

MUSIC WEEK

13 August 1983

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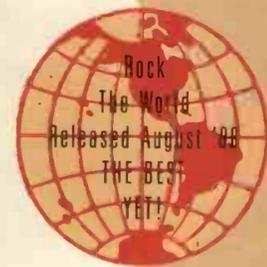
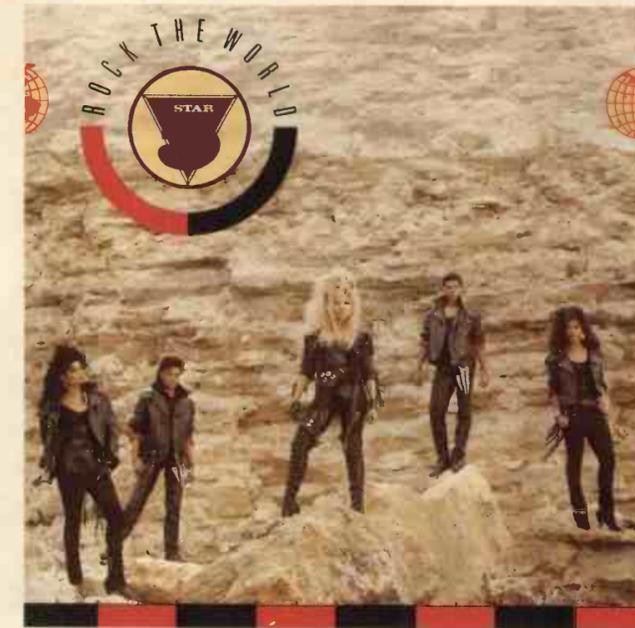
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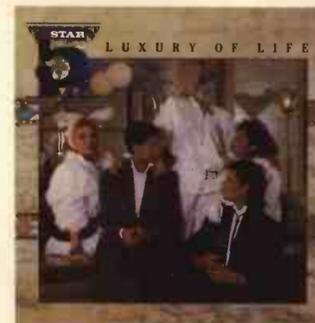


August '83 Problematic
 April '84 Hide & Seek
 October '84 Crazy
 April '85 All Fall Down
 July '85 Let Me Be The One
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 January '86 System Addict
 April '86 Can't Wait Another Minute
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 September '86 Rain Or Shine
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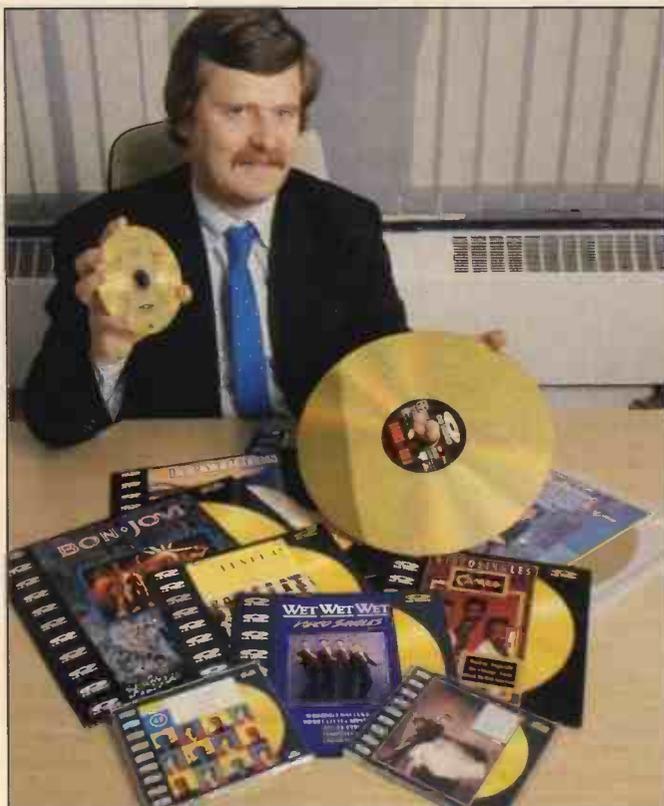
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MUSIC WEEK



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GEOFF KEMPIN: hard sell on software

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Woolies: 'We'll throw out Gallup' threat

THE THREAT of Gallup in-store computers being thrown out of 80 Woolworths stores came a step closer this week.

Unless a new clause limiting retailers' power in any trade dispute is immediately removed from the chart code of conduct, the chain will be urged to stop contributing to chart data.

In a hard-hitting letter to BPI director general John Deacon, Mike Sommers, managing director of Woolworths-owned Entertainment UK (formerly Record Merchandisers), says: "I think the BPI has introduced a seriously flawed change without proper consultation with all the stakeholders."

The BPI argues that the new

clause is intended to prevent distortions in the chart when, as with Woolworths and EMI, one chain refuses to stock a company's product because of a dispute over terms.

Sommers counters in his letter: "If a trader does not stock a record, or whole group of records, then his customers can go elsewhere, buy something else or nothing at all. The exclusion of that trader's data does not eliminate the distortion — other panellists' sales of those records have been higher due to customers switching business."

"Gallup will not be able to find a way of weighting sales which will pass muster in a professional market research sense. But more importantly they will only be trying to predict what might have happened to sales."

Sommers continues that the cost of providing chart information for a retailer like Woolworths with 80 Gallup machines is around

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CDV: now you see it

COMPACT DISC video is coming to dealers in the shape of a series of roadshows building up to the format's official launch date of October 3.

A £2½m advertising campaign, jointly funded by Philips and PolyGram, will support the launch, a promotion which will include television commercials in addition to space in the national press.

The details are being revealed this week by PolyGram which says it will be touring the country with a "full presentation" for retailers, starting early in September.

PolyGram Music Video managing director Geoff Kempin, the man in charge of the system's UK introduction, says the underlying

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Charly set to sue MCPS

CHARLY RECORDS looks set to begin a number of legal actions against the Mechanical Copyright Protection Society which it claims has defamed the company.

Charly has already issued proceedings against the MCPS following comments the society made to its members and it is now considering further actions involving other allegedly defamatory letters.

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PolyGram denies 'for sale' rumour

POLYGRAM IS denying any truth in the rumour that Philips is about to sell off the company in the week that popular music division president Mathieu Vansweevelt resigned from his position.

A PolyGram spokesman says "there is nothing in the story" that the company will be put up for sale. "It is natural speculation," he adds.

Vansweevelt leaves the company after 17½ years — two of them as president of the division. But the reason for his departure is

not forthcoming. "He does not want to say anything. But as far as we know he is going back to Belgium. There certainly has not been a big fight or anything like that," says the spokesman.

A circular from PolyGram International president David Fine thanks Vansweevelt (39) for his contribution to the company and describes his departure as "an amicable parting of ways".

Meanwhile, PolyGram regional director A J Morris will temporarily take over Vansweevelt's post.

Industry goes format crazy

RETAILERS ARE having to cope with four records in one every time a new single is released.

In an attempt by record companies to stimulate a declining singles market, each new piece of product is being put out in an average of four formats.

The average for each record in

last week's top 40 was 4.15 formats with some going as high as eight.

Voice Of The Beehive's I Say Nothing was last week available as a black seven-inch and 12-inch, a shaped disc, a compact disc, two seven-inchers in special packaging and two 12-inch re-mixes.

HEAVEN • 17

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European turnover is music to the economists

Two new surveys underline the economic importance of the music industry. In the UK, the arts market equals that for cars, while Europe's record sales are close behind the US. Dave Laing analyses the results

TWO NEW surveys of the music industry in the UK and the European Community underlines its growing economic importance.

A report by John Myerscough for the Policy Studies Institute estimates that the arts in the UK "form a significant economic sector in their own right, with an annual turnover of £10 billion". This is comparable to the market for cars, motor cycles and other vehicles. The survey goes on to show that employment in the arts sector is running at over 450,000.

The PSI report states that the turnover of the music industry within Britain is £1.32 billion, although this figure excludes income for writers, performers and record companies from broadcasting. As Table 1 shows, more than two-thirds of the turnover comes from the record and tape market, whose £896m dwarfs the combined live performance turnover for venues and performers which comes to just under £200m.

These proportions are reflected in the details PSI gives for the income of musicians. Against an income of £58m from live gigs and broadcasting, performers get over four times more (£281m) from records. It may be important to Keep Music Live but it's equally vital to keep session fees and royalty levels buoyant!

The PSI table further shows music publishers' turnover at £88m, which compares interestingly with the figure of £64.7m for 1986 arrived at by the Monopolies and Mergers Commission in its report on the Warner-Chappell merger published in February this

year.

The two estimates also provide differing figures for overseas income received by UK publishers and writers. PSI gives a figure of £22m for performing rights and an overall amount of £396m for record royalties covering publishers, artists and record companies, of which one might conservatively guess that writers and publishers got around 15 per cent, or about £60m. The MMC inquiry came up with a total overseas amount of around £68m compared to PSI's approximate £82m for publishers and composers.

The PSI Report argues strongly that the arts as a whole in Britain are not some "lame duck" to be financed by a reluctant taxpayer but an economic activity which in itself creates new jobs. Its author states that "the effects of arts sector spending are felt throughout the economy. Revenues are earned by food and drink suppliers to theatres and halls... specialist suppliers, for example lighting companies, providers of post-production facilities and advertising agencies".

The report suggests that this "multiplier" effect is comparable to that felt in the tourism industry where authoritative surveys have concluded that each £1,000 spent by tourists generates a further £700 in the economy as a whole. PSI says that a similar impact within the arts would increase the sector's part of the British economy to some £17 billion. For the music industry this would mean that its value to the economy is over £2 billion.

If the current plans of the European Community to create a single market out of 12 countries by 1992 come to fruition we will soon have to think in terms of European

not just UK markets. To assist its strategy for 1992, the Commission of the EC has instigated a survey of all European industries, and within that IFPI, representing European record companies, has provided detailed information on the state of the record industry in the 12 EC member states, whose aggregate sales are now 28 per cent of the world market, close behind the US' 33 per cent.

The IFPI report places the current position in each country (shown in Table 2) in the context of the stormy history of the last decade. It points out that 1978 remains the year when "units sold and turnover were at their highest peak ever. Trade deliveries of singles reached 265m and those of long-plays (discs and tapes) were 495m.

For reasons which have been hotly debated, but which undoubtedly include economic recession and the boom in blank tape sales, this position had slumped to 236m sales by 1984 and 389m long-play units.

Thanks to the arrival of the compact disc, the tide began to turn in 1985 and sales in virtually all EC territories are now increasing. According to IFPI, CD sales have doubled every year and provisional figures for 1987 show a total of 65m copies of the configuration sold throughout the 12 countries.

Nevertheless, the report emphasises that both unit sales and adjusted value of the industry remain below the levels of 1978 and 1980. This gives added weight to IFPI's comments on the problems facing the European music industry.

While piracy is now below two per cent in Britain, it remains as high as 80 per cent in Portugal and 35 per cent in Greece. Clearly, the

abolition of customs barriers in 1992 could pose problems in this sphere if the EC does not make provision for effective internal checks on the movement of goods in its "single market".

On home taping, described by IFPI as "the most serious problem facing the music industry today in Europe", the position is even more problematic. Blank audio tape sales in the EC are now running at 350m units a year and the recently published EC Green Paper on Copyright has clearly fudged the issue of how to deal with private copying. While preferring a "technical solution" for DAT which would allow some copying but prevent digital-to-digital cloning, it proposes to allow each country its own decision on the blank tape levy. This already exists in France, Germany, Spain and Portugal and a "single European market" without a uniform view on the levy would seem a contradiction in terms.

IFPI's Gillian Davies regards the submission of the report as the first stage in a long haul to ensure that 1992 becomes a positive step for all involved in the music industry. She says that IFPI is preparing to organise an industry-wide conference on the issues involved and that it will also be publishing information about the impact of the single market on the record industry.

The Economic Importance Of The Arts by John Myerscough is available from PSI, 100 Park Village East, London NW1, price £19.95.

Music Industry In the European Communities is available free of charge from IFPI, 54 Regent Street, London W1.

Table 1: Turnover of the UK music industry

£ million	
Concerts	
Performers	116
Venues	73
Theatre music, live background music and other	25
Recording industry	896
Music publishing	88
Professional sound equipment	66
Musical instruments	57
Total	1,321

Source: PSI

Table 2: 1987 trade deliveries

Country	Units in thousands			
	Singles	LPs	Tapes	CDs
BELGIUM/ LUXEMBOURG	7,968	3,600	1,500	2,500
DENMARK	1,303	4,556	1,699	1,605
FRANCE	49,400	20,400	20,900	6,200
W. GERMANY	38,500	66,500	58,000	22,000
GREECE		5,364	4,872	67
IRELAND	850	1,000	1,700	125
ITALY	6,000	14,800	18,000	4,500
NETHERLANDS	12,100	12,300	5,200	8,800
PORTUGAL	1,358	2,567	2,112	227
SPAIN	2,218	14,902	20,830	1,125
UNITED KINGDOM	63,400	52,000	74,400	18,200
EC TOTALS	182,827	197,989	209,213	65,349

Source: IFPI



FIVE STAR's new album on RCA, *Rock The World*, is to be backed by TV advertising along with a press and poster campaign. The TV promotion breaks in London, Central and Harlech next week to tie in with the album's release. Space has also been bought in Smash Hits, Just Seventeen and No 1. A national poster campaign has been organised.

MUSIC WEEK



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

TV mettle backs 'soft metal' LP

POLYGRAM IS mounting a national TV campaign in support of Hot City Nights, a 16-track compilation of "soft metal".

The album, on the Vertigo label, is released on Monday (15) and will be backed by a promotion which breaks in Granada next week before rolling out nationwide. Music press advertising has also been bought and in-store material will be available.

Dealer priced at £4.59 (compact disc £7.29), the album contains *Alone, I Want To Break Free, Livin' On A Prayer* and *Big Log*.

● THE NEW single from The Duel, *Tell Me Why Love Dies* on Tent Records, is being backed by a flyposting campaign. In-store material will also be available.

● PHONOGRAM HAS bought national flyposting for the new Big Country single *King Of Emotion*. Advertising has also been organised in *NME, Sounds, Melody Maker, rm*, and the *Daily Record*.

● THE OFFICIAL song for the Olympics, *Hand In Hand*, is being released by Polydor on Monday (15). The song is performed by Koreanna.

Pops aren't always the tops when it comes to sales and trends, so should the charts take into account other factors such as airplay information?

Chart debate questions the plastic principle

THE DEBATE about how the music industry's most important statistics should be compiled is about to begin, and one of the primary questions to be asked is: just whose chart is it anyway?

The weekly listings — of singles in particular — are both servant and master to a wide variety of interests. The BBC sees the singles chart as the definitive statement of popularity; the BPI regards it as a powerful marketing tool; the punters view it as a vindication of their own choices while individual record companies proudly point to it when it is the mark of their own success. For retailers, it is the single biggest influence on stocking policy.

But, the format for collating those statistics is not immutable nor untouchable and the BPI is about to get down to the business of looking if any improvements in the systems can be made.

Those deliberations have been interpreted in one national newspaper as an indication that changes are imminent, much to the annoyance of BPI chairman Peter Jamieson. He emphasises that nothing is decided, nothing is set to happen without full and proper consultation, but he does admit that some radical options are on the agenda for consideration.

Jamieson says: "The definition of a popular music chart, as originally envisaged, was that it reflects the popularity of music. Those who actually buy the recorded product as singles are only one category of people who actually appreciate the music. There are certain people who just do not buy singles; they

may just have a cassette player or they may just listen to the radio or they may just listen to the radio or they wait and buy the song as one track of an album. As such, you are eliminating these people from the chart.

"So, what does the industry want? Does it want a sales record or does it want to know what are the most popular trends?"

He continues that it is "not irrelevant" to note that the American charts are compiled using a mixture of sales and airplay. The airplay factor is a large influence in the lower reaches while the top 40 is made up almost exclusively from sales statistics.

"It would be stupid to think that the British chart may not pause to look at the way the Americans do it. The argument is that some records do not chart as high as they should — if at all — because, as in the case of MOR, the market is not geared to singles. MOR fans buy albums. MOR records do not do nearly as well as they would if the chart was a reflection of overall popularity."

Jamieson contends that it could be argued that an airplay element would further extend the chart's information base, thereby making it even less hypable than it is now.

A BPI committee is soon to start giving consideration to such matters and, when it has reached its conclusions, further deliberations will be made by the organisation's council in conjunction with its chart partners, the BBC and *Music Week*.

The BBC has already made no secret of its opposition to any airplay element, though head of planning and presentation Dave Price emphasises that there is no open



PETER JAMIESON: 'It would be stupid to think that the British chart may not pause to look at the way the Americans do it'

dispute. However, when his opportunity comes to take part in the debate, he will make known his very definite views.

"The BBC puts its name to the BPI chart because it has always been regarded as the most credible of all charts. An airplay element would make that meaningless at a stroke," he says.

"The chart as it stands now is the nearest guide people have to public taste. The fact that people listen to the radio is not an indication of public taste. Nobody likes every record that comes on.

"The principle of just counting plastic is absolutely rock solid and we must not change it."

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BPI puts new shine on Awards but BBC likely to retain show

A VARIETY of significant changes are planned for next year's British Record Industry Awards but the BPI is set to stick with the BBC despite widespread criticism of the corporation's handling of last year's show.

A new awards committee, headed by CBS managing director Paul Russell, has been finalised and aims to take a long term view of the awards and make them more representative of the industry and less of a media event.

"There has been a move to have a more structured committee with a bit more bite. We can then sit down with the producers of the show and talk about what we are trying to achieve," he says.

The committee includes: Rupert Perry, who will oversee the production and improvement of the awards brochure; David Betteridge, who will deal with all the media aspects; Rob Dickins, looking after the merchandising and retailing aspects and organising the after-show dinner; Maurice Oberstein, who is responsible for finance and the selling of the show; John Deacon, ticket allocation; Patrick Isherwood, legal services and Tim Blackmore, production.

Russell says he is 99 per cent certain that the awards will remain with the BBC when they are televised in February. But he admits that the BPI has discussed running the event on ITV. "The dates for the show don't seem to work for ITV but they do for the BBC," he says. The deal should be confirmed within four weeks.

He says the event will take place at the Royal Albert Hall again but the committee is yet to decide whether the televised show will be live or recorded. "We have options to consider on this. It may be that it would be better to have a time delay perhaps even to the next day," says Russell.

The format of the show will also change considerably, he believes. "There was a feeling that we were going too much down the street of Top Of The Pops. We want to get away from that and that could mean less live performances and a greater concentration on the nominees. We want to establish them with real credibility.

"It is important to the industry that we make the show and the awards as prestigious as possible. We must come up with a show that the artists and the industry are proud of. Unless we do that, we will lose their support. But by doing this it may mean that on the way we will go through a couple of years where the show may not be

particularly good for TV," he says.

The award categories may also be increased. "There is a feeling that people would like to see more categories. We don't want to segment the music too much but I think something like jazz might deserve its own awards and I think there may be a few more professional categories. In general, it needs to be a bit more like a big fight atmosphere," says Russell.

Other improvements planned include more trailers on radio and television for the show, greater outside help — particularly with public relations and the international selling of the show — and more support for retailers, before and after the event.

4 out and 3 in as Westside shuffles

RESTRUCTURING AT Westside Records has led to four redundancies and three new appointments.

But marketing director Chris May says the decision was not influenced by PRT which has a large financial stake in the company.

"It is our own decision to do this. It is nothing to do with any financial inability and is simply a corporate restructuring," he says.

"It is no big deal. The company is growing very fast and we need specific skills in specific areas which has meant some people have to go and others taken on."

The changes, which affect the sales, press and marketing departments will mean an overall reduction in staff from 18 to 17.

May adds that the restructuring is partly due to the company ac-

quiring a number of labels including Total Experience and announcements of other deals will be made soon.

Woolies

FROM PAGE ONE

£140,000 a year. The figure, he says, is made up of wage costs, phone line rental and executives' time.

He concludes: "I have to tell you that unless we are given the opportunity to discuss this new clause, and unless its effects are suspended pro tem, I will be recommending that they cease to contribute to the Gallup chart at the earliest opportunity."

As MW went to press, Deacon said he had not had the opportunity of replying to Sommers' letter, but he comments "We note his strong feeling, but it isn't a matter for the BPI now. We stand by the judgement of the research company. Gallup has the expertise and experience to handle this as they see fit."

A letter from Gallup director Graham Dossett on the matter was on its way to British Association of Record Dealers chairman Steve Smith at press time. Details will be included in next week's issue.



MIKE SOMMERS: 'we want proper consultation'.

Now you see it

FROM PAGE ONE

theme of all advertising and presentations will be "now you can see the music". He is adamant that both hardware and software will be readily available to dealers before the launch date.

PolyGram has established a generic style for its CDV disc packaging, one which it hopes other companies will follow for at least the launch period. The gold-backed five-, eight- and 12-inch discs are being presented in artwork that portrays the disc's colour and size on the sleeve.

Charly to sue

FROM PAGE ONE

The move stems from a long-standing disagreement between the two sides over whether the MCPS and Mechanical Right Society had authority to collect certain royalties from Charly.

The MCPS claimed Charly was just attempting to evade payment of royalties and threatened to start winding-up proceedings against the company if it did not pay up.

A writ from MCPS was followed by proceedings against the MRS and MCPS by Charly to prevent the winding up. A summary judgment in June this year resulted in Charly being given unconditional leave to defend the proceedings.

But since then, the two parties have remained at loggerheads and on July 22 the MCPS sent a letter to its members stating that Charly's concessions were being withdrawn and its MRS/BPI agreement terminated as of July 26.

In the letter, MCPS managing director Bob Montgomery asks members to send him copies of any correspondence they might receive from Charly.

"The society intends to keep a close watch on the situation to ensure that Charly does abide by its obligations under the 1956 Act and does not infringe copyright," he says.

Charly immediately contacted its solicitors who released a statement which said: "MCPS has made representations to the alleged members of the society which are defamatory of Charly and have resulted in proceedings being issued today for defamation."

Paul Lambeth, solicitor for the record company, says he is now waiting for a reply from the MCPS.

Meanwhile, there is a possibility of further actions. "We have found that similar letters have been written concerning Charly so other proceedings may be brought," he says. MCPS declines to comment and says the matter is at present sub judice.

Singles chart

AN INCORRECT set of data provided by Gallup, compounded by transmission difficulties between Music Week and its printers, caused three chart positions to be scrambled in last week's Top 75 singles chart.

Tanita Tikaram's Good Tradition, listed at 39, should have been at 36; Sabrina's Boys, listed at 36, should have been at 38; Ziggy Marley's Tomorrow People, listed at 38, should have been at 39.

World BRIEFING

SALEM, MA: Rykodisc claims to have manufactured the first compact disc with a running time of over 80 minutes. Clocking in at 80:08 minutes, Rykodisc claims that Mission Of Burma is the longest running CD available.

NEW YORK: As expected, CEMA and MCA have followed CBS' lead in permanently reducing the wholesale price of front-line CDs to a point enabling retailers to sell releases at \$11-\$12. Other labels are expected to follow shortly.

BRUSSELS: The EEC's economic and social committee has recommended that sound recordings and videograms should be taxed at a reduced rate of between four and nine per cent instead of the standard 14-20 per cent.

LOS ANGELES: The Harry Fox Agency has reported a 24 per cent increase in gross collections of mechanical royalties for 1987. According to NMPA and Fox Agency president/CEO Ed Murphy, total receipts for the year came to \$129m.

TOKYO: The country's total output of compact discs was over 39m units during the first five months of this year, according to the Japan Phonograph Record Association's figures. That is a 76 per cent increase on the same period in 1987. Meanwhile, vinyl went down 35 per cent to 21.6m and cassettes went up 16 per cent to 30.8m.

AMSTERDAM: Over 17 per cent of all households in Holland have a compact disc player with 18 per cent regarding purchase of one an immediate priority.

NEW YORK: CBS Records has formed Epic/Noise — a new label to handle US distribution and marketing for select product from the European heavy metal label Noise International. Also at CBS, Jerry Greenberg is about to launch a new west coast label, provisionally entitled Jerry's Records.

OTTAWA: Hundreds of new AM radio stations could go on the air from July 1990 because of an international agreement that gives Canada 10 more broadcast frequencies.

STAMFORD, CONNECTICUT: Pickwick Entertainment has been formed to record, manufacture and distribute budget priced recordings on a worldwide basis. Initial releases will focus on reissues of material originally recorded for the inactive Pickwick Records.

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Consumer Rock Press Campaign

OUT NEXT WEEK

5

Computer conundrum

THE DISPUTE over the chart code of conduct has already led one national retailer to consider handing back his Gallup in-store computer. But just how important and useful are the machines particularly for the independent dealer?

Managers of two chart return shops in York and Norwich both admitted that although the Epson machines are vital for an accurate chart there are many times when sales are not inputted.

Keith Howe, owner of Track Records in York, says his shop has an 80 per cent success rate with the machine. "It is very awkward in the busy periods and you can't expect to get all the sales put in when people are rushing around trying to serve customers," he says.

Howe is looking forward to the introduction by Gallup of Wand electronic bar code readers. "It will make things a damn sight easier and quicker," he says.

But whatever the hassles of having to use the machine, Howe is keen to keep his Epson. "The benefit of getting a better service from the record companies makes a lot of difference. I don't think they would all visit us if we didn't have that magic box on the counter."

Ashley Upperton, manager of chart return shop Andy's Records

in Norwich, feels the same way but adds that at the end of the day it is the public that is more important than the charts. "We are here to sell records — that is the main thing and if sales get missed out on the machine because we are busy then that is just the way it goes," he says.

The other side of the coin is the nearby independent dealers who do not have the Epson machines. Gary Addinall, manager of Red Rhino in York, says there are some disadvantages.

"The chart return shops get reps visiting them at least two times a week so that they have stock for the weekend. We get them but only once a week," he says.

"It's annoying that they get good deals that we don't because it makes customers think that we are expensive."

Roger Wilson at Backs Records in Norwich says his shop operates a masterbag system for singles that the staff have to laboriously operate themselves.

"I would imagine that if we had a machine, life would be somewhat easier when dealing with the chart singles. But then again if we were able to masterbag everything efficiently then it is possible it would not make any difference either way," he says.

"I don't feel niggled about us not having a machine. Our basic duty is to be here to sell people the records they want. That's all that matters."

REP OF THE WEEK



SUE JOLLY is 26 and lives in Edgware. She joined Phonogram in June 1986 as a rep covering north and west London and has recently been promoted to senior rep. Consequently, she has to spend some time in the office.

Prior to Phonogram, Sue was with Our Price Music for six years where she managed some of their key branches. Her hobbies include photography, lying on hot foreign beaches and eating out.

She says her ambition is to have her area changed to cover shops on the Florida coastline.

TRACKING



PIXIES: GIGANTIC single, 4AD come to its senses, a smasheroonie?

by Dave Henderson

THE IDES OF MARCH, a four-piece from South London, release their third single on the Karbon label, through Pinnacle, to coincide with a current glut of live things! It'll be called *Wish* and that's about it for now! **Dub Sex**, Manchester's finest and dub sexiest four-piece release a new single, *The Underside*, on the Cut Deep label through Red Rhino and the Cartel. It's an annoyingly loud, rapturous affair that gives "rock" a bad name and it'll be available in both seven and 12-inch formats. **The Tender Lugers**, on the other hand, claim to be strange-arse twisters from Ipswich. We here at **Tracking HQ** aren't quite sure what that means but I'm sure you'll all bear with us as we unceremoniously say that their new single, *Ugly Boy*, has a rather ugly sleeve and can be found on the Rare Lad record label through Backs and the Cartel.

MEANWHILE, BACK in the other world, **Peter Biegvad** releases his third solo album on Recommended (through the Cartel) called *Downtime* and *Lights In A Fat City* display their oboriginal sound (resplendent with didgeridoo) on their debut LP *Some-where*. **Asher D** and **Daddy Freddy** team up for the 12-incher *Summer-time*, a ragamuffin-style taster for their September LP *Ragamuffin Hip Hop* on Music Of Life through Pinnacle. Also from MOL is the 12-incher *Crack Cutie* from **Elite Force**.

THE FABBY **Close Lobsters** return with a brand new single, *What Is There To Smile About?*, on the ever busy Fire label through Pinnacle. It'll be available in seven, 12 and CD formats and the 12-inch will contain a giant Lobstercord! Also from Fire (see, I told you they were busy), **The Perfect Disaster** release their debut LP for their label (their second overall) and it's called *Asylum Road*. There's also a debut album (yes, the absolute debut) from Leeds quartet **The Parachute Men**. Their effort is *The Innocents* and it'll be with the world as they do a short tourette... well, a dozen dates over the next two months... hey, they like to take it easy! And, well, that's as busy as Fire is for the next week, anyway.

THE 4AD label has finally come to its senses and decided to release the greatest ever track from the **Pixies'** LP *Surfer Rosa*. Yes, you guessed, it's called *Gigantic* and it's just got to be a Goddam smasheroonie. That's through the Cartel as is the *Gigantic* label, which has a couple of tastefully tasteful seven-inch only things from **Kyle Christie** — *That Son Of Yours* — and **Johnson Engineering Co.** — *Thug*. Both are, of course, mean slices of industrial country 'n' western. Which category each falls into is up to you to find out!

BACKS DISTRIBUTION has fixed up a new deal with the American Voxx label, who handle authentic sixties and sixties-related music from the Bomp, AIP and BRD labels and initial catalogue releases include **The Bar-**

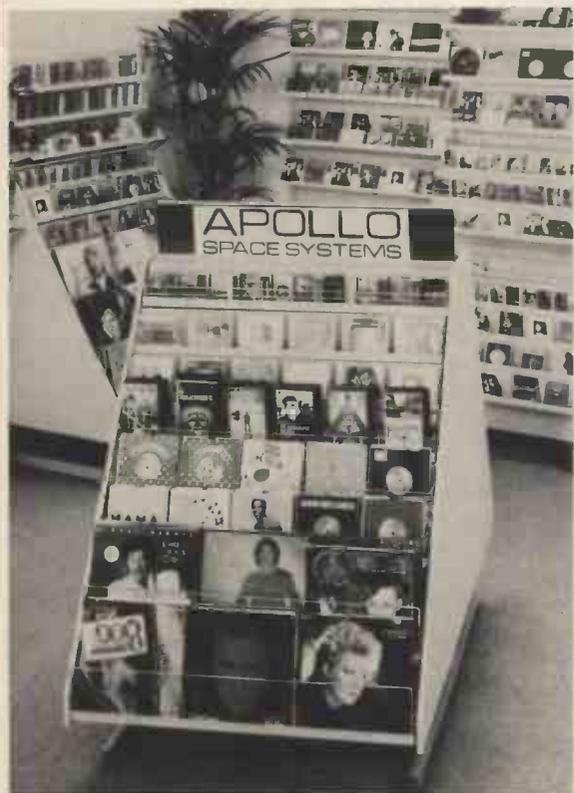
racudas' *Drop Out*, **The Flamin' Groovies'** *Bucketful Of Brains*, **The Pandoras'** *It's About Time*, **The Tell-Tale Hearts'** eponymous album, **The Dwarves'** *Horrar Stories*, **The Steppes'** *Drop Of The Creature*, **The Laughing Soup Dish's** *We Are The Dish*, **The Lazy Cowgirls'** *Tapping The Source* and volumes one to four of the legendary Pebbles compilation series.

NOCTURNAL EMISSIONS have a new LP on the Earthy Daylights label, their purest to date, titled *Spirit Flesh*. That's available through Red Rhino and the Cartel, as is Volume Unit's excellent guitar twang on Dossier titled *Terra Incognita* and **Douglas'** ambient masterpiece *Beauty Reports 1* on *Suburbs Of Hell*. **The Toy Dolls** have their Volume LP *A Far Out Disc* released on CD and **The Lyres** go CD with *A Promise Is A Promise* on Fundamental — adding a mere nine bonus live tracks for good measure. More CDs... as German label Dossier has the flavour of the month, **Front Line Assembly's** *State Of Mind* LP and the **Chrome/Damon Edge** package *Into The Eyes Of The Zombie King* released. **Greater Than One** have a new seven and 12-inch called *Peace* on their own K=K label and Australian electronic dancefloor faves **Severed Heads** have a new 12-inch called *Greater Reward* on the Nettwerk label. **The Muscle Shoals** have a seven and 12-inch called *Summer's Here* released on Treasure Island Discs which is already receiving some Radio One airplay and there's seven-inch re-releases from **The Passengers**, *Hell To Heaven* on True, and **The Ogdens**, *It's A Beautiful Day* on Casca.

THE CLAY label, through Pinnacle, re-emerges with the first record release from **The Climax Blues Band** for four years. It's a re-recorded and remixed version of their *Couldn't Get It Right* hit and the group will be taking to the road during August and September to support the release and will follow all this activity with a new LP in September/October. The Waterfront label continues as one of the last outposts for the blues with **Howlin' Wolf** and **The Vee-Jays'** *Shake Your Hips*, which is distributed by Backs and the Cartel, while the Unicorn label releases the debut album by Edinburgh's **2nd Generation**. Titled *Spy-Catcher*, it's a blend of power pop and thoughtful melodies and it's available through the Cartel.

THE FABBILY named **King Biscuits** release their debut LP *Gaing Indoors* on the Lanely Man label through Backs and the Cartel. Backs describes it as "pop/soul with some R&B hams, a la Style Council"! The group also release a seven-inch on Lanely Man called *Life So Short* which Backs describe as "pop soul with a touch of horns. Slightly Style Council"! Hrrmph! **Twelve 88 Cartel** release their second vinyl slab and debut mini-album for the Bite-Back label. Featuring their distinct brand of industrial electronics with throbbing rhythms, it's called *Maxim* and is available through Backs.

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The Campaign

To be unfolded over the next few months, this project will be the subject of an extensive long term marketing campaign following its U.K. release at the end of September.

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Version – Cat No. RTS T4.

All tracks recorded and mixed at Battery Studios, London



Stylus charts rise and rise of Pavarotti

THE FORTUNES and fame of Pavarotti continue to rise, according to Stylus currently watching its latest issue, Pavarotti Live, rise in the pop charts.

Some 65,000 units were shipped out initially, and the company expects to triple that figure in between 12 and 18 months. But managing director Tony Norton is even more optimistic following the remarkable response to a screening of Pavarotti on television earlier this year.

"In the week following the programme we trebled the sales figure of the previous week on our first release, The Pavarotti Collection, and in the second week after the programme, we doubled the sales," he reports.

A total of 55,000 CDs, 230,000 tapes and 160,000 LPs of The Pavarotti Collection have been sold to date.

In September, Stylus is to release The Jose Carreras Collection. Explaining the success of his formula, Norton comments: "We produce a product that is satisfying to the specialist enthusiast, but which is also approachable for the non-specialist."

Industry raids archives for mid-price CD range

THE EXTRAORDINARY energy with which the majors and the independents are raiding their archives to fill mid-price CD ranges continue unabated through August, traditionally the quietest release month of the year.

EMI, for example, not only has 21 new titles to add to its Studio Series, but opens the doors on a series within a series — Singer Portrait, with portraits of vocalists of the past from Richard Tauber and Mady Mesple to Rudolf Schock and the more recent Hermann Prey, Regine Crespin and Ruggiero Raimondi.

All more than 60 minutes in length, they display the rich EMI vocal operatic catalogue, dating as far back as the Twenties, with Yvonne Printemps singing Strauss, Poulenc, Messager and others (CDM 7695412).

Of more general interest will probably be the Portrait Of Hermann Prey (CDN 7696072), who sings Mozart, Gluck, Tchaikovsky and others; Regine Crespin singing Verdi and Wagner arias (CDM

7695472); and Italian opera arias by the marvellous bass Raimondi recorded in the Seventies.

The highlights of the additions to the main Studio catalogue include Jacqueline du Pre's recording of Beethoven's Cello Sonatas Nos 3 and 5 with Stephen Bishop-Kovacevich (CDM 7691792), Barbirolli conducting Elgar's Enigma Variations and Falstaff (CDM 7691852), Karajan conducting Orchestral Favourites (CDM 7694672) and, among the rarities for specialists, Alkan's Grand Sonata played by Ronald Smith (CDM 769212).

Also not to be overlooked is another Jacqueline du Pre two-CD set at mid-price: Impressions, with Elgar's Cello Concerto, Haydn's C major Cello Concerto, Beethoven's Cello Sonata No 3 and the Ghost Piano Trio (CMS 7697072) which is also on LP and tape.

Decca is expanding its well-defined CD mid-price series, Opera Gala and Cinema Gala. The five Opera Gala titles include Great Scenes From Wagner's Ring cycle from the historic Solti set (CD 421 3132), Puccini — Famous Arias (CD 421 3152), and highlights from Verdi's Il Travatore (CD 421 3102) in the Sutherland production.

And the five Cinema Gala titles include The Guns Of Navarone (war films) (CD 417 8532), Great Film Classics (Dangerous Moonlight etc — CD 421 2612) and Film Favourites (The Third Man etc — CD 421 2642).

The Maestro mid-price series from CBS also grows in August with 10 new titles featuring large-scale orchestral recordings by Mehta, Bernstein, Szell and Ormandy, among them being Beethoven's Piano Concerto No 5 coupled with the Leonora Overture played by Serkin and the New York Philharmonic under Bernstein (CD 42529) and Bruch's Violin Concerto No 1 coupled with Lalo's Symphonie Espagnole played by Pinchas Zukerman and the New York Philharmonic Under Mehta (CD 44717). All are also available on tape.

Deutsche Grammophon's mid-price series Galleria — claimed by the company to be the largest-selling series of its kind among the majors — has a further 10 titles, including Martha Argerich playing Bach on the piano (423 8802) and a popular compilation of Dvorak's New World and Schubert's Unfinished Symphony played by the Chicago Symphony Orchestra under Giulini (423 8822).

New DG series 'strictly a limited edition'

DEALERS SHOULD not be confused by the budget-priced CDs on the Deutsche Grammophon list for September. The five Conductor Portraits and the five Great Opera Excerpts CD series with the £3.04 dealer price are not the first of the company's budget-price series, but a strictly limited edition promotional CD project.

"There will be initial orders on this only, with no repeats," says Bill Holland, DG marketing manager. PolyGram is nevertheless anticipating selling around one million units in the major classical territories.

Conductor Portrait and Great Opera Excerpts are designed to promote full-price catalogue. Herbert von Karajan conducts music from Peer Gynt, Beethoven's Symphony No 5 and other works (427 0272); Claudio Abbado conducts Bolero, Bizet's Carmen Suite No 1 and other works (427 0252); Bernstein conducts excerpts from Gershwin's Rhapsody In Blue, Stravinsky's The Firebird and others (427 0262); and James Levine and Giuseppe Sinopoli are also featured.

The Opera Excerpts include arias from Verdi operas (Aida, Don Carlos, A Masked Ball — 427 0302); Puccini (Tosca, La Boheme, Madame Butterfly — 427 0342); Mozart (Don Giovanni, The Magic Flute and the Marriage of Figaro — 427 0332) and others.

They will have a suggested retail price of £4.99.

TOP 20 MID-PRICE/BUDGET

Classical

1	2	VIVALDI FOUR SEASONS Virtuosi Of England	CFP CFP40016/TCCFP40016 (E)
2	1	DUETS FROM FAMOUS OPERAS Various	CFP CFP4144981/CFP4144984 (E)
3	6	TCHAIKOVSKY 1812 OVERTURE Charles Mackerras/LPO	CFP CFP101 TCCFP101 (E)
4	—	100 GREAT CLASSICS PART 2 VOL 1 Various	TRAX/FILMTRAX TRX135/TRXC135 (BMG)
5	8	ALBINONI/CORELLI/VIVALDI/PACHELBEL Various	DG WALKMAN CLASSICS 4131424 (F)
6	—	ALBINONI/PACHELBEL Herbert Von Karajan/BPO	DG GALLERIA 4190461/4190464 (F)
7	—	HANDEL WATER MUSIC Virtuosi Of England	CFP CFP40092/TCCFP40092 (CE)
8	—	MOZART MASS IN C MINOR Wesler Moest/LPO	EMINENCE EMX2120/TCEMX2120 (E)
9	5	CARL ORFF CARMINA BURANA Hallé Orchestra	CFP CFP4381/TCCFP4381 (E)
10	—	VIVALDI: THE FOUR SEASONS Maksymiuk/Polish Chamber Orchestra	EMINENCE EMX2009/TCEMX2009 (E)
11	10	100 GREATEST CLASSICS PART 1 Various	TRAX CLASSIQUE TRX101/TRXC101 (BMG)
12	—	ELGAR SYMPHONY NO 2 Vernon Handley/LPO	CFP CFP4544/TCCFP4544 (E)
13	—	HOLST THE PLANETS Hallé Orchestra	CFP CFP40243/TCCFP40243 (E)
14	—	CHOPIN PIANO CONCERTO 2 & 3 Philip Fowke	EMINENCE EMX2121/TCEMX2121 (E)
15	—	ELGAR: SYMPHONY NO 1 IN A FLAT OP Vernon Handley/PHO	CFP CFP4541/TCCFP4541 (E)
16	—	HOLST PLANETS/ELGAR ENIGMA/POMP... Various	DG WALKMAN CLASSICS 4138524 (F)
17	—	VIVALDI/FOUR SEASONS Herbert Von Karajan/BPU	DG GALLERIA 4194881/4194884 (F)
18	4	HOLST PLANETS Simon Rattle/PO	EMINENCE EMX2106/TCEMX2106 (E)
19	—	WAGNER THE RIDE OF THE VALKYRIES... Rickenbacher/LPO	CFP CFP4412/TCCFP4412 (E)
20	9	WARSAW CONCERTO Adni/Bournemouth Symp/Alwyn	CFP CFP4144931/CFP4144934 (E)

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PolyGram set to open CD floodgate

IT HAS been no secret that PolyGram's three classical companies have been ready to release its budget CD range for some time — they have already appeared in some territories abroad and some dealers have been considering importing them direct.

Perhaps partly because of this threat, but also because of the increasing proliferation of budget lines from independent companies, and majors such as RCA, the PolyGram floodgates will be opened on September 12, with Decca the first of the three to enter the £4.99 price bracket.

There will be 15 titles from the Weekend series, the colourful back-catalogue series that has done well on tape. Among the best-selling recordings are likely to be Arias And Choruses from Handel's Messiah in the recording by Sutherland conducted by Boult (417 879); Puccini Weekend, with arias from La Boheme, Tosca, and Madame Butterfly sung by Tebaldi, Bjorling and others (417 686) and Beethoven's popular Piano Sonata



DECCA'S WEEKEND: a colourful back-catalogue series

tas, including Moonlight, Pathétique and Waldstein, played by Radu Lupu (421 031).

Unusually for PolyGram products, the Weekend CD series will be stickered £4.99 suggested retail. "This is not something we would do on prime product, because we feel that the dealers know their business best and therefore should price according to what they think is best," says PolyGram's Michael Letchford.

Letchford points out that unlike many of the budget titles coming from Decca's sister companies, Philips (October) and DG (November), the Weekend Classics series contains mainly complete works. "Many of them are so good they

could easily be on the mid-price Ovation series," he says.

The Weekend CDs will have a dealer price of £3.04.

● ASV HAS reduced the dealer price of its Quicksilver budget CDs down to £3.65, giving it a suggested retail price of around £5.99. Two further compilations are now available: The Sorcerer's Apprentice — Great French Music, with the Mexican State Orchestra conducted by Batiz (CDQS 6026 and on tape), and Tchaikovsky's Symphony No 4 played by the Royal Liverpool Philharmonic Orchestra under Batiz and the Serenade For Strings (CDQS 6027 and on tape). Both are digital.

Dream No. 9



*Wanda Asiter Valois ~ Esther Lamandier;
Sandor Végh; The Végh Quartet; Jordi Savall; Hesperion xx;
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Nicolas Soames on the power of television to sell classical music — and the moral dilemma that causes

ANY indication were needed of the power of television to sell classical music, the recent experience of BBCtv and the Vietnam serial provides ample illustration. By the screening of the second programme, the BBC had nearly 1,000 calls asking the title of the music.

That was interesting for a number of reasons. First, a response of that magnitude was surprising. Second, the music was Pachelbel's Canon, which many classical dealers would have thought was so popular that it would need no introduction. Yet 1,000 people didn't know, and were still sufficiently attracted to it to take the trouble to find out what it was.

What followed was equally interesting. The record industry gradually began to hear of the response. The actual recording used on the programme was by Paillard on Erato, now marketed by EMI. A TV classical marketing company investigated the possibility, nevertheless, of bringing it out as a single, and only decided not to go ahead after much discussion.

A number of companies considered sticking their recordings; while others, such as Deutsche Grammophon, decided to inform the dealers by letter. Of course, had they known in advance, more might have been done.

Vietnam was a six-part TV series, but short advertisements on TV can have just as dramatic an effect in introducing classical music to the masses. CBS rapidly stickered the new recording of Beethoven's Symphony No 3, the Eroica, when the Electricity Council's campaign started.

Of course, films also dramatically affect sales of classical music though the direct effect Amadeus had on the sales of Mozart's music is rather unusual.

Classical music has always benefited from sales, from the days of Brief Encounter and Rachmaninov's Piano Concerto No 2, though rarely has the identification between music and film been as long-lasting as Mozart's Piano Concerto No 21 and Elvira Madigan to the extent that the work is now subtitled quite regularly.

Similarly, the supreme identification between product and music in the advertising world must be Bach's Air On A G string and Hamlet cigars.

But the Vietnam film highlights the problem faced only too often

Hard sell of the TV classics

by the record industry: there is often not sufficient time once the film/advert/TV series hits the screens for the record companies to respond in order to maximise sales.

There are many reasons for this. It is often difficult to predict when the music will really have a strong effect, rather than just fulfil its background function. Dates of screenings on all mediums can be unpredictable and sometimes ad campaigns expected to roll out nationally do not.

Theo Chalmers, music rights negotiator, was closely involved in one of the more successful co-ordination attempts which, after considerable administrative work, benefited not only a product but a charity as well.

British Airways decided to use The Slaves Chorus from Verdi's Nabucco, Va Pensiero. Just enough of the chorus was recorded to fill the ad, and only later was it realised that it would stimulate interest in the complete work. After approaching various companies, British Airways signed an agreement with CBS to market the work as the British Airways music. The company was partially persuaded by the fact that the work was contained on CBS' Classic Aid album, and British Airways was able therefore to be seen to be contributing to a charity, because all profits were going to help the plight of refugees.

What's more, thousands of extra sales were made through offers in the American Express magazine *Expression*, and British Airways' in-flight magazine.

That was an example of a well-orchestrated campaign. What's more, DG earned an extra spin-off by rapidly bringing out a single of Va Pensiero with its own recording and a Concorde on the front.

But numerous other opportunities are allowed to slip through the fingers of the record companies, and the products for that matter, be they films or deodorants. All the dealers can do is to watch television and keep up with the rest of the media onslaught, and hope that they can recognise the works as they flash up on the screen in order to deal with the questions from interested customers.

The list is endless: the AA has used Rimsky-Korsakov's Flight Of The Bumble Bee — and so has Black and Decker; Bailey's Cream has used the Barcarolle from Offenbach's Tales Of Hoffman; British Airways, in addition to Va Pensiero, has used the Flower Duet from Lakme, which caught the record industry on the hop because it was initially only available on a complete opera set.

Here are some other ads and their music. Blue Band Margarine: Beethoven's Symphony No 6, The Pastoral. BMW cars: Cantilena from Villa Lobos' Bachianas Brasileiras. British Airways flotation: Copland's Fanfare Of The Common Man. British Leyland: Elgar's Pomp And Circumstance No. 1. British Telecom: Ravel's Daphnis

And Chloe. Cadbury's Bournville Selection: Satie's Gymnopédie No 1 and Chopin's Tristesse Study. Contrast: Shostakovich's Piano Concerto No. 2. Cadbury's Fruit and Nut: Tchaikovsky's Nutcracker. Clark Shoes: Prokofiev's Peter And The Wolf. Diet Ski: the Adagio from Khachaturian's Spartacus, which was also even more famous for The Onedin Line. Estee Lauder's White Linen: Chopin's Tristesse Study. IBM Computers: Beethoven's Fure Elise.

The list is endless, as is the list of films, from Stanley Kubrick's 2001 (Richard Strauss' Also Sprach Zarathustra, Johann Strauss's The Blue Danube, etc), to Apocalypse Now (Wagner's The Ride Of The Valkyries).

In all this, one important consideration has not yet been addressed. It is quite clear that music has an effect on the way we view a product, but what effect does the product have on the music? Classical music is seen and widely regarded as something that enriches the experience of man, and is it not devalued by attaching it to a carpet cleaner? Should there be a limit to its use, even if it does mean that more records and other products will be sold as a result?

One record executive in a major company who remains uneasy in having to maintain the hard sell comments: "I do think that great music is one of life's greatest joys and most rewarding experiences, and to use it in too crude a way can sometimes devalue it.

"I don't like seeing great paintings on a tea cloth any more than I like seeing great works of music used to wrap up any disposable commodity.

"Elgar wrote Nimrod in the Enigma Variations as a testament to a lifelong friendship and to see such a work of spiritual depth associated with an advertisement for St Bruno tobacco is offensive to me."

Many others in the music industry feel the same, particularly the use of works such as Barber's Adagio in wildly inappropriate films as the violent Platoon.

But at least the record industry has some taste. No-one, as far as I know, has stickered Bach's D minor Chaconne to advertise its association with the extravagantly sexual A Flame In My Heart. Beethoven might be puzzled to see his music supporting an ad for the Electricity Council, but if Bach knew what had happened to his sublime Chaconne, he would turn in his grave.

Classical music is seen as something that enriches the experience of man, and is it not devalued by attaching it to a carpet cleaner?

AVM Classics is being launched in September with just six titles, but an ambitious recording and licensing programme — aiming for 60 titles by 1989

Small label with big ambitions

A NEW record label, AVM Classics, is being launched on September 5 with just six titles but an ambitious recording and licensing programme which will produce 35 titles by December and 60 by the summer of 1989.

The company, Ultra Prime, which already has bases in the US, West Germany, Holland and Belgium, plans a pop presence as well, but boasts for its classical direction the same team of Frank Rogers and Robert Matthew-Walker which resulted in the success of Trax Classique's 100 Greatest Classics.

However, AVM Classics will have a much wider profile, as the first six releases, shipped on August 29, reveals. All mid-price recordings — a full-price series may follow later — they include new digital recordings to satisfy the classical specialists and popular compilations.

The first release contains the European recording premiere of Shostakovich's Piano Sonata No 1 — one of the most difficult works ever written — on a volume of piano music by the Russian composer played by the Welsh pianist Martin Jones, most recently known for his recordings on Nimbus. It is available, as with all the initial AVM Classics releases, on all three formats (AVM 1003).

Other new recordings include The Glory Of The Guitar played by Alice Artzt (AVM 1007) containing music by Dowland, Scarlatti, Durate, Britten and others, and For All The Saints, Hymns, by Ralph Vaughan Williams, with the John Davies Singers conducted by John Davies (AVM 1004).

"It is stupid to try to compete with the major companies on their ground, but there is room because their releases have to be tailored to a bland international market," remarks Matthew-Walker.

It was a belief that Matthew-Walker held when working at CBS, RCA, and Chandos; and when he ran his his own record label, Phoenix, which submerged "because of my over-enthusiasm for recording".

But Matthew-Walker's experience at Trax, where he compiled both 100 Best Classics series, also taught him the importance of the popular market, and this is clearly reflected in the other half of the first release.

He has devised a programme called Music In Miniature with 11 volumes planned to be released within the next three years. This explores the musical miniature in its various forms — in solo instruments, for the piano, violin, cello and others, and in small groups of instruments such as string ensembles or wind ensembles.

Music In Miniature Volume 1 is devoted to music for the piano, played by Richard Tilling, a recording which was made during Matthew-Walker's Phoenix days,

which is only now surfacing (Matthew-Walker has retained part of the old Phoenix recording catalogue). It contains Beethoven's Fur Elise, Schubert's Moment Musical, Rachmaninoff's Prelude in C sharp minor, Debussy's Clair de Lune and many more (AVM 1005).

Another of the first six titles is Classic Movie Music, with Barber's Adagio For Strings (Platoon), Mozart's Clarinet Quintet (Out Of Africa), Rachmaninov's Piano Concerto No 2 (Brief Encounter) and more (AVM 1006). This album lifts the corner on what is likely to be a very interesting area for AVM Classics — an association with Balkanton Records, the Bulgarian state record company.

"I have done an absolutely fabulous deal with Balkanton and its new general director Semyon Ignatov which I hope will form the basis of a mutually beneficial arrangement for at least the next five years," says Matthew-Walker. Not only will AVM Classics license material from the Balkanton for a variety of projects, but also will have recordings made by top Bulgarian orchestras.

Among these projects will be The Best Of series, with the first eight coming in October including The Best Of Gershwin, The Best Of Schubert, The Best Of Grieg and The Best Of Liszt.

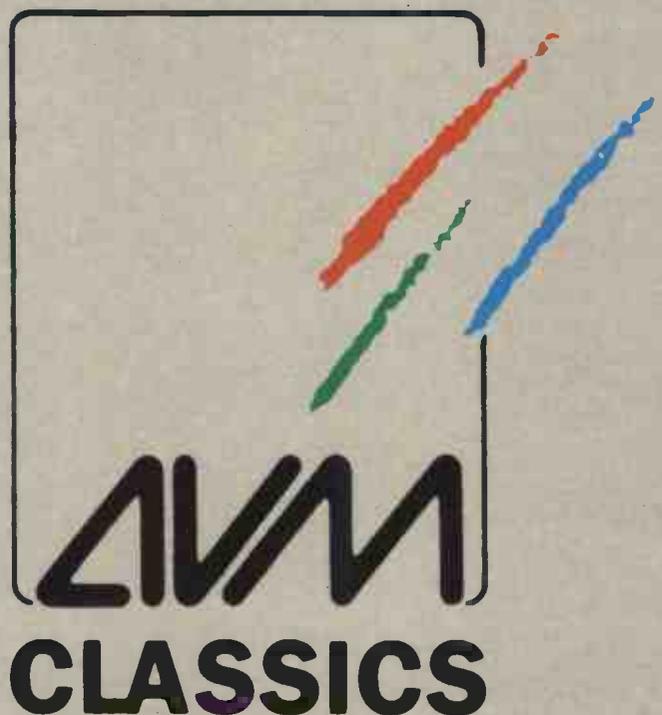
Frank Rogers, managing director of Ultra Prime, describes The Best Of series as "starter packs ideal for the person, like me, who're the first rock 'n' roll generation, used to buying a record a week and are now older and looking for something else."

Both Rogers and Matthew-Walker maintain that the recordings by the Bulgarian Broadcasting Symphony Orchestra and the Sofia Philharmonic will be more than acceptable. Each will have long playing times, often well over 70 minutes.

AVM Classics is being distributed by PRT, and bears a dealer price of £3.86 CD (converting to around £5.99 rrp) and £2.43 dealer for LP/tape. And already, AVM Classics is looking towards a DAT release.

*Distributed by Britain's Premier distribution company,
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4	TRACY CHAPMAN ★ CD Tracy Chapman	Elektra EKT 44
5	BAD ★★★★★ CD Michael Jackson	Epic 450290-1
6	IDOL SONGS: 11 OF THE BEST ★ CD Billy Idol	Chrysalis BILTV 1
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8	PUSH ★ CD Bros	CBS 460629 1
9	THE GREATEST EVER ROCK 'N' ROLL CD Various	Sylus SMR 858
10	DIRTY DANCING (OST) ★ CD Original Soundtrack	RCA BL 86408
11	TANGO IN THE NIGHT ★★★★★ CD Fleetwood Mac	Warner Brothers WX65
12	THE COLLECTION ● CD Barry White	Mercury/Phonogram BWTV 1
13	SMALL WORLD Huey Lewis & The News	Chrysalis CDL 1622
14	RAINTOWN ● CD Deacon Blue	CBS 450549-1
15	KICK ● CD INXS	Mercury/Phonogram MERH 114
16	WIDE AWAKE IN DREAMLAND ● CD Pat Benatar	Chrysalis CDL 1628
17	LOVESEXY ● CD Prince	Paisley Park WX 164
18	POPPED IN SOULED OUT ★★★★★ CD Wet Wet Wet	Precious/Phonogram JWWWL 1
19	A SALT WITH A DEADLY PEPA Salt 'N' Pepa	London FFRLP 3
20	WHITNEY ★★★★★ CD Whitney Houston	Arista 208 141

MUSIC WEEK

WWW

59	PET SHOP BOYS, ACTUALLY ★★★ CD Pet Shop Boys	Pariophone PCSD 104
60	THE JOSHUA TREE ★★★★★ CD U2	Island UZ6
61	THE CREAM OF ERIC CLAPTON ★ CD Eric Clapton/Cream	Polydor ECTV 1
62	THE SHOUTING STAGE CD Joan Armatrading	A&M AMA 5211
63	SIXTIES MIX 2 ● CD Various	Sylus SMR 855
64	LONG COLD WINTER CD Cinderella	Vertigo/Phonogram VERH 59
65	TURN BACK THE CLOCK ★ CD Johnny Hates Jazz	Virgin V 2475
66	FROM LANGLEY PARK TO MEMPHIS ● CD Prefab Sprout	Kitchenware/CBS KWLP 9
67	ALL OF THIS AND NOTHING Psychedelic Furs	CBS 4611101
68	THE NEW PAVAROTTI COLLECTION LIVE! CD Luciano Pavarotti	Sylus SMR 857
69	PHANTOM OF THE OPERA ★★ CD Various	Polydor PODV 9
70	THE BEST OF OMD ★ CD OMD	Virgin OMD 1
71	HEART ● CD Heart	Capitol EJ2403721
72	RUMOURS ★★★★★ CD Fleetwood Mac	Warner Brothers K 56344
73	EVERYTHING ● CD Climie Fisher	EMI EMC 3538
74	THE HITS OF HOUSE ARE HERE ● CD Various	K-Tel NE 1419
75	WILL DOWNING ● CD Will Downing	4th + B-Way/Island BRLP 518
76	REG STRIKES BACK ○ CD Elton John	Rocket/Phonogram ELP3
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Atlantic WX 139
- 33** **ROLL WITH IT** ● CD
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- 85** **ROBBIE ROBERTSON**
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- 87** **BUENAS NOCHES FROM A LONELY ROOM**
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- 88** **OU812** ○
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- 89** **DISCO** ★ CD
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- 96** **THE CIRCUS** ★ CD
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- 97** **VIVA HATE** ● CD
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HMV/EMI CSD 3787
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- 99** **INVISIBLE TOUCH** ★★
Genesis
Virgin GENLP 2
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CD: Released on Compact Disc
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CAJO'S GERRY Lane (centre) with guitarist Jamie Page and Cozy Powell

A corker in the making

by Paul O'Mahony

WHEN GERRY Lane moved from Cork to London in 1985 he had plans to become the singer with an established band. In the event, he formed Cajo, a group which features Cozy Powell on drums, John Sinclair (ex Ozzy Osbourne) on keyboards, former Whitesnake bassist Neil Murray and Jamie Page on guitar. "His real name is Jimmy," says Gerry, "but he altered it for obvious reasons!"

With Powell producing, advance rough mixes of Cajo's album have excited US majors and separate deals for Japan and Germany are imminent, though a worldwide deal remains a possibility. Playing a vibrant form of hard-rock not a million miles away from Def Leppard/Van Halen territory, Cajo are signed to a management, publishing and production deal with Brenda Brooker's Mystery Music.

Currently, Lane is back home in Cork while Cozy Powell completes the mix. "I'm writing here on my 8-track as I don't particularly like London as a place to live," he explains. "But it takes me less time to fly from Cork to London than it does for Cozy to drive across London in the traffic!"

On the rumours of his joining Black Sabbath, Powell says: "I've been involved in the Cajo album

build-up for six months so this is nothing sudden. I've also done three or four sessions this year including Sabbath but it's jumping the gun to say I'm joining them, as I've more sessions to do. I'll think about live work when it comes to it." He adds that "Cajo's material is great, as are the musicians. They've got huge sales potential, especially in the US with their fresh mature sound and really well-structured songs."

The Habit is worth forming

by Karen Faux

APART FROM a name that is an invitation to a thousand clichéd headlines, new Virgin signing Habit seem reasonably justified in thinking they're pretty cool. As frontman Nick Amour modestly puts it: "Basically we're a good band, we've got a good sound, good songs and good clothes." What more could one ask for?

The clothes have been stressed to death in the press. But being London clubbers who take the trouble to look good on stage doesn't mean that they're peddling vacuous gloss. There's nothing in the least bit vacuous about Habit's polished, hard-edged sound — as their debut single, Lucy, has proved.

The three band members — Amour, Andy Carroll and Mick Martin — are unanimous in their aim to get to the top and stay there for longer than five minutes. Their ambitions lie with the new single Shotgun City and a forthcoming album.

Carroll explains their approach: "We know exactly what we want, and that extends to the studio. We

worked with Paul O'Duffy on the single because he is a good producer of pop records, but we are not keen to get branded with anyone in particular. We're offering our own sound rather than one that belongs to a producer."

All about Eve

by Nigel Hunter

"EVERYBODY I knew is either retired or dead!" grins Eve Boswell in her West End hotel.

She is exaggerating just a bit, and her crowded engagement diary proves the point. A lot of active, living people remember her and her vocal talent, and, apart from a concert at the Beck Theatre, Hayes, she is lined up for a Radio Two recording and innumerable broadcast interviews with the likes of Alan Dell.

Boswell was born Eva Keleti in Budapest, and makes no secret of the fact that this is her 50th year in show business. She took her stage surname from the Boswell Brothers circus in South Africa, where she fell in love with and married the late Trevor McIntosh, the stepson of one of the owners.

Those of us of a certain vintage immediately think of million-selling singles such as Sugabush and Pickin' A Chicken when her name is mentioned. Boswell doesn't disown this fame, but is far more enthused to recall that she was offered and accepted a singing contract by Geraldo, doyen of the British dance music maestros, shortly after the war on the strength of some South African recordings played to him by Teddy Holmes of Chappell.

"I'm mostly teaching now at the Natal Technicon's music academy to a multi-racial class of 17 students," she says. "I advise the promising ones to go abroad to make their name. There's limited scope there, and not many really good musicians available as I realise whenever I want to do a concert."

Boswell's son is working in London playing Latin percussion and leading a salsa band called Tzutz Mikaly. He also plays timbales for the King Salsa band, and mum was persuaded to sing Besame Mucho with them when invited to a Surrey gig.

Conifer has released Sentimental Journey, a collection of Boswell's UK recordings from the Fifties with arrangements by Reg Owen and accompanied by his orchestra. These stylings of standard songs have travelled well in time, and the Natal Technicon music students are in very good hands.

Plastic probe

by Dave Laing

IS THERE a record you are desperate to own, but can't locate? Michael Benson aka the Plastic Investigator reckons he can solve your problem.

Benson conceived the idea of a search agency 18 months ago when he located a BT Express record he'd been after for six years. His Plastic Investigations firm has been in operation for some five months and he says the success rate is virtually 100 per cent. "I was originally dealing in soul revivals but now I've moved into pop music" says Benson whose clients include DJs, collectors and record industry personnel. "We give ourselves 28 days to make a thorough search through access to over 2,000 dealers and distributors worldwide" he explains.

"If we can't find the record in four weeks we tell a client why and make no charge." If Benson continues the search he charges £10, while his fee for successfully locating a record is based on the purchase price of the disc in question.

"People come to me as the last resort" adds Benson "and I aim not to let them down."



JEANNINE MCCULLOCH: all the way from America

Sleeping talent

by Nick Robinson

SHE CAME all the way from America. That was six months ago and Jeannine McCulloch has hardly had a good night's sleep since.

But when you are desperate for a recording contract that is often the way it goes — non-stop self-promotion. After spending her formative years in New York working on commercials, voice-overs and radio work, she moved to Los Angeles with a theatre production.

During 13 years on the West Coast she began to consider a career in music to make the most of her versatile vocals. Then she suddenly decided to leave LA. Why?

"LA did not have the energy that I was looking for and also there was a lot of competition. I needed more impetus," she says. "I decided I wanted that British sound and ended up coming over here last October. Originally, I was just going to do a bit of recording and go back but then I decided to go for it and get a deal."

Jeannine found a job at West-

side Studios, in London, and in between her duties she put her heart into building up contacts. "People at the studios were very understanding and encouraging and pointed me in the right direction. It's been very hard work and I don't seem to get much sleep but I don't regret it."

"One of the reasons I came here is that I think it is easier to get the visibility in London and get yourself known. In America, there is a market for everything but it is just a big homogenisation," she says.

Over the past six months she has formed a band — which includes Hothouse Flowers' and Howard Jones' backing singer Claudia — and produced two demos — one live. Now she is busy looking for that elusive deal and concentrating on improving her sound.

"The stuff I used to do had a very folksy Forties feel like Fairground Attraction. Now I'm going for a simpler, purer style like Memphis-influenced R&B."

But what will she do if that fails to impress the A&R men? "I'll go back to America, do some commercials, get some more money and come back and try again!"

Robe leads the road to 2000 AD

by Selina Webb

ROBE LEADS a small roster of artists signed to 2000AD Records in the UK. He second single, a cover of Michael Jackson's I'll Be There, has reached the Top 100 and the young white vocalist has already turned heads with his soulful, intensely black, style of singing. 2000AD president Alvin Davies has strong opinions on how the UK arm of his company should be run. Together with managing director Golly Ghallager, the American sees the label as a Tamla Motown-style family operation. And, as a black producer/songwriter/video director and label president, there are comparisons to be drawn between Davies and Berry Gordy.

"Berry Gordy is a genius and 2000AD is run on similar lines to Motown," he says. "It's difficult for the first person to scale Mount Everest but it becomes much easier for those who come after. We can learn from his mistakes and also his successes."

Robe (pronounced Robbie) is joined on the 2000AD roster by three further soul singers, Dena, Peter Canada and (Big) Dee Irwin, best remembered for his 1963 hit Swinging On A Star.

Davies says all his artists will be carefully nurtured via a process of 'artistic development' rather than an A&R department. He is determined to staff the company with "young enthusiastic people fresh to the industry and with fresh ideas."

"The music industry is too tied up with dollars and cents," he says. "We want to find real talent as opposed to people who make singles. Technology and producers have become too important."

Ghallager joins the company after seven years at CBS and, previously, as a DJ for Radio Luxembourg. He sees promotion as the most vital part of his role and aims to build a close rapport between radio and the label.



HABIT: GOOD songs and clothes. They know what they want

Purple Rinse

IN TWO 60-minute sets, **Prince** made full use of his myriad resources to create an innovative production designed to both enrapture and enlighten his adoring disciples. The Lovesexy show unfolded in layers of magic, each uncurling and enveloping the senses in another facet of Mr Nelson's fantasy Heaven. The stage, sensibly moored at the heart of **Wembley Arena**, was an elusive and mystical land peopled with fitting, intangible musicians, a highly sensual dancer named Cat and Prince, its ruler, instigator and lifeblood.

You never saw him for long. Prancing tirelessly across the multi-coloured dream machine in spurts of choreographed aerobics there was no pandering to the front row, here was a show for everyone and no-one. 'God is alive' was its strongly religious theme (sex also featured strongly) and, unless we believed, Prince cared not for us. His voice, as strong and rehearsed as the 30-odd songs performed, rang out occasionally: "I'm lonely ... can I stay at your house? ... I only need a small bed ...", a playful, fickle and brilliant creature.

The musicianship never, ever faltered. Tracks from almost every album — including two from the infamous Black bootleg — were slotted together in groups or singly, unravelled in long or short versions. The performers were a succession of uniquely tailored stage costumes, Monopoly money and silk flowers — enough for everyone — fluttered down (from where?) on the audience and the light show was of indescribable beauty. Nothing could ever match the sheer spectacle of this one.

SELINA WEBB

His master's voice

THE ONLY props on the **Victoria Palace Theatre** stage were a bottle of Perrier and a microphone. When **Bobby McFerrin** entertains it is just him and his voice. But what a voice! At times it soars like a choirboy's, then it will swoop down so deep that it stretches the limits of the PA's woofers. And what rhythm — this man is the thinking-person's human beatbox.

Because he has no band to rely on, he is totally free to improvise — when he asks for requests, a member of the audience suggests something for Mandela, so Bobby makes up a birthday tribute on the spot. And not only is he a great virtuoso performer, he is also a brilliant comedian. When the audience were not gasping in awe at his vocal agility they were in stitches at his jokes.

His latest LP, *Simple Pleasures*, has a pop feel compared to the jazzier *Spontaneous Inventions*.



PRINCE: PHEW!!!

And Bobby has used multi-tracking for the first time on the LP, overlaying several vocal tracks. In order to overcome the problem of recreating this sound live he enlisted the help of the very willing audience. When he asked for 16 volunteers to come up on stage for one song he ended up with a 40-strong choir. For another song he had the whole theatre singing rounds, which may sound corny, but it worked superbly. The real highlights, however, were his unaccompanied singing of songs such as *Thinking About Your Body* and *Suzie Q*. As the man says, 'the simple pleasures are the best'.

ANDY BEEVERS

Pump up the folkies

DESPITE THE almost incessant rain, **The Village Pump Folk Festival**, held on a farm near Trowbridge in Wiltshire, was a big success. Particular plaudits went to **The Tannahill Weavers**, **John B. Spencer** fronting a band with the mercurial **Graeme Taylor** on guitar (a new *Spencer LP* due in the autumn), **The Panic Brothers**, whose *In The Red LP* on *Special Delivery* did good business after their set, the superb artistry of harpist **Maire Ni Chathasaigh** and guitarist **Chris Newman** (album on Temple), **Blue Murder** (the occasional supergroup of The *Waterstones* with *Swan Arcade*), **Vin Garbutt** and, of course, that deity of the folk world, **Richard Thompson**.

Apart from those names, the **Deighton Family** made a large number of fresh converts, with their *Acoustic Music To Suit Most Occasions LP* (*Rogue*) selling well and a new album due soon, while **The Oyster Band** came, saw and conquered, moving many copies of both their *Cooking Vinyl* albums as well as back catalogue and numerous CDs.

The most promising newcomers were **Devils In Disguise**, a trio formed from the remnants of the late lamented *Rivals* while old stagers like **Isaac Guillory**, **Jon Strong** and the newly formed duo of **Melanie Harrold** and **Ollie Blanchflower** ably demonstrated that a strong stage presence creates a swift demand for product.

Let's hope the grass will recover from the deluge for next year!

JOHN TOBLER

Saucerful of secrets

ONE THOUGHT kept cropping up throughout **Big Dish's** set: "Why isn't this band resting near the top of the charts?"

I had loved *The Big Dish's* 1986 album, *Swimmer*, and all four singles featured on it, but had never seen them live, so tonight's pre-UK tour date at London's **Marquee** club was a good time to chart their progress. Here was all the proof needed to see that when similarly tasteful Scots pop merchants **Danny Wilson**, **Aztec Camera** and **Deacon Blue** can all be successful, **The Big Dish's** chances must now be ripe. With a lush, polished gleam to singer **Stephen Lindsay's** effortlessly gliding melodies, like the sumptuous *Slide And Swimmer* or a rocky *The Loneliest Man In The World*, beefed up by a clear and solid stage sound, **The Big Dish** rise well above their aforementioned peers. Aided a little by **Lindsay's** gutsy vocal depth, comparisons could be made with some of **Hall and Oates's** smoother rock-soul arrangements. These songs have drama too.

Although the group tends to be a little brazen in their polished smoothness, filling in the gaps where a little more sparseness would do, this is small quibbling. New songs like the single, *European Rain* — played twice tonight — and *Burn sound* as classy, as classic as before.

MARTIN ASTON

Flora and fauna ...

AFTER A long absence, the enigmatic **Flora Purim** and her husband, **Airto Moreira**, made a spectacular return to London at **Le Palais** to promote the *Venture* album, *Midnight Sun*. The seven-piece band provided a feast of frothy latin jazz, with the three-man drum and powerhouse percussion team led by **Airto** giving a straight ahead impetus to the soaring sax, flute and keyboards solos.

Purim was only on-stage for half the set, and it must be said that her voice did not seem to have the glorious range of her heyday, although she was not helped by the reluctance of the sound engineer to make her completely audible! But her contribution was set within the context of a show that was a riot of colour, sexuality, acrobatics and virtuosity. Two stunning female dancers, decked out in boa feathers, rocked and swayed to the sensuous grooves, and were joined by one of the percussionists in an impressive display of athleticism, while **Airto**, in a solo performance filled with humour, showed off the full rhythmic possibilities of a tambourine making the instrument sound like a drum kit!

If the enthusiastic reaction of the audience was anything to go by then we could be hearing a lot more samba sensations in the coming months.

DAVE MASSEY



BOBBY MCFERRIN: it's the way he tells 'em

Cropbusters

THE CROPDUSTERS, fresh from a *Rock Against the Rich* support for **Joe Strummer**, celebrated their second anniversary with a jumping **Mean Fiddler** crowd.

Somewhere on the country side of rockabilly, these boys inspire ingrained loyalty in their fans who follow them from gig to gig, from one end of the country to the other. The band's enjoyment in playing, their manic music — a heady blend of Irish folk and punk, with a dash of Eighties hardness — was contagious. The urge to dance became

irresistible as **Cob** fiddled faster and faster, more than matched by **Shaun's** impassioned vocals.

The **Dusters** can choose from 27 numbers for their live set: as they whirled like dervishes from one piece to the next, coupled with the variety of the songs, it felt like they'd done all 27. People switched instruments: from banjo to harmonica, from guitar to accordion, ordered and held rock-steady by some sterling bass rhythms. They may come from *Lymington*, but we all felt like we'd been invited to a mad Irish party where everyone was welcome, and where all joined in on songs everyone knew.

SARAH DAVIS

FOLK & ROOTS ALBUMS

This month	Last month	TITLE, Artist	Label/Catalogue No (Distributor)
1	(1)	TRACY CHAPMAN, Tracy Chapman	Elektra EKT44 (W)
2	(2)	IRISH HEARTBEAT, Van Morrison & The Chieftains	Mercury MERM 124 (F)
3	(4)	AQABA, June Tabor	Topic 1275 449 (CON/CM/PROJ)
4	(3)	LIVE AND LET LIVE, Bobby King & Terry Evans	Special Delivery SPD 1016 (I/NM)
5	(5)	LITTLE LOVE AFFAIRS, Nanci Griffith	MCA MCF 3413 (F)
6	(10)	NO. 2 PATRICK STREET, Patrick Street	Green Linnet SIF 1008 (W)
7	(7)	DOWN IN THE GROOVE, Bob Dylan	CBS 460267-1 (C)
8	(6)	ALI FARKA TOURE, Ali Farka Toure	World Circuit WCB 007 (I/RE)
9	(9)	GET RHYTHM, Ry Cooder	Warner Bros WX121 (W)
10	(22)	PONTIAC, Lyle Lovett	MCA MCF 3389 (F)
11	(11)	HOT COOKIES, Various Artists	Cooking Vinyl GRILL 002 (I/NM)
12	(13)	YEMENITE SONGS, Ofra Haza	Globestyle ORB 006 (P)
13	(12)	SORO, Salif Keita	Sterns Africa STERNS 1020 (STERNS)
14	(23)	LIVE AT CARNEGIE HALL, Sweet Honey In The Rock	Cooking Vinyl Cook 012 (I/NM)
15	(—)	RECENTLY, Joan Baez	Virgin/Goldcastle VGC1 (E)
16	(28)	THE FOREST IS CRYING, The Trio Bulgarka	Hannibal HNBL 1342 (CH)
17	(15)	GREAT MOMENTS OF VINYL . . . , Various Artists	Special Delivery, SPM 1009 (I/NM)
18	(14)	NORTH AND SOUTH, Gerry Rafferty	London 828 089 02 (F)
19	(20)	ATLANTIC BRIDGE, Davy Spillane	Cooking Vinyl COOK 009 (I/NM)
20	(19)	LIAM O'FLYNN, Liam O'Flynn	WEA Ireland LOF 1 (W)
21	(27)	THE ROAD TO ROUNDHAY PIER, The Rhythm Sisters	Red Rhino LP87 (I/RR)
22	(21)	LONE STAR STATE OF MIND, Nanci Griffith	MCA MCF 3364 (F)
23	(18)	IN MY TRIBE, 10,000 Maniacs	Elektra EKT41 (W)
24	(—)	THE PRISONER'S SONG, Muzsikás	Hannibal HNBL 1341 (CH)
25	(8)	CHALK MARK IN A RAIN STORM, Joni Mitchell	Geffen WX141 (W)
26	(26)	THOKOZILE, Mahlathini & The Mahotella Queens	Earthworks/Virgin EWV6 (E)
27	(30)	IF I SHOULD FALL FROM GRACE . . . , The Pogues	Pogue Mahone NYR 1 (E)
28	(Re)	THE CUTTER AND THE CLAN, Runrig	Ridge/Chrysalis CHR1669 (C)
29	(24)	HOT CAJUN RHYTHM . . . , Michael Doucet & Cajun Brew	Special Delivery SPD 1013 (I/NM)
30	(—)	BLUE SKIES BLACK HEROES, Ralph McTell	Leola TPG/10 (SP)

The best selling folk and roots music LPs for July 1988, compiled by **FOLK ROOTS** magazine (0252-724638) from a national survey of specialist and general record dealers

TOP 75 SINGLES

MUSIC WEEK



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

1	THE ONLY WAY IS UP Yazz & The Plastic Population	Big Life BLR 4(T) (I/RT)
2	THE LOCO-MOTION Kylie Minogue	PWL PWL(T) 184 (F)
3	YOU CAME Kim Wilde	MCA KIM(T) 8 (F)
4	I NEED YOU B.V.S.M.P	Debut/Passion DEB(TX) 3044 (A)
5	SUPERFLY GUY S-Express	Rhythm King/Mute LEFT 28(T) (I/RT)
6	THE EVIL THAT MEN DO Iron Maiden	EMI (12)EM 64 (E)
7	NOTHING'S GONNA CHANGE MY LOVE FOR YOU Glenn Medeiros	London LON(X) 184 (F)
8	FIND MY LOVE Fairground Attraction	RCA PB 42079 (12 · PT 42080) (BMG)
9	PUSH IT/TRAMP Salt 'n' Pepa	Champion CHAMP (12)51:ffrr/London FFR(X)2 (BMG/F)
10	I WANT YOUR LOVE Transvision Vamp	MCA TVV(T) 3 (F)
11	REACH OUT, I'LL BE THERE (88 Remix) The Four Tops	Motown ZB 41943 (12 · ZT 41944) (BMG)
12	I DON'T WANT TO TALK ABOUT IT Everything But The Girl	Blanco Y Negro/WEA NEG 34(T) (W)
13	HUSTLE! (TO THE MUSIC...) The Funky Worm	FON/WEA FON 15(T) (W)
14	ROSES ARE RED Mac Band feat. The McCampbell Brothers	MCA MCA(T) 1264 (F)
15	MARTHA'S HARBOUR All About Eve	Mercury/Phonogram EVEN(X) 8 (F)
16	DIRTY DIANA Michael Jackson	Epic 651546 7 (12 · 651546 8) (C)
17	HANDS TO HEAVEN Breathe	Siren/Virgin SRN(T) 68 (E)
18	PEEK A BOO Siouxie & The Banshees	Wonderland/Polydor SHE(X) 14 (F)
19	FOOLISH BEAT Debbie Gibson	Atlantic A 9059(T) (W)
20	ALL FIRED UP Pat Benatar	Chrysalis PAT(X) 5 (C)
21	LOVE BITES Def Leppard	Bludge · · · · · Biffco/Phonogram LEPP(X) 5 (F)



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

53	HEAT IT UP Wee Papa Girl Rappers/2 Men & A Drum Machine	live JIVE(T) 174 (BMG)
54	JIBARO Electra	ffrr/London FFR(X) 9 (F)
55	TEARDROPS Womack & Womack	4th · ss · B'way/Island (12)BRW 101 (F)
56	CROSS MY HEART Eighth Wonder	CBS 651552 7 (12 · 651552 6) (C)
57	AIN'T NO STOPPIN' US NOW (PARTY FOR THE ...) Steve Walsh	A.1. (12)A 1034 (A)
58	FEELINGS OF FOREVER Tiffany	MCA TIFFF(T) 4 (F)
59	GYPSY ROAD Cinderella	Vertigo/Phonogram VER(X) 40 (F)
60	MANNISH BOY Muddy Waters	Epic MUD(T) 1 (C)
61	IN THE AIR TONIGHT (88 Remix) Phil Collins	Virgin VS(T) 102 (E)
62	FOREVER YOUNG Rod Stewart	Warner Brothers W 7796(T) (W)
63	TOMORROW PEOPLE Ziggy Marley & The Melody Makers	Virgin VS(T) 1049 (E)
64	PUMP UP LONDON Mr. Lee	Breakout/A&M USA(T) 639 (F)
65	THE COLOUR OF LOVE Billy Ocean	live BOST(T) 3 (BMG)
66	FIESTA The Pogues	Pogue Mahone/Stiff FG 2(12) (W)
67	MAD ABOUT YOU Belinda Carlisle	I.R.S./MCA IRM(T) 118 (F)
68	GLAM SLAM Prince	Paisley Park/Warner Brothers W 7806(T) (W)
69	BLIND Talking Heads	EMI (12)EM 68 (E)
70	DEF. CON ONE Pop Will Eat Itself	Chapter 22 PWEI(12) 001 (I/NM)
71	CATCH MY FALL Billy Idol	Chrysalis IDOL(X) 13 (C)
72	CHARLTON HESTON Stump	Ensign/Chrysalis ENY(X) 614
73	TURN THE MUSIC UP Chris Paul	Syncopate/EMI (21)SY 13 (E)

MICHAEL BOLTON

THAT'S WHAT LOVE IS ALL ABOUT



74 70 **THIS IS YOUR LIFE**
Blow Monkeys

75 **EASY**
Commodores

Motown ZB 41793 (12"-rr-PT 42150) (BMG)

Motown ZB 41793 (12"-ZT 41794) (BMG)

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T W E L V E • I N C H

- | | | | |
|----|---|----|---|
| 1 | THE ONLY WAY IS UP (Jazz & The Plastic Population) | 21 | I DON'T WANT TO TALK ABOUT IT (Everything But The Girl) |
| 2 | I NEED YOU B.Y.S.M.P. | 22 | LIKE DREAMERS DO (Mica Paris featuring Courtney Pine) |
| 3 | THE LOCO-MOTION (Kylie Minogue) | 23 | LOVES BITES (Def Leppard) |
| 4 | SUPERLY GUY'S Express | 24 | FOOLISH BEAT (Dabbe Gibson) |
| 5 | HUSTLE! (TO THE MUSIC...) (The Funky Worm) | 25 | ALL FIRED UP (Pat Benatar) |
| 6 | YOU CAME (Kim Wilde) | 26 | PUMP UP LONDON (Mr. Lee) |
| 7 | ROSES ARE RED (Mac Band feat. The McCambell Brothers) | 27 | GOOD TRADITION (Tanita Tikaram) |
| 8 | PUSH IT/TRAMP (Sally Pepp) | 28 | I'M TOO SCARED (Steven Danie) |
| 9 | REACH OUT, I'LL BE THERE (Four Tops) | 29 | WORKING IN A GOLDMINE (Aztec Camera) |
| 10 | MARTHA'S HARBOUR (All About Eye) | 30 | A WISH AWAY (The Wonder Stuff) |
| 11 | I WANT YOUR LOVE (Transvision Vamp) | 31 | THE HARDER I TRY (Brother Beyond) |
| 12 | HANDS TO HEAVEN (Breathe) | 32 | MONKEY (George Michael) |
| 13 | PEEK A BOO (Sloosie & The Banzhees) | 33 | TURN THE MUSIC UP (Chris Pohl) |
| 14 | DIRTY DIANA (Michael Jackson) | 34 | TEARDROPS (Womack & Womack) |
| 15 | DON'T BE CRUEL (Bobby Brown) | 35 | ON THE BEACH (Summer '88) (Chris Rea) |
| 16 | FIND MY LOVE (Ft. Ground Attraction) | 36 | THE RIGHT STUFF (Vanessa Williams) |
| 17 | JIBARO (Elektra) | 37 | I OWE YOU NOTHING (Bros) |
| 18 | WAP-BAM-BOOGIE (Marti Bianco) | 38 | HAPPY EVER AFTER (Julia Fordham) |
| 19 | YE YE YE (Mory Kanté) | 39 | (WHAT CAN I SAY) TO MAKE YOU... (Alexander O'Neal) |
| 20 | NOTHING'S GONNA CHANGE MY LOVE... (Glenn Medeiros) | 40 | ROCK MY WORLD (Five Star) |

THE U.S. SMASH
ON 7", 12" & CD

651059 6/8/2

CBS

- | | | |
|----|---|---|
| 34 | WORKING IN A GOLDMINE (Aztec Camera) | WEA YZ 199(T) (W) |
| 35 | SOMEWHERE DOWN THE CRAZY RIVER (Robbie Robertson) | Geffen GEF 40(T) (W) |
| 36 | ON THE BEACH (Summer '88) (Chris Rea) | WEA YZ 195(T) (W) |
| 37 | BREAKFAST IN BED (UB40 (with Chrissie Hynde)) | DEP International/Virgin DEP 29(I)2 (E) |
| 38 | WHEN IT'S LOVE (Van Halen) | WarnerBrothers W 7816(T) (W) |
| 39 | FEEL THE NEED IN ME (Shakin' Stevens) | Epic SHAKY(T) 6 (C) |
| 40 | (WHAT CAN I SAY) TO MAKE YOU LOVE ME (Alexander O'Neal) | Tabu 652852.6 (C) |
| 41 | BOYS (SUMMERTIME LOVE) (Sabrina) | Ibiza/London IB(Z)(X) 1 (F) |
| 42 | YE KE YE KE (Mory Kanté) | London LON(X) 171 (F) |
| 43 | CHOCOLATE GIRL (Deacon Blue) | CBS DEACT(T) 6 (C) |
| 44 | RUSH HOUR (Jane Wiedlin) | Manhattan/EMI (12)MT 36 (E) |
| 45 | TRIBUTE (Right On) (The Pasadenas) | CBS PASA(T) 1 (C) |
| 46 | SOLDIER OF LOVE (Donny Osmond) | Virgin VS(T) 1094 (E) |
| 47 | ANYTHING FOR YOU (Gloria Estefan & Miami Sound Machine) | Epic 6516737 (12"-6516736) (C) |
| 48 | LOVE IS THE GUN (Blue Mercedes) | MCA BONA(T) 3 (F) |
| 49 | PERFECT WORLD (Huey Lewis & The News) | Chrysalis HUEY(X) 10 (C) |
| 50 | I'M TOO SCARED (Steven Dante) | Cooltempo/Chrysalis DANTE(X) 1 (C) |
| 51 | DON'T BE CRUEL (Bobby Brown) | MCA MCA(T) 1268 (F) |
| 52 | A WISH AWAY (The Wonder Stuff) | Polydor GONE(X) 4 (F) |

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|----|--|--|
| 22 | I SAY NOTHING (Voice Of The Beehive) | London LON(X) 190 (F) |
| 23 | GOOD TRADITION (Tanita Tikaram) | WEA YZ 196(T) (W) |
| 24 | THE HARDER I TRY (Brother Beyond) | Parlophone (12)R 6184 (E) |
| 25 | WAP-BAM-BOOGIE/DON'T BLAME IT ON... (Marti Bianco) | WEA YZ 188R(T) (W) |
| 26 | LIKE DREAMERS DO (Mica Paris feat. Courtney Pine) | 4th + B'way/Island (12)BRW 108 (F) |
| 27 | HAPPY EVER AFTER (Julia Fordham) | Circa/Virgin YR(T) 15 (E) |
| 28 | ROCK MY WORLD (Five Star) | Ten/RCA PB 42145 (12"-rr-PT 42146) (BMG) |
| 29 | THE TWIST (YO, TWIST) (Fat Boys/Chubby Checker) | Tin Pan Apple/Urban/Polydor UR(X) 20 (F) |
| 30 | FAST CAR (Tracy Chapman) | Elektra EKR 73(T) (W) |
| 31 | I OWE YOU NOTHING (Bros) | CBS ATOM(T) 4 (C) |
| 32 | MONKEY (George Michael) | Epic EMU(T) 6 (C) |
| 33 | MY LOVE (Julio Iglesias feat. Stevie Wonder) | CBS JULIO(C) 2 (C) |

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US TOP FORTIES

SINGLES

1	1	ROLL WITH IT, Steve Winwood	Virgin
2	2	HANDS TO HEAVEN, Breathe	A&M
3	4	MAKE ME LOSE CONTROL, Eric Carmen	Arista
4	5	SIGN YOUR NAME, Terence Trent D'Arby	Col/CBS
5*	6	1-2-3-, Gloria Estefan & Miami Sound Machine	Epic
6*	7	I DON'T WANNA GO ON WITH YOU LIKE THAT, Elton John	MCA
7*	8	I DON'T WANNA LIVE WITHOUT YOUR LOVE, Chicago	Reprise
8*	10	MONKEY, George Michael	Col/CBS
9	3	HOLD ON TO THE NIGHTS, Richard Marx	Manhattan
10	12	JUST GOT PAID, Johnny Kemp	Col/CBS
11*	15	LOVE WILL SAVE THE DAY, Whitney Houston	Arista
12*	14	FAST CAR, Tracy Chapman	Elektra
13*	18	SWEET CHILD O' MINE, Guns 'N' Roses	Geffen
14*	20	SIMPLY IRRESISTIBLE, Robert Palmer	Manhattan/EMI
15	11	DO YOU LOVE ME, The Contours	Motown
16	16	THE TWIST, The Fat Boys	Tin Pan Apple
17*	24	PERFECT WORLD, Huey Lewis & The News	Chrysalis
18	9	POUR SOME SUGAR ON ME, Def Leppard	Mercury
19	21	RAG DOLL, Aerosmith	Geffen
20	13	PARENTS JUST DON'T... DJ. Jazzy Jeff & The Fresh Prince	Jive
21*	25	WHEN IT'S LOVE, Van Halen	Warner Brothers
22*	26	IF IT ISN'T LOVE, New Edition	MCA
23*	27	I'LL ALWAYS LOVE YOU, Taylor Dayne	Arista
24	17	THE COLOUR OF LOVE, Billy Ocean	Jive
25*	31	ANOTHER PART OF ME, Michael Jackson	Epic
26	23	THE FLAME, Cheap Trick	Epic
27*	29	ALL FIRED UP, Pat Benatar	Chrysalis
28*	33	NOBODY'S FOOL, Kenny Loggins	Col/CBS
29*	34	IT WOULD TAKE A STRONG STRONG MAN, Rick Astley	RCA
30	19	RUSH HOUR, Jane Wiedlin	Manhattan
31*	35	HERE WITH ME, REO Speedwagon	Epic
32*	37	ONE GOOD WOMAN, Peter Cetero	Full Moon
33	22	NEW SENSATION, INXS	Atlantic
34	30	I KNOW YOU'RE OUT THERE SOMEWHERE, The Moody Blues	Polydor
35*	36	SAYIN' SORRY (DON'T MAKE IT RIGHT), Denise Lopez	Vendetta
36*	38	MISSED OPPORTUNITY, Daryl Hall & John Oates	Arista
37*	—	PLEASE DON'T GO GIRL, New Kids On The Block	Col/CBS
38*	—	I DON'T WANT TO BE A HERO, Johnny Hates Jazz	Virgin
39*	—	I HATE MYSELF FOR LOVING YOU, Joan Jett & The Blackhearts	Blackheart
40*	—	DON'T WORRY, BE HAPPY, Bobby McFerrin	Manhattan/EMI

ALBUMS

1*	2	HYSTERIA, Def Leppard	Mercury
2*	3	ROLL WITH IT, Steve Winwood	Virgin
3	1	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
4*	4	TRACY CHAPMAN, Tracy Chapman	Elektra
5	5	DIRTY DANCING, Original Soundtrack	RCA
6	6	OU812, Van Halen	Warner Brothers
7	7	FAITH, George Michael	Col/CBS
8*	8	HE'S THE D.J., I'M THE RADIO, DJ. Jazzy Jeff	Jive
9	9	OPEN UP AND SAY... AHH! Poison	Enigma
10	11	LET IT LOOSE, Gloria Estefan/Miami Sound Machine	Epic
11*	13	RICHARD MARX, Richard Marx	Manhattan
12*	16	LONG COLD WINTER, Cinderella	Mercury
13	10	MORE DIRTY DANCING, Original Soundtrack	RCA
14	12	STRONGER THAN PRIDE, Sade	Epic
15	14	INTRODUCING THE... Terence Trent D'Arby	Col/CBS
16	17	KICK, INXS	Atlantic
17	15	SCENES FROM THE SOUTHSIDE, Bruce Hornsby & The Range	RCA
18*	19	REG STRIKES BACK, Elton John	MCA
19	18	OUT OF THE BLUE, Debbie Gibson	Atlantic
20*	21	LAP OF LUXURY, Cheap Trick	Epic
21*	25	HEAVY NOVA, Robert Palmer	EMI-Manhattan
22	23	IN EFFECT MODE, Al B. Sure!	Warner Brothers
23	20	SAVAGE AMUSEMENT, Scorpions	Mercury
24	22	NOW AND ZEN, Robert Plant	Esparanza
25*	28	HEART BREAK, New Edition	MCA
26	24	TOUGHER THAN LEATHER, Run—D.M.C.	Profile
27	27	BAD, Michael Jackson	Epic
28	29	DIESEL AND DUST, Midnight Oil	Columbia
29	26	OUTRIDER Jimmy Page	Geffen
30	31	OUT OF ORDER, Rod Stewart	Warner Brothers
31*	35	MAKE IT LAST FOREVER, Keith Sweat	Vintertainment
32	30	CONSCIOUS PARTY, Ziggy Marley	Virgin
33	33	COMING BACK HARD AGAIN, The Fat Boys	Tin Pan Apple
34	32	IN GOD WE TRUST Stryper	Enigma
35	36	WHENEVER YOU NEED SOMEBODY, Rick Astley	RCA
36*	40	WIDE AWAKE IN DREAMLAND, Pat Benatar	Chrysalis
37	34	MAKE IT LAST FOREVER, Keith Sweat	Vintertainment
38*	—	OLD 8 x 10, Randy Travis	Warner Brothers
39*	—	DON'T BE CRUEL, Bobby Brown	MCA
40*	—	TEMPLE OF LOW MEN, Crowded House	Capitol

Charts courtesy Billboard, August 13, 1988 * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

A & R LP REVIEWS



TONI CHILDS: confidently filling the union gap

FIVE STAR: Rock The World. RCA PL71747. So now we know. Michael Jackson has spent his spare time running singing classes in Romford. Unfortunately, Five Star seem to have learnt their lesson too well in the breathless yelp department but once again the songs are full of beans and should ensure healthy sales. **NR**

LITTLE FEAT: Let It Roll. Warners WX 192. Time sure did love a hero and despite a worthwhile attempt they miss Lowell George desperately. A couple of jabs at the old style aside, this concentrates on US AOR melody while roping in Bob Seger and Linda Ronstadt to prove a point. It's going to disappoint, but could well find a place among those who prefer life on the softer side. Dedicated to Lowell, as indeed are we all. **DH**



ANIMAL NIGHTLIFE: Lush Life. 10 Records DIX71. The Nightlife boys come out of the wardrobe and produce some more stylish dance tracks. This has a certain ring of ABC about it but then only Andy Polaris could get away with a line like "The Georgio Armani collection, imported Swiss confectionery". Not the smartest collection but it feels good. **NR**

WORKING WEEK. Payday. Venture Records VEGD 19. Payday puts together the Latin and jazz highlights of Working Week's career to date and is a reminder of how good they were when heading in a definite direction. Juliet Roberts' strident vocals produce real magic on tracks like King Of The Night and Friend while the powerful Vinceremos hasn't dated as much as might be expected. A nice introduction or a convenient compilation for fans. **KF**



VARIOUS: Motown Rare Grooves. Tamla Motown ZL72642. There are some real funny gems dug up from the Motown vaults on this one. Lots of gorgeous Seventies guitar licks accompanied by soulful vocals and some wicked keyboard boogie. Careful you don't trip over those flares dancing to this one — it's the real thang! **NR**

GWEN GUTHRIE: Lifeline. Warner Bros 925 698-1. This self-produced album takes the Eighties brand of smooth soul/pop to the limits of ordinary human endur-

ance. It's a shame because the anonymity of the material undermines the strident vocal identity that Guthrie has achieved with hits like Ain't Nothin' Goin' On. For devotees of either her or the genre only. **KF**

STAR TURN: Are You Affiliated. Pacific TURN LP 1. While nothing is as dreadful as the real thing, this awesome pastiche of pub-singers is as close as it gets. Well-researched and quite hilarious, especially the unprovoked assaults on Send In The Clowns and House Of The Rising Sun, but be mindful of the small doses syndrome or vibrato fatigue may ensue. Includes free single of Pump Up The Bitter. **DC**

PETER, PAUL & MARY: No Easy Walk To Freedom. Goldcastle GC2. Distribution: Virgin. A British release for the Sixties folk trio's 1986 reunion album. As a gentle update of their sound of two decades ago, it works surprisingly well and won't disappoint the group's original followers. Outstanding tracks are the traditional Greenland Whate Fisheries, and a Mary Travers solo on the wistful I'd Rather Be In Love. **DL**

MIKE AND KATE WESTBROOK: London Bridge Is Broken Down. Venture VEB 13. Distribution: Virgin. This two CD, double-cassette, four LP set amply justifies the Venture label's aim of sponsoring new music of high quality. The Westbrooks are well-known on the European arts centre circuit for their ambitious mix of jazz, classical music, poetry and song and this suite involves five countries and three languages plus jazz group and chamber orchestra. **DL**

RUMILLAJTA: Wiracocha. Rumillajta Recordings. RUM 1871. Distribution: Revolver/Cartel. World Music is so well established nowadays that this superb Bolivian group's first LP since 1986 will have no trouble finding the audience who greeted them so enthusiastically at Ronnie Scotts, Glastonbury and the Edinburgh Festival. You'll also be able to catch Rumillajta's sublime, traditional South American flutes, pan pipes and strummed guitars all over the UK from July through to November. **MA**

SALLY BARKER: In The Spotlight. Old Dog Records PUP 1. Distribution: Celtic Music. This, her vinyl debut on her own label, displays her fine Joni Mitchellesque voice and adept guitar work to good effect on her own material on such covers as Honky Tonk Woman (demonstrating a bluesy approach), Townes Van Zandt's

classic Poncho & Lefty and a successful cover of Armatrading's Love & Affection. At least promising, as her Falk Festival appearances this summer should prove. **JT**



MAC BAND featuring the McCampbell Brothers: Mac Band. MCA MCG 6032. A wonderful full sound fills the grooves of this entertaining soul album with lots of solid rhythms and versatile vocals. Occasionally the songs slip into the predictable but the lads keep their heads above the rest with colourful harmonies and some tight production. The hit single Roses Are Red is included too. **NR**



TONI CHILDS: Union. A&M AMA 5175. An extremely competent and confident debut from this American singer. A variety of styles from the rocky to the relaxing blend perfectly with Toni's varied vocal range dominating throughout. A hit single from this set could find her matching the success of Tracy Chapman. Fingers crossed. **NR**

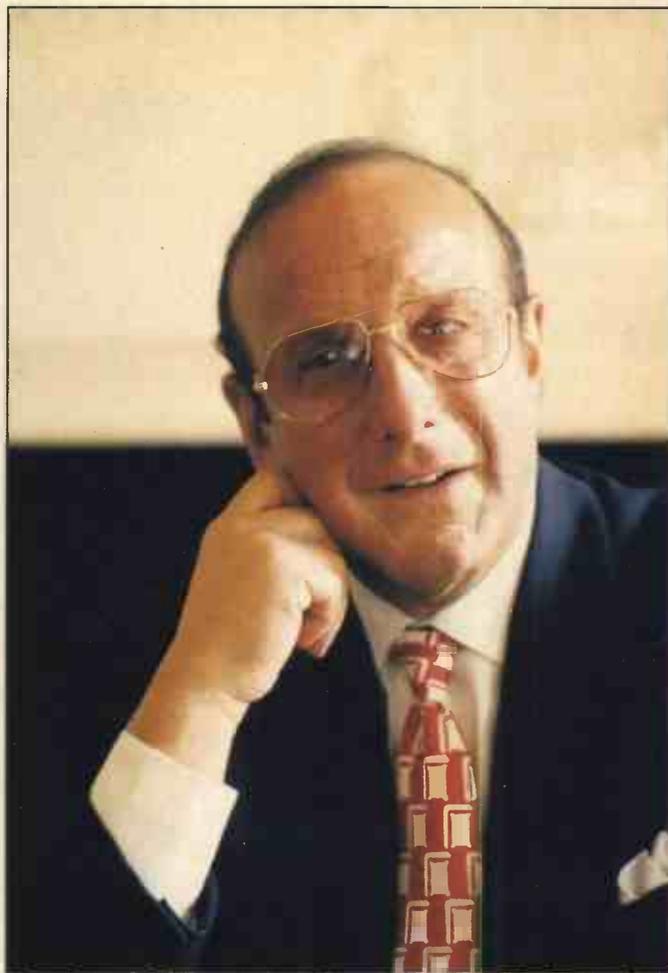
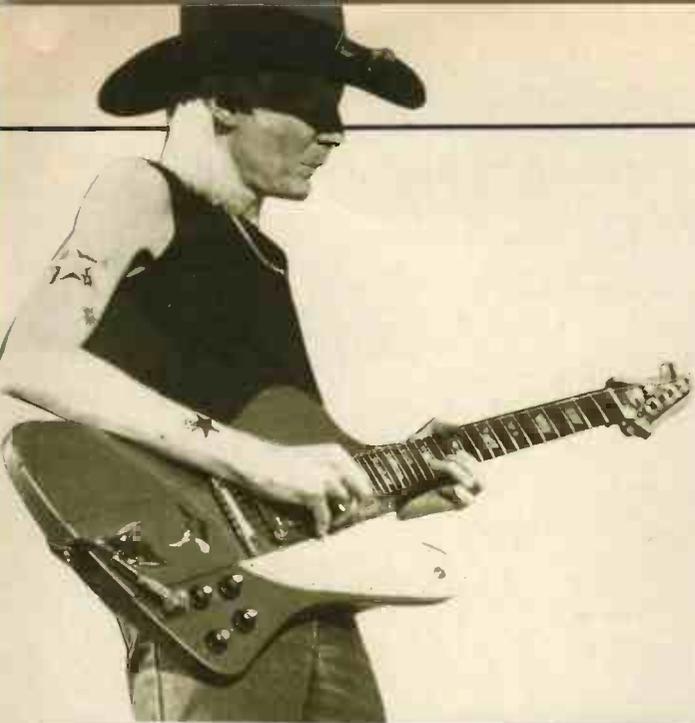
J.V.C.F.O.R.C.E./TALL DARK AND HANDSOME: B-Boy Posse B-Boy Records/Westside Records BBOY D3. Two new rap albums available in a double pack. J.V.C.'s is a relatively relaxed affair with the wonderful Strong Island, the reggae-style rap Puppy Love and the acid rap of The Move being the highlights. TD&H are less impressive with their more basic tongue-in-cheek tunes. **NR**

THE DOGS D'AMOUR: (Un)Authorised Bootleg. China WOL7. An unashamed release of demos and odd recordings that captures the Dogs in rousing form. This limited edition of 2,000 is a joyous stagger and swagger through a sleazy and dirty rock 'n' roll set that's torn and frayed but yet to fall apart. Will instantly sell to their loyal and growing following. **KB**

THE PASTELS: Suck On... Creation CRELP 031. Odd bunch this lot. How they make out-of-tune singing and playing combine so well together to make colourful guitar pop songs is a mystery. This compilation — from the psychedelic humdrum of Baby Honey to the jangly I'm Alright With You — is refreshing if a little blunt at times. **NR**

THE MIGHTY DIAMONDS: Get Ready. Greensleeves GREL112. The Real Enemy by this legendary Jamaican vocal trio was one of last years finest albums in any category and this, the follow-up is of a similar standard. Sounding wistful and celebratory by turns The Diamond's performance is nothing short of majestic. A cameo appearance by Gregory Isaacs and traps courtesy of Sly Dunbar proves they're not only a girl's best friend. **AI**

RECORD RECKONERS: Martin Aston, Kirk Blows, Dave Cavanagh, Karen Faux, Duncan Holland, Adam Isaacs, Dave Laing, Nick Robinson and John Tobler



DAVIS SIGNINGS through the years: (top left, then clockwise) Johnny Winter, Thompson Twins, Dionne Warwick and Janis Joplin

CLIVE DAVIS: 'in the end I have to listen with my own ears'

Clive Davis: still in the race

The Arista label's newly-appointed MD Roger Watson aims to revive the company's flagging fortunes in Britain. In America, however, Arista has been among the most successful companies since its foundation in 1974 by Clive Davis. Dave Laing talked to him recently

A 55 year old lawyer, Clive Davis is one of the handful of senior executives who have dominated the US record business since the Sixties (the others include Atlantic's Ahmet Ertegun and Joe Smith once of Warners now of Capitol-EMI). As chief executive officer of Columbia Records from 1965 to 1973 Davis doubled the company's market share and made it the top label in the emerging

progressive rock sphere. It was Davis who signed Janis Joplin, Neil Diamond and Johnny Winter who got a then unheard of advance of \$300,000.

All this is described in the fascinating autobiography, *Clive*, written during an enforced layoff when Davis' CBS career came to an abrupt halt after he was sacked for alleged financial mismanagement — the charges were never proved in court. When Davis returned to the music industry it was to create Arista, a new label, whose name he explains as a high school or college term meaning 'great'.

Arista was bankrolled to the tune of \$10m by Columbia Pictures, with Davis himself owning 10 per cent of the company. The film company already owned the Bell label, best known for such teeny-bop faves as the Bay City Rollers and to start with Davis found himself as "someone from rock roots, thrust into the pop business and I took to it". One of Davis' strong points at CBS had been an ability to think strategically and for Arista "I saw a niche. For the previous five to 10 years, the US had been weak in coming up with major new rock artists, so I looked for them to begin with I came close to signing The Cars but Elektra tripled our offer."

He began to sign AOR artists like Patti Smith and The Outlaws "selectively" but "while seeking original stars to anchor my roster I had to find hit songs for the entertainers on the label like Barry Mini-

low and Melissa Manchester". Arista's first number one came from Manilow (now back with Arista after a period with RCA) but according to Davis originally Bette Midler's former pianist "thought he was an FM artist. But I could see he was really a pop composer, I found the song for him — Brandy by Scott English which had been a British hit — and I changed the title to Mandy". That active involvement with A&R is another prime characteristic of Clive Davis.

As Arista got moving so more established artists gravitated to the label. "My background meant that I started attracting artists who were disenchanted with their label situations" explains Davis. In 1976, he signed The Kinks ("we took them from 100,000 units per album to 800,000") and the Grateful Dead ("their last album went platinum"). In the late Seventies Lou Reed and Graham Parker also recorded for the company and Davis established British connections by taking on Alan Parson and Al Stewart, two performers who became far bigger in America than at home.

But it was in its approach to black music that Arista was to make its mark. Early successes came with Ray Parker Jr and Gil Scott-Heron ("described by Davis as a "black roots poet"), and it was through his rehabilitation of the career of Dionne Warwick that Davis created Arista's reputation for sophisticated pop-soul. Warwick's career was in the doldrums — she'd had no hits since 1970 — but "she was as beautiful as ever.

Manilow produced her and I became a magnet for publishers offering me songs for her." The immediate result was the 1979 hit I'll Never Love This Way Again and the creation of a niche later to be filled by Aretha Franklin and Whitney Houston.

1979 was also the year of what Clive Davis calls "the holocaust" in the music business. Sales dropped dramatically from their Saturday Night Fever boom level and what Davis calls "one-dimensional labels — such as Casablanca and RSO — couldn't survive. Many went into bankruptcy but we survived because we were diversified though we didn't yet have much catalogue."

The following year brought another upheaval when Columbia Pictures decided to sell out to the German Bertelsmann group, then owners of the Ariola-Hansa labels and eager to get into the US marketplace. "I sold out as well" says Davis "but I stayed on a long-term contract." That contract was renewed at the beginning of last year after ownership changes in the Sixties had resulted in the formation of BMG.

Reviewing Arista's history, Davis says that 1982 ushered in its second and current phase in which "we've de-escalated our role in white pop and raised our profile in black music". The global success of Heartbreaker helped to get Aretha Franklin to Arista and in 1983 "I found Whitney. I groomed her for two years before she made a record. Now she's had seven number

ones in the US and her two albums have sales of 30m worldwide."

Among white artists, Davis singles out Hall & Oates who came to Arista in 1981, the re-emerging Patti Smith, Carly Simon's revived career and the burst of British creativity in the mid-Eighties when Arista signed the Thompson Twins, Haircut 100 and A Flock Of Seagulls. With a new team in place at his London office, Clive Davis is now looking for more British talent. "I'm hungry for English artists" he says.

In the record industry of the late Eighties, Davis claims that Arista is rivalling America's big two companies, Columbia and WEA. "We can't claim a roster of 200-300 artists but our 37 acts are worth over \$100m. And on ratios, 85 per cent of what we touch has been a success". He also denies that Arista is a one-man company, despite his active involvement in the A&R side of things. "I head things, but I need strong people in management here" he says, citing Don Ienner who "was offered the presidency of Columbia but stayed with us". Davis adds that he has brought into the industry many of its current leading figures who worked under him at Columbia or Arista. He cites Walter Yetnikoff of CBS, PolyGram's Dick Asher, Mike Bone (Chrysalis), former CBS chief Al Teller and RCA's Bob Buziak and Elliot Goldman.

But whatever the calibre of his staff, Davis reiterates that "in the end I have to listen with my own ears".

TOP 75 SINGLES

BRIAN WILSON

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This Week	Last Week	Wks on Chart	Title	Artists (Producers) Publishers	Label	7" (12")	Number (Distributor)
1	1	4	THE ONLY WAY IS UP	Yazz & The Plastic Population (Coldcut) Copyright Control	Big Life	BLR 4(T) (I/RT)	
2	2	2	THE LOCO-MOTION	Kylie Minogue (Stock/Aitken/Waterman) EMI Music	PWL	PWL(T) 14 (P)	
3	4	5	YOU CAME	Kim Wilde (Ricki Wilde/Tony Swain) Rickim Publishing	MCA	KIM(T) 8 (F)	
4	7	4	I NEED YOU	B.V.S.M.P. (Felton Williams) EMI Music	Debut/Passion	DEBT(X) 3044 (A)	
5	6	4	SUPERFLY GUY	(Mark Moore/Pascal Gabriel) Rhythm King	Rhythm King/Mute	LEFT 28(T) (I/RT)	
6	NEW		THE EVIL THAT MEN DO	Iron Maiden (Martin Birch) Zomba Music	EMI	(12)EM 64 (E)	
7	3	9	NOTHING'S GONNA CHANGE MY LOVE ...	London LON(X) 184 (F) Nene Medeiros (Jay Stone) Ronder/EMI/Warner Chappell			
8	14	3	FIND MY LOVE	Fairground Attraction (Fairground Attraction/Moloney) MCA Music	RCA	PB 42079 (12"-PT 42080) (BMG)	
9	5	8	PUSH IT/TRAMP	Salt 'N' Pepa (Herby 'Lovebug' Azor) Warner Chappell Music	Champion	CHAMP (12)51:ffr/Lond on FFR(X) 2 (BMG/F)	
10	9	8	I WANT YOUR LOVE	Transvision Vamp (Zeus B. Held) Copyright Control	MCA	TVV(T) 3 (F)	
11	12	4	REACH OUT, I'LL BE THERE	The Four Tops (Holland/Dozier/Harding/Curnow) Jobete Music	Motown	ZB 41943 (12"-ZT 41944) (BMG)	
12	8	6	I DON'T WANT TO TALK ABOUT IT	Everything But The Girl (Ben Watt) Ronder Music	Blanco Y Negro/WEA	NEG 34(T) (W)	
13	17	3	HUSTLE (TO THE MUSIC...)	The Funky Worm (Mark Brydon) COPCON	FON/WEA	FON 15(T) (W)	
14	11	9	ROSES ARE RED	Mac Band/The McCampbell Brothers (L.A./Babyface) Warner Chappell	MCA	MCA(T) 1264 (F)	
15	22	3	MARTHA'S HARBOUR	All About Eve (Paul Samwell-Smith) BMG Music	Mercury/Phonogram	EVEN(X) 8 (F)	
16	10	5	DIRTY DIANA	Michael Jackson (Quincy Jones/Michael Jackson) Warner Chappell	Epic	651546 7 (12"-651546 8) (C)	
17	37	3	HANDS TO HEAVEN	Breathe (Bob Sergeant) Virgin Music	Siren/Virgin	SRN(T) 68 (E)	
18	60	3	PEEK A BOO	Siouxsie/Banshees (Hedges/Banshees) Dreamhouse/Warner Chappell	Wonderland/Polydor	SHE(X) 14 (F)	
19	13	6	FOOLISH BEAT	Debbie Gibson (Deborah Gibson) EMI Music	Atlantic	A 9059(T) (W)	
20	19	7	ALL FIRED UP	Pat Benatar (Keith Forsey/Neil Geraldo) Chrysalis Music	Chrysalis	PAT(X) 5 (C)	
21	15	5	LOVE BITES	Def Leppard (R. J. Lange) Bludgeon Riffola/Warner Chappell/Zomba	Bludgeon Riffola/Phonogram	LEP(X) 5 (F)	
22	25	4	I SAY NOTHING	Voice Of The Beehive (Pete Collins) Copyright Control	London	LON(X) 190 (F)	
23	36	3	GOOD TRADITION	Tanita Tikaram (Peter Van Hooke/Rod Argent) Copyright Control	WEA	YZ 196(T) (W)	
24	34	3	THE HARDER I TRY	Brother Beyond (Stock/Aitken/Waterman) All Boys Music	Parlophone	(12)R 6184 (E)	
25	24	11	WAP-BAM-BOOGIE/DON'T BLAME IT ON ...	Matt Bianco (A)Reilly/FisherAA)Estefan/Casas/Ostwald)Smooth Dog/Fishy	WEA	YZ 188R(T) (W)	
26	29	3	LIKE DREAMERS DO	Mica Paris/Courtney Pine (L'Equipe) Abacus/Warner Chappell/Cop Con	4th + B'way/Island	(12)BRW 108 (F)	
27	30	7	HAPPY EVER AFTER	Julia Fordham (Bill Padley/Grant Mitchell/Fordham) Blue Mountain	Circa/Urban	YR(T) 15 (E)	
28	40	2	ROCK MY WORLD	Five Star (Leon Sylvers) SBK Songs	Tent/RCA	PB 42145 (12"-PT 42146) (BMG)	
29	21	9	THE TWIST (YO, TWIST)	Fat Boys/Chubby Checker (Albert Cabrera/Tony Martin) Carlin	Tin Pan Apple/Urban/Polydor	URB(X) 20 (F)	
30	18	10	FAST CAR	Tracy Chapman (David Kershenbaum) SBK Songs	Elektra	EKR 73(T) (W)	
31	23	9	I OWES YOU NOTHING	Bros (Nicky Graham) Graham/Warner Chappell/Virgin Music	CBS	ATOM(T) 4 (C)	
32	20	5	MONKEY	George Michael (G. Michael/Jimmy Jam/Terry Lewis) Morrison Leahy	Epic	EMU(T) 6 (C)	
33	56	2	MY LOVE	Julio Iglesias feat. Stevie Wonder (H. Gatica) Jobete/Black Bull	CBS	JULIO(C) 2 (C)	
34	47	2	WORKING IN A GOLDMINE	Aztec Camera (Rob Mounsey/Roddy Frame) Warner Chappell Music	WEA	YZ 199(T) (W)	
35	41	4	SOMEWHERE DOWN THE CRAZY RIVER	Robbie Robertson (Daniel Lanois/Robbie Robertson) SBK Songs	Geffen	GEF 40(T) (W)	
36	NEW		ON THE BEACH Summer '88	Chris Rea (Chris Rea/John Kelly) Magnet Music	WEA	YZ 195(T) (W)	
37	26	9	BREAKFAST IN BED	UB40 (with Chrissie Hynde) (UB40) SBK Songs/EMI Music	DEP International/Virgin	DEP 29(12) (E)	

TITLES A-Z (WRITERS)

(I've Got A) Feeling (Agbelu/Joyce)	87	Martha's Harbour (Brichen/Cousin/Regan)	15
(What Can I Say) To Make You Love Me (Horne/W Lewis)	40	Monkey (Michael)	32
A Wish Away (The Wonder)	52	My Imagination (Lene/Kemp)	36
Ain't No Stoppin' Us Now (Party For The World/ML/Kesha/Whitehead)	16	My Love (Wonder)	93
All Fired Up (Tollurs/Grombacher/Geraldo)	20	Nothing's Gonna Change My Love For You (Jesse/Goffin)	7
Anything For You (Etefan)	47	On The Beach Summer '88 (Rea)	36
Blind (Byrne/Frontz/Harmon/Weymouth)	69	Other 99 (Jones/Letts)	88
Boys (Summers/Love)	41	Peek-A-Boo (Siouxsie & The Banshees)	18
Breakfast In Bed (Fitts/Hinton)	37	People Like You (May)	90
Catch My Fall	21	Perfect World (Call)	49
Charlton Heston (Stump)	72	Pump Up London (Haggard)	64
Chocolate Girl (Rosa)	43	Push It (Tramp/Azor/AA)	9
Cross My Heart (Jay)	56	Fusion/MC Cracklin'	9
Daydream Believer (Stewart)	84	Reach Out, I'll Be There (88 Remax) (Hiland/Dozier/Holland)	11
Def. Con One (Pance)	70	Return To Yesterday (The Lilac Time)	82
Do You Really Want Me Back? (Eaton/Moses)	92	Rock My World (Sylvers III)	28
Don't Be Cruel (Read/Babyface/Symmonds)	51	Roses Are Red (Babyface/LA)	14
Easy (Richie)	75	Rush Hour (Wiedlin)	44
European Rain (Lindsey)	79	So Many Ways (Stevenson)	100
Fast Car (Chapman)	30	Soldier Of Love (Sturken/Rogers)	46
Feel The Need In Me (Tillman)	16	Somebody Down The Crazy River (Robertson)	35
Feelings Of Forever (Paul/Duarte)	58	Streets Of Your Town (Foster/McLennan)	86
Fiesta (MacGowan/Siner)	66	Superfly Guy (Moore/Gabriel)	5
Find My Love (Nevin)	8	Teardrops (Dr. Rue/The Gypsy Wave Banner)	55
Good Tradition (Tikaram)	19	That Girl Wants To Dance With Me (Wardson/Linderson)	93
Forever Young (Stewart/Cregan/Savager)	62	Colour Of Love, The (Brothwaite/Eastmond/Ocean/Skinner)	65
Glam Slam (Prince)	68	Evil That Men Do, The (Smith/Ockerson/Harris)	6
Glorious Boys (Red)	94	Harder I Try, The (Stock/Aitken/Waterman)	24
Good Tradition (Tikaram)	23	Loco-Motion, The (Goffin/Wiedlin)	2
Goodbye Mr Mackenzie (MacKenzie)	80	Only Way Is Up, The (Jacob/Henderson)	1
Gypsy Road (Keifer)	59	Right Stuff, The (Salas/Jones)	76
Hands To Heaven (Glasper/Lilington)	17	Twist, The (Yo, Twist)	29
Happy Ever After (Fortham)	27	Theme From Vietnam (Conan in D) (Pochebel)	89
Heat It Up (Lawrence/Steale)	53	Theme From S-Express (Moore/Gabriel)	97
Hey Manhattani! (MacAlagon)	81	This Feeling Brown (Buchanan)	98
Hustle (To The Music...) (Brydon/Munson-Parrot-Stewart)	13	This Is Your Life (Dr Robert)	74
I Don't Want To Talk About It (Whitten)	12	Tomorrow People (Marley)	63
I Need You (Rodgers/Bryd/Hill)	4	Turn The Music Up (Dann/Hill)	73
I Owe You Nothing (The Brothers)	31	Ultimate Sin/Bark At The Moon (A) (Osbourne/Lee/Dosley)	83
I Say Nothing (Bryn Jones)	22	Wap-Bam-Boogie/Don't Blame It On That Girl (Reilly/Fisher)	25
I Want Your Love (Sayer)	10	What Love Can Be (Wolf/Cow/Walt)	78
I'll Be There (West/Davis/Hutch/Gandy Jr)	95	When It's Love (Eddy/Alex/Sammy/Humble)	38
I'm So Scared (Collins)	61	Wholly Humble Heart (Stevenson)	99
In The Air Tonight (88 Remax) (Collins)	61	Working In A Goldmine (Frame)	34
Jibaro (Davis)	51	Ye Ke Ye Ke (Mory Kante)	42
Just Got Paid (Kemp)	32	You Came (Wilde/Wilde)	3
Just Got Paid (Kemp)	32	You Have Placed A Chill In My Heart (Lennox/Stewart)	91
Just Got Paid (Kemp)	32		

THE NEXT 25

76	THE RIGHT STUFF	Wing/Polydor	WING (12) 3 (F)
77	JUST GOT PAID	Rock 42/Kip Taz/Polygram	CBS 451470 7 (12"-451470 8) (C)
78	WHAT LOVE CAN BE	Polygram	KCS 2 (12"-KCS 2) (F)
79	EUROPEAN RAIN	Virgin	VS(T) 1107 (E)
80	GOODBYE MR MACKENZIE	Capitol	(12)CL 591 (E)
81	HEY MANHATTANI!	Kidman/SBK	KLH 28 (C)
82	RETURN TO YESTERDAY	Phonogram	LILAC 312(F)
83	ULTIMATE SIN/BARK AT THE MOON	Virgin Music	VS(T) 1107 (E)
84	DAYDREAM ...	EMI Music	EM 64 (E)
85	LOVE MAKES A WOMAN	London	LON(X) 183 (F)
86	STREETS OF YOUR TOWN	Banquet	BEG 218(T) (W)
87	(I'VE GOT A) FEELING	Sire	SI 307 (F)
88	OTHER 99	CBS	BAAD(T) 5 (C)
89	THEME FROM 'VIETNAM'	Debut/Passion	DEBT 3053(A)
90	PEOPLE LIKE YOU	BAD	BEI 225 (P)
91	YOU HAVE PLACED A CHILL	RCA	DA(T) 14 (BMG)
92	DO YOU REALLY WANT ME ...	EMI	(12)EM 64 (E)
93	THAT GIRL WANTS ...	Sire	(12)SI 307 (F)
94	GLAMOUR BOYS	Fonore	WAR 3000 (F)
95	I'LL BE THERE	Jobete Music	ROB 21 (A)
96	MY IMAGINATION	Parlophone	(12)R 6185 (E)
97	THEME FROM ...	Ronder/Passion	DEBT 3053(A)
98	THIS FEELING	A&M	AMT 455 (F)
99	WHOLLY HUMBLE ...	Kidman/SBK	KLH 28 (C)
100	SO MANY WAYS	Charm	CR(T) 19 (US)

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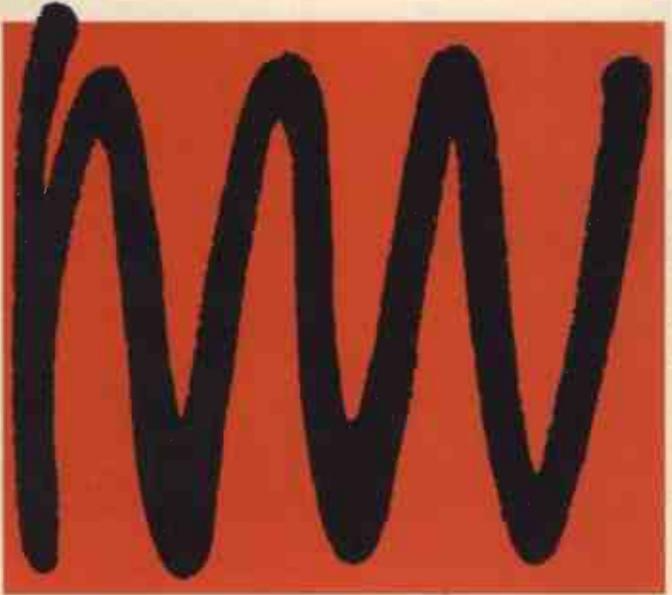
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38	50	2	WHEN IT'S LOVE	Van Halen (Don Landee) (Yessup) Warner Chappell	Warner	WB 8916(T) (W)
39	27	4	FEEL THE NEED IN ME	Shakin' Stevens (Carey Taylor/Shakin' Stevens) Warner Chappell	Epic	SHAKY(T) 6 (C)
40	28	4	WHAT CAN I SAY TO MAKE ...	Alexander O'Neal (Jimmy Jam/Terry Lewis) EMI Music	Tabu	652852 7 (12"-652852 6) (C)
41	38	10	BOYS (SUMMERTIME LOVE)	Sabrina (Claudio Cecchetto) London Music	Ibiza/London	IBIZ(X) 1 (F)
42	53	4	YE KE YE KE	Mory Kante (Nick Patrick) Copyright Control	London	LON(X) 171 (F)
43	46	5	CHOCOLATE GIRL	Deacon Blue (Jon Kelly) ATV Music	CBS	DEAC(T) 6 (C)
44	71	2	RUSH HOUR	Jane Wiedlin (Stephen Hague/David Jacob) BMG Music	Manhattan/EMI	(12)MT 36 (E)
45	41	12	TRIBUTE (Right On)	The Pasadenas (Pete Wingfield) Island Music/CBS Music/SBK Songs	CBS	PASA(T) 1 (C)
46	69	2	SOLDIER OF LOVE	Donny Osmond (Carl Sturken/Evan Rogers) MCA Music	Virgin	VS(T) 1094 (E)
47	49	5	ANYTHING FOR YOU	Gloria Estefan & Miami Sound Machine (Emilio Estefan) SBK Songs	Epic	651673 7 (12"-651673 6) (C)
48	57	4	LOVE IS THE GUN	Blue Mercedes (Phil Harding/Ian Curnow) Magnet Music/PolyGram Music	MCA	BONA(T) 3 (F)
49	48	5	PERFECT WORLD	Huey Lewis & The News (Huey Lewis & The News) Copyright Control	Chrysalis	HUEY(X) 10 (C)
50	35	6	I'M TOO SCARED	Steven Dante (Gardner Cole/Monte Moor) Cop. Con./Warner Chappell	Cooltempo/Chrysalis	DANTE(X) 1 (C)
51	64	2	DON'T BE CRUEL	Bobby Brown (L.A./Babyface) Hip Trip Music	MCA	MCA(T) 1268 (F)
52	43	5	A WISH AWAY	The Wonder Stuff (Pat Collier) PolyGram Music	Polydor	GONE(X) 4 (F)
53	32	8	HEAT IT UP	Wee Papa Girl Rappers/2 Men/A Drum Machine (Cox/Steele) Zomba/Virgin	Jive	JIVE(T) 174 (BMG)
54	61	2	JIBARO	Electra (P. Harding/I. Curnow/P. Oakenfield) Copyright Control	ffrr/London	FFR(X) 9 (F)
55	66	2	TEARDROPS	Womack & Womack (Chris Blackwell) Copyright Control	4th ss B'way/Island	(12)BRW 101 (F)
56	33	8	CROSS MY HEART	Eighth Wonder (Pete Hammond) Famous Warner Chappell	CBS	651552 7 (12"-651552 6) (C)
57	44	3	AIN'T NO STOPPIN' US NOW (PARTY FOR...)	Steve Walsh (ML/Kkoshi) Copyright Control	A.I.	(12)A1034 (A)
58	52	2	FEELINGS OF FOREVER	Tiffany (George E. Tobin) The 2 P(i)eters/Eaton Music	MCA	TIFF(T) 4 (F)
59	54	2	GYPSY ROAD	Cinderella (A Johns/T Keifer/E Brittingham) Eve/Warner Chappell	Ventigo/Phonogram	VER(X) 40 (F)
60	59	5	MANNISH BOY	Muddy Waters (Johnny Winter) Tristan/Warner Chappell/Bug	Epic	MUD(T) 1 (C)
61	45	9	IN THE AIR TONIGHT (88 Remax)	Phil Collins (Phil Collins/Hugh Padgham) Effectsound/Hit & Run	Virgin	VS(T) 102 (E)
62	NEW		FOREVER YOUNG	Red Stewart (Stewart/Taylor/Edwards) Cardinal/Warner C./Southern	Warner	BR 7796(T) (W)
63	39	10	TOMORROW PEOPLE	Ziggy Marley & The Melody Makers (Frantz/Weymouth) EMI Music	Virgin	VS(T) 1049 (E)
64	74	2	PUMP UP LONDON	Mr. Lee (Mr. Lee) Sanlar Music (Leosong)	Breakout/A&M	USA(T) 639 (F)
65	72	2	THE COLOUR OF LOVE	Billy Ocean (Wayne Brothwaite/Barry Eastmond) Zomba/Aqua Music	Jive	BOS(T) 3 (BMG)
66	42	5	FIESTA	The Pogues (Steve Lillywhite) Stiff Music	Pogue/Mohone/Stiff	FG 2(12) (W)
67	75	2	MAD ABOUT YOU	Belinda Carlisle (Michael Lloyd) Copyright Control	I.R.S./MCA	IRM(T) 118 (F)
68	51	4	GLAM SLAM	Prince (Prince) Warner Chappell Music	Paisley Park/Warner	WB 7806(T) (W)
69	NEW		BLIND	Talking Heads (Steve Lillywhite/Talking Heads) Warner Chappell	EMI	(12)EM 68 (E)
70	63	4	DEF. CON ONE	Pop Will Eat Itself (Robert Gordon) BMG Music	Chapter 22	PWEI(12) 001 (I/NM)
71	NEW		CATCH MY FALL	Billy Idol (Keith Forsey) Chrysalis Music	Chrysalis	IDOL(X) 13 (C)
72	74	NEW	CHARLTON HESTON	Stump (John Robie) Rockmasters/Warner Chappell Music	Ensign/Chrysalis	ENY(X) 614
73	NEW		TURN THE MUSIC UP	Chris Paul (Chris Paul) Welk Music	Syncope/EMI	(21)SY 13 (E)
74	70	2	THIS IS YOUR LIFE	Blow Monkeys (Stephen Hague) Thrashsongs/Warner Chappell	RCA	PB 42149 (12"-PT 42150) (BMG)
75	NEW		EASY	Commodores (James A. Carmichael/Commodores) Jobete	Motown	ZB 41793 (12"-ZT 41794) (BMG)

Top 75 chart entries to date (31 weeks) 416
Panel Sales over last week +4%

MUSIC WEEK



Classic clips from Motown masters

A QUARTET of Motown legends are featured in a new series of releases from The Video Collection.

Due for release on August 19, the three new titles link classic tracks with film footage to form a permanent record of the careers of Marvin Gaye, The Temptations, The Four Tops and Aretha Franklin.

The Marvin Gaye programme is hosted by Smokey Robinson and shows how the great but emotionally troubled man evolved from Motown's 'crown prince' in the Sixties into a socially conscious voice in the early Seventies and ultimately into a soulful, sensual singer of the Eighties. Featuring performances with Gladys Knight, Diana Ross and others plus exclusive home movie and concert footage, the video includes over 30 songs.

Next is The Temptations And The Four Tops which claims to feature

all of the great moments of the two groups. The host is Stevie Wonder who shows their humble beginnings in Detroit and early recordings to recently shot footage of them performing together. Again, more than 30 titles are featured.

VCI complements these releases with The Queen of Soul starring Aretha Franklin.

All three titles in the VCI package have a dealer price of £6.95.

Mr Carne snaps up Mr Men

THE POPULAR Mr Men series has been acquired for sell through video release by CBS/Fox Video from production company Mr Films.

The programmes involved have been seen by around 175m children in 60 countries worldwide since their origination, according to CBS/Fox which has acquired 210 minutes of programming for autumn release.

The release is expected to be backed by a massive promotional campaign and sell through marketing manager Tony Carne is delighted with the acquisition:

"The Mr Men is one of the finest series ever produced for children. It will have strong appeal for the children of today and those of yesterday who are now parents."

Cartoon capers head PMI's move

A CANADIAN animated children's series marks the first step into non-music programming for Picture Music International. With a budget of some 1/2m Canadian dollars per episode, PMI managing director Martin Haxby says that The Raccoons has "superb animation, a moral or message, often ecological, in each episode and strong music content".

The music for the series is by Lisa Longheed whose soundtrack album will be released here in the autumn by BMG. Individual episodes of The Raccoons will be televised on Saturday mornings on BBC1 from September and PMI plans to begin its sell through video releases several weeks later with two episodes on each cassette.

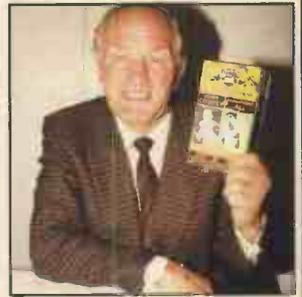
The Temptations and Clime Fisher feature in two new music video releases from the company.

The 55-minute Temptations title, Get Ready, is released on September 5 with a dealer price of £6.50. It features 18 tracks including Papa Was A Rolling Stone and My Girl and was recorded during a live performance at Hammersmith Odeon in March.

Climie Fisher's release, The Best Of Everything, has an August 30 release date and a dealer price of £4.55. Tracks include a ballad version of Rise To The Occasion, Love Changes Everything and This Is Me. The programme runs for 28 minutes.

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Ladybird takes flight into video market

CHILDREN'S BOOK publisher Ladybird Books has formed its own sell through video label to release an initial 12 specially produced programmes between September and the end of the year.

Pickwick Video has been appointed exclusive distributor for the new series and after the initial batch of releases Ladybird will be adding to the range at the rate of approximately 15 titles a year.

Aimed at three to six year-olds, each 40-minute programme will be accompanied by an easy-to-read book which complements the video. They will come under two headings: Well Loved Tales and Read It Yourself, all with a dealer price of £5.56.

Well Loved Tales are stories designed for reading aloud to youngsters — the first, The Town Mouse And The Country Mouse, has recently completed production. The Read It Yourself series is intended for children learning to read from Ladybird books and the first completed production is

Sleeping Beauty.

It is narrated by actor Ronald Lacey while Christopher Biggins will provide the narration for The Town Mouse And The Country Mouse.

Ladybird Video is the second partnership between Pickwick and Ladybird, following the successful distribution of the Ladybird Tell-A-Tale series of audio cassettes and books.



CHRISTOPHER BIGGINS narrates for an attentive audience

From Prestwich to eternity

THE STAR-studded classic From Here To Eternity and the two best known 'bike' films ever made, The Wild One and Easy Rider, are available for the first time on video from Prestwich Operations.

The films are among a batch of 10 RCA/Columbia pictures to be distributed by Prestwich on August 19 which also include The Way We Were, starring Robert Redford and Barbra Streisand, and the harrowing Taxi Driver which launched the career of Robert de Niro.

Completing the line-up for August is The Guns Of Navarone, Mackenna's Gold, The Blue Lagoon, Confessions Of A Driving Instructor and Conan The Destroyer.

Paddy Toomey, a director of Prestwich Operations, comments: "To say we are confident that these titles are going to be popular is a gross understatement."

"From Here To Eternity won eight Academy Awards and I don't think its stars Burt Lancaster and Frank Sinatra have ever given better performances. The Wild One and Easy Rider were cult youth films of the Fifties and Sixties which are sure to be seen as collectors items by aficionados."

Prestwich has purchased 100 RCA/Columbia titles for distribution as sell through videos over the next 12 months, all with a dealer price of £6.95.

Europe come alive on Channel 5

CHANNEL 5 is bringing Europe live onto the sell through market with a 60 minute film of the band performing live in the US.

Europe In America follows the band on their successful tour of the US in 1987. With behind-the-scenes footage, interviews, press conferences, commentaries by the band and live performances, the video aims to provide "an insight into the passion, excitement, and sheer hard work that accompanied Europe's ascent to the top".

The hour-long programme has a dealer price of £6.95.



Summer in the music city means a quiet time but the various sunshine sporting events contribute to an upturn in video business. Rosie Horide puts on the running shoes to sprint through what's available and predicts the impact of the coming Olympics

Break the tape at an Olympic event

SUMMER IS traditionally when record sales slow down, and the same is partly true of video. Of course, bad weather can halt this slump, and in video children's programming is always an exception because it sells well during any school holiday. Another exception is sport: summer is the time of so many major sporting events, which spur on fans to buy sporting tapes. This year an extra incentive is added by the Olympic Games.

Video distributors have been quick to latch on to this trend, and have a whole batch of new sports tapes out in time for summer. These include visual records of great sporting events, instructional, tapes and also special Olympics programmes designed to cash in on this September's big event.

As always, the BBC is at the

forefront of sports programming. Not only do they have vast archives at their disposal, but the standard of current TV sports coverage is second to none. Marketing manager Tony Greenwood says that the sports tapes which sell best are the great spectator sports — football, cricket, rugby and golf. Their best seller so far has been *The History Of Liverpool FC*, which quickly notched up sales of 100,000 units and is still selling. It's no surprise, then, to discover that the first new product from the BBC for this summer is a sequel, *Liverpool FC: The Mighty Reds*. This deals with the triumphant 1988 season including and the whole of the Liverpool v. Nottingham Forest game, considered by many to be one of the best displays of football ever.

For cricket lovers the BBC has John Arlott's *Vintage Cricket* which shows some of the great English players, including Fred Trueman, Derek Underwood, Ian Botham and some vintage performances from visiting cricketers like Sir Garfield Sobers and Viv Richards. Both tapes carry a suggested retail of £9.99.

Another company which has made sport something of a speciality is the Video Collection, which has the first sports only sell through label with International Sport Showcase. The recent release is *The Best of Wimbledon 1988*, and it carries details of a competition in which customers can win tickets for the second week of next year's tournament.

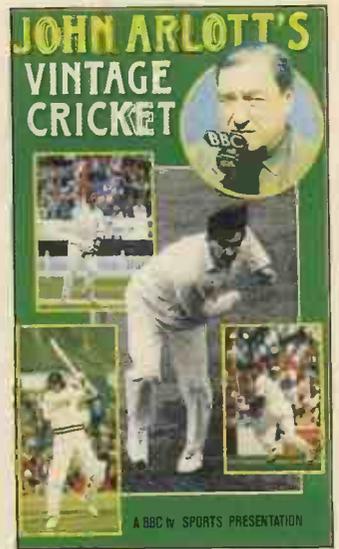
This summer has also seen the release of *Best Shots Of The Masters* from ISS, which looks back at 25 years of one of the world's leading golf competitions.

Golf is the subject of three new instructional tapes from Channel 5. *The Master System to Better Golf — Learn From The Best Parts 1 & 2*, feature respectively Craig Stadler, Tom Purtzer Davis Love III and Gary Koch; and Paul Azinger, Fred Couples and Bobby Wadkins. These "how to" tapes will be heavily promoted with advertising and consumer competitions. The third tape is for lady golfers, and features the most successful female golfer on the professional circuit today, Nancy Lopez. All three titles have a suggested retail price of £9.99.

Missing In Action made a name for itself last year with the release of *Hero*, the story of the last World Cup. Now, in a joint venture with Video Gems, it releases *Golé*, the official film of the 1982 World Cup. This, like most sports tapes,

carries a £9.99 price.

There's very little boxing available on video, and so MIA should also do well with its series of tapes featuring famous fighters. The first, *The Champions — A Tribute to Henry Cooper*, has already sold well, and two more are due for September release. One is the self explanatory *The Best Of Bruno*, while the second, entitled *British World Champions*, features such



JOHN ARLOTT waxes lyrical about willow and leather



WITH WIMBLEDON still fresh in the memory, tennis is always a summer banker

greats of the British game as Con-
tey, Stracey, Magri and Hon-
eyghan.

The tapes mentioned so far are just a sample of some of the new specialist sport material that's available. They will obviously have great appeal for fans of each sport, and as sports videos take an increasingly larger part of the sell through market and more and more sports shops like the Champion and Olympus chains, and leisure centres stock them, so sales will increase.

Releases focusing on the Olympics are led by Virgin's *The Olympic Experience*, which features 20 years of the greatest film moments from the games including such stars as Carl Lewis, Olga Korbut and Lyn Davis. This will be promoted by countryside personal appearances of some of the British stars, and Virgin is confident of the tape's success as September approaches.

Video Collection has released *The Road To Seoul*, three one hour tapes showing the preparation and build-up of some of the world's greatest competitors as they get ready for the games. Stars featured include Steve Cram, Daley Thompson and Fatima Whitbread, with the three tapes entitled *Track Events And Gymnastics*, *Field Events*, and *Water Sports And Volleyball*. All the ISS label at £9.99.

And if your customers might like something completely different, how about *Animalympics*? It's an animated version of the games, with the animals taking part in appropriate sports. *Video Gems* has this release.

Again, these are just a few of the Olympics tapes available — dealers keeping their eyes open and stocking the best should cash in at the opening ceremony approaches.

Finally, don't forget blank tape. Prior to any big occasion, blank tape sales always soar, and in some areas there may even be a shortage. So make sure you have plenty. 3M has a promotion which should appeal to dealers and customers alike: packs of two E180 or E240 VHS tapes, and L750 Beta packs are shrink-wrapped with a free fully illustrated colour book about the Olympic Games. 3M is an official sponsor, and the book contains a wealth of facts and figures, day to day lists of events and competitors, and £25 of vouchers for money off goods from Intersports stores.

'Don't forget blank tapes . . . prior to any big occasion, sales always soar and in some areas there may even be a shortage'

Solomon & Peres Ltd.

Northern Ireland dealers have been slow to respond to the enormous potential in the sell through video market, therefore in order to assist them we have introduced a 'sell through video starter pack' which comprises of:—

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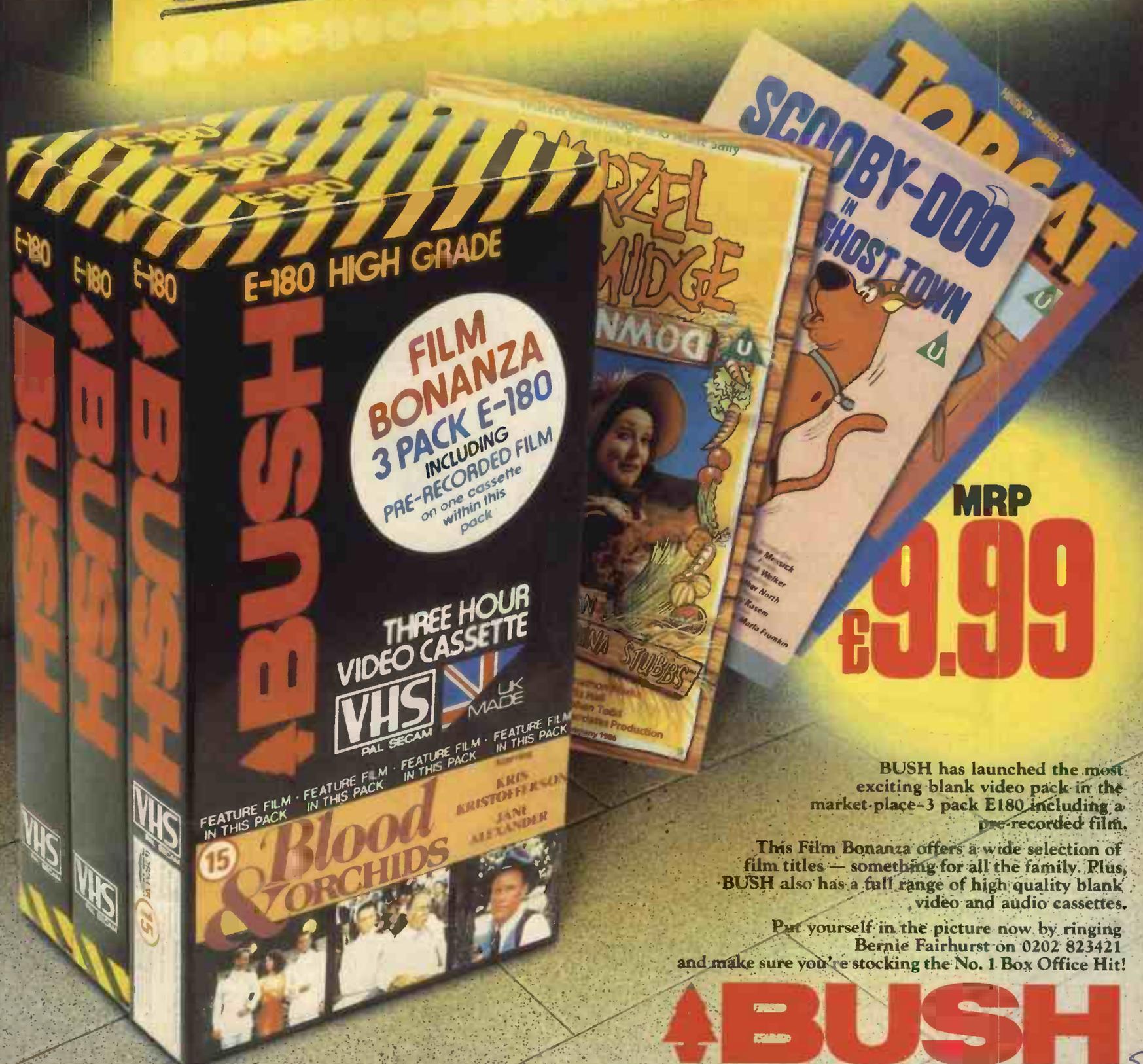
All customer enquiries should be directed to myself.

Regards

LES PATERSON
DIRECTOR
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BUSH

Children's TV and keep fit top video sales

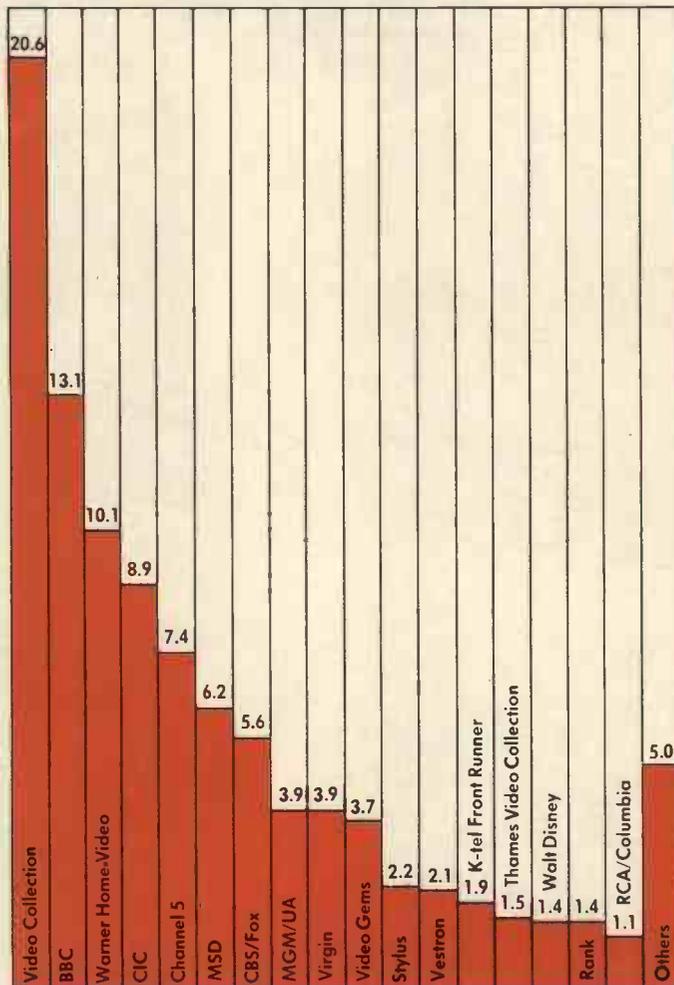
EXERCISE TAPES and children's television programmes have taken Video Collection and Screen Legends to the top of the label and distributor tables in *Music Week's* first quarterly survey of the sell through market.

Strong sales for Jane Fonda and Lizzie Webb helped Video Collection to take a commanding lead from the BBC (Watch With Mother, Postman Pat) and Warner, whose top titles were the Cartoon Collection and Willy Wonka. Among the distributors, Screen Legends won healthy sales with such feature film titles as Beverly Hills Cop and Grease.

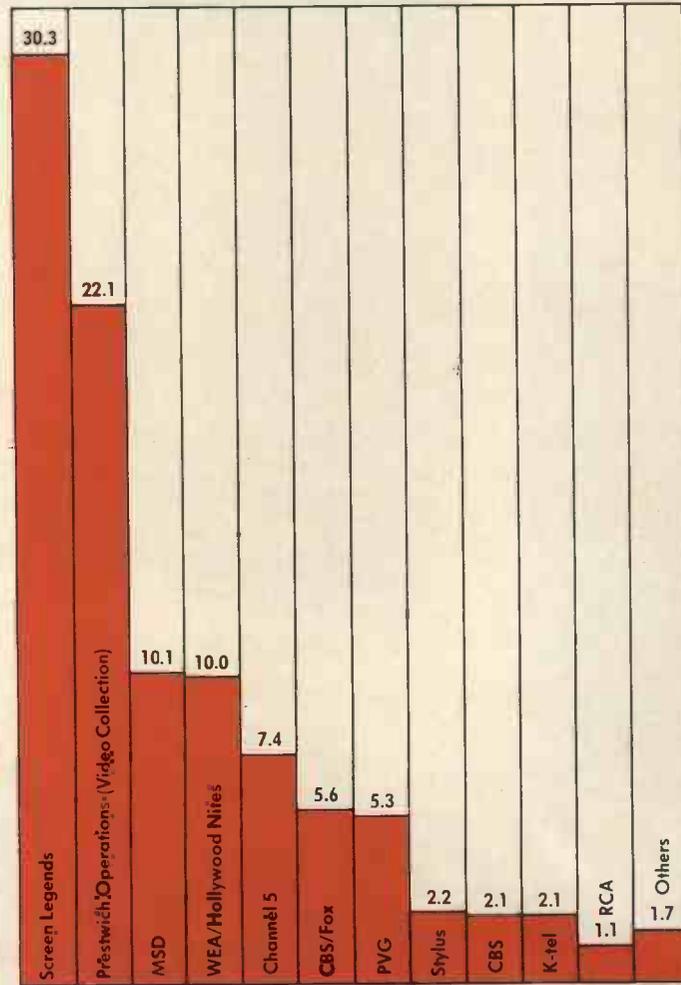
After the big two, MSD and Hollywood Nites each took 10 per cent of the market. MSD's share relied heavily on children's titles from Transformers and the Care Bears while Hollywood Nites handled such top movie titles as Chitty Chitty Bang Bang, Highlander, Dune and Cobra.

The sell through-leading labels and leading distributors' tables for April-June 1988 were compiled by Gallup from its weekly top 50 listing.

SELL THROUGH LEADING LABELS %



SELL THROUGH LEADING DISTRIBUTORS %

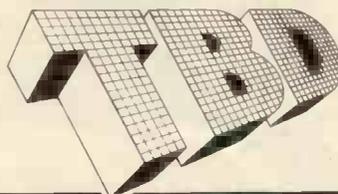


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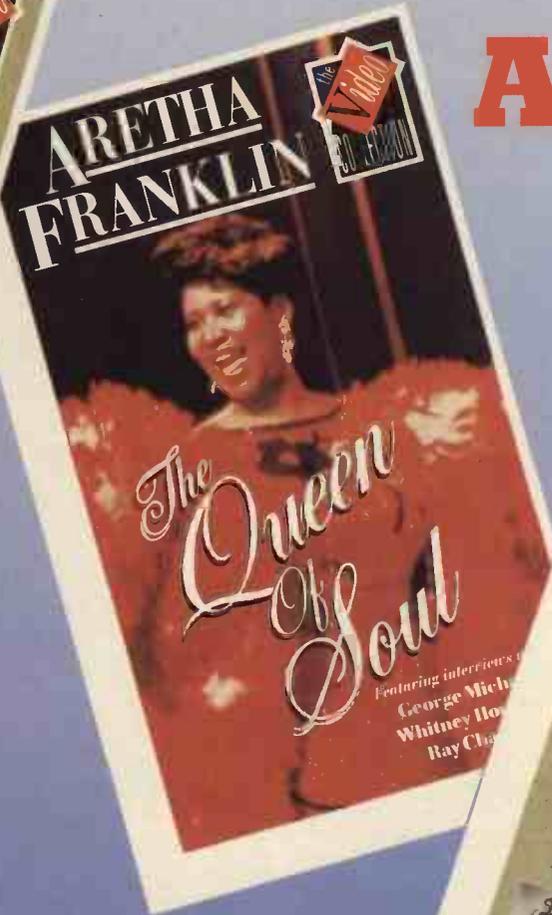
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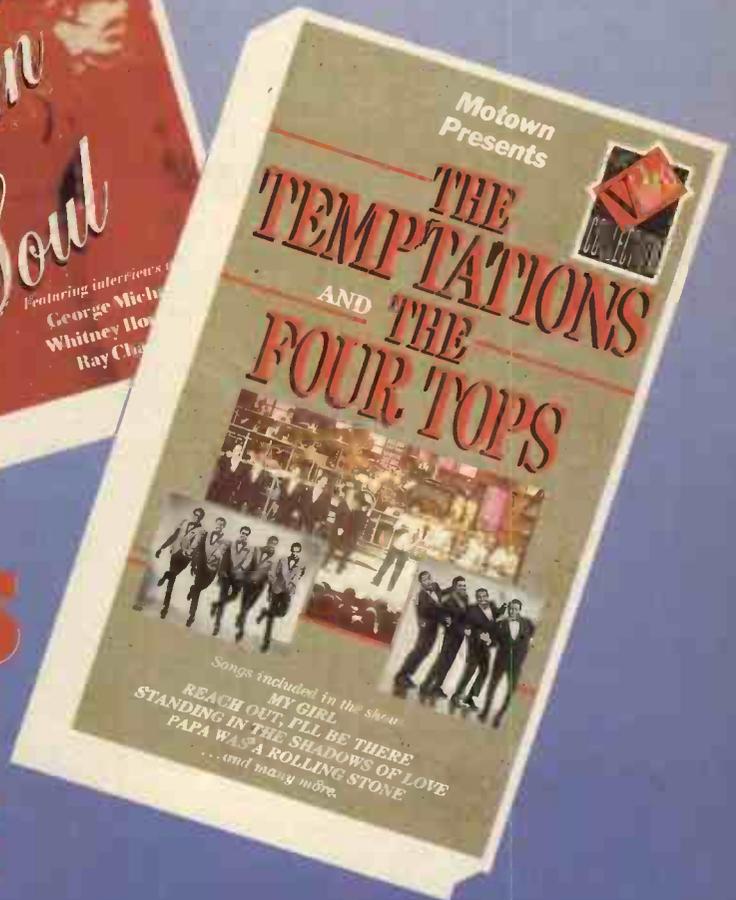
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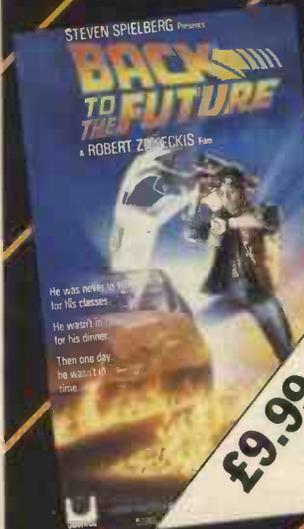


Britain's Biggest Selling Video Label

S E L L T H R O U G H T O P 3 0

- 1 WATCH WITH MOTHER**
(BBC/Screen Legends) BBCV 4091
- 2 CARTOON COLLECTION**
(Warner Home Video) RS 10000
- 3 BACK TO THE FUTURE**
(CIC/Screen Legends) VHR 1204
- 4 JANE FONDA'S NEW WORKOUT**
(Video Collection) LR 2218
- 5 LIVERPOOL FOOTBALL CLUB: THE MIGHTY REDS**
(BBC/Screen Legends) BBCV 4144
- 6 LIZZIE WEBB'S EXERCISE VIDEO**
(Video Collection) VC 6041
- 7 WILLY WONKA & THE CHOCOLATE FACTORY**
(Warner Home Video) PES 61206
- 8 CHILDREN'S TV FAVOURITES**
(MSD) V 9047
- 9 RETURN OF THE JEDI**
(CBS/Fox) 1478 50
- 10 THOMAS THE TANK ENGINE: THE DEPUTATION**
(Screen Legends) 5014 861 100 323
- 11 THE EMPIRE STRIKES BACK**
(CBS/Fox) 1425 50
- 12 CHITTY CHITTY BANG BANG**
(Warner Home Video) PES 99253
- 13 HIGHLANDER**
(Warner Home Video/Hollywood Nites) PES 38050
- 14 THE WARRIORS**
(CIC/Screen Legends) VHR 2007
- 15 101 GREAT GOALS**
(BBC/Screen Legends) BBCV 4092

- 16 TRANSFORMERS: RETURN OF OPTIMUS PRIME**
(MSD) V 9079
- 17 BILLY & ALBERT**
(Virgin) VVD 258
- 18 JANE FONDA'S LOW IMPACT AEROBIC WORKOUT**
(Video Collection) LR 2234
- 19 LIZZIE WEBB'S BODY PROGRAMME**
(Video Gems) R 1137
- 20 EDDIE MURPHY — DELIRIOUS**
(CIC/Screen Legends) VHR 2162
- 21 GREASE**
(CIC/Screen Legends) VHR 2003
- 22 BEVERLY HILLS COP**
(CIC/Screen Legends) VHR 2159
- 23 POSTMAN PAT 1**
(BBC/Screen Legends) BBCV 4028
- 24 THE WANDERERS**
(Video Collection) VC 3246
- 25 CAR WARS**
(Front Runner) 8503
- 26 THOMAS THE TANK ENGINE: TROUBLESOME TRUCKS**
(Video Collection) VC 1069
- 27 JANE FONDA'S PRIME TIME WORKOUT**
(Video Collection) LR 2228
- 28 SOUTH PACIFIC**
(CBS/Fox) 7045 50
- 29 FAWLTY TOWERS: THE GERMANS**
(BBC/Screen Legends) BBCV 4000
- 30 KISSYFUR: BEAR ROOTS SPECIAL**
(Stylus) SV 5001



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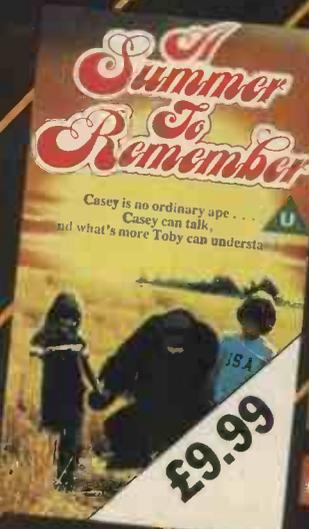
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Video distributors

SPECIALIST MUSIC VIDEO LABELS

Picture Music International

20 Manchester Square, London W1A 1ES. 01-486 4488.

PMI is undoubtedly the largest and most successful of the specialist music video labels. EMI was one of the first record companies to realise the potential of music video, by setting up its own separate operation. Then, by releasing Duran Duran's *Arena* at £9.99 suggested retail (the first real mass-market programme at that price), it gave music video a welcome boost.

Now PMI can boast such top sellers as Kate Bush: *The Whole Story*; Queen *Greatest Flix*; Iron Maiden — *Live After Death*; and the *Now That's What I Call Music* compilations which it co-markets with Virgin. It also has such potentially successful programmes up and coming as Climie Fisher — *The Best Of Everything*; one hour of live footage from *The Temptations' London concert*; and the long-awaited *Pet Shop Boys EP*.

The company is planning to take a major step, with the release of its first non-music programming, the animated children's programmes *The Raccoons*. The company sees this as a logical progression from music, and it seems likely this product will be only the first material in PMI's moves to expand away from being a music only label.

PMI product is distributed via EMI Records Distribution.

Polygram Music Video

1 Rockley Road, London W14 0DL. 01-743 3474.

THERE ARE basically two outlets for PolyGram music product. Shorter programmes, usually those retailing at under £10, are normally released via Channel 5, the specialist sell through label set up jointly by PolyGram and Heron. Longer, more comprehensive programmes are released via PolyGram Music Video, which has recently had such notable successes as Def Leppard's *Historia* and Magnum's *On The Wings Of Heaven Live*.

Product scheduled for the autumn includes material from such artists as Cyndi Lauper (October 3) and *Kool And The Gang* (November). One slight departure from the all-music format is the recent release *Athens GA*, a musical documentary tribute to a small town that has spawned some interesting artists like the B52s and REM.

PolyGram Music Video product is distributed via PolyGram Operations.

Jettisoundz Music Video

28/30 The Square, St Anne's, Lytham St Anne's, Lancs. FY8 1RF. (0253) 712453.

JETTISOUNDZ IS one of the few genuinely independent specialist music labels, and currently has a catalogue of around 75 titles. The most successful of these so far have been *Stompin' At The Club Foot* (live footage from now defunct cult club), *Hawkwind — Chronicle Of The Black Sword* (featuring the band at Hammersmith Odeon with Michael Moorcock), *The Meteors — Live At The Hellfire Club*; *Alien Sex Fiend — Edit*, and *Hanoi Rocks*, footage of the band in 1984 just before their drummer Razzle was killed.

At the moment Jettisoundz is presenting TV shows on MTV which showcase the best of the label's talent. The first two programmes will be released on video in September at a suggested retail price of £9.95. Bands featured include the *Guana Bats* and the *Toy Dolls*.

Jettisoundz product is available through wholesalers Pinnacle, Lightning and S Gold & Sons.

Island Visual Arts

Media House, 334-336 King Street, London W6 0RA. 01-846 9566.

UNTIL NOW, Island's music videos have been released through other distributors, such as Channel 5. Best sellers have included *U2: The Unforgettable Fire Collection*, *Grace Jones' One Man Show*, and two *Bob Marley* programmes: *The Legend Collection* and *Live At The Rainbow*.

However, in October Island will be launching its own video distribution label, with initial product to include the compilation celebrating 25 years of Island Records; a programme featuring *Anthrax*; and a *Tom Waits* film which is being screened for the first time at this year's Edinburgh festival. Twenty titles are planned for release in the first four months on IVA. Product will be distributed via PolyGram.

Chrysalis Music Video

12 Stratford Place, London W1N 9AF. 01-408 2355.

CHRYSALIS HAS a small selection of top quality music product in its video catalogue, which features the company's major artists. Best sellers are *The Spandau Ballet Video Collection*; *The Best Of Blondie*; *Pat Benatar, Best Shots*; *Huey Lewis Video Hits*; *Billy Idol — More Vital Idol*; *Jethro Tull Slipstream*; *The HouseMartins — Now That's What I Call Quite Good*; and *Go*

West Live At The Hammersmith Odeon.

Chrysalis will have new product available in the autumn, but details have still to be finalised. All the company's video distribution is via Pickwick.

Beggars Banquet

17-19 Alma Road, London SW18 1AA. 01-870 9912.

BEGGARS BANQUET has so far released four music videos — two each from *Bauhaus* and *Cult*. These four tapes have sold consistently well, and *Beggars Banquet* has great hopes of its fifth release, featuring the currently successful *Fields Of Nephilim*.

This band was filmed live during its May gig at the *Town and Country Club*, and the programme will be released in September to coincide with the group's new album and UK tour. Autumn should also see the release of a video featuring *Love And Rockets*.

Beggars Banquet product is currently released via PVG.

Wienerworld

90 Old Church Lane, Stanmore, Middx HA7 2RR. 01-954 8777.

IAN WIENER is well known in the world of music video, and generally credited as one of the first people to have put together video greatest hits compilations. He did so through one of the early video labels, *Thorn EMI Screen Entertainment*, and also via *Video Collection*.

His current successes are the *House music compilation* and *Girls, Girls, Girls*, a testament to the number of recent hits from female artists. The latter two were distributed exclusively via *Lightning*: Wiener has a history of choosing the distributor to suit the product, and not signing one all-encompassing deal. He also doesn't announce product far in advance, but assures MW he has some exciting product forthcoming for the autumn!



DURAN DURAN's *Arena* video helped PMI to become one of the largest specialist music video labels

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AFRICAN QUEEN, THE: CBS/Fox, CBS/Fox VHS 2025 50 Cert: U.D. Price: £6.95 (25/08/88) War/Westerns
 ATHENS G. A.: PolyGram Music Video/PolyGram VHS 041 650 2 Cert: — D. Price: £10.42 (01/08/88) Music
 ATOMKRAFT: CONDUCTORS OF NOIZE: Jettisoundz/Jettisoundz VHS JE 167 Cert: — D. Price: £10.14 (01/08/88) Music

BLUE LAGOON, THE: RCA/Columbia, Prestwich Operations VHS CVT 20029 Cert: 15 D. Price: £6.95 (15/08/88) Drama
 BOA, PHILLIP & THE VOODOO CLUB Jettisoundz/Jettisoundz VHS JE 172 Cert: — D. Price: £10.14 (01/08/88) Music

BUTCH CASSIDY AND THE SUNDANCE KID: CBS/Fox, CBS Fox VHS 1041 50 Cert: PG D. Price: £6.95 (25/08/88) War/Westerns

CANNONBALL RUN, THE CBS/Fox, CBS/Fox VHS 6208 50 Cert: PG D. Price: £6.95 (25/08/88) Humour
 CARRIE: Warner Home Video/Hollywood Nites VHS PES 99223 Cert: 18 D. Price: £6.95 (26/08/88) Horror
 CHILDREN OF THE CORN: Warner Home Video/Hollywood Nites VHS PES 38081 Cert: 18 D. Price: £6.95 (26/08/88) Horror
 CHILDREN'S VIDEO BIBLE: KINGS AND PROPHETS: Oxford Vision VHS OVC 5004 2 Cert: E D. Price: £9.04 (01/08/88) Children
 CHILDREN'S VIDEO BIBLE: THE PROMISED LAND: Oxford Vision VHS OVC 5003 2 Cert: E D. Price: 9.04 (01/08/88) Children
 CONFESSIONS OF A DRIVING INSTRUCTOR: RCA/Columbia, Prestwich Operations VHS CVT 20074 Cert: 18 D. Price: £6.95 (15/08/88) Humour

EASY RIDER: RCA/Columbia, Prestwich Operations VHS CVT 20005 Cert: 18 D. Price: £6.95 (15/08/88) Drama

FIRESTARTER: Warner Home Video/Hollywood Nites VHS PES 38092 Cert: 15 D. Price: £6.95 (26/08/88) Horror
 FISHER, CLIMIE: THE BEST OF EVERYTHING: PMI/EMI VHS MVR CF1 Cert: — D. Price: £4.55 (30/08/88) Music
 FROM HERE TO ETERNITY: RCA/Columbia, Prestwich Operations VHS CVT 10254 Cert: 15 D. Price: £6.95 (15/08/88) War/Westerns

GAYE, MARVIN: Video Collection VHS VC 4048 Cert: — D. Price: £6.95 (19/08/88) Music
 GRACE KELLY: Channel 5 VHS CFV 07682 Cert: U D. Price: £5.56 (19/08/88) Drama
 GUNS OF NAVARONE: RCA/Columbia, Prestwich Operations VHS CVT 20010 Cert: PG D. Price: £6.95 (15/08/88) War/Westerns

HEARTSOUNDS: Channel 5 VHS CFV 06572 Cert: 15 D. Price: £5.56 (19/08/88) Drama
 HELLO DOLLY: CBS/Fox, CBS/Fox VHS 1001 50 Cert: U D. Price: £6.95 (25/08/88) Music

LACE: Channel 5 VHS CFV 02852 Cert: 15 D. Price: £10.42 (19/08/88) Drama
 LITTLE BIG MAN: CBS/Fox, CBS/Fox VHS 7130 50 Cert: 15 D. Price: £6.95 (25/08/88) War/Westerns
 LONGEST DAY, THE: CBS/Fox, CBS/Fox VHS 1021 50 Cert: PG D. Price: £6.95 (25/08/88) War/Westerns

MACKENNA'S GOLD RCA/Columbia, Prestwich Operations VHS CVT 20041 Cert: 15 D. Price: £6.95 (15/08/88) War/Westerns

MASTER SYSTEM TO BETTER GOLF I, THE: Channel 5 VHS CFV 07742 Cert: — D. Price: £6.95 (19/08/88) Sport
 MASTER SYSTEM TO BETTER GOLF II, THE: Channel 5 VHS CFV 07772 Cert: — D. Price: £6.95 (19/08/88) Sport
 M*A*S*H: CBS/Fox, CBS/Fox VHS 1038 50 Cert: 15 D. Price: £6.95 (25/08/88) Humour
 MY FAIR LADY: CBS/Fox, CBS/Fox VHS 7038 50 Cert: U D. Price: £6.95 (25/08/88) Music
 MY PET MONSTER: Channel 5 VHS CFV 07362 Cert: — D. Price: £5.56 (19/08/88) Children Cartoons

NANCY LOPEZ: GOLF MADE EASY: Channel 5 VHS CFV 07652 Cert: — D. Price: £6.95 (19/08/88) Sport

POPEYE AND SON: Channel 5 VHS CFV 07642 Cert: — D. Price: £5.56 (19/08/88) Children Cartoons

PRIMEVALS, THE: LIVE A LITTLE: Jettisoundz/Jettisoundz VHS JE 173 Cert: — D. Price: £13.95 (01/08/88) Music

SALEM'S LOT: Warner Home Video/Hollywood Nites VHS PES 61336 Cert: 18 D. Price: £6.95 (26/08/88) Horror
 SELF DEFENCE FOR WOMEN: Hendring/PVG VHS HEN 2 069 X Cert: — D. Price: £8.34 (15/08/88) Sport
 SHINING, THE: Warner Home Video/Hollywood Nites VHS PES 61079 Cert: 18 D. Price: £6.95 (26/08/88) Horror
 SOUND OF MUSIC, THE: CBS/Fox, CBS/Fox VHS 1051 50 Cert: U D. Price: £6.95 (25/08/88) Music
 STINGRAY, VOL. 8: Channel 5 VHS CFV 05632 Cert: — D. Price: £5.56 (19/08/88) Children Cartoons
 STORYTELLER, THE: A STORY SHORT/LUCK CHILD: Channel 5 VHS CFV 07532 Cert: — D. Price: £6.95 (19/08/88) Children
 STORYTELLER, THE: THE SOLDIER AND DEATH... Channel 5 VHS CFV 07542 Cert: — D. Price: £6.95 (19/08/88) Children

TAXI DRIVER: RCA/Columbia, Prestwich Operations VHS CVT 20019 Cert: 18 D. Price: £6.95 (15/08/88) Drama
 TEMPTATIONS, THE & THE FOUR TOPS: Video Collection VHS VC 4047 Cert: — D. Price: £6.95 (19/08/88) Music
 THOSE MAGNIFICENT MEN IN THEIR FLYING... CBS/Fox, CBS/Fox VHS 1033 50 Cert: U D. Price: £6.95 (25/08/88) Humour
 THUNDERBIRDS, VOL 9: Channel 5 VHS CFV 05572 Cert: — D. Price: £5.56 (19/08/88) Children Cartoons

WAY WE WERE, THE: RCA/Columbia, Prestwich Operations VHS CVT 20152 Cert: 15 D. Price: £6.95 (15/08/88) Love
 WHITESNAKE: TRILOGY: PMI/EMI VHS MVS 99 0073 3 Cert: — D. Price: £4.55 (01/08/88) Music
 WILD ONE, THE: RCA/Columbia, Prestwich Operations VHS CVT 10848 Cert: PG D. Price: £6.95 (15/08/88) Drama

NEW PRODUCT

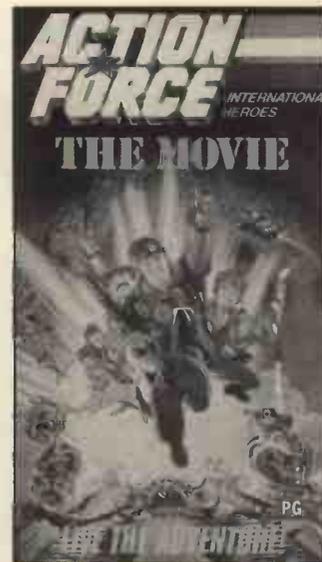
MSD puts £1½m into TV push

MSD VIDEO is planning a £1½m TV advertising campaign to promote the autumn release of a new package of children's sell through titles.

New stories featuring the Care Bears, Sylvanian Families and Popples form part of the company's extensive autumn release schedule which also includes the seven-volume Upstairs Downstairs Collection, Emergency 999 — an educational programme — and The Superfight featuring the Marvin Hagler vs Sugar Ray Leonard fight at Caesar's Palace in Las Vegas.

At the recent MSD annual conference, the company said it had sold more than 3m units of the 100 titles it has released in the last year, capturing nearly 10 per cent of the market.

Leading the 37-title new release package, described as "the best



ACTION FORCE, The Movie: part of MSD's autumn package

you will ever see" by MSD's Frank Brunger, are Spot's First Video (dealer price £4.86), Action Force The Movie (dealer price £6.25), Sparky's Magic Piano (dealer price £5.56) and Children's Cartoon Favourites (dealer price £5.56).

Storyteller tops C5 releases

JIM HENSON'S award-winning series The Storyteller is released on video for the first time by Channel 5 on August 19. Sharing the release date are Popeye & Son, My Pet Monster, Thunderbirds, Stingray and Grace Kelly, Lace (two volumes) and Heartsounds.

The Storyteller has a dealer price of £6.95 while all other titles (except Lace at £10.42) go out to dealers at £5.56.

Competition: the winners

THE WINNERS of the W.A.S.P. video competition which appeared in the June sell through supplement were: Sally Pike of Sounds Right Ltd, Stratford, London E15 and Brian Kent of The Record Centre, Dorchester, Dorset. Each receives 5 copies of W.A.S.P. . . . Videos In The Raw supplied by Picture Music International.

BRIEFS

● CASTLE VISION will be releasing 10 titles from the National Video Corporation opera and ballet catalogue on September 5.

Recorded at venues including The Royal Opera House, Covent Garden and Glyndebourne, the titles are Aida, La Boheme, Peter Grimes, The Barber Of Seville, Der Rosenkavalier, Carmen, Idomeneo, La Fanciulla Del West, Placido and The Nutcracker.

A further seven titles are due for release on October 10. These include Otello and Samson Et Dalila. All the NVC catalogue titles have a dealer price of £10.43.

● CIC VIDEO is releasing a cosmic collection of science fiction films onto the sell through market on September 9.

Star Trek II: The Wrath Of Khan, The Thing, Silent Running, Mission Galactica: The Cyclon Attack and Shore Leave are all released with a dealer price of £6.95.

● VIRGIN VIDEO has released two new titles in its series of adventures with children's hero Tin Tin.

The Seven Crystal Balls And Prisoners Of The Sun and The Lake Of The Sharks go out at £6.95.

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Rock 'n' roll memorabilia — anything from song lyrics on a fag packet to customised guitars — means big business, with Phillips and Sotheby's reporting a booming market. Prior to the Elton John auctions, predicted to hit the £3m mark, Selina Webb puts in her bid

SANDWICHED BETWEEN sales of dusty Old Masters and antique scientific instruments, rock 'n' roll memorabilia is being acknowledged as a highly lucrative, if uncouth, addition to the auction houses' annual collectors' sales. Both Phillips and Sotheby's are describing the market as "booming" after their respective spring rock 'n' roll sales, and the experts predict a rosy future for Bond Street's most flamboyant attraction.

"A lot of people in the music business are sitting on gold mines, and most of them probably don't even realise that they are," says Hilary Kay, the woman behind Sotheby's eight rock auctions. "It's got to the stage that people ought to be thinking about insuring their rarities or putting them in bank vaults."

A rock 'n' roll rarity can be anything from a Beatles drumskin to a pristine press kit for an influential artist, and the prices such collectables fetch (£15,000 for John Entwistle's guitar and £2,000 for a handwritten Beatles playlist at Sotheby's last auction) are enough to make anyone rifle their junk cupboards. Even if nothing valuable is immediately apparent, Kay stresses that rock 'n' roll is "not a static art form": in another decade collectors may fork out thousands for a currently worthless signed LP

Going, going, gone — rock comes under the hammer

or concert programme.

Kay's own enthusiasm for music prompted the first "toe in the water" sale in 1981 and this year's spring auction on April 7, an addition to the annual summer sale (on September 12), repaid her faith in the market by netting £180,000 with only four per cent of the 259 lots unsold.

"I felt that there was a market for the sales and, having spoken to a number of people in the music business, that there was a demand. Each year I say 'that was fantastic, next year won't be as good' and I'm proved wrong every time," she says.

While no-one has questioned the success or popularity of the rock 'n' roll auctions — interest in Sotheby's April sales justified a satellite link with a Tokyo department store — they have raised more than a few eyebrows in the auction houses' sombre corridors. Imagine how the seasoned fine art collectors must have reacted to a sale of Sex Pistols posters, leather flares and an electric guitar known affectionately as 'The Axe'.

"We get a lot of people at these auctions who wouldn't normally come to Sotheby's but, although they're often flashy dressers with wonderful spectacles, they're no more outrageous than the other collectors who come here — they're all enthusiasts of one type or another," says Kay.

Only a small percentage of the rock 'n' roll paraphernalia offered to Sotheby's — usually by "fans and everyday, normal people" — reaches the auction room and Kay strives to keep the calibre of her sales high by accepting only "one-offs" such as letters, stage costumes and instruments.

"There are plenty of other venues where you can swap records and buy stickers so we can afford to be very, very selective. For example, I'm rejecting about

80 per cent of the Beatles things I'm offered," she says.

None of the lots in Sotheby's last sale was less than a decade old, and Kay says she considers only artists "with innovation, individuality and sustained popularity": those who have influenced the development of rock.

Andrew Milton, organiser of Phillips rock 'n' roll auctions, is more enthusiastic about contemporary artists. "People are steering away from The Beatles now and seem more interested in Michael Jackson and Jimi Hendrix. The Beatles will of course always be very collectable but artists who are very popular at the moment like Prince or Madonna are catching up," he says.

The Phillips spring sale, held a day before Sotheby's, made £122,000 from its 480 lots. Confirming Milton's faith in more recent artists, a pair of Michael Jackson's shoes went for £4,000 and a letter from Hendrix a staggering £16,000.

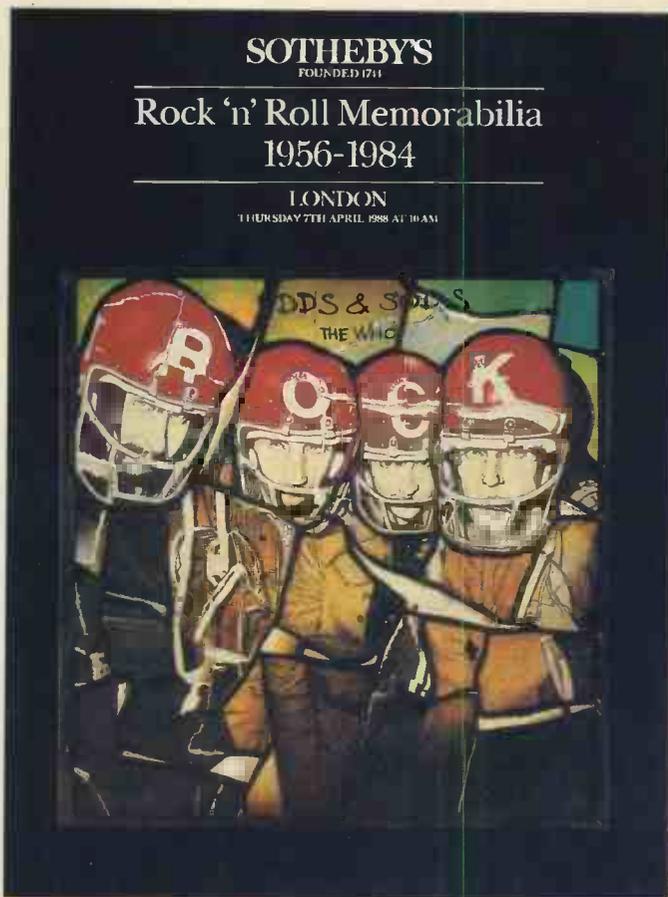
"The market is growing all the time. Every sale we hold we get more money from and I just don't know when it's going to reach its peak. Prices have been going through the roof," he says.

"People who have worked with bands often have the best access to the valuable objects but a lot of people don't understand the value of their belongings. When they come in and we tell them that something's worth a couple of thousands they say they had no idea, and sometimes we are equally surprised. At the last sale a cheque written by John Lennon to the Inland Revenue was expected to go for between £400 and £600 but was eventually sold for £4,000."

But, as awareness grows about the memorabilia market, the auction houses are being faced with legal problems.

"A lot of artists are a bit touchy when they hear about their items being sold and it's possible that some of them will try to put an injunction on the sale," says Milton. His fears were realised by a recent legal wrangle which broke out over a Rolling Stones demo disc recorded in October 1962. Stones bassist Bill Wyman tried to prevent its sale at Phillips, claiming the copyright belonged to the band, but the action was eventually dropped and the disc sold, without any transfer of copyright, for £6,000.

Hilary Kay agrees that, although reproductions and fake signatures are potential pitfalls easily spotted by Sotheby's expert staff, copyright is proving a more persistent problem: "With things like an early Beatles acetate you can own the object but not what's on it and that can cause major problems. Luckily most buyers are well aware of that, but it's interesting to note that a recording sold with copyright could be worth £10,000 instead of £1,000 without it." One such recording was an interview with John



SOTHEBY'S SPRING auction: leading off with The Who

'A lot of people in the music business are sitting on gold mines, and most of them probably don't even realise that they are'



NOT FORGETTING the hardware, John Entwistle's guitar went up for a healthy £4,000 in the spring auction



WHO SLEEVES: Who sell out for between £700-£1,200

Reviewed by Jerry Smith

THE WALTONES: Spell It Out (Medium Cool MC 011(T)). Purveyors of fine quality pop songs, this already much-acclaimed Manchester guitar band deliver this, their third single with verve and panache that makes their pop hooks totally irresistible and engagingly charming. A band on the verge of big things indeed!



DUB SEX: The Underneath (Cut Deep CUT DEEP 12001). Dub Sex's harsh and relentless sound might be too raw for some but their searing guitars and that angry urgency that permeates everything they do proves to be extremely compelling and their reputation is sure to grow with this excellent track.

MARTIN STEPHENSON & THE DAINTEES: Wholly Humble Heart (Kitchenware/London SK(X) 36). Written in response to Clause 28, this track from his second LP, Gladsome, Humour And Blue, has been re-recorded in Los Angeles with producer Russ Kunkel and is smooth and memorable enough to pick up wide support.

THE SOUP DRAGONS: Kingdom Chairs (Sire/WEA W 7820(T)). The fab and ever-groovy Soup Dragons deliver a delicious slice of renaissance pop, full of churning guitars and Sixties style organ sounds, taken from their superb This Is Our Art LP.

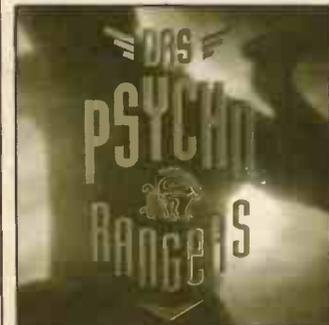
JAMES BROWN: Static (Scotti/Polydor JSB(X) 2). Produced, written and arranged by Full Force, this track from the I'm Real album is sure to continue the legend of Mr James Brown, filling the dancefloors and the charts.



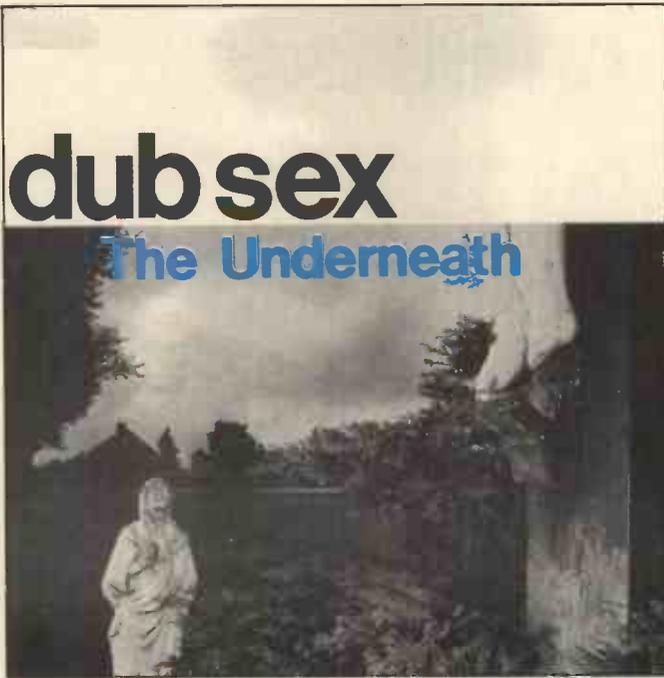
ELECTRA: Jibaro (ffrr/London FFR(X) 9). Already making an impression, this Balearic-beat bopper, produced by PWL's Phil Harding and Ian Curnow, has not only an infectious rhythm but a commercial lilt that should ensure wide exposure.

BEATS WORKIN': Sure Beats Workin' (ffrr/London FFR(X) 8). Another lively Balearic beat workout that is sure to cross-over from this summer's dancefloors to the charts is this amalgamation of the old Old Grey Whistle Test harmonica theme with a killer beat.

SCHOOLLY D: Smoke Some Kill (Jive JIVE(T) 178). Schoolly D returns with another hard rap on a



DAS PSYCHO RANGERS: bounce and bottle

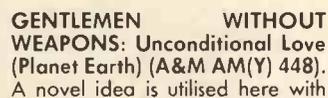


DUB SEX: harsh, relentless, urgent and compelling

crushing rhythm, which is the title track from his forthcoming new album, and is already picking up attention.



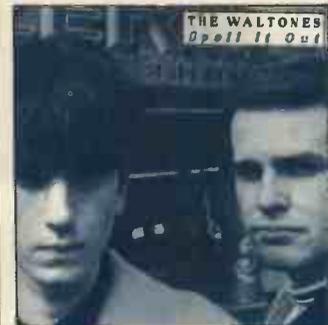
DAS PSYCHO RANGERS: Love Terminator (Stress STRESS 1(12)). After their much talked about tussle with ZTT, Das Psycho Rangers re-emerge full of bounce and bottle with this raucous boogie, complete with sneering vocals and dynamic Troy Tempest production, and very promising indeed.



GENTLEMEN WITHOUT WEAPONS: Unconditional Love (Planet Earth) (A&M AM(Y) 448). A novel idea is utilised here with this conservation-minded single made without the use of conventional instruments but an array of natural sounds although it still sounds like an Eighties synth pop song, albeit a catchy one.

THE MUSCLE SHOAL: Summer's Here (Treasure Island TID 1). Absolutely fizzing with vitality, this striking number makes for a superb debut single as its strength and maturity really shines through and shows that The Muscle Shoal are a band with great potential.

THE CELIBATE RIFLES: Dancing Barefoot (What Goes On WHAT GOES 14T). Australian thrash band come up with a strikingly restrained version of this old Patti Smith classic which can't be said for the three remaining tracks that they rip through.



THE WALTONS: charming and acclaimed

TOVE NAEES: Let's Apologize (Virgin VS(T) 1105). This Swedish singer has had a string of top 10 hits in her native country and this, her British debut, could well do the same here as it's a polished and punchy number with a sing-along chorus that proves to be thoroughly captivating.

SAM BROWN: This Feeling (A&M AM(Y) 455). Sam Brown teams up with eminent Pink Floyd guitarist Dave Gilmour for this dramatic ballad from her recently released debut LP, Stop, but is hardly as compelling as some of its other tracks.



THE PASSENGERS: Hell To Heaven (True PASS 001). Another extremely well crafted pop song that exudes energy as it drives along in a mean little groove. Superbly put together and with an unforgettable hook, it should receive plenty of attention.

SARBANI: (Ish Ka Deh) Marmaleh (Virgin VS(T) 1110). Produced by the Fine Young Cannibals' Andy Cox this single by this Wolverhampton teenager is just one of the first Bhangra records to come through on a major label.

BAPPI LAHIRI: Habiba (Hi-Hat HYT 3). More likely to impress is this striking mixture of Acid House and Bhangra electro-beat from this Indian film music composer. Powerful and pounding, it is impossible to ignore.

ICE COLD IN ALICE: When The Rain Comes Down (Revelation REVA 2). Returning with a proper, Graham Gouldman produced version of their first single's b-side, Ice Cold In Alice are sure to make an impression with this upbeat and highly danceable pop tune. Horn stabs and an insistent chorus combine to make it an unforgettable single.

JERRY SMITH is honeymooning until August 23. Send all singles for review (and bottles of champagne for Jerry!) to Dave Laing at Music Week during that period.

THE OTHER CHART

TOP 40 SINGLES

1	2	I WANT YOUR LOVE	Transvision Vamp	MCA TVV3 (F)
2	1	I DON'T WANT TO TALK ABOUT IT	Everything But The Girl	blanco y negro/WEA NEG34 (W)
3	4	MARTHA'S HARBOUR	All About Eve	Eden EVEN8 (F)
4	5	I SAY NOTHING	Voice Of The Beehive	London LON179 (F)
5	6	A WISH AWAY	Wondershuff	Polydor GONE 4 (F)
6	—	WORKING IN A GOLDMINE	Aztec Camera	WEA YZ199 (W)
7	3	FIESTA	The Pogues	Pogue Mahone FG2 (W)
8	7	DEF CON ONE	Pop Will Eat Itself	Chapter 22 PWEI 1001 (I/NM)
9	8	CHARLTON HESTON	Stump	Ensign/Chrysalis ENY 614 (C)
10	—	OTHER 99	Big Audio Dynamite	CBS BAAD5 (C)
11	10	RETURN TO YESTERDAY	The Lilac Time	Fontana LILAC2 (F)
12	11	STREETS OF YOUR TOWN	The Go-Betweens	Beggars Banquet BEG218 (W)
13	—	WHOLLY HUMBLE HEART	Martin Stephenson And The Daintees	Kitchenware SK36 (F)
14	9	TIME HAS TAKEN ITS TOLL	Crazyhead	Food/Parlophone FOOD12 (E)
15	15	GLAMOUR BOYS	Living Colour	Epic LCL2 (C)
16	16	'CAUSE I SAID SO	The Godfathers	Epic GFT2 (C)
17	12	HERE COMES TROUBLE	The Jacle Works	Beggars Banquet BEG220 (W)
18	—	LIKE THE WEATHER	10,000 Maniacs	Elektra EKR 77 (W)
19	—	WE HAVE THE TECHNOLOGY	Pere Ubu	Fontana UBU1 (F)
20	13	DOCTOR! THE TARDIS	Time Lords	KLF Communications KLF003 (I/RT)
21	—	STILL WAITING	Dorothy	Blue Guitar AZUR 8 (C)
22	14	MY LOVE OF THIS LAND	Killing Joke	EG EG043 (E)
23	—	RA! RA! RAWHIDE	I Start Counting	Mute MUTE81 (I/RT/SP)
24	17	MY GIRL AND ME	Gangway	London LON182 (F)
25	18	EVERY DAY IS LIKE SUNDAY	Morrissey	His Master's Voice POP169 (E)
26	21	CALL ME BLUE	A House	blanco y negro NEG35 (W)
27	19	THE MERCY SEAT	Nick Cave and The Bad Seeds	Mute MUTE52 (I/RT/SP)
28	24	MAYFAIR	The Gumbys	Survival SUR045 (I/BK)
29	25	BLUE MONDAY 1988	New Order	Factory FACT37 (F)
30	—	NIGHT TRACKS	The Cardiacs	Strange Fruit SPNT013 (P)
31	29	DIAMONDS	Hard Rain	London LON185 (F)
32	39	TANGIERS	Screaming Traes	Native NTV34 (I/RR)
33	20	TOO CLOSE	Fire Next Time	Polydor FNT3 (F)
34	37	LOVE WILL TEAR US APART	SWANS	Product Inc PROD23 (I/RT)
35	35	SOMETHING NICE	Robert Lloyd And The New Four Seasons	In Tape IT056 (I/RR)
36	—	KEEP THE CIRCLE ROUND	The Inspiral Carpets	Playtime AMUSE2 (I/RR)
37	38	FRANK SIDEBOTTOM SALUTES THE MAGIC OF FREDDIE MERCURY ...	Frank Sidebottom	In Tape ITT045 (I/RR)
38	26	SUNSHINE SUPERMAN	Salvation	Karban KAR609 (P)
39	27	AMERICAN BOYS	The Rhythm Sisters	Red Rhino RED92 (I/RR)
40	30	ATMOSPHERE	Jay Division	Factory FACT213 (P)

TOP 20 ALBUMS

1	1	1977-1980: SUBSTANCE	Jay Division	Factory FACT250 (P)
2	2	LET IT BEE	Voice Of The Beehive	London LONLP57 (F)
3	3	THE INNOCENTS	Erasure	Mute STUMM55 (I/RT/SP)
4	11	ALL ABOUT EVE	All About Eve	Mercury MERH119 (F)
5	4	TOMMY	The Wedding Present	Reception LEED52 (I/RR)
6	5	VIVA HATE	Morrissey	His Master's Voice/EMI CS03787 (E)
7	6	SUBSTANCE	New Order	Factory FACT200 (P)
8	7	TIGHTEN UP VOLUME 88	Big Audio Dynamite	CBS 4611991 (C)
9	10	BARBED WIRE KISSES	The Jesus And Mary Chain	blanco y negro BYN15 (W)
10	12	LIFE'S TOO GOOD	The Sugarcubes	One Little Indian TPLP5 (I/NM)
11	—	THE HOUSE OF LOVE	The House Of Love	Creation CRELP34 (I/RT)
12	13	RAMONES MANIA	The Ramones	Sire 9257091 (W)
13	—	GLAD SOME, HUMOUR AND BLUE	Martin Stephenson And The Daintees	Kitchenware KWLP8 (F)
14	—	LOVELY	The Primitives	RCA PL71688 (BMG)
15	14	LAUGHTER, TEARS AND RAGE	Act	ZTT ZQLP1 (W)
16	17	THIS IS OUR ART	The Soup Dragons	Sire WX169 (W)
17	15	FOUR OF A KIND	DR1	Roadrunner RR95381 (P)
18	20	OUTSIDE THE GATE	Killing Joke	EG/Virgin EGLP73 (E)
19	19	THE LILAC TIME	The Lilac Time	Fontana SFLP6 (F)
20	—	69	AR Kane	Rough Trade ROUGH 119 (I/RT)

Jobete: carrying on in the Gordy tradition

by Dave Laing

IT WAS NO surprise that Berry Gordy should retain Jobete Music when he sold Motown Records since the publishing arm was the most profitable part of the Gordy empire. That's the view of Ivan Chandler, general manager of Jobete's British office who says that "over the last five years income from television commercials and film soundtracks has made us a lot of money."

The London operation is one of only three Jobete branches (the others are in Los Angeles and New York) and from it Chandler supervises the exploitation of Jobete copyrights in Europe where SBK is the sub-publisher, "I keep them updated and give them ideas, helping to choose writers for translations, for instance" he says.

Jobete UK has been in existence for about half of Jobete Music's 30 year history and has its own stable of writers signed locally. The most recent additions is Leif Edling, lead singer of the Swedish heavy metal band Candelmass. Jobete also has its in-house writing and production team, Hard Times Productions. This group of five people includes Andy Stennett formerly of Freeez and has recently made a writing trip to America. "Although ours will remain a small roster I'm still looking for one or two more acts" says Chandler. "I'd like to get involved

with a pop act."

With a repertoire of songs as rich as Jobete's, working the back catalogue remains a vital part of Chandler's activity. Last year the company had 16 major chart entries, many of them covers from artists as diverse as Shakin' Stevens and UB40, while the advertising industry has become a major customer. "The agencies often come with a product they want to market, looking for an old song to fit

the campaign" Chandler says. To service such demands, Jobete's songs have been categorised under relevant headings of theme and mood.

Though he acknowledges that without Motown "The size of our operation will inevitably change", Chandler is confident of Jobete's future as a Gordy family firm and adds that Lester Sill (Jobete's president) wants us to stay and grow as an independent UK company."



21-YEAR old Jason Carr is the winner of this year's Vivian Ellis Prize of £1000 for young writers for the musical stage. Pictured are Carr with judging panel members Don Black, Vivian Ellis and Andrew Lloyd Webber. The competition, which attracted 60 entries, was organised by the PRS



SIMON CLIMIE receives a gold disc for 75,000 Dutch sales of the George Michael-Aretha Franklin recording of his song I Knew You Were Waiting (For Me). Presenting the award is Hans Marx of the Warner Basart publishing group

Eddie Day

ANOTHER VETERAN of the music publishing industry, Eddie Clapham Day, has died aged 85.

He was the son of Fred Day and grandson of David Day, one of the four founders of Francis Day & Hunter in 1877. The others were the two Francis brothers and Harry Hunter.

Eddie Day worked for the family firm throughout his working life, and his own son David also worked for them from 1958 till 1972 when it was taken over by EMI Music Publishing. "He was a real gentleman," the present David Day comments, "and popular with everyone both in business and socially." **NH**

Fanning the flame at Chappells

AS REPORTED last week by Dooley, Stuart Newton has joined Warner Chappell Music to exploit catalogue and liaise with major songwriters signed to the company. He will report to Robin Godfrey-Cass.

Newton, who left Hit & Run Music earlier this year after 4 1/2 years, is noted as a specialist in teaming writers, artists, producers and songs into well-matched partnerships of collaboration. An example of this was I Owe You Nothing by Bros and The Flame by Cheap Trick which topped the UK and US charts respectively in the same week.

Among those he will be working with in his new post are producers Chris Neil, Gary Stevenson and Peter Collins and writers such as Terry Britten and John David.

Newton, who began his publishing career at Chappell, has also worked at Carlin Music Corporation and Pendulum Music.

COMPACT disc

DIGITAL AUDIO

- 1 1 TRACY CHAPMAN, Tracy Chapman Elektra
- 2 2 IDOL SONGS, Billy Idol Chrysalis
- 3 4 BAD, Michael Jackson Epic
- 4 7 THE FIRST OF A MILLION KISSES, Fairground Attraction RCA
- 5 3 NOW THAT'S WHAT I CALL MUSIC 12, Various EMI/Virgin/PolyGram
- 6 5 HITS ALBUM 8, Various CBS/WEA/BMG
- 7 8 TANGO IN THE NIGHT, Fleetwood Mac Warner Bros
- 8 10 THE COLLECTION, Barry White Mercury
- 9 9 KYLIE — THE ALBUM., Kylie Minogue PWL
- 10 6 SMALL WORLD, Huey Lewis & The News Chrysalis
- 11 13 BROTHERS IN ARMS, Dire Straits Vertigo
- 12 15 WIDE AWAKE IN DREAMLAND, Pat Benatar Chrysalis
- 13 12 ROLL WITH IT, Steve Winwood Virgin
- 14 16 KICK, Inxs Mercury
- 15 17 HEAVEN ON EARTH, Belinda Carlisle Virgin
- 16 19 WHITNEY, Whitney Houston Aristo
- 17 46 GREATEST EVER ROCK 'N' ROLL MIX, Various Styfus
- 18 — BEST OF EAGLES, Eagles Asylum
- 19 30 HYSTERIA, Def Leppard Bludgeon Riffola
- 20 26 LOVESEXY, Prince Paisley Park

Compiled by Gallup for the BPI, Music Week and BBC © 1987

AIRPLAY

KEY	A=Radio 1 'A' list B=Radio 1 'B' list C=Radio 1 'C' list	RADIO 1		RADIO 1		REGIONAL		THIS WEEK'S CHART	
		w/c 6.8	w/c 30.7	w/c 2.8	w/c 26.7	w/c 6.8	w/c 30.7		
		ACTUAL PLAYS	4 or more	PLAYLISTED	43 stations	PLAYLISTINGS	43 stations		
ALL ABOUT EVE	Martha's Harbour	Mercury	B 6	B -	-	30	29	15	
AL B. SURE!	Off On Your Own Girl	Uptown	-	-	-	8	12	-	
AZTEC CAMERA	Working In A Goldmine	WEA	-	4	-	-	30	26	34
BENATAR, PAT	All Fired Up	Chrysalis	9	10	A	A	33	34	20
BERTEL, ADEL	Big Lives, Little Love	Chrysalis	-	-	-	-	10	11	-
BIG AUDIO DYNAMITE	Other 99	CBS	6	8	B	B	11	9	88
BIG DISH	European Rain	Virgin	11	7	B	-	21	23	79
BLOW MONKEYS, THE	This Is Your Life	RCA	7	-	-	-	27	25	74
BOLTON, MICHAEL	That's What Love's All About	CBS	-	-	-	-	23	16	-
BREATHE	Hands To Heaven	Siren	12	9	A	B	38	34	17
BROKEN ENGLISH	Do You Really Want Me Back?	EMI	4	-	-	-	14	15	92
BROTHER BEYOND	The Harder I Try	EMI	14	-	A	-	35	34	24
BROWN, BOBBY	Don't Be Cruel	MCA	5	-	-	-	13	-	51
B.V.S.M.P.	I Need You	Debut	12	13	B	B	23	21	4
CHEAP TRICK	The Flame	Epic	-	-	-	-	6	11	-
CHEEKS, JUDY	Just Another Lie	Polydor	-	6	-	-	5	5	-
CLIMIE FISHER	I Won't Bleed For You	EMI	5	-	-	-	21	-	-
CRAY ROBERT	Don't Be Afraid Of The Dark	Mercury	-	4	-	-	14	7	-
DANTE, STEVEN	I'm Too Scared	Cooltempo	9	10	B	B	18	29	50
DEACON BLUE	Chocolate Girl	CBS	11	12	A	A	32	28	43
DEF LEPPARD	Love Bites	Bludgeon Riffola	7	8	A	A	19	31	21
DOROTHY	Still Waiting	Blue Guitar	4	5	-	-	4	-	-
EARLE, STEVE	I Ain't Ever Satisfied	MCA	8	6	B	B	8	8	-
ESTEFAN, GLORIA	Anything For You	Epic	4	-	-	-	23	28	47
EVERYTHING BUT THE GIRL	I Don't... blanca y negro	13	9	A	A	36	41	12	
FAIRGROUND ATTRACTION	Find My Love	RCA	15	14	A	A	39	41	8
FORDHAM, JULIA	Happy Ever After	Virgin	-	4	B	C	32	29	27
FOUR TOPS	Reach Out, I'll Be There	Motown	12	11	B	B	33	34	11
FUNKY WORM	Hustle! (To The Music)	Fon	8	10	-	-	23	21	13
GIBSON, DEBBIE	Foolish Beat	Atlantic	4	4	B	B	30	38	19
GREAVES, DENIS & THE TRUTH	God Gave Rock...	I.R.S.	6	6	C	C	-	-	-
IDOL, BILLY	Catch My Fall	Chrysalis	-	-	-	-	13	23	71
IRON MAIDEN	The Evil That Men Do	EMI	-	-	B	-	-	-	6
JACKSON, MICHAEL	Dirty Diana	Epic	15	16	A	A	30	38	16
JELLYBEAN	Coming Back For More	Chrysalis	6	-	B	-	13	-	-
JETT, JOAN	I Hate Myself For Loving You	London	8	-	B	-	6	-	-
KAMEN, NICK	Bring Me Your Love	WEA	-	-	-	-	18	14	-
KANTE, MORY	Ye Ke Ye Ke	London	8	6	B	B	17	16	42
LEWIS, HUEY & THE NEWS	Perfect World	Chrysalis	6	8	B	B	24	22	49
LILAC TIME	Return To Yesterday	Fontana	6	-	-	-	10	13	82
LIVING COLOUR	Glamour Boys	Epic	4	6	B	B	5	5	93
LOCAL HERO	Daydream Believer	Ariola	8	-	C	C	6	6	84
MAC BAND/McCAMPBELL BROS	Roses Are Red	MCA	9	13	B	B	29	35	14
MEDEIROS, GLENN	Nothing's Gonna Change	London	10	14	A	A	36	42	7
MINOGUE, KYLIE	The Loco-Motion	PWL	20	15	A	A	39	40	2
OCEAN, BILLY	Colour Of Love	Jive	-	-	-	-	28	26	65
O'NEAL, ALEXANDER	What Can I Say...	Tabu	12	16	A	A	30	38	40
OSMOND, DONNY	Soldier Of Love	Virgin	8	7	B	B	21	23	46
PAIGE, ELAINE	Take Me Back	Siren	-	-	-	-	15	12	-
PARIS, MICA	Like Dreamers Do	4th & B'way	14	7	A	B	38	40	26
POGUES, THE	Fiesta	Pogue Mahone	8	17	C	A	2	19	66
POP WILL EAT ITSELF	Def Con One	Chapter 22	4	6	-	-	7	7	70
PREFAB SPROUT	Hey Manhattan	Kitchenware	5	-	B	-	27	35	81
REA, CHRIS	On The Beach	WEA	10	8	B	-	35	36	36
ROBERTSON, ROBBIE	Somewhere Down The...	WEA	10	10	B	B	23	26	35
RUDDER, DAVID	Bacchanal Lady	London	-	5	-	-	1	4	-
SALT 'N' PEPA	Push It	Champion:fr	8	14	C	A	20	27	9
SCRITTI POLITI	First Bay In This Town	Virgin	6	4	B	-	5	-	-
S-EXPRESS	Superfly Gory	Rhythm King	17	19	A	A	27	29	5
SHAKIN' STEVENS	Feel The Need In Me	Epic	4	7	C	C	18	33	39
SIMS, JOYCE	Love Makes A Woman	London	8	-	B	B	16	8	85
SIOUXSIE AND THE BANSHEES	Peek-A-Boo	Wonderland	17	14	A	A	21	17	18
SPENCE, BRIAN	Come Back Home	Polydor	-	5	-	-	21	18	-
STEPHENSON, MARTIN	Wholly Humble...	Kitchenware	-	-	-	-	9	12	99
STEWART, ROD	Forever Young	Warner Brothers	12	9	A	A	31	29	62
10,000 MANIACS	Like The Weather	Elektra	4	5	-	-	5	-	-
TALKING HEADS	Blind (Vocal Mix)	EMI	13	5	B	-	4	-	69
TIFFANY	Feelings Of Forever	MCA	-	-	-	-	28	22	58
TIKARAM, TANITA	Good Tradition	WEA	16	13	A	A	35	26	23
TRANSVISION VAMP	I Want Your Love	MCA	17	19	A	A	25	29	10
URE, MIDGE	Answers To Nothing	Chrysalis	5	-	-	-	16	-	-
VAN HALEN	When It's Love	Warner Brothers	8	10	A	B	26	22	38
VOICE OF THE BEEHIVE	I Say Nothing	London	16	20	A	A	33	36	22
WALSH, STEVE	Ain't No Stopping Us Now	Ai	-	-	-	-	14	14	57
WIEDLIN, JANE	Rush Hour	Manhattan	11	10	B	B	22	15	44
WILDE, KIM	You Came	MCA	15	20	A	A	39	41	3
WILSON, BRIAN	Love And Mercy	Sire	5	-	-	-	6	-	-
WINWOOD, STEVE	Don't You Know What The...	Virgin	9	5	A	-	32	-	-
WOMACK & WOMACK	Teardrops	4th & B-way	9	6	-	-	26	18	55
WONDERSTUFF, THE A	Wish Away	Polydor	7	10	B	B	6	7	52
YAZZ/PLASTIC POPULATION	The Only Way Is Up	Big Life	23	18	A	A	31	32	1

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).

DISTRIBUTION TOP INDIE SINGLES

13 AUGUST 1988

1	2 3	THE ONLY WAY IS UP Yazz & Plastic Population	Big Life BLR4(T) (I/RT)
2	NEW	THE LOCO-MOTION Kylie Minogue	PWL PWL(T)14 (P)
3	1 3	SUPERFLY GUY S-Express	Rhythm King/Mute LEFT28(T) (I/RT)
4	3 3	DEF CON ONE Pop Will Eat Itself	Chapter 22 PWE1(12)001 (I/NM)
5	NEW	I'VE GOT A FEELING De luxe	Unyque UNQ3(T) (SP)
6	5 17	THEME FROM S-EXPRESS S-Express	Rhythm King/Mute LEFT21(T) (I/RT)
7	4 10	DOCTORIN' THE TARDIS Time Lords	KLF KLF003 (I/RT)
8	7 9	CHAINS OF LOVE (REMIX) Erasure	Mute (12)MUTE 83 (I/RT/SP)
9	6 13	GOT TO BE CERTAIN Kylie Minogue	PWL PWL(T)12 (P)
10	NEW	EIGHTIES LADY Gwen McRae	Danceyard YARD(T)1 (SP)
11	9 41	BLUE MONDAY 1988 New Order	Factory FAC737 (12"-FAC 73R) (P)
12	8 3	LOCK, STOCK & BARREL Star Turn on 45 Pints	Pacific DRINK2 (T) (PAC)
13	10 8	ATMOSPHERE Joy Division	Factory FAC2137 (P)
14	11 4	HARD TO THE CORE London Rhyme Syndicate	Abstract (12)LR5001 (P)
15	NEW	THE LAST FIXATION Kikk It	Republic (LICT002) (I)
16	17 5	BAMBOLEO Gypsy Kings	A1 (12)A1305 (A)

17	13 7	THE ONE GAME Saylor Dola	Fly EAGLE 3 (P)
18	NEW	DREAM LOVER That Girl	Splash CPS(T)1011 (A)
19	23 4	WILLIAM, IT WAS REALLY NOTHING The Smiths	Rough Trade RT(T)166 (I/RT)
20	18 17	I SHOULD BE SO LUCKY Kylie Minogue	PWL PWL(F)8 (P)
21	21 11	MOONCHILD (SECOND SEAL) Fields Of The Nephilim	Situation Two SIT52(T) (I/RT)
22	16 6	PUSH THE BEAT Mirage	Debut DEBT(X)350 (A)
23	NEW	RA! RA! RAWHIDE I Start Counting	Mute (12)MUTE81 (I/RT/SP)
24	12 19	ANYONE Smith & Mighty	Beat Master BEAT M2(12)(A)
25	NEW	DOUBLE SHOT (OF MY BABY'S LOVE) Highliners	ABC ABC507(T) (P)
26	25 53	TRUE FAITH New Order	Factory FAC 183/7 (12" - FAC 183) (P)
27	33 14	DO YOU WANNA FUNK Sylvester with Patrick Crowley	Domino-(DOM4T) (CH)
28	15 2	THE PEEL SESSIONS VOLUME 2 Joy Division	Strange Fruit-SFPS033 (P)
29	35 34	THE CIRCUS (REMIX) Erasure	Mute (1) MUTE66(T) (I/RT/SP)
30	31 3	THE LOVE I LOST Seventh Avenue	Nightmare MARE56 (A)
31	37 11	MAYFAIR Quireboys	Survival SUR(12)043 (I/BK)
32	26 8	THE MERCY SEAT Nick Cave & The Bad Seeds	Mute (12)MUTE52 (I/RT/SP)
33	19 2	STAY AWAY Hotline	Rhythm King/Mute LEFT24 (T) (I/RT)
34	50 4	ASK The Smiths	Rough Trade RT(T)194 (I/RT)

35	NEW	NIGHT TRACKS The Cardiacs	Strange Fruit (SFNT013) (P)
36	24 4	WHAT DIFFERENCE DOES IT MAKE The Smiths	Rough Trade RT(T)146 (I/RT)
37	14 4	YOUR LOVING DRIVES ME CRAZY Deluxe	Unique 7UNQ2 (SP)
38	48 2	TANGIERS Screaming Trees	Native (12)NTV34 (I/RR)
39	34 15	BANGO (TO THE BATMOBILE) Todd Terry Project	Sleeping Bag HAK(T)16 (A)
40	RE	REACH OUT Romi & Jazz	Aristma ARIS0201 (I)
41	27 2	OOCHY KOOCHY Baby Ford	Rhythm King/Mute BFORD1 (I/RT)
42	22 20	ALL THIS LOVE THAT I'M GIVING Gwen McRae	Flame/Mute MELT7(T) (I/RT)
43	44 4	LOVE WILL TEAR US APART Joy Division	Factory FAC23(12) (P)
44	47 3	SOMETHING NICE R. Lloyd & New Four Seasons	In Tape IT(T)056 (I/RR)
45	NEW	KEEP THE CIRCLE ROUND Inspirational Carpets	Playtime AMUSE2(T) (I/RR)
46	20 7	POP MUZIK All Systems Go	Unique (12)NIQ03 (A)
47	29 2	H.O.U.S.E. Adonis featuring MC Kodak	Anxious BLMK002 (A)
48	43 3	TELL IT LIKE IT IS Aaron Neville	Charly CYZ7124 (CH)
49	32 5	INTRODUCTION Gold Top	Gee Streets-(GOLD001) (I)
50	38 2	CAT HOUSE Danielle Dax	Awesome AOR12(T) (I/RT)

TOP 25 ALBUMS

1	1 4	KYLIE — THE ALBUM Kylie Minogue	PWL HF3 (P)
2	2 3	1977-1980: SUBSTANCE Joy Division	Factory FACT250 (P)
3	3 15	THE INNOCENTS Erasure	Mute STUMM 55 (I/RT/SP)
4	4 3	TOMMY Wedding Present	Reception LEEDS2 (I/RR)
5	11 2	CHESS — THE RHYTHM & THE BLUES Various	Chess SAM500 (CH)
6	5 49	THE CIRCUS Erasure	Mute STUMM 35 (I/RT/SP)
7	6 49	SUBSTANCE New Order	Factory FACT 200 (P)
8	8 3	LOVE IS A RHAPSODY General Lafayette	Plaza PZAA001 (SP)
9	15 2	THE SOUND OF SUN Various	Chess SAM3 (CH)
10	NEW	OUT TO LUNCH Wish	Ahead Of Our Time AHOT14U (I/RT)
11	7 6	HATFUL OF HOLLOW The Smiths	Rough Trade ROUGH76 (I/RT)
12	10 4	UPFRONT 11 Various	Serious UPFT11 (A)
13	NEW	STREETSONDS 88-2 Various	Streetsounds STSND882 (A)
14	9 4	ACID TRAX VOL 2 Various	Serious DRUG2 (A)
15	12 35	WONDERLAND Erasure	Mute STUMM25 (I/RT/SP)
16	NEW	B BOY POSSE JVC Force	B Boy/Westside BBOYD3 (A)
17	16 36	LES MISERABLES Original London Cast	First Night ENCORE1 (P)
18	14 13	HOUSE HITS Various	Needle/Serious HOH188 (A)
19	19 6	BEST OF HOUSE VOL 5 Various	Serious BEH05 (A)
20	17 14	LIFE'S TOO GOOD The Sugarbubs	One Little Indian TPLP5 (I/NM)
21	NEW	STREETSONDS ANTHEMS VOL 7 Various	Streetsounds MUSIC15 (A)
22	RE	HOUSE OF LOVE House Of Love	Creation CRELP34 (I/RT)
23	20 3	DAWNRAZOR Fields Of The Nephilim	Situation Two SITUP18 (I/RT)
24	24 4	THE MONA LISA'S SISTER Graham Parker	Demon FIEND122 (P)
25	13 3	GEORGE BEST Wedding Present	Reception LEEDS1 (I/RR)

JET STAR ADVERTISEMENT 01-961 5818

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	REGGAE CHART
1	(1)	RUMOURS Gregory Isaacs	Greensleeves GRED 221
2	(5)	WOMAN OF MOODS Trevor Dixon	Groove and QTR CRD JPPR
3	(2)	LET ME LOVE YOU NOW Sanchez	Charm Records CRT 18
4	(3)	TELEPHONE LOVE J.C. Lodge	Greensleeves GRED 222
5	(4)	CALL ME Courtney Melody	Charm Records CRT 16
6	(9)	SENORITA Dennis Brown	J/W Records JW 597
7	(6)	SAY YOU John McLean	Ariwa Records ARI 76
8	(17)	NO BETTER THAN YARD Admiral Bailey	Live & Love LLD 81
9	(11)	HOLDING BACK THE YEARS Earl Sixteen	Rock Star RS 001
10	(14)	ROUND AND ROUND Beres Bosso	Sure Spin SPN 006
11	(15)	DUCK DANCE Carl Si Clair	Kalabash Records KAL 007
12	(7)	MUD UP Super Cat	Skendish Records SKD 071
13	(10)	SPECIAL Patrick Rose	Seaview Records SV 14
14	(8)	KUFF Shelly Thunder	Blue Trac Records MMD 134
15	(12)	I WANT TO BE WITH YOU D. Muston	Londisc Records 121 DR 061
16	(19)	A DIFFERENT CORNER Carl Jensen	Hapi'n Records HAP 006
17	(20)	MEANING OF LIFE B. Candy	Saxon SHF 005
18	(21)	JUMP AND SPREAD OUT Lizzard Flourgon	Live and Love LLD 89
19	(18)	NO MASH UP THE DANCE Scooby	Digitec Records DT 002
20	(13)	DIDN'T I Kofi	Ariwa Records ARI 73

REGGAE ALBUM CHART

1	(2)	LONELINESS Sanchez	Techniques Records WRPL 17
2	(1)	REGGAE HITS VOL. 4 Various Artists	Jet Star JELP 1 004
3	(4)	MUSIC WORKS SHOWCASE '88 Various	Greensleeves GREL 117
4	(3)	MAXI Maxi Priest	Ten Records DIX 64
5	(6)	CONSCIOUS PARTY Z. Marley/The Melody Makers	Virgin V 2506
6	(5)	MISTRESS MUSIC Burning Spear	Greensleeves Records GREL 117
7	(11)	TURBO CHARGE F. Paul/Pinchers	Super Supreme SUPLP 1
8	(7)	CASANOVA F. Paul	Live and Love LALP 24
9	(20)	DANCE CRASHER Various Artists	Trojan TRLS 260
10	(8)	PINCHER WITH PLIERS Black	Scorpio BSLP 001
11	(26)	GET READY Mighty Diamonds	Greensleeves Records GREL 112
12	(21)	JAMMY'S ANGELS Various	Jammy's SPLP 08

NEW RELEASE DISCOS

UNDER ME SENSIMA Andrew Paul/The Off Beat	Posse/Y/D/YDD 0126
LOVE GAMES Screw Driver	Blue Trac BTRD 024
OOO BABY BABY Koth	Mango Records 12 IS 382
WILD SANCHEZ Sanchez	Dennis Star DS1 07

NEWS FLASH

THE NEW RICK CLARKE GET BUSY OUT ON W A RECORDS WAT 2 TO BE RELEASED ON THE 15TH AUGUST — SO PLACE YOUR ADVANCE ORDERS NOW WITH EMI OR JET STAR.

NEW RELEASE ALBUMS

MORE IDEARS Various Artists	World Enterprise Records JWSP05
NEVER GET WEARY Mighty Diamonds	Live and Learn LLP 29

él

august 1988

"pop that dare not speak it's name"

WOULD-BE-GOODS

The Camera Loves Me...GPO 39
7" Single - Beaton, Parkinson, Bailey, De V.

WOULD-BE-GOODS

The Camera Loves Me...ACME 14
LP-Velázquez, yuppie put down, patisserie

THE MONOCHROME SET

Westminster Affair...ACME17/CD
LP & CD - Soundtrack from Iberian Tourist Board film

El in association with Cherry Red Records Ltd.
Bishops Park House, 25-29 Fulham High Street,
London SW8 3JH
Distributed by Pinnacle Orpington Kent BR5 3SR

Yard's apart

by Barry Lazell

A NEW DANCE label which clearly has built-in pedigree is The Dance Yard Recording Corporation, founded in association with Mute Records by James Horrocks and Sue Macauley. Both were previously executives of Mute's other dance associate Rhythm King, which has arguably been the most successful dance label in the country so far in 1988.

The Dance Yard has been formed, in the label's own words, "with the intention of pursuing a strong commitment to black music, not governed by passing phases".

The label's first two 12-inch releases, both available from July 25, demonstrate two facets of this wide approach, one being by a major, long-established US name, and the other the second single by a new and buzzing UK act from Hackney, London. YARD T 1 is Gwen McCrae's double A-side Eighties Lady/Generate Love, two of her first new batch of recordings from some years, and tasters from an LP due on Dance Yard in September.

McCrae visited the UK a few months back when her Funky Sensation and All This Love That I'm Giving, cult favourites on the Rare Groove scene here, were released on Rhythm King. The latter track made number 58 nationally, and two concerts at The Astoria in London were sell-outs. She is currently working in the US with Wayne Cobham at 1512 Productions, and Dance Yard is keen to build on what is already the singer's highest UK profile since her Seventies US hit days with Rockin' Chair. By contrast, YARD T 2 is (I've Got A) Feeling by Deluxe, AKA singer/fashion designer Dolores Springer and producer Master (The Beatcreator) Tee (with whose Unyque Artists company the record is a co-release). Deluxe's first, indie-distributed release, the EP Your Loving Drives Me Crazy, has already bubbled under the top 100 for more than three months, as well as topping *Echoes* magazine's Street Sales chart.

Also due soon on Dance Yard are a new single from hitmaker



HUDSON GIANTS await the arrival of a Humber Snipe convertible

Taffy (also previously on Rhythm King), whose If You Feel It should be out in late August, and a remix by Teddy Riley of Royale Delite's Freak 4 You, from 1985. The latter is due in mid-August, and the group will be coming from New York to promote it.

● Dance Yard is distributed by Spartan, and the label is based at: Unit 7, Grand Union Centre, West Row, Ladbroke Grove, London W10 5AX. (Tel. 01 969 2296.)

Giant steps

EMI'S REGAL Zonophone label, which tends to take periodic hibernations between active spells like being an outlet for Salvation Army recordings (remember the Joy Strings?) and delivering hits from Joe Cocker, Tyrannosaurus Rex, The Move, etc., is back in business. The current resurrection was at the specific request of new EMI signing Hudson Giants, a six-

piece dance outfit formed in 1987 and fronted by vocalists Jenny Jones and David Ditchfield.

The group was spotted by EMI while playing live club dates, and has subsequently been busy in the studio working on debut single Tell Me Why/Close Your Eyes (both written by Ditchfield, with Jones' additions). The duo have been doing their own production of the group and also working with Pete Wilson, but for the benefit of a strong dance groove remix on Tell Me Why, also called in Pascal Gabriel and Emilio Pasque (of Bomb The Bass and S-Express fame), whose stamp is firmly across the released version, now out on 12-inch (12Z 42).

During the legal process of signing to EMI, the group spotted a clause in an old (1938!) Regal Zonophone contract which gives any of the label's acts working or recording in London the exclusive use of a Humber Snipe convertible car, donated at the time by an American tycoon. Jones and Ditchfield have enquired about the car (now contractually theirs as the only current Zonophone artists), but so far EMI has found no sign of a 1938 Humber Snipe in the garage under Manchester Square, or anywhere else for that matter. If anybody has seen it...

James Hamilton

C O L U M N

THERE ARE quite a lot of imports to catch up on at the moment, by far the biggest being **SWAN LAKE** In The Name Of Love (Bad Boy Records BAD 703), a **Todd Terry**-created jittery house wriggler with "here we go again" shouts and a similar though more percussive The Dream double A-side. This benefitted from massive "word of mouth" at New York's recent New Music Seminar but all along was due here on August 25 via **Champion** (CHAMP 12-86). Also hot are **CHUBB ROCK** Caught Up (Select FMS 62317), an excitingly different urgent bragging rap based in unusual spasmodic spurts on a **James Brown** beat, and **PHASE II** Reaching (Movin' Records MR003), a **Blaze**-produced typically soulful creamily thumping smooth hustling chumer, more strictly New York than house in style.

Current house imports include **LAURENT X** Machines (House Nation HN 88012), surging and twittering acid synth nagged bounding fierce flier, leading off a four track EP; **LNR** Work It To The Bone (House Jam Records HJA 8803), **Thompson & Lenoir**-created repetitive title chanting simple throbbing acidic burbler; **VICTOR ROMEO** and **THE MOVE** featuring **Reggie Hall** I Want Your Love (Dance Mania Records DM 013), cymbal shushed bouncer selling more for its self explanatory The Art Of Acid track; **DEREK JONES** Homeboy (Rokin' House RH009), **Candice** (a girl) wailed haunting unusual jolting canterer; **THE ANSWER** John (Rockin' House RH008) hi-hat hissed acid house with slowed-down muttering offset by stratospheric whinnying; **MYOSHI MORRIS** Muzik (Rockin' House RH007), title line nugged chanting percussive acid house.

A couple of only so-so raps are **DJ JAZZY JEFF & THE FRESH PRINCE** A Nightmare On My Street (Jive 1125-1-JD), House On The Hill-type downtempo "spooky" story, and **RAHEEM** Dance Floor (A&M SP-12278), churning juggler by a street vigilante. Harder to categorize are **THE BROOKLYN FUNK ESSENTIALS** We Got To Come Together (Minimal Records 4), **Arthur Baker**-created excitingly driving different instrumental funkily drummed through anxious title line shouts and whistle blasts; **INCORPORATED THANG BAND** Body Jackin' (Warner Bros 0-20709), **George Clinton** and **Bootsy Collins**-created loosely rambling P'funk lurcher; **SYBIL** Can't Wait (On Tomorrow) (Next Plateau Records Inc NP50081), breezy Hi-NRG-ish backbeat smacking cooling canterer.

Falling into the soul bag are **TEDDY PENDERGRASS** 2 A.M. (Elektra 0-

66748), the huskily romantic standout smoocher from his LP now remixed four different ways; **MICHAEL COOPER** Quickness (Warner Bros 0-20950), the **CanFunkShun** member soloing with a jerkily wriggling **Cameo**-ish bubbler; **HOWARD HUNTSBERRY** Sleepless Weekend (MCA Records MCA-23856), drily tapping Casanova-ish strangled swayer by the **Jackie Wilson** impersonator; **JEFFREY OSBORNE** She's On The Left (A&M SP-12280), pleasant wriggly swaying jitterer with a long lead-in (like, though not such a tension builder as, his Old Plane Love), possibly lacking the beat that's happening now.

This last one in any case is overshadowed by the new album, **JEFFREY OSBORNE** One Love — One Dream (A&M SP-5205), already selling predictably to the many fans of this soulful baritone, while similarly — and out here — fans are snapping up the romantically pitched **FREDDIE JACKSON** Don't Let Love Slip Away. (Capitol EST 2067). However, by far the biggest UK released LP (out ahead of imports) is **ERIC B & RAKIM** Follow The Leader (MCA Records MCG 6031), building on the shift of style the innovative rapper introduced in its title track hit, followed of a distance by the cleverly titled **SALT-N-PEPA** A Salt With A Deadly Pepa (ffr FRRLP 3), the forcefully chugging largely instrumental title track being the only real "hardcore" pleasing newie on a more pop influenced set.

The biggest new UK singles include **INNER-CITY** featuring **Kevin Saunderson** Big Fun (10 Records TEN X 240), the hottest house track of the moment with nugged ingredients that should help it cross over; **JELLYBEAN** featuring **Richard Darbyshire** Coming Back For More (Part 1) (Chrysalis JELX 4), slightly Oriental flavoured jiggly chugger initially promoted as an instrumental but now out commercially with gruff vocal by the **Living In A Box** singer; **SOUND ASSASSINS** Get Out Of My House (Coaltempo COOLX 173), UK-recorded densely textured brassily busy house jitterer that's selling best for its more percussively spacious Spectrum Edit flipside mix; **EDDIE STOCKLEY** I Will Always Love You (Mango Street 12 IS344, via Island), attractively burbling house canterer flipped here by a new and less subtle, much faster almost unrecognisable acid remix, selling well though.

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LIPS2

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TOP Dance SINGLES

13 AUGUST 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	2	4				THE ONLY WAY IS UP Yazz & The Plastic Population Big Life BLR 4(T) (I/RT)
2	3	2				THE LOCO-MOTION Kylie Minogue PWL PWL(T) 14 (P)
3	4	3				I NEED YOU B.V.S.M.P. Debut/Skratch DEBT(X) 3044 (A)
4	6	4				SUPERFLY GUY S-Express Rhythm King/Mute LEFT 28(T) (I/RT)
5	5	8				PUSH IT/TRAMP Salt 'n' Pepa FFR 2 (12"-CHAMP 1251/FFR 2) (BMG/F)
6	1	8				ROSES ARE RED Mac Band Featuring McCampbell Bros MCA MCA(T) 1264 (F)
7	7	3				HUSTLE! (TO THE MUSIC) Funky Worm FON/WEA FON15(T) (W)
8	8	4				REACH OUT I'LL BE THERE ('88 REMIX) Four Tops Motown ZB 41943 (12"-ZT 41944) (BMG)
9	24	3				THE HARDER I TRY Brother Beyond Parlophone/EMI (12)R6184 (E)
10	25	3				DON'T BE CRUEL Bobby Brown MCA MCA(T)1268 (F)
11	9	5				DIRTY DIANA Michael Jackson Epic 6515467 (12"—6515468) (C)
12	17	3				LIKE DREAMERS DO Mica Paris/Courtney Pine 4th + B'way/Island (12)BRW108
13	22	4				YE KE YE KE Mory Kant London LON(X) 171 (F)
14	44	2				PUMP UP LONDON Mr. Lee Breakout/A&M USA(T) 639 (F)
15	29	2				JIBARO Electro ffrr/London FFR(X) 9 (F)
16	19	2				I'VE GOT A FEELING Deluxe Dance Yard/Unyque UNQ 3(T) (SP)
17	40	2				TEARDROPS Womack & Womack 4th + B'Way/Island (12)BRW 101 (F)
18	16	7				HEAT IT UP Wee Papa Girl Rappers Jive JIVE(T) 174 (BMG)
19	11	4				(WHAT CAN I SAY) TO MAKE YOU LOVE ME Alexander O'Neal Tabu 6528527 (12"—6528526) (C)
20	13	3				OFF ON YOUR OWN (GIRL) Al B Sure! Uptown/Warner Brothers W7870(T) (W)

TOP 10 ALBUMS

1	2	IT TAKES A NATION OF MILLIONS ... Public Enemy DEF JAM/CBS 4624151/4624154 (C)
2	5	KYLIE — THE ALBUM Kylie Minogue PWL HF3/HFC3 (P)
3	4	A SALT WITH A DEADLY PEPA Salt 'n' Pepa London FFRLP 3/FFRMC3 (F)
4	3	BAD Michael Jackson Epic 4502901/4502904 (C)
5	1	FOLLOW THE LEADER Eric B. & Rakim MCA MCG 6031/MCGC 6031 (F)
6	6	DON'T LET LOVE SLIP AWAY Freddie Jackson Capitol EST2067/TCEST2067 (E)
7	7	WHAT YOU SEE IS WHAT YOU GET Glen Goldsmith RCA PL71750/PK71750 (BMG)
8	8	HEARSAY Alexander O'Neal Tabu/CBS 4509361/4509364 (C)
9	9	THE COLLECTION Barry White Mercury/PolyGram BWTV1/BWTV1 (F)
10	RE	THRILLER Michael Jackson Epic EPC85930/4085930 (C)

21	15	2	ROCK MY WORLD Five Star Tent/RCA PB 42145 (12"—PT 42146) (BMG)
22	18	5	I'M TOO SCARED Steven Dante Cooltempo/Chrysalis DANTE(X)1 (C)
23	10	4	HOLD ON TO WHAT YOU'VE GOT Evelyn 'Champagne' King Manhattan/EMI (12)MT 49 (E)
24	34	4	LOVE IS THE GUN Blue Mercedes MCA BONA(T) 3 (F)
25	14	5	MONKEY George Michael Epic EMU(T)6 (C)
26	33	3	SO MANY WAYS Dennis Malcolm Charm—(CRT 19) (JS)
27	NEW		AMNESIA Project Club Supreme—(SUPET 131) (E)
28	NEW		AIN'T NO STOPPIN' US NOW Steve Walsh A1 (12)A1304 (A)
29	NEW		THE RIGHT STUFF Vanessa Williams Wing/Polydor WING(X)3 (F)

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BOX SET



30	26	8	THE TWIST (YO, TWIST) Fat Boys & Chubby Checker Urban/Polydor URB(X) 20 (F)
31	31	5	BEATIN' THE HEAT Jack 'N' Chill 10/Virgin TEN(X)234 (E)
32	NEW		TURN THE MUSIC UP Chris Paul Syncope/EMI (12)SY13 (E)
33	23	10	TOMORROW PEOPLE Ziggy Marley & The Melody Makers Virgin VS(T) 1049 (E)
34	20	10	WAP BAM BOOGIE Matt Bianco WEA YZ 188R(T) (W)
35	NEW		LOVES MAKES A WOMAN Joyce Sims London LON(X) 183 (F)
36	12	11	TRIBUTE (RIGHT ON) Pasadenas CBS PASA(T) 1 (C)
37	NEW		IT THE NAME OF LOVE Swan Lake Bad Boy—(BAD 703) (IMP)
38	32	3	SURE BEATS WORKIN' Beats Workin' ffrr/London FFR(X)8 (F)
39	RE		RUMOURS Gregory Isaacs Greensleeves—(GRED 221) (BMG/JS)
40	27	7	IN MY DREAMS Will Downing 4th + B'Way/Island (12)BRW 104 (F)
41	28	5	TURN IT UP Richie Rich Club/Phonogram JAB(X)68 (F)
42	38	3	TELEPHONE LOVE J C Lodge Greensleeves—(GRED 222) (BMG/JS)
43	45	6	SENORITA Dennis Brown J&W JW(T) 59 (JS)
44	46	3	NOBODY (CAN LOVE ME) Tongue In Cheek Criminal BUS(T)6 (E/JS)
45	42	11	WILD WORLD Maxi Priest 10/Virgin TEN(X) 221 (E)
46	50	3	DOCTOR'S ORDERS Lisa Carter Parlophone/EMI (12)NHS 1 (E)
47	36	7	DON'T BELIEVE THE HYPE Public Enemy Def Jam/CBS 6528337 (12"—6528336) (C)
48	37	2	I GOT YOU (I FEEL GOOD)/NOWHERE TO RUN James Brown/Martha Reeves & The Vandellas A&M AM(Y) 444 (F)
49	NEW		EVERLASTING Natalie Cole Manhattan/EMI (12)MT46 (E)
50	NEW		EASY Commodores Motown ZT41794 (12"—ZB41793) (BMG)

TOP 10 BUBBLERS

1	NO WAY NO BETTER THAN Admiral Bailey Live And Love—(LLD81) (JS/P)
2	MUSIC LOVER Shaba Ranks Live And Love—(LLD83) (JS/P)
3	EIGHTIES LADY Gwen McCrae Danceyard YARD (T)1 (SP)
4	SUPERSONIC J J Fad Dream Team/WEA A9328(T) (W)
5	PSYCHEDELIC JACK Extasis Acid Jazz—(JAZID3T) (I)
6	FLESH OF MY FLESH Lavine Hudson Virgin VS(T)1096 (E)
7	RELEASE YOUR BODY Bang The Party Warriors Dance/Addis Ababa—(WAF 004) (E)
8	KITTI BEY Byron Morris Acid Jazz—(JAZID2T) (I)
9	YOU MAKE ME SO HOT Barbara Lynn Ichiban—(ICHT704) (A)
10	LOVE FIXATION Kikki Republic—(LIC002) (I)

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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—Bucks 0603 624290
 BMG—BMG 021-500 5678
 BU—Bulle 08894 76316
 C—CBS 0296-395151
 CA—Cadillac 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—Folkson 0203 71 1935
 GD—Gordon Duncan 0467 21 517
 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—Havason 0634 43952
 HS—Hush! 0532 742106
 I—Caret Scotland 031 226 4616
 —Caret North 0904 641415
 —Caret Midlands 0926 496060
 —Caret East 0926 496060
 —Caret West 0272 541291
 —Caret South-East 01-837 4404
 IRS—Independent Record Sales 01-850 3161 (Chris Wellard)
 JETZ—Jethisoundz 0253 712453
 J—Jungle 01-359 8444
 JS—Jetstar 01-961 5818
 K—K-tel 01-992 8000
 KS—Kingdom 01-836 4763
 LIG—Lightning 01-965 9292
 LO—London 01-522 2936
 M—MSD 01-961 5646
 MMG—Magnum Music Group 0494-882858
 ML—Mainline 01-686 3636
 NM—Nine Mile 0926 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
 PRO—Projection 0702 72281
 PYG—Palace Virgin and Gold 01-539 5566
 PY—Priority 01-992 7021
 RA—Rainbow 01-589 3254
 RC—Rollercoaster 0453 886252
 RE—Revolver 0272-541291
 REC—Recommended 01-622 8834
 RH—Rhino 01-965 9223
 RL—Red Lightnin' 037-988 693
 RM—Record Merchandisers 01-848 7511
 ROSS—Ross 08886 2403
 RR—Red Rhino 0904 641 415
 RT—Rough Trade 01-833 2133
 SIL—Silva Screen 01-284 0525
 SO—Stage One 0428 4001
 SOL—Soloman & Peres 08494-32711
 SP—Spartan 01-903 8223
 SRD—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
ANDERSON, Jon	IN THE CITY OF ANGELS	Epic	460693-1/460693-4	"MC"/460693-2	"CD"	£3.79/7.29	(C)		Rock
BASIE, Count	THE ESSENTIAL VOL 2	CBS(France)	4608281/4608284	"MC"	£2.99	(DIS)			Jazz
BASIE, Count & Joe WILLIAMS	WALKMAN JAZZ	Polydor	835329-4	"MC"/835329-2	"CD"	(F)			Jazz
BAUHAUS	THE SKY'S GONE OUT	Lowdown/Beggars Banquet	BBL 42/BBL 42	"MC"/BBL 42	"CD"	£2.43/4.25	(W)		Rock
BEATLES, The	INTERVIEW PICTURE DISC	Baktabak BAK 2108/-	£2.99	(ARAB)					Spoken Word
BEATLES, The	INTERVIEW PICTURE DISC VOL 2	Baktabak BAK 4009	"CD"	£4.79	(ARAB)				Spoken Word
BENSUSAN, Pierre	SPICES	CBS(France)	4608551/4608554	"MC"	£2.99	(DIS)			Jazz
BIG GUN, Ivor	THE WINKER'S ALBUM	Lowdown/Beggars Banquet	BBL 1/BBL 1	"MC"/BBL 1	"CD"	£2.43/4.25	(W)		Humour
BRASS CONSTRUCTION MOVIN'	THE BEST OF Syncopate/EMI SYLX 6002/TCSYL 6002	"MC"/CDSYLP 6002	"CD"	(E)					Funk
BON JOVI	INTERVIEW PICTURE DISC VOL 2	Baktabak BAK 2106/-	£2.99	(ARAB)					Spoken Word
BRIGHOUSE & RASTICK BAND, The	ON THE BANDSTAND	Polyphonic PRL 031D/CPRL 031D	"MC"/QPRL 031D	"CD"	(H/W/R/M)				Spoken Word
BROS	INTERVIEW PICTURE DISC	Baktabak BAK 2099/-	£2.99	(ARAB)					Spoken Word
CASSANDRA	COMPLEX FEEL THE WIDTH	Play It Again Sam CDBIAS 068	"CD"	£6.50	(I/RR)				Rock
CHRISTIAN DEATH	PAST & PRESENT	Supporti Fonografici SF 3CD	"CD"	£7.29	(I/RE)				Punk
CHROME/DAMON	EDGE INTO THE EYES OF THE ZOMBIE KINGS	Dossier DCD 9004	"CD"	£6.50	(I/RR)				Rock
CLARKE, Stanley	IF THIS BASS COULD TALK	Epic 460883-1/460883-4	"MC"/460883-2	"CD"	£3.79/7.29	(C)			Jazz/Funk
CLAY IDOLS	EVERYDAY STARTS	Glass MGLALP 032	"Mini LP"	£2.43	(I/RR)				Rock
COLE, Natalie	EVERLASTING	Manhattan/EMI MTLX 1012/TCMTLX 1012	"MC"/CDMTLX 1012	"CD"	£3.85/7.29	(E)			Dance/Disco
CULTURE SHOCK	GO WILD/ONWARDS & UPWARDS	Bluurg FISH 18/200	"MC"	(SRD)					Rock
CURE, The	INTERVIEW PICTURE DISC VOL 2	Baktabak BAK 2105/-	£2.99	(ARAB)					Spoken Word
DAVIS, Miles & John COLTRANE	MILES & COLTRANE	CBS(France)	4608241/4608244	"MC"	£2.99	(DIS)			Jazz
DAVIS, Miles	MILESTONES	CBS(France)	4608271/4608274	"MC"	£2.99	(DIS)			Jazz
DE PLATA, Manitas	ASI SE TOTA	CBS(France)	4609131/4609134	"MC"	£2.99	(DIS)			Jazz
DEACON BLUE	RAINTOWN/RICHES	CBS 450549-0/450549-8	"MC"	£3.79	(C)				Rock
DEVINE, Mike	AFTER ALL THESE YEARS	Hairy Haggis HHC 001	"MC"	£3.65	(ROSS)				Country
DIE KREUZEN	CENTURY DAYS	Touch & Go TGLP 30/TGLP 30CD	"CD"	(SRD)					Rock
DJAVAN	BIRD OF PARADISE	CBS(France)	4611421/4611424	"MC"	£2.99	(DIS)			Jazz
ELLINGTON, Duke	UPTOWN	CBS(France)	4608301/4608304	"MC"	£2.99	(DIS)			Jazz
FALL, The	THE WONDERFUL & FRIGHTNING WORLD OF THE FALL	Lowdown/Beggars Banquet	BBL 58/BBL 58	"MC"/BBL 58	"CD"	(W)			Rock
FITZGERALD, Ella & Louis	ARMSTRONG WALKMAN JAZZ	Polydor 835313-4	"MC"/835313-2	"CD"	(F)				Jazz
FIVE STAR ROCK	THE WORLD RCA PL 71747/PK 71747	"MC"/PD 71747	"CD"	(BMG)					Dance/Disco
FOX, Samantha	INTERVIEW PICTURE DISC	Baktabak BAK 2098/-	£2.99	(ARAB)					Spoken Word
FRYER DES ARTS	EIN KUSS IN DER IRRTUMSTAVEN	Funf Und Vierzig EFA 4528/-	(SRD)						Rock
FRONTLINE ASSEMBLY	STATE OF MIND	Dossier DCD 9005	"CD"	£6.50	(I/RR)				Rock
GETZ, Stan & FRIENDS	WALKMAN JAZZ	Polydor 835317-4	"MC"/835317-2	"CD"	(F)				Jazz
GOODMAN, Benny	CLARINET A LA KING	CBS(France)	4608291/4608294	"MC"	£2.99	(DIS)			Jazz
GRAY, Glen	CASA LOMA ORCHESTRA SOUNDS OF THE GREAT BANDS IN LATIN CAPITAL	EMS 1303/TCMS 1303	"MC"	£2.56	(E)				Big Band
HARPER, Roy/Jimmy	PAGE WHATEVER HAPPENED TO JUGULA?	Lowdown/Beggars Banquet	BBL 60/BBL 60	"MC"/BBL 60	"CD"	£2.43/4.25	(W)		Rock
HERBMAN BAND, The	HOLD TIGHT	Funf Und Vierzig EFA 4526/-	(SRD)						Rock
HERMAN, Woody	THE THUNDERING HERDS	CBS(France)	4608251/4608254	"MC"	£2.99	(DIS)			Jazz
HERMAN, Woody	WALKMAN JAZZ	Polydor 835319-4	"MC"/835319-2	"CD"	(F)				Jazz
HOLMES, Ian	SOUNDS SCANDINAVIAN	Ian Holmes Music MMCS 8701	"MC"	£4.35	(ROSS)				MOR
ICICLE WORKS, The	THE ICICLE WORKS	Lowdown/Beggars Banquet	BBL 50/BBL 50	"MC"/BBL 50	"CD"	£2.43/4.25	(W)		Rock
IDOL, Billy	INTERVIEW PICTURE DISC	Baktabak BAK 2103/-	£2.99	(ARAB)					Spoken Word
JAZZ BUTCHER	BIG QUESTION	Glass GLACD 023	"CD"	£5.50	(I/RR)				Rock
KASSAV VINI	POU	Epic 460619-1/460619-4	"MC"	£3.79	(C)				Rock
KNIGHT, Gladys & The	PIPS THE BEST OF GLADYS KNIGHT & THE PIPS	CBS 462416-1/462416-4	"MC"	£3.79	(C)				Soul
KRUPA, Gene & Buddy	RICH WALKMAN JAZZ	Polydor 835314-4	"MC"/835314-2	"CD"	(F)				Jazz
KUMBI SALEH	BE A GOOD SAMARITAN	Torso 88066/-	(SRD)						Rock
LEE, Peggy	LATIN A LA LEE	Capitol EMS 1304/TCMS 1304	"MC"	£2.56	(E)				MOR
LEGENDARY PINK DOTS	ISLAND OF JEWELS	Play It Again Sam CDBIAS 041	"CD"	£6.50	(I/RR)				Rock
LEGG, Adrian	GIITARS & OTHER CATHERDALS	MMC/EMI LPMCC 1014/TCMCC 1014	"MC"/CDMMC 1014	"CD"	£3.85/7.29	(E)			New Age

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Music Category
LENNON, John	THE LAST WORD	(INTERVIEW PICTURE DISC)	Baktabak BAK 2096/CBAK 4014	"CD"	£2.99/4.79	(ARAB)			Spoken Word
LOSS, Joe	BIG BAND ORCHESTRA IN A ROMANTIC MOOD	EMI TCMS 1260	"MC"	(E)					Big Band
LURKERS, The	LAST WILL & TESTAMENT—GREATEST HIT	Lowdown/Beggars Banquet	BBL 2/BBL 2	"MC"/BBL 2	"CD"	£2.43/4.25	(W)		Rock
LYRES	A PROMISE IS A PROMISE	Fundamental SAVE 059	"CD"	£7.05	(I/RR)				Rock
MADONNA	INTERVIEW PICTURE DISC VOL 2	Baktabak BAK 2104/-	£2.99	(ARAB)					Spoken Word
MAGIC MOMENTS	AT TWILIGHT TIME ACIDIC DREAMS WITH SISTER JODY	Magic Moments At Twilight Time MMATT 23/24	"2 MC"	£1.82	(Self-0276 684209)				Rock
MAGIC MOMENTS	AT TWILIGHT TIME EXPERIMENTAL TWILIGHT AT TRANSFORMATION TIME	Magic Moments At Twilight Time MMATT 25/26	"2 MC"	£1.82	(Self-0276 684209)				Rock
MANUEL & THE MUSIC OF THE MOUNTAINS	MANUEL & THE MUSIC OF THE MOUNTAINS	EMI TCMS 1262	"MC"	(E)					Instrumental
MEGADETH	PEACE SELLS BUT WHO'S BUYING	Capital ESTP 2022	"Pic Disc"	£3.85	(E)				Heavy Metal
MINOGUE, Kylie	KYLIE THE ALBUM	PWL HFD 3	"DAT"	£11.99	(P)				Pop/Hi-NRG
MIRACLE WORKERS	OVERDOSE	LSA EGA 7206/-	(SRD)						Rock
MONTGOMERY, Wes	WALKMAN JAZZ	PLAYS THE BLUES	Polydor 835318-4	"MC"/835318-2	"CD"	(F)			Jazz
MURPHY, Peter	SHOULD THE WORLD FAIL TO FALL APART	Lowdown/Beggars Banquet	BBL 69/BBL 69	"MC"/BBL 69	"CD"	£2.43/4.25	(W)		Rock
NUMAN, Gary	TUBEWAY ARMY THE PLAN	Lowdown/Beggars Banquet	BBL 55/BBL 55	"MC"	£2.43	(W)			Rock
PETERSON, Oscar & FRIENDS	WALKMAN JAZZ	Polydor 835315-4	"MC"/835315-2	"CD"	(F)				Jazz
PHOBIA/GRUEL	SPLIT UP	Jungle Hop JHI 109/-	(SRD)						Rock
PHYCHELIC	FURS ALL OF THIS & NOTHING	CBS 461110-1/461110-4	"MC"/461110-2	"CD"	£3.79/7.29	(C)			Rock
PIAF, Edith	25th ANNIVERSARY ALBUM	EMI EN 5008/TCEN 5008	"MC"/CZ 132	"CD"	(E)				MOR
PLANT, Robert	INTERVIEW PICTURE DISC	Baktabak BAK 2097/-	£2.99	(ARAB)					Spoken Word
PONTY, Jean-Luc	WALKMAN JAZZ	Polydor 835320-4	"MC"/835320-2	"CD"	(F)				Jazz
PRETTY GREEN	PRETTY GREEN	Network NTCD 038	"CD"	£7.95	(I/RR)				Rock
RESIDENTS, The	GOD IN THREE PERSONS	Torso 33061	"2 LP"/CD 055	"CD"/DAT 055	"DAT"	(SRD)			Rock
RESIDENTS, The	GOD IN THREE PERSONS (INSTRUMENTAL EXCERPTS)	Torso 33055	(SRD)						Rock
ROLLING STONES, The	INTERVIEW PICTURE DISC	Baktabak BAK 2109/-	£2.99	(ARAB)					Spoken Word
ROWANS	THREE TRAVELLING NORTH	Narsound NOR 1	"MC"	£3.35	(ROSS)				Folk
SCORPIONS	INTERVIEW PICTURE DISC	Baktabak BAK 2101/-	£2.99	(ARAB)					Spoken Word
SEMPRINI	GOLDEN CLASSICS	EMI EMS 1300/CZ 126	"CD"	(E)					MOR
SIMON, Carly	GREATEST HITS LIVE	Arista 209196/409196	"MC"/259196	"CD"	(F)				Pop
SMITH, Jimmy	WALKMAN JAZZ	PLAYS THE BLUES	Polydor 829537-4	"MC"/829537-2	"CD"	(F)			Jazz
SMITHEREENS, The	GREEN THOUGHTS	Enigma/Virgin ENVLP 504/TCENV 504	"MC"	£3.85/7.29	(E)				Rock
SOUTHERN DEATH	CULT SOUTHERN DEATH	CULT Lowdown/Beggars Banquet	BBL 46/BBL 46	"MC"/BBL 46	"CD"	£2.43/4.25	(W)		Rock
STATUS QUO	INTERVIEW PICTURE DISC	Baktabak BAK 2110/-	£2.99	(ARAB)					Spoken Word
SUDDEN & KUSWORTH	JACOBITES	Glass GLACD 008	"CD"	£5.50	(I/RR)				Rock
TOY DOLLS	A FAR OUT DISC	Volume VOCD 002	"CD"	£7.05	(I/RR)				Rock
TRADIA	TRADE WINDS	FM/Revolver WKFMLP 108/WKFMM 108	"MC"	£3.85	(BMG/RE)				Rock
TUBEWAY ARMY	TUBEWAY ARMY	Lowdown/Beggars Banquet	BBL 4/BBL 4	"MC"	£2.43	(W)			Rock
TWELVE 88	CARTEL	MAXIM Biteback	BB 015/-	£2.43	(I/BK)				Pop
VARIOUS	BOOGIE TUNES (Melba MOORE, Milton WRIGHT etc)	Graphic/Priority LIPS 2/TCIPS 2	"MC"	(PY/BMG)					Dance/Disco
VARIOUS	HOUSE SOUND OF LONDON VOL 4	ffrr/LONDON FFRDP 4	"2 LP"/FDRDC 4	"MC"	£5.49/6.99	(F)			House
VARIOUS	JACK THE TAB	Castalia ACID 001	"CD"	£6.50	(I/RE)				House
VARIOUS	JAZZ SAMPLER VOL 4	CBS(France)	4608261/4608264	"MC"	£2.99	(DIS)			Jazz
VARIOUS	RAW CUTS VOL 7	7-UK GARAGE DISEASE	Satellite RAW 7	(I/BK)	£3.05				Garage
VARIOUS	TIL THINGS ARE BRIGHTER	(Marc ALMOND, Pete SHELLEY etc)	Red Rhino REDLP 088/REDCD 088	"CD"	£3.65/7.05	(I/RR)			Country
VIERRA, Cristina	CRISTINA VIERRA	Warner Brothers K 925645-1/K 925645-2	"CD"	(W)					Rock
VISION	DUBVISION	Funf Und Vierzig EFA 4530/-	(SRD)						Rock
WATERS, Muddy	HOOCHIE COOCHIE MAN	Epic 461186-1/461186-4	"MC"/461186-2	"CD"	£3.79/7.29	(C)			Blues
WHO, The	A QUICK ONE	Polydor SPELP 114/SPEMC 114	"MC"/835728-2	"CD"	£2.45/4.89	(F)			Rock
WHO, The	LIVE AT LEEDS	Polydor 825339-2	"CD"	£6.99	(F)				Rock
WHO, The	THE WHO SELL OUT	Polydor SPELP 115/SPEMC 115	"MC"/835727-2	"CD"	£2.45/4.89	(F)			Rock
WILDE, Kim	INTERVIEW PICTURE DISC	Baktabak BAK 2102/-	£2.99	(ARAB)					Spoken Word
WILLIAMSON, Sonny	BOY RARE	SONNY BOY RCA(France)	NL 90027/-	£5.99	(DIS)				Jazz
XTR									

NEW SINGLES

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

ADMIRAL BAILEY NO WAY NO BETTER THAN/(Dub) Live And Love LLD 81 12" (JS/P) Reggae

B MOVIE POLAR OPPOSITES/tba Wax 12 WAX 4 12" Pic Bag (I/BK)
BEAT HOTELS, The **SMILE**/tba Household HOLD 2 Pic Bag (I/RE)
BIG AUDIO DYNAMITE OTHER 99/What Happened To Eddie CBS BAAD B5 Ltd Edition Badge Pack (C)
BIG COUNTRY KING OF EMOTION/The Travellers Mercury/Phonogram BIG 5 Pic Bag; BIGC 512 12" Pic Bag incl's Starred & Crossed; BIGCD 5 "CD" incl's Not Waving But Drowning (F)
BROOMFIELD SHE CANT GET SERIOUS/Light Up The World CBS 6529247 Pic Bag; 6529246 12" Pic Bag (C) Dance/Disco

CATCH, C.C. SOUL SURVIVOR/Midnight Gambler RCA PB 42173 Pic Bag; PT 42174 12" Pic Bag (BMG) Hi NRG
CHRISTIE, Kyle THAT SON OF YOURS/tba Gigantic G1 008 (I/RR)
CLIMIE FISHER, I WON'T BLEED FOR YOU/Climbing Up The Ladder EMI 12EMX 66 Pic Bag; 12EMX 66 Ltd Edition with Etched Pic & Lyrics (E)

DEAD OR ALIVE TURN AROUND AND COUNT TO TEN/tba Epic BURNS 4 Pic Bag; BURNS T4 12" Pic Bag (C) Hi NRG
DIXIE & ALLON COTTAGE IN THE COUNTRY/Before I'm Over SnapShot SR 001 (ROSS)

ELLIS, BEGGS & HOWARD BAD TIMES/One Tongue RCA PB 42041 Pic Bag; PT 42042 Pic Bag (BMG)
EUROPE SUPERSTITIOUS/Lights And Shadows Epic EUR Q3 Poster Bag (C)
EXCALIBUR HOT FOR LOVE/EARLY IN THE MORNING/Come On And Rock/Death's Door Clay PLATE 9 12" Pic Bag (P)
EXTASIS PSYCHEDELIC JACK/tba Acid Jazz JAZID 3T 12" (I)

FORD, Baby OOCHEE KOOCHY (F.U. BABY YEAH YEAH)/Flowers Rhythm King/Mute 7 BFORD 1 Pic Bag; 12 B FORD 1 12" Pic Bag (I/RT) Acid House
FOUR TOPS INDESTRUCTABLE/Are You With Me Arista 111510 Pic Bag; 611510 12" Pic Bag; 661510 "CD" (BMG) Dance/Disco
FRONT 242 ENDLESS RIDDANCE/tba Red Rhino Europe MK 003CD "CD" (I/RR)
FRONT 242 INTERCEPTION/tba Red Rhino Europe RRET 002CD "CD" (I/RR)
FRONT 242 POLITICS OF PRESSURE/tba Red Rhino Europe MK 004CD "CD" (I/RR)

GAYE, Marvin (SEXUAL) HEALING/My Love Is Waiting Old Gold OG 4075 12" (CP/A/LIG) Soul

GIBB, Barry CHILDHOOD DAYS/Moonlight Madness Polydor PO 15 Pic Bag; PZ 15 12" Pic Bag incl's Cover You (F)

GODFATHERS 'CAUSE I SAID SO/When Am I Coming Down Epic GFT2 2 Ltd Edition Shrinkwrap with Backstage Pass (C)

GOODBYE MR MACKENZIE GOODBYE MR MACKENZIE/Green Turn Red/Knocking On Joe/Stars And Bars Capitol CDCL 501 "CD" (E)

GRIFFIN, Billy HOLD ME TIGHTER IN THE RAIN/Serious Old Gold OG 4077 12" (CP/A/LIG) Soul

HEAVEN 17 THE BALLAD OF GO GO BROWN/I Set You Free Virgin VS 113 Pic Bag; VST 113 12" Pic Bag (E)

HINES, Gregory THAT GIRL WANTS TO DANCE/(Version) Epic 6538122 Ltd Edition "CD" (C) Dance/Disco

IDOL, Billy CATCH MY FALL/tba Chrysalis IDOL 13 Pic Bag; IDOLX 13 12" Pic Bag; IDOLCD 13 "CD" (C)

IRON MAIDEN THE EVIL THAT MEN DO/Prowler '88/Charlotte The Harlot '88 EMI CDEM 64 "CD" (E)

ISLEY JASPER ISLEY CARAVAN OF LOVE/Voyage To Atlantis Old Gold OG 4076 12" (CP/A/LIG) Soul

JOHNSON ENGINEERING THUG/tba Gigantic G1 003 (I/RR)

JONES, Ira & THE RAPIDS JUNGLE JACK DASH/Get Mad Ghetto Recordings WALT 1 Pic Bag; WALT T1 12" Pic Bag (C)

JONES, Jo Ann SHARE MY JOY/(Dub) Champion CHAMP 81 Pic Bag; CHAMP 1281 12" Pic Bag (BMG) Dance/Disco

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

KASSAV SOLEIL/Zoo Epic KSV1 Pic Bag; KSVT 1 12" Pic Bag (C)
KEMP, Johnny JUST GOT PAID/(Version) CBS 6514707 Pic Bag; 6514709 12" Pic Bag + Slicker; 6514706 12" Pic Bag Ltd Edition (C) Dance/Disco
KIKKIT LOVE FIXATION/(Version) Republic LICIT 002 12" (I) Dance
KORIANA HAND IN HAND/Victory Polydor PO 13 Pic Bag; PZ 13 12" Pic Bag (F)

LAUPER, Cyndi HOLE IN MY HEART/Boy Blue Epic CYN C3 "CD" Ltd Edition (C)

MEDLEY, Bill HE AIN'T HEAVY HE'S MY BROTHER/The Bridge Polydor PO 10 Pic Bag; PZ 10 12" Pic Bag incl's It's Our Destiny; PZCD 10 "CD" (F)
MIAMI SOUND MACHINE DR BEAT/Bad Boy Old Gold OG 4078 12" (CP/A/LIG)

NELSON, Jackie LET THERE BE PEACE/The Holy City Scotdisc ITV 7S 458 (Self-0467 21517)

NOVEMBER ONE GET CLOSER/Never Give Up Epic NOV QT 2 12" Pic Bag Ltd Edition (C)

OZO THEATRE COMPANY ARMADA '88/OYE COMO VA/Thurrock Bridge Galaxy GALS 003 Pic Bag; GALS 12003 12" Pic Bag (PY/BMG)

PASADENAS RIDING ON A TRAIN/My Baby Don't Love Me No More CBS PASA 2 Pic Bag; PASA Q2 Poster Bag Ltd Edition; PASA T2 12" Pic Bag; CDPASA 2 "CD" Ltd Edition (C) Dance/Disco

PASSENGERS, The HELL TO HEAVEN/Frances Farmer's Song/The World Outside True PAFF 007 Pic Bag (I/RR)

PAUL, Billy LET'S MAKE A BABY/America/Malorie Old Gold OG 4074 12" (CP/A/LIG) Soul

PAUL, Chris TURN THE MUSIC UP/(Version) Syncopate/EMI 12 SYX 13 12" Pic Bag (E) Dance/Disco

PRIEST, Maxi GOODBYE TO LOVE AGAIN/Angel 10/Virgin TEN 238 Pic Bag; TENX 238 12" Pic Bag; TENC 238 "CD" (E) Reggae

PRINCE ALEY KEEP ON TRYING/(Inst) Slick SLICK 02 12" Pic Bag (JS)

RAE, Stacey HE USED TO GIVE ME ROSES/(Inst) Humber CELL 1 (WYND)

ROMANO COME SHOW YOUR LOVE/tba Metro Music International MMI 2; 12MMI 2 12" (E) Correction to Previous Listing

ROYAL HOUSE CAN YOU PARTY/(Dub) Champion CHAMP 79 Pic Bag; CHAMP 1279 12" Pic Bag (BMG) House

RUN-D.M.C. MARY MARY/Razing Hell London LON 191 Pic Bag; LONX 191 12" Pic Bag (F) Rap

RUSSEL, Jerome GO FOR GOLD/(Inst) Sunnyside STYLE 2 Pic Bag (A) (The Official Olympic Single)

SADE NOTHING CAN COME BETWEEN US/Make Some Room Epic SADE3 Pic Bag; SADE T3 12" Pic Bag; CDSADE 3 "CD" (C)

SCRITTI POLITTI FIRST BOY IN THIS TOWN (LOVESICK)/World Come Back To Life Virgin VS 1082 Pic Bag; VST 1082 12" Pic Bag (E)

SELINA SHOTGUN/(Inst) Columbia DB 9171 Pic Bag; 12DB 9171 12" Pic Bag (E) Hi NRG

SHABARANKS MUSIC LOVER/(Version) Live And Love LLD 83 12" (JS/P) Reggae

SIMON, Carly YOU'RE SO VAIN/Do The Walls Come Down Arista 11701 Pic Bag; 611701 12" Pic Bag incl's Coming Around Again; Itsy Bitsy Spider (BMG)

SOUND ASSASSINS GET OUT OF MY HOUSE/tba Cooltempo/Chrysalis COOL 173 Pic Bag; COOLX 173 12" Pic Bag (C) House

SPAGNA EVERY BOY AND GIRL/Don't Call It Love CBS SPAG 1 Pic Bag; SPAG T1 12" Pic Bag (C) Hi NRG

STATUS QUO RUNNING ALL OVER THE WORLD/Magic Vertigo/Phonogram QUAID 1 Pic Bag; QUAID 112 12" Pic Bag; QUAID 1 "CD" incl's Whatever You Want (F)

TRANCE DANCE YOU'RE GONNA GET IT/Prime Time Rhyme CBS 6513037 Pic Bag; 6513039 12" Pic Bag (C)

TROJANS, The LUMPI/tba Gaz's 12 GAZ R08 12" Pic Bag (I/BK)

TYLER, Bonnie SAVE UP ALL YOUR TEARS/It's Not Enough CBS TYLER 2 Pic Bag; TYLER T2 12" Pic Bag (C)

VENDETTA I'VE GOT YOU IN MY HEART/(Version) Plaza PZA 037 Pic Bag; PZA 037T 12" Pic Bag (SP)

VIXEN EDGE OF A BROKEN HEART/Chormed Life Manhattan EML MT 48 Pic Bag; MTP 48 Ltd Edition Poster Bag; 12MT 48 12" Pic Bag (E)

V.J. JAILBREAK KATCH THE BEAT/tba Katt KATT 3 12" Pic Bag (I/RE)

Armada '88/Oye Como Va O
 Bad Times E
 Best 2 B A Girl S
 Can You Party R
 Caravan Of Love I
 Catch My Fall I
 Cause I Said So G
 Childhood Days G
 Come Show Your Love R
 Cottage In The Country D
 Dr Beat M
 Edge Of A Broken Heart V
 Endless Riddance F
 Every Boy And Girl S
 First Boy In This Town N
 Get Closer S
 Get Out Of My House C
 Go For Gold R
 Goodbye Mr Mackenzie G
 Goodbye To Love Again P
 Hand In Hand K
 He Ain't Heavy He's My Brother M
 He Used To Give Me Roses R
 Hell To Heaven P
 Hold Me Tighter In The Rain G
 Hole In My Heart L
 Hot For Love A
 I Won't Bleed For You C
 Indestructible F
 Interception F
 I've Got You In My Heart V
 Jungle Jack Dash K
 Just Got Paid K
 Katch The Beat V
 Keep On Trying P
 King Of Emotion B
 Let There Be Peace N
 Let's Make A Baby P
 Love Fixation K
 Lump! T
 Mary Mary R
 No Way No Better Than A
 Nothing Can Come S
 Between Us S
 Oochee Coochy F
 Other 99 B
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 Politics Of Pressure F
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 Riding On A Train H
 Running All Over The World S
 Save Up All Your Tears T
 Sexual Healing S
 Share My Joy J
 She Can't Get Serious B
 Shotgun S
 Smile S
 Soliel B
 Soul Survivor E
 Superstitious E
 That Girl Wants To Dance H
 That Son Of Yours C
 The Ballad Of Go Go Brown M
 The Evil That Men Do I
 Thug J
 Turn Around And Count 1 D
 Ten T
 Turn The Music Up P
 You're Gonna Get It T
 You're So Vain S



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Tenders will shortly be invited for the supply of Library books, audio and video items and other resource materials for a period of three years, commencing April 1989. Firms wishing to receive forms of tender should apply in writing by 2nd September 1988.

To: Director of Commercial Services (SAS)
Commercial Services Department,
Blenheim Road, Epsom,
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Music Week Classified Advertisement rates at £9.00 per single column centimetre + VAT. Recruitment £12 per single column centimetre + VAT. Spot colour — prices available on request.

Box number charge £4.00. 6 insertions 10%, 13 insertions 15%, 1 year 20%. All advertisements are sold by the single column centimetre, minimum size 3cms. Artwork Thursday 5pm, 9 days before issue publication date. Advertisements may be submitted as flat artwork or typed copy for typesetting.

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Further information contact: Judith Rivers Tel: 01-387 6611 Ext. 255 — Greater London House, Hampstead Road, London NW1
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MUSIC VIDEO

	Last Week	Description (tracks) Timings/Dealer Price	Chart Weeks on Chart
1	10	MICHAEL JACKSON: The Legend . . . Video Collection Compilation (22 tracks)/55min/£6.95	MJ 1000
2	2	MICHAEL JACKSON: Making Thriller Compilation/1hr/£6.95	Vestron MA 11000
3	3	NOW THAT'S . . . MUSIC VIDEO 12 Compilation/1hr/£6.95	PMI/Virgin MV NOW 12
4	4	MADONNA: Ciao Italia . . . Live (16 tracks)/1hr 40min/£7.80	WEA 9381413
5	5	DEF LEPPARD: Historia Compilation (18 tracks)/1hr 30min/£10.42	PolyGram Music Video 041 684 2
6	NEW	INXS: Kick The Video Flick Compilation (6 tracks)/30min/£6.95	Channel 5 CFV 07452
7	6	WET WET WET: The Video Singles Compilation (5 tracks)/25min/£6.95	Channel 5 CFV 05662
8	10	EURHYTHMICS: Savage Compilation (12 tracks)/45min/£6.95	Virgin VVD 340
9	7	GENESIS: VOL 1 Compilation (11 tracks)/55min/£6.95	Virgin VVD 329
10	8	GENESIS: VOL 2 Compilation (12 tracks)/57min/£6.95	Virgin VVD 330
11	14	HEART: If Looks Could Kill Compilation (7 tracks)/30 min/£4.55	PMI MVR 99 0075 3
12	16	AC/DC: Let There Be Rock Live (13 tracks)/1hr 34min/£6.95	WHV PES 34073
13	11	MAGNUM: Wings Of . . . Live/1hr 30min/£10.42	PolyGram Music Video 041 698 2
14	—	PRINCE AND THE REVOLUTION Live (19 tracks)/2hr/£6.95	Channel 5 CFV 01292
15	9	SIXTIES MIX II Compilation (25 tracks)/1hr/£6.95	Stylus SV 0855
16	17	U2: Under A Blood Red Sky Live (12 tracks)/1hr 1min/£6.95	Virgin VVD 045
17	15	WHITESNAKE: Trilogy Compilation (4 tracks)/20min/£4.55	PMI MVS 99 0073 3
18	12	LED ZEPPELIN: The Song Remains . . . Live (9 tracks)/2hr/£6.95	WHV PEV 61389
19	18	KATE BUSH: The Whole Story Compilation (14 tracks)/50min/£6.95	PMI MVP 99 1143 2
20	—	PRINCE: Purple Rain Music Drama/1hr 47min/£6.95	Warner Home Video PEV 61398

Compiled by Gallup for Music Week © 1988

Athens anthology

POLYGRAM MUSIC Video's latest release, Athens GA, is a lively musical documentary about life in the wacky college town of Athens in Georgia.

From this small town in the southern states bands such as the B-52s and REM were launched onto the pop scene along with other memorable bands of the late Seventies and early Eighties.

Featuring unique performances and amusing laid-back interviews with the bands, the film is described by the *New York Times* as having "a refreshingly home-made feeling

about it. It is as likeably odd and unpretentious as Athens itself".

Highpoints are the Love Tractors' performance of the zany instrumental Pretty, REM's alternative version of Swan Swan H plus their charmingly ragged acoustic rendition of the Everly Brothers' All I Have To Do Is Dream and Stop It from the band Pylon.

Also featured in this 82 minute release are the Kilkenny Cats, The Squalls, The Flat Duo Jets, Bar-B-Que Killers, Time Joy and Dreams So Real. Athens GA has a dealer price of £10.42.



£1/2m spend backs Hits 8 video

PRESTWICH OPERATIONS is distributing the top-selling Hits Video 8 chart compilation for RCA/Columbia Pictures. The video, which has a dealer price of £6.95, ties in with the album release of the collection of recent chart-toppers which is being supported with a £1/2m national television advertising campaign.

Terry Hanks, MD of Prestwich Operations, says: "We are absolutely delighted to have the sole distribution of this product and hope it will be the first of many." The 60-minute title features hits from Bros, Fairground Attraction, Terence Trent D'Arby, The Pasadenas and others.

New faces at the Palace

THE PROMO Palace is adding three new directors to its UK roster.

Paula Walker is based in Los Angeles and has directed for Alexander O'Neal, Teddy Pendergrass and Jennifer Warnes since her directional debut 18 months ago; Philippe Decoufle is the French choreographer and dancer who made his video debut with New Order's award-winning True Faith; and Richard Haughton is a top stills photographer who has just made his first video for the Promo Palace with Everything But The Girl's I Don't Want To Talk About It.

The music video production house has recently moved to larger premises due to expansion within the Palace group of companies and has a new address at 26/27 L'Arbly Street, London W1V 3FH.

● VIDEO DUPLICATOR TapeTech has appointed Alastair Johnson as its new manufacturing manager.

Johnson joins TapeTech from the plastic manufacturing division of TFX. TapeTech has also appointed Robert Knibbs as technical consultant and Peter Wright as computer manager who will be responsible for the running of the company's mini computer system. Simon Holloway joins the company as quality assurance manager from Maxell where he was quality control manager.



BAD BOYS: Epic presents Radio One with a triple platinum disc of Bad.



PRINCE AND the foundation: Prince Edward is presented with a copy of It Could Be Me — a film in aid of the Queen Elizabeth Foundation for the Disabled.



RISE TO the occasion: Clime Fisher receive gold discs for sales of their debut album and celebrate with EMI staff.



HOME WIN: Members of the various groups who participated in the Home Taping Rights Campaign celebrated their blank tape levy victory with supportive MPs. The celebrants represent interests such as the Royal National Institute for the Blind and the National Consumer Group. It is not known whether the Japanese audio industry, which largely funded the campaign, picked up the drinks bill.



CHEERS MEDEIROS: London/FFRR strike force celebrate the success of the Glenn Medeiros and Salt 'n' Pepa singles.

Doolery's

D I A R Y

WITH UP to eight formats being manufactured/shipped/stocked/sold/even listened to with each single release (see p1), it's worth noting that CDV will mean yet another to keep track of... It's not often you get 18 inches of copy devoted to a new single in such an august organ as the *Financial Times*. But, before PRs start reaching for the phone, bear in mind your artist will probably have to go on strike first — as the subject of the *FT's* close scrutiny was the National Union of Seamen's benefit record *Leave Us Alone*... The *Observer's* coverage of the US payola investigation sunk from the ridiculous to the pathetic last week, following up supposed revelations of Virgin's involvement with record promoter Joe Isgro by bringing the *Kray* brothers into the picture... An 80-minute CD is all well and good (see *World Briefing*, p4) but we couldn't actually persuade *MW's* office system to play it... Brian Shepherd and Chris Briggs (now both at A&M) have just celebrated 10 years together in the music business — "and it don't seem a day too much"... The Marquee's Simon White says there were lots of offers from famous names to play the closing night of the old Wardour Street premises, but that the low key finish served to emphasise that it will be business as usual when the club restarts in Charing Cross Road at old cinema premises still awaiting licensing justices approval... The Prince of Wales is set to attend Jean-Michel Jarre's Docklands spectacular on September 24... Stocks Club, Chelsea, presented a football challenge cup on Sunday to the winners of an all-star tournament in aid of Music Therapy...

COULD EUROPEAN satellite radio be just around the corner? Both Radio Nova International and Sky have approached PPL and IFPI for licences to broadcast records across the continent... Armed with market research suggesting that 18-24-year-olds are fed up with the existing pop press, the publishers of *The Voice* are launching fortnightly tabloid *The Cover* at the end of September... EMI has already shown signs that it is not being greatly affected by its dispute with Woolworths and now the retailer's Mike Sommers says that first half music sales in Woolies are up 36 per cent on last year... The chart rules wrangle which has arisen at the same time (see p1) has drawn BARD and some of its members into the sort of battle it was keen to avoid and Sommers, who describes himself as "a baked beans man" in his commitment to selling more product, adds plaintively: "I'm not trying to be an *enfant terrible*"... In the US Jem Records and Enigma are trying to work out their differences outside the courtroom. Enigma attempted to purchase Jem earlier this year and is reportedly owed \$800,000... An ominous comment appears in the Independent Broadcasting Authority's annual report which says that The Roxy presented problems on "questions of taste and decency, particularly in the choice of commercially-produced pop videos".

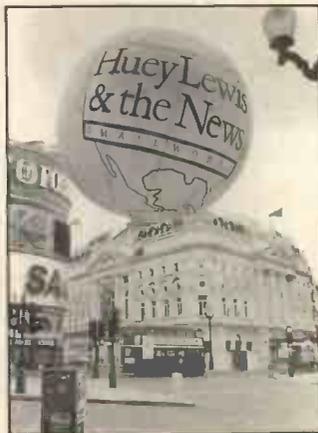
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NEWS OF the world: Chrysalis promote the new album *Small World* by Huey Lewis and the News.



I BET they think Carly's back to label: Carly Simon gets a warm welcome from Arista on a visit to the UK to promote her new album.



GLEN WILL I see you again: HMV Oxford Street welcomes Glen Goldsmith.

C O M M E N T

I've seen the future of rock'n'roll and its name is CDV. It's a nice line isn't it, and both Philips and PolyGram will be wishing it true over the coming months. Their main problem, however, after so many false starts, is more likely to be convincing cynics within the industry rather than outside that the new format is worth pursuing. Judging from conversations I have had with senior figures in the business, there are many sceptics. "Once the video track is over, what are kids supposed to do — stare at a blank screen?" is one reservation. "Not everyone has their hi-fi in the same room as the TV" is another. "Not another format, please" is yet another. Perhaps the most searching question relates to whether the CDV camp has blown its chance by having too many "launches", "previews", projected starting dates. Yet, however much the credulity of the music business may have been stretched over the past 18 months, I don't believe the public's perception has been much affected.

If it comes across as an appealing new product, the public will buy it.

PolyGram and Philips appear to have learnt a great deal from their past experiences and are applying that knowledge this autumn. The price is right, for a start. Surely nobody could balk at £499 for an all-singing, all-dancing CD player which also gives you top quality pictures when some of the high end audio-only CD machines are still up towards that bracket. The five-inch discs — effectively providing a promo clip for the lead

track as a bonus to the CD version of a 12-inch single — are set at a reasonable £4.99.

They're rightly not trying to sell the concept as a new video format. "It's CD with pictures," says Geoff Kempin and stresses the "plus" factor of adding visuals to an already successful sound medium.

They are going for gold — the distinctive colouring will certainly enhance collectability of the discs.

Many believe that music needs better quality sound on TV to take it into a new dimension. Well, there is no prospect of regular TV transmissions taking us beyond the tinny four-inch speaker stage for some while, and VHS Hi-Fi has not had any discernible impact even though the sound is wonderful. That leaves CDV, which could turn people on to the visual impact of music in their own homes.

PolyGram and Philips are not hanging back to await support from other companies. They are going for it themselves, putting their money where their mouths are — £2½m of it in the UK alone — and are aiming to establish CDV by leading from the front.

If it proves a real winner, those same sceptics will be rushing to put out material on CDV, conveniently forgetting their initial misgivings.

Music Week has had no hesitation in detailing the delays and problems, but now all we are saying is give CDV a chance.

David Dalton



HEAD WILL ROLL: Crazyhead sign a publishing deal with Warner Chappell.



POIROT ME boy, is that the catalogga sell through: Prestwich Operations and guests adopted Twenties' style for a trip on the Orient Express to celebrate a catalogue deal with RCA/Columbia Pictures. Prestwich has acquired 100 titles for the sell through market.

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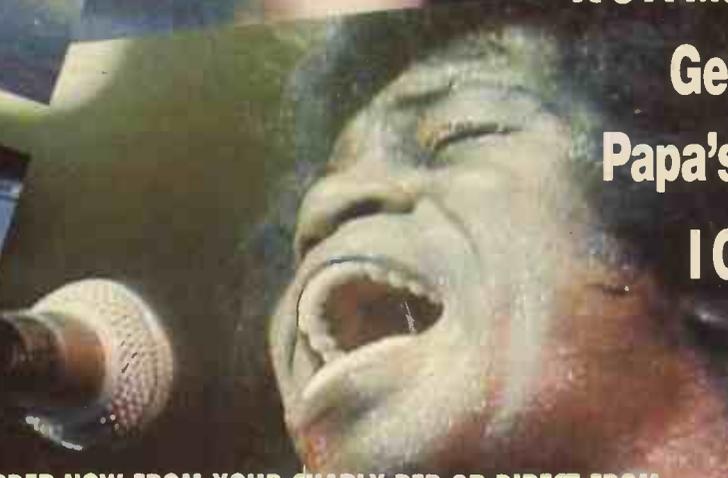
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