

Even so, there were still major sections of the populace who saw Radio One in terms of the Second Coming. The pirates, it should be remembered, were effectively local stations, and outside the major conurbations, a pirate's signal was all but unaudible, and for this most deprived constituency Radio One was truly something new. The excitement of experiencing pirate-



BROADCASTING HOUSE: the nerve centre behind the operation

style presentation for the first time more than offset the fact that Sam Costa (even then over 50 years old) was also a Radio One jock.

Public reaction was generally favourable and a *News Of The World* survey claimed that 75 per cent of those who listened to Radio One on its first day, September 30, 1967, were reasonably happy with it. A minor aside at this point — the next time someone tells you that *Flowers In The Rain* by The Move was the first music heard on Radio One, ask them about the signature tune of the first presenter on Radio One, Tony Blackburn, which was *Beefeaters*, an instrumental by Johnny Dankworth...

Radio One has survived and prospered ever since, and while it has appeared to be as hip as a Big Mac from time to time, it has been able to reflect both the contemporary and the futuristic in terms of music. The first step was to expand, the second to experiment: Lose all the Radio Two ambience produced by "simultaneous" shows common to both networks (and gently ease out the Light Programme influence and personnel), press continually for more discrete airtime. Recruit disc jockeys who are relatively inexperienced — look how well the comparative novices on the ships had done.

It was a gradual process, which in some respects continues today. Only now can Radio One broadcast after midnight, and there's still a chunk of the night which remains a Radio Two preserve. Stereo FM? A lot more now than ever before, even though it is rumoured that the Radio One audience exceeds those of Two, Three and Four combined most of the time, and they all have stereo capacity and use. Parts of the country still get all but the last two hours of the day in



THE MAN who kicked it all off — Tony Blackburn

mono.

For an ambitious disc jockey the ultimate goal on British radio is a Radio One show, which is not to say that Radio One necessarily has all the best DJs, although it has generally collected the apparent cream of what is available. Hence the continuing influence and devoted following of John Peel, who has first uncovered and then pioneered the transmission of the vast majority of worthwhile musical trends since psychedelia, and via his choice of acts to record special sessions has provided many a latterday superstar with initial national exposure. While some might say that Andy Kershaw is now rivaling Peel in exposing new talent

TO PAGE FOUR ▶



THE TEAM which started it all — only Peel remains



21 YEARS OF MUSIC ON NETWORK RADIO

► FROM PAGE THREE

(and Kershaw does "discover" some great acts, although some feel he discovers as many no-hopers), the closest comparison to the estimably enthusiastic Kershaw must be with the late and greatly lamented Alexis Korner, who played blues and R&B tracks like the old friends they were.

Peel, Korner and Kershaw represent one aspect of Radio One, which is to praise past glories and forecast future trends. Their shows have never been aired at peak listening times because of their specialist nature — the worst reaction is a switch off, and quite clearly, speed metal (as purveyed by Tommy Vance), African music (Kershaw) or reggae/punk/indie music etc (Peel) would not be everyone's cup of tea.

The daytime hours are piloted by another group of disc jockeys. The Breakfast Show presenter is entrusted with the station's flagship — if they start the day with Radio One, they may keep listening as long as they're enjoying it. For most of Radio One's history, the Breakfast Show jock has enjoyed the biggest public profile in his profession. Tony Blackburn, Noel Edmunds, Mike Read and the ever-improving Simon Mayo are just a few of the names who achieved star status via the Breakfast Show.

Following it every weekday is the very popular Simon Bates, somewhat of an anachronism in that he started with Radio Two. A very popular feature of his show has been The Golden Hour, in which Bates plays familiar oldies,

while his moving/sentimental narration of letters from listeners has a curious tenacity which is hard to ignore. During the afternoons, Steve Wright presents the most popular daytime radio show in the UK. Wright is not best known for his impeccable musical taste but for his fast-moving show, the result of much hard work on the part of Wright and his researchers. The results are sometimes breathtaking and never less than interesting, and it is said that Wright realises that radio is more appropriate to his talents than television, which should mean that he'll be around for a long time yet, even though *Radio Times* recently noted that Luther Vandross was his favourite artist.

At this point, Radio One probably has as good a team as it has ever had, spearheaded by Mayo, Bates and Wright and with Peel, Vance and Kershaw, among others, as agents provocateurs. The recipe has not been achieved without much experimentation, and in particular with the continuity of a surprisingly large part of the production staff, a number of whom, including controller Johnny Beerling and executive and senior producers like Stuart Grundy, John Walters, Jeff Griffin and Mike Hawkes, have been directly or indirectly connected with Radio One since the start. The long-standing and experience of these has been recently balanced by the appointment of a young Welshman named Roger Lewis as head of music.

While possessing a suitable awareness and respect for the past (the Eric Clapton documentary



EXPERIMENT AND variety are keywords for Radio One and one such exponent of this creed was the influential broadcaster Emperor Rosko.

AS YOU WERE: Noel Edmunds found nationwide fame on the station's flagship, The Breakfast Show, and John Walters, long-time producer caught in more casual mode

series he produced was correctly assembled), he is also very conscious of the need for Radio One to stay ahead (or at least abreast) of trends in pop music. His Burtonesque oratory at industry

functions has impressed many in the music business and his no-nonsense approach to the network's musical direction at a time when a major trend isn't yet visible have made him a fitting representative

of the most important radio station in the British Isles.

Lewis looks set to continue Radio One's vigorous pursuit of improvement on all fronts, which has made it something to be proud of.

21

YEARS OF

making
more hits
than
Frank Bruno

*Happy
Birthday!*





**TAKE A BOW RADIO 1
FROM ALL YOUR
FRIENDS AT WEA**



21 YEARS OF MUSIC
ON NETWORK RADIO

It's all change for the nation's station

by John Tobler

ALTHOUGH IT may be tempting to pigeonhole Radio One as a strictly chart-oriented network, the reality is that a significant percentage of the station's output is far from the endless whirl of past, present and future hits which dominate the airwaves on weekdays before around 7 pm.

Evenings and weekends on Radio One feature considerably more specialist and challenging programming, which appears to have two separate but overlapping aims. While radio has many competitors outside normal working hours (prime time TV, cinema, pubs and so on), Radio One uses the evenings and weekends to cater mainly for minority audiences which it can achieve with far greater ease than its ILR competitors, since massive audiences and thus greater advertising revenue are not the sole rationale. If the specialist audience is one aim, the other is to expose new and untried talent, and happily a proportion of that talent subsequently graduates to daytime airplay.

Stuart Grundy is Radio One's executive producer with responsibility for the station's non-main-

stream output. A broadcaster since 1958, who worked with British Forces Broadcasting Service (BFBS) and Radio Luxembourg as both DJ and producer before joining the BBC as Radio One was launched 21 years ago, Grundy has worked on many of the network's most prestigious and acclaimed series. These include such multi-part items as *The Story of Simon & Garfunkel*, *The Story of The Who*, *The Story of David Bowie*, *The Story of Stevie Wonder*, *The Story of Motown*, *The Record Producers* and *The Guitar Greats*, as well as conceiving the series which arguably helped to inspire today's oldies revolution, *25 Years of Rock*. These days, he has too little time for more than the odd production, and even less for actually voicing programmes, which he has continued to do sporadically since joining Radio One.

Apart from over-seeing most of the station's specialist programmes (although he is not one to interfere unless problems occur), Grundy described himself as "latterly, Mr Fixit for events like Live Aid and the Nelson Mandela Concert. I'm the person who has to make arrangements for the one-offs".

Another continuing responsibility

is acquisition of programmes from the US, the latest of which is a seven-hour show recreating the celebrated Monterey Pop Festival which took place in 1967 and featured a galaxy of rock giants, many of whom such as Janis Joplin, Jimi Hendrix, Mama Cass Elliott, Brian Jones and several others are sadly no longer with us. This historic and immense package was acquired for Radio One by Grundy, who also adapted the show for Radio One's 21st Birthday celebrations.

Another long time servant of the BBC is Jeff Griffin, who came to Radio One from studio management, and has been associated with recordings of live concerts, notably the long running *In Concert* series, for which he did a pilot show in 1964 which featured the then emergent *Georgie Fame* and *Manfred Mann*. Later on, he recalls with pleasure a show featuring *Joni Mitchell* and *James Taylor*, a *David Bowie* concert ("I got a severe ticking off for booking him in 1970"), the *Pink Floyd* concert where the album title *Atom Heart Mother* was conceived ("Peel, who was introducing the concert, went out to buy a paper and there was a story about a mother with an



MIKE HAWKES: producing Roundtable in 1979 with Michael Jackson, George Harrison and Kid Jensen

atomic heart"). He produced a *Led Zeppelin* concert at the Paris (a small BBC Theatre in Lower Regent Street) — "That was in 1971, when they were already a very big band. I did a session with them in 1969, after which Jimmy Page said 'That was fine, but we'd prefer an opportunity to really stretch out'."

Tony Wilson has been producing sessions for Radio One since he was first attached to the station from studio management in 1970, having engineered many sessions. Wilson has since regularly produced sessions, often for *John Peel's Show*, although today he is probably best known as a producer of *The Friday Rock Show*, presented by *Tommy Vance*, which is the only national specialist heavy metal programme. Of the sessions he has produced for Peel, Wilson notes: "Most of the bands who were going to be good were a pain to work with." Of *The Friday Rock Show* he says: "I enjoy heavy rock more than most other forms of music."

Like Tony Wilson, Mike Hawkes joined the BBC in 1963, initially as a gramophone librarian. Graduating to studio management, he dropped the needle in the groove for *Housewife's Choice*. "I remember thinking when I had to play a *Supremes* single that music was emerging from the backwoods — up till then, I'd liked jazz and I used to take records home from the Gramophone Library to educate myself. When I worked on *The Beatles Story*, I'd graduated from that to blues and R&B." When he started producing programmes as opposed to engineering them, Hawkes worked on the network's weekday flagship, the *Breakfast Show*. He remarks: "You were paid less for the *Breakfast Show* in those days, because it was regarded as a minor part of the organisation. No-one seemed to realise the massive influence the show had on the sales of records. Power!"

Hawkes worked for some time on *Roundtable* (now thinly disguised under the title *Singled Out*), and recalled a show whose guests were *George Harrison* and *Michael Jackson*. "At that time (in 1979), getting *George* seemed far more exciting. I remember walking across the road with *Michael* to go to the studio, and no-one even looked at him twice. He was a shy little boy then." However, much like *Jeff Griffin's In Concert* series, Hawkes will be remembered by fans of the early evening (pre-Peel) show, fronted at various times by *Kid Jensen* and *Janice Long*, among others. Peel is renowned

for his personal input to his show, as was *Korner*, and Hawkes is one of those who allows presenters input into such matters as who to book for a session. As the early evening show was designed as a bridge from playlist-led daytime strip shows to the mysteries of Peel, there was a tendency for Hawkes and Peel's producer, *John Walters*, to be simultaneously trying to contact the same emergent acts, but he can still claim to have been either first or early to book *Howard Jones*, *Yazoo*, the *Smiths*, *U2*, *Elvis Costello*, *Frankie Goes To Hollywood* ("That was the first broadcast of *Relax*, long before it was released as a single, and that was when *Trevor Horn* heard them") and many more besides. These days, Hawkes has moved into the black music field, where he produces shows fronted by *Ranking Miss P*, *Robbie Vincent*, *Andy Peebles* and *Jeff Young*.

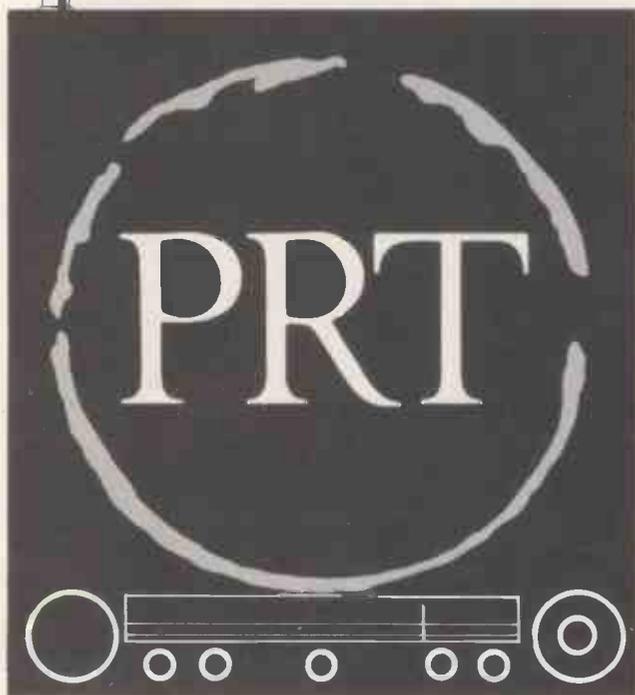
The newest recruit to Radio One's specialist show production team is *Kevin Howlett*, who admits to having been a fan of Radio One from the day it started when he was 10 years old. "We lived in Newport, Gwent, and the only time I heard pirate radio was when we went away on holiday, so I was very interested in Radio One," he recalls. Yet another ex-studio manager, *Howlett's* (arguably) most celebrated project has been his remarkable (and continuing) detective work in retracing history for the internationally successful series, *The Beatles At The Beeb*.

In much the same way as *John Peel* and the late *Alexis Korner* were appreciated for their enthusiasm about the often obscure records they played, *Andy Kershaw* seems to have taken up the mantle of real music which is honest and unequivocal. *Kershaw's* show, which has probably pioneered the increasing acceptance of African music after Peel made the initial opening, is produced by *John Walters*, who has also been Peel's longtime producer, which involved vetting what Peel has chosen to play in case he is inadvertently exceeding his brief through over-enthusiasm.

The most recent changes are the weekly simultaneous broadcast of *Top Of The Pops* on Radio One in stereo, the extension past midnight and the reorganisation of weekday evenings which sees the dropping of the early evening rock show. "We'd been giving that show the kiss of life for quite a long time, and now we've moved *John Peel* forward a couple of hours, he'll be able to go home after his show if he wants".

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**21 YEARS OF MUSIC
ON NETWORK RADIO**

Growing-up together

THE END of adolescence is a difficult time in anyone's life, but it's particularly painful if, like BBC Radio One, you've been a teenager since the day you were born. Adolescent friends must be put to one side — or at least treated rather more distantly, as the British record industry has lately found. And as part of a new-found maturity, Auntie expects yesterday's carefree child to assume new obligations.

In fact Radio One has been growing up for a while now, ever since it realised that its audience too was getting older. The number of 16-25 year-olds in the population is falling fast — there will be 11 per cent (or more than a 1m) fewer in 1992 than there were in 1987 — as the baby bulge of the Sixties and Seventies thins out. Yesterday's mass audience of teenagers have become today's young adults in their twenties and thirties, with families, children and jobs — but young adults who have never lost the habit of listening to Radio One.

While television producers have been enthusiastically rushing up a blind alley of video tricks and tiny audiences labelled "youth", Radio One has successfully kept its hold on a mass audience of 6m listeners

Nick Higham takes a look at how the young Radio One Listeners have grown-up with the station — and how the national pop network has adapted to its wider audience

a day, despite the competition from commercial radio and daytime television.

But, with the prospect of new commercial networks and a plethora of new local radio stations just over the horizon, Radio One and its controller, Johnny Beerling, cannot afford to stand still. Guided by a combination of hunch and market research he and his head of music, Roger Lewis, have restructured the network's management, revamped the music policy and set out to put relations with record companies on a different and more professional footing.

Earlier this month they went further and unveiled new schedules for weekday evenings and weekends, designed to take full advantage of an additional two hours' broadcasting a night and to grasp what could have been a poisoned chalice handed down by the BBC's governors last year.

The greybeards decreed that the "public service" element in the station's programming should be increased. In 1986 the Peacock inquiry into broadcasting horrified

the BBC by suggesting that Radio One should be "privatised", since its programmes could obviously be provided just as easily by a commercial operator. BBC policy is now to make the mix of programmes so rich that only a publicly-funded public service broadcaster could possibly afford to provide it.

Then there is the switch from medium wave to FM — 85 per cent of us will be able to hear Radio One in FM stereo by the end of next year — and the accompanying deluge of publicity on the station itself and on regional television. The BBC is holding another potentially poisoned chalice, this time from the government, which has told it to give up Radio One's medium wave frequencies to one of the planned new national commercial networks; it is keen to leave none of its listeners behind on medium wave for the competition to inherit.

The new programmes provide a clear indication of the way Radio One is heading. Mainstream daytime output remains unchanged,

since the breakfast show was revamped under new presenter Simon Mayo earlier this year, with extra presenters, and frequent headline news and traffic and weather. "More like Radio Four", the *Sun* concluded, clearly not deceived by the merry banter camouflaging this increase in information at the expense of entertainment.

The biggest change in the new programmes is the extension to 2am, with a new show presented by Richard Skinner, and the carefully calculated move of Radio One's least popular shows — John Peel and Andy Kershaw's prestige programmes of new music and world music — to a new 8.30pm start time, when the vast majority of the potential audience is watching television and Peel and Kershaw's uncompromising oddities are unlikely to alienate listeners.

In their place comes a new show presented by Nicky Campbell which, like Skinner's, will feature more mainstream music. The intention is to appeal to the older audience with a taste for album music which Roger Scott's Saturday afternoon Stereo Sequence is already chasing (and indeed Scott himself will fill the corresponding slot on Sunday nights).

"I want broadcasting that appeals to 20 and 30 year-olds who go to bed listening and wake up listening," says Beerling, who bases his views on 25-35 year-olds' preferences on a series of "focus group" discussions which showed that they want more quizzes, less chart music and less focus on personality DJs.

Beerling also maintains that Radio One's recent emphasis on its speech programming is designed to attract older listeners, as well as to pacify the BBC governors.

Thus the new schedules include the station's first specially-produced comedy — a half-hour show on Friday at 9pm with young "alternative" comedians which Beerling describes as "a bit spiky and spicy" — and there is a new one-hour speech slot at 7.30pm Monday-Thursday which will include documentaries and a new series of Walters Weekly. That was once Radio One's arts programme but will now be wider ranging, with some elements (including the outrageous Victor Lewis-Smith) borrowed from Radio Four's highly successful Loose Ends.

There have been experiments with specially-written drama — two seven-minute "audios" which set out to interpret recent chart singles in a similar way to pop videos — and the BBC has just gone out of its way to point out that Radio One's Newsbeat is the most popular news programme on radio.

Add the recent series of documentaries about love and sex and information campaigns on subjects like alcoholism and debt problems (in addition to annual campaigns on employment and drugs) and it's tempting to ask: "Where's the music?"

Beerling maintains that it's still there: "Ninety per cent of what we do is music. We're not increasing

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- 12.45pm Gary Davies**
- 3.00pm Steve Wright**
Episode 31: 'I tried to get up and felt I did not have any legs.'
- 5.30pm Newsbeat**
with Lesley Curwen
- 5.45pm Bruno Brookes**
looks at the new entries and climbers in this week's Top 40.
- 7.30pm**

LINE-UP: a typical programme guide from the Radio Times

the amount of 'social action' programming." Nor are the changes too radical: radio audiences are very conservative, even those for Radio One. "With a bit of luck some people won't even be aware of any difference."

But Radio One's USP is starting to get fuzzy. The straightforward rock and pop network of a few years ago has disappeared, although the conventional wisdom says that as the number of stations increases and competition between them grows stiffer each will have to forge a clearer identity to attract and hold a loyal audience — as independent radio stations are already trying to do with the launch of oldies services on medium wave and more tightly-programmed rock or top 40 services on FM.

Beerling disagrees: "All radio audiences are going to get smaller in future," he admits. "With more competition there is no way our 6m daily reach will continue. It's not defeatist to say that, it's just pragmatic."

But he believes there will still be a role for mass appeal channels with a wide range of programming and of music, providing the speech is packaged as attractively as the music. "I've a hunch the audience is ready for elements of drama and humour," he says. "I think we're almost reinventing the Home, Light and Third" — referring to the three BBC services which preceded the arrival of "streamed" or "generic" radio after 1970. It's all a far cry from the attitudes of Beerling's predecessor, Derek Chinnery, who used to worry that Steve Wright's afternoon show was "rather too rich a mix."

The mix of music on the network



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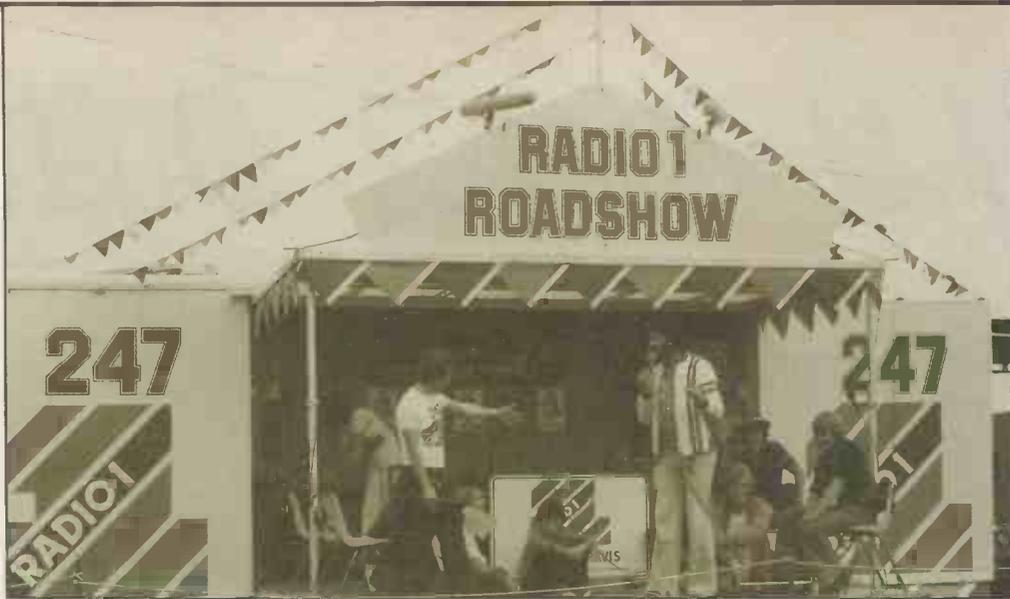
21 YEARS OF MUSIC ON NETWORK RADIO

too has been enriched. Over the past two years Beerling (and more recently Roger Lewis) have worked to increase the number of new bands and the amount of hip-hop and dance music, oldies and album tracks on the playlist, and thus in daytime programming. It is a task which has been made easier by the relatively stagnant state of the music industry and the lack of originality in many chart singles.

Beerling continues to have reservations about programming a station on the basis of the singles chart, as singles sales decline and the chart represents the preferences of fewer and fewer people. Lewis criticises the recorded companies and retailers for not making better use of the support Radio One gives to new music and new bands, whose records often turn out not to be available in chain stores even after the station has playlisted them because they have yet to chart.

Music programming has been computerised, to give better rotation of records on the playlist, and earlier this year Lewis read the riot act to record industry pluggers, warning them to be more professional in their dealings with the network and its producers.

With music remaining so central to Radio One's activities, the current state of relations with the music industry must be giving concern. Beerling admits they have cooled. He thinks it may be partly his fault: "I've allowed my own contacts to lapse. I've been very preoccupied recently with our move to FM and with RDS [the tuning aid for the



RADIO ONE controller Johnny Beerling was producer of the first Radio One programme on air—Tony Blackburn's breakfast show — pioneered the network's public appeal via the Roadshow concept (pictured in T-shirt introducing Dave Lee Travis, circa 1977), and is now leading the station into a new stereo FM era.

next generation of radio receivers, which the BBC is installing at all its FM transmitters and for which Beerling has overall responsibility].

"I haven't done this year what I've done in previous summers and taken all the record company managing directors out to lunch and talked with them one-to-one."

Such diplomacy is sorely needed. There have been rows with the BPI, particularly over the BBC's refusal to accept Pepsi-Cola sponsorship of the Gallup chart, and criticisms of the chart itself. Most controversially, BPI and BMG chairman Peter Jamieson recently referred to the notion floated by some music industry executives that the

chart might contain an element of airplay as well as retail sales.

But the most fundamental differences result from the BBC's new hard line on needletime payments to PPL. The previous agreement between PPL and the BBC ran out on June 30, and a new one has yet to be negotiated. For once the BBC is taking as tough a stance as the independent radio stations.

Beerling says the BBC is simply being pragmatic in the face of a fall in its real income, now that increases in the licence fee are pegged to increases in the rate of inflation (prices in broadcasting are said to rise faster than prices generally).

He also argues, like all broadcasters, that the value of airplay to record companies is substantial, and he says restrictions on needletime have adverse effects on Radio One's programming from which the record companies themselves suffer. "The evenings are the obvious place to feature more album music if we had more needletime," he says. "But as it is we're having to produce an extra two hours a night within our existing allowance. The record companies bang on about wanting more album music, but they don't give us the needletime to do it."

Richard Skinner and Nicky

Campbell's shows will be padded out with sessions.

Peter Jamieson agrees that both sides have allowed their relationship to grow a little strained, but denies any rift at a formal level between the BPI and the BBC and is keen to play down suggestions of significant differences. He personally thinks it is a good idea.

He personally knows nothing of the negotiations with PPL, he says, so can hardly have been affected by them in his attitude to the BBC. And canvassing the idea that the chart might take account of airplay in an interview with a journalist does not mean that he personally thinks it is a good idea.

"As chairman of the BPI I can say that relations are fine, though there has been a lack of dialogue," he says. "As chairman of BMG I can say that I'm absolutely furious with Radio One because they haven't put the new single from Rick Astley on the playlist."

"Relations between radio and record companies will always be volatile, always a love/hate mixture, always influenced by what's on the playlist."

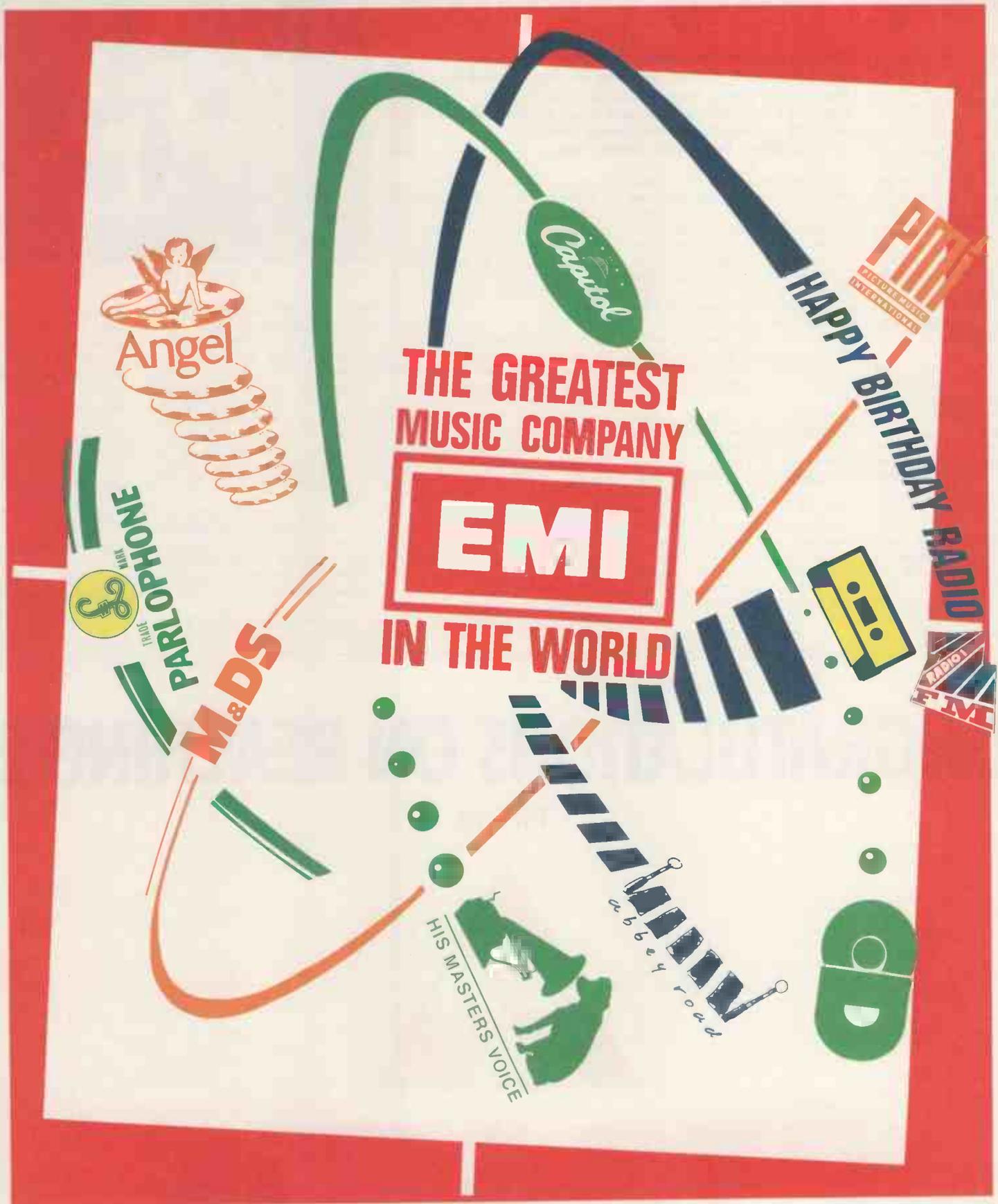
What no-one can say for sure is how the relationship between the commercial music industry and the non-commercial radio channel which have fed off one another for the past 21 years will develop once there are national rivals for the record companies' favours and Radio One's audiences.

It could be that Radio One's power and influence — once absolute — are on the wane, slipping away as surely as its youth.

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Enterprising Auntie

WHOSE SELL through video outsold Michael Jackson's Thriller last year? Which UK publisher had the best selling hardback last year? Which UK record company confidently expects its next album release to go top five?

If you guessed BBC Enterprises in all three categories, you'd be right. Its Watch With Mother video shifted 220,000 copies, easily outstripping Jacko. Its hardback of Yes Prime Minister Vol 2 sold 1/4m copies, making it 1987's best-seller. Its next album release, Ones On One (REF693), is a heavily promoted compilation of 21 years of number one hits to celebrate Radio One's 21st birthday.

Yet there was a time, not long ago, when BBC Enterprises, charged with marketing and exploiting the Beeb's assets, often seemed to be asleep in the corner.

The department was set up in 1960 (becoming a limited company in 1979) to sell BBC programmes abroad, but its role has grown to include BBC product marketing in the form of records, videos, tapes, books, games and souvenirs based on the network's output and its vast, enviable archives.

Despite which, Hitch-Hiker's Guide To The Galaxy, Discoveries Underwater, Adrian Mole, The

The BBC, not known generally for its commercialism, is busy pushing its own product in the market place. As a result, its own label of cassettes, records, videos and book publishing has become a force to be reckoned with as Johnny Black has been discovering . . .

John Peel Sessions . . . these were all BBC-originated programmes whose spin-off merchandising was turned into profit by outside entrepreneurs, leaving Enterprises looking somewhat sheepish.

Happily, at its impressively large White City HQ, almost in the shadow of the Westway, a new era has been ushered in.

"You just can't be half-pregnant," says chief executive James Arnold-Baker. "If you're in this business, you've got to be in all the way."

Arnold-Baker, with a varied background in the business community (Ex-European vice president of Fischer Price Toys and ex-managing director of Record Merchandisers), is perfectly placed to take his 850 strong Enterprises team into the new era. "The government's decision to peg the licence fee at £62.50 makes it abundantly clear that, to maintain the quality of BBC programme output, funding has to be found internally."

With that in mind, the present di-

rector general, Michael Checkland, saw in Enterprises an area of unequalled potential for generating revenue. He put the wheels in motion by setting Enterprises a target — to double turnover (currently £150m) and more than double profits in the next five years.

The picture is more complex than it immediately appears because, for one thing, the licence fee always runs behind inflation, leaving BBC programme planners frequently short of funds. By way of compensation, much of whatever profits Enterprises makes is ploughed back into programme making by way of investment in upcoming shows.

"In the past we've put many millions into shows like Miss Marple, All Creatures Great And Small, and Yes Prime Minister. The investment secures our merchandising rights to the programmes," explains Arnold-Baker.

Enterprises invested, for example, in The Singing Detective and, as Ian McClay, label manager



FOR SALE: the BBC product going to a wide audience

of BBC Records points out, "We've already sold over 200,000 copies of the show's soundtrack album of nostalgic Thirties and Forties standards. It has become a cult thing, reaching a whole new audience which never listened to that kind of music before." Ex-EMI and MCA marketing manager McClay is set to release The Other Side of The Singing Detective, which features the b-sides of the songs from the original album.

"It's important to remember," says Arnold-Baker, that we're not in the business of breaking new acts. So we're not competing with CBS or EMI. We don't have the resources and it's not part of our business."

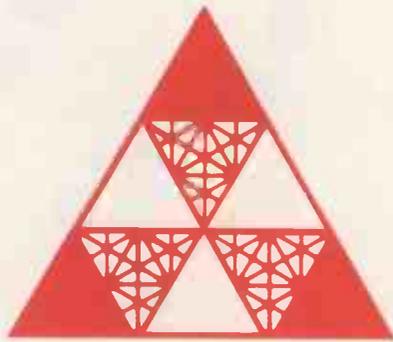
Merchandising products from a successful show like The Singing

Detective has enormous advantages. First, the show is its own TV advertisement, reaching millions of devoted viewers every week. Second, apart from the record, it can spin off into videos, books, sometimes even games or toys.

BBC Records biggest current project is the Ones On One double album (cat no REF693), featuring 32 number one hits from the 21 years of Radio One's existence. "This album typifies our new, aggressive approach," says McClay. "In the past we might have been happy to stick it out with the odd plug at the end of Top Of The Pops. Now we behave like any other record company. There'll be a special live edition of the Gary Davis Show from the HMV Megastore in Oxford Street play-

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ing tracks from the albums, plus nationwide window displays, flyposting in all major cities and competitions in the national press. We're looking at a top five album."

Arnold-Baker pinpoints another area of change. "Enterprises has traditionally been TV-based, so we've become increasingly sophisticated at marketing from TV shows, but we've never fully exploited our vast radio archives."

Two years ago, to plug this and similar loopholes the Home Entertainment Dept was formed within Enterprises, bringing all the spin-off products under one umbrella. Sue Anstruther is radio marketing manager within Home Entertainments.

"The BBC is sitting on a goldmine," she says. "Our archives contain everything from rare, exquisite performances of classical music, to vintage radio shows, and quite unique programmes like Kenneth Williams reading his own autobiography. Where else could you find such a wealth of material?"

The first drive to test out the market for archive material came with the launch of The BBC Radio Collection on September 13. The Collection consists largely of double tape packages, retailing at £5.99, featuring everything from classic Goon Shows to Alan Bennett's readings of Alice In Wonderland; John Le Carre reading his novel A Perfect Spy; King Lear starring Sir Alec Guinness, and even vintage Archers episodes.

But is there really a market for such items? "We recently did a 13 cassette boxed set of Lord Of The Rings," says Sue Anstruther, "which sells at £50.00. We've already



ITMA DUO: Tommy Handley and Dorothy Summers in the BBC radio collection

sold 15,000 sets so, if the product is right, the market is there."

Anstruther's section will also be generating non-spoken word tapes, albums and compact discs, taken from the BBC archive recordings. "We've already had considerable success with our vintage jazz series, and by next spring we'll be mining the almost inexhaustible Radio Three archive of classical material. We have rare recordings by much sought-after artists like Solomon, who was a child prodigy pianist in the Fifties, which have never been available to the public before."

On the video front too, Enterprises is taking a new look at the possibilities. Tony Greenwood, head of marketing for Home Entertainments explains, "We began to see our niche in sell through video in 1986, and moved into the market in the autumn of that year. The video rental business is like buying a paperback, but sell through is more akin to buying a hardback. It's a bigger outlay, but you're prepared to make it because the product is something you want to keep."

Greenwood sees three major areas for BBC videos. "Children's videos do phenomenally well, partly because parents see them as electronic child-minders. You can get things done around the house while the kids watch Postman Pat."

The 400,000 sales generated by the Postman Pat series would suggest that the runaway success of the Watch With Mother video

mentioned above is no fluke. "Sport is our next major area. We recently produced a 90 minute History of Liverpool FC, 50 per cent from the archives, plus new material and interviews shot exclusively for the video. It sold 110,000 copies, so we're coming with histories of Manchester United, Celtic and Everton later this year."

The third lucrative area is comedy. All four of the Fawcett Towers videos have sold in excess of 100,000 each, and even a relative newcomer like Phil Cool can shift 40,000.

The big comedy release this autumn is The Young Ones but, before that comes Ones On one — The Video! (£7.99) "This complements the album, tape and CD, but doesn't include the songs. It's an exclusive to video look inside Radio One on a typical day, with deejay and star interviews including Bros and Boy George."

Ones On One is a perfect example of the way in which the new Home Entertainments Department is intended to work, neatly dovetailing a number of marketing thrusts built round the same BBC event. If it was felt that there was a book to be use fully had, then it too would come under the same department.

"At one time, we were known simply for tie-ins to natural history programmes," admits head of book publications Nick Chapman. "Now we create a lot of books ourselves."

Recently celebrating the 3 millionth copy of the Delia Smith Cookery Course books, Book Pub-



ALAN BENNETT: double bill of plays

lications has an annual turnover of £10m. "Our big Christmas seller will be 'Allo 'Allo — Renee's War Diaries, which was created in-house, typical of how we're doing this now."

Fears that this wave of aggressive commercialism sweeping through Enterprises might foreshadow undesirable changes in the BBC's creative integrity, are quickly quashed by James Arnold-Baker. "Enterprises is entirely separate from the programme-making side of the BBC. We must be profit-making but we have no editorial control whatsoever over the content of the programmes we fund. The way I see it is that the programme makers are God and I'm Mammam."

CONGRATULATIONS

2

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FROM





**21 YEARS OF MUSIC
ON NETWORK RADIO**

Going for a song: the selling of Radio One

Through roadshows and records Radio One not only sells its own image, but eases the pressure on the licence fees a little, as Robin Cobb discovers

RADIO ONE generates its own image and personality by what it puts out on the airwaves. But there are other means by which it maintains a more tangible see-and-touch presence. These activities also relieve the pressure on the licence fees and provide additional cash to fund programmes. The Radio One Roadshow started as an experiment 16 years ago and has become an institution by

which the DJs and others go out and meet their public in the flesh. Simultaneously, it brings in revenue through the sale of Radio One merchandise.

The John Peel sessions have an avid audience. The cream of these sessions can be bought for permanent retention in the form of EPs and, more latterly, compact discs and albums.

These are two of the ways in which ephemeral broadcasts are made solid and lasting — and profitable. The BBC is sometimes accused of not having a sufficiently business-like mentality. But what could show more commercial acumen than a promotional exercise which both pleases the customer — the listener — and provides revenues which can be reinvested in programmes?

A feature of the Roadshow, as well as the entertainment and the goodwill engendered, is the "Goodymobile", a caravan which accompanies the Roadshow from which Radio One souvenirs and mementoes are sold.

The range of merchandise is continually being expanded, although the most popular items re-

main pens, badges, hats and T-shirts.

Every time the Roadshow team appears in public, it creates a demand for Radio One T-shirts and other souvenirs, which the Goodymobile meets.

"When people see the Roadshow they want to take a bit of it away with them," is the Radio One philosophy. "Wearing or using this merchandise, they become a walking advertisement for us."

The operator of the Goodymobile — Tony "Smiley Miley" Miles — has become something of a celebrity in his own right. In all the 16 years he has not missed a single Roadshow. But although he is firmly associated with the Roadshow, he is not a BBC employee. With his brother John he is a partner in Miles Brothers Enterprises. They operate under licence from BBC Enterprises, the product marketing arm of the BBC.

With the development of a new sound for Radio One, designed to attract a wider audience, and the changeover to FM for most of the country, both the Roadshow and the Goodymobile have been employed to reflect and promote this.



TWO EXTREMES: the station's image stretches from Peelie to Kylie and back

A new range of FM merchandise with the Radio One logo has been put together to appeal to what are described as "more mature listeners".

This range includes jogging radios, so that the converted can listen to Radio One while they run, personal organisers and boxer shorts.

One development has been the introduction of a mail order service, which markets not only Radio One merchandise but goods associated with Radio Two, Three and Four as well.

Another change is that there is not just one Goodymobile but two.

And the future? "I think Tony is looking good for another few seasons," declares John.

Another marketing operation which the BBC had the imagination to license led to the setting up of the Strange Fruit record company by Clive Selwood. This started with the making of EPs from selected Radio One afternoon John Peel sessions and has now expanded into the evening sessions also.

BBC Records is responsible for a considerable range of recordings but Selwood's idea was that the tapes of the Peel sessions contained unique archival material, including the early sounds of performers who have since gone on to greater fame and fortune.

He insists that he had no idea that Strange Fruit would become as successful as it has, believing initially that the records would be of interest to a limited number of collectors.

But in about two-and-a-half years some 60 12-inch EPs of the Peel sessions have been issued and another 14 of the evening sessions. It has become a family business, with Selwood and his wife dealing with the Peel products while his son and daughter, Chet and Beverley, look after the products of the evening sessions.

It can take as long as two years to obtain all the permissions to bring out an EP. The permission of the artists and their record companies and music publishers have to be obtained and royalties agreed, as well as the royalties to the BBC.

Selwood believes the attraction of the session recordings — some 1/2m copies have been sold — lies in their freshness and spontaneity. "Many of the artists recorded their BBC sessions fairly early in their careers. The talent is there but in a 'raw' state and the result is a spirited and unique recording."

A factor of this is that there is less time available for the recording than for a commercial one which strives for perfection and, warts and all, as many as four songs have to be put on tape in about three-and-a-half hours.

Such notables as Elton John, Police and Queen have appeared on the Stange Fruit label but Selwood says he does not trade on these names. They have to be complete sessions, with the unknowns having equal time with the famous.

Special appreciation is meted out to John Peel for his advice on which sessions are of particular archival value, even though he has no commercial interest in the company. Similarly, the BBC production staff. "It couldn't happen without their help and co-operation," Selwood says. "They give this in their free time entirely as a labour of love. The tapes are destroyed after a few years because there isn't room at the BBC to keep them permanently and those who have been involved with the sessions give their co-operation just for the pleasure of having their work make permanent on a disc."

Selwood adds: "It is a fairly specialist music we do and we devote a lot of time and attention to developing its character. We are the musical equivalent of the Penguin Classics."

Strange Fruit records are distributed by the independent Pinnacle — Selwood is careful not to align his company with any one major — and the company recently moved into compact discs. "We released the first six about six months ago and sold 50,000."

Now due for release is a double album celebrating the 21 years of Radio One, together with two more albums.

Miles Brothers Enterprises and Strange Fruit are just two examples of the BBC entering into mutually beneficial arrangements with commercial companies. It is interesting that in these two cases it was with new entrepreneurial concerns.

BBC Enterprises does, of course, have its own marketing operations which do not involve third parties to the same extent. It is producing for Radio One's 21st anniversary a "One on One" video and record pack. This is aimed at the teen market and will be sold through a wide range of retail outlets. It illustrates, with young appeal, the operation of Radio One.

"We are in the big league of selling video recordings," says the BBC. "It is a serious business."

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Walters peels back the years

John Walters gives an alternative view of 21 years of Radio

Tous les soirs, depuis 20 ans, John Peel, sa barbe brune, sa voix grave et vibrante, son accent de fan des Liverpool FC présente le future du rock Britannique. That's Peel as seen by somebody signing himself "Yves Bigot — un disciple" on a French CD from the Peel Sessions series. Nobody doubts that the Tonys, Noels, Steves and many lesser funboys signed more autographs, opened more boutiques and were more entertaining to the mass audience, many achieving that ultimate goal of the British DJ — their own television quiz show. But for someone who sees radio as an adequate end in itself and as a means to communicate something on a one-to-one basis, in this case the performance and promotion of rock music, for 21 years it's been John Peel. And it's not just Britain and the Continent. Judging by the stream of discs, tapes and inquiries, the world is full of tribes who, although their language has no word for "Road-show," know the Peel programme. When Radio One started I don't

think the Beeb expected Peel to "présente le future du rock Britannique." He was one of a team of jocks (including not only Tommy Vance but someone called Rick Dane) available to producer Bernie Andrews for Top Gear, a show whose brief was to "look over the horizons of pop." I suspect that what the management meant by this was an exclusive preview of Lulu's next LP but nobody could have accused Bernie of being a "boss's man." Never loathe to tease rather than please the policy makers, he homes in on Peel's obsessive and intransigent approach to music and soon the Sunday afternoon airwaves were awash with Captain Beefheart, Country Joe and Tyrannosaurus Rex.

The pub talk at Radio One was "It's got to come off." The music was weird and played by unknown groups with weird names like Pink Floyd and Led Zeppelin. Worse still, Peel spoke to the listeners as if they were individual human beings rather than a public meeting of slightly deaf retards and actually used his own voice. Really weird. It couldn't go on but then the unthinkable happened. Peel and Top Gear won The *Melody Maker* Poll. With some bewilderment and not a little resentment it had to be acknowledged that the magnetic pole of music had moved away from Bob Miller and the Millermen.

In 1969 after one management clash too many Bernie Andrews was replaced by myself. I don't know whether I was expected to "sort the show out," but although I didn't like a lot of the music as a listener, it was clear that the correct course as a producer was to encourage or, more to the point, allow Peel to get on with it. He was like a water diviner and when the twig twitched it was up to me to dig the hole. And usually something bubbled up. People have been saying for 20 years that he was just trying to be different, trendy or clever and that as soon as any discovery succeeded he'd drop them. But usually, to succeed commercially artists had to change or dilute what made them right for Peel in the first place. Morrissey as an unrecorded unknown was right in 1983 and is still right now but while Adam The Punk was, Stand And Deliver clearly wasn't. Peel's not trying to be right, like a tipster, it's just that he has a great concern for the integrity of rock music and a great instinct for what's right for the times. In the early Seventies we had a carol concert featuring people who'd been Top Gear favourites but had yet to crack it with the public. The Faces, The Soft Machine, Marc Bolan all bellowed away (Rod Stewart rendering a moving *Away In A Manger*) but would they be Peel today? He al-

ways says that most of his critics simply want him to play *their* record collection. Let *them* do that, Peel's more interested in next week.

It's easy to catalogue successes but haven't we had a lot of failures? No, because all we do is to give space for the artist to work. Bryan Ferry may finish up in "penthouse perfection" while the Snot Pickers From Hell may break up and go back to Hull, but while they're relevant to rock they stand a chance. Comes the hour, comes the man, comes the Peel session. Errors have usually been errors of judgement. Peel was in a mellow mood at a Dutch festival when he saw and enjoyed Police. We booked them but they were clearly intended for the acceptance world of fame and fortune rather than Peel's gritty rock scene. I saw the Pistols and should have booked them but I looked into Rotten's eyes and as an ex-art teacher thought, "There is a boy who couldn't be trusted to give out the scissors." I passed — wrongly — but generally things have gone pretty well.

Today John Peel as a broadcaster and the show as an institution fit pretty happily into the Radio One set-up and while we're pleased to be allowed to continue fighting the good fight, the Beeb isn't distressed to have such a well established proof that the station's



JOHN WALTERS, representing the establishment, tames 'wild man of rock' (Seventies model) Keith Moon

not by any means all pop and pap. And it's not just the Peel show. Radio one's other "alternative" programmes from the Kershaws to the concerts have excellent track records. But radio's "big bang" is just around the corner and while the commercial boys can catch up with the bankable big names, who'll have time for the nobodies like Holy Willie's Prayer. We booked them nearly 20 years ago and now neither of us can remember anything about them. They were probably led by someone called Rick Dane.

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R C A

CONGRATULATE RADIO 1
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**21 YEARS OF MUSIC
ON NETWORK RADIO**

Two's company

by Chris White

OUR LISTENERS really feel as though they know the presenters, and look on them as friends. In fact that is the whole concept behind Radio Two, that the presenter and the listener should relate to each other almost on a one-to-one basis," says Frances Line, head of the music department at Radio Two for the last three years.

It was the arrival of Line at Radio Two in September 1985 that saw the station adopting a more clear-cut musical policy. "I feel that Radio Two should have a music policy that was more clearly defined, and identifiable on its own, so I brought in a policy of four watchwords, rather than a set of rules. Those watchwords are really quite simple: melody, everything must have a tune, a spine of familiarity running through the programmes because the listening public like to hear tunes that they love and are familiar with — although we don't rule out contemporary material because that would be a recipe for stagnation — excellence, because people expect that of the BBC, and breadth of music," she says.

The latter watchword has seen presenters like Derek Jameson even playing opera on his breakfast programmes. "If every pro-



FRANCES LINE: head of music department

gramme featured just MOR music then that would get very boring so we like to feature all kinds of music, some jazz, some opera, show tunes, Latin American music. It's important to have light and shade so we do encourage the presenters to feature different styles of music, like Derek Jameson playing some Pavarotti or whatever his passion of the moment is."

Francis Line has worked for the BBC for 31 years having joined straight from school, as a secretary

earning £6 a week. Over the years she has worked her way round the Corporation — "I wouldn't have dreamed of staying if it had been just one job" — but has always been closely associated with music. At one time she was production assistant on BBC TV's Juke Box Jury, and worked for the old Light Programme. In the early Eighties she became chief assistant to the controller of Radio Two, moved on to become chief assistant to Radio Four, and then back to Radio Two

as the head of the music department.

Looking back on the early days of Radio One and Two in the autumn of 1967, she recalls: "I think what stands out most in my memory is hearing those jingles for the first time — it was totally revolutionary for BBC Radio. We had been listening to the pirate stations obviously but it was rather stunning to hear jingles on the new Radio one and two stations, and to realise that they were legitimate and here to stay."

She adds: "Looking back at the Radio Two programming of the day, it was nothing like the station that we know today. It didn't have the clear-cut identity that has evolved over the years. We shared many of the programmes with Radio One, but even so the station was a great innovation and very exciting."

The first days of Radio Two included such programmes as Breakfast Special with Paul Hollingdale, and then 90 minutes of Rolf Harris which incredible as now seems was shared with Radio One listeners! Jimmy Young's morning programme was also shared with Radio One. Other programmes included Morning Story, The Dales, Melody On The move with Jimmy Hanley, Heather Mixture with Jimmy Shand, Reginald Porter-Brown at the organ of the Guildhall in Southampton, Woman's Hour, Pete Brady (shared with Radio One), Racing and Racing Results, Roundabout with Brian Matthew (which Francis Line produced) and then Album Time with Alan Dell (still one of the mainstays

'Our listeners feel as though they know the presenters and look upon them as friends'

of Radio Two's evening schedules with his Dance Band Days programmes).

Other popular Radio Two programmes back in 1967 included, on Sundays, Eric Robinson with Melodies For You, People's Service, The Navy Lark, The Clitheroe Kid, Semprini Serenade, Alan Freeman with Pick Of The Pops (shared with Radio One), Top Of The Form and Sing Something Simple.

"There is much more music content on Radio Two nowadays — back in the late Sixties it was quite an extraordinary mix, and many of the programmes like Woman's Hour, The Dales and Morning Story were carried over from the old Light programme. We also shared the same controller as Radio one — Robin Scott — but towards the end of the Seventies Radio Two began to get a much more clear-cut identity. The wavelength changes of 1978 were probably the most dramatic turning point in the history of BBC Radio, and meant a huge re-education for the public," Frances Line adds.

She also recalls the initial reaction from Radio Two listeners. "Complaints poured into the BBC but they were nothing to do with

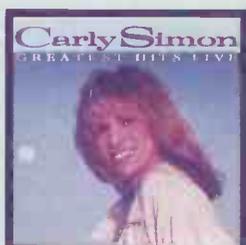
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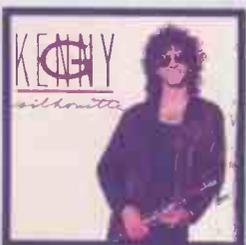
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the content of the programmes but the fact that there was either poor reception or interference from other stations."

Two of the typical news stories of the day were carried by *The Daily Mail* and *The Sun*. The Mail reported: "Complaints poured into the BBC at the weekend about poor reception on Radio Two — formerly the Light Programme. It has ceased medium wave transmission to make way for the new Radio one pop service. One listener said "Reception on the long-wave is so bad that people who do not have VHF sets can't listen to Radio Two."

And *The Sun* reported: "Listeners jammed the BBC switchboard yesterday with complaints about the new Radio One and Radio Two programmes. Fans trying to hear pop music on Radio One protested about poor reception in parts of



DEREK JAMESON: playing Pavarotti

the country. Radio Two listeners complained about interference from other stations on the 1500-metre wavelength, formerly used by the old Light Programme."

There was also public mourning for the demise of *Housewife's Choice*, the daily Light Programme which had run for 21 years and was considered "outdated". It was replaced by *Family Choice*, described as "a similar request show — but in a mini-skirt"! The lost record to be played on *Housewife's Choice* was the theme from *The Magnificent Seven*. The first *Family Choice* programmes were introduced by Rolf Harris before the professional DJs took over.

"Radio One and Two didn't seem to have a frightfully good beginning but then neither did BBC Two when that started because

they had a power cut!" Frances Line muses.

By the time she became the head of the music department, it wasn't unusual to hear a pop act like *The Stranglers* being heard on Radio Two. "There was no stated music policy in it had almost become Radio One and a half. The producers decided for themselves what to play and that's when I decided that we needed something more clearly defined."

The new policy has been extremely successful with Radio Two pulling in more listeners in the face of stiff competition from *Breakfast TV*, daytime TV and of course the ILR stations. Derek Jameson was brought in to present the breakfast programme and within six weeks had added another 1/2m listeners.

"We have no play-list policy at Radio Two, the producers usually decide for themselves although they do work closely with the presenters," Frances Line says. "David Jacobs in particular works very closely with his producer Anthony Cherry, but he is probably an exception. It's a very time-consuming business building a two hour programme every day so the presenters often leave it to the producer who they know and trust."

In the evening Radio Two caters for the more specialist music fans. "Generally there's not a lot of radio listening in the evening — it's something like six per cent of the whole radio listening audience — so we have to tempt people to turn off their TV sets and we do that by featuring music of specialist interest like dance bond music, jazz, country and folk. We cater for spe-



GLORIA HUNNIFORD: afternoon delight

cific targeted audiences."

She adds: "We seem to be doing the right thing because we no longer get lots of letters saying that we are ignoring certain areas of music. Also we try and get interesting guest presenters, names like Claire Rayner, Earl Spencer, Nigel Dempster, Anne Robinson, Esther Rantzen, Debbie Thrower and Angelo Rippon. It's important that if a regular presenter is away that we still keep their audiences and the only way to do that is by getting attractive names to deputise for them."

"I think that familiarity is the key — that, and a combination of big names and good tunes," Frances Line feels. "The fact that we have not just kept our listeners but attracted new ones as well indicates that we are doing the right things."

'Generally there's not a lot of radio listening in the evening — it's something like six per cent of the whole radio listening audience — so we have to tempt people to turn off their TV sets'



JIMMY YOUNG: shared with Radio One



DAVID JACOBS: working closely with producer



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The classic touch . . .

by Nigel Hunter

RIGHTLY OR wrongly, Radio Three has an elitist aura surrounding it. An impression exists of a network purveying high-brow classical music interspersed with a few plummy-voiced, verbose announcements and, in season, ball-by-ball cricket commentaries on England's successive Test match disasters.

John Drummond, Radio Three controller, acknowledges this image, but insists that it's unjustified. He sees the network as a public service broadcasting system offering a wide spectrum of programme of which music is a major part for a variety of minority tastes and interests.

"Elitist is a word and concept that I don't think I like," he comments. "Radio Three's audience has specialist tastes which often overlap. It comes and goes, and has strong prejudices. The music audience is characterised more by what it dislikes than what it likes."

Twenty-one years ago, when the Marine Offences Bill sank the offshore pirate radio operators, the Third Programmes transmogrified into Radio Three, offering the same eclectic classical music but much more besides and extending from four and a half hours per day to the present 17 hours between 6.55am and midnight.

"The Third Programme was passive broadcasting," Drummond says. "The audience would find it if it really wanted it rather like Mahomet going to the mountain. But now we at Radio Three must go after our audiences, although without using any media type."

The station's menu now works out at 82 per cent music, eight per cent drama and 10 per cent other speech programmes. Music means considerably more than the classics during its 5,100 hours per year, encompassing world premiers of new music, jazz, blues and music from Africa and India.

"I don't think we do enough non-European music and we should do more," Drummond declares. "However, we do broadcast 130 operas each year from a variety of sources including other radio networks."

The other remains the biggest employer of musicians in the world, and the five staff orchestras — the BBC Symphony, BBC Philharmonic, BBC Welsh Symphony, BBC Scottish Symphony and BBC Concert — make major contributions to Radio Three's musical output. Each year the BBC commissions at least 30 new compositions, most of which are premiered by the BBC orchestras and broadcast on the station.

"We couldn't carry out our musical innovations without the orchestras," Drummond acknowl-

edges, "and we spend twice as much on a music as the Arts Council. Soloists and conductors are very costly nowadays, and I'm very conscious of the disparity in earnings between those in front of the orchestras and the rank-and-file musicians themselves. They are all equally essential to the music making process."

Radio three has 50 producers in its music department based across the regions as well as in London. It shares producers who work on its documentaries and dramas with Radio Four.

The highlight of the musical year are the BBC Henry Wood Promenade Concerts from the Royal Albert Hall. The Proms have been broadcast live since 1937, and last year drew a worldwide radio and TV audience of many millions.

Radio Three airs the Proms live every year, conveying the atmosphere of the RAH to audiences at home in many countries and giving them erudite but easily assimilable descriptions of the works being played and their composers during the intervals. The 1988 Prom season presenting 69 concerts in 59 days was the largest yet.

Drummond himself is to the manner born as controller of Three. He first joined the BBC in 1958 after taking a first class honours degree in history at Cambridge, starting as a general trainee and working in radio and TV departments in Lon-



JOHN DRUMMOND: not elitist

don and the regions.

He was involved in planning the music programmes for the debut of BBC-2 in 1963, and his Tortelier Master Classes series was one of the earliest screened by the new channel.

He spent the rest of the Sixties producing a wide range of music programmes for television, including the award-winning film of the 1966 Leeds Piano Competition and biographies of Diaghilev and Kathleen Ferrier.

Drummond became executive producer of TV arts programmes in 1969, and then in 1977 was appointed director of the Edinburgh International Festival. He rejoined the BBC in 1985 to become music controller, and two years later assumed a new post combining Radio three and BBC Music in the single job of Radio three controller.

Pursuing the elitist theme which Drummond wishes to dispel, he mentions that Channel Four TV commands only eight per cent of the TV audience on a consistent basis, but everybody knows about Channel Four, including the many who rarely if ever watch it.

"I would like Three to have the same visibility if not the same profile. Some people don't know what we have to offer, and that's our fault."

He's also concerned about the demographics of his audience. Regular listeners are mostly older or retired people, the latter often from professions such as teaching where salaries and pensions are generally modest in size.

"We're likely to be on FM exclusively by the end of 1990, depending when the Broadcasting Bill is introduced and its progress. I worry about people not being able to afford the necessary receiving equipment. If you really are about Radio Three, you should be listening on FM."

His most loyal listeners also irritate Drummond from time to time. His mailbag frequently contains irate criticisms of some music being broadcast from "people who believe that religious music stopped in 1900 and no good music has been composed for 80 years".

"I want to attract younger listeners to our programmes," he confides. "But today's students live

in a different world and the station hardly comes into it at all."

He's pleased about the programme content, although anxious to improve it further.

"There are not many things we don't do at all. If we vary the mix, we review it every month with a lot of tweaking and fine tuning going on. Across a year, the broad balance is about right."

How much does he listen himself?

"I dip in and out during the day, and I hear all the documentary features and drama productions on cassette if not actually when they're broadcast. I attend the Proms, and I often listen to the lunch-time concerts here in the office over a quiet lunch."

Looking to the next 21 years, some proposals likely to appear in the Broadcasting Bill dismay Drummond, particularly those favouring the privatisation of the Beeb's popular radio channels.

"The big pop end and the small specialist end of radio broadcasting need each other. You can't have them off. There seems to be no room for drama and classical music networks in the blueprints for radio's future. Broadcasting is more than just playing gramophone records. It must be recondite as well as popular."

And what about those ball-by-ball, blow-by-Blotfeld accounts of England's cricketing debacles?

"There is certainly some resentment among Radio Three listeners about the cricket commentaries. But, on the other hand, if we stopped them, there would be an outcry from many others."

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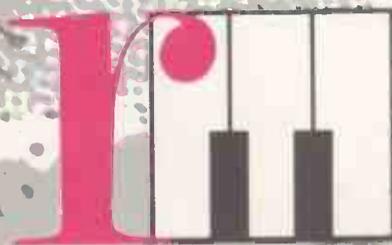
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