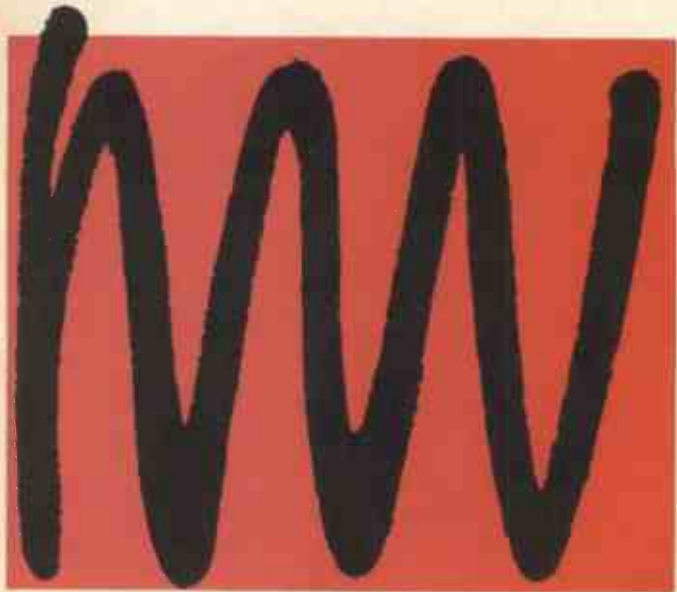


MUSIC WEEK



£1.90 U.S.\$3.50

ISSN 0265-1548

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BPI, MW back BARD showcase

BOTH THE BPI and *Music Week* are throwing their weight behind BARD 88, the autumn product showcase and conference initiated by the British Association of Record Dealers.

A presentation was made by BARD to the BPI's dealer liaison committee chaired by Pinnacle's Steve Mason, who says: "It is getting our backing and I believe all the record companies approached

will get involved in presenting product, assist in getting bands to appear, and attend the dinner.

"My personal thoughts are that this should be a very worthwhile event and I hope that it grows. I was impressed with BARD's presentation — as was the rest of the dealer liaison committee — and our recommendation to the council that we support the event was accepted."

The dealer liaison committee includes council members Rupert Perry (EMI), Clive Banks (Island) and Tony Powell (MCA), plus Virgin's Jon Webster who has been co-opted.

Companies invited to present

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What goes up — may come down

THE SUMMER slump in record sales has led to stagnancy at the top of the singles chart, but elsewhere releases are moving up and down at a great pace.

Yazz And The Plastic Population and Kylie Minogue stayed at numbers one and two respectively for four weeks — the longest time since Band Aid and Wham! did the same for five weeks in 1984.

Yet Gallup chart consultant Alan Jones says the rest of the singles chart is nowhere near as static. "The turnover now is quicker than it has ever been before," he says.

"Most singles are peaking very

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Dealers quicker off the mark than record companies

PolyGram hits the road with CDV launch

POLYGRAM WILL be showing dealers how to turn silver into gold when its CDV roadshow kicks off in London at the Gloucester Hotel on August 31. And while some record companies are still watching the launch from the sidelines, many dealers are keen to embrace the new format.

From London the roadshow will travel nationwide visiting Bristol's Hilton Hotel on September 1, Birmingham's Albany Hotel (2), Edinburgh's Sheraton Hotel (5), Manchester's Ramada Hotel (7) and Maidenhead's Crest Hotel (8).

PolyGram's sales director Pete Rezon and PMV managing director Geoff Kempin will be explaining the concept of the format and unveiling product, while technical service manager Peter Oliff will demonstrate the capabilities of the hardware.

Rezon says: "We've picked venues that have been tried and tested by PolyGram in the past and responses to invites are still flooding in. The presentations include a dinner and we will be around to answer dealer's individual questions. There will be a draw at the

end of the evening with a CDV player as the prize."

Meanwhile, dealers are gearing up for the October launch. Charles Padley, of Old Town Records in Hemel Hempstead, says he is committed to the format. "I've already had feedback from members of the public who haven't bought CD yet but are waiting for CDV so they can have the additional facilities," he says.

"It might flop horribly but one thing is for sure, if nobody supports CDV it definitely will." He believes the initial price levels of £499 for hardware and £4.99 for the basic five-inch CDV are "realistic".

Jim Scobie, at Impulse Records and Tapes in Motherwell, says his shop was one of the first to launch CD in Scotland and is likely to do the same for CDV.

"We will probably stock it from the word go because it is the way the industry is going — it is the future." At the same time, he admits that CDV is unlikely to take off in

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LIGHTNING'S DAVID Powell (left) and Ray Laren: leaning on the future

Juke box lesson in adaptability

A SMALL, often forgotten, but still significant sector of the music market — the juke box industry — has been suffering more than most the traumas caused by doubts cast on the longevity of CD and the future of the seven-inch single.

The unpredictability of the singles chart has caused yet more problems in programming machines, yet music suppliers to juke box operators have adapted to the changing conditions and predict a

solid future for a business which represents up to 35,000 seven-inch juke boxes and several hundred CD machines already on site trial in the UK.

Long established Laren For Music is preparing for the future by developing a more sophisticated service under its new banner Lightning Programming, headed by managing director David Powell, who says: "Whichever way the

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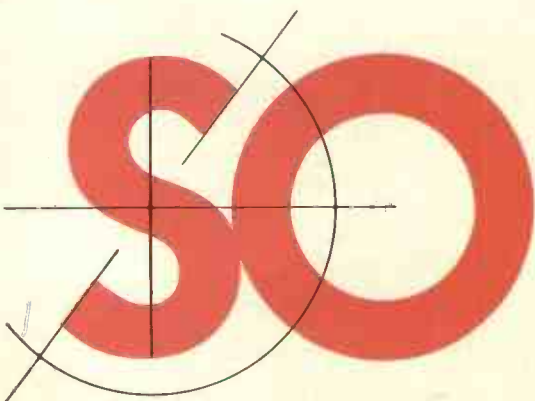
TOTP — now you hear it

TWO OF THE UK's most potent promotional outlets are joining forces from this week when Radio One starts to broadcast Top Of The Pops in FM stereo.

The first simultaneous broadcast on Thursday (1) will be on the same day that FM transmitters are switched on in central Scotland, the

Midlands and the north of England. Some areas — including London — can already receive Radio One on FM.

The new service will be introduced to other parts of the country over the next three years, with South Wales and Northern Ireland due before the end of the year.



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10·10·88



Disctronics MD takes up new role for Quatro

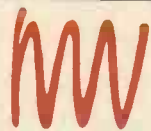
DISCTRONICS MANAGING director Roger Richmond-Smith is stepping down from his executive role to pursue a new assignment with Quatro, the Australian company which controls the major shareholding.

Richmond-Smith was recruited by Quatro to establish Disctronics in the global market and his departure is seen by acting chief executive Peter Massey as a culmination of him having achieved that aim. It comes at a time when the com-

pany has streamlined its CD manufacturing facilities, turned its Anaheim plant entirely over to research and development and opened a New York head office.

Quatro public shareholdings span film, television and video but Richmond-Smith may be assigned a project outside of the entertainment sphere. He will remain a Disctronics director in a non-executive capacity and his successor as MD will be announced within a matter of weeks.

MUSIC WEEK



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

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

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

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

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

él takes lead for Cherry Red

WHILE HIS Cherry Red label is not currently operating with a high profile, Iain McNay confirms from abroad that other marques associated with the company are active and doing well.

"The situation is that the Cherry Red label is not doing very much — most of our records are going out on él records," he says, adding that all acts on él are ultimately signed to Cherry Red.

McNay is out of the country on a long-term basis for personal reasons and says: "Because I have not been there to push it people think it's going out of business. This is not the case."

He claims a turnover of £650,000 for the company this year.

NEW PRODUCT

● **PLAY IT** Again Sam releases a new single, *L'Amour*, by The Young Gods this week to tie in with British live dates by the band.

● **THE THIRD** Hollies album titled *Hollies* is re-released by BGO Records this month to coincide with the band's 25th anniversary and a nationwide tour.

● **PRETTY POLLY** is the new single from Jab, on Jab Records through Fast Forward, and is released on September 5 to tie in with the group's UK tour.

MUSICAL

Chairs

MOVING ON is Virgin's business affairs manager George Babbington who becomes head of legal and business affairs for Siren/10 Records ... The Meekland Group together with PRT has set up its own in-house PR department and has recruited former Chrysalis and EMI press officer Joe O'Neil as corporate press officer. He replaces Nick Massey ... Rusty Egan and Mother Records have parted company. Egan can be contacted on 01-402 4756 ... Mike Heatley is the new international manager of strategic marketing at EMI ... The new chairman for the Independent Local Radio Division of the Broadcasting and Entertainment Trades Alliance is Sandra Axford, a Two Counties Radio sales executive from Bridport.

● **PANGAEA RECORDS** is a new label concentrating on esoteric music and has been formed by Sting, IRS Records chief Miles Copeland and former CBS Masterworks vice president of A&R, Christine Reed.

The label will be distributed through MCA in North America and CBS International for the rest of the world. Six new albums are planned later this year.



● **PHONOGRAM** IS supporting the release of Love And Money's (above) single *Hallelujah Man*, on September 5, with full-page advertising in the national music press, national flyposting and in-store displays.

The release coincides with the band's British dates and an appearance on Channel Four's *Wired*.

Following SACEM's lead

IN YOUR issue of July 23 you refer to my proposal at the recent PRS Annual General Meeting that the PRS should follow its French counterpart, SACEM, by taking steps to protect its composer and independent publisher members from broadcasting organizations who insist on acquiring the publishing rights on music performed in their programmes.

You report that: "In reply PRS chief executive Michael Freegard said that the matter had been considered by the Annan Committee on Broadcasting in 1977 and by the IBA which had found no evidence of such abuses."

However, on the contrary, the report of the Annan Committee detailed in paragraph 12.52 (on page 184) the proportion of music used on ITV which was published by ITV company subsidiaries (which in one case was as high as 70 per cent) before concluding: "Allegations of this kind are bound to be made if a programme company has interests which impinge on broadcasting. It is difficult to believe that a commercial concern will not give preference to its subsidiary ... this situation needs to be kept under review."

Perhaps, having had an opportunity to reflect on my question, which was supported by PRS composer and publisher members alike, and upon the Annan Committee's findings and recommendation, the PRS Council will now give serious consideration to taking similar steps to SACEM to curb further abuses in this area.

Trevor Lyttleton, Bryanston Court, George Street, London W1.

More to radio than Radio One

MUSIC WEEK is a publication used as a reference for record retailers, wholesalers, TV and radio throughout the UK and as such provides a valuable service for the music industry.

However, I must write to you regarding recent articles. Your coverage of Route 88 was superb and probably brought an awareness of country/new country to many people. I must point out that statements like "country needs more airtime", and "once we crack

Radio One, we'll be laughing", do not reflect the true situation regarding airplay.

People outside the capital have been born with ears and brains, and for the past 18 months have enjoyed such artists as Steve Earle, Nanci Griffith and Lyle Lovett. They receive considerable daytime airplay on Piccadilly Radio. Surely that's more of a breakthrough than a token show on Radio One.

Recent articles have implied that airplay on independent radio has little effect on record sales. Surely the system of "weighting" records to combat heavy regional sales used by Gallup would not be necessary if this were true. Artists that have broken through due to good regional support include Julia Fordham and All About Eve and listeners to independent radio now number 20m. Your own music awards section for Plugger Of The Year featured regional radio/TV pluggers in first, second and third place.

On the subject of your awards, could I suggest a new category for readers of *Music Week* outside London, ie a record retailer, TV and radio programmer etc, who supports and promotes developing new talent.

Radio in this country is about to enter its most exciting era, with the development of new radio stations on FM. Surely, radio can now be talked about as radio not radio based in London.

Robin Ross, head of music, Piccadilly Radio, Manchester.

Cliff-o-file

I AM compiling a special Tribute To Cliff book with the approval and co-operation of the Cliff Richard Organisation.

My last Cliff profile, penned with the late Patrick Doncaster, reached the national top 10. So far I have written to several hundred people who have been connected in some way with various aspects of Cliff's long career. Doubtless I have missed some vital names, and at the same time I do not have address contacts with many people who featured in the early part of his career. These were listed in Pat's diary, but I do not have this. Can I ask anyone who believes they should have received a communication to write to me? I shall be pleased to hear from them.

Tony Jasper, 29 Harvard Court, Honybourne Road, London NW6 1HL.



THE SMITHS

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DISTRIBUTED BY THE CARTEL

PolyGram

► FROM PAGE ONE

his area immediately and he does not envisage many sales initially.

Even Cornwall, which often has to follow trends from elsewhere in the country, is willing to support the format. John Read at Records And Tapes in Falmouth says he has a small professional market but is looking to stock CDV.

"We are willing to put money into it but we will have to see how it goes in places like London first. We have to be a follower — our local economy dictates that," he says.

"I'm having a re-fit at the shop soon and if CDV does take off, I will make sure I have room for it."

But Matt Whitehouse at Music Mania in Merthyr Tydfil is not so optimistic. "I think for the collectors it will sell but as far as stocking it goes, I'm not going to do that for at least a couple of years until the material and players are in abundance," he says.

"I don't think it will take off. People have forked out a lot of money for a CD player and they won't want to change now," he adds.

"I honestly think it will be a waste of time."

What goes up?

► FROM PAGE ONE

early and the average chart life at the moment is seven to eight weeks.

"Certainly, the only stagnancy apart from at the top is the number of re-releases and cover versions, if you count them.

"But it is a slow time of the year and the summer lull is definitely there. What happens is there are few big name releases around so the chart stagnates a little but at the same time there are lots of new acts breaking through," says Jones.

He adds that at the moment a chart entry can be achieved on lower sales figures than before and this enables more and more artists to get into the charts, particularly from specialist areas like heavy metal and dance.

● Seasonal sales — what dealers say, see Frontline p6.

Trendy Geordie pubs to test all-music cable service

A BROADCASTING company in Newcastle aims to increase radio's influence on the record-buying public with the introduction this week of an all-music cable service to pubs and clubs.

Power Station is being set-up by City Centre Broadcasting and is aimed at "trendy young drinkers" aged between 18 and 24. Four bars in Newcastle will carry the service, which runs from 5pm to 11pm, for a test marketing period from now until December.

PPL has granted a temporary licence for that period but the project almost collapsed when CCB tried to get a broadcasting licence from the Home Office.

But earlier this year, after continuous negotiations, CCB managed to meet Home Office regulations to allow the company and British Telecom to carry the service.

Managing director Mike Graham says the station will provide high quality sound. "The advantage to the bars is that they will get studio quality music piped in for their clients," he says.

"The kids come into town in designer clothes and go drinking in trendy upmarket bars on an established circuit. I'm giving them a designer radio station to go with that."

Graham adds that if the test period is successful the station could

go national via the Midsummer Leisure Group which owns 134 venues. Live programmes and longer hours will also be considered.

Meanwhile, CCB is in the process of being taken over by Nottingham-based Tape Techniques, which produces programmed music on tape. CCB will remain a separate company and retain control of Power Station.

"The whole idea is to act as a facility house to create designer services.

"Now that we have the link with Tape Techniques we have the backing and we can get going at last," says Graham.

MCP waits for rock inquests

ANY DECISION on the organisation of future Monsters Of Rock festivals will be postponed until after the full inquests into the deaths of two fans at this year's show.

MCP, which promoted the concert at Castle Donington, says slam dancing near the front of the stage led to the deaths.

"We've looked at it from all aspects of our organisation and I don't see how we could have prevented the tragedy," says MCP

managing director Maurice Jones.

An inquest into the deaths of Alan Dick and Landon Siggers was opened and adjourned on August 25. A spokesman for MCP says any recommendations as to the organisation of the event in future will not be considered until after the full inquests.

Police report only one arrest during the show, which was attended by about 100,000 fans, and says they are happy with the security at the event.

FORMER JIVE Records international director John Briley (right) has taken up the role of senior international artist development executive for EMI's international marketing division.

He will report direct to Rick Blaskey, who was recently appointed director of international marketing. Briley will also work closely with UK A&R director Nick Gatfield and marketing managers Mike Andrews and Tony Wadsworth.

Briley's role will be to concentrate on the application of marketing strategies between both the US and UK record companies.



BARD

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product on October 6 and 7 are Virgin, EMI, PolyGram, BMG, CBS, WEA, Island, Chrysalis, A&M, MCA, Pinnacle, The Cartel, PRT and Spartan, and Mason says: "It's my understanding that all of those companies will be presenting."

Music Week itself will be publishing a programme providing full details of the event, including a comprehensive agenda, profiles of the speakers and practical information for delegates. Furthermore, the Music Week issue of October 15 will feature in-depth coverage of record company product and autumn campaigns presented at BARD 88, providing retailers with an invaluable stocking guide to keep as a reference.

● More details on BARD 88 can be found on p38.

Juke box

► FROM PAGE ONE

market goes, we are confident that the juke box business can still be serviced properly."

Earlier this year Lightning sought — and got — assurances on continuity of seven-inch singles production from major manufacturers and, if necessary, the company would seek licences for limited-run editions exclusively for juke box use. A sophisticated programming service helps to iron out wrinkles caused by volatility in the singles chart, even though, as Powell says: "Kids that buy singles aren't in pubs."

CD juke boxes — a much bigger investment for pubs and clubs at up to £3,000 per machine — carry albums and Powell says: "They are addressing a completely new market — much closer to the natural profile of people drinking in pubs. And with the broader selection available, there has certainly been an increased take in the cash box."

Powell predicts "tremendous growth" in numbers of CD juke boxes over the next two years — particularly in managed houses owned by large breweries — but anticipates a lot of life left yet in the old vinyl.

"I'm determined to keep supplying vinyl as long as people want it," he says.

Pinnacle sticks with classical

HITTING BACK at what it calls an "underhand" attempt to poach its staff, distributor Pinnacle has reaffirmed its commitment to the classical market.

Following the decision by Chandos to end its distribution link with Pinnacle, George Kimpton-Howe, Pinnacle's general manager, says his company is taking the blow gracefully despite some irritation. "Andy West, our classical field sales manager, resigned to join Chandos and spoke to two of our sales reps to get them to go with him which I think was rather underhand," he says.

In the event, only one, Roger Dimmick, moved to Chandos. Ian Rowe stayed with Pinnacle.

Pinnacle is expanding its classical representation and is now interviewing for a divisional manager and three to four classical specialist reps.

B R I E F I N G

● FORMER WARNER Chappell International president Götz Kiso is to become the new managing director of Deutsche Grammophon. Kiso (44) was managing director at Intersong and Chappell in Germany before taking on the role of Warner Chappell International president in London. His new appointment at PolyGram's Polydor-label company in Germany will take effect from October 1.

● MCA RECORDS has appointed former CBS Records president Al Teller as its president and chief operating officer.

He also becomes vice president of parent company MCA Inc. As president, Teller will be responsible for worldwide operations and will report directly to MCA Music entertainment group chairman Irving Azoff. Teller succeeds Myron Roth in the presidency and Roth now becomes senior vice president of the entertainment group.

● OIL COMPANY BP is claiming the biggest order of pre-recorded music in the history of the British record industry.

For its current promotion, BP Lifestyle, the company has ordered 5m cassettes for which motorists must collect eight vouchers to receive a free tape. There are 10 different tapes, compiled by Telstar.

There are also four different CDs being offered, available for 40 vouchers each. Motorists will receive a voucher for every £5 spent at BP petrol stations.

● SATELLITE STATION Radio Nova International has announced another ILR station taking its night time programming service. West Sound Radio in south west Scotland becomes the sixth UK station to use the service along with Northsound Radio in Aberdeen, ABC Radio in Waterford, Coast FM in Galway, The Sound Channel in Limerick and Radio Nova Dublin.

World BRIEFING

SINGAPORE: PolyGram International plans to expand into the Indonesian market where the current copyright legislation is likely to mean increased sales in the industry.

NEW JERSEY: Security Pacific Commercial Credit has agreed to a refinancing package to help Gem Records out of \$5.5m debts — \$800,000 of which it owes Enigma — and to reorganise. Gem filed for protection from creditors earlier this month under Chapter 11 of the federal bankruptcy code.

NEW YORK: CBS Records is adding 40,000 sq ft of office space in the Wall Street area to house a new data processing centre for 90 employees. Since the sale of the records operation to Sony, the company has been relying on former parent company CBS Inc for data processing services.

LAGOS: International record companies have introduced new record prices bringing the recommended retail price of LPs to \$3.50 with cassettes at \$1.65. This follows a 50 per cent rise to \$3 last year which subsequently saw LP sales fall by at least 60 per cent.

NEW YORK: MTV is seeking broadcast/cable partners to enable it to add Argentina and Brazil to the list of countries in which the station's programming is available. Meanwhile, it does not expect its European operation to be profitable for another four years.

SINGAPORE: Cassette singles are taking off in this country with average sales at 2,000 units. Prices are around \$2.50 compared with \$4.50 for albums and tapes. Pet Shop Boys' single Always On My Mind, which was unavailable here on seven and 12 inch, sold 20,000 copies.

NASHVILLE: Brenda Lee is suing MCA Records for \$20m for what she claims was underpayment of royalties, failure to account sales, licensing product without permission, permitting budget recordings to compete with catalogue product and other breaches. MCA is making no comment on the lawsuit.

OTTAWA: The Canadian Association of Broadcasters has slammed proposed broadcasting legislation which it claims virtually ignores radio. The group believes the Government should be revitalising the medium and is planning its own analysis of private radio.



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Dealers beat the summertime blues

DEALERS ACROSS the UK are working against the summertime sales blues at the same time as preparing themselves for the customary year-end helter skelter of sales.

As many customers head off on their summer holidays, retailers are doing their best to keep up sales figures — some are feeling the pinch while others are taking a more relaxed attitude.

Hasan Gaylani, at Volume Records in Newcastle, says his summertime blues end with the arrival of student grant cheques. "Our shop is sited bang between the polytechnic and the university so it's quiet when the students are away but as soon as the grant cheques are issued it goes wild again," he says.

But one thing that has helped him this summer is Virgin Retail's provincial decline. "It's been good for us because they have been suffering with their back catalogue and many customers have turned to us," says Gaylani.

Assistant manager at Andy's Records in Ipswich, Simon Masterson, does not encounter such problems with students. "There are less adult-orientated rock releases in the summer because the record companies are gearing up for Christmas. There-



THE BEACH Boys: their Greatest Hits album is one way of surfing those summertime sales blues, says one dealer

fore, there are more releases for the younger market and because it is a holiday we get a lot of the kids in the shop buying stuff like heavy metal and dance music," he says.

For Roy Lake, at Sleeves Records in Falkirk, summer means at least one type of music will sell well — Scottish. "It picks up well in the summer because of the tourists. Tapes generally also sell well because people want them to play on the beach and in their cars," he says.

Lake says February/March is another low period for sales. "After Christmas, once the record tokens have been spent, spending money on records is the last thing people want to do."

But he says record company release schedules don't help. "If releases were made available during the whole year there would be a better spread of business. With a little bit of common sense used, you would then find there were not so many peaks and troughs throughout the year."

Kevin Parry, at Rounder Records in Brighton, says he is not really affected by seasonal sales. "Cassettes always sell well and the other formats just level out a little in the summer and Christmas is the same across the board," he says.

"We depend more on the weather than the seasons but even that won't stop the Beach Boys Greatest Hits from selling well as usual."

Counter POINT

FOLLOWING A dealer complaining in Frontline recently concerning EMI's telesales service at Uxbridge Road, the company has replied with an assurance to its customers.

Acting managing director of EMI M&Ds, Andreas von Imhoff, in reply to a dealer's disgruntled claim that he was unable to get the right service from the department, says there is always someone available to answer a dealer's call:

"We already employ 35 telesales people and we deal with approximately 5,000 dealers around the country. If he has a problem getting through — which he shouldn't on Tuesday afternoon, Wednesday, Thursday and Friday (lines are only blocked on Monday and Tuesday morning) — he should ask for the special request number.

REPSPEAK

THIS WEEK Frontline introduces the first in an occasional series of Repspeak, bringing to mind some of the things reps might say to retailers when they're trying to make a sale, with a handy translation to explain how a dealer might interpret them.

Rep: "You'll love this one..." (translation: "It's crap").

Rep: "It's got a full colour gatefold sleeve..." ("It's still crap").

Rep: "It's getting a great buzz in the clubs..." ("Radio One won't play it")

Rep: "The artist is doing lots of in-store PAs..." ("He's not coming within 150 miles of this place").

These are just a few examples. We're sure you've heard some real gems and we'd love to receive them, direct from the Frontline. Music Week will give £5 for every one printed, so write now to Jeff Clark-Meads, Music Week, Greater London House, Hampstead Road, London NW1 7QZ.

REP OF THE WEEK

WITH 20 years service, Owen Shotton is the second longest serving member of the PRT sales force. He covers the North-east and Scottish territories and believes that

a consistent service to his dealers is of prime importance, a success formula borne out recently when Owen received a gold disc as salesman of the year.

"Having two teenage daughters around the house I can't fail to keep up-to-date with what's happening chartwise," he says. His firm belief is that "if it's in the grooves it will sell".

NEW FIELDS OF THE NEPHILIM

NEW ALBUM "THE NEPHILIM"
RECORD · CASSETTE · CD
SITU 22 · SITC 22 · SITU 22 CD
RELEASED NEXT WEEK

Fields of the Nephilim have increasingly dominated the Independent singles chart. Their last album Dawnrazor featured in the Independent Album Chart for 9 months and is still in the Top 20 Now. The single "Bluewater" entered the National Top 75 first week, and the recent Top 40 success with "Moonchild" accurately portrays the phenomenal rise of "The Nephilims" live status.

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8 BRADFORD, ST. GEORGES HALL; 9 STOKE, QUEENS' HALL; 10 LIVERPOOL, ROYAL COURT THEATRE; 12 HULL, CITY HALL;
13 NOTTINGHAM, ROCK CITY; 14 SLOUGH, CENTRE; 15 FOLKESTONE, LEASCLIFF HALL; 16 BIRMINGHAM, HUMMINGBIRD;
17 CAMBRIDGE, CORN EXCHANGE; 19 BRIGHTON, TOP RANK; 20 SOUTHAMPTON, MAYFAIR; 21 IPSWICH, CORN EXCHANGE;
22 CARDIFF, UNIVERSITY; 23 BATH, PAVILION; 24 LONDON, Brixton Academy.

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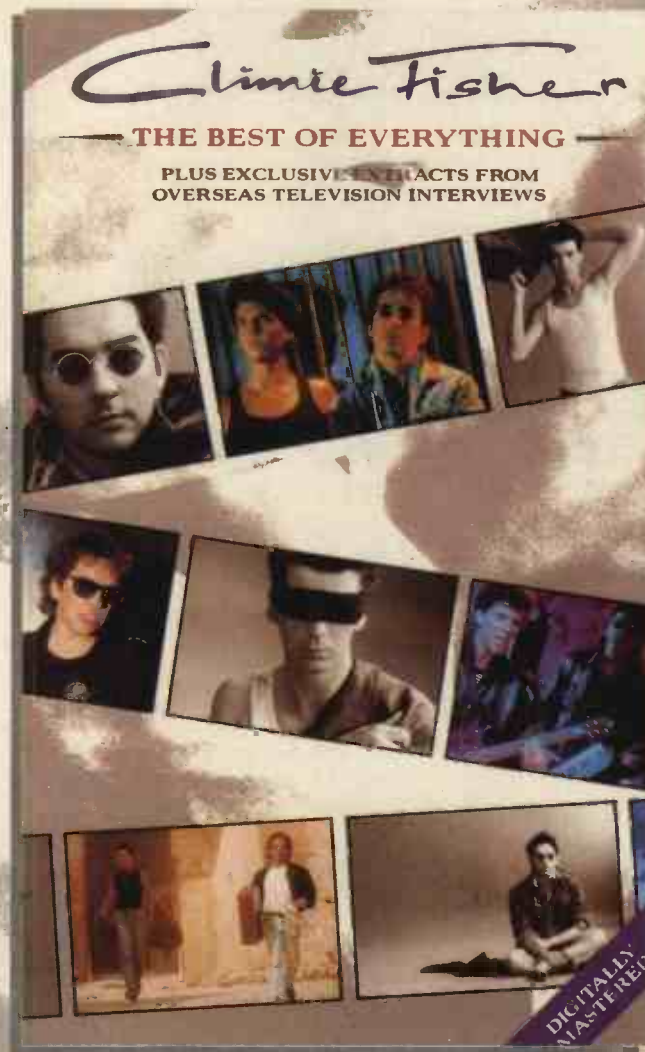
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LORE COYOTE ORION: PT PTLP 004. Distribution: PRT. Following 1986's *One Step Ahead Of The Law* album on the Colt label comes this 14-tracker which displays Lore's abilities as a singer/songwriter. The man himself isn't a bad performer, but one can imagine greater production effort and better known artists making rather more of songs like *Born To Roll*, *Mustang Canyon*, *El Dorado* and several others than Lore himself has done here. He'll be appearing at Peterborough Festival and will no doubt acquit himself well, but this album may turn out to be notable for its compositions rather than its listenability.

MARIE OSMOND: *All In Love*. Capitol (TC) EST 2068 (CD: CDP 7489682). Producers: Paul Worley & Ed Seay. Unlike label-mate Tanya Tucker, the best looking member of the Osmond family is taking note of the New Country



TANYA TUCKER: not quite adventurous enough for the UK market

TOP 10 COMPILATIONS LPS

- 1 **THE KENNY ROGERS STORY**
Kenny Rogers Liberty EMTV39 (E)
- 2 **BEST OF WILLIE NELSON - ACROSS THE ...**
Willie Nelson Telstar STAR2317 (BMG)
- 3 **THE COLLECTION**
Willie Nelson CCSLP 178 (P)
Collector Series
- 4 **THE VERY BEST OF DOLLY PARTON**
Dolly Parton RCA PL 89007 (BMG)
- 5 **ANNIVERSARY - 20 YEARS OF HITS**
Tammy Wynette Epic 4503931 (C)
- 6 **THE COLLECTION**
Jim Reeves CCSLP 183 (BMG)
Collector Series
- 7 **THE BEST OF GLEN CAMPBELL**
Glen Campbell MFP CDMFP6023 (E)
- 8 **DOLLY PARTON'S GREATEST HITS**
Dolly Parton RCA PL 84422 (BMG)
- 9 **THE COLLECTION**
Boxcar Willie CCSLP159 (BMG)
Collector Series
- 10 **20 GOLDEN GREATS**
Glen Campbell EMI EMTV2 (E)

movement, and has made an album which bears comparison with Reba McEntire. Not that this is likely to make huge commercial waves, although *Lonely As The Might Is Long* is a fine track, and both *I'm In Love And He's In Dallas* and *Raining Tears*, with its line "You've got one foot out of the door and the other on my heart" are quite memorable. Not bad at all, although why Mark O'Connor's name is spelt wrongly on the sleeve hardly bears asking!

TANYA TUCKER: *Strong Enough to Bend*. Capitol (TC) EST 2069 (CD: 7488652). Producer: Jerry Crutchfield. Tucker, who will be 30 this year, has been recording for more than half her life, and is a major country star in the less demanding American climate. In Europe, where we appreciate adventurous music, she means little to non-country punters, and it should be said that on the strength of this routine album, outbreaks of Tanya fever are unlikely, although the title track (co-written by Don Schlitz, of

Forever & Ever, Amen fame) is good. Recorded at Compass Point and mastered by Hank Williams, but with musician credits/lyrics absent — if Capitol can't be bothered, why should anyone care?

PINTO BENNETT & THE FAMOUS MOTEL COWBOYS: *Big In Winnemucca*. PT PTLP 003. Distribution: PRT. A second 1988 album from an act which has honed its honky tonk style to near perfection simply by playing — somewhere — every night. Pinto did well at Wembley at Easter, and will no doubt do similarly at Peterborough, especially as this album seems rather better than *Famous Motel Cowboy Songs*, the earlier LP. It seems quite likely that *Honky Tonk Asshole* won't be getting too much airplay, but most of the songs here are both playable and fun, although the originals are likely to take second place to the covers of *Blue* (about a dog) and *Dream Lover*. A minor honky tonk classic.

• All reviews by John Tobler

TOP • 20 • ALBUMS COUNTRY

3rd September 1988

- | | | | |
|----|----|---|--|
| 1 | 1 | OLD 8X10
Randy Travis | Warner Brothers WX162 (W)
C: WX162C/CD: K9254662 |
| 2 | 2 | BUENOS NOCHES FROM A LONELY ROOM
Dwight Yoakam | Reprise WX193 (W)
C: WX193C/CD: WX193CD |
| 3 | 4 | DON'T FORGET TO REMEMBER
Daniel O'Donnell | Ritz RITZLP0043 (SP)
C: RITZLCOO43/CD: RITZCD105 |
| 4 | 3 | SHADOWLAND
k d lang | Warner Brothers WX171 (W)
C: WX171C/CD: WX171CD |
| 5 | 6 | ALWAYS AND FOREVER
Randy Travis | Warner Brothers WX107 (W)
C: WX107C/CD: WX107CD |
| 6 | 7 | LONE STAR STATE OF MIND
Nanci Griffith | MCA MCF3364 (F)
C: MCFC3364/CD: MCAD5927 |
| 7 | 5 | LITTLE LOVE AFFAIRS
Nanci Griffith | MCA MCF3413 (F)
C: MCFC3413/CD: DMCF 3413 |
| 8 | 8 | PONTIAC
Lyle Lovett | MCA MCF3389 (F)
C: MCFC3389/CD: DMCF3389 |
| 9 | 9 | I NEED YOU
Daniel O'Donnell | Ritz RITZLP 0038 (SP)
C: RITZLC 0038/CD: RITZCD 104 |
| 10 | 13 | EXIT 'O'
Steve Earle & The Dukes | MCA MCF3379 (F)
C: MCFC3379/CD: DMCF3379 |
| 11 | 10 | TWO SIDES OF DANIEL O'DONNELL
Daniel O'Donnell | Ritz RITZLP0031 (SP)
C: RITZLC0031/CD: RITZCD107 |
| 12 | 11 | GUITAR TOWN
Steve Earle | MCA MCF3335 (F)
C: MCFC3335/CD: DMCF3335 |
| 13 | 15 | THE LAST OF THE TRUE ...
Nanci Griffith | Rounder Europa REU1013 (P)
CD: REUCD1013 |
| 14 | 19 | ONE TIME ONE NIGHT
Sweethearts Of The Rodeo | CBS 4607791 (C)
C: 4607794/CD: 460779-2 |
| 15 | 12 | STORMS OF LIFE
Randy Travis | Warner Brothers 9254351 (W)
C: 9254354/CD: 9254352 |
| 16 | 14 | LYLE LOVETT
Lyle Lovett | MCA MCF3361 (F)
C: MCFC3361 |
| 17 | RE | HILLBILLY DELUXE
Dwight Yoakam | Reprise WX106 (W)
C: WX106C/CD: 925 567 2 |
| 18 | RE | SWEET DREAMS
Patsy Cline | MCA MCG6003 (F)
C: MCG6003 |
| 19 | RE | GUITARS, CADILLACS ETC ETC
Dwight Yoakam | Reprise 9253721 (W)
C: 9253724/CD: 925 372-2 |
| 20 | 20 | GIVE A LITTLE LOVE
The Judds | RCA PL90011 (BMG)
C: PK90011/CD: PD90011 |

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the way....

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MY FATHER
features

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Greenbelt gets the green light

Expect anybody from an 80-year-old nun to a punk rocker at the annual Greenbelt Festival. Something of a mystery to the mainstream music industry, the festival celebrated its 15th anniversary over the bank holiday weekend and once again proved that Christian rock doesn't necessarily mean dull rock. Nick Maybury reports and discovers some lessons in enjoyment that the secular industry could benefit from

DESPITE CELEBRATING its 15th year last weekend, the Greenbelt Festival is a complete mystery to the secular music industry. It nevertheless attracts some 25,000 punters, making it the biggest event of its kind in Europe.

While its non-religious counterparts often suffer from petty thieving, ever-present police and poor, over-priced facilities, this event rejoices in a family atmosphere, 'dive bomb' loos (no moving parts) and just half a dozen coppers.

Having said that, Greenbelt, based in the grounds of Castle Ashby House, a few miles outside Northampton, has to pay its way like any other festival, and in recent years, there's been an increasingly commercial feel to the whole thing.

Until four years ago, any losses were made good by the Deo Gloria Trust, but now it has to go it alone. With its charitable status, Greenbelt has to try and break even every year.

One way Greenbelt keeps itself going is that it never really disappears — interest is maintained all year round. This is done by laying on road shows featuring some of the artists who'll be performing in the summer, a regularly updated phone hotline, and promotional packages.

Half of Greenbelt's tickets are sold in mid spring at a discount and before any acts are announced. This aggressive pricing policy means that much of the door money comes in months before the August Bank Holiday event. Other incentive schemes include 50 per

cent reductions for UB40 holders, students and YTS participants, and the disabled are well catered for — indeed they're the ones who get guaranteed access to the front of the main stage.

Greenbelt also has four stages for music alone. The main arena plays host to the bigger names in gospel music (an umbrella term to cover anything with a Christian element in it). From 5pm until 11pm — let's not disturb local residents, eh? — the likes of Cliff "OK I'll help you out one last time" Richard, Amy Grant, making her first UK appearance in five years, and The Proclaimers enthralled a mixed bunch, the likes of which won't be seen at any other rock festival.

According to journalist Martin Wroe, co-editor of U2's fan magazine *Propaganda* and a regular Greenbelt organiser, the Festival is seen primarily as a showcase event for Christian acts. "We don't want bands to think that Greenbelt is the pinnacle of their career," he says. "We'd like to see them go on further."

For the Christian record labels Greenbelt is an early Christmas. With limited outlets and a small but massively diverse market, these labels can have the highest turnover of the year from their make-shift canvas stores. In addition, though, the weekend presents the best opportunity for believers to get their hands on the virtually unobtainable — after all where else can you buy a Garth Hewitt or Sheila Walsh album? Word UK, the largest Christian label in Britain, was well represented at Greenbelt with a megastore type marquee, complete with DJ and open for around 18 hours a day.

Word's A&R Manager, David Bruce, readily admits to Greenbelt's importance in the Gospel market place. "We see Greenbelt as our main UK shop window and we get fairly heavily involved early on, liaising with the organising committee over British, European and American artists who are represented by us," he explains. "Because Word UK also distributes for other Christian labels, we represent all their artists in Europe, so we're keen to see as many of our acts as possible, at least those who are suitable for Greenbelt, appearing at the Festival."

Bruce may think some of his acts



A DIFFERENT reason for enjoyment, but the results are just the same at Greenbelt

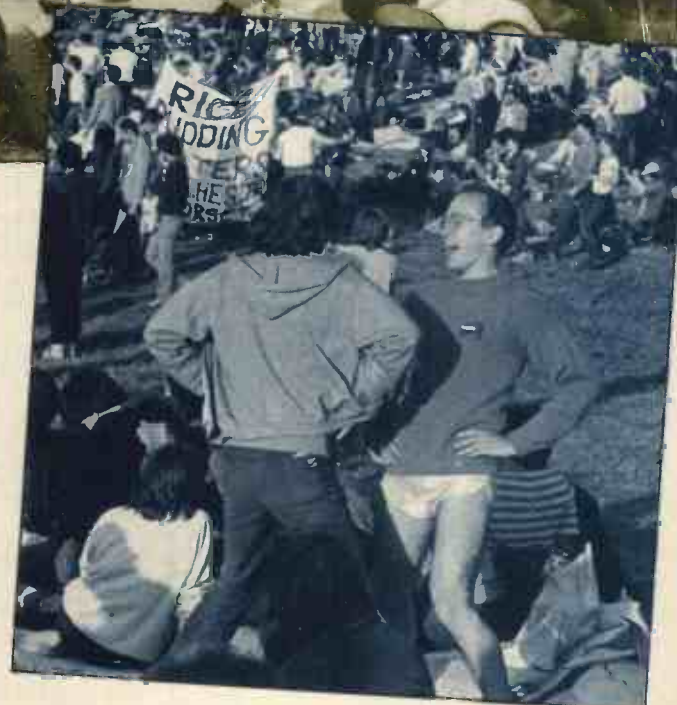
are unsuitable for Greenbelt, but the fact is virtually all tastes are catered for, from heavy metal to black gospel, through to classical renditions in the magnificent surroundings of Castle Ashby House.

To survive, Greenbelt has to be diverse because the 25,000 attendees come from every walk of life — from 80-year-old nuns in sandals to punks. The only common substance is the faith of these people. At a rough guess, one third of punters come out of curiosity after being told about the previous year's fun and frolics — so the gospel is spread, a very efficient mouthpiece for the Christian Church.

So, how does Greenbelt differ from its secular counterparts? Due to its essentially, though not overbearing religious nature, it has a far more passive audience than its secular counterparts. It can still be critical, though, and will vote with its feet if presented with shoddy goods. But generally speaking, the punters come loaded with cash — eager to show everyone how keen they are to hear the sung words of faith.

A might cynical maybe, but one does get the feeling of a mass expiation of sins — Christian music all too often wallows in mediocrity, whichever musical field — and there is an element of purgatory in listening to some of the products on offer. However, every now and then a real gem pops up. It has been known for smaller bands playing the fringe — a small marquee for local acts — to rise up through the ranks, playing on larger stages in successive years and finally making it to the main stage.

Greenbelt doesn't stop at music,



though. In the 'Canvas City' — a sort of town centre — there are marquees presenting films, drama, mime and a plethora of speakers eager to expound their theories, views and political shadings on all aspects of life.

Many of these orators are available on tape within a few hours and obviously help make ends meet, as does the ruling that all independent tapes must be sold in Greenbelt's own shop. Actually, for the small time band this is better than touting their own products, as the commission rate is small and the number of shoppers is good.

Another extra ingredient is Greenbelt's own radio station, this year broadcasting on FM Stereo for the first time. Run by a mixed bunch of professionals and amateurs, it gives useful information about the myriad of activities besides plugging the latest sounds from such bands as Ghost Dance and River City People — musicians who happen to be Christians and signed to secular labels — regular Greenbelt heroes.

Some might add, unfairly, that the Christian thread entwined throughout the music business helps Greenbelt. But other Festivals get Radio One cover, so why shouldn't believer Simon Mayo lend a helping hand? His road show was due to be broadcast live on Sunday evening and Monday morning, with the UK premiere of *The Dream* — a production based on the life of the late Martin Luther King — being presented after his Sunday evening spot.

Nobody makes a fast buck at Greenbelt, but equally nobody gets ripped off. There's something to keep everyone happy and I for one can do without the hassles normally associated with secular rock festivals. Now where did I put my portaloo?

The Greenbelt Arts Festival was held from Friday, August 26 to Monday 29, at Castle Ashby House, Northants.

Further details can be obtained from Greenbelt Festivals, St Luke's Church, Penn Road, London N7 9RE. Tel: 01-609 7203.

'Nobody makes a fast buck at Greenbelt, but equally nobody gets ripped off . . . there's something to keep everybody happy'

TOP INDIE SINGLES

DISTRIBUTION

3 SEPTEMBER 1988

1	THE ONLY WAY IS UP	Yazz & Plastic Population	Big Life BLR4(T) (I/RT)
2	THE LOCO-MOTION	Kylie Minogue	PWL PWL(T)14 (P)
3	SUPERFLY GUY	S-Express	Rhythm King/Mute LEFT28(T) (I/RT)
4	MEGABLAST/DON'T MAKE ME WAIT	Bomb The Bass	Rhythm King/Mute DOOD(12)2 (I/RT)
5	DR STEIN	Helloween	Noise International 7HELL01 (A)
6	DESTROY THE HEART	House Of Love	Creation CREO57(T) (I/RT)
7	I'VE GOT A FEELING	De luxe	Unyque UNQ3(T) (SP)
8	THEME FROM S-EXPRESS	S-Express	Rhythm King/Mute LEFT21(T) (I/RT)
9	BLUE MONDAY 1988	New Order	Factory FAC737 (12" - FAC 73R) (P)
10	DEF CON ONE	Pop Will Eat Itself	Chapter 22 PWE1(12)001 (I/NM)
11	TOP CAT RAP	MC Bronx	100 2 One CATRAP(12)1 (A)
12	GOT TO BE CERTAIN	Kylie Minogue	PWL PWL(T)12 (P)
13	TO THE RHYTHM	Longsy D & Cut Master MC	Big One V(V)BIG 10 (I/RT)
14	COULDN'T GET IT RIGHT	Climax Blues Band	Clay CLAY49 (P)
15	CHAINS OF LOVE (REMIX)	Erasure	Mute (12)MUTE 83 (I/RT/SP)
16	DOCTORIN' THE TARDIS	Time Lords	KLF KLF003 (I/RT)

17	YOU MAKE ME REALISE	My Bloody Valentine	Creation CREO55(T) (I/RT)
18	TUNE IN	Psychic TV (Jack The Tab)	Temple TOPY037 (I/RE)
19	BEAT DIS	Bomb The Bass	Mister-ron/Rhythm King/Mute DOOD(12)1 (I/RT)
20	DO YOU WANNA FUNK	Sylvester with Patrick Cowley	Domino - (DOM4T) (CH)
21	THE ONE GAME	Saylon Dola	Fly EAGLE 3 (P)
22	EIGHTIES LADY	Gwen McRae	Danceyard YARD(T)1 (SP)
23	TRUE FAITH	New Order	Factory FAC 183/7 (12" - FAC 183) (P)
24	I SHOULD BE SO LUCKY	Kylie Minogue	PWL PWL(F)8 (P)
25	ATMOSPHERE	Joy Division	Factory FAC2137 (P)
26	LISTEN UP	Ark	Rough Trade - (RTT299) (I/RT)
27	HARD TO THE CORE	London Rhyme Syndicate	Abstract (12)LR5001 (P)
28	THE PEEL SESSIONS VOLUME 2	Joy Division	Strange Fruit - SFPSO33 (P)
29	MOONCHILD (SECOND SEAL)	Fields Of The Nephilim	Situation Two SIT52(T) (I/RT)
30	BAD YOUNG SISTERS	Lisa & Lazy	Ahead Of Our Time CCUT3 (I/RT)
31	THE CIRCUS	Erasure	Mute MUTE66 (I/RT/SP)
32	HIJACK THE BEAT	Groove	Submission - (SUBX05) (I)
33	SHIP OF FOOLS	Erasure	Mute (12)MUTE74 (I/RT/SP)
34	DOCTORIN' THE HOUSE	Yazz & Plastic Pop...	Cold Cut featuring Ahead Of Our Time CCUT27 (I/RT)

35	DEUS	The Sugarcubes	One Little Indian 7TP10 (I/NM)
36	H.O.U.S.E.	Adonis featuring MC Kodak	Anxious BLMK002 (A)
37	WHAT DIFFERENCE DOES IT MAKE	The Smiths	Rough Trade RT(T)146 (I/RT)
38	WILLIAM, IT WAS REALLY NOTHING	The Smiths	Rough Trade RT(T)166 (I/RT)
39	ANYONE	Smith & Mighty	Beat Master BEAT M2(12)(A)
40	BANGO (TO THE BATMOBILE)	Todd Terry Project	Sleeping Bag HAK(T)16 (A)
41	ALWAYS THE LIGHT	Weather Prophets	Creation CREO56(T) (I/RT)
42	THE MERCY SEAT	Nick Cave & The Bad Seeds	Mute (12)MUTE52 (I/RT/SP)
43	YOUR LOVING DRIVES ME CRAZY	Deluxe	Unyque 7UN7UNQ2 (SP)
44	GOODBYE JIMMY DEAN	Boys Wonder	Burning World BW1(12) (I)
45	RA! RA! RAWHIDE	I Start Counting	Mute (12)MUTE81 (I/RT/SP)
46	LOCK, STOCK & BARREL	Star Turn on 45 Pints	Pacific DRINK2 (T) (PAC)
47	DREAM LOVER	That Girl	Splash CPS(T)1011 (A)
48	SUMMER'S HERE	Muscle Shoal	Treasure Island (12)TID1 (I/RR)
49	SOMETHING NICE	R. Lloyd & New Four Seasons	In Tape IT(T)056 (I/RR)
50	ASK	The Smiths	Rough Trade RT(T)194 (I/RT)

TOP 25 ALBUMS

1	KYLIE - THE ALBUM	Kylie Minogue	PWL HF3 (P)
2	DOING IT FOR THE KIDS	Various	Creation CRELP037 (I/RT)
3	1977-1980: SUBSTANCE	Joy Division	Factory FACT250 (P)
4	THE INNOCENTS	Erasure	Mute STUMM55 (I/RT/SP)
5	THE CIRCUS	Erasure	Mute STUMM35 (I/RT/SP)
6	CHESS - THE RHYTHM & THE BLUES	Various	Chess SAM500 (CH)
7	SUBSTANCE	New Order	Factory FACT200 (P)
8	TOMMY	Wedding Present	Reception LEEDS2 (I/RR)
9	JACKMASTER VOL 3	Various	DJ International JACKLP503 (A)
10	LIFE'S TOO GOOD	The Sugarcubes	One Little Indian TPLP5 (I/NM)
11	ACID TRAX VOL 2	Various	Serious DRUG2 (A)
12	HOUSE OF LOVE	House Of Love	Creation CRELP34 (I/RT)
13	WONDERLAND	Erasure	Mute STUMM25 (I/RT/SP)
14	THE SOUND OF SUN	Various	Chess SAM3 (CH)
15	HOUSE HITS	Various	Needle/Serious HOH188 (A)
16	STREETOUNDS 88-2	Various	Streetsounds STSND882 (A)
17	LOVE IS A RHAPSODY	General Lafayette	Plaza PZAA001 (SP)
18	THE WORLD WON'T LISTEN	The Smiths	Rough Trade ROUGH101 (I/RT)
19	OUT OF THE DARK ... INTO THE LIGHT	Kreator	Noise NUK118 (A)
20	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH76 (I/RT)
21	STREETOUNDS ANTHEMS VOL 7	Various	Streetsounds MUSIC15 (A)
22	OUT TO LUNCH	Wish	Ahead Of Our Time AHOT14U (I/RT)
23	LES MISERABLES	Original London Cast	First Night ENCORE 1 (P)
24	THE WORLD IN YOUR EYES	Loop	Head HEADLP2 (I/RE)
25	THE MONA LISA'S SISTER	Graham Parker	Demon FIEND122 (P)

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THIS WEEK

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REGGAE
CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	REGGAE CHART
1	(1)	SO MANY WAYS Dennis Malcolm	Charm CRT19
2	(3)	NO WAY BETTER THAN YARD Admiral Bailey	Lived and Love LLD 81
3	(2)	WOMAN OF MOODS Trevor Dixon	Groove and QTR CRD 004
4	(6)	MUSIC LOVER Shabba Ranks	Live and Love LLD 83
5	(7)	HOLDING BACK THE YEARS Earl Sixteen	Rock Star RS 01
6	(10)	RUMOURS Gregory Isaacs	Greensleeves Records GRED 221
7	(10)	DUCK DANCE Red Dragon	Live and Love LLD 78
8	(13)	MELLOW Intense	Anwa Records ARI 77
9	(12)	MEANING OF LIFE B. Candy	Saxon SHF005
10	(8)	SENORITA Dennis Brown	J/W Records JW 59T
11	(9)	TELEPHONE LOVE J.C. Lodge	Greensleeves GRED 222
12	(11)	ROUND AND ROUND Beres Basso	Sure Spin SPN 006
13	(14)	WHY I CARE John Holt	Redman International RED 17
14	(19)	PROUD TO BE BLACK Crucial Robbie	Y & D YDD 0310
15	(20)	CALL ON ME Delroy Wilson	Germain RECS DGT 37

REGGAE ALBUM CHART

1	(1)	TURBO CHARGE F. Paul/Pinchers	Super Supreme SUPLP 1
2	(3)	REGGAE HITS VOL 4 Various Artists	Jet Star JELP 1004
3	(2)	LONELINESS Sanchez	Techniques Records WRLP 17
4	(5)	MUSIC WORKS SHOWCASE '88 Various	Greensleeves GREL 117
5	(4)	CONSCIOUS PARTY Z. Marley/The Melody Makers	Virgin V 2506
6	(6)	GET READY Mighty Diamonds	Greensleeves Records GREL 112
7	(9)	LOOKS ARE DECEIVING Maka B	Anwa Records ARI 038
8	(7)	MAXI Maxi Priest	Ten Records DIX 64
9	(8)	MISTRESS MUSIC Burning Spear	Greensleeves GREL 116
10	(10)	JAMMY'S ANGELS Various Artists	Jammy's SPLP 08

NEW RELEASE DISCOS

MUSIC IS LIFE	Shakademus	Skengdon SKD 079
MEMORIES OF YOU	Michael Ellis	White Label PP 2
TALKING BLUES	Winston Reddy & The Cimarons	One & One DOW 001
ONE MAN AGAINST THE WORLD	Gregory Isaacs	Super Power SPD 31
GIVE IT A TRY	Gregory Isaacs	Super Power SPD 31
ZOUK IS THE ONLY MEDICINE WE HAVE	Kassav	Greensleeves GREL 701
DO IT ANY WAY	Tiger	RAS Records RAS 7031
LET ME BE THE ONE	Al Campbell	Skengdon SKDL 080
BIG RUMPUS	Don Ratchet & The Offbeat Passie	Y & D YDD 0129

ALBUMS

BREAKING UP	Tim Chandell	Angella Records ANGLP 003
PLAYBOY	Danny Ray	Black Jack BJLP 004
LOVE DIVINE	Tamlins	Skengdon SKDLP 008
YELLOWMAN RIDES AGAIN	Yellowman	RAS Records RAS 3034
A LITTLE WAY DIFFERENT	Trevor Sparks	Digital English DELP001 (PRE)
BREEZING	Willie Lindo	J/W Records/WKS 008 (Instrumental - PRE)

CASSETTES (BACK IN STOCK)

LONELINESS	Sanchez	Techniques RECS WRLC 17
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Budget videos: an investment for the future

by Selina Webb

"A NY IDEA that pops into my head usually costs more than \$15,000, and if your budget runs over you're screwed." Director Jim Hershleder's dismissive view on Making A Music Video For Less Than \$15,000, discussed at this year's New Music Seminar in New York.

According to the directors, adequate and often innovative music videos can be successfully produced on rock bottom budgets, but all thoughts of lining their own pockets have to be saved until the record companies are feeling flush.

"You make no money at all, it has to be thought of as an investment, something for the showreel," said Andrea Ambandos of Island Telepictures, while director and editor Paul Rachman remarked: "The whole approach for a low-budget independent video is different. You should be asking yourself, 'what can I do for \$15,000?' rather than 'What do I want to do for \$15,000?'"

Despite being unlikely to make anyone's fortune, budget promo production does prove a useful tool for testing new techniques — Ambandos describes them as "ex-



THE UNIT'S budget video for The Wonderstuff's Give Give Give Me More More More

citing" because both directors and record companies are more willing to take risks when less money is at stake.

"You have to be realistic about it and most budget videos will be for new acts, but there is the chance to be a little different, a little bit outrageous and able to combine new techniques and ideas," she says.

Some of those new techniques and ideas are geared directly to cutting production costs. Ambandos stressed the importance

of making useful contacts who are willing to work cheaply on interesting projects.

"It's who you know — and you should never be afraid to ask," she stated. "Don't always go the obvious route. If you know someone who works in a clothes store and has a good sense of style get them in to help you."

Hershleder suggested borrowing friends' clothes to dress the acts, keeping all ideas simple and being "an inspiring PA".

"If people like you, you can get a lot more favours. For example, insurance is always a big expense but it may be possible to get in on a large production company's insurance policy: they pay \$4,000 a year so wouldn't mind you paying \$500 to use it for two days," he said.

Dave Kendall of MTV's 120 Minutes programme advised sticking to one-day shoots, preferably outside in the daylight, while Paul Rachman pointed out that indoor shoots need not be restricted to studios.

"I've worked in studios under construction, done non-union shoots and worked on weekends," he said. "Although there are still the deposits and insurance to consider, it works out cheaper. We got three days in a hockey rink in the summer when there was no ice down for \$500."

Rachman also described skimping on off-line editing as false economy, often resulting in a huge on-line expenditure at double the rate, and warned that long waits should be expected when people are working for you as a favour.

Andrea Ambandos remarked that a less obvious money-saver was keeping record company executives away from the shoot: "Everyone wants a finger in the pie. One arbitrary comment of 'change this' means that you have to go back and do things again and that's expensive."

The panelists concluded that "hungry, first-time directors" often produce the best results at low budget, but Hershleder sounded another cautionary note about going to a team of college students to do the work, even if their services are free. "Making a video that isn't directed by one person is like a record that isn't produced by one person — it would be all over the place," he said.

T R A C K I N G

by Dave Henderson

BENNY PROFANE return to fuel the debate on just what their name means, with a new seven, 12-inch and CD single on Ediesta through Red Rhino and the Cartel, Rob A Bank sees them enter into a more blues-orientated vein. **The Sugarbushes** are back too... and guess what with. Yep, a new version (or two) of Birthday on One Little Indian through the Cartel. This time they've been teamed up with **The Jesus And Mary Chain** for a few yeah yeah-feedback moments under the guise of 'Christmas single' that's released in August. **Renegade Sound Wave** switch labels from Rhythm King to Mute and have their third-ever single, a 12-inch called Biting My Nails — which is their most accessible offering to date.

SOMEBODY FAMOUS boasts a man who 'did time' in both Neon and Punishment Of Luxury, and their debut release is an album called The Gift on the Raïdance label through Fast Forward and the Cartel. Also through Fast Forward, **Fini Tribe** have their De-Testimony 12-inch re-issued to cash in on the rise of Balearic Beat, it's on the Fini-flex label. **The Groovy Little Numbers** also have a 12-inch, Happy Like Yesterday, released on 53rd And 3rd, while **Blam Blam YC** release a reasonably groovy 12-inch EP titled, interestingly enough, Roller Coasting Barbie And The Dumb Angels. **The McTells** have a newie, a seven-inch EP called Wind Up on the Bi-Jojo label which comes in the label's unique screenprinter, fold-out format.

THE NATE Starkman label finally has some accessible UK product thrust on the world, including **White Glove Tests**' Look LP and **Drowning Pool's** double-set Satori. They're both through Red Rhino and the Cartel as is **Active Minds**' Welcome To The LP on Loony Tunes. Yugoslavia cult band, **Borghesia** has a new album and CD, Escorts And Models, on the Play It Again Sam label, while Canadian label, Netzwerk offers **Moev's** Yeah, Whatever on LP and CD and a 12-inch from the group titled, er, Yeah, Whatever, actually. **Grand Groove** have a dance 12-inch called Let's Dance on Rham and **The Erotic Dissidents** beg us to Shake Your Hips on the Belgian Subway label.

SHIGAKU has a whole host of interesting, and tastefully packaged no doubt, albums, mainly from America and they include the excellent **Art Phag** debut LP on Wanghead, as well as the labels' It Came From The Garage II set. There's a whole series of **Pebbles** releases from the Vox label, from volumes five to 22, plus **Necropolis**'s Contemplating Slaughter album on Bomp!, **Wolfpack's** New York Wolfpack on Bomp! and **The Fuzztones**' Leave Your Mind At Home, a psychobilly compilation called Swing For A Crime, **The Fluid's** Detroit rock on Clear Black Paper and the psycho

sound of **The Sewer Zombies**' Conquer The Galaxy.

ROCK 'N' roll returns from the quiet areas with the releases of **Groovin' With Lucy's** That's Rock 'n' Roll, which is, as you might have hazarded a guess... rock 'n' roll! Congrats! Well, it's on the Karbon label through Pinnacle and it's on both seven and 12-inch. **The Go-Betweens** release their fabby new album on vinyl, cassette and CD this week, it's called 16 Lovers Lane and it's on Beggars Banquet. Meanwhile, on a dancefloor that's overloading, Sheffield's (sorry, Doncaster's) **Screaming Trees** release a remixed, repackaged version of their Iron Guru, on the Native label through Red Rhino and the Cartel. RR is also handling **The Passengers'** new release, in fact their first single, Hell to Heaven on the True label.

THE CATT label, through Revolver and the Cartel, releases a 12-inch from **DJ Jailbreak** called Katch The Beat — which is already getting good club reaction. Also through Revolver and the Cartel, **The Beat Hotel** release their debut single — a seven-inch only — on the Household label, called Smile. **Christian Death** have a CD compilation of their work on the Italian Supporti Fonografica label through Revolver and the Cartel, while the Sombrero label adds **Reserve** to its roster, and they debut for the label with Two Hearts Beat In A Hole on 12-inch and there's a six-track 12-inch from **The Kings Of Oblivion** titled Wise Up! on TCE.

GLASS RELEASES a half-hour video of **The Pastels** called A Bit Of The Other through Red Rhino and the Cartel. It features promo videos for a couple of their tracks, plus specially filmed pieces for some of the others. To co-incide Glass also re-issues a special 12-inch of the classic Truck Train Tractor in a different coloured sleeve from the original. Also through Rhino, Play It Again Sam continues to re-issue its catalogue on CD. Newbies include **Neon Judgement's** Tomorrow In The Papers and A Man Ain't A Man, **Trisomie 21's** Joh'burg and **Click Click's** I Rage, I Melt. The Licensed label releases Eisbear by **Grauzone** on CD and **Wim Mertens** has yet more re-issue on CD on Crepuscule — these include Instrumental Songs and A Man With A Future And A Past To Come.

NEW FROM the Ace group of labels, through Pinnacle, there's **Big Walter's** Boogies From Coast To Coast on Ace, a solo and group album featuring one of **Dion's** Belmonts Carlo Mastrangelo on Ace, **Clay Hammond's** Taking His Time LP on Kent, a Kent compilation called Fast, Funky And Fantastic — which features Seventies material from **The Blackbirds**, **Three Pieces**, **Philly Cream**, **Bill Cody** and a whole lot more. Kent also has a compilation of Great Sixties Soul Groups — with tracks from **The Lost Generation**, **The Esquires**, **The Artistics**, **The Platters** and more.

MUSIC VIDEO

	Last Week	Description (tracks) Timings/Dealer Price	Collection
1	1	MICHAEL JACKSON: The Legend ... Compilation (22 tracks)/55min/£6.95	MJ 1000
2	4	MADONNA: Ciao Italia ... Live (16 tracks)/1hr 40min/£7.80	WEA 9381413
3	3	NOW THAT'S ... MUSIC VIDEO 12 Compilation/1hr/£6.95	PMI/Virgin MV NOW 12
4	2	MICHAEL JACKSON: Making Thriller Compilation/1hr/£6.95	Vestron MA 11000
5	5	DEF LEPPARD: Historia Compilation (18 tracks)/1hr 30min/£10.42	PolyGram Music Video 041 684 2
6	6	WET WET WET: The Video Singles Compilation (5 tracks)/25min/£6.95	Channel 5 CFV 05662
7	8	GENESIS: VOL 1 Compilation (11 tracks)/55min/£6.95	Virgin VVD 329
8	15	HEART: If Looks Could Kill Compilation (7 tracks)/30 min/£4.55	PMI MVR 99 0075 3
9	7	INXS: Kick The Video Flick Compilation (6 tracks)/30min/£6.95	Channel 5 CFV 07452
10	17	PRINCE AND THE REVOLUTION Live (19 tracks)/2hr/£6.95	Channel 5 CFV 01292
11	14	EURHYTHMICS: Savage Compilation (12 tracks)/45min/£6.95	Virgin VVD 340
12	NEW	KISS: Crazy Nights Compilation (3 tracks)/13min/£4.17	Channel 5 CFV 07782
13	12	AC/DC: Let There Be Rock Live (13 tracks)/1hr 34min/£6.95	WHV PES 34073
14	11	LED ZEPPELIN: The Song Remains ... Live (9 tracks)/2hr/£6.95	WHV PEV 61389
15	9	GENESIS: VOL 2 Compilation (12 tracks)/57min/£6.95	Virgin VVD 330
16	18	SIXTIES MIX II Compilation (25 tracks)/1hr/£6.95	Stylus SV 0855
17	—	PAT BENATAR: Best Shots Compilation (12 tracks)/55min/£6.95	Chrysalis CVHS 5015
18	—	STATUS QUO: Rocking Through The Years Compilation (26 tracks)/1hr 43min/£6.95	Channel 5 CFV 05972
19	—	UB40: Best of UB40 Compilation/1hr/£6.95	Virgin VVD 246
20	—	PETER GABRIEL: The Videos Compilation (8 tracks)/40min/£6.95	Virgin VVD 241

Compiled by Gallup for Music Week © 1988



GROOVIN' with Lucy: that they say, is Rock 'n' roll

KEY A=Radio 1 'A' list
B=Radio 1 'B' list
C=Radio 1 'C' list

			RADIO 1 w/c 27.8 ACTUAL PLAYS (4 or more)	RADIO 1 w/c 23.8 PLAYLISTED	REGIONAL w/c 27.8 PLAYLISTED (43 stations)	LAST WEEK'S CHART
AH-A Touchy!	Warner Brothers	11	6	B	B	42
ALL ABOUT EVE Martha's Harbour	Mercury	4	10	C	B	34
ALMOND, MARC Tears Run Rings	Parlophone	7	6	—	—	13
ARMATRADING, JOAN Living For You	A&M	5	—	A	B	21
AZTEC CAMERA Working In A Goldmine	WEA	—	4	C	B	19
BENSON, GEORGE Let's Do It Again	Warner Brothers	5	4	—	—	31
BIG COUNTRY King Of Emotion	Mercury	11	12	A	—	36
BIG DISH European Rain	Virgin	10	10	A	A	13
BOMB THE BASS Don't Make Me Wait	Mister-ron	11	7	B	B	23
BREATHE Hands To Heaven	Siren	13	15	A	A	42
BROTHER BEYOND The Harder I Try	EMI	13	16	A	A	42
BROWN, BOBBY Don't Be Cruel	MCA	9	7	B	B	15
B.V.S.M.P. I Need You	Debut	9	10	C	A	26
CHAPMAN, TRACY Talkin' Bout A Revolution	Elektra	—	—	B	—	36
CLIMIE FISHER I Won't Bleed For You	EMI	17	12	A	B	40
COLD CUT Stop This Crazy Thing	Ahead Of Our Time	14	5	B	—	3
COLE, NATALIE Jump Start (Radio Edit)	Manhattan	8	9	B	B	29
COLLINS, PHIL Groovy Kind Of Love	Virgin	11	7	B	B	38
COMMODORES Easy	Motown	8	6	C	C	19
DORSEY, GAIL ANN Wasted Country	WEA	—	4	—	—	4
DUEL, THE Tell Me Why Love Dies	Tent	—	4	—	—	—
ESTEFAN, GLORIA Anything For You	Epic	8	5	B	—	39
EUROPE Superstitious	Epic	10	6	A	B	27
FAIRGROUND ATTRACTION Find My Love	RCA	8	8	B	A	42
FOUR TOPS Reach Out, I'll Be There	Motown	5	10	C	B	23
GIBB, BARRY Childhood Days	Polydor	—	—	—	—	13
GOODBYE MR MACKENZIE Goodbye Mr...	Capitol	—	—	—	—	13
GRANT, AMY Lead Me On	A&M	8	9	B	—	8
GRIFFIN, CLIVE Don't Make Me Wait	Phonogram	—	5	—	—	13
GROOVETRAIN Why Did You Do It	Urban	10	5	C	C	—
HABIT Shotgun	Virgin	—	—	—	—	9
HEYWARD, NICK You're My World	Warner Brothers	8	4	—	—	20
HEAVEN 17 The Ballad Of Go Go Brown	Virgin	—	—	—	—	18
HORNBY, BRUCE Look Out Any Window	MCA	8	6	—	—	25
IDOL, BILLY Catch My Fall	Chrysalis	—	—	C	B	—
IGLESIAS/WONDER My Love	CBS	5	4	—	—	38
IRON MAIDEN The Evil That Men Do	Chrysalis	5	6	B	B	9
JACKSON, MICHAEL Another Part Of Me	Epic	13	—	A	—	—
JELLYBEAN Coming Back For More	Chrysalis	7	8	B	B	31
JETT, JOAN & THE BLACKHEARTS I Hate...	London	6	6	B	B	20
JUNIOR High Life	London	—	—	—	—	4
KANTE, MORY Ye Ye Ke	London	14	15	B	B	22
KEMP, JOHNNY Just Got Paid	CBS	—	4	—	—	17
KOTCH Ooh Bobby Baby	Mango	—	4	—	—	—
LEVEL 42 Heaven In My Hands	Polydor	11	11	A	A	35
MARX, RICHARD Hold On To The Night	Manhattan	—	—	—	—	18
MATT BIANCO Good Times	WEA	13	7	A	A	35
MEDEIROS, GLENN Long And Lasting Love	London	—	—	C	C	33
MEDLEY, BILL He Ain't Heavy, He's My Brother	Polydor	—	4	C	C	31
MELLENBAMP, JOHN COUGAR Rooty Toot Toot	Mercury	9	7	B	—	15
MINOGUE, KYLIE Loco-motion	PWL	12	17	A	A	41
OSMOND, DONNY Soldier Of Love	Virgin	11	12	A	A	35
PARIS, MICA Like Dreamers Do	4th & B'way	4	10	C	B	13
PRIEST, MAXI Goodbye To Love Again	10	—	5	—	—	29
PRIMITIVES, THE Way Behind Me	RCA	7	5	B	—	27
PROCLAIMERS, THE I Wanna Be	Chrysalis	12	10	A	A	32
REA, CHRIS On The Beach	WEA	13	16	A	A	40
ROBERTSON, ROBBIE Somewhere Down The ...	WEA	10	13	B	B	41
SALT 'N' PEPA Shake Your Thong	Ifrr	7	5	—	—	8
SCRITTI POLITTI First Boy In This Town	Virgin	8	10	A	A	33
S-EXPRESS Superfly Guy	Rhythm King	6	9	C	C	16
SIMON, CARLY You're So Vain	Arista	6	6	C	C	6
SPAGNA Every Boy And Girl	CBS	11	6	B	B	33
SPANDAU BALLET Row	CBS	15	4	A	—	26
STATUS QUO Running All Over The World	Vertigo	9	11	C	C	40
STEPHENSON, MARTIN Wholly Humble...	Kitchenware	6	7	—	B	14
STEWART, ROD Forever Young	Warner Brothers	—	9	C	A	11
TALKING HEADS Blind (Vocal Mix)	EMI	10	6	B	B	—
TAMI SHOW She's Only Twenty	Chrysalis	8	5	B	—	—
TIKARAM, TANITA Good Tradition	WEA	17	15	A	A	41
TURNER, RUBY Signed, Sealed, Delivered...	Jive	9	7	B	C	15
UB40 Where Did I Go Wrong	Dep Int.	14	17	A	A	40
URE, MIDGE Answers To Nothing	Chrysalis	14	17	A	A	30
VAN HALEN When It's Love	Warner Brothers	8	9	B	A	28
VOICE OF THE BEEHIVE I Say Nothing	London	—	5	C	B	9
WIEDLIN, JANE Rush Hour	Manhattan	12	15	A	A	36
WILDE, KIM You Come	MCA	10	12	B	A	38
WILSON, BRIAN Love And Mercy	Sire	—	8	B	B	19
WOMACK & WOMACK Teardrops	4th & B'way	14	17	A	A	40
YAZZ/PLASTIC POPULATION The Only Way...	Big Life	19	21	A	A	37
YELLO The Race	Mercury	18	12	A	—	28

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).



'GRAHAM JOHNSON (above) is a towering genius and a wondrous musician,' says Perry

by Nicolas Soames

HYPERION RECORDS this month launches one of the most ambitious recording projects ever undertaken by the English classical record industry — the first complete recording of all Schubert's 600 songs.

Covering an estimated 35 CDs, and scheduled to be recorded and released over a 10-year period, it has been devised by Graham Johnson, the pianist and founder of The Songmaker's Almanac, and the founder of Hyperion, Ted Perry.

And it starts in September with a recital by none other than Dame Janet Baker, accompanied by Graham Johnson — 19 Songs including An den Mond and An der Fruhlung — on The Complete Songs Of Franz Schubert Volume 1 (CDJ33001 CD/KJ33001 tape).

"Graham Johnson and I talked about it over a bottle of wine — or two — and it sounded at the time like something to which one can devote one's life," remarks Ted Perry, who has built Hyperion into one of the most interesting and respected of English independents. "After all, all right-thinking people have a

Hyperion's 10-year plan to release all 600 Schubert songs

passion for Schubert songs."

Perry is no less passionate in his respect for Graham Johnson, who with his series of concerts and recordings (five for Hyperion) with The Songmaker's Almanac, has almost singlehandedly rebuilt an interest in Lieder in Britain.

"Graham Johnson is a towering genius with an encyclopaedic knowledge and a penetrating insight into song," declares Perry. "He is also a wondrous musician."

The whole project is an immense affair for a relatively small company like Hyperion, both in terms of cost and organisation. In addition to Dame Janet Baker, the singers include Stephen Varcoe, Sarah Walker, Thomas Allen, Elizabeth Connell, Arleen Auger and many more. Brigitte Fassbaender, for example, has been booked to make a recording in 1990.

But the response from singers has been almost universally positive — "Most have been dying to get on board," admits, Perry — even though it means they will have to learn new songs. Johnson is concerned to ensure that not all the "pops and plums" are performed on

the first few discs, and he has carefully planned the whole series so that each disc has a theme and the balance of a good recital.

The project will use the Neue Schubert Ausgabe, the latest edition of all the songs, though Johnson will, characteristically, pay close attention to other scholastic sources. Each disc will be accompanied by his own extensive notes, and will contain full texts and translations of the songs by Richard Wigmore, contained in his recently published book Schubert: The Complete Song Texts (Victor Gollancz).

The cassette boxes will be specially designed in order to accommodate the CD-sized booklets. Perry hopes that the whole project will be completed in time for Schubert's bicentenary in 1997, issuing CDs at a rate of four or five a year.

"I don't know whether the series will make money at the end of the day — I suppose some volumes will and some won't, and they will probably balance each other out," says Perry candidly.

But the universal importance of the project should be reflected in international as well as national sales, and should be helped considerably by the distinguished tone set with the first volume through the combination of Dame Janet Baker and Graham Johnson.

Jessye Norman to lead off Wagner's Ring cycle

THOUGH THE American conductor James Levine is rarely seen in the UK, the start of his new recording of Wagner's massive Ring cycle will excite considerable interest, not least because the first release Die Walkure, the second in the cycle, presents Jessye Norman in the role of Sieglinde.

Though based on the production done at the Metropolitan Opera House, New York, where Levine is artistic director, the recording has taken the Met into the studio for the first time in 16 years to tape a home-grown production.

And while it may seem slightly curious that a German company like Deutsche Grammophon should choose to go to New York to record the pinnacle of German opera, and then use an American conductor and an American singer, James Morris, in the crucial role of Wotan, it shows where the company believes the best Wagner is coming from.

Brunnhilde is sung by Hildegard Behrens, who has sung the role for four years at Bayreuth, the home of Wagner; Seigmund by another American, Gary Lakes; and the two other main roles taken by Kurt Moll (Hunding), Christa Ludwig (Fricka). It is available on 423 389 (CD/tape/LP).

Das Rheingold and Siegfried will be issued in 1989, and Gotterdammerung in 1990.

Agnes Baltsa heads a strong cast in a new recording of Rossini's La

Cenerentola with the Ambrosian Opera Chorus, John Constable, piano, and the Academy of St-Martin-in-the-Fields conducted by Sir Neville Marriner on Philips (420 468 3CDs/tape/LP).

And Kiri Te Kanawa sings the title role in Puccini's Manon Lescaut with Jose Carreras as Des Grieux conducted by Riccardo Chailly (421 426 2CDs/tape/LP). The Decca recording was made in Bologna last year.

Dame Kiri also features on a new Philips disc this month, singing Opera Arias by Mozart — from Don Giovanni and The Abduction from the Seraglio, with the ECO under Tate (420 940 CD/tape/LP).

NEW MUSIC by Schubert, Brahms, Schumann and Chopin claimed to have been taken down by the psychic Rosemary Brown has been released on a double LP and tape by Trax Classique. Titled Listen Beyond Today, it is played by the Australian virtuoso Leslie Howard.

Rosemary Brown has transcribed numerous pieces since 1964 when she had her first "encounter with a power she identified as Franz Liszt". While her music has met with much scepticism, the music she has produced despite a complete lack of formal training, and her unassuming personality, has convinced a number of pianists and musicians, including the English pianists Howard Shelley and John Lill to take an interest in her work.

COMPACT

disc

DIGITAL AUDIO

1	1 THE FIRST OF A...	Fairground Attract.	RCA
2	2 TRACY CHAPMAN, Tracy Chapman	Elektra	
3	3 SO GOOD, Mica Paris	4th '""ss B'way/Island	
4	4 HOT CITY...	Various Vertigo/Phonogram	
5	5 DON'T BE AFRAID OF THE DARK, Robert Gray Band	Mercury/Phonogram	
6	6 BEST OF EAGLES, Eagles	Asylum	
7	7 IDOL SONGS: 11 OF THE BEST, Billy Idol	Chrysalis	
8	8 BAD, Michael Jackson	Epic	
9	9 TURN BACK...	Johnny Hates Jazz Virgin	
10	10 TANGO IN THE NIGHT, Fleetwood Mac	Warner Brothers	
11	11 KYLIE, Kylie Minogue	PWL	
12	12 BROTHERS IN ARMS, Dire Straits	Vertigo/Phonogram	
13	13 ROCKS THE HOUSE!, Jellybean	Chrysalis	
14	14 NOW! 12, Various	EMI/Virgin/PolyGram	
15	15 THE COLLECTION, Barry White	Mercury/Phonogram	
16	16 GREATEST EVER...	Various Stylus	
17	17 ROBBIE ROBERTSON, Robbie Robertson	Geffen	
18	18 HYSTERIA, Def Leppard	Bludgeon Riffola	
19	19 ALL ABOUT EVE, All About Eve	Mercury/Phonogram	
20	20 KICK, INXS	Mercury/Phonogram	

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

TOP Dance SINGLES

3 SEPTEMBER 1988

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

THIS WEEK LAST WEEK WEEKS ON CHART					
1	1	7	THE ONLY WAY IS UP Yazz & The Plastic Population	Big Life BLR 4(T) (I/RT)	
2	2	6	I NEED YOU B.V.S.M.P.	Debut/Skratch DEBT(X) 3044 (A)	
3	8	6	THE HARDER I TRY Brother Beyond	Parlophone/EMI (12)R6184 (E)	
4	4	2	DON'T MAKE ME WAIT/MEGABLAST Bomb The Bass	Rhythm King/Mute DOOD(12)2 (I/RT)	
5	3	5	THE LOCO-MOTION Kylie Minogue	PWL PWL(T) 14 (P)	
6	9	5	TEARDROPS Womack & Womack	4th + B'Way/Island (12)BRW 101 (F)	
7	7	6	DON'T BE CRUEL Bobby Brown	MCA MCA(T) 1268 (F)	
8	10	2	THE RACE Yellow	Mercury/Phonogram YELLO 1(12) (F)	
9	6	6	HUSTLE! (TO THE MUSIC) Funky Worm	FON/WEA FON15(T) (W)	
10	5	6	SUPERFLY GUY S-Express	Rhythm King/Mute LEFT 28(T) (I/RT)	
11	12	3	JUMP START Natalie Cole	Manhattan/EMI (12)MT50 (E)	
12	16	2	WHERE DID I GO WRONG UB40	Dep International/Virgin DEP 30(12) (E)	
13	11	7	YE KE YE KE Mory Kant	London LON(X) 171 (F)	
14	17	2	GET BUSY Rick Clarke	Wa WA(T) 2 (JS)	
15	18	2	IT BEGAN IN AFRICA Urban All Stars	Urban/Polydor URB(X) 23 (F)	
16	13	7	REACH OUT I'LL BE THERE ('88 REMIX) Four Tops	Motown ZB 41943 (12" - ZT 41944) (BMG)	
17	23	3	COMING BACK FOR MORE Jellybean/Richard Darbyshire	Chrysalis JEL(X) 4 (C)	
18	20	6	SO MANY WAYS Dennis Malcolm	Charm - CR(T) 19 (JS)	
19	27	2	GOODBYE TO LOVE AGAIN Maxi Priest	10/Virgin TEN(X) 238 (E)	
20	15	11	ROSES ARE RED Mac Band Featuring McCampbell Bros	MCA MCA(T) 1264 (F)	

21	32	2	LET'S DO IT AGAIN George Benson	Warner Brothers W 7780(T) (W)	
22	24	3	JUST GOT PAID Johnny Kemp	CBS 6514707 (12" - 6514706) (C)	
23	44	2	GOOD TIMES Matt Bianco	WEA YZ 302(T) (W)	
24	28	4	EASY Commodores	Motown ZB41793 (12" - ZT41794) (BMG)	
25	14	11	PUSH IT/TRAMP Salt'n' Pepa	Champion/Hrr CHAMP 51/ FFR 2 (12" - CHAMP 1251/FFRX 2) (BMG/F)	
26	NEW		BIG FUN Inner City/Kevin Saunderson	10/Virgin TEN(X) 240 (E)	
27	NEW		HEAVEN IN MY HANDS Level 42	Polydor PO 14 (12" - PZ 14) (F)	
28			LIKE DREAMERS DO Mica Paris/Courtney Pine	4th + B'way/Island (12)BRW108 (F)	
29	38	5	I'VE GOT A FEELING Deluxe	Dance Yard/Unyque UNQ 3(T) (SP)	

30	30	4	THE RIGHT STUFF Vanessa Williams	Wing/Polydor WING(X) 3 (F)	
31	NEW		IF IT ISN'T LOVE New Edition	MCA MCA(T) 1269 (F)	
32	31	3	STATIC James Brown	Scotti Bros JSB(X) 2 (F)	
33	40	3	PARENTS JUST DON'T UNDERSTAND DJ Jazzy Jeff & Fresh Prince	Jive JIVE(T) 181 (BMG)	
34	34	2	SHARE MY JOY Jo Ann Jones	Champion CHAMP(12)B1 (BMG)	
35	RE		TIME WARP II Damian Jive	JIVE(T) 181 (BMG)	
36	22	5	PUMP UP LONDON Mr. Lee	Breakout/A&M USA(T) 639 (F)	
37	25	3	AMNESIA/DANCE WITH THE DEVIL Project Club	Supreme - (SUPET 131) (E)	
38	NEW		WHY (YOU COULD HAVE HAD IT ALL) Tongue In Cheek	Criminal BUS(T) 11 (I/RT)	
39	29	4	TURN THE MUSIC UP Chris Paul	Syncopate/EMI (12)SY13 (E)	
40	21	5	JIBARO Electra	Hrr/London FFR(X) 9 (F)	
41	49	2	MARY, MARY RUN-D.M.C.	London LON(X) 191 (F)	
42	39	3	EVERYBODY (GET LOOSE) Phoenix	Urban/Polydor URB(X) 22 (F)	
43	35	8	DIRTY DIANA Michael Jackson	Epic 6515467 (12" - 6515468) (C)	
44	NEW		ACID MAN Jolly Roger	10/Virgin TEN(X) 236 (BMG)	
45	NEW		SHAKE YOUR THANG (IT'S YOUR THING) Salt-n-Pepa	Hrr/London FFR(X) 11 (F)	
46	NEW		NOT AS HAPPY Freddie McGregor/Cynthia Schloss	Greensleeves - (GRED 226) (BMG/JS)	
47	41	2	SOUL SURVIVOR C.C. Catch	Hansa/RCA PB 42173 (12" - PT 42174) (BMG)	
48	RE		SAFE IN THE ARMS OF LOVE Shooting Party	Lisson DOLE(Q) 9 (A)	
49	NEW		POPCORN '88 (WOODSTOCK MIX) T.I.C.	Arista TICK 1(T) (BMG)	
50	NEW		FERTILE GROUND Fred Lucks	Rising Sun - (RS 001) (JS)	

TOP 10 ALBUMS

1	1	KYLIE - THE ALBUM Kylie Minogue	PWL HF3/HFC3 (P)	
2	NEW	SO GOOD Mica Paris	4th - B'Way Island BRLP 525/BRCA 525 (F)	
3	8	CONSCIENCE Womack & Womack	4th + B'way/Island BRLP519/BRCA519 (F)	
4	9	HOUSE HALLUCINATES (PUMP UP LONDON) Various	Breakout/A&M HSEA9002/HSEC9002 (F)	
5	2	IT TAKES A NATION OF MILLIONS ... Public Enemy	DEF JAM/ CBS 4624151/4624154 (C)	
6	5	A SALT WITH A DEADLY PEPA Salt'n' Pepa	London FFRLP 3/FFRMC3 (F)	
7	4	BAD Michael Jackson	Epic 4502901/4502904 (C)	
8	7	DON'T LET LOVE SLIP AWAY Freddie Jackson	Capital EST2067/CEST2067 (E)	
9	6	THE HOUSE SOUND OF LONDON VOL 4 Various	London FFRDP4/FFRDC4 (F)	
10	3	ROCK THE WORLD Five Star	TENT PL71747/PK71747 (BMG)	

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TOP 10 BUBBLERS

1	DIN DAA DAA (TROMMELTANZ) George Kranz	4th + B'way/Island (12)BRW110 (F)
2	STILL WAITING Dorothy	Blue Guitar/Chrysalis AZUR(X) 8 (C)
3	GET OUT OF MY HOUSE Sound Assassins	Cooltampo/Chrysalis COOL(X) 173 (C)
4	SIGNED, SEALED, DELIVERED ... Ruby Turner	Jive RTS(T) 4 (BMG)
5	NO WAY NO BETTER THAN Admiral Bailey	Live And Love (LLD81) (JS/BMG)
6	SAVE A LITTLE BIT Glen Goldsmith	RCA P842147 (12" - FT42148) (BMG)
7	TOP CAT RAP M C Bronx	100 2 One CATRAP(12)1 (A)
8	ROUGH NECK Gregory Isaacs	Greensleeves - (GRED225) (BMG/JS)
9	AIN'T NO STOPPIN' US NOW McFadden & Whitehead	Old Gold - (OG4072) (CP/LIG/A)
10	I'LL HOUSE YOU Jungle Brothers	Warlock - (WAR022) (IMP)

T I C

POPCORN '88 (REMIX)

Available now on 7" & extended 12"

14

TICK1R/TICK1TR

ARISTA
A BERTSLEMAN MUSIC GROUP COMPANY

James Hamilton

C O L U M N

CLUB DJs are being swamped by a succession of extremely strong raps on pre-release, the latest (due commercially next week) being **STETSASONIC** Talkin' All That Jazz (Breakout USAT 640), unheraldedly justifying the sampling of **James Brown** and others by rap musicians, this though being based in two separate mixes on the bosslines of respectively **Lonnie Liston Smith's** Expansions and **Donald Byrd's** Dominos. The usual practice is that these pre-releases are circulated to the key specialist DJs-patronised record shops ahead of commercial release, where, if they're any good, they can sell, like this, in large numbers to establish a genuine sales based advance buzz. (Controversially, it seems that the artists may not necessarily see any royalties from these lucrative "promo" pressings — but who am I to set the cat among the pigeons?) Another current strong rap has, however, seemingly suffered because, although circulated to mailing list DJs well ahead of commercial release (gaining a respectable placing in **Record Mirror's** play-orientated The Club Chart), it was never pre-released to the shops and now that it's actually out, nobody seems to care. This UK production, previously reviewed but given a rejigged title on slightly remixed commercial pressings, is **SYN-BEE** Best 2 B A Girl (Virgin VST 1111) — there is also a full-blooded Remix (VSTR 1111), which subdues the original infectious bounce under a plethora of extra scratching and percussion. Incidentally, while we're talking scratch remixes, don't miss the far superior rap remix of **BOMB THE BASS** featuring **MERLIN** Megablast (Rhythm King DOOD R 122), in which **Merlin** really earns his label credit with a reggae accented furious rap over a seriously scrunching scratch groove that's far more exciting than the tired sampling original.

Crossover orientated new releases include **MICHAEL JACKSON** Another Part Of Me (Epic 652844 6), this urgent nervy jitterer being a genuine "dance" hit; **JASON DONOVAN** Nothing Can Divide Us (PWL Records PWLT 17), **Stock Aitken Waterman** giving the **Kylie Minogue** (or, in this case, more the **Rick Astley**) treatment to "Scott" from TV's **Neighbours**, on a simple breezy chantalong canterer; **MAXI PRIEST** Goodbye To Love Again (10 Records TENX 238), a superb atmospheric harmonica backed extremely lush and romantic potential smooth classic; **MAC BAND** featuring **THE McCAMPBELL**

BROTHERS Stalemate (MCA Records MCAT 1271), pleasant if unstartling lightly cantering swayer in the old **Solar Records** style; **VANESSA WILLIAMS** The Right Stuff (Wing Records/Polydor WINGX 3), **Pebbles** type jauntily snapping jerker with some strong freaky edits and drop-ins which add to its catchiness; **GLEN GOLDSMITH** Save A Little Bit (Reproduction/RCA GG4), plodding jittery jogging swayer at the "go go hip hop" tempo (this catalogue number may well be incorrect — **RCA** has the irritating habit of labelling its advance DJ copies with simplified initials and figures that bear no relation to the proper number, with the probably confusing result that not only myself but also all the many DJ writers of provincial newspapers' record review columns pass on to the public useless information); **MATT BIANCO** Good Times (WEA YZ302T), flute tootled then brassy leaping lurcher with sophisticated husky chanting; **J.J. FAD** Supersonic (Dream Team Records/Atlantic A9328T), a possibly successor to Push It (as it's been in the US), another fast female rap.

One album stands out this week, **STEVEN DANTE** Find Out (Cooltempo CTLP 6), on which the standout is the **Monte Moir** produced and incredibly **Alexander O'Neal**-like Love Follows.

Current imports include **TONY TERRY** Young Love (Epic 49-07874), an exciting jiggly driver given a House-style nervy remix that — possibly a first for a mass US market aimed major label release — is actually called an Acid Remix (not that it's truly "acied!"); while the biggest selling new raps have been **MARLEY MARL** featuring **CRAIG G.** Droppin' Science (Cold Chillin' 0-21018) and **BIZ MARKIE** This Is Something For The Radio (Cold Chillin' 0-21016), followed by the **Talking Heads**-based shouting **SUGAR BEAR** Don't Scandalize Mine (Coslit Records CR1004), toughly remixed **BOOGIE DOWN PRODUCTIONS** Stop The Violence (Jive 1121-1-JD), and ominously thunderous **STEADY B** Let The Hustlers Play (Jive 1133-1-JD). House imports include the acidally remixed **HOUSE MASTER BALDWIN** featuring **PARIS GREY** Don't Lead Me (Future Sound Records FSR 1002), **Mory Kante** influenced though more smoothly pulsing **TRIBAL HOUSE** Dim Dae (Pow Wow Records PW 433), and acidically sizzling **FAST EDDIE** Acid Thunder (DJ International Records DJ 961), while also about is **TINA B** Bodyguard (Vendetta Records VE-7004).

Gap bands

by Barry Lazell

BEATBOX INTERNATIONAL Recordings, about to launch with its first 12-inch single, has been much of the year in the making, since joint directors Peter Di-Maio and Steve Vincent began formulating plans during the summer of 1987 after observing what they felt to be a gap in the market: "We saw an abundance of talented street artists whose material and repertoire was just as good as any American import, but because of the blindness and ignorance of the major record companies, these artists weren't being given a chance to progress."

Vincent and Di-Maio are both former street-level artists in their own right, having been a part of the 1981-era UK jazz-funk explosion as members of Touch-down, who had a major club and dance chart hit with Ease Your

Mind on Record Shack. They now jointly own a recording complex, Soundspot Studios, fully computerised and with a 76-track facility, which is located in deepest Bedfordshire and also stands as the heart of the new label operation. Beatbox International Recordings has signed to PRT for distribution, and, according to the directors, "will deal solely in the promotion of modern black music, namely soul, House, hip-hop and rap."

The first release, on August 30, comes from 26-year-old UK soul singer (from Bedford) Elvis Veira, who has just signed an exclusive deal for the label and is currently cutting a debut LP with Vincent and Di-Maio, The Song, Good Stuff (BBOXT 2), is also written by the producers — and Elvis, we are assured, really is the artist's real first name!

● The company is based at the Business & Technology Centre, Bessmer Drive, Stevenage, Herts. SG1 2DX (Tel. 0438 310 024).

Top of the bill

RELEASED ON August 30 is the first 12-incher on Rapsonic Records, a new label dedicated to marketing home-grown rap and hip-hop.

The double A-sided single Never/Naturally (DOPE 1) marks the debut of London rap outfit Top Billin'. Never is a reworking of the old Kleer number, described as "rap meets reggae head on", while the other side is a hard uptempo dance original.

Top Billin's rappers are Kev One and The Don, both members of the Overlord X Posse (and heard on Overlord X's Rough In Hackney, on Island), who have been on view recently in the Pet Shop Boys film It Couldn't Happen Here, in which they perform a rap version of West End Girls.

Kev One also recently toured the UK as a solo rapper, with Schoolly D, the Cookie Crew and the Three Wise Men. The Don has also appeared solo, on the Streetsounds compilation album Hip Hop 20, as well as recording a single with Coldcut on the Ahead Of Our Time label. Third member of the group is DJ and producer Mastermix, formerly with the Cookie Crew, MC Merlin and Bomb The Bass, and remixer on the Cookie Crew's Females.

● Rapsonic Records is based at: Unit 7, Grand Union Centre, West Row, Ladbroke Grove, London W10 5AX. (Tel: 01-969 2296).

● RECENTLY-LAUNCHED dance label Bite Back, self-distributed via London-based associate Bite Back Distribution, debuted with a 12-incher coupling Sealed With A Kiss and Fax (Walkin' Talkin') by UK dance group Fax, earlier in the summer, and has just followed this with the debut album by the group, simply titled Fax (Bite Back BTEL 1).

Bite Back, which also handles management and booking for Fax, will be expanding its dance music activities, and invites club DJs to apply for inclusion on its promo mailing list. The label and distributor are based at 38 Greyhound Road, London W6 8NX (Tel: 01-452 8793).



STRONG ARM of the bill: Top Billin' go Rapsonic

glen goldsmith

GOT A DRUM BEAT & WE'RE GONNA USE IT MIX

save a little bit



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TOP 75 SINGLES

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TITLES A-Z (WRITERS)

Acid Man (Richards)	80	Mary Mary (Nesmith)	96
All Fired Up (Tolhurst)	69	Megablast/Don't Make Me	97
Answers To Nothing (Ure)	49	War (Simonon/Gabriel)	98
Anything For You (Estefan)	19	Merlin	6
Bad Times (Ellis/Beggs)	98	My Love (Wonder)	6
Bailando (Canalet/Berlingo)	95	Nothing Can Come Between	92
Ballad Of Go Go Brown, The	91	Us (Jadu/Hale)	47
(Gregory/Marsh/Ware)	91	Mathewman	22
Big Fun (Pennington/Forest)	48	Nothing's Gonna Change My	47
Saunderson	48	Love For You (Masser)	1
Birthday (The Sugarbushes)	68	On The Beach Summer '88	22
Blind (Byrne/Frantz/Harrison)	83	Rec	22
Weymouth	83	Only Way Is Up, The (Jackson/	1
Coming Back For More	52	Henderson)	1
(Roman/Toni C)	52	Parents Just Don't Understand	100
Damn Good/Stand Up (Koth/	72	Peak A Boo (Siouxie & The	75
Vail)	72	Banshees)	75
Daydream Believer	99	Popcorn '88 Remix	84
(Stewart)	99	Kingsley	84
Dirty Diana (Jackson)	65	Push It (A&P/A&P) Fulsom	42
Don't Be Cruel (Reid/Babyface/	43	McCracken)	42
Simmonds)	43	Race, The (Blank/Meier)	14
Dr Stein (Reith)	57	Raw (Kemp)	54
Easy (Richie)	40	Reich (Jill) Is There (BB	31
Edge Of A Broken Heart	66	Remix) (Holland/Daizer/	31
(Morz/Waybill)	66	Holland)	31
Every Girl And Boy (Spagna/	25	Roses Are Red (Babyface/	51
Spagna/Pignagnoli)	25	Runaway All Over The World	17
Evil That Men Do, The (Smith/	23	(Fogerty)	17
Dickinson/Harris)	23	Rush Hour (Wedlin/	15
First Boy In This Town (Love	10	Ratelson)	15
Sick) (Green/Gonsdale/	63	Save A Little Bit (Goldsmith/	73
Comson)	63	Rogers)	73
Foolish Beat (Gibson)	59	Shake Your Thang (It's Your	45
Get Busy (Clarke/Hinds)	79	Thing) (Isley/Rudolph/	45
Gipsy/Rever Euphrates	93	Ronald/O'Kelly)	45
(Murphy/Francis)	93	Signed Social (Delaney/I'm	27
Good Times (Reilly/Fisher)	55	Yours (Hardaway/Garrett/	86
Good Tradition (Tikaram)	11	Wander/Wright)	86
(MacKenzie)	11	So Many Ways (Stevenson)	87
Goodbye Mr MacKenzie	81	Soldier Of Love (Sturken/	97
(Rogers)	81	Gabrielle)	97
Goodbye To Love Again	60	Somebody Down The Crazy	16
(James)	60	River (Robertson)	16
Groovy Kind Of Love (Wine/	9	Still Waiting (Prince)	97
Bayer)	9	Superfly Guy (Moore)	27
Hands To Heaven (Gosper/	4	Superstition (Tempest)	35
Lillingston)	4	Sweet Child O' Mine (Guns N'	24
Harder I Try, The (Stock/Aitken/	2	Roses)	24
Waterman)	2	Talkin' Bout A Revolution	90
Harvester Of Sorrow (Helfield/	20	(U2)	90
Ulrich)	20	He Ain't Heavy, He's My	32
He Ain't Heavy, He's My	32	Brother (Russell/Scott)	32
Brother (Russell/Scott)	32	He Ain't Heavy, He's My	28
Brother (Russell/Scott)	28	Heaven In My Hands (King)	18
Heaven In My Hands (King)	18	Gould)	18
Hustle To The Music... (I)	37	Hustle To The Music... (I)	37
I Don't Want To (Whitten)	59	I Don't Want To (Whitten)	59
I Hate Myself For Loving You	50	I Hate Myself For Loving You	50
(Jett/Child)	50	I Need You (Rodgers/Byrd/	8
I Need You (Rodgers/Byrd/	8	Hill)	8
Hill)	8	I Want Your Love (Soyler)	41
I Want Your Love (Soyler)	41	I Want Your Love (Soyler)	41
I Want Your Love (Soyler)	41	I'm Gonna Be (Reid/Reid)	34
I'm Gonna Be (Reid/Reid)	34	If It Isn't Love (Harris/	94
If It Isn't Love (Harris/	94	Levin)	94
Levin)	94	If When Love (Eddy/Alex/	64
If When Love (Eddy/Alex/	64	Sammy/Mike)	64
Sammy/Mike)	64	Jump Start (Calloway/	36
Jump Start (Calloway/	36	Calloway)	36
Calloway)	36	Just Got Paid (Kemp/Giffin)	74
Just Got Paid (Kemp/Giffin)	74	King Of Emotion (Adams)	56
King Of Emotion (Adams)	56	Let's Do It Again (Mayfield)	56
Let's Do It Again (Mayfield)	56	Loco-Motion (The Goins/	3
Loco-Motion (The Goins/	3	King)	3
King)	3	Long And Lonesome Love A	53
Long And Lonesome Love A	53	(Moss/Goffin)	53
(Moss/Goffin)	53	Love Bites (Clark/Collen/Elliott/	71
Love Bites (Clark/Collen/Elliott/	71	Long/Savage)	71
Long/Savage)	71	Mary's Harbour (Brichena/	38
Mary's Harbour (Brichena/	38	Cousin/Regan)	38

THE NEXT 25

76	68	JUST GOT PAID	CBS 651470 7 (12"-PT 4208) (BMG)
77	69	WHY YOU COULD HAVE...	Criminal MIND 11 (XRT)
78	70	YOU'RE MY WORLD	Warner Brothers W 7758 (T) (W)
79	71	GET BUSY	W 7758 (T) (W)
80	72	ACID MAN	10/Virgin TEN 236 (E)
81	73	GOODYE MR MACKENZIE	Capitol (12KL 501) (E)
82	74	TRIBUTE (Right On)	CBS PASAT 1 (C)
83	75	BLIND	EMI (12)EM 64 (E)
84	76	POPCORN '88 REMIX	Arista TIG 171 (BMG)
85	77	TONIGHT	Mercury/Phonogram ROW 112 (F)
86	78	SIGNED, SEALED, DELIVERED...	Jive RTST 4 (B) (M)
87	79	SO MANY WAYS	Charm CRT 19 (US/E)
88	80	WHOLLY HUMBLE	Blue Guitar/Chrysalis AZUR 8 (C)
89	81	WATCHING YOU	Virgin VS(T) 1101 (E)
90	82	TALKIN' 'BOUT A REVOLUTION	Elektra EOR 780 (M)
91	83	THE BALLAD OF GO GO	Virgin VS(T) 1113 (E)
92	84	NOTHING CAN COME BETWEEN US	Capitol (12KL 501) (E)
93	85	GIGANTIC/RIVER EUPHRATES	Capitol (12KL 501) (E)
94	86	IF IT ISN'T LOVE	MCA MCA(T) 1269 (F)
95	87	BAILANDO	Synapse/EMI (12)VS 17 (E)
96	88	MARY MARY	London LON(X) 191 (F)
97	89	STILL WAITING	Blue Guitar/Chrysalis AZUR 8 (C)
98	90	DAD TIMES	RCA PB 42041 (12"-PT 4204) (BMG)
99	91	DAYDREAM...	Arista/RC 111652 (12"-PT 11652) (BMG)
100	92	PARENTS JUST DON'T...	Jive JIVE(T) 182 (BMG)

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

⑤ Indicates title available in sheet music
△ Panel Sales Increase over last week
▲ Panel Sales Increase of 50% or more over last week

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

Top 75 chart entries to date (34 weeks)459
Panel Sales over last week+9%

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38	14	6	MARTHA'S HARBOUR All About Eve (Paul Samwell-Smith) BMG Music	Mercury/Phonogram EVEN(X) 8 (F)
39	NEW		WAY BEHIND ME The Primitives (Paul Sampson) Complete Music	Lazy/RCA PB 42209 (12"-PT 42210) (BMG)
40	43	4	EASY Commodores (James A. Carmichael/Commodores) Jobete	Motown ZB 41793 (12"-ZT 41794) (BMG)
41	23	11	I WANT YOUR LOVE Transvision Vamp (Zeus B. Held) Copyright Control	MCA TVV(T) 3 (F)
42	22	11	PUSH IT/TRAMP Salt 'N Pepa (Herby 'Lovebug' Azor) Warner Chappell Music	Champion CHAMP (12)51:ffr/London FFR(X) 2 (BMG/F)
43	42	5	DON'T BE CRUEL Bobby Brown (L.A./Babyface) Warner Chappell	MCA MCA(T) 1268 (F)
44	28	5	WHEN IT'S LOVE Van Halen (Don Landee) Warner Chappell Music	Warner Brothers W 7816(T) (W)
45	NEW		SHAKE YOUR THANG (IT'S YOUR THING) Salt N Pepa feat. EU (Herby Luv Bug) Next Plateau	ffr/London FFR(X) 11 (F)
46	35	3	I WON'T BLEED FOR YOU Climie Fisher (Stephen Hague) Chrysalis/Rondor Music	EMI (12)EM 66 (E)
47	27	12	NOTHING'S GONNA CHANGE MY ... Glenn Medeiros (Jay Stone) Rondor/EMI/Warner Chappell	London LON(X) 184 (F)
48	NEW		BIG FUN Inner City feat. Kevin Saunderson (Kevin Saunderson) Drive-On	10/Virgin TEN(X) 240 (E)
49	55	3	ANSWERS TO NOTHING Midge Ure (Midge Ure/Rik Walton) Modd Music/Warner Chappell	Chrysalis URE(X) 5 (C)
50	48	3	I HATE MYSELF FOR LOVING YOU Joan Jett & The Blackhearts (Child/Laguna) SBK Songs/Virgin Music	London LON(X) 195 (F)
51	30	12	ROSES ARE RED Moc Band/The McCampbell Brothers (L.A./Babyface) Warner Chappell	MCA MCA(T) 1264 (F)
52	41	3	COMING BACK FOR MORE Jellybean/Richard Darbyshire (Jellybean) Warner Chappell/Jobete	Chrysalis JEL(X) 4 (C)
53	NEW		A LONG AND LASTING LOVE Glenn Medeiros (Michael Masser) EMI/Warner Chappell	London LON(X) 202 (F)
54	NEW		RAW Spandau Ballet (G Kemp/Langan/Spandau Ballet) Reformation	CBS SPANS(T) 3 (C)
55	58	2	GOOD TIMES Matt Bianco (Mark Reilly/Mark Fisher) Smooth Dog/Fishy Songs	WEA YZ 302(T) (W)
56	63	2	LET'S DO IT AGAIN George Benson (David Lewis/Wayne Lewis) Warner Chappell	Warner Brothers W 7780(T) (W)
57	66	2	DR STEIN Halloween (Tommy Hansen/Tommy Newton) Wintrup Songs	Noise Int. 7HELLO 1 (12"-12HELLO 1) (A)
58	38	9	FOOLISH BEAT Debbie Gibson (Deborah Gibson) EMI Music	Atlantic A 9059(T) (W)
59	32	9	I DON'T WANT TO TALK ABOUT IT Everything But The Girl (Ben Watt) Rondor Music	Blanco Y Negro/WEA NEG 34(T) (W)
60	57	2	GOODYE TO LOVE AGAIN Maxi Priest (Lindo/Dunbar/Shakespeare) Hot Licks/SBK Songs	10/Virgin TEN(X) 238
61	65	3	THEME FROM 'VIETNAM' (Canon in D) Orchestre De Chambre Jean-Francois Paillard (-) -	Debut/Passion DEBT 3053 (A)
62	40	5	WORKING IN A GOLDMINE Aztec Camera (Rob Mounsey/Roddy Frame) Warner Chappell Music	WEA YZ 199(T) (W)
63	74	2	FIRST BOY IN THIS TOWN (LOVE SICK) Scritti Politti (Green Gartside/Gamson) Chrysalis/Warner Chappell	Virgin VS(T) 1082 (E)
64	67	2	IT BEGAN IN AFRICA The Urban All Stars (-) Warner Chappell/Copyright Control	Urban/Polydor URB(X) 23 (F)
65	44	8	DIRTY DIANA Michael Jackson (Quincy Jones/Michael Jackson) Warner Chappell	Epic 651546 7 (12"-651546 8) (C)
66	NEW		EDGE OF A BROKEN HEART Vixen (Richard Marx) SBK Songs/Feesongs	Manhattan/EMI (12)MT 48 (E)
67	64	2	THE TIME WARP 2 Damian (Des Tong) Richard O'Brien/Druidcrest	Jive JIVE(T) 182 (BMG)
68	NEW		BIRTHDAY The Sugarbubes (-) Second Wind	One Little Indian 7TP 11 (12"-12TP 11) (I/NM)
69	45	10	ALL FIRED UP Pat Benatar (Keith Forsey/Neil Geraldo) Chrysalis Music	Chrysalis PAT(X) 5 (C)
70	NEW		TURN AROUND AND COUNT 2 TEN Dead Or Alive (Dead Or Alive) Warner Chappell/Dead Or Alive	Epic BURNS(T) 4 (C)
71	49	8	LOVE BITES Def Leppard (R. J. Lange) Bludgeon Riffola/Warner Chappell/Zomba	Bludgeon Riffola/Phonogram LEP(X) 5 (F)
72	NEW		DAMN GOOD/STAND UP David Lee Roth (David Lee Roth) Warner Chappell/Carlin	Warner Brothers W 7753(T) (W)
73	NEW		SAVE A LITTLE BIT Glen Goldsmith (Jolley/Harris/Jolley) Rando/Luxuseful/BMG	Reproduction/RCA PB 42147 (12"-PT 42148) (BMG)
74	NEW		TOWN OF PLENTY Elton John (Chris Thomas) Big Pig Music	Rocket/Phonogram EJS 17(12) (F)
75	47	6	PEEK A BOO Saxxixx/Ranchees (Hedges/Banshees) Dreamhouse/Warner Chappell	Wonderland/Polydor SHE(X) 14 (F)

TOP 100 ALBUMS

MASTERFILE

CONTAINING
EVERY SINGLE, ALBUM,
POPULAR CD AND MUSIC
VIDEO RELEASED FROM
JANUARY TO JUNE THIS
YEAR
PLUS ...

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

KEY TO CHART

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

△ Indicates panel sales increase of 50-99%.
▲ Indicates panel sales increase of 100% or more.

BPI AWARDS

• PLATINUM (300,000 units)
Any multiple of this level can be certified to provide for double platinum ** (600,000 units), treble platinum *** (900,000 units), quadruple platinum **** (1,200,000 units) awards etc.

• GOLD (100,000 units)
SILVER (60,000 units)

BPI awards are made for combined unit sales of LPs, Cassettes and CDs.

Records with a dealer price of £2.24 or below require twice the sales quantity quoted above to obtain an award.

STATISTICS (Wk 34) This Week Year To Date

New Chart Entries 7 167

Panel Sales Percentage... 3%

... ALBUM TRACKS
CLASSICAL RELEASES AND
THE COMPLETE LISTING OF
SINGLES AND ALBUMS
CHART ENTRIES FOR 1988

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IF IT'S OUT IT'S IN

1	8	KYLIE ●	PWL HF 3(P)
2	215	THE FIRST OF A MILLION KISSES ●	C:HFC 3/CD:HFC 3
3	7	FAIRGROUND ATTRACTION (F. Attraction/Moloney)	RCA PL 71696(BMG) C:PK 71696/CD:PD 71696
4	13	NOW! 12	EMI/Virgin/PolyGram NOW 12(E/F) C:TCNOW 12/CD:CDNOW 12
5	416	HOT CITY NIGHTS ●	Vertigo/Phonogram PROTV 15(F) C:PROMC 15/CD:836057-2
6	NEW	TRACY CHAPMAN ●	Elektra EKT 44(W) C:EKT 44/CD:960774-2
7	552	SO GOOD ●	4th + B'way/Is. BRPL 525(F) C:BRCA 525
8	8	BAD ●	Epic 450290-1(C) C:450290-4/CD:450290-2
9	610	BEST OF EAGLES ●	Asylum EKT 5(W) C:KT 5C/CD:9603422
10	9	EAGLES (Bill Szymczyk)	Chrysalis BILTV 1(C) C:ZBILTV 1/CD:81LCD 1
11	7	IDOL SONGS: 11 OF THE BEST ●	Stylus SMR 858(STY) C:SMC 858/CD:SMD 858
12	11	GREATEST ROCK 'N' ROLL MIX	Various (Various)
13	NEW	HITS 8	CBS/WEA/BMG HITS 8(C/W/BMG) C:HITS 8/CD:CD HITS 8
14	1033	DIRTY DANCING (OST) ●	RCA BL 86408(BMG) Original Soundtrack (Jimmy Ienner/Bob Feiden) C:BL 86408/CD:BD 86408
15	1223	DON'T BE AFRAID OF THE DARK	Mercury/Phonogram MERH 129(F) Robert Cray Band (Bruce Bromberg/Dennis Walker) C:MERHC 129/CD:834923-2
16	NEW	TURN BACK THE CLOCK ●	Virgin V 2475(E) Johnny Hates Jazz (Clavin Hayes/Mike Nocito) C:TCV 2475/CD:CDV 2475
17	38	HYSTERIA ●	Bludgeon Riff/Phono HYSLP 1(F) Def Leppard (Robert John Lange/Nigel Green) C:HYSMC 1/CD:830675-2
18	1672	ROCKS THE HOUSE!	Chrysalis CJB 1(C) Jellybean (Jellybean) C:ZCJB 1/CD:CJB 1
19	1535	APPETITE FOR DESTRUCTION	Geffen WX 164(W) Guns 'N' Roses (Mike Clink) C:WX 164/CD:925720-2
20	NEW	TANGO IN THE NIGHT ●	Warner Brothers WX65(W) Fleetwood Mac (Buckingham/McVie) C:WX65/CD:925471-2
21	1422	KICK ●	Mercury/Phonogram MERH 114(F) INXS (Chris Thomas) C:MERHC 114/CD:832 7212
22	RE	RAP TRAX	Stylus SMR 859(STY)
23	26	PUSH ●	CBS 460629-1(C) Bros (Nicky Graham) C:460629-4/CD:460629-2
24	22	PURPLE RAIN (OST) ●	Warner Brothers 9251101(W) Prince & The New Power Generation (Prince & The New Power Generation) C:9251104/CD:9251102
25	1920	ROBBIE ROBERTSON ●	Geffen WX 133(W) Robbie Robertson (Robbie Robertson/Daniel Lanois) C:WX 133/CD:9241602
26	20	ALL ABOUT EVE	Mercury/Phonogram MERH 119(F) All About Eve (Samwell-Smith/All About Eve) C:MERHC 119/CD:834 260-2
27	3217	LOVE ●	Warner Brothers WX 128(W) Aztec Camera (Various) C:WX 128/CD:242022
28	52	RAINTOWN ●	CBS 450549-1(C) Deacon Blue (Jon Kelly) C:450549-4/CD:450549-2
29	210	MORE DIRTY DANCING (OST) ●	RCA BL 86965(BMG) Various (Various) C:BL 86965/CD:BD 86965
30	2349	CONSCIENCE	4th + B'way/Island BRPL 519(F) Womack & Womack (Chris Blackwell) C:BRCA 519/CD:BRCD 519
31	2565	THE COLLECTION ●	Mercury/Phonogram BWTV 1(F) Barry White (Various) C:BWTV 1/CD:834790-2
32	3157	POPPED IN SOUL OUT ●	Precious/Phonogram JWWWL 1(F) Wet Wet Wet (Baker/Kroll/JWWWL/Smarties) C:JWWWL 1/CD:832 726-2
33	2736	WHITNEY ●	Arista 208 141(BMG) Whitney Houston (Jermaine Jackson/Masser/Kashif) C:208 141/CD:258 141
34	24	HEARSAY ●	Tabu 450936-1(C) Alexander O'Neal (Jimmy Jam/Terry Lewis) C:450936-4/CD:450936-2
35	17	HEAVEN ON EARTH ●	Virgin V 2496(E) Belinda Carlisle (Rick Nowels) C:TCV 2496/CD:CDV 2496
36	3010	A SALT WITH A DEADLY PEPA	London FFRLP 3(F) Salt 'N' Pepa (Hurdy Luv Bug/Invincibles) C:FFRMC 3/CD:824 102-2
37	28	ROCK THE WORLD ●	Tent/RCA PL 71747(BMG) Five Star (Leon Sylvers/Buster Pearson) C:PK 71747/CD:PD 71747
38	51	ROLL WITH IT ●	Virgin V 2532(E) Steve Winwood (Winwood/Tom Lord Alge) C:TCV 2532/CD:CDV 2532
39	34172	WIDE AWAKE IN DREAMLAND ●	Chrysalis CDL 1622(C) Pat Benatar (Peter Coleman/Neil Gerdal) C:ZCDL 1622/CD:CCD 1622
40	NEW	ON THE BEACH ●	WEA WX 191(W) Chris Rea (Chris Rea/Jon Kelly) C:WX 191/CD:YZ 19
41	40	BROTHERS IN ARMS ●	Vertigo/Phonogram VERH 25(F) Dire Straits (Mark Knopfler/Neil Dofman) C:VERHC 25/CD:824 499-2
42	42	NON STOP	CBS 4609901(C) Julio Iglesias (Various) C:4609904/CD:4609902
43	3716	INDIGO ●	WEA WX 181(W) Matt Bianco (Mark Reilly/Mark Fisher/Various) C:WX 181/CD:242474-2
44	4312	THE EIGHT LEGGED GROOVE MACHINE	Polydor GONLP 1(F) The Wonder Stuff (Pat Collier) C:GONMC 1/CD:837135-4
45	29	FAITH ●	Epic 460000-1(C) George Michael (George Michael) C:460000-4/CD:460000-2
46	42	LOVESEXY ●	Paisley Park WX 164(W) Prince (Prince) C:WX 164/CD:925720-2
47	4312	SMALL WORLD ●	Chrysalis CDL 1622(C) Huey Lewis & The News (Huey Lewis & The News) C:ZCDL 1622
48	36	UB40 ●	DEP Int./Virgin LPDEP 13(E) UB40 (UB40/John Shaw) C:CADEP 13/CD:DEPCD 13
49	4745	PEOPLE ●	London LONLP 58(F) Hothouse Flowers (Clive Langer/Alan Winstanley) C:LONC 58/CD:828101-2
50	4532	THRILLER ●	Epic EPC 85930(C) Michael Jackson (Jones/Jackson) C:4085930/CD:CEPC 85930
		THE CHRISTIANS ●	Island ILPS 9876(F) The Christians (Laurie Latham) C:ILCT 9876/CD:CID 9876
		OUT OF THE BLUE ●	Atlantic WX 139(W) Debbie Gibson (Zarr/Gibson) C:WX 139/CD:7817802

51	6330	EVERYTHING ●	EMI EMC 3538(E) Climie Fisher (Hague/Lillywhite) C:TCMC 3538/CD:CDP 7483382
52	3510	LET IT BEE	London LONLP 57(F) Voice Of The Beehive (Collins/Jones/Etzioni) C:LONC 57/CD:828 100-2
53	39	IDLEWILD ●	Blanco Y Negro/WEA BYN 16(W) Everything But The Girl (Ben Watt) C:BYNC 16/CD:242288-2
54	57	THE MICHAEL JACKSON MIX ●	Stylus SMR 745(STY) Michael Jackson (Various) C:SMC 745/CD:SMD 745
55	41	IT TAKES A NATION OF MILLIONS ... ●	Def Jam/CBS 462415-1(C) Public Enemy (Shocklee/Ryder) C:462415-4/CD:462415-2
56	4612	JULIA FORDHAM	Circa/Virgin CIRCA 4(E) Julia Fordham (Padley/Mitchell/Fordham/Padgham) C:CIRC 4/CD:CIRC 4
57	4411	TUNNEL OF LOVE ●	CBS 460270-1(C) Bruce Springsteen (Springsteen/Landau/Plotkin) C:460270-4/CD:460270-2
58	4850	BRIDGE OF SPIES ●	Siren/Virgin SRNLP 8(E) T'Pau (Roy Thomas Baker) C:SRNMC 8/CD:CDSRN 8
59	5659	INTRODUCING THE HARDLINE ... ●	CBS 450 911-1(C) Terence Trent D'Arby (Ware/D'Arby/Gray) C:450 911-4/CD:450 911-2
60	50	CLOSE	MCA MCG 6030(F) Kim Wilde (Ricki Wilde/Tony Swain) C:MCGC 6030/CD:DMCG 6030
61	82	STAY ON THESE ROADS ●	Warner Brothers WX 166(W) A-Ha (Alan Tarney) C:WX 166/CD:925733-2
62	64	SEVENTH SON OF A SEVENTH SON ●	EMI EMD 1006(E) Iron Maiden (Martin Birch) C:TCMD 1006/CD:CEMD 1006
63	53	DON'T LET LOVE SLIP AWAY	Capitol EST 2067(E) Freddie Jackson (Paul Laurence) C:TCST 2067/CD:CEST 2067
64	4916	MOTOWN DANCE PARTY ●	Motown ZL 72700(BMG) Various (Various) C:ZL 72700/CD:ZD 72700
65	6751	PET SHOP BOYS, ACTUALLY ●	Parlophone PCSD 104(E) Pet Shop Boys (Mendelsohn/Various) C:TCPCSD 104/CD:PCSD 104
66	5877	THE JOSHUA TREE ●	Island U26(F) U2 (Daniel Lanois/Brian Eno) C:UC26/CD:CID U26
67	60	OU812	Warner Brothers WX 177(W) Van Halen (Donn Landee) C:WX 177/CD:925732
68	54	FROM LANGLEY PARK TO MEMPHIS ●	Kitchenware/CBS KWLP 9(C) Prefab Sprout (Jon Kelly/Thomas Dolby) C:KWLC 9/CD:KWCD 9
69	7550	THE CREAM OF ERIC CLAPTON ●	Polydor ECTV 1(F) Eric Clapton/Cream (Various) C:ECTV 1/CD:833 519-2
70	6617	STRONGER THAN PRIDE ●	Epic 460497-1(C) Sade (Sade/Rogan/Pela) C:460497-4/CD:460497-2
71	73	THE SHOUTING STAGE	A&M AMA 5211(F) Joan Armatrading (Joan Armatrading) C:AMC 5211/CD:AMCD 5211
72	5511	JACK MIX IN FULL EFFECT ●	Stylus SMR 856(STY) Mirage (Nigel Wright) C:SMC 856/CD:SMD 856
73	61	A MOMENTARY LAPSE OF REASON ●	EMI EMD 1003(E) Pink Floyd (Bob Ezrin/Dave Gilmour) C:TCMD 1003/CD:CDP 7480682
74	8126	THE BEST OF OMD ●	Virgin OMD 1(E) OMD (Various) C:TCOMD 1/CD:CDOMD 1
75	7019	NITE FLITE ●	CBS MOOD4(C) Various (Various) C:MOOD4/CD:MOOD4
76	59	1977-1980 SUBSTANCE	Factory FACT 250(P) Joy Division (Martin Hannett/Joy Division) C:FACT 250/CD:FACT 250
77	65	OFF THE WALL ●	Epic 450086-1(C) Michael Jackson (Quincy Jones/M. Jackson) C:450086-4/CD:CEPC 83468
78	7181	PHANTOM OF THE OPERA ●	Polydor PODV 9(F) Various (Andrew Lloyd Webber) C:PODVC 9/CD:831 273-2/831 563-2
79	RE	THE BLUES BROTHERS (OST)	Atlantic K 50715(W) Various (Various) C:K 50715/CD:K 50715
80	6935	RUMOURS ●	Warner Brothers K 56344(W) Fleetwood Mac (Fleetwood Mac/Dashut/Caillat) C:K 56344/CD:K 256344
81	7883	GIVE ME THE REASON ●	Epic 450134-1(C) Luther Vandross (Vandross/Miller) C:450134-4/CD:450134-2
82	6819	THE INNOCENTS ●	Mute STUMM 55(I/RT/SP) Erasure (Stephen Hague) C:STUMM 55/CD:CDSTUMM 55
83	6213	SAVAGE ●	RCA PL 71555(BMG) The Eurythmics (David A Stewart) C:PK 71555/CD:PD 71555
84	7718	SIXTIES MIX 2 ●	Stylus SMR 855(STY) Various (Various) C:SMC 855/CD:SMD 855
85	76	HOUSE SOUND OF LONDON VOL 4	FFRR/London FFRBP 4(F) Various (Various) C:FFRDC 4/CD:828107-2
86	72	SCENES FROM THE SOUTHSIDE ●	RCA PL 86686(BMG) Bruce Hornsby & The Range (Dorfsman/Hornsby) C:PK 86686/CD:PD 86686
87	NEW	FIND OUT	Cooltempo/Chrysalis CTLP 6(C) Steve Dante (Various) C:ZCTLP 6/CD:CD 1632
88	9212	THE BEST OF UB40 VOL 1 ●	Virgin UBTV 1(E) UB40 (Various) C:UBTV 1/CD:CDUBTV 1
89	80	I'M YOUR MAN ●	CBS 460642-1(C) Leonard Cohen (Leonard Cohen) C:460642-4/CD:460642-2
90	NEW	HOUSE HALLUCINATIONS (PUMP UP LONDON)	Breakout/A&M HSEA 9002(F) Various (Various)
91	74	DANCING WITH STRANGERS ●	Magnet/WEA WX 180(W) Chris Rea (Chris Rea) C:WX 180/CD:CDMAG 5071
92	79	THE MAC BAND	MCA MCG 6032(F) Mac Band feat. McCampbell Bros (Various) C:MCGC 6032
93	RE	REQUESTS	International RMBR 8713(RM) Merle & Roy (-)
94	86	NO JACKET REQUIRED ●	Virgin V 2345(E) Phil Collins (Phil Collins/Hugh Padgham) C:TCV 2345/CD:CDV 2345
95	RE	NOTHING LIKE THE SUN ●	A&M AMA 6402(F) Sting (Neil Dorfsman/Sting) C:AMC 6402/CD:CD 6402
96	8915	FACE VALUE ●	Virgin V 2185(E) Phil Collins (Phil Collins/Hugh Padgham) C:TCV 2185/CD:CDV 2185
97	98	B SIDES THEMSELVES	EMI EMS 1295(E) Marillion (Various) C:TCMS 1295/CD:CDP 7 48807-2
98	NEW	GREATEST HITS LIVE	Arista 209196(BMG) Carly Simon (Carly Simon/Tom T Bone Wolk) C:409196/CD:259196
99	RE	SIGN OF THE TIMES ●	Paisley Pk/Warner Bros WX 88(W) Prince (Prince) C:WX 88/CD:925577-2
100	95	PROVISION ●	Virgin V 2515(E) Scritti Politti (Green Gartside) C:TCV 2515/CD:CDV 2515

Pillars of strength

by Kirk Blows

SAMSON IN 1988 represent very much a new and fresh entity. Now that guitarist Paul Samson and writing partner vocalist Mick White have recruited a new, young line-up and taken on a new direction that combines power with melody, the task is to break down the barriers and preconceptions and get the message across. Says Mick White: "This band's been together a year, and it's only now that people are beginning to realise that it is a totally new band, and one that has nothing to do with the old Samson."

The line-up is completed by bassist Dave Boyce, drummer Charlie Mack and keyboard player Toby Sadler, a team that has gelled into a unit whose potential is illustrated on the recent *And There It Is...* mini-album on Razor. Negotiations are now taking place with several major companies for the release of a full album later this year. But why the mini-LP?

"It gives us something to back up the live shows, and gives the live performances a purpose," says Paul. "We also wanted to show the variation and possibilities within the new situation." Indeed, the current live set includes just two old songs, testimony to the strength of the new material.

"It's not just that we play well together and all get on great," continues Paul, "it's also that with younger guys you've got that hunger and enthusiasm that gives it that edge. With these guys, everything's a challenge and I find that really exciting."

Milkfloat afloat

by Ian Gittins

DEATH BY Milkfloat began as a bit of fun for three undergrads in fine art at Hull University. Only recently, as good degrees have coincided with fine reviews in the music papers, have they been able to look ahead.

They've been playing live for some time, making a jerky, angular music of odd phrases roped over

DEATH BY Milkfloat: a sense of the absurd



GAIL ANN Dorsey: "I just don't like opera!"

erratic beats. Obvious links are with fellow Northern masters of dislocated pop like The Fall or Membranes, coming out of the urgency of punk yet more concerned with the way that words and music can fall together. A sense of the absurd shines through it all.

Now, Milkfloat move on to vinyl with a debut EP on Ediesta called *The Absolute Non-End*. Typically wilful and abrupt, it chugs along under its own steam, upending itself just for fun at odd moments, not to say that it's "wacky". A fascination with the form of the song helps them write. "As art students, painting is the best way for us to explain what we do, the ideas of layers and spaces. Humour is important, but more in the way that train-of-thought words can mean so many different things when they're set in music. We often just tape ourselves, with no real plan, then find after there are things we can use in there. So our words mean whatever you want them to!"

The EP is a neat debut. Yet live is where Milkfloat really shine, recent London gigs picking up a growing crowd and good reviews. There's a weird intensity to them barking daft one-liners over rampant music, getting worked up with brusque guitars. It's where they make sense.

"Gigs have been good, even though it can be a perverse pleasure to drive all the way from Hull to Brixton to play to 40 people in some tiny backroom. It's just all part of the address. But as long as we get a response, that's okay. People can love what we do or hate it, as long as it's not mediocre."

Milkfloat intend to spend a year trying to make headway with their music. At best, cult status may beckon, at worst life in the tiny indie ghetto where John Peel is king. They don't know which yet. So they'll give it a go.

Culture crossover

by Selina Webb

"IF YOU can eat the food, why can't you listen to the music?" asks US producer and club DJ Mark Kamins.

Kamins has a passion for some of the world's more obscure styles of music, a passion he fuels by layering samples of Indian, Scottish, African and other ethnic sounds on to wadges of frenzied House beats. Crossing barriers of style, culture and convention, he

hopes his creations will ultimately bring world music to the attention of a wider audience.

New York based, Kamins was instrumental in securing Madonna a record deal and produced her first record. These days the young talents he works with include controversial US vocalist Karen Finlay, Ofra Haza and a belly dancer called Edeh Sabah.

"Even though I can't understand what they are singing I have just got a feeling for the music more than I have for Western music," he says. "Here, most singers work to a formula, while Eastern music is a more spiritual thing."

Adamant that he intends to avoid becoming an artist in his own right — a fact borne out by the list of fabricated names credited for the tracks on his *United House Nations* album (due for autumn release) — Kamins is pleased with his first solo project. The debut single, *Holle, Holle*, was originally released on his own independent label in the US, Pow Wow Records, but was soon picked up by Circa in the UK.

Now the intention is to initially release all the records in the UK — Kamins sees the British market as more receptive to new trends — before bringing them back for release in the US.

But, as mixing and matching existing recordings form the core of his work, what of the continuing sampling debate? Kamins believes that when a piece of music is taken out of context it becomes something new, not warranting a royalty payment to the originator. "Once a record is out it becomes public property," he states.

MARK KAMINS: "Eastern music is more spiritual"



Gail force

by Duncan Holland

THEY'RE GOING to have trouble if they try to promote Gail Ann Dorsey in the girlie category. Even the Chapman pigeonhole misses the mark: "It's easy to put me in the woman songwriter category, the new generation of Jonis and Carleys, but my music is more rock and soul, music that goes back to the old formula, people sitting around in a room and playing."

Gail Ann Dorsey came to England five years ago from Philadelphia, via New York, initially working the jazz circuit, hitching her bass to anyone from Well Red to Thrashing Doves. At first the record companies didn't want to know, "I had a long way to go as a writer", but eventually things started to fall into place and she was booked for a slot on *The Tube*. Something of a Terence Trent D'Arby reaction resulted and up popped WEA. She remains enthusiastic about the opportunity of working in London rather than New York.

"There're fewer venues in New York where you can actually get out and play. Here you teach, do session work, whatever. You don't necessarily have to know all the right people and even then support yourself by working six days a week in a shop."

The result can now be heard on the new single *Wasted Country* and a debut LP coming later this month. It's all very spicy stuff, a funk edge keeping happy company with the sort of rock we always knew we really liked. An eclectic soul, is Dorsey, expect to find her in conversation about any form of music from Hendrix to Tom Petty, from Stevie Wonder to Aztec Camera (who she recently supported to much acclaim), but don't mention opera: "Y'know, opera is the only music I can't enjoy. I just don't like opera!"

Missing Link discovered

by Paul O'Mahony

IT'S AN interesting idea. Between 8pm and 10pm each night Burgerland, the Irish fast-food chain, have introduced the playing of demo tapes by local bands instead of an incessant stream of anonymous piped music.

Bands submit their tapes to the management, who in turn seek customers' views on the merits of the music, subsequently informing the artists. Such a positive development is bound to encourage the many young acts only now beginning to emerge from beneath the rash of high-profile signings in Ire-

land over the past year.

One such band is Missing Link, whose Dublin gigs have witnessed visits from A&R people from Capital, EMI, Phonogram, CBS and more besides, and whose debut single, *Wanna Be Loved (Solid)* has just entered the Irish chart.

Over the last year, the main songwriters Jimmy Tague (vocals) and Dave Morrissey (keys) have refined their set into a 16-song tour de force of danceable, effervescent pop.

Acknowledging the influence of artists like Paul Weller, Joe Strummer and Paul Cleary, Missing Link have made that crucial elevation from pub-scene to national status in a relatively short time. Despite the band's claim that they'll sign "only when it's right", it shouldn't be too long before Missing Link takes another leap forward with their highly-charged hooks and intelligent moves.

Banned but undaunted

by Ian Watson

CAUSE I Said So, The Godfather's follow up to *Birth School Work Death*, has received hardly any of the airplay that was expected. One reason might be the original sleeve picture of Maggie Thatcher with a Hitler moustache. Inevitably, the sleeve was banned, but this doesn't seem to have daunted The Godfathers at all.

"Our music's been called violent and aggressive," comments vocalist Peter, "and they see that as a threat. But it's not just the music, it's the lyrics as well because they are all about thinking for yourself and they're not going to promote that on a radio station where they want everyone to think the same."

America doesn't view The Godfathers with such distaste, however. They have recently been nominated for the Best New Band On Video in this year's MTV awards along with Buster Poindexter, Swing Out Sister, Jodie Whitley and Guns And Roses and are due to be filmed in an MTV special in September. In fact, they are so popular in Europe and the US that The Godfathers may eventually abandon us altogether.

"We'd rather not leave England," says guitarist Mike, "because there's a lot we've gained out of just being English and obviously our lyrics are affected by it. But if it gets to the point where you're banging your head against a brick wall and you can see that the one radio station is not going to change its mind about you then you might as well forget it."

THE GODFATHERS: thinking for themselves



Metal tragedy and the lesson learnt

DECENCY DEMANDS that the first reference in any mention of the 1988 **Monsters Of Rock** goes to the young fans who tragically lost their lives at the show.

Their deaths provided a sad and bitter aftermath to a show that was in all other aspects of truly monster proportions. The largest crowd **Donington Park** has seen gave it an atmosphere and a spectacle that defied the oppression of the unbroken grey skies and occasional rain.

That crowd — very substantially in excess of 100,000 in my estimation — rose to everything they were given, from the undecorated thrash of **Megadeth** to the sexual narrative of **Dave Lee Roth**.

Helloween and **Guns N' Roses** got the ball rolling with some aplomb — though the latter band may have been distracted then and haunted now by the thought that the fatal crush occurred during their set — before **Megadeth** supplied the first genuine aggression of the day. Augmented by **Metallica's** Lars Ulrich, they produced a tight, hard set whose climax, **Anarchy In The UK**, brought the drunk and the knackered back to their feet.

Roth was next up and, though his fans remained enthralled, the uncommitted felt his jokes and stories were an intrusion into the songs and produced a staccato effect in his delivery. It may be significant that his most generally successful attempts were **Van Halen** songs, **Jump** and **Panama**.

In strong contrast to his impromptu and improvised work, **Kiss** then produced a set of discipline and direction. All their work was purposeful and sharp-edged and the result was a clean and effective 75 minutes of polished sound.

Finally it was **Iron Maiden**, a band who now stride the metal world like a colossus. Embellished by the most comprehensive and spectacular lighting rig assembled at **Donington**, they served up a juxtaposition of current chart material with mature stalwarts like **Wrathchild** and **The Trooper**. Predictably, the crowd went seriously bonkers.

In the wake of the show, the local media made much of the fatalities. It is to be hoped though, that those deaths will mean lessons being learned and not scapegoats being sought. Indeed, two young men committed to music will have died in vain if **Donington's** ability to provide superb entertainment for thousands is impaired.

JEFF CLARK-MEADS

Kane and unable...

THERE'S BEEN a tremendous amount of fuss made lately — and some dazzling prose — concerning **AR Kane**, the London outfit signed to **Rough Trade**. At the **Brixton Fringe** the massed ranks of London's media corps rolled up, expecting an exciting and powerful fusion of jazz, rock and reggae.

What they got was more or a

blend of **Throbbing Gristle** and early **PiL** without the anger. Four intense young men battered us around the eardrums with an astonishing display of electronic distortion. They see themselves as experimental, though I think we all know what happens when you wave a guitar about in front of an amplifier with the volume turned up to maximum.

The trick is, apparently, to sit back and allow the waves of feedback to crash over you, opening up endless vistas of dreamlike interpretation. A few hallucinogenic drugs apparently provide an invaluable aid to this. Every now and again the guitarists attempted to gather the sound into a more conventional melodic and rhythmic structure — they even tried out a couple of songs! But by that time the guitars were so loud they couldn't hear the drumming and the whole thing collapsed into a hopeless dirge.

They closed with the worst job of guitar-smashing I've ever seen — it took the chap over 10 minutes — and I thought maybe I'd been watching **Hawkwind** after all.

I'm sure it was frightfully clever of them to get all those funny sounds out of a few guitars. But I would think at least twice before parting with a fiver to hear the sort of noise the builders at the back of my flat make all day, for free.

New age music for the hard-of-hearing. DAVID GILES

Take the skinheads bowling

BRADFORD are five skinheads who you wouldn't mind meeting a dark alley. The most aggressive they got on stage at **Dingwalls** was when they lampooned the 'fun pubs' of their native Blackburn in the song, **Laughing Larrys**. The bulk of their set was made up of vulnerable and sensitive pop songs such as their finest moment, **Tattered, Tangled and Torn**, and their debut single, **Skinstorm**. They play and write with a great deal of confidence, but there is still something lacking: they want to be like **Dexys** but unfortunately end up closer to the **Faith Brothers**.

Most bands with a back catalogue as strong as **The Jasmine Minks** would happily rest on their laurels. But **Jim Shepherd** just keeps on writing and the set featured mainly new material. There were only a handful of tracks from **Another Age**, one of 1988's finest LPs, while the classic **Where The**

Traffic Goes and **Cold Heart** were the only extracts from the first two LPs. The new songs are more rocky and on first hearing did not sound as strong as their predecessors. But, knowing the **Jasmine Minks**, they will be brought up to scratch by the time they are committed to vinyl.

Felt continue to plod on in their own little world, this time concentrating on the organ-driven Dylanisms of side one of their last LP, the **Pictorial Jackson Review**. Their beautifully-crafted low-key pop songs keep on coming and their cult following keeps on growing.

ANDY BEEVERS

Still Big in another Country

IT WAS a truly uplifting moment when several thousand Swedish rock fans joined in the chorus of **Never Felt So Good** with **Stuart Adamson** of **Big Country**, performing at an open air rock event, the **Multfreds Festivalen** held annually in southern Sweden.

For most of them it had been a long day with variable degrees of rock music from such entertainingly-named domestic groups as **Catholic Disaster**, **Whipped Cream & Other Delights**, and **Raped Teenagers** but when **Big Country** took the stage at 12.30 in the morning for a two-hour set energy levels were automatically renewed.

Big Country rate as one of the best live rock bands to have emerged during the Eighties, excellent ambassadors abroad for the UK music scene. Their gig here in **Vimmerby** had all the ingredients that have made them so successful: strong powerful performances, coupled with memorable rock songs and a no-nonsense approach from **Adamson**.

The band used the occasion to feature new songs from their forthcoming **Peace In Our Time** album on **Mercury Records**. **Steeeltown**, **Fields Of Fire**, **Wonderland** and **In A Big Country** were amongst the many old favourites played, but it was with the new material, including **The Travellers**, **King Of Emotion** and **Rivers Of Hope**, that were particularly impressive.

The next few months will see **Big Country** touring behind the **Iron Curtain**, and in **Australia** and **Japan**, but there's a likelihood of some UK dates before the end of the year. Don't miss them.

CHRIS WHITE



BIG COUNTRY'S Stuart Adamson: no-nonsense approach

US TOP FORTIES

★★★★★

SINGLES

1	1	MONKEY, George Michael	Col/CBS
2*	4	SWEET CHILD O' MINE, Guns N' Roses	Geffen
3*	5	SIMPLY IRRESISTIBLE, Robert Palmer	Manhattan/EMI
4	2	I DON'T WANNA GO ON WITH YOU LIKETHAT, Elton John	MCA
5	3	I DON'T WANNA LIVE WITHOUT YOUR LOVE, Chicago	Reprise
6*	8	PERFECT WORLD, Huey Lewis & The News	Chrysalis
7	6	FAST CAR, Tracy Chapman	Elektra
8*	13	WHEN IT'S LOVE, Van Halen	Warner Brothers
9*	15	IF IT ISN'T LOVE, New Edition	MCA
10*	16	I'LL ALWAYS LOVE YOU, Taylor Dayne	Arista
11	9	LOVE WILL SAVE THE DAY, Whitney Houston	Arista
12*	17	ANOTHER PART OF ME, Michael Jackson	Epic
13*	18	NOBODY'S FOOL, Kenny Loggins	Col/CBS
14*	20	IT WOULD TAKE A STRONG STRONG MAN, Rick Astley	RCA
15*	25	DON'T WORRY, BE HAPPY, Bobby McFerrin	Manhattan/EMI
16	7	ROLL WITH IT, Steve Winwood	Virgin
17*	22	ONEGOOD WOMAN, Peter Cetera	Full Moon
18	10	1-2-3-, Gloria Estefan & Miami Sound Machine	Epic
19	19	ALL FIRED UP, Pat Benatar	Chrysalis
20	12	HANDS TO HEAVEN, Breathe	A&M
21*	26	I HATE MYSELF FOR LOVING YOU, Joan Jett & The Blackhearts	Blackheart
22	11	MAKE ME LOSE CONTROL, Eric Carmen	Arista
23*	24	HEREWITH ME, REO Speedwagon	Epic
24*	30	LOVE BITES, Def Leppard	Mercury
25	14	SIGN YOUR NAME, Terence Trent D'Arby	Col/CBS
26*	32	DON'T BE CRUEL, Cheap Trick	Epic
27*	28	PLEASE DON'T GO GIRL, New Kids On The Block	Col/CBS
28*	34	A NIGHTMARE ON MY STREET, DJ Jazzy Jeff	Jive
29*	36	DON'T BE CRUEL, Bobby Brown	MCA
30	21	HOLD ON TO THE NIGHTS, Richard Marx	Manhattan/EMI
31	31	I DON'T WANT TO BE A HERO, Johnny Hates Jazz	Virgin
32*	38	FALLEN ANGEL, Poison	Enigma
33*	40	WHAT'S ON YOUR MIND (PURE ENERGY), Information Society	Tommy Boy
34*	—	STAYING TOGETHER, Debbie Gibson	Atlantic
35	39	LOOK OUT ANY WINDOW, Bruce Hornsby & The Range	RCA
36*	—	RED, RED WINE, UB40	A&M
37	29	MISSED OPPORTUNITY, Daryl Hall & John Oates	Arista
38	33	SAYIN' SORRY (DON'T MAKE IT RIGHT), Denise Lopez	Vendetta
39	27	JUST GOT PAID, Johnny Kemp	Col/CBS
40*	—	WHAT YOU SEE IS WHAT YOU GET, Brenda K Starr	MCA

★★★★★

ALBUMS

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

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.

No1	1	THE ONLY WAY IS UP • Yazz & The Plastic Population		Big Life BLR 4(T) (U/RT)
2	3	THE HARDER I TRY Brother Beyond		Parlophone (12)R 6184 (E)
3	2	THE LOCO-MOTION Kylie Minogue		PWL PWL(T) 14 (P)
4	4	HANDS TO HEAVEN Breathe		Siren/Virgin SRN(T) 68 (E)
5	6	MY LOVE Julio Iglesias featuring Stevie Wonder		CBS JULIO(T) 2 (C)
6	20	MEGABLAST/DON'T MAKE ME WAIT Bomb The Bass		Rhythm King DOOD(12) 2 (U/RT)
7	18	TEARDROPS Womack & Womack		4th + 8*way/Island (12)BRW 101 (F)
8	5	I NEED YOU B.V.S.M.P		Debut/Passion DEBT(X) 3044 (A)
9	NEW	GROOVY KIND OF LOVE Phil Collins		Virgin VS(T) 1117 (E)
10	7	FIND MY LOVE Fairground Attraction		RCA PB 42079 (12-PT 42080) (BMG)
11	10	GOOD TRADITION Tanita Tikaram		WEA YZ 196(T) (W)
12	26	TOUCHY! A-Ha		Warner Brothers W 7749(T) (W)
13	8	YOU CAME Kim Wilde		MCA KIM(T) 8 (F)
14	31	THE RACE Yello		Mercury/Phonogram YELLO 1(12) (F)
15	21	RUSH HOUR Jane Wiedlin		Manhattan/EMI (12)MT 36 (E)
16	15	SOMEWHERE DOWN THE CRAZY RIVER Robbie Robertson		Geffen GEF 40(T) (W)
17	17	RUNNING ALL OVER THE WORLD Status Quo		Vertigo/Phonogram QUAIID 1(12) (F)
18	NEW	HEAVEN IN MY HANDS Level 42		Polydor PO 14 (12-PZ 14) (F)
19	25	ANYTHING FOR YOU		Epic 6516737



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

53	NEW	A LONG AND LASTING LOVE Glenn Medeiros		London LON(X) 202 (F)
54	NEW	RAW Spandau Ballet		CBS SPANS(T) 3 (C)
55	58	GOOD TIMES Matt Bianco		WEA YZ 302(T) (W)
56	63	LET'S DO IT AGAIN George Benson		Warner Brothers W 7780(T) (W)
57	66	DR STEIN Helloween		Noise Int. ZHELLO 1 (12-12HELLO 1) (A)
58	38	FOOLISH BEAT Debbie Gibson		Atlantic A 9059(T) (W)
59	32	I DON'T WANT TO TALK ABOUT IT Everything But The Girl		Blanco Y Negro/WEA NEG 34(T) (W)
60	57	GOODBYE TO LOVE AGAIN Maxi Priest		10/Virgin TEN(X) 238
61	65	THEME FROM 'VIETNAM' (Canon in D) Orch. De Chambre Jean-Francois Paillard		Debut/Passion DEBT 3053 (A)
62	40	WORKING IN A GOLDMINE Aztec Camera		WEA YZ 199(T) (W)
63	74	FIRST BOY IN THIS TOWN (LOVE SICK) Scritti Politti		Virgin VS(T) 1082 (E)
64	67	IT BEGAN IN AFRICA The Urban All Stars		Urban/Polydor UR8(X) 23 (F)
65	44	DIRTY DIANA Michael Jackson		Epic 651546 7 (12-651546 8) (C)
66	NEW	EDGE OF A BROKEN HEART Vixen		Manhattan/EMI (12)MT 48 (E)
67	64	THE TIME WARP 2 Damian		Jive JIVE(T) 182 (BMG)
68	NEW	BIRTHDAY The Sugarcubes		One Little Indian 7TP 11 (12-12TP 11) (U/NM)
69	45	ALL FIRED UP Pat Benatar		Chrysalis PA T(X) 5 (C)
70	NEW	TURN AROUND AND COUNT 2 TEN Dead Or Alive		Epic BURNS(T) 4 (C)
71	49	LOVE BITES Def Leppard		Bludgeon Riffola/Phonogram LEPI(X) 5 (F)

19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
Gloria Estefan & Miami Sound Machine	NEW HARVESTER OF SORROW	KING OF EMOTION	ON THE BEACH Summer '88	THE EVIL THAT MEN DO	SWEET CHILD O' MINE	EVERY GIRL AND BOY	WHERE DID I GO WRONG	SUPERFLY GUY	NEW HE AIN'T HEAVY, HE'S MY BROTHER	SOLDIER OF LOVE	YE KE YE KE	REACH OUT, I'LL BE THERE (88 Remix)	HE AIN'T HEAVY, HE'S MY BROTHER	NEW TEARS RUN RINGS
Verigo/Phonogram - (12-PT 451 6736) (C)	Metallica	Big Country	Chris Rea	Iron Maiden	Guns N' Roses	Spagna	UB40	S-Express	The Hollies	Donny Osmond	Mory Kante	The Four Tops	Bill Medley	Marc Almond
			WEA VZ 195(T) (W)	EMI (12)EM 64 (E)	Geffen GEF 43(T) (W)		DEP International DEP 30(12) (E)		Rhythm King/Murle LEFT 28(T) (U/R)			Motown ZB 41943 (12-ZT 41944) (BMG)	Scotti Bros PO 10 (12-PZ 10) (F)	Parlophone (12)R 6186 (E)
									EMI (12)EM 74 (E)					

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CBS

72	73	74	75
NEW DAMN GOOD/STAND UP	NEW SAVE A LITTLE BIT	NEW TOWN OF PLENTY	PEEK-A-BOO
David Lee Roth	Glen Goldsmith	Elton John	Siouxsie & The Banshees
Warner Brothers W 7753(T) (W)	Reproduction/RCA PB 42147 (12-PT 42148) (BMG)	Revel/Phonogram EJS 17(12) (F)	Wonderland/Polydor SHE(X) 14 (F)

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T W E L V E • I N C H

34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52
I'M GONNA BE	SUPERSTITIOUS	JUMP START	HUSTLE! (TO THE MUSIC...)	MARTHA'S HARBOUR	WAY BEHIND ME	EASY	I WANT YOUR LOVE	PUSH IT/TRAMP	DON'T BE CRUEL	WHEN IT'S LOVE	SHAKE YOUR THANG (IT'S YOUR THING)	I WON'T BLEED FOR YOU	NOTHING'S GONNA CHANGE MY LOVE FOR YOU	BIG FUN	ANSWERS TO NOTHING	I HATE MYSELF FOR LOVING YOU	ROSES ARE RED	COMING BACK FOR MORE
The Proclaimers	Europe	Natalie Cole	The Funky Worm	All About Eve	The Primitives	Commodores	Transvision Vamp	Salt 'n' Pepa	Bobby Brown	Van Halen	Salt N Pepa feat. EU	Climie Fisher	Glenn Medeiros	Inner City feat. Kevin Saunderson	Midge Ure	Joan Jett & The Blackhearts	Mac Band feat. The McCampbell Brothers	Jellybean/Richard Darbyshire
Chrysalis CLAM(X) 2 (C)			Epic EUR(T) 3 (E)	Mercury/Phonogram EVEN(X) 8 (F)	Lozy/RCA PB 42209 (12-PT 42210) (BMG)	Motown ZB 41793 (12-ZT 41794) (BMG)	MCA TW(T) 3 (F)	Champion CHAMP (12)51:ffrr/London FFR(X) 2 (BMG/F)	MCA MCA(T) 1268 (F)	Warner Brothers W 7816(T) (W)	ffrr/London FFR(X) 11 (F)	EMI (12)EM 66 (E)	London LON(X) 184 (F)	10/Virgin TEN(X) 240 (E)	Chrysalis URE(X) 5 (C)	London LON(X) 195 (F)	MCA MCA(T) 1264 (F)	Chrysalis JEL(X) 4 (C)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	
THE ONLY WAY IS UP	I NEED YOU B.V.S.M.P.	MEGABLAST/DON'T MAKE ME WAIT	THE LOCO-MOTION	THE HARDER I TRY	SUPERFLY GUY'S	HANDS TO HEAVEN	HUSTLE! (TO THE MUSIC...)	THE EVIL THAT MEN DO	TEARDROPS WOMACK & WOMACK	SWEET CHILD O' MINE	REACH OUT, I'LL BE THERE	YOU CAME Kim Wilde	DON'T BE CRUEL	THE RACE	YE KE YE KE	MY LOVE	ROSES ARE RED	KING OF EMOTION	TOUCHTA-Ho	PUSH IT/TRAMP	JUMP START	SOMEWHERE DOWN THE CRAZY RIVER	ON THE BEACH	EVERY GIRL AND BOY	FIND MY LOVE	GOOD TRADITION	IT BEGAN IN AFRICA	MARTHA'S HARBOUR	ANYTHING FOR YOU	COMING BACK FOR MORE	I WANT YOUR LOVE	RUSH HOUR	WHEN IT'S LOVE	JUST GOT PAID	THE TIME WARP 2	WHERE DID I GO WRONG	GET BUSY/LOVE	RUNNING ALL OVER THE WORLD	Status Quo	DR STEIN
Yazz & The Plastic Population	Bomb The Bass	The Locos	Kylie Minogue	Brother Beyond	S-Express	Handsome	The Funky Worm	Iron Maiden	Guns N' Roses	Four Tops	Kim Wilde	Bobby Brown	Yello	Mory Kante	Julio Iglesias feat. Stevie Wonder	Mac Band feat. The McCampbell Brothers	Mac Band	Big Country	Salt 'n' Pepa	Natalie Cole	Robbie Robertson	Chris Rea	Spagna	Tina Turner	Donna Summer	Urban All Stars	Richard Darbyshire	Gloria Estefan & Miami Sound Machine	Jellybean	Richard Darbyshire	Jane Wiedlin	Van Halen	Damon	Clarke	Quo	Helloween				

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FOOD 14

TOP 40 SINGLES

1	1	MARTHA'S HARBOUR	Eden EVEN8 (F)
2	2	I WANT YOUR LOVE	MCATV33 (F)
3	—	I'M GONNA BE (500 MILES)	Chrysalis CLAIM2 (C)
4	4	WORKING IN A GOLDMINE	WEA YZ199 (W)
5	5	I DON'T WANT TO TALK ABOUT IT	blanco y negro/WEA NEG34 (W)
6	6	GOODBYE MR MACKENZIE	Capitol CL501 (E)
7	3	I SAY NOTHING	London LON179 (F)
8	12	WHOLLY HUMBLE HEART	Kitchenware SK36 (F)
9	7	DESTROY THE HEART	Creation CRE057 (I/RT)
10	8	STILL WAITING	Blue Guitar AZUR8 (C)
11	10	CHARLTON HESTON	Ensign ENY 614 (C)
12	14	DEF CON ONE	Chapter 22 PWE11001 (I/NM)
13	9	KINGDOM CHAIRS	Sire W7820 (W)
14	16	GLAMOUR BOYS	Epic LCL2 (C)
15	13	A WISH AWAY	Polydor GONE4 (F)
16	15	YOU MAKE ME REALISE	Creation CRE055 (I/RT)
17	32	BLUE MONDAY 1988	Factory FAC737 (P)
18	11	RETURN TO YESTERDAY	Fantano LILAC2 (F)
19	19	'CAUSE I SAID SO	Epic GFT2 (C)
20	29	TUNE IN (TURN ON TO THE ACID HOUSE)	Temple TOPY037 (I/RE)
21	17	OTHER 99	CBS BAADS (C)
22	25	FIESTA	Pogue Mahone FG2 (W)
23	18	STREETS OF YOUR TOWN	Beggars Banquet BEG218 (W)
24	—	LIKE THE WEATHER	Elektra EKT77 (W)
25	22	LISTEN UP	Rough Trade RTT229 (I/RT)
26	30	TIME HAS TAKEN ITS TOLL	Food/Parlophone FOOD12 (E)
27	37	CHAINS OF LOVE (REMIX)	Mute MUTE83 (I/RT)
28	39	PEEL SESSIONS	Strange Fruit SPF050 (P)
29	20	HERE COMES TROUBLE	Beggars Banquet BEG220 (W)
30	33	MY LOVE OF THIS LAND	EGEG043 (E)
31	34	THE MERCY SEAT	Mute MUTE52 (I/RT/SP)
32	38	MY GIRL AND ME	London LON182 (F)
33	21	ALWAYS THE LIGHT	Creation CRE056 (I/RT)
34	27	DOCTORIN' THE TARDIS	KLF Communications KLF003 (I/RT)
35	28	GOODBYE JIMMY DEAN	Burning World BW1 (I/RT)
36	40	EVERY DAY IS LIKE SUNDAY	His Master's Voice POP1619 (E)
37	—	LUCRETIA MY REFLECTION	Merciful Release MR45 (W)
38	—	ATMOSPHERE	Factory FAC213 (P)
39	—	WILD HEARTED WOMAN	Eden EVEN6 (F)
40	—	CRYSTAL PALACE	Chrysalis BIB2 (C)

TOP 20 ALBUMS

1	2	ALL ABOUT EVE	Mercury MERH119 (F)
2	1	LET IT BEE	London LONLP57 (F)
3	3	DOING IT FOR THE KIDS	Creation CRELP037 (I/RT)
4	4	1977-1980: SUBSTANCE	Factory FAC250 (P)
5	5	THE INNOCENTS	Mute STUMM55 (I/RT/SP)
6	9	SUBSTANCE	Factory FAC200 (P)
7	6	IN MY TRIBE	Elektra EKT41 (W)
8	7	TOMMY	Reception LEED52 (I/RR)
9	15	LIFE'S TOO GOOD	One Little Indian TPLP5 (I/NM)
10	14	THE HOUSE OF LOVE	Creation CRELP34 (I/RT)
11	8	VIVA HATE	His Master's Voice/EMI CSD3787 (E)
12	—	FLOODLAND	Merciful Release MR441 (W)
13	10	TIGHTEN UP VOLUME 88	CBS 4611991 (C)
14	13	BARBED WIRE KISSES	blanco y negro BYN15 (W)
15	11	GLADSOME, HUMOUR AND BLUE	Kitchenware KWLBP (F)
16	12	NOW THAT'S WHAT I CALL QUITE GOOD	Go! Discs AGOLP11 (C)
17	16	LOVELY	RCA PL71688 (BMG)
18	18	DAWNRAZOR	Situation Two SITUP18 (I/RT)
19	—	RAMONES MANIA	Sire 9257091 (W)
20	—	THIS IS OUR ART	Sire WX169 (W)

A & R SINGLES

Reviewed by Duncan Holland

MARC ALMOND: Tears Run Rings (Parlophone R6186). A slightly softer sell, embracing a disco beat that takes us back to Tainted Love — realistically the rediscovery of the treat of a good beat. A rather sad refrain this, immediacy not being its strongest card and the Torch-touch trumpet on the fade reminds us how good he could be.

IGGY POP: Cold Metal (A&M AM 452). Glitter Band guitar doesn't really aid what turns out to be a fairly unpleasant scrape through a song which finds an icon sitting on an icy surface. Cold metal, cold shoulder and nobody else but Iggy to blame. Fans have the LP, so little chance.

PSYCHIC TV FEATURING JACK THE TAB: Tune In (Turn On The Acid House). (Temple TOPY 037). Taking an element of Kraftwerk and working it around what passes for Acid House has allowed those naughty PTV bods to create a non-stop romp of the required tedium. Acid House is encouraging because the punters/dancers are the real stars of the idiom, but this is unlikely to receive much house-room.

TONI CHILDS: Don't Walk Away (A&M AM 462). Currently breaking the heart of at least one MW staffer and pretty certain to do the same on a larger scale. Slightly strained, but never forced, the mix allows for perfect radio as a rock voice champions a killer chorus, drifting in and out, noticeable enough for recognition, tantalising enough for further investigation.

METALLICA: Harvester Of Sorrow (Vertigo/Phonogram METAL 212). Worth having in its 12-inch form for a version of Budgie's Breadfan. Harvester, sadly, is a pedestrian affair, which occasionally threatens to ignite, but finds either the band or the producer unprepared to step a mile closer to the blue touchpaper. Disappointing as there are many who are not beyond enjoying this sort of caper.

ELTON JOHN: Town Of Plenty (Phonogram EJS 1712). He probably doesn't mean Pinner, but this bobs along quite nicely, although far from the strongest track from Reg Strikes Back. It's always good to have the chap around, and

chart prospects for this stand as an outsider moving towards fancied dark horse.

STING: They Dance Alone (A&M AM 458). Gloriously seductive and courageously slow. Sting is pretentious, but when he pulls it off, as in this case, his intelligence and skill saves the day. Not good prime-time radio, but the name alone will drag it on to the playlists and hopefully into the charts.



STOCK IT

NICK HEYWARD: You're My World (Warners W7758 927 758-7). Even when he was totally embarrassing, you knew there was a glint of humour lurking behind the teddy bear tenderness. This wears a jaunty jersey and shines its shoes for a good night out and if it finds somebody to share a taxi home with, who can really blame it. An honest pop return, proving you can't argue with a slick mind.

SPANDAU BALLET: Raw (CBS SPANS 3). Sounding a little like a leftover remix of Chant Number One, which means they've attempted funk a lot better in the past. Raw is rather inconsequential, the edges aren't really hard enough, but amusingly the chorus of 'c'mon baby, I want it raw' rhymes with 'nail his head to the floor,' which reminds us of Pythons' Piranha Twins, which reminds us of The Kray Twins, which takes us back to Spandau ...



STOCK IT

SUGARCUBES: Birthday (One Little Indian 7tp 11). Slipping in Jesus And Mary Chain, this isn't a straight reissue, but mixes together two of the more extreme, yet commercial ingredients of the last few years and serves up a Christmas pudding that stands a good haircut above the staple chart meat and two veg. Worth shelf space.

BRIAN SPENCE: Come Back Home (Polydor P012). An attempt at the simple, yet effective, AOR formula so successfully trawled by the Bryan Adams net. Given the required US freeway, one might not be tempted to pass, but to actually wind down the window and enjoy. Take this on to the North Circular and it's breadth is considerably narrowed. Not a charter just yet, but an artist sure of further chances.

BELINDA CARLISLE: World Without You (Virgin VST 1114). A know-it-all informs us that both Carlisle and Madonna have recently turned 30, putting a lie to the concept that it's just young girls that sell records. This sounds like a weaker track than her previous singles, but is likely to effortlessly perform the same chart magic.

THE CHESTERFIELDS: Blame (Household HOLD 3T). Ill-advised horns take the pain away from an unlucky chorus as all sorts of accusations fly around. Jolly enough stuff, but really a little bit too much what we expect from a worthy indie, despite the very credible refusal to jangle.

BENNY PROFANE: Rob A Bank (Ediesta CALC 061). The chaps have got an organ and a slide guitar and sound a little bluesy but, as Scousers, are probably more interested in the return of Ian Rush. This probably won't pay the way for that long, and a bankjob seems an odd manner in which to rectify a situation which includes no hope and no love, but a valiant attempt worth watching until the La's do something again.

ROSE MCDOWELL: Don't Fear The Reaper (Rio Digital 7 RDS 3A). Missing the brackets from the original title and missing the balls of Blue Oyster Cult. A good idea and works in a slap of Madonnaish Holiday beat, but it's all too bland in the final analysis of the former Strawberry Switchblade's return.

LOCAL HERO: Daydream Believer (Ariola 111652). Further proof that you can ruin a good song, this is enough to provoke certain people of a certain age and inclination to fly at the radio in fits of hysteria. It has an innocent charm and appears fairly honourable, but bobble hats simply aren't in it.



STOCK IT

BILLY BRAGG: Waiting For The Great Leap Forward (Go! Discs GOD 23). If we're looking for a single of the week, this is it. A fine Socialist singalong quoting anybody you like from Mott The Hoople to Star Trek. Should be a hit for Bragg as its dialect refuses to interfere with a good song, and remember, charge no more than 99p for this.



BILLY BRAGG and comrades prepare for the great leap forward

THE SMITHS: Rank. Rough Trade **ROUGH 126**. The diversity and colour of Johnny Marr's songwriting and guitarwork is what makes this rough but vibrant live set (from 1986) a fitting tribute to one of the most creative bands of the Eighties. Each track thrills and Morrissey's acutely observant lyrics give them a subtle but unshakeable bite. **NR**

WOMACK & WOMACK. Conscience. Island Records. **BRLP 519**. Wholesome Linda and Cecil prove that their unique vocal combination is a durable commodity even if their melodies are a little repetitive. There is an admirable quality of restraint about both the material and its production that makes Conscience shine above a lot of current glossy pop/soul. Includes Teardrops and Life Is A Ball Game. **KF**

THE ROBERT CRAY BAND: Don't Be Afraid Of The Dark. Mercury **MERH 129**. Last year's Strong Persuader was a hard act to follow but Cray has managed to keep the fire burning with a heart-warming album of blues and soul. His deft guitar riffs and solos are enough to make even the most hardened blues fan shudder with excitement and the set provides an assured welcome to the uninitiated. **NR**

ROGER WATSON & DEBBY McCLATCHY: Radioland. Plant Life **PLC 079**. Derbyshire melodeon player Watson meets American banjo gal for a rather lovely album with a modicum of trad folk plus a title track by Michael Murphey, Steve Goodman's Someone Else's Troubles, a Greenham Common song and It's A Long Way to Mississippi. Under-manding rootsy stuff which Kershaw should enjoy — I certainly did. **JT**

 **STOCK IT**

EDIE BRICKELL AND NEW BOW-HEMIANS: Shooting Rubberbands At The Stars. Geffen **924192-4**. A breathtaking debut by the 22-year-old singer that is stunning in its originality. There is a touch of the Joni Mitchell's about the tracks but Edie's incredibly talented and commanding performance leaves no doubt she is one of the most accomplished female writers of the Eighties. **NR**

 **STOCK IT**

THE WONDER STUFF: The Eight Legged Groove Machine. Polydor **GOWLP1**. Major label debut from the Midland wonders is a durable gush of pop talent. Here are simple buzzing guitars, choruses that grab your feet, cheeky lyrics and straggly hair intact that only needs that one hit single to set them on their way. Recommended. **MA**

SANKOMOTA: Dreams Do Come True. Bush Tea Recordings **BUSH 1**. Distribution: New Routes/Cartel. The second album by this popular and ultra-melodic Afro-band currently in town was initially banned in South Africa when issued under the name of



GO-BETWEENS: stressing the strength of strong songwriting.

Uhuru, which means freedom in Swahili. This is the kind of uplifting township jive, jazzy-pop and is quite the best of its kind since Graceland. Point every purchaser of Paul Simon's best seller in this direction. **MA**

 **STOCK IT**

THE GO-BETWEENS: 16 Lovers Lane. Beggars Banquet **BEGA 95**. This charming set finds The Go-Betweens in a reflective, romantic mood and some gentle, sparkling guitarwork keeps it flowing confidently without becoming slushy or sorrowful. The McLennan and Forster compositions are rich in melody and again prove that the writers are craftsmen of a unique style. **NR**

SOFT MACHINE: Live At The Proms 1970. Reckless **RECK 5**. Distribution: PRT. Never before released, this documents the Softs' gig down at Henry Wood's gaff when they became the first and last rock group to play the Proms. Good stuff for the Promenaders, too — mostly from albums Volume Two and Third — although the sound's a bit rum. Robert Wyatt's snare sounds like somebody kicking a packet of crisps. **DC**

LOOP: The World In Your Eyes. Head Records. **HEAD LP 2**. Distribution: Revolver/Cartel. Here's an enticingly-priced compilation of early singles, B-sides and stuff that didn't make the Heaven's End album. Eight tracks, then, of scorched earth guitar and kitten-in-an-Adidas-bag feedback, all on two chords. Nine-minute "drug song" Burning World and Catford mega-mix of Suicide's Rocket USA are particularly fine. **DC**

JOHN WEIDER: Intervals In Sunlight (Virgin **VGC 3**). Ex-Family bassist John Weider presents a set of 10 self-composed, neo-classical pastiches for acoustic guitars. A fine musician, Weider displays a genuine, sympathetic understanding of acoustic properties. Although hardly substantial listening, this functions well as deeply soothing musical wallpaper. Far too short on playing time, however. **AB**

SAMSON: 'and there it is ...' Metal Masters. **METALP M 126**. Guitarist Paul Samson may have finally discarded that trusty white shirt, but now with a fresh unit around him, there's a positive spirit again. This five-track mini-LP captures the band in powerful mood and confirms a promising songwriting partnership between Samson and vocalist Mick White, with The Silver Screen an impressive highlight. **KB**

FRIENDS: Let's Get Away From It All. Summerhouse Records **SUML 3**. The debut album from Friends is a jangly offering from the North East. Rooted in the Sixties, it has a wistful beach-life atmosphere you don't immediately associate with Stockton-On-Tees. Songwriter Willian Jones knows all the right summery chord changes, but there's a dark and solitary heart to his songs that makes the album interesting listening and comparable in some ways to the Smiths. **JM**

CRAZY PINK REVOLVERS: At The Rivers Edge. ABC **ABCLP**. Distribution: Pinnacle. Pedestrian rock 'n' roll in the Clash-new wave vein, featuring Theatre Of Hate/Spear Of Destiny bassist Stan Stammers with a unique twin-bass sound that, in the final mix, never elevates itself above anything with normal instrumentation. Crazy Pink Revolvers offer banal new-wave-headbanging material that will subliminally satisfy those living on a time warp, but only for a moment. **DEH**

THE TEXAS INSTRUMENTS: The Texas Instruments. GWR Records **GWLP 29**. Take a large helping of American Deep-South, ass-kicking, Hill Billy country music and add to it all the best elements of the old Sun label (remember when Elvis was a rebel?). Next stir in some good ol' UK punk (preferably '77 vintage) and add volume to taste. What you've got is a perfect recipe for additive-free, gastronomic relief from today's synthesised, formularised pop. **BB**

VARIOUS ARTISTS: Delta Experimental Projects Compilation Volume 1 — The Blues. Fan Club **FC 044**. Distribution: New Rose. Real archive stuff assembled by Jim Dickinson, featuring Sleepy John Estes, Furry Lewis and other less familiar and doubtless dead original bluesmen. Ry Cooder, in whose band Dickinson plays, helps out on a couple of tracks, but this is serious archive stuff with few traces of commerciality which blues students will adore. **JT**

BATFISH: Batfish Brew: GWR Records **GWLP 28**. Metal meets punk as the Batfish Boys (now known as just "Batfish") whip up a storm on their latest offering. Thought-provoking songs aplenty like Cubacao 88 and The Green Machine make Batfish Brew a must for one's collection and Batfish a name to watch out for in the future. **BB**

RACK PACK: Martin Aston, Andy Beavers, Kirk Blows, Brian Burrows, Dave Cavanagh, Karen Faux, Dave E Henderson, Julian Henry, Nick Robinson and John Tobler.

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PUBLISHING

Steering Peer back into the top five

by Nigel Hunter

FOR SOMEBODY like me, who's always been interested in songs, it's like being a kid in a toy factory, discovering some more gems every day."

That's the enthusiastic verdict of Stuart Ongley, who has been heading the London office of Peer Southern Music since March. He's at the helm of a long-established, privately owned company with rich catalogue resources, a finely tuned and highly efficient administrative machine, and 21 active branches around the world.

Yet Peer Southern, better known here for many years as Southern Music, has also acquired the image of a sleeping giant. Ongley agrees with that assessment.

"It's tailed off somewhat over the last 15 years or so," he says, "and lost a bit of profile while remaining a fantastically efficient machine administering some wonderful catalogues."

Ongley believes the firm can restore itself to membership of the top five publishing houses "where it belongs," and is confident that objective will be achieved.

He came here from his native Australia in 1973 as a singer-songwriter, basing himself in Oxford where he met his wife. Seven years later, he moved into management with a heavy metal band called Dark Star, and did some music journalism as well.

"I became more interested in the business side of things, having realised that I wasn't good enough as a performer," he admits candidly.

In 1981, his solicitor arranged a meeting with Peter Gormley, manager of Cliff Richard, who wanted to launch a music publishing arm of the organisation, and Ongley got the gig.

"That was my first lucky break. Peter is someone I totally relate to, and working in the Cliff Richard office is a privilege and the best apprenticeship you could serve anywhere."

Ongley set up Patch Music for the Richard/Gormley organisation, and ran it until last autumn, developing an abiding fascination and affection for music publishing in the process.

Patch was administered in some territories by Peer Southern, and that connection led to the offer of his present job, which he accepted with Gormley's blessing. Patch is administered on an even wider basis by Peer Southern now, and Ongley in effect is still managing its affairs and the destinies of the writers he signed.

"We've got everything in this building that a music publisher could ever want," he declares. "A recording studio and production company headed by Barry Andrews, an excellent creative and professional department, a fine administration and computer set-up, and the new New Southern Library of background music which has just had its best year yet, helped by the fact that it represents Selected Sound, the largest German music library."

"The production company is up and running and very much into the US dance scene, with a dance chart hit in Jack The Lad by 3 Men Island and another recent chart entrant called Drum Down The Home by Trash Funk, who are members of Eighth Wonder."

Ongley has inaugurated regular back catalogue meetings attended by senior executives from all departments. These comb through the riches of Peer Southern's pop, country, folk, jazz and Latin American catalogues in alphabetical order of titles, and are producing some valuable ideas for reactivation and new cover versions.

"The back catalogue meetings have really brought the whole company together and enhanced the team spirit here," Ongley comments. "There are some wonderful people working here with tremendous experience and knowledge, and these meetings have resulted in a major forthcoming MOR-type project based on our catalogues."

His mission is to remind the music business of what Peer Southern has to offer, something Steeleye Span, for instance, have already taken on board with their recent signing to the company, covering all their back catalogue and future output.

"We can't be beaten administratively, we can't be taken over," Ongley points out, "and we have a worldwide network working closely together like a family."



PEER GROUP: Barry Andrews (left) with Stuart Ongley

Settling a few old scores, and some new ones as well

The growing demand for film soundtrack LPs spanning all tastes has proved a lucrative area for specialists and majors alike. Chris White examines the current state of the market

THE RANGE and depth of music that is now featured in films has never been broader... pop, rock, classical, MOR, nostalgia, jazz, orchestral or just pure background music. And unlike in the past, record companies are geared up to marketing this music, initially through cinema, then video and TV showings; which often ensures a massive audience.

The arrival of several specialist companies in recent years means that much film soundtrack music which might previously have never been released on record does

reach the shops, while the major companies have not been slow to see the potential in packaging albums featuring many of the contemporary hits that can often be heard in the film's background.

'Early success'

Even classical music has enjoyed a boost in sales thanks to films like *A Room With A View*, *Aria* and *Maurice*.

One of the established specialist labels is Silva Screen, which has

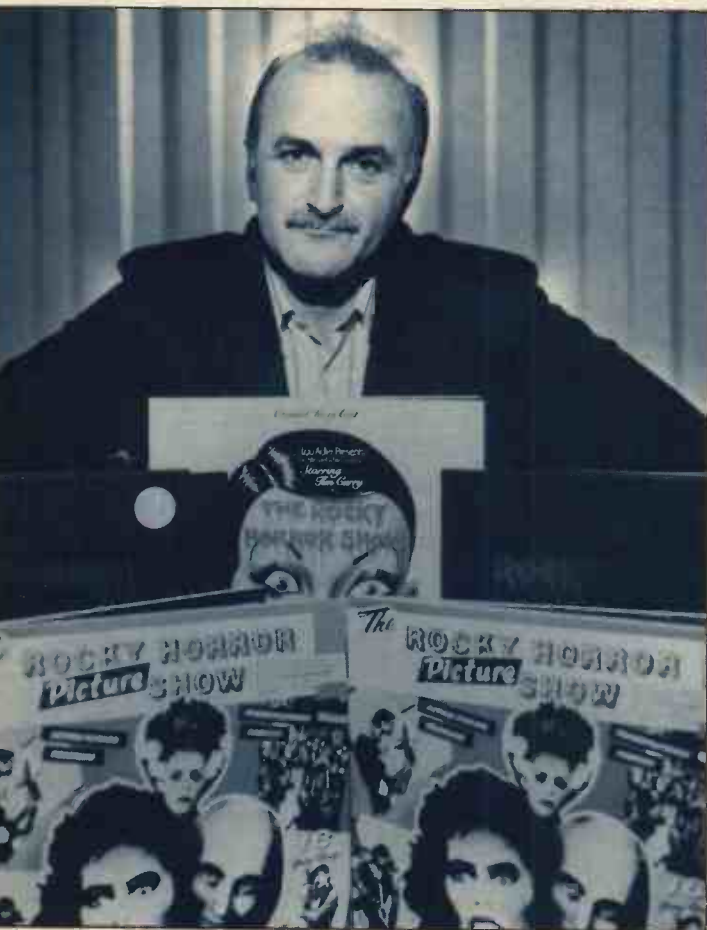
entered its third year as a record label, having been launched by Reynold d'Silva and James Fitzpatrick after the success of Silva Productions which had been set up two years earlier as a distributor for specialist soundtrack labels in both the UK and the rest of Europe.

"We were fortunate to score an early success with the soundtrack from *Crocodile Dundee*, one of the top grossing films of all time, which we literally snatched from under the noses of the majors," says Fitzpatrick. "We had worked quite closely with the film company 20th

TO PAGE 29 ►



James Fitzpatrick of Silva Screen, whose new film soundtracks include *The Raggedy Rawney* (above), says: 'The beauty of these albums is that there are three bites of the cherry — when the film is initially released, when it comes out on video and then on TV'



'Even we have been amazed with *The Rocky Horror Show*'s success. Every year a new generation locks into the show,' says Pacific's Nigel Reveler

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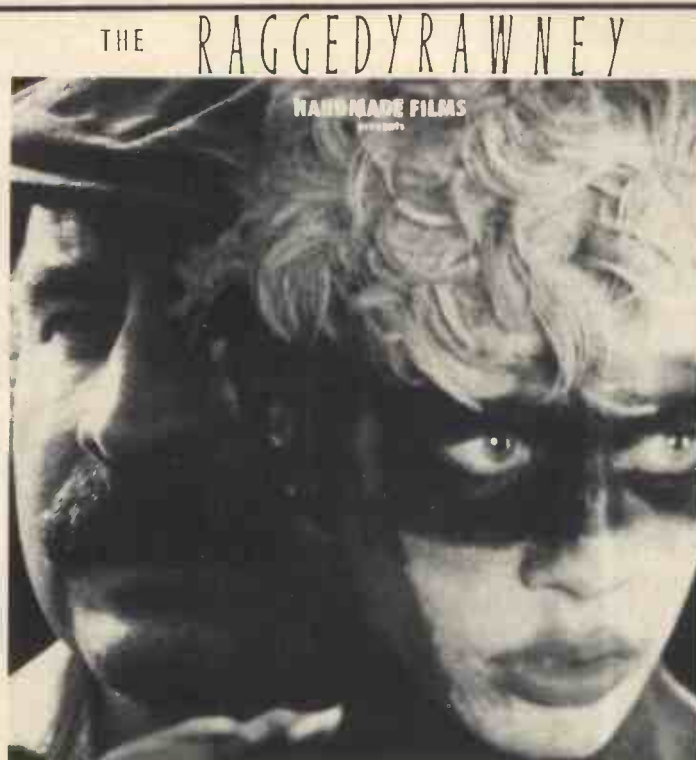


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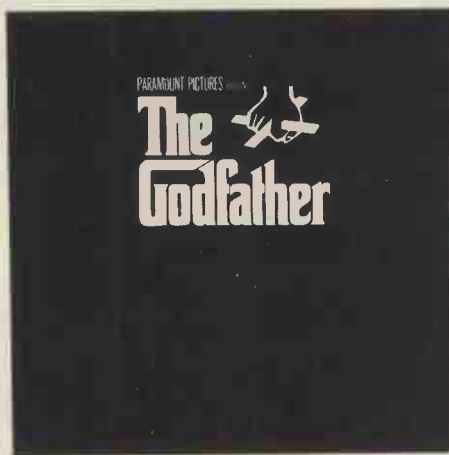
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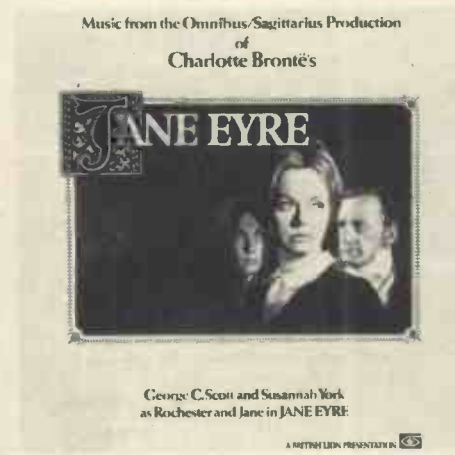
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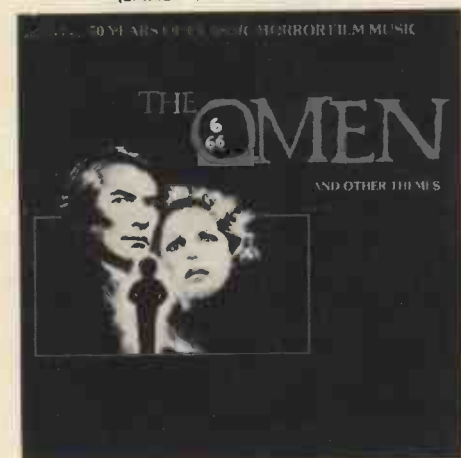
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► FROM PAGE 27

Century Fox before, and they came to us and asked if we could get the music out on record within three weeks.

"It was only a few weeks before Christmas so it was a crucial time for making sure that the soundtrack was available in the record shops — on the other hand the majors were all so busy with their own release schedules that none of them could give such a guarantee. Because Silva Screen is a small company, and we're a tight-knit team, we were able to pull all the stops out."

First-time CDs

Fitzpatrick adds: "As a label Silva Screen has two basic aims — the first is to supply the soundtrack collector with re-issues or re-recordings of quality scores, especially on CD format. The other is to release soundtracks of much broader appeal and therefore greater sales potential. Some of the recent titles that have done very well for us have been *Near Dark* featuring music by Tangerine Dream, and *Shy People* which also has music by the band, *The Omen: 50 Years Of Great Horror Themes*, *Thunderbirds Are Go!* which is licensed from EMI Records, and *Television's Greatest Hits* which is a double album of 65 nostalgic TV themes from the Fifties and Sixties."

Forthcoming releases from Silva Screen will display a mix of re-issues with many appearing on CD for the first time, and soundtracks



from new films such as *The Raggedy Rawney*. The music from *Alien* is being released on CD for the first time, along with *Damien: Omen II* and *Papillon*. CD releases include John Barry's score for *Zulu*, John Williams' *Jane Eyre*, *Thunderbirds Are Go!* and *The Godfather* featuring Nino Rota's powerful score.

Silva Screen is also launching *The Classic Film Music* series, available in all three formats and featuring digital recordings of some of

the best film scores in recent years. "The format of each album will be similar to the highly successful series of recordings made by Charles Gerhardt with the National

'No undercutting'

Philharmonic Orchestra for RCA Records back in the Seventies. However, the aim of the series is to bring this idea up to date by se-

lecting more recent titles and not just concentrating on the 'Golden Age Of Hollywood' of the Thirties and Forties," Fitzpatrick says.

The first recording available will be of *The Big Country* to mark the 30th anniversary of the classic film's premiere in 1958.

Who buys Silva Screen's albums? "You have the die-hard collectors who are keen to get the soundtrack music from films like *Alien* and *The Fly*, and then the buyers who are looking for some-

One of Silva Screen's aims is to release soundtracks of broader appeal and therefore greater sales potential, and *Near Dark*, featuring music by Tangerine Dream, has been one such success

thing rather more general. We do quite a lot on mail-order with the former because many record shops just aren't interested in stocking film soundtracks in case they have them left on the shelf. However, when we do supply direct we don't undercut the dealer."

Fitzpatrick adds: "The beauty with film soundtrack albums is that there are three bites of the cherry — when the film is initially released, later when it comes out on

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video, and the subsequent TV showing. Some record companies make the mistake of deleting soundtrack titles only to miss out on subsequent potential sales when the film goes out on television."

SP&S Leisure, now part of Prestwich Holdings, has also found a profitable market with its low-priced Deja Vu label, albeit with classic film recordings from the "golden age" of the silver screen. "We have about 13 cinema titles available in the series featuring the original film songs of legendary names like Marlene Dietrich, Fred Astaire, Doris Day, Ginger Rogers and Marilyn Monroe, along with titles like Great Screen Lovers, Diva and Hollywood," reports promotions and marketing executive Steve Bunyan.



Monroe songs

"We have also had a lot of success with a Marilyn Monroe box-set in the RARE (Recording Arts Reference Edition) which features every film song that she ever recorded. The set is available on LP for £5.82 dealer price, or £7.82 for the CD. The amazing thing is that while Marilyn Monroe is such a legend, there has been very little available in the way of records. We've discovered that there is a huge market for her film songs."

What market is SP&S/Counterpoint aiming for with these releases? "Obviously a lot of nostal-



THE LONELY Passion Of Judith Hearne: AVM's first release

Filmtrax has bought the US music publishing division of Columbia Pictures which has given it a portfolio of 64,000 music titles ranging from Rachmaninov to the Ghostbusters film score.

The company has also signed a five year agreement with the Chinese Film Corporation and trading and banking group Chanco which enables it to exploit China's 4,100 title back catalogue and around 180 new films annually.

ing the music from such films as The Robe, Spartacus and The Man With The Golden Arm — all available on mid-price CD.

Music industry veteran Frank Rodgers now heads the new company AVM Records which has offices in West Germany and Brussels, as well as London where he is based. The company is part of Ultraprime Entertainment, and has two labels: AVM Classics which will be a series of top-quality classical music recordings, while the AVM label is reserved for film-related music.

"We're releasing our first product in October," Rodgers says. "It's the film soundtrack of The Lonely Passion Of Judith Hearne which stars Maggie Smith and Bob Hoskins, and which will be available in all three formats. We also have the rights to the soundtrack music from the new Handmade film How To Succeed In Advertising, and then at the end of October we are releasing an album to mark Handmade's 10th anniversary which will feature all the film themes like Mona Lisa, Shanghai Surprise, The Time Bandits, Life Of Brian and The Long Good Friday."

"We certainly intend to be active in the film soundtrack market, and will also be releasing some European scores as well as British ones. Obviously AVM will be aiming at the collectors but we're also looking to more general film fans. With that in mind, we shall be supporting each release with marketing. You can't just release a film soundtrack album and expect potential buyers to know about it without any promotion," adds Rodgers.

"There is a big market out there if you can reach the punters, and we'll be doing that by advertising in the specialist press. Also it's easy to forget that film soundtracks music often has international appeal so you're not restricted to just the domestic market. We're certainly looking to a lot of sales in Europe and beyond, as well as the UK."

Keith Shadwick, manager of the jazz and classical catalogues at BMG Records, as well as looking after many of the company's soundtrack and original cast recording releases, describes the marketing of such product as "a two-tier operation". There are the specialist releases and those that will automatically cross over.

"One of our theatre releases has

'There is a big market out there if you can reach the punters. And you're not restricted to just the domestic market; we're certainly looking to a lot of sales in Europe and beyond, as well as the UK,' says music industry veteran Frank Rodgers of AVM

been Follies In Concert, a double album featuring the New York concert version of Stephen Sondheim's musical, which includes names like Barbara Cook, Carol Burnett, Lee Remick and Elaine Stritch in the cast. Then there is the cast recording of Sondheim's new musical Into The Woods, and BMG has also just released the original Broadway cast recording of Chess.



Nostalgia

"Some may think it strange that we should still release that album in the UK when the show has already come off on Broadway, but there is a very big collectors market for musicals like Sondheim's, and the New York production of Chess. The Follies In Concert was boosted by a BBC TV showing of the occasion, and there is always a consistent market for catalogue recordings of Side By Side By Sondheim, 42nd Street and La Cage Aux Folles, all of which have been released by BGM," says Shadwick.

He points out: "There is a market out there if you know how to reach it. Obviously a cast recording album of a New York musical that never crosses the Atlantic is going

to be rather specialist in its appeal, but there is still going to be sales potential. At BMG we do a lot of specialist press advertising but fans of stage musicals will find out soon enough about any new releases simply because they are such buffs. From our point of view it's a question of keeping an ear to the ground."

Shadwick adds: "We try to remain flexible with our marketing of film and theatre music, and I believe BMG has a high profile in that particular marketplace. Our recent film releases have included Richard Robbins' music for the film Maurice, based on E M Forster's novel, and the classical music from Aria. The point is that there has always been a market for film and theatre music on record, but the industry generally is only just awakening to that fact and releasing it."

Lee Simmonds, BMG catalogue manager, points to the success of "older" film and musical albums which are still selling well 30 years after their original release. "You've only got to look at South Pacific, which RCA originally released in the late Fifties, or The Sound Of Music, which first came out on record in 1965 — they are still considerable sellers for us, and every

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THE CENOBITES in Hellraiser: another Silva Screen soundtrack release

gia fans buy the Deja Vu releases, and those who love the big-name musicals of the Thirties and Forties. There's a lot of interest from younger buyers too, and the fact that Deja Vu is in the multiples as well as many of the indie shops means we reach the widest possible potential buying market," Bunyan says.

Filmtrax was started almost five years ago by John Hall and Tim Hollier and is arguably the leading film music production company in Europe. Among the film scores it has been involved with are Mona Lisa, Withnail And I and Room With A View with music by Richard Robbins and Empire State. Through the publishing arm the list of film scores is almost endless and includes Heat And Dust, Jamaica Inn, Dance With A Stranger and The Barretts Of Wimpole Street.

Earlier this year Hall and Hollier clinched a \$60m deal which has hurled them into the big league. With venture capital backing

In many cases Filmtrax releases soundtrack music on its own label but the company also licenses film recordings to other record companies.



Marketing

John Hall says: "It is a specialist business because a lot of the time people try to make the exception the rule. Ever since the charts began there have always been big-selling film albums in the chart but for every one of them there were probably 200 that nobody had even heard of. However, the major record companies have started to take a more aggressive stance when it comes to marketing soundtracks."

Filmtrax will be launching a joint label venture with Columbia Pictures before the end of the year, and there will also be a series of re-issued Classic Soundtrax featur-



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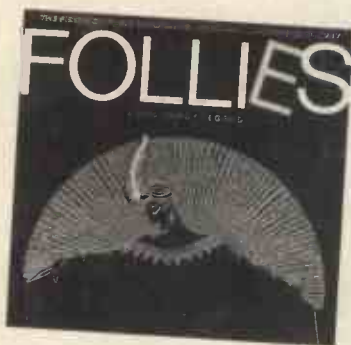
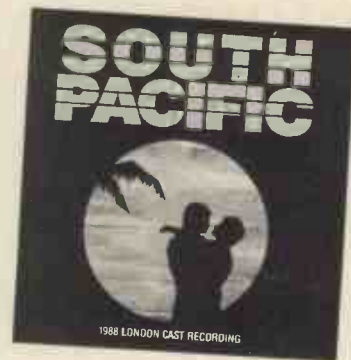
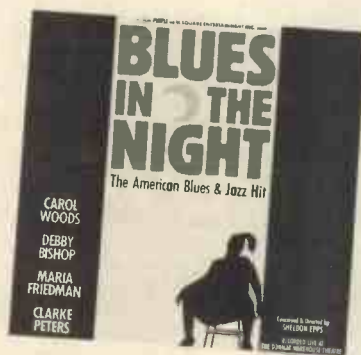
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time the films get shown on TV, which is usually quite often, there is another surge in sales. We've also done well with albums like Hollywood Hit Parade and Gangsters And Good Guys, which has excerpts from films starring Cagney and Bogart among others. There is so much nostalgia for that era. Shows like 42nd Street feature great standards like Lullaby Of Broadway and You're Getting To Be A Habit With Me, and they have perennial appeal. It's simply a matter of educating potential buyers that these shows are available on record."



Cult musical

The First Night Records success story continues with a new recording of *Les Miserables*, the smash hit musical which is now playing worldwide. First Night MD John Craig has assembled key members of all the international productions for the four-album (three cassettes/three CDs) box set which will feature the full-length version of the show. The release will be in time for Christmas and coincides with a TV production *The Phenomenon Of Les Miserables* which is being filmed in Budapest, Vienna and Australia, all places where the show is currently running.

Craig has also recorded an album *The Music Of Andrew Lloyd Webber* featuring the Royal Philharmonic Orchestra and names like Paul Nicholas and Stephanie Lawrence. Other projects due from



LES MISERABLES sold more than 100,000 units in the US

the label include the cast recording of *Brigadoon*, which opens in the West End in the autumn, and a recording of Richard Stilgoe's forthcoming musical *Bodywork*, which includes Chas & Dave and Lonnie Donegan in the line-up.

"We're also doing a series of reissues called Cast Masters and have licensed several albums from EMI, among them *Camelot* with Laurence Harvey, the original London cast recording of *The Sound Of Music*, *Show Boat* which has Shirley Bassey and Dora Bryan featured, and Stephen Sondheim's *A Funny Thing Happened On The Way To The Forum* with Frankie Howard," Craig reports.

"We do quite a lot of specialist advertising in theatre programmes and First Night has a very success-

ful mail-order side, mainly because a lot of people who buy this kind of product are too intimidated to go into record shops. We also do a lot of business abroad because musicals tend to have international appeal. Our London cast recording of *Les Miserables* sold more than 100,000 units in the US prior to the release of the Broadway cast version."

Pacific Records in North London has had a lot of success with its various recordings of the cult musical *The Rocky Horror Show*. There are three versions available — *The Rocky Horror Picture Show* featuring the music from the film soundtrack, the *Original Roxy Cast* recording of the show, and the double-album *Audience Participation*. Pacific has also packaged the three in a box-set complete with badges, posters and confetti, and there has been a limited-edition picture disc as well.

Nigel Reveler, Pacific's chairman, says: "We picked up the rights to *The Rocky Horror Show* a couple of years back and it has been successful for us. The show has built up a real cult following and, apart from the film which has had TV showings, there are usually two or three touring stage versions at any one time. The fans of the show want to collect anything associated with it."

"Every year we have gone gold with the albums and yet they have never shown up in the Gallup chart! Even we have been amazed with its incredible success, but it seems that every year a new generation locks into the show and are eager to buy the albums."

"Probably a major company wouldn't have done as well with the albums but because we are an

indie we have been able to work very hard on promoting them. One of the promotions we have planned centres on 50 clubs around the country at Halloween. They'll all be holding *Rocky Horror Show* parties and we'll be doing competitions with prizes of promo CDs. We're also doing a remix of *The Time Warp* with producer Arthur Baker which will be released as a single at the same time."

Pickwick Records is enjoying big sales with its album/cassette/CD recording of Andrew Lloyd Webber's *Classic Musicals* which features the Royal Philharmonic Pops Orchestra playing music from *Jesus Christ Superstar* (co-written with Tim Rice of course) and *The Phantom Of The Opera*. The digital recording is available at budget price which makes it very attractive to the casual buyer.



'Ignored'

Another specialist label that has had considerable success with its film soundtrack and cast recording albums is That's Entertainment, set up several years ago by John Yap and which has built up a considerable catalogue of releases many of which are also now on CD.

Yap's recent releases have included the OST of *The Running Man* starring Arnold Schwarzenegger and with music by Harold Faltermeyer, a double album recording of Stephen Sondheim's *Pacific Overtures* by the English National Opera, and the cast recording of *Candide* with the Scottish Opera.

"There's no guarantee that even if a show or film is a great success that the cast or soundtrack album is going to do equally well, and yet the most unlikely recording can sell beyond all expectations," says Yap. "There's no hard and fast rule about what will sell but the policy at TER is that we try to create records that will be available for all time, and not just during the lifetime of the show running. *Pacific Overtures* is a typical example — because our recording has been done as an opera with members of the ENO it will have perennial appeal."

Forthcoming releases from TER include two off-Broadway musical *Olympus On My Mind* and *Goblin Market*, and a new production of *Flora The Red Menace*, the musical which originally introduced the talents of Liza Minnelli. Yap, who produces many of the cast albums himself, is also recording the *Sadlers*

Wells revival of Noel Coward's *Bit-ter Suite* featuring the opera singer Valerie Masterson. "Because she is a world-famous soprano I know that we will be able to sell that particular recording in places as diverse as Milan, San Francisco and Vienna, as well as the domestic market," says Yap.

On the film side, Yap admits that TER does particularly well with soundtrack albums from fantasy and horror films. "Those kind of films always have a very steady market. Obviously there are some film soundtrack albums put out by the majors which manage to make the big leap, titles like *La Bamba*, *Dirty Dancing*, *Shag* and *Hairspray*, but most of the others just sell over a long period of time. The OST and OCR markets have certainly proved to be lucrative for a company like That's Entertainment."

EMI Records has long been associated with film and theatre music, and the last couple of years has seen the company release cast recordings of the Noel Gay musical *Me and My Girl* — which has since become a Broadway hit, as well as in Japan and Australia — *High Society*, which ran for several months at the Victoria Palace, and *Winnie*. The company will soon be releasing the original cast recording of *Sugar Babies*, the vaudeville musical starring Mickey Rooney and Ann Miller which opens soon at the Savoy Theatre.

"The market for film and theatre music has always been consistent," says senior A&R manager Vic Lanza. "It's as good as the shows themselves, and the fact that there have been some very successful British musicals in recent years have been a considerable boost for the market."

MCA Records has two new soundtrack albums, *Hairspray* and *Salsa*, and in the autumn will be recording the London cast album of *Budgie*, the new Don Black/Mort Shuman musical which stars Adam Faith (who appeared in the original TV series), and *EastEnders* with Anita Dobson.

Hairspray is the film which stars the late Divine in his last appearance, Debbie Harry and Sonny Bono (of Sonny and Cher) but the soundtrack itself comprises songs from the early Sixties by such American pop names as Gene Pitney and Little Peggy March.

"Some films have soundtrack albums which are absolutely nothing to do with what you hear on the screen," says MCA marketing managing David Bower. "But the *Hairspray* album does manage to capture the feel and the period of the film. We've released a single by the Ray Bryant Combo which has given extra impetus to the promotion and we've worked closely with the film company Palace Pictures."

But Bower adds: "In fact that is one of the keys to promoting this kind of product, you have to be very closely involved with the film company from the beginning. Ultimately the success of soundtrack albums depends on the film company getting people into the cinemas in the first place."

He's confident about the prospects for the *Budgie* album — there will be a "significant" promotional campaign and Bower adds that there has already been a big presell at the box office. "It was a very successful TV series in the Seventies so many people are aware of what *Budgie* is all about."



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 HOLIDAY, Billie BILLIE HOLIDAY & HER ORCHESTRA Giants Of Jazz CD 53038"CD" £3.91 (CP) Jazz
 HORN, Jim NEON NIGHTS Warner Brothers K 925728-1/K 925728-4"MC"/K 925728-2"CD" (W) Jazz
 HUMAN CHAIN HUMAN CHAIN EG/Virgin EGED 57/EGEDC 57"MC" £3.85 (E) Rock
 HUNTERS & COLLECTORS FATE I.R.S./MCA MIRF 1037/MIRFC 1037"MC"/DMIRF 1037"CD" £3.89/7.29 (F) Rock

ICE-T POWER Warner Brothers K 925765-1/K 925765-4"MC"/K 925765-2"CD" (W) Dance/Disco
 INTERNATIONAL HOUSE OF NATIONS, THE THE INTERNATIONAL HOUSE OF NATIONS Circa/Virgin House CIRCA 5/CIRC 5"MC" £3.85 (E)

JAMES, Elmore THE ELMORE JAMES COLLECTION Deja Vu DVCD 2035"CD" £3.91 (WYND) Blues
 JANE'S ADDICTION NOTHING'S SHOCKING Warner Brothers WX 216/WX 216C"MC"/WX 216CD"CD" (W) Rock
 JAWARA, Jali Musa DIRECT FROM WEST AFRICA Go! Discs GGLP 1/GGMC 1"MC"/GGXC 1"CD" £3.99/6.99 (F) African

KEMP, Johnny SECRET OF FLYING CBS 460904-1/460904-4"MC"/460904-2"CD" (C) Dance/Disco

** Previously listed in alternative format
 * Import

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

LAUGHING HYENAS MERRY GO ROUND Touch & Go TGLP 25/- (SRD) Rock
 LEW, Benjemen & Stephen BROWN NEBKA Made To Measure MTMCD 017"CD" £7.49 (I/NM) Blues
 LOUIS, Arthur KNOCKIN' ON HEAVENS DOOR PRT PYL 4006/PYM 4006"MC"/PYC 4006"CD" (A) Rock
 LOVE & MONEY STRANGE KIND OF LOVE Fontana/Phonogram SFLP 7/SFMC 7"MC" £3.99 (F)

MARL, Marley IN CONTROL VOLUME ONE Cold Chillin/Warner Brothers K 925783-1/K 925783-4"MC"/K 925783-2"CD" (W) Dance/Disco
 MATHIS, Johnny ONCE IN A WHILE CBS 462875-1/462875-4"MC"/462875-2"CD" (C) MOR
 McCARTERS, The THE GIFT Warner Brothers K 925737-1/K 925737-4"MC"/K 925737-2"CD" (W) Rock
 **MERTENS, Wim EDUCES ME Les Disques Du Crepuscule TWI 808CD"CD" £7.95 (I/RR)

NETTY GRITTY DIRT BAND WORKIN' BAND Warner Brothers K 925722-1/K 925722-4"MC"/K 925722-2"CD" (W) Country

OFCABBAGES & KINGS FACE Purg Sound League PURGE 024/- (SRD) Rock
 ONSET, The THE POOL OF LIFE Probe Plus PROBE 19/- (I/PP) Films
 ORIGINAL SOUNDTRACK THE GOOD, THE BAD & THE UGLY EMI CDP 748408-2"CD" £4.85 (E) Films & Shows
 ORIGINAL SOUNDTRACK MIDNIGHT COWBOY EMI CDP 748409-2"CD" £4.85 (E) Films & Shows
 ORY, Kid & The CREOLE JAZZ BAND ECHOES FROM NEW ORLEANS Giants Of Jazz CD 53057"CD" £3.91 (CP) Jazz

PARIS, Mica SO GOOD 4th & B'way/Island BRPL 525/BRCA 525"MC"/BRCD 525"CD" (F) Dance/Disco
 PERRI PERRI Zebra/MCA IZEB 42017/IZEB 42017"MC"/ZEBD 42017"CD" Soul/Dance/Disco
 PIAZZOLLA, Astor TANGO: ZERO HOUR Pangaea/CBS 461156-1/461156-4"MC"/461156-2"CD" £3.79/7.29 (C)

RHYME SYNDICATE, The COMIN' THROUGH Warner Brothers K 925774-1/K 925774-4"MC" (W)

SATRIANI, Joe NOT OF THIS EARTH Music For Nations GRUB 7/TGRUB 7"MC"/CDGRUB 7"CD" £3.65/6.99 (P) Heavy Metal
 SCARLET & BLACK SCARLET & BLACK Virgin V 2518/TCV 2518"MC"/CDV 2518"CD" £3.85/7.29 (E) Rock
 SCREAM LIVE IN EUROPE Konkurrat K 001/113/- £3.05 (I/RE) Hardcore
 SHAKA, Jah BRIMSTONE & FIRE Jah Shaka Music SHAKA 833/- £3.65 (I/RE) Reggae
 SHAKA, Jah REVELATION SONG Jah Shaka Music SHAKA 831/- £3.65 (I/RE) Reggae
 SIOUXIE & The BANSHEES PEEP SHOW Wonderland/Polydor SHEL 5/SHMC 5"MC"/837240-2"CD" £3.99/6.99 (F) Rock
 SMITHS, The RANK Rough Trade R 126/CR 126"MC"/CDR 126"CD"/R 126D"DAT" £3.89/7.05/12.95 (I/RT) Rock
 SPERMBIRDS, The NOTHING IS EASY We Bite 031/- £3.85 (I/RE) Punk
 **SPILLANE, Davy ATLANTIC BRIDGE Cooking Vinyl COOKCD 009"CD" £7.29 (I/RE) Folk
 STEWART, Al LAST DAYS OF THE CENTURY Enigma/Virgin ENVLP 505/TCENV 505"MC" £3.85 (E) Folk
 SUICIDAL TENDENCIES HOW WILL I LAST TOMORROW WHEN I CAN'T EVEN SMILE TODAY Virgin V 2551/TCV 2551"MC" £3.85 (E) Rock

THOMAS, Philip Michael SOMEBODY Atlantic K 790960-1/K 790960-4"MC"/K 790960-2"CD" (W) Pop
 TORO YOKO FUNKY JIBARO Antilles/Island AN 8723/ANC 8723"MC"/ANC 8723"CD" (F)
 TURNER, Ruby THE MOTOWN SONGBOOK Jive HIP 58/HIPC 58"MC"/CHIP 58"CD" £8.00/7.29 Soul

VARIOUS COLOR SUPPLEMENT Colordisc COLOR 004/- £2.70 (I/RE) Rock/Pop
 VARIOUS CORE Play It Again Sam BIAS 095/CDBIAS 095"CD" £3.65/6.50 (I/RR) Rock
 VARIOUS CREATIVE ANARCHY "DARK TO LIGHT" Pangaea/CBS 462473-2"CD" £3.04 (C) Jazz
 VARIOUS THE DIXIELAND COLLECTION (Muggsy SPANIER, Bix BEIDERBECKE etc) Deja Vu DVCD 2119"CD" £3.91 (WYND) Jazz
 VARIOUS THE GOSPEL COLLECTION (Paul ROBESON, Sarah VAUGHAN etc) Deja Vu DVCD 2116"CD" £3.91 (WYND) Gospel
 VARIOUS THE SWING COLLECTION (Glen MILLER, Benny GOODMAN etc) Deja Vu DVCD 2029"CD" £3.91 (WYND) Jazz
 VARIOUS THE GREAT SCREEN LOVERS (Jack NICHOLSON, Clark GABLE etc) Deja Vu DVCD 2117"CD" £3.91 (WYND) MOR
 VARIOUS THE DIVA COLLECTION (Ava GARDNER, Jean HARLOW etc) Deja Vu DVCD 2118"CD" £3.91 (WYND) MOR
 VINCENT, Gene INTO THE SEVENTIES See For Miles SEE 233/SEED 233"CD" £3.45/7.25 (P) Rock & Roll

WHITE, Scott SUCCESS RCA PL 90246/PK 90246"MC" (BMG)) Soul
 WHITE GLOVE TEST LOOK Note Starkman WEEAT 003/- £3.65 (I/RR) Rock
 WILLIAMS, Hank WILD STREAK Warner Brothers K 925725-1/K 925725-4"MC"/K 925725-2"CD" (W) Country
 WILLIAMS, Vanessa THE RIGHT STUFF Wing/Polydor WNGLP 1/WMGMC 1"MC"/835694-2"CD" £3.99/6.99 (F) Soul
 WINCHESTER, Jessie THE BEST OF JESSIE WINCHESTER See For Miles SEE 231/SEED 231"CD" £3.45/7.25 (P) Folk
 WOODS, Phil QUINTET BOP STEW Concord/New Note CJ 345/CJ 345C"MC"/CCD 4345"CD" £4.29/6.95 (P) Jazz

Monday 5th September-Fri 9 September

Album Releases 92

Year to Date: 36 weeks to 9 September

Album Releases: 3261

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Education in a class of its own

The music management course at West Lothian College is believed to be the first of its kind in the UK. Now, at the end of its second year, Selina Webb sums up its aims and achievements

THE MUSIC management course at West Lothian College, now at the end of its second year, aims to provide a solid foundation for young people wishing to pursue a career in the music business. One former student, Sean O'Donnell, was responsible for signing Fairground Attraction to RCA while working as a temp in the A&R department last summer, and a clutch of others are now working successfully in the industry.

The Scottish Vocational Education Council course, believed to be the first of its kind in the UK, was set up in 1986 by songwriter and musician Gordon Campbell, then a lecturer in business studies.



"A lot of young people used to ask me questions about what it took to get into the record industry and the more I thought about it, the more I thought there was an avenue to be explored to teach people what's involved in the music business," he says.

"The students we've had so far have been great. Ten out of 14 last year got jobs and that's the acid test of the course. When I select students I look for a lot of enthusiasm and energy — and of course they have to be bright."



More than 200 budding music business execs applied for 16 places on this year's course, which leads to an HNC in Business Studies incorporating music management. Those selected face a rigorous 10-month syllabus including record company, publishing and artist management. To provide a practical insight, the students have their own record company, Different Class Records and Music Ltd.

Graduate Avril Jamieson is product manager of the college label. She comments that her year at West Lothian has proved "much harder work" than university.

"The record industry provides one of the UK's biggest revenues but not enough young people are getting trained properly," she says.

"People are sceptical about the course and say 'how can you learn the record industry?' and you can't — but you gain a basic knowledge and set yourself standards to work to."

Jamieson says that her fellow students, whose average age is 20, are keen to enter all aspects of the industry with promotion proving most popular this year. She brims with enthusiasm about the course, but is critical of resources at the college. "To have a course like this within a further education college really is not ideal. We do our record company work on two afternoons in one room with one phone which we can only use after one o'clock through the switchboard. We need funds, we need money and we need to be supported by everybody. Hopefully, next year the course will get sponsorship."



Besides help from Rocket Music and Woolworths, Different Class Records negotiated a "four-figure"

sponsorship from Hibernian Football Club to help finance the single Hold On To Your Heart/Obsession by the recently-signed quartet Just Add Water. The band were formed in Australia in 1986 where they have supported New Order, OMD and the Thompson Twins. Vocalist Helen Merrick says the band chose to sign to Different Class because they were attracted by the students' professionalism and the high profile they could expect because of the unusual nature of the project.



What if Different Class Records releases a hit? Due to legal requirements within the Lothian Region Education Department, no students are shareholders in the company, and only one a director. There is, however, a stipulation in the agreement between Lothian Region and the label that, in the event of success, the young execs will be given the opportunity to transfer complete ownership of the company.

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NEW SINGLES

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

ABDUL, Paula **KNOCKED OUT**/(Version) Siren SRN 92 Pic Bag; **SRNT 92 12"** Pic Bag (E) Dance/Disco

ADRENALIN M.O.D. **FOUR TUNES EP: TRACK THIS/000/Come On Let's Jam/Ecstasy (Wherever You May Be)** **MCA RAGAT 2 12"** 4-track EP (F) House

ALBERT, Herb I **NEED YOU/The Lady In My Life A&M AM 464 Pic Bag; AMY 464 12"** Pic Bag (F) House

ASHER D & DADDY FREDDY **SUMMERTIME**/bba Music Of Life **NOTE 19 12"** (P) Reggae

ASSOCIATES, The **HEART OF GLASS/Her Only Wish** **WEA YZ 310 Pic Bag; YZ 310T 12"** Pic Bag; **YZ 310CD "CD"** incs Breakfast/Those First Impressions (W)

BEAT PROFESSOR **BEAT PROFESSOR**/bba Subway **SUB 035 12"** (I/RR) Pic Bag (W)

BLUE MODERNE **DO THAT AGAIN/Blue Atlantic/WEA A 9045T 12"** Pic Bag (W) Dance/Disco

BOB, BOB, BOB AND BOB **A LOUD EP: WHAT DO THEY MEAN?/Firework Display/Time To Time 808 BOB 808 12"** (I/PP) Rap

BOMB THE BASS **MEGABLAST/DON'T MAKE ME WAIT** Rhythm King/Mute **DOOD 2 Pic Bag; DOOD 122 12"** Pic Bag (Double A) (I/RT) Dance/Disco

BOOGIE DOWN PRODUCTIONS **I'M STILL No 1/Jimmy/Essays on B.D. P-ism Jive JIVET 179 12"** Pic Bag (BMG) Rap

BROS I QUIT/bba CBS **ATOM 5 Pic Bag; ATOM T5 12"** Pic Bag; **CDATOM 5 "CD"** (C)

CARDIACS **SUZANNA'S STILL ALIVE/Blind In Softy & Leafy In Love** Alphabet **ALPH 009 Pic Bag; ALPH 009 T 12"** Pic Bag incs All His Geese Are Swans (P)

CARMEN, Eric **MAKE ME LOSE CONTROL/All By Myself** Arista **111718 Pic Bag; 611718 12"** Pic Bag incs That's Rock 'n' Roll; 661718 "CD" (BMG)

C-CAT **THANCE JINNIYA/bba Ink/Red Flame** **INK 12035 12"** (I/NM)

CHAPTER & THE VERSE **ALL THIS AND HEAVEN TOO (REMIX)/bba Rham! RX 8801 12"** (I/RR) Soul

CHECK IT OUT **ROMEO & JULIET/bba Stomp STOMP 1 12"** (P)

CLOSE LOBSTERS **WHAT IS THERE TO SMILE ABOUT?/bba Fire BLAZE 25; BLAZE 25T 12"** **BLAZE 25CD "CD"** (P)

COLLINS, Phil **GROOVY KIND OF LOVE/Big Noise (Inst)** Virgin **VSTG 1117 12"** Gatefold Sleeve (E)

COOPER, Michael **TO PROVE MY LOVE/(Version)** Warner Brothers **W 200 Pic Bag; W 200T 12"** Pic Bag (W)

COUNTINGHOUSE, The **PACK YOUR BAGS/Closer** Clear **EASCCR 1 (I/PP)**

CRAZYHEAD RAGS/Rub The Buddah/Fortune Teller/Screaming Apple **EMI CDFOOD 14 "CD"** (E)

CRICKETS, The **T-SHIRT/bba CBS TSH 1 Pic Bag; TSH T1 12"** Pic Bag (C)

DAVID, Joel **OLD BONES/Be My Valentine Tonight** Old OLD 1; **OLDCD 1 "CD"** (PY) Dee, Tas & THE ACID **MC'S UP AND AT OM/bba Deep Cut KNI-OA 12"** (I/NM)

DEEPACK AND KHAN **HOLLE, HOLLE (INDIAN ACID TRIP ALRIGHT IN RAJ'S HOUSE)/bba Circa/Virgin YRT 161 12"** (E) House

DINOSAUR JNR **FREAK SCENE (WHAT A MESS)/bba Blast First BFFP 030; BFFP 030T 12"** (I/RT)

DONOVAN, Jason **NOTHING CAN DIVIDE US/(Versions)** PWL **PWL 17; PWLT 17 12"** (P) Hi-Nrg

DROP THE BOY RACES/bba Medium Cool **MC 014 12"** (I/RR)

D.T.I., The **LISTEN TO THIS/The Sound Of Money** Premiere **UK ERE 503 Pic Bag; ERET 503 12"** Pic Bag (A) Jazz/Funk

ENGLISH MCCOY **GIVE ME SOMETHING TO BELIEVE IN/Breakin' Down** Nowyertalkin' **7 TALK 2 Pic Bag; 12TALK 2 12"** Pic Bag (A)

E.P.M.D. **STRICTLY BUSINESS/(Dub)** Cooltempo/Chrysalis **COOL 172 Pic Bag; COOLX 172 12"** Pic Bag (C) Rap

EYEDANCE **HILBRE ISLAND/LIFE'S MEAN/The Only One Kick Ass** **ASS 1 12"** (I/PP)

FALTSKOG, Agnetha **LET IT SHINE/Maybe It Was Magic** **WEA YZ 300 Pic Bag; YZ 300T 12"** Pic Bag (W)

FIVE STAR **THERE'S A BRAND NEW WORLD/U RCA PB 42235 Pic Bag; PT 42236 12"** Pic Bag incs Rescue Me (BMG)

FYRE, M.C. **IT'S MY RHYTHM/bba D.T.I. MAC 003 12"** Pic Bag (I/RE)

GENERAL LAFAYETTE **CARNEVAL DO BRAZIL/(Inst)** Plaza **PLAZA 039 Pic Bag; PLAZA 039T 12"** Pic Bag (SP)

GORDONS **FUTURE SHOCK/bba Flying Nun FNE 017 12"** (I/RT)

GRACE, Janey Lee **HEARTBEAT RADIO/Don't Give Your Love To Anyone** 3 Bears/Supertrack **DIAM 1 Pic Bag (E)**

HAIG, Paul **LOVE ETERNAL/bba Les Disques Du Crepuscule TWI 660 12"** (I/RR)

HARRISON, Jerry **REV IT UP/Bobby Fontana/Phonogram JERRY 1 Pic Bag; JERYP 112 12"** with Folder; **JHCDP 1 "CD"** (F)

HOT HOUSE **DON'T COME TO STAY/Love, Rich, Cash, Poor De-Construction** **RCA PB 42233 Pic Bag; PT 42234 12"** Pic Bag incs That's When I'll Stop Loving You (BMG) Soul

HOTHOUSE FLOWERS **EASIER IN THE MORNING/Carrickfergus** London **LONB 186 Box Pack** with Poster & 3 Post Cards (F)

HUNTERS CLUB **GIMME YOUR SOUL/bba Trash Can THC 12002 12"** (I/NM)

IONA AND ANDY **GOING GONE/Lion In The Winter** Barge **BGE 71004 (PY)**

JACKSON, Michael **ANOTHER PART OF ME/(Inst)** Epic **6528447 Pic Bag; 6528446 12"** Pic Bag; **6528442 "CD"** (C)

JAR ONLY YOU/bba Chrysalis **CHS 3302 Pic Bag (C)**

JAZZ DEVILS **BACK IN TOWN/The Raid** Virgin **V5 1108 Pic Bag; VST 1108 12"** Pic Bag (E)

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

JOHN, Elton **TOWN OF PLENTY/Whipping Boy Rocket/Phonogram EJS 17 Pic Bag; EJSLB 17 Ltd Edition Look Back Pack incs 4 Colour Postcards & Discography; EJS 1712 12"** Pic Bag incs My Baby's A Saint; **EJSCD 17 "CD"** incs I Guess That's Why They Call It The Blues (F)

JOHNSON, Jesse **EVERY SHADE OF LOVE/Lovestruck Breakout/A&M USA 637 Pic Bag; USAT 637 12"** Pic Bag (F) Dance/Disco

JUNGLE BROTHERS **I'LL HOUSE YOU/bba Warlock WAR022 12"** (IMP) House

KID CAN'T DANCE **LOVE, PEACE AND UNDERSTANDING/The River** Siren **SRN 90 Pic Bag; SRNT 90 12"** Pic Bag (E)

KINGS OF OBLIVION, The **WISE UP EP/bba T.C.E. TCE 007 Pic Bag (I/RE)**

KISS **TURN ON THE NIGHT/Hell Or High Water** Vertigo/Phonogram **KISS 9 Pic Bag; KISSP 9 Poster Bag; KISS 912 12"** incs King Of The Mountain/Any Way You Slice It (F)

LAIBACH **SYMPATHY FOR THE DEVIL/bba Mute 01/02 MUTE 80T 12" X 2 (I/RT/SP)**

LEVEL 42 **HEAVEN IN MY HANDS/Gresham Blues** Polydor **PO 14 Pic Bag; PZ 14 12"** Pic Bag; **PZX 14 12"** Pic Bag; **PZCD 14 "CD"** (F)

LITTLE EVA **THE LOCO-MOTION/bba London LOCO 1 Pic Bag; LOCOX 1 12"** Pic Bag (F)

LUCKS, Fred **FERTILE GROUND/bba Rising Sun RS001 12"** (JS) Reggae

M.C. BRONX TOP CAT **RAP/bba 100 2 One CATRAP 1; CATRAP 121 12"** (A) Rap

MCLEAN, Shirley **SUMMER HOLIDAY/(Inst)/(Dub)** World Enterprises **WDS 01 12"** (Self — 01 965-6497) Reggae

METALLICA **HARVESTER OF SORROW/Breadfan/The Prince** Vertigo/Phonogram **METAL 212 12"** Pic Bag (F)

NARADA **CAN'T GET YOU OUTTA MY HEAD/We Still Have A Dream** Reprise/Warner Brothers **W 7767 Pic Bag; W 7767T 12"** Pic Bag (W) Dance/Disco

NEIGHBOURHOOD, The **A THE TIME (B THE INCLINATION)/A Certain Attitude (Inst)** Parlophone/EMI **R 6188 Pic Bag; 12R 6188 12"** Pic Bag; **CDR 6188 incs I Must Have Faith/That Way (E)**

ORCHESTRE SUPER MOTH **SALT OF THE EARTH (SONG OF PRAISE)/Simbomba/Slow** **Benga Rogue 12FMS 106 12"** Pic Bag (I/NM/STERN)

PAGE, Stu **ARE YOU STILL IN LOVE WITH ME/Motor Radio** Barge **BGE 71005 (PY)**

PASADENAS **RIDING ON A TRAIN/My Baby Don't Love Me No More** CBS **PASA 2 Pic Bag; PASA T2 12"** Pic Bag; **CDPASA 2 "CD"** (C) Soul

PERFECT DAY **JANE/Preying On My Mind** London **LONG 188 Gatefold Sleeve & Booklet (F)**

PLANT, Robert **SHIP OF FOOLS/Helen Of Troy** Atlantic/WEA **A 9281 Pic Bag; A 9281T 12"** Pic Bag incs Heaven Knows (Live); **A 9281CD "CD"** incs Dimples (Live) (W)

RAE, Stacey **THEME FROM PRISONER CELL BLOCK-H/Goodnews — (Inst)** **Humber CELL 1 (WYND)** — Correction To Previous Listing

RAINBIRDS **BOYS ON THE BEACH/Just A Simple Matter** Mercury/Phonogram **MER 274 Pic Bag; MERX 274 12"** Pic Bag incs Compartments (F)

RAPEMAN **BUD/bba Blast First BFFP 027 12"** (I/RT)

REYNE, James **MOTOR'S TOO FAST/Counting On Me** Capitol **CL 508 Pic Bag (E)**

RHON, Thomas **SCAR/Give Me Blood** Give Me Soul **Breakin 7 BRK 3 Pic Bag (A)**

SCALES, Charles & Gwen **INSIDE MY LOVE/(Version)** Expansion **EXPAND 14 12"** (A)

SIFFRE, Labi **LISTEN TO THE VOICE/Never Let You Down** China/Polydor **CHINA 9 Pic Bag; CHINX 9 12"** Pic Bag incs So Strong; **CHICD 9 "CD"** (F)

SO BURNING BUSH/Dreaming (Cocktail Mix) Parlophone/EMI **R 6182 Pic Bag; 12R 6182 12"** Pic Bag; **CDR 6182 "CD"** (E)

SOHO ROSES **SO ALONE/Yesterday's Girl** Trash Can **TWAT 002 Pic Bag; TWAT 00212 12"** (P)

SOUL II SOUL **FEEL FREE/Fair Play 10/Virgin TEN 239 Pic Bag; TENT 239 12"** Pic Bag (E) Dance/Soul

SPANDAU **BALLET RAW/(Version)** CBS **SPANS 3 Pic Bag; SPANS T3 12"** Pic Bag; **SPANS C 3 "CD"** **SPAND3 "CD"** (C)

STETSASONIC **TALKIN' ALL THAT JAZZ/(Version)** Breakout/A&M **USA 640 Pic Bag; USAT 640 12"** Pic Bag (F) Rap

T.I.C. **POPCORN '88 (WOODSTOCK MIX)/bba Aristo TICK 1 Pic Bag; TICK T1 12"** Pic Bag (BMG) Hi-Nrg

TONGUE IN CHEEK **WHY (YOU COULD HAVE HAD IT ALL)/Throw Down** Criminal **BUS 11 Pic Bag; BUST 11 12"** Pic Bag (I/RT) Soul

TRAIN SET, The **SHE'S GONE/bba Play Hard** **DEC 011 12"** (I/RR)

TWELVE DRUMMERS **DRUMMING I'LL BE THERE/Where The Wild Buffalo Roams** Mercury/Phonogram **MER 273 Pic Bag; MERX 273 12"** Pic Bag incs Jane; **8703762 "CD"** (F)

UP AND RUNNING **JOHNNY AND MARIE/Ruby** Tac **ZZZ 01; ZZZ 01T 12"** incs A Man's Gotta Do What A Man's Gotta Do (I/PP)

URIAH **HEEP EASY LIVIN'/Corina** Legacy **LGY 65 Pic Bag; LGYT 65 12"** Pic Bag incs Gypsy (A)

VINCENT, Kathy **LEAVING IT UP TO YOU/The Omen** Freeway **KATH 102 Pic Bag (P)**

YELLO **THE RACE (THE PITS MIX)/Oh Yeah (Dance Mix)** Mercury/Phonogram **YELLR 112 12"** Pic Bag (F) Dance/Disco

ZEN GANGSTERS **SOUTH OF THE BORDER/bba Cat & Mouse ABB 06; ABB 06T 12"** (P)

A Loud EP B
A The Time (B The Inclination) N
All This And Heaven Too C
Another Part Of Me J
Are You Still In Love With Me P
Back In Town B
Beat Professor B
Boys On The Beach R
Bud S
Burning Bush S
Cameo Do Brazil G
Do That Again B
Don't Come To Stay H
Easier In The Morning H
Easy Livin' U
Every Shade Of Love J
Feel Free S
Fertile Ground L
Four Tunes EP D
Freak Scene (What A Mess) D
Future Shock G
Gimme Your Soul H
Give Me Something To Believe In E
Going, Gone I
Groovy Kind Of Love C
Harvester Of Sorrow M
Heartbeat Radio G
Heart Of Glass A
Heaven In My Hands L
Hilbre Island E
Holle, Holle D
I'll House You J
I Quit B
I Need You A
I Can't Get You Outta My Head N
I'll Be There C
I'm Still Number One B
Inside My Love S
It's My Rhythm F
Jane P
Jinniya C
Johnny And Marie U
Knocked Out R
Leaving It Up To You V
Let It Shine F
Listen To This D
Listen To The Voice S
Love Eternal H
Love, Peace And Understanding K
Make Me Lose Control C
Megablast B
Motor's Too Fast R
Nothing Can Divide Us D
Old Bones B
Only You D
Pack Your Bags C
Popcorn '88 T
Races D
Rags C
Row S
Rev It Up H
Riding On A Train P
Romeo & Juliet C
Sea Of The Earth O
Scar T
She's Gone P
Ship Of Fools S
So Alone S
South Of The Border Z
Strictly Business E
Summertime S
Summer Holiday M
Suzanna's Still Alive C
Sympathy For The Devil L
Talkin' All That Jazz S
The Race F
The Loco-Motion L
Theme From Prisoner Cell Block-H R
There's A Brand New World F
To Prove My Love C
Top Cat Rap M
Town Of Plenty J
T-Shirt C
Turn On The Night K
Up And On Om D
What Is There To Smile About? C
Why (You Could Have Had It All) T
Wise Up EP K



See New Albums for Distributors Codes

Monday 5-Friday 9 September

Single Releases: 79

Year to Date: 36 weeks to 9 September

Single Releases: 2,525



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APPOINTMENTS

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We have a vacancy for a sales/promotion representative within the Polydor Strike Force selling and promoting newly-released singles to retail outlets in the North East of London.

Applicants will need to be based in the Newcastle-upon-Tyne, Steve Cram area. Aged 20-25, you will need a full, clear driving licence, relevant work experience, a good knowledge of chart/upcoming music — and the music business in general — and have a positive, personable and outgoing character.

Applicants, giving full personal, educational and career details should be sent to the Personal Department, PolyGram Record Operations Limited, PO Box 2JH, 54 Maddox Street, London W1A 2JH, or telephone 01-491 4600 ext 2890 for an application form.

polyGram

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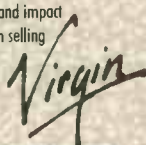
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APPOINTMENTS

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You should have had music press office/journalistic experience and a good contact list; other essential qualities are enthusiasm, dedication and an interest in music.

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Please telephone for an application form and speak to Julian Chandler, Personnel Manager: 01-387 6611.

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OCTOBER 6/7

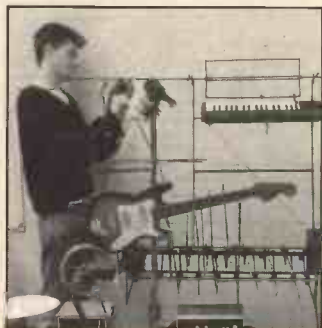
Dooley's

D I A R Y

EVEN THE nation's favourite TV programme is spreading the good word of *Music Week* to millions. During last week's *EastEnders* Carmel's boyfriend Matthew (who works in a record shop, so Dooley understands) was sitting in her lounge reading your most indispensable organ ... Is Rocket running out of fuel? ... Invited to comment further on his enigmatic statement in last week's issue on the prospects of a needletime settlement with independent radio, PPL chairman John Brooks says: "When the fireworks burst, then there is a story. At the moment we are still putting the chemicals together." There is no truth in the suggestion that Brooks used to write David Carradine's script for the Kung Fu TV series ... It isn't only in the music business where remarkable coincidences happen. Take the advertising world, for instance: agency Cream goes bust owing piles of money to most music papers, while its record company clients — EMI, A&M and Polydor — all switch to ABM at exactly the same time as ex-Cream director David Kurk joins the agency. Funny that ... Clive James talks to Frank Sinatra — what a scoop! Except that when you read the fine print detailing this TV extravaganza, you learn that the interview (screened August 31) lasts for precisely two minutes. CITY WATCHDOGS are polishing their magnifying glasses for an increasingly close look at Harvard Securities, the controversial share dealing firm involved in the flotation of Towerbell and other financial disasters. By the way, how's the weather in Antigua, Bob? ... Congrats to Malcolm Davis, PRT studio manager celebrating 30 years in the business ... Clay Records A&R director Mike Stone tells us that the Climax Blues band single mentioned in the Radio One computer hiccup story (*MW*, August 20) was not subject to error, having got most of its seven plays as Simon Mayo's record of the week, though he laments that it hasn't been played much since ... Sad to record the deaths of American guitar ace Roy Buchanan and Bob Calvert, best known for his association with Hawkwind ... TexMex London food joint Break For The Border is clearing out its basement to create a new venue called The Borderline featuring up to two bands a night from September 16 ... W H Smith in-store mag *Insight* will be making its 250,000 circulation giveaway available on a monthly basis between now and Christmas ... Hard to keep up with quite who owns what in satellite television as it changes on an almost daily basis, but latest word is that Richard Branson could be buying up the interests of ITV companies in SuperChannel and flogging off a slice to US media interests ... Before taking the boys from Breathe out for a meal to celebrate their TOTP appearance, Siren's head of promotion Mike Mathieson had to return to his flat to feed the cat. So off he went from TV Centre with the band and a crowd of screaming (well, excited anyway) fans in tow. Hope the cat enjoyed the meal ... Could Tim Rice be making a really useful publishing move?



CLASSIC POSE: Angus Margerison, deputy MD at Virgin Vision, and RM Associates producer Reiner Moritz celebrate a new series of Virgin Classics.



NO MAN Band: Art degree student Matthew Chambers constructed this self-playing multi-instrument sculpture which plays a tune for the price of 10p in the slot.



HUDSON RIVERLUTION: Charles (left) and Richard Hudson (right) toast the launch of their artist management company Hudson Entertainment, with its managing director John Sheehan.



CUT-OUT FOR it: Dave Howells (left) and Tilly Rutherford of PWL celebrate Kylie Minogue's number one album with a cardboard replica of the singer.



SIGNED, SEALED, delivered — they're Arista's: The Four Tops (minus one) perform an original signing ceremony with Roger Watson and Tim Prior at Arista.



AWGO ON, let her have it: Tony Courlander (left) and Marcelo Anciano of production house AWGO welcome former Phonogram head of TV promotion Nicky Spencer.

COMMENT

Listen, hear

Perhaps I spoke a bit too soon a few weeks ago when, assessing the prospects for CDV, I said there was no chance of regular TV broadcasts carrying decent sound. Up pop BBC Television and Radio One to announce simultaneous transmission of Top Of The Pops in FM stereo (see p1). Now, that's not quite what I had in mind but it's certainly a big step forward from having to put up with tinny TV speakers.

Before I go any further, I have a confession to make. I won't be one of the pioneers sitting in front of the TV on Thursday with my hi-fi speakers either side of the screen. It certainly isn't any antipathy towards TOTP or a love for the limited sound that emanates from my Japanese telly. The simple reason is that the TV isn't in the same room as the stereo system.

I hope that the BBC will realise that I am not unique in this predicament and will be doing their promotional best to persuade

pop fans to rearrange their furniture (or their parents' furniture).

Let's start a campaign — beginning with me, I suppose — for people to think more about the sound of music on television and to persuade them to take advantage of the few simultaneous stereo broadcasts that there are. Then, if enough of the public like what they hear and demand better sound with their pictures, superior sound quality may become a priority for broadcasters. At the moment it is merely an afterthought being kicked around in a political football match over competing standards.

Meanwhile, if you want to catch me over the weekend, you know where I'll be — in the TV room wiring up the tuner/amp and speakers.

David Dalton



DIRE STLAITS' Bladders In Arms and a chicken chow mein please: A genuine restaurant spotted in Kirkcaldy, Scotland.



WATCH THE Budge: MCA managing director Tony Powell joins Adam Faith and Anita Dobson who star in *Budgie* which makes its London theatre debut on October 4.



MUSCLING IN: Champers all round as The Muscle Shoals sign to Heddy Records.



Crowded House + Sister Madly



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