

MUSIC WEEK



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ABC highlight for music press

WITH THE picture of Audit Bureau of Circulations results now complete for the January to June 88 period, most music press publishers have reason to feel relatively cheerful about how their magazines have performed.

In the last six months the weekly rock tabloids have stabilised, with *NME* and *Sounds* both enjoying marginal increases. *NME* has risen from 93,405 to 94,613, *Sounds*

from 58,417 to 59,212 while *Melody Maker* has dropped from 61,677 to 61,399.

Kerrang's move to a weekly has proved astute with a current circulation of 63,757 compared to its previous fortnightly 67,649 and *Spotlight* stablemate *rm* has stemmed its decline by climbing to 44,923 from 43,945.

The greatest casualty is *No 1* — down by over 12 per cent from its last figure of 146,302 — which highlights its inability to compete for readers against *Smash Hits*.

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'Chrysalis not for sale', Wright

CHRYSLIS CHAIRMAN Chris Wright is denying rumours that the company is up for sale.

The talk in the US is that Chrysalis is up for grabs and a number of major record companies have been approached to see if they are interested.

But Wright emphatically denies the rumour. "There is absolutely no truth in it at all," he says. "There are always rumours like this in the States but there is no foundation whatsoever for this one."

WEA trims CD prices, others stay on fence

AN ASSAULT on compact disc prices is being made in time for the autumn peak sales period.

From Monday (12), WEA is lopping 80p off the cost to dealers of its frontline CD product and is hoping its action will lead to a CD boom in the run-up to Christmas.

The move will be welcomed by retailers who have long been calling for price reductions and it may also mean that all dealers can sell a large selection of mainstream CDs for below the psychological barrier of £10.

However, the initiative is not receiving universal approval with

one of WEA's competitors describing the company as "lemmings".

WEA's standard pop product price is dropping from the industry standard £7.29 to £6.49 with mid-price CDs falling from £4.99 to £4.85. Sets are dropping from £13.79 to £12.49 with TV-advertised product fixed at £7.29.

Chairman Rob Dickins comments: "We felt the time was right for a drastic reduction rather than do it in stages."

"Obviously, dealers have to look at their stock positions but we hope as soon as possible the benefit of lower prices from WEA will

lead to lower prices for the consumer.

"We are looking forward to Christmas being once again a bonanza for CDs and hope this action will set the ball rolling."

No other major is planning reductions at this stage, although most say their pricing structures are constantly under review. At PolyGram, sales director Pete Rezon points to his company's frontline pop and classical dealer price of £6.99 and says of WEA: "I thought all lemmings were Norwegian, not American."

EMI is due to announce its annual price increases in October, but *MW* understands that although tape and vinyl prices are going up, CD costs are remaining static.

MCA managing director Tony Powell says for the present he is "keeping a watching brief" but adds: "I am sure there will be some shaving of prices."

BMG sales director Dave Harmer feels it is too early to say whether his company's prices will change while CBS, though not anticipating any alterations, says its prices are under constant review.

of the company's recent chart success.

In keeping with the trend established during the austere years of the early Eighties, all the conferences are being held in the UK, the furthest afield being BMG's in Jersey.

● Full details of EMI's conference next week.



WHAT THE dealers saw: PolyGram's presentation set

CDV: what's in it for dealers

RETAILERS ARE being presented with a seven-point plan aimed at persuading them to make a commitment to compact disc video.

In its first presentation to dealers for five years, PolyGram is appealing for their support in the format's launch and is offering a package of incentives.

At roadshows around the UK retailers are being told of:

- sale-or-exchange on initial package orders;
- exclusive availability of eight-inch and 12-inch discs to committed stores;

- comprehensive point-of-sale material;
- glossy catalogues for customers;
- the possibility of joint advertising;
- Philips' offers on CDV players; and
- the co-ordination at a local level of the efforts by hardware and software stores.

Dealers attending the presentations are being told that 160 titles will be available by the launch

TO PAGE FOUR ►

EMI tastes Blackpool rock

THE 1988 record company sales conference season is officially under way, led by EMI which is meeting today (September 6) in Blackpool.

The venue was chosen by a ballot of sales staff who heard during the three-day conference an appeal by managing director Rupert Perry for long-term consolidation

of the company's recent chart success.

In keeping with the trend established during the austere years of the early Eighties, all the conferences are being held in the UK, the furthest afield being BMG's in Jersey.

● Full details of EMI's conference next week.



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THE CUTTING EDGE

MFP cashes in on new labels

MUSIC FOR Pleasure is aiming to capitalise on its new labels and series with a wide variety of new releases this month, the company's autumn sales conference heard.

Under the Music For Pleasure label, the range of Sixties titles is enlarged with Love Songs Of The 60s; Spectacular Sounds Of The Royal Marines & Argyll And Sutherland Highlanders is a new digital recording; Screen Sinatra by Frank Sinatra features all his hits from the Capitol years digitally remastered and repackaged, and For The Memories by Don McLean includes new versions of old songs. Compact discs of some of the

above and titles from Shirley Bassey, Kenny Rogers and Olivia Newton John feature extra tracks. Dealer price for the CDs is £3.64.

New Classics For Pleasure releases include Russian Spectacular by Halle/Vernon Hadley — a new recording by the winner of the BPI's best classical recording award. The latest addition to the CFP double series is Puccini Tosca — the complete opera by Soloists/Ambrosian Opera Chorus/Philharmonia/James Levine. This release along with three new single LPs will be promoted with full-colour leaflets and point-of-sale dump bins throughout September.

There are five new titles as part of the Fame series, including Meninblack by The Stranglers and Press To Play by Paul McCartney and a new catalogue will be printed for dealers at the end of the month.

On Eminence, the label has three new titles in the mid-price range, including Mahler's Sym-

phony No4 by the LPO and Christmas Concertos by the Polish Chamber Orchestra and Jerzy Maksymiuk. There are also six releases on CD of product already available on LP and tape including Great Tenors Of Our Time and Christmas Concertos.

The Hour Of Pleasure series brings its range of 60 titles including An Hour Of Hits Of 1967 and An Hour Of Hits Of 1959. The cassette-only releases have a dealer price of £1.21.

The Compacts For Pleasure label, which was launched in May, hits the 30-title mark this month with the addition of The Dubliners' self-titled album and The Music Of Ivor Novello, among others. The CDs have a dealer price of £2.43.

One of MFP's biggest hopes for this month is the Listen For Pleasure talking book series which includes five new titles, one being Stalker by John Stalker which was a bestseller in its book format.

A similar number of releases is expected from MFP in October.

Rocket turns off the boost



ELTON JOHN and manager John Reid pictured when the sky was the limit for Rocket

ROCKET, THE record company formed by Elton John and his manager John Reid, is winding down claiming it cannot compete with other companies in breaking new acts.

General manager Robert Key says the process began last September. "At the moment, Rocket consists of Elton John and Sylvia Griffin. It has been a case of gradually streamlining the company," he says.

"We had an odd situation which led to these changes. Elton was signed to the UK company of Phonogram while the other acts were signed to Phonogram International.

"We were aware of changes at Phonogram so we felt that life was getting tougher on new acts and obviously they didn't have the weight of Elton signed to the same

label as them," says Key.

But he adds that Rocket will not be closing down. "We are not cutting down or blocking out the possibility of signing other new acts but we do feel that we are not really able to compete in the market," he says.

"There is a possibility that a band which has had some success could join us to benefit from an in-house situation. But for now, Rocket will essentially be here to look after and administer Elton's contract."

Key also stresses that there will be no redundancies at the company as a result of the winding down.

High society profile of Music Week readers

MUSIC WEEK has always known its readers are a bit special, but now it has the facts and figures to prove it.

In a survey of its "industry" readership — covering record company executives, music publishers, artists and their managers, radio and TV executives and so on — Music Week has been able to build up a picture of its readers which confirms many attributes people could only have guessed at before.

For example, Music Week readers are predominantly male (85 per cent), aged between 25 and 44 (77 per cent), in high earning — and spending — brackets. For instance:

- Readers take 45,770 business flights a year (11,700 of them to North America alone) and 18,470 holiday flights;

- 67 per cent have company cars and 21 per cent of these cost £15,000 or more, while 90 per cent are renewed at least every three years for a total of £60.6m;

- 70 per cent of private cars are renewed at least every three years

for a total of £38.5m;

- 42 per cent of readers earn more than £20,000 a year and half of these earn £30,000 or more;

- 72 per cent of readers entertain business associates in restaurants and 15 per cent in private clubs;

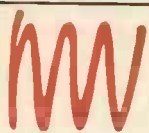
Furthermore, Music Week's "industry" readers are planning to spend an estimated £2.5m on updating CD hardware, hi-fi and video equipment in the near future.

- A more detailed breakdown of the readership profile is available by telephoning 01-387 6611, extension 261.

NIGHT-TIME programming company Radio Radio has announced three more stations taking its service. Downtown Radio in Belfast, Plymouth Sound and Moray Firth Radio in Inverness bring the total of stations to 16 with two more expected to be confirmed this month.

Meanwhile, snooker player Steve Davis is the latest Radio Radio recruit. He presents a one-hour soul music programme.

MUSIC WEEK



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



- EXTENSIVE ADVERTISING in CD Review, other national press and national radio promotion is being taken for Talking To God, a compilation album released by Ocean Disque (above) Records on September 19.

- FRANK SIDEBOTTOM'S new album 5:9.88 is released by In Tape this week with national and regional press advertising, national flyposting and a full range of in-store displays.

- RISING TO The Top is the new single by Pieces Of A Dream released by EMI to coincide with the band's UK dates.



- EDITIONS EG releases the album When In Rome... by the Penguin Cafe Orchestra this week to tie in with the group's UK concerts. The label also releases Cashin' In, an album by Human Chain, which also coincides with live dates.

- EVERYTHING GOOD Is Bad, a new single from Westworld (above), is released by RCA on September 19 to tie in with British tour dates.

- KINGS' OF The Sun have a single, Black Leather, released by RCA on September 19 to coincide with their UK tour dates supporting Kiss.

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Trouble brews after Tennents puts £1m into Scottish rock

CONTROVERSY SURROUNDS the launch of a £1m rock sponsorship scheme set up by Tennent Caledonian Breweries in Scotland. Ambitiously described as "the most comprehensive and imaginative sponsorship ever for rock music in Scotland", the scheme was launched in Glasgow on Wednesday amid speculation that it may be boycotted by musicians concerned about the company's connection with alcohol.

Patrick Kane, lead singer with Scottish band Hue And Cry, was reported in *The Scotsman* as saying that he wanted nothing to do with "promoting alcohol to 14-year-olds", although other bands including The Proclaimers, Love And Money and Big Country are already involved with the scheme.

Bill Nolan, divisional public relations manager at Tennents, describes the sponsorship as "a total commitment to rock music to the tune of £1m over the next couple of years", and stresses that it will not be restricted to backing tours purely for their promotional opportunities.

"It's about supporting rock music at every level in Scotland. It's about supporting the big names, the emerging bands and the unknowns," he said at Wednesday's launch. "What's happening in Scotland today is almost a mirror image of what happened in Merseyside in the Sixties. Scotland's the place to be if you're in rock music — that's why we want to be involved."

Tennents Live kicks off this month

with subsidised tours by The Proclaimers and Love And Money which, according to Nolan, will allow the bands to visit outlying areas such as The Shetlands which would ordinarily prove uneconomical.

The company is considering a large concert featuring Big Country to raise funds for The Prince's Scottish Youth Business Trust. Assisted by music business experts from the Music In Scotland Trust, the PSYBT will help young emerging talent with business and financial advice.

Tennents is also co-funding a feasibility study into a permanent Scottish rock music centre housing a recording studio, live playing area, music business office and accommodation for visiting bands.

Kaupe back in business at K-tel

ALAN KAUPÉ, a high-profile executive with EMI in the Seventies, is making a dramatic re-entry into the music business with K-tel as senior vice president, Europe.

K-tel has been without a UK-based head since the departure of Peter Morris at the beginning of the year and, at the same time as Kaupe's appointment, general manager Steve Deasey is elevated to UK managing director.

Signalling a more active period of expansion for the company in both music and video areas, Kaupe's responsibilities cover the

UK, Finland, Eire and Germany, plus the company's licensees and franchisees in other territories.

As managing director of EMI's Licensed Repertoire Division in the late Seventies, Kaupe very rapidly built an empire which handled labels such as Motown, MCA, Island and RAK as well as establishing its own ill-fated label, before consolidation with the Group Repertoire Division propelled Kaupe into the nascent home video business. During his video career he

built Twentieth Century-Fox's European video network (now CBS/Fox Video).

Recognising that K-tel "has emerged from a period of consolidation, both in America and Europe", Kaupe comments: "Its team here in the UK is expanding and has committed itself to a very aggressive budget for 1988/89."

"We intend to develop further in the rest of Europe, introducing new lines of video product alongside our conventional music product."



THE FIRST simultaneous broadcast of *Top Of The Pops* on BBC television and radio was "an amazing success" according to Radio One spokesman Jeff Simpson who says the show went ahead without any technical hitches. The show's presenters and Radio One DJs Steve Wright and Mark Goodier are pictured enjoying the stereo effect.

ABC highlight

► FROM PAGE ONE

Whether viewed over a year or six-month period, Emap titles *Smash Hits*, *Q* and *Just 17* have performed the most powerfully, although it is interesting to see *Time Out* muscling in with increased music coverage and a 10 per cent increase to 85,234.

● An in-depth analysis of the latest ABCs can be found in a special focus on the music press, starting on p32.

CDV

► FROM PAGE ONE

date of October 3 and are being appraised of PolyGram and Philips' advertising campaign. The main thrust of the promotion is a TV commercial which will be seen during December as part of a £2½m assault on the marketplace.

The commercial, shown to retailers before final completion, emphasises the companies' "now you see the music" message with an animated representation of Ben Volpeliere-Pierrot which leaves the TV screen to dance in a young woman's living room.

A full list of dealer prices for CDV discs is also being revealed at the roadshows. A five-inch CDV single will be £3.25, an eight-inch single-sided disc £9.15, an eight-inch double-sided disc £9.80, a 12-inch single-sided disc £11.10 and a 12-inch double-sided disc £13.05.

All classical product is on 12-inch disc and prices rise from £13.05 for one side to £19.60 for two sides, £26.15 for three and £32.60 for four. PolyGram envisages that retail prices will rise as high as £49.99.

The first of the roadshows, held in a London hotel, was aimed at the multiple stores and each of the major chains was represented. Says Geoff Kempin, managing director of PolyGram Music Video and the man in charge of CDV's UK launch: "The very fact of their presence shows their interest in the idea and the product. Everybody is definitely prepared to give it a chance to be a success." Kempin promises a second wave of software releases on November 21.

Retailer faces obscenity charge

AN INDEPENDENT retailer is due to appear before magistrates today (6) charged with offences under indecent displays and obscene publications legislation.

Martin Price, of Eastern Bloc in Oldham Street, Manchester, is due in court following the seizure by police in September of last year of an album by Flux Of Pink Indians and associated display material from his shop. The album, on the One Little Indian label, is titled *The Fucking Cunts Treat Us Like Pricks* ... *The Fucking Pricks Treat us Like Cunts*.

World BRIEFING

NEW JERSEY: The National Association of Recording Merchandisers (NARM) Retailers Advisory Committee has announced details of its first Retailers Conference. It will be in San Diego from September 26-29. This year, one representative from each NARM-member retail company is being invited.

NEW YORK: PolyGram Records has reduced the bulk of its CD titles to either \$9.09 or \$7. There will also be a special price of \$7.74 for developing artists' product but big name product will remain at \$10.30.

VIENNA: BMG's gross sales for the financial year ending July 1988 increased by nine per cent. CD accounted for 26 per cent of the gross and BMG now commands close to 40 per cent of the Austrian album market.

BOMBAY: Head of CBS Gramophone Records & Tapes (India), R V Pandit, has bought the company for \$1.3m. Previously, CBS Records had a 40 per cent stake and local company Tata had 55 per cent.

NEW YORK: Pickwick is acquiring the assets of Moss Music Group which owns music from the Allegro, Candide, Moss and Vox Box labels.

MILAN: Sales figures for the Italian record industry have gone up 20 per cent over the past year to over \$230m although unit sales have not yet surpassed their 1982 peak.

HAMBURG: EMI Electrola has concluded a label-contract with Westside Music creating a new label Eighty-Eight. It is represented by Horst Vay, Achim and Dietmar Volker and the aim is to release five titles by Christmas.

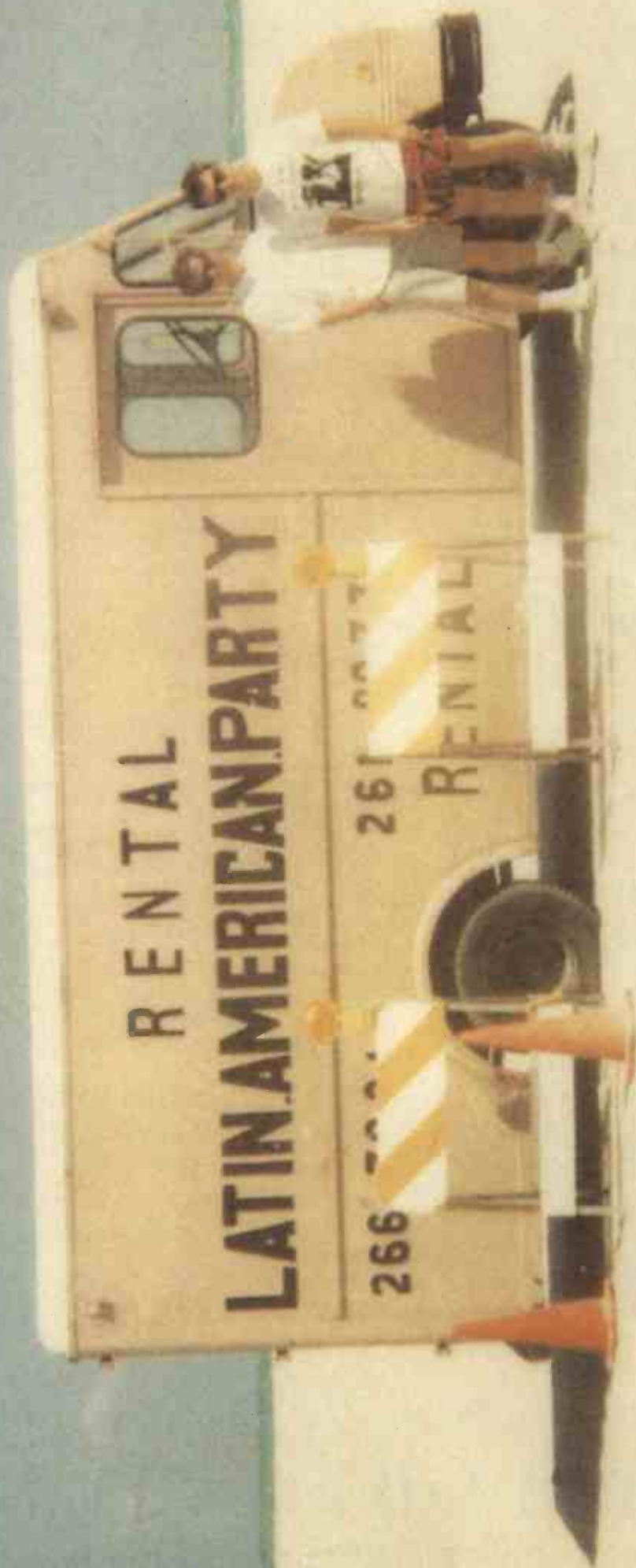
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"Domino Dancing"
A new single by Pet Shop Boys.

Reps stick to the chart beat

WHAT DOES the independent retailer want from the record companies' reps? If you have a Gallup Epson machine on your counter, probably not a lot more than you getting at the moment.

However, if you are not a chart return shop, you may use a calendar rather than a diary to mark when you next expect a rep and when you last saw one.

For chart shops, the picture could hardly be better. Those spoken to by Frontline this week were unanimous in their praise for the service they receive, both in terms of frequency of visits and depth of stock carried on cars.

Says Mick Hare at Listen Records in Reading: "Most of my reps visit twice a week. They bring with them mainly singles but they do have a few albums. We are very happy with that service. I don't think we could get better than that. It is a fine service and the reps also help by giving us information about product coming out and showing us the releases schedules."

Kevin Ambler at Roulette Records in Sheffield concurs: "I don't think the service could be better. We see all the reps at least once a week. They carry everything that's in the chart plus new releases and the whole range of limited formats. The only way I could knock the reps is that sometimes the service is not as good when they have replacements while they are on holiday which can cause a few problems."

At Richards Records in Canterbury, Adam Cork is pleased by the

level of communication with reps. He comments: "We are covered by every company with singles and albums once a week. As an indie shop, we have a very good rapport with the reps. Just by chatting with them regularly you can always get what you want."

Chris Adams at Record House in Aylesbury, a shop on Gallup's check panel, is also happy with his service, but suggests: "The only improvement I would like to see is with pre-release product. Sometimes we get a buzz from Joe Public about a release when really we ought to have heard about it or received a copy from the rep first."

Some retailers might regard a gripe of that relatively minor magnitude as a situation to be much envied. Comprehensive dealer research conducted by *Music Week* suggests that individual record companies are failing to service up to three-quarters of stores.

Asked how often they were visited by singles reps from particular companies, 71 per cent of dealers said they never saw one company's representatives. The best score achieved by any company on the survey was 59 per cent; that is, 59 per cent of retailers said they were never visited by that company's singles rep.

In the albums sector, the picture

is even bleaker; the number of shops who said they were never visited ranged there from 71 per cent to 78 per cent.

Malcolm Bell at Sounds Good in West Bromwich traded for a period without a Gallup computer on his counter, and he says: "Personally, I noticed a very big difference before we got the machine. But that's not the reps' fault, that's the companies' fault. It's not down to the reps; it's the companies who tell them where to go." Bell adds that with anything up to thrice-weekly visits from each company's reps, he is now more than happy with the quality of service he is receiving.

But, if you are not as content, get in touch with Frontline. We want to know how you feel about the people who come into your shop to sell you product. Do they visit as often as you would like? Do they carry the product you want? Or, would you prefer to order everything over the phone and not be troubled by them? We also want to hear from you if you think you are getting better service than you have any right to.

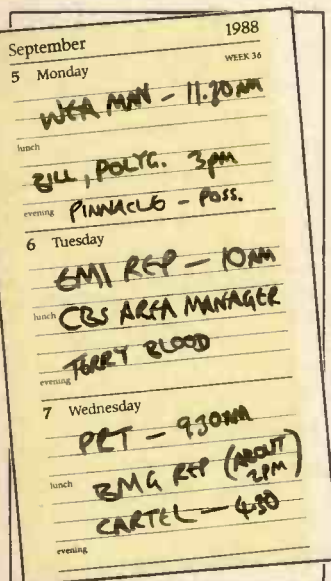
Make your views known to your retailing colleagues and to the record companies by contacting Frontline at *Music Week*, Greater London House, Hampstead Road, London NW1 7QZ.

Counterpoint

ARE WH SMITH and Our price a monopoly that will force independent record retailers out of business? Charles Padley, of Old Town Records in Hemel Hempstead, thinks so. He claims multiples selling compact discs at £9.99 are putting the squeeze on indies:

"One would imagine that Smiths are using records as a loss leader to get people into their stores. My great gripe is why the hell do we have to be the ones that suffer? It will crucify the industry. How do they expect the independent to grow with the multiple if they are squeezing us out? If they go on like this we will not be around much longer. It happened in the States six years ago and it will happen here. If the dealers get together we could do something about it."

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



IS THIS how your diary looks? or is a calendar good enough to log reps' visits?

THE POGUES



Includes

Fairytale Of New York

Fiesta

If I Should Fall
From Grace With God

If I Should Fall From Grace With God

(NOW AVAILABLE FROM WEA RECORDS) LP: NYRI · CASSETTE: TCNYRI · CD: CDNYRI

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Irish Mandolin. AND THEN,
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caught between Manhattan
& Leeds finest - the violinist,
the cellist, the violist [sic]
& one ANCIENT HEART.

But that is not to sum up.
In-between times: one must
make the tea, feed the cat,
bath the dog, cook the dinner,
shine the shoes, phone mother
via father, visit brother, stay
seated, ask why? why? why? &
then write the songs.

AND all in black & v. dandy →
[enter] THE PLAYERS:-

SEPTEMBER

16 - Northampton-Guild Hall
17 - MANCHESTER - Int. 1

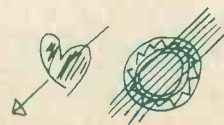
18. WARRINGTON - Parr Hall
21. HAYES - Beck Theatre
24. BELFAST - Europa
25. DUBLIN - Olympia
27. EDINBURGH - Queens Hall
28. LEEDS - Astoria
29. BRISTOL - Bier Kellar

→ OCTOBER 4 -

1. NORWICH - UEA
2. SHEFFIELD - Leadmill
4. NEWCASTLE - Playhouse
5. BIRMINGHAM - Frith Centre
6. LEICESTER - Uni.
8. LONDON - Victoria
Palace
9. WORTHING - Pavilion.

So that's the players,
the ideas, the dates, which
brings us nicely to the L.P.,
the cassette & the C.D. -
Hope you enjoy - Love, Tanita

WX210, WX210C, 243877-2



John Woods has recently retired after 30 years at the top of the Irish music industry. During this time he has watched and been involved in the flourishing careers of acts as diverse as James Last, Def Leppard, Christy Moore and Thin Lizzy, as Paul O'Mahony discovers

Boughing out in style

ensuring that imported product from the PolyGram roster became highly successful in his area of operations. From James Last to Def Leppard, Christy Moore to Thin Lizzy, Clannad to Hothouse Flowers, the radiogram to CD and DAT, showbands to punks, John Woods has not only seen it all but been right at the core of this ever-changing industry.

Where better to begin, then, than with a few words on his successor as MD, Paul Keogh. "It's an ideal move", explains John, "because he has a lot of experience in marketing Budweiser, Kaliber and Furstenburg. PolyGram in Ireland is basically a marketing concern — we originate Irish material, certainly — but basically we sell the international material provided to us by the PolyGram group. That's a marketing situation and Paul's adept at that and has a good team behind him to provide innovative ideas.

"To give an example, at a time when the record industry in Ireland is so small, it needs sponsorship and some of the main interests in the entertainment market could be, or should be, involved. Our market really depends on export; we're producing the product, we've a fantastic amount of talent around but a lot of it is underexposed because we're insular and they've no opportunities to expand. It's not like being on mainland Europe where you can move from country to country just by road."

So has the Irish music industry prepared for the challenges of 1992? "I think it's just starting to prepare. 1992 will open up the music business quite a bit because it will, for instance, make for easier transportation without customs and other delays. We have a lot to sell and we must prepare now. Thirty years ago when I started there was no record business — it was like



JOHN WOODS (centre) presents Hothouse Flowers with a gold disc for the LP people as one of his last duties before retiring

a sideline to the electrical business — but it has now come of age and we've produced quite a few international acts over the years. We have a tradition in Ireland of music in our bones — it's not just something we manufacture to make a fortune. You can go into the smallest village and you'll get music everywhere, live music."

Will there come a time when Irish music will be an internationally accepted and commercially successful category, like reggae? "Well, that's the dream. It started with acts like Horslips in the Seventies, and the Moving Hearts, In Tua Nua, and the rest. Yes, there is something there that no other country in the world has and one hopes it emerges. The thing is, there has been no significant trend in the music business for some years and people are groping for something. An interesting idea came from Liam O'Maonail of Hothouse Flowers recently when he said that his dream was to have a hit single in the Irish language. That's the style of thinking that will come right through and could be totally international. Kevin Rowland of Dexy's produced Come On Eileen which was based on Irish tradition and was so modernised it was international. There's also The Pogues, Chieftains and Clannad — there are so many facets to the Irish tradition that it could be international."

But is the decline in the single detrimental to the development of young Irish bands? "Sure, I go back to a time where we could sell 90,000 to a 100,000 copies of a single here within a few months. Now 5,000 is a number one single, so it's uneconomical from everybody's point of view."

With CBS being the only company in Ireland with a full-time A&R person, do you think we need more home-based A&R? "Certainly we need A&R here. I joined PolyGram in '72 because they had the international set-up and if I produced product that could be number one in this territory, it would interest the other territories. That's what happened with Hothouse Flowers, for example."

So do record companies "pre-

dict" or do they "dictate" what the market wants? "Well, you have to look at the logistics. The record industry worldwide is relatively small, yet it employs a lot of people. These people have to be paid every week, plus all the overheads, so you want a quick return. You find a group, the kids want it, and you have your turnover and the profit keeps the wheels turning. At the same time, the other facets of the business need to be built up but they become secondary because the wheels must keep turning — a whole industry runs on 'hit' product, so the easiest 'hit product' they can find is what they go for."

In that context, can the blandness of radio be improved upon? "It's difficult, because the radio stations are in a similar position to the record companies in having to keep the wheels turning. Any process of change in radio programming would be very gradual, but I would like to think it could happen. Again, sponsorship could assist in such a change."

He adds: "Ireland is being treated as a sales-region of the UK industry and that's very understandable because the whole Irish market is smaller than, say, a Birmingham. Yet I think there is a possible breakthrough because if we come up with the right music it breaks down so many barriers and that's our big advantage, like hearing Hothouse Flowers on EastEnders. It's a very young industry we have here and it's still developing."

This begs the question as to whether all this Irish awareness of music converts into actual sales. "No, but there are many factors involved. For example, there is the economy of the country. We were boasting the fact that we had over 50 per cent of our population under the age of 25, but what wasn't said was that that segment of the population had no money — in many cases unemployed, living at home, and with no purchasing power. Emigration is also a factor. In 1987 alone, about 30,000 emigrated."

"But that also gives us a population abroad and gives Irish bands visiting other countries a fantastic start. For instance, if we release a

record in the UK of reasonable content, it will have an initial sale of about 8,000 in the London area — we know this for a fact. That doesn't include Liverpool, Manchester, Birmingham or Leeds, which would affect those figures too. If you look at the US, Irish Distillers reckon that there are 44m of immediate Irish descent there and that's what they base their market on. We can do that too. For example, we're already achieving it with Frank Patterson, who goes out and does concerts all around the US, does a TV album, and it can sell from 100,000 to 200,000 copies. If the Irish industry could tap that and become more professional in marketing, then that's what's there."

Taxation is also a factor affecting sales at home. "It's definitely stifling the business. There's 40 per cent duty on an album, plus 25 per cent VAT. On studio time it's 25 per cent too — it's all very heavy. Instead of £6.99 as it would be roughly now, an album here should realistically be over £9 if we were to apply the cost of living index of the last 10 years, but the market dictates, and the problem is that we are so integrated with the UK now that the UK media are available here — radio, TV, press — and the offers in them are like £4.99 for an album. Few realise that's a Sterling price and not the Punt equivalent, so that's a factor in our pricing as some people think we're ripping them off."

On a more personal level, Woods finds no objection to being called the 'elder statesman of Irish music' as he enters retirement. It's interesting to note also that his own interest in music has not waned since the Fifties. "I still appreciate music in any form. Every time I hear a piece I relate to it and I work out the pros and cons of it and the potential, and all the rest. I still like things like speed metal! Don't ask me to go to a speed gig and stand for two hours, but I can listen to music and relate to it. This is the strange phenomenon about music — it's so international and so easy on the mind, it's relaxing — even speed metal — once you relate to it."

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1	1	VIVALDI FOUR SEASONS	CFP
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2	4	100 GREATEST CLASSICS PART 2 VOL 1	TRAX CLASSIQUE
		Various	TRX135/TRXC135 (BMG)
3	—	HOLST THE PLANETS	CONIFER
		Geoffrey Simon/LSO	DDD111/DDC111 (CON)
4	—	100 GREATEST CLASSICS PART 2 VOL 6	TRAX CLASSIQUE
		Various	TRX140/TRXC140 (BMG)
5	—	DVORAK SYMPHONY NO 9	CONIFER
		Geoffrey Simon/LSO	DDD113/DDC113 (CON)
6	—	VIVALDI THE FOUR SEASONS	CONIFER
		Anders Ohrwall/DBE	DDD109/DDC109 (CON)
7	2	DUETS FROM FAMOUS OPERAS	CFP
		Various	CFP4144981/CFP4144984 (E)
8	—	WAGNER MASTERSINGERS OF NUREMBERG	CONIFER
		Vladimir Petroschhoff/BFO	DDD132/DDC132 (CON)
9	—	SIBELIUS SYMPHONY NO 5 ETC	CONIFER
		Neeme Jarvi/GSO	DDD102/DDC102 (CON)
10	5	ALBINONI/CORELLI/VIVALDI/PACHELBEL	DG WALKMAN CLASSICS
		Various	4131424 (F)
11	—	100 GREATEST CLASSICS PART 2 VOL 2	TRAX CLASSIQUE
		Various	TRX136/TRXC136 (BMG)
12	9	CARL ORFF CARMINA BURANA	CFP
		Halle Orchestra	CFP4381/TCCFP4381 (E)
13	—	STRAUSS BLUE DANUBE/VOICES OF...	CONIFER
		Janos Ferencsik/HSO	DDD123/DDC123 (CON)
14	—	SIBELIUS SYMPHONY NO 2 IN D MAJOR E	CONIFER
		Neeme Jarvi/GSO	DDD107/DDC107 (CON)
15	—	TCHAIKOVSKY/RIMSKY KORSAKOV	CONIFER
		Vladimir Petroschhoff/BFO	DDD133/DDC133 (CON)
16	—	HANDEL MUSIC FOR THE ROYAL FIREWORKS	CONIFER
		Francesco Macci/MDSM	DDD134/DDC134 (CON)
17	—	MOZART GREATEST HITS	TRAX CLASSIQUE
		Various	TRX129/TRXC129 (BMG)
18	11	100 GREATEST CLASSICS PART 1	TRAX CLASSIQUE
		Various	TRX101/TRXC101 (BMG)
19	—	MOZART EINE KLEINE NACHT MUSIC ETC	CONIFER
		Janos Rolla/FLCO	DDD122/DDC122 (CON)
20	9	BEETHOVEN/SCHUBERT/BACH	CONIFER
		Geoffrey Simon/ECO	DDD112/DDC112 (CON)

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CLASSICAL

Budget CD market heats up as EMI joins fray

by Nicolas Soames

THE COMPETITION for the classical budget CD market intensifies this month with EMI joining Decca in the release of a £4.99 series based on the company's rich back catalogue.

Called Laser, the first batch contains 21 titles and includes a mini-series called Best-Loved Classics. These eight volumes comprise a mixture of popular works — Bach, Handel, Mozart, Schubert, Rossini, Bizet and Chopin played by Rogg, Linde, Haitink, Muti and Previn in Best Loves Classics 1 (CDZ 7625002).

Most of the recordings date from the Seventies, though some are from earlier decades, but major names are represented, including Domingo, Callas, Tate, Marriner, Menuhin and Giulini.

Among the other collections are Baroque Classics (Albinoni, Pachelbel, Corelli played by the Toulouse Chamber Orchestra: CDZ 7625162), Best Loved Operetta Arias with Lucia Popp (CDZ 7625222) and Best Loved Piano Classics played by Moura Lympny (CDZ 7625232).

It will clearly provide very strong competition, not only for Decca's

Weekend Classics which also enters the shops this month and other forthcoming series from Philips (Miniature) and DG, but also the independents such as Stradivari which offer digital recordings but not the great names.

● Teldec introduces its first budget price CD series this month, 10 titles, some of which feature top names such as the Alban Berg Quartet, the pianist Rudolf Buchbinder, and the conductor Karl Richter.

Called I Love Classics, it has a targeted rrp of £5.99 (£3.65 dealer) and is also available on tape with an rrp of £4.99 (dealer £3.04). Among the titles is a popular orchestral record with Ravel's Bolero, Addinsell's Warsaw Concerto and Gershwin's An American In Paris (8.44078) and Bach's Brandenburg Concertos (8.44086, Nos 1, 2, 5; 8.44087, Nos 3, 4, 6).

Teldec is imported and marketed by ASV, and distributed by Pinnacle.

● The fourth release of Hungaroton's budget CD series, White Label — which has improved sales figures dramatically since it changed its covers and dropped

its price of £3.99 earlier this year — comes in October with 15 new titles, including Beethoven's Symphonies Nos 4 and 5 (HRC 112), Nos 7 and 8 (HRC 114) and NO 9 (HRC 115). The dealer price is £2.43. Stravinsky's The Soldier's Tale is also included (HRC 078).

● Michele International, which handles the budget range Stradivari, has issued two samplers called Discover The Classics with running times of over 70 minutes and a rrp of £3.99 (£2.43 dealer price), £1 cheaper than the normal range. The CDs are pressed in Australia, and generally contain music digitally recorded in Yugoslavia. In a special promotion exclusive to WH Smiths, one sampler is being offered free with every two Stradivari catalogue titles sold.

● Continued chart appearance confirms the success of the Compact Selection marketed by Conifer at £3.99. But classical marketing manager David Barnard reports that sales are particularly strong where the selection is housed together under a £3.99 flag rather than filed alphabetically under composers in the general racks.

Rodolphe continues double-play CD line

THE FRENCH company Rodolphe, which has championed the cause of the double-play CD for mono recordings, continues its releases with a special offer in September of Donizetti's opera Lucia di Lammermoor in a performance by Maria Callas and Giuseppe di Stefano conducted by Karajan on one CD (RPC 32518).

Normally contained on two CDs, the first half is contained on one channel, and the second half on another — separated by adjusting the balance control. Harmonia Mundi is still trying to import special adaptors which enables the recordings to be played out of both speakers as normal. Until now, the adaptor has only been available with purchase of Wagner's Ring cycle on seven CDs. The Donizetti release is being sold at a special price of under £7 (rrp).

It will be followed in October, with another compilation, Beethoven's nine symphonies, plus the Carliolan, Egmont and Leonora No 3 Overtures, on just three CDs, in the Fifties mono recordings conducted by Furtwangler with the Berlin Philharmonic and Vienna Philharmonic Orchestras (RPC 32522-4). This will be sold at the normal Rodolphe dealer price of £6.99 per CD.

● TEN CDs devoted to the music of the Hungarian composer Bela Bartok are being released by Hungaroton over the next two months, with five, including the pi-

ano concertos played by Deszo Ranki, coming in September, and the remaining five, including the opera The Miraculous Mandarin, in October.

Also on the Hungaroton September release list is Alessandro Scarlatti's oratorio Judita, performed on original instruments by Capella Savaria by Nicholas McGeegan (HCD 12910). Hungaroton is imported and distributed by Conifer.

● HARMONIA MUNDI has rush-released the recording of Charpentier's opera David And Jonathan by Les Arts Florissants directed by William Christie, which received remarkable reviews in the performance at the Barbican earlier this year. It is available on two CDs or two tapes (HMC 901289).

It is also releasing the first recording of Giasone, the three-act opera by Cavalli which was one of the most highly acclaimed operas of its day in 17th century Italy, and which was revived 20 times during the life of the composer. It has been recorded by Concerto Vocale directed by Rene Jacob for Harmonia Mundi, and is available on three CDs or three tapes (HMC 901282-4).

● RICHARD HARRISON, sales manager of Harmonia Mundi, is leaving this month to take charge of marketing and promotions for Chandos.

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Tilson Thomas: the packaging paradox

Nicolas Soames meets Michael Tilson Thomas, the American who becomes the LSO's 11th principal conductor, and discusses his plans for the future, comparisons with Previn and Bernstein and the marketing of a top musician

SINCE THE news was first announced that the American conductor Michael Tilson Thomas was to become the 11th principal conductor of the London Symphony Orchestra, he has proclaimed his earnest desire to discard the 20th century's jetsetting profile of a conductor and spend long periods with the orchestra.

And certainly he could scarcely appear more committed as, this month, his contract begins. On Sunday (September 11) he starts in the most public manner possible, conducting the LSO in the BBC Proms in a televised programme including Mahler's *Klagende Lied*.

Then, on the following Thursday (Sept 15), he opens the LSO's season at the Barbican with Mahler's *Symphony No 9* and a newly commissioned work by Oliver Knussen. And he has already been active in July and August with Barbican concerts and a prestigious visit with the LSO to the Salzburg Festival.

"I want to settle down and work a lot with the LSO — the vast number of my performances will be with the orchestra," he said.

It is an association that goes back nearly 17 years because it was with the LSO that Tilson Thomas made his London debut in 1971. He has travelled extensively, of course, and under his exclusive CBS contract, has already a wealth of recordings with American orchestras, including the Chicago Symphony Orchestra and the Boston Symphony.

But as another American,

Andre Previn, found, when he took over as principal of the LSO, a period of stability with a major London orchestra can have a very maturing effect on a conductor's approach to music.

In fact, there are many similarities between Tilson Thomas and Previn in addition to the often-drawn comparison between Tilson Thomas and Bernstein.

All three are not just conductors, but extremely capable pianists and articulate too. With their more relaxed American background, they can shift comfortably from Mahler to jazz and pop, and from learned commentaries in front of an orchestra to popular explanations to a TV audience of millions.

Talking of the comparison with Bernstein, Tilson Thomas comments: "I can't help but be flattered though I am not sure how deeply it goes, but perhaps it has something to do with the fact that we are both university graduates rather than products of the conservatoire. And it comes naturally to an American to play pop or to be involved ethnomusically, though things have changed in Europe now and such attitudes come much easier to this generation."

Tilson Thomas' ease of communication will have an inevitable effect on the sales of CBS records in the UK. Already, there are extensive plans for Tilson Thomas — or MTT as he is generally known in the industry — to appear on BBC in a series of programmes including productions of Strauss' *Till Eulenspiegels* and Sibelius's *Symphony No 6*, as well as a programme on his work with the New World Symphony for London Weekend Television.

Amid all the obvious qualities of a pleasant public personality, an attractive appearance, and the ability to make even the more abstruse music interesting to a general audience on TV, Tilson Thomas is, at heart, a musician rather than just a performer. Even in the formal interview, his passion for music and making music goes undisguised.

"I love the LSO, and I find it exciting to work with," he says. "Many of the same people are there from when I first conducted them, and they have retained the highly disciplined and highly powered style of playing that I remember from 16 years ago." He praises the versatility of the orchestra while lamenting the enormous workload of the musicians trying to make a reasonable living in an English musical environment.

In both senses, however, he will feel at home, for Tilson Thomas too is noted for a high work load and a staggering versatility. His current projects with the LSO include the Beethoven cycle — de rigueur for

anyone in his position, but he talks particularly warmly of other recent recordings.

He has made the first recording of Charles Ives' *Holidays Symphony*, *The Unanswered Question* and other works with the Chicago Symphony Orchestra (42381 CD/LP/tape), and Mahler's *Symphony No 3* coupled with the Ruckert Lieder sung by Dame Janet Baker (44553 CD/LP/tape).

Typically, he is most excited about the most recent work done in the studio with the LSO, Strauss' *Heldenleben* and *Till Eulenspiegels*, which he rates one of the best things they have done together.

"The danger of a recording is that it can become a graven image, which shouldn't happen to something that is spiritual and incorporeal," he suggests. "The ideal record for me is one that will self-destruct after five plays" — a comment he makes with a certain irony as our conversation came at the time of the CD deterioration scandal. "You can then listen to an interpretation, get the point, and move on."

For all this, Tilson Thomas himself is inevitably subject to packaging and marketing like any other major musical figure. CBS is marking the LSO appointment by releasing *A Portrait Of Michael Tilson Thomas*, a compilation of Tchaikovsky, Prokofiev, Debussy and other works (44798/LP/40/CD) with a special price for initial sell-in and 30 days afterwards of £2.43



TILSON THOMAS: 'I love the LSO and I find it exciting to work with'

(LP/tape) and £4.85 (CD).

His *Eroica Symphony* was identified by a sticker as containing music from the Electricity Council's advert which, Tilson Thomas says, does not disturb him, and probably wouldn't have disturbed Beethoven; but in the next breath he regrets the fact that music "is becoming an object which is bought and sold and collected".

Clearly CBS, with national displays, national press advertising,

six-page colour consumer leaflet, *Gramophone* front cover, in-store cassettes, Wogan appearance, *Q* magazine inserts and much more, is hoping that Tilson Thomas will be bought, sold and collected in box loads.

But that is the paradox of the conductor at the top. Suffice to say that in the next three years, Britain will become very familiar with the face and sound of Michael Tilson Thomas.

R E V I E W S

INDIAN CLASSICAL Masters. Rag Darbari, Rag Chandra Kanhra. Imrat Khan, surbahar and sitar. Shafaatullah Khan, tabla. Nimbus NI5118 Rag Bhupal Tori, Rag Patdip. Ram Narahan, sarangi, Suresh Talkwalkar, tabla. Rag Ahir Bhairav. Hariprasad Chaurasia, flute, Sabir Khan, tabla. Nimbus NI 5111 Rag Madhuvanti, Rag Misra Tilang. Shivkumar Sharma, santur, Zakir Hussain, tabla. Nimbus NI 5110. The prevailing view of Indian classical music among many Western music lovers is that while it is an elevated improvised tradition, it is quite unbending, with strict rules governing performance from the time of day when a rag is supposed to be played to the construction of the improvisation itself. And the success of Ravi Shankar and others has cast the sitar in a predominant role.

But this superb mini-series from Nimbus shows that this is far from true. First, as Neil Sorrell points out in his concise but very informative and readable notes, Indian classical music regards the voice as the pinnacle of musical expression, and all instrumental work is really an attempt to represent vocal glory.

This means that there is no strict

tradition which allots certain instruments to the Indian classical tradition at the expense of others. For example, Ustad Imrat Khan, who learnt at the feet of the mighty Ustad Vilayat Khan, has championed the cause of the surbahar, a kind of bass sitar which his grandfather developed. Its noble and more reflective nature is ideally suited to Imrat Khan's musical personality — he is at his strongest in the meditative alap section which opens the rag: Rag Darbari, by the way, refers to the golden age of 16th century Mughal India.

The sarangi, a bowed instrument with three gut playing strings and 36 steel sympathetic strings, has for generations been an accompanying instrument for vocal performances and has borne the "stigma from an erstwhile association with dancing girls". Ram Narayan has done much to liberate the instrument from this restriction and given it an accepted place as an expressive virtuoso solo instrument in its own right. The use of a bow enables it to offer the legato lines resembling revered classical vocal techniques. The technical demand of the sarangi is very high indeed.

The santur, too, is a relative newcomer to the Indian classical tradition. A box zither 60 steel strings

played by two beaters, it has fixed pitches and is therefore unable to play all those quarter-tones and nuances that make Indian music so sensuous. It has to work by suggestion and sleight of hand, in much the same way that a harpsichordist will suggest line and dynamics by detailed rhythmic management. Its great strength is in its speed and drama.

The transverse bamboo flute, however, is the closest instrument to the human voice, and has long been revered in Indian classical music as the vehicle of the God Krishna when he wooed Radha. The opening lines of Hariprasad Chaurasia's Rag Ahir Bhairav, a morning rag, reveals the breathtakingly sensuous nature of the instrument with an absorbing alap with the gentle drone of two tamburas setting the scene, before moving on to the subsequent sections to show the livelier nature of the instrument accompanied by the tabla.

With comparatively little Indian classical music available on CD, Nimbus has made a worthwhile contribution, with painstaking attention to detail extending to the excellent programme notes by Neil Sorrell. And the series looks handsome too.

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MUSIC VIDEO

	Last Week Weeks on Chart	Description (tracks) Timings/Dealer Price	
1	14	MICHAEL JACKSON: The Legend . . . Video Collection Compilation (22 tracks)/55min/£6.95	MJ 1000
2	4	MICHAEL JACKSON: Making Thriller Compilation/1hr/£6.95	Vestron MA 11000
3	3	NOW THAT'S . . . MUSIC VIDEO 12 Compilation/1hr/£6.95	PMI/Virgin MV NOW 12
4	2	MADONNA: Ciao Italia . . . Live (16 tracks)/1hr 40min/£7.80	WEA 9381413
5	5	DEF LEPPARD: Historia Compilation (18 tracks)/1hr 30min/£10.42	PolyGram Music Video 041 684 2
6	12	KISS: Crazy Nights Compilation (3 tracks)/13min/£4.17	Channel 5 CFV 07782
7	9	INXS: Kick The Video Flick Compilation (6 tracks)/30min/£6.95	Channel 5 CFV 07452
8	6	WET WET WET: The Video Singles Compilation (5 tracks)/25min/£6.95	Channel 5 CFV 05662
9	10	PRINCE AND THE REVOLUTION Live (19 tracks)/2hr/£6.95	Channel 5 CFV 01292
10	8	HEART: If Looks Could Kill Compilation (7 tracks)/30 min/£4.55	PMI MVR 99 0075 3
11	15	GENESIS: VOL 2 Compilation (12 tracks)/57min/£6.95	Virgin VVD 330
12	7	GENESIS: VOL 1 Compilation (11 tracks)/55min/£6.95	Virgin VVD 329
13	11	EURHYTHMICS: Savage Compilation (12 tracks)/45min/£6.95	Virgin VVD 340
14	-	WHITESNAKE: Trilogy Compilation (4 tracks)/27min/£4.55	PMI MVR 99 0073 3
15	-	BILLY IDOL: More Vital Idol Compilation (10 tracks)/45min/£9.99	Chrysalis CVHS 5017
16	-	DIRE STRAITS: Alchemy Live Live (10 tracks)/1hr 20min/£9.99	Channel 5 CFV00122
17	-	KATE BUSH: The Whole Story Compilation (14 tracks)/50min/£9.99	PMI MVP 9911 43 2
18	13	AC/DC: Let There Be Rock Live (13 tracks)/1hr 34min/£6.95	WHV PES 34073
19	NEW	THE WHO: Who's Better Who's Best? Compilation (17 tracks)/1hr/£6.95	Channel 5 CFV 0556 2
20	-	THE CURE: Staring At The Sea Compilation (17 tracks)/1hr 30min/£19.99	Palace PVS 301 TM

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MUSIC VIDEO

Fugitive's capture

FUGITIVE TV is expanding the activities of its music video arm with the appointment of Jenny Demetri as executive producer.

Demetri joins the company after 10 years in the music industry. Her past experience in music video includes four years at Music Box where she worked as a programmer and producer on a live afternoon show, the news programme and a series of one-hour television specials profiling such musicians as

Sting, Phil Collins and Herbie Hancock.

Directors represented by Fugitive TV are veteran Chris Gabrin and the award-winning Pete Cornish. New talent includes Big TV! a directing duo who made number one with The Only Way Is Up for Yazz. Also represented is Helene Gutary whose diverse works include collaborations with Grace Jones and New York graffiti man Keith Haring.

● GORDON ELSBURY is to direct music videos at Tim Broad and Russell King's promo company Harry Clips. Over the past two years, Elsbury has directed pop promos for music industry stars Cliff Richard, George Benson, Shakin' Stevens and David Essex.

● POSSIBLY THE first Acid House video has been directed by Peter McArthur and Mark Thompson at Arthouse. The video is for Darrell Lockhart's Garden Of Eden project and the track is due for release on September 15.

R E V I E W S

THE ROYAL BALLET: Swan Lake. Natalia Makarova, Anthony Dowell. Running time 135 minutes. Thames Gold Video Collection TV 8012. Dealer price: £9.03.

L'ENFANCE DU CHRIST: Berlioz. Anthony Rolfe Johnson, Richard Van Alle, Fiona Kimm. Dramatised by Anthony Burgess. Running time: 97 minutes. Thames Gold Video Collection TV 8014. Dealer price: £9.03.

Comment: Two good programmes. Makarova is one of the finest Odettes on film, providing all the grace and ease one would require from the leading Soviet ballerina and Anthony Dowell gives good support. Burgess's imaginative working of L'Enfance du Christ is unusual, blending operatic form with realism, elements of

science fiction and even fantasy. It is the kind of production that would benefit from CDV, although the sound is not bad. Strong characterisation, also, from major roles. **Sales forecast:** Good, except that for the moment, Thames is distributing through WH Smiths only. Stock up when it becomes generally available, though, L'Enfance du Christ may have a mainly Christmas appeal. **NS**

BOB DYLAN: Don't Look Back. Virgin Music Video VVD 251. Running time: 96 minutes. Dealer price: £6.95.

Comment: A significant release for certain sectors of the market, this 1965 semi-documentary by D A Pennebaker follows the Pasha Of Protest round Britain, and includes several highly atmospheric

performances by Dylan, Joan Baez and Donovan. But it is chiefly Dylan, who does the famous Subterranean Homesick Blues with throwaway placards (reputedly filmed behind the Savoy Hotel!), Times They Are A-Changing and others, including Maggie's Farm. Dylan also carves up well-wishers, free-loaders and journalists like Attila the Hun, while Albert Grossman, (his manager), verbally assassinates a jobsworth and, with agent Tito Burns, inflates Dylan's price for a TV Special. An intriguing black and white portrait of a hero in his youth.

Sales Forecast: If historical values were paramount, this would shift millions, and will surely sell well if Dylan's middle-aged fans know it exists. Marketing will be crucial. **JT**

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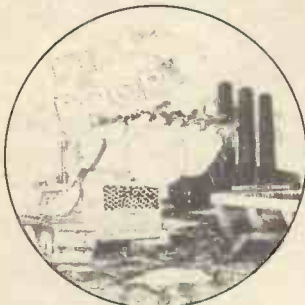
1	1	7	THE ONLY WAY IS UP	Yazz & Plastic Population	Big Life BLR4(T) (I/RT)
2	4	2	MEGABLAST/DON'T MAKE ME WAIT	Bomb The Bass	Rhythm King/Mute DOOD(12)2 (I/RT)
3	2	5	THE LOCO-MOTION	Kylie Minogue	PWL PWL(T)14 (P)
4	3	7	SUPERFLY GUY	S-Express	Rhythm King/Mute LEFT28(T) (I/RT)
5	5	2	DR STEIN	Halloween	Noise International 7HELL01 (A)
6	RE		BIRTHDAY	The Sugarcubes	One Little Indian 7TP11 (12" - 12TP11) (I/NM)
7	NEW		GIGANTIC	Pixies	4AD BAD805 (I/RT)
8	6	3	DESTROY THE HEART	House Of Love	Creation CREO57(T) (I/RT)
9	7	5	I'VE GOT A FEELING	Deluxe	Unyque UNQ3(T) (SP)
10	8	29	THEME FROM S-EXPRESS	S-Express	Rhythm King/Mute LEFT21(T) (I/RT)
11	11	2	TOP CAT RAP	MC Bronx	1002 One CATRAP(12)1 (A)
12	9	45	BLUE MONDAY 1988	New Order	Factory FAC737 (12" - FAC 73R) (P)
13	14	3	COULDN'T GET IT RIGHT	Climax Blues Band	Clay CLAY49 (P)
14	10	7	DEF CON ONE	Pop Will Eat Itself	Chapter 22 PWE1 (12)001 (I/NM)
15	NEW		BITING MY NAILS	Renegade Sound Wave	Mute (12)MUTE82 (I/RT/SP)
16	12	17	GOT TO BE CERTAIN	Kylie Minogue	PWL PWL(T)12 (P)

17	15	13	CHAINS OF LOVE (REMIX)	Erasure	Mute (12)MUTE83 (I/RT/SP)
18	19	2	BEAT DIS	Bomb The Bass	Mister-ron/Rhythm King/Mute DOOD(12)1 (I/RT)
19	31	2	THE CIRCUS	Erasure	Mute MUTE66 (I/RT/SP)
20	16	14	DOCTORIN' THE TARDIS	Time Lords	KLF KLF003 (I/RT)
21	24	21	I SHOULD BE SO LUCKY	Kylie Minogue	PWL PWL(F)8 (P)
22	18	3	TUNE IN	Psychic TV (Jack The Tab)	Temple TOPY037 (I/RE)
23	17	3	YOU MAKE ME REALISE	My Bloody Valentine	Creation CREO55(T) (I/RT)
24	29	15	MOONCHILD (SECOND SEAL)	Fields Of The Nephilim	Situation Two SIT52(T) (I/RT)
25	20	8	DO YOU WANNA FUNK	Sylvester with Patrick Cowley	Domino--(DOM4T) (CH)
26	34	4	DOCTORIN' THE HOUSE	Yazz & Plastic Pop...	Cold Cut featuring Ahead Of Our Time CCUT27 (I/RT)
27	23	57	TRUE FAITH	New Order	Factory FAC183/7 (12" - FAC 183) (P)
28	40	19	BANGO (TO THE BATMOBILE)	Todd Terry Project	Sleeping Bag HAK(T)16 (A)
29	NEW		SHE SCREAMED	Ultra Vivid Scene	4AD BAD806 (I/RT)
30	27	8	HARD TO THE CORE	London Rhyme Syndicate	Abstract (12)LRS001 (P)
31	RE		CHRISTINE	House Of Love	Creation CREO53(T) (I/RT)
32	13	3	TO THE RHYTHM	Longsy D & Cut Master MC	Big One V(V)BIG 10 (I/RT)
33	33	4	SHIP OF FOOLS	Erasure	Mute (12)MUTE74 (I/RT/SP)
34	NEW		BLAME	Chesterfields	Household HOLD3(T) (I/RE)

35	NEW		HABIBA	Bappa Lahiri	Hi Hat HY(T)3 (I/RT)
36	21	11	THE ONE GAME	Saylon Dola	Fly EAGLE 3 (P)
37	30	3	BAD YOUNG SISTERS	Lisa & Lazy	Ahead Of Our Time CCUT3 (I/RT)
38	NEW		KING OF SOUL	Wolfgang Press	4AD BAD804 (I/RT)
39	RE		TANGIERS	Screaming Trees	Native (12)NTV34 (I/RR)
40	RE		FRANK SIDEBOTTOM SALUTES THE MAGIC ...	Frank Sidebottom	In Tape ITTO (I/RR)
41	49	7	SOMETHING NICE	R. Lloyd & New Four Seasons	In Tape IT(T)056 (I/RR)
42	22	5	EIGHTIES LADY	Gwen McRae	Danceyard YARD(T)1 (SP)
43	26	3	LISTEN UP	Ark	Rough Trade--(RTT299) (I/RT)
44	36	16	H.O.U.S.E.	Adonis featuring MC Kodak	Anxious BLMK002 (A)
45	25	12	ATMOSPHERE	Joy Division	Factory FAC2137 (P)
46	32	4	HIJACK THE BEAT	Groove	Submission-(SUBX05) (I)
47	35	2	DEUS	The Sugarcubes	One Little Indian 7TP10 (I/NM)
48	39	23	ANYONE	Smith & Mighty	Beat Master BEAT M2(12)(A)
49	41	3	ALWAYS THE LIGHT	Weather Prophets	Creation CREO56(T) (I/RT)
50	46	7	LOCK, STOCK & BARREL	Star Turn on 45 Pints	Pacific DRINK2 (T) (PAC)

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TOP 25 ALBUMS

1	1	8	KYLIE - THE ALBUM	Kylie Minogue	PWL HF3 (P)
2	3	7	1977-1980: SUBSTANCE	Joy Division	Factory FACT250 (P)
3	2	3	DOING IT FOR THE KIDS	Various	Creation CRELP037 (I/RT)
4	4	19	THE INNOCENTS	Erasure	Mute STUMM 55 (I/RT/SP)
5	6	6	CHESS - THE RHYTHM & THE BLUES	Various	Chess SAM500 (CH)
6	5	53	THE CIRCUS	Erasure	Mute STUMM 35 (I/RT/SP)
7	7	53	SUBSTANCE	New Order	Factory FACT 200 (P)
8	9	2	JACKMASTER VOL 3	Various	DJ International JACKLP503 (A)
9	10	18	LIFE'S TOO GOOD	The Sugarcubes	One Little Indian TPLP5 (I/NM)
10	8	7	TOMMY	Wedding Present	Reception LEEDS2 (I/RR)
11	14	6	THE SOUND OF SUN	Various	Chess SAM3 (CH)
12	12	5	HOUSE OF LOVE	House Of Love	Creation CRELP34 (I/RT)
13	20	10	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH76 (I/RT)
14	23	2	LES MISERABLES	Original London Cast	First Night ENCORE 1 (P)
15	13	39	WONDERLAND	Erasure	Mute STUMM25 (I/RT/SP)
16	11	8	ACID TRAX VOL 2	Various	Serious DRUG2 (A)
17	NEW		THIS IS LATIN MUSIC	Various	Caliente/Charly SHOT1 (CH)
18	RE		UPFRONT 11	Various	Serious UPFT11 (A)
19	17	7	LOVE IS A RHAPSODY	General Lafayette	Plaza PZAA001 (SP)
20	16	5	STREETSONDS 88-2	Various	Streetsounds STSND882 (A)
21	RE		DAWNRAZOR	Fields Of The Nephilim	Situation Two SITUP18 (I/RT)
22	22	5	OUT TO LUNCH	Wish	Ahead Of Our Time AHOT14U (I/RT)
23	24	2	THE WORLD IN YOUR EYES	Loop	Head HEADLP2 (I/RE)
24	RE		ACID HOUSE VOL 1	Various	B.P.M. BPLP001 (I)
25	15	17	HOUSE HITS	Various	Needle/Serious HOH188 (A)

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REGGAE CHART

THIS WEEK

LAST WEEK

1	(1)	SO MANY WAYS	Dennis Malcolm	Charm CRT 19
2	(4)	MUSIC LOVER	Shabba Ranks	Live And Love LLD 83
3	(2)	NO WAY BETTER THAN YARD	Admiral Bailey	Live And Love LLD 81
4	(3)	WOMAN OF MOODS	Trevor Dixon	Groove And QTR CRD 004
5	(5)	HOLDING BACK THE YEARS	Eart Sixteen	Rock Star RS 01
6	(8)	MELLOW	Intense	Arwa Records AR 77
7	(7)	DUCK DANCE	Red Dragon	Live And Love LLD 78
8	(14)	PROUD TO BE BLACK	Crucial Robbie	Y/D YDD 0130
9	(9)	MEANING OF LIFE	B. Candy	Saxon SHF 005
10	(6)	RUMOURS	Gregory Isaacs	Greensleeves Records GRED 221
11	(10)	SENORITA	Dennis Brown	J/W Records JW 59T
12	(15)	CALL ON ME	Delroy Wilson	German Records DGT 37
13	(16)	WILD SANCHEZ	Sanchez	Dennis Star DSI 07
14	(22)	NOT AS HAPPY	F. McGregor/C.Schloss	Greensleeves GRED 226
15	(13)	WHY I CARE	John Holt	Redman International RED 17

REGGAE ALBUM CHART

1	(1)	TURBO CHARGE	F. Paul/Pinchers	Super Supreme SUPLP 1
2	(2)	REGGAE HITS VOL 4	Various Artists	J&R Star J&R 1004
3	(8)	LONELINESS	Sanchez	Techniques Records WRPL 17
4	(6)	GET READY	Mighty Diamonds	Greensleeves Records GREL 112
5	(4)	MUSIC WORKS SHOWCASE 88	Various	Greensleeves GREL 117
6	(5)	CONSCIOUS PARTY 2	Morley/The Melody Makers	Virgin V 2506
7	(7)	LOOKS ARE DECEIVING	Maka B	Arwa Records ARILP 038
8	(10)	JAMMY'S ANGELS	Various Artists	Jammy's SPLP 08
9	(9)	MISTRESS MUSIC	Burning Spear	Greensleeves GREL 116
10	(11)	JAM SESSION VOL. 1	Various Artists	Jammy's VPRL 1031
11	(15)	SIZZLING	Frankie Paul	Skengdon SKDLP 009
12	(12)	LOVERS ROCK INNA DANCEHALL	S. Minott	Youth Prom YPLP 10
13	(17)	MORE IDEAS	Various Artists	Justice JUSLP 05
14	(16)	DUB ME CRAZY PT 8	Mad Professor	Arwa Records ARILP 038
15	(19)	NO DRUGS	Tingo Stewart	Live And Love LALP 25

DISCOS - NEW RELEASE

ONE IN A MILLION	Sanchez	German Records DGT 42
AM I LOSING YOU	Cynthia Schloss	Charm CRT 22
ONE MAN AGAINST THE WORLD	Gregory Isaacs	Tappa Zukie TZ 2
I WANT YOUR LOVE	Morace Andy	Stone Rock MH 222
NEW FEELINGS	Popman/The Raging Bull	Greensleeves GRED 223
BET YOU DON'T KNOW	Pam Hall	Bluetrac BTRD 028
WALK AND WINE	Invader	Soca SOT 002

ALBUMS - NEW RELEASES

TRULY YOURS	RJ's Latest Arrival	Manhattan ATL 1035 (Soul)
TOP 10	Various Artists	Music Master DSR 3291 (Pre)
INSEPARABLE	Dennis Brown	J/W Records WKLP 7 (Back In Stock)

by Dave Henderson

HOT, AND new, from Pinnacle comes the exotic sound of **Nasa** and their new 12-inch single **Shah Shah**. Full of Eastern promise and groovy rock excess (with a prime-loading guitar shooting off at every juncture) it's on **Fun After All** and has that little 'nippy' edge that might just swing it for them. **The Zen Gangsters** have a seven and 12-inch of aspiring pop proportions and that's on the **Cat And Mouse** label and called **South Of The Border**. Like labelmates **Jim Jiminee**, they seem destined to flirt with radio playlists and lower chart positions and, a couple of singles on, should be nicely filled out and populist! The **New Rose** label releases a seven-inch only from **Bruce Joyner**, **The World Needs A Little More Love**, and that's taken from his double LP for **New Rose** called **Hot Georgia Nights**. The A-side of the single features **REM's Peter Buck** on guitar.

NEW YORK's **Horseflies** have their first UK vinyl release with the **Human Fly** LP, cassette and CD on **Cooking Vinyl** through **Revolver** and the **Cartel**. Already acclaimed as space-age folk music, having various drug references and acid flashback tags thrown its way, it looks set to cause interest and see the group receive maximum press exposure. Also searching for the mostest when it comes to interest is London duo **Greater Than One**. After leaving their indus-

TRACKING

trial roots and embarking on a dance-frenzied sojourn on their last 45, **Now Is The Time**, the beat just keeps on thumping on **Peace**, the group's third single. On the **K=K** label (remember that stands for **Kunst Equals Kapital!**), that's available through **Red Rhino** and the **Cartel** and slogans like, er, **Powerhouse!!!!** have been linked with it. OK?

CREEDENCE CLEARWATER Revival have a second volume of **Best Of ...** material released through **Ace's** tie-up with the **American Fantasy** label, the album, which is available through **Pinnacle**, features **Sweet Hitchhiker** and **Up Around The Bend** among others and it'll be available on album and cassette.

JAH SHAKA has a couple of albums released on the **Jah Shaka Music** label through **Revolver**, they are both re-issues. **Brimstone And Fire** is one of his early dub, while **Revelation Songs** is counted as one of his classics. Also from **Revolver**, **Bad Beach** have an album called **Cut It Off** on the **Konkurrel** label. **Bad Beach** are acclaimed as one of the most original and innovative UK hardcore bands and they have, of course, a healthy European following. Also from **Konkurrel**, there's an album from **American hardcore outfit Scream**, called **Live In Europe**. Recorded last

year in Amsterdam it's alleged to be a very hi-fi recording. **Cooking Vinyl** breaks into the CD cupboard again and submit **Davy Spillane's** **Atlantic Bridge** to disc and, still with **Revolver** and the **Cartel**, the wonderfully named **OLD** release their album **Old Lady Drivers** on the **Earache** label. It's the debut release from an east coast US band who were formerly in the similarly classically-named **Regurgitation**.

NEW THROUGH Southern is **Restless's** **Beat My Drum** album on the new **Madhouse** record label. Southern is also handling New York outfit **Barkmarket's** debut album **1-800-God-House**, on the **Purge Sound League** label plus a couplea newbies from **Touch And Go**, in the shape of **The Laughing Hyenas' Merry Go Round** album and **Didjits' Hey Judestar** album.

MASS, WORLDWIDE confusion seems to surround the debut **Frank Sidebottom** LP. An essential piece of vinyl judged from its pre-release cassette form, it now transpires that **Frank** has made it a double album and premature reviews will be puzzled to hear that there are two more sides. The cassette version has specially edited versions of the tracks and the CD is different again. What's even more confusing the album, 5/9/88 is set to

be followed by another album called 13/9/88. In Tape spokespersons were out fishing and unable to comment... their answer machine revealed it was available through **Red Rhino** and the **Cartel**.

Independent and Other charts for some time! The new one, however, is called **Susannah's Still Alive** which will be available in both seven and 12-inch formats. The band are currently hiding in Yorkshire where a new album, **On Land And In The Sea**, is being prepared.

SWEDISH BAND, **Marie And The Wildwood Flowers** re-



CREEDENCE CLEARWATER Revival: vintage stuff part two out now

ANOTHER NEW dance label unleashes its wares on the market this week, as **B/Ware**, through **Rough Trade** and the **Cartel**, releases **Cockney Rhythm** by **The Rebel MC**. Billed as "a real dope beat (with a little reggae riddim)", it's sure to tickle the charts as other recent **Rough Trade** distributed dance sides have. At the other side of the drinking glass, **The Cardiacs** release a new single, following the success of their really memorable last one which I can't remember the title of. Well, it did get a lot of radio airplay and stayed in the

lease their debut LP, simply called **Marie And The Wildwood Flowers**, on groovy, mind-blowing pink vinyl on the **Ediesta** label through **Red Rhino** and the **Cartel**. A scorcher of a torch album it also features numerous Swedish reprobates making whining noises behind the lady in question. A well recommended platter. Also through **Red Rhino**, **Play It Again Sam** release the new **Young Gods' single, L'Amourir**, which is produced by **SWANS** man **Roli Mosimann**, which has already received good rock press attention.

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TITLES A-Z (WRITERS)

Acid Man (Richards).....75	Nothing Can Divide Us (Stock/Aitken/Waterman).....37
Another Part Of Me (Jackson).....16	Nothing's Gonna Change My Love For You (Masser/Goffin).....60
Answers To Nothing (Ure).....14	On The Beach Summer '88 (Reel).....40
Anything For You (Estefan).....15	Only Way Is Up, The (Jackson/Henderson).....3
Ave Maria (Bach/Gounod).....98	Ooddy Koochy (F.U. Baby Teeth) (Baby Ford/Mr Salt).....71
Balando (Cantu/Berlingo).....86	Popcorn '88 Remix (Kingsley).....84
Ballad Of Go Go Brown, The (Gregory/Marsh/Ware).....100	Push It (A) Azor (AA) (Fulsome/Grocks).....57
Big Fun (Pennington/Fores/Seunders).....67	Race, The (Blank/Moier).....8
Birthday (The Sugarbubs).....67	Rags (Rever/Bell).....78
Can You Party (J).....61	Raw (Kemp).....47
Damn Good/Stand Up (Roth/Vai).....82	Reach Out, I'll Be There (88 Remix) (Holland/Dozier/Holland).....44
Don't Be Cruel (Reid/Babyface/Simmonds).....51	Roses Are Red (Babyface/LA).....66
Don't Rush Me (Forbes/Franzel).....89	Running All Over The World (Sage).....30
Dr Stein (Leikath).....63	Rush Hour (Wedlin/Rafelson).....13
Easy (Richie).....20	Save A Little Bit (Goldsmith/Ingram).....36
Edge Of A Broken Heart (Marx/Waybill).....59	Shake Your Thing (It's Your Thing) (Jolley/Rudolph/Ronald/O'Kelly).....36
Every Girl And Boy (Spagna/Hoogen/Pignagnoli).....23	Shotgun City (Holly).....90
Evil That Men Do, The (Smith/Dickinson/Harris).....43	Signed, Sealed, Delivered I'm Yours (Rowland).....81
Find My Love (Nevin).....18	Soldier Of Love (Sturken/Rogers).....39
First Boy In This Town (Love Sick) (Gross/Gamson).....69	Somewhere Down The Crazy River (Robertson).....49
Get Busy (Clarke/Hinds).....91	Stalemate (Lewis/Lewis).....55
Good Times (Kelly/Fisher).....56	Stop This Crazy Thing (More/Black/Reid).....33
Good Tradition (Ikaram).....17	Stylish Business (Serman/Smith).....93
Goodbye To Love Again (Jones).....73	Superfly Guy (Moore/Gabriel).....35
Groovy Kind Of Love (Wine/Bayer).....1	Superstition (Tempest).....48
Hands To Heaven (Gasper/Lillingston).....10	Sweet Child O' Mine (Guns N' Roses).....24
Harder I Try, The (Stock/Aitken/Waterman).....2	Takin' 'Bout A Revolution (Chapman).....85
Harvester Of Sorrow (Hartfield/Brick).....32	Tear Drops (Dr. Rue/Gypsy Wave Band).....11
Heaven In My Hands (King/Gould).....12	Tears Run Rings (Almond).....28
Hey Jude (Lennon/McCartney).....52	Theme From Vietnam (Canon In D) (Pachelbel).....83
Hustle (To The Music) (L).....45	Time Warp 2, The (O'Brien).....72
I Hate Myself For Loving You (Jett/Child).....46	Tonight (Rowland).....88
I Need You (Rodgers/Byrd/Hill).....14	Touchy! (Harker/Mags/Woolfart).....11
I Want Your Love (Soyler).....53	Town Of Plenty (John/Taupin).....76
I Won't Bleed For You (Climie/Fisher/Morgan).....68	Turn Around And Count 2 Ten (Dead Or Alive).....77
I'm Gonna Be (Reid/Reid).....19	Turn On The Night (Stanley/Warren).....68
Indestructible (Seaton/Price).....99	Waiting For The Great Leap Forwards (Bragg).....54
Indestructible (Seaton/Price).....99	Watching You (McIntosh/Eugene/Nicols).....95
Isaiah In Africa (Brown/Capanni/Taylor).....72	Way Behind Me (Tracy/Cornell).....42
John (Rival).....79	When It's Love (Eddy/Alex/Sammy/Mike).....62
Jump Start (Calloway).....38	Where Did I Go Wrong (UB40).....27
Just Got Paid (Kemp/Giffin).....34	Why (You Could Have Had It All) (Murray/Achampong).....87
King Of Emotion (Adamson).....34	World Without You (Warren).....54
Let's Do It Again (Mayfield).....74	Ya Ya Ya (Kante).....41
Live Free Or Die (Baldam & The Angels).....96	You Came (Wide/Wide).....22
Love, London, The (Goffin/King).....9	You're My World (Heyward/Sacher).....70
Long And Lasting Love (Once In A Lifetime) (Masser/Goffin).....49	You're So Vain (Live) (Simon).....97
Lovely Day (Sunshine Mix) (Withers/Scarborough).....21	
Love Me (Anthrax).....26	
Martha's Harbour (Benches/Cousin/Raggs).....50	
Megablast/Don't Make Me Wait (A) (Simon/Merlin).....6	
My Love (Wonder).....7	

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This Week	Last Week	Wks on Chart	Title	Artists (Producers) Publishers	Label 7" (12")	Number (Distributor)
1	9	2	GROOVY KIND OF LOVE	Phil Collins (Phil Collins/Anne Dudley) EMI Music	Virgin VS(T) 1117 (E)	
2	2	7	THE HARDER I TRY	Brother Beyond (Stock/Aitken/Waterman) All Boys Music	Parlophone (12)R 6184 (E)	
3	1	8	THE ONLY WAY IS UP	Yazz & The Plastic Population (Coldcut) BMG Music	Big Life BLR 4(T) (I/RT)	
4	7	6	TEARDROPS	Womack & Womack (Chris Blackwell) Zomba Music	4th & B'way/Island (12)BRW 101 (F)	
5	28	2	HE AIN'T HEAVY, HE'S MY BROTHER	The Hollies (Ron Richards) Chelsea Music/Jenny Music	EMI (12)EM 74 (E)	
6	6	3	MEGABLAST/DON'T MAKE ME WAIT	Bomb The Bass (Tim Simonon/Pascal Gabriel) Rhythm King	Rhythm King DOOD(12) 2 (I/RT)	
7	5	6	MY LOVE	Julio Iglesias feat. Stevie Wonder (H. Gatica) Jobete/Black Bull	CBS JULIO(T) 2 (C)	
8	14	3	THE RACE	Yello (Yello) Warner Chappell	Mercury/Phonogram YELLO 1(12) (F)	
9	3	6	THE LOCO-MOTION	Kylie Minogue (Stock/Aitken/Waterman) EMI Music	PWL PWL(T) 14 (P)	
10	4	7	HANDS TO HEAVEN	Breathe (Bob Sargeant) Virgin Music	Siren/Virgin SRN(T) 68 (E)	
11	12	3	TOUCHY!	A-Ha (Alan Tarney) ATV Music	Warner Brothers W 7749(T) (W)	
12	18	2	HEAVEN IN MY HANDS	Level 42 (Level 42/Wally Badarou/Julian Mendelsohn) Various	Polydor PO 14 (12-PZ 14) (F)	
13	15	6	RUSH HOUR	Jane Wiedlin (Stephen Hague/David Jacob) BMG Music	Manhattan/EMI (12)MT 36 (E)	
14	8	8	I NEED YOU	B.V.S.M.P. (Felton Williams) EMI Music	Debut/Passion DEBT(X) 3044 (A)	
15	19	9	ANYTHING FOR YOU	Gloria Estefan & Miami Sound Machine (Emilio Estefan) SBK Songs	Epic 651673 7 (12-651673) (C)	
16	NEW		ANOTHER PART OF ME	Michael Jackson (Quincy Jones/Michael Jackson) Warner Chappell	Epic 652844 7 (12-652844) (C)	
17	11	7	GOOD TRADITION	Tanita Tikaram (Peter Van Hooke/Rod Argent) Copyright Control	WEA YZ 196(T) (W)	
18	10	7	FIND MY LOVE	Fairground Attraction (Fairground Attraction/Moloney) MCA Music	RCA PB 42079 (12-PT 42080) (BMG)	
19	34	3	I'M GONNA BE	The Proclaimers (Pete Wingfield) Zoo Music/Warner Chappell	Chrysalis CLAIM(X) 2 (C)	
20	40	5	EASY	Commodores (James A. Carmichael/Commodores) Jobete	Motown ZB 41793 (12-ZT 41794) (BMG)	
21	NEW		LOVELY DAY (Sunshine Mix)	Bill Withers (Withers/McDonald) Chelsea Music/Warner Chappell	CBS 653001 7 (12-653001) (C)	
22	13	9	YOU CAME	Kim Wilde (Ricki Wilde/Tony Swain) Rickim Publishing	MCA KIM(T) 8 (F)	
23	25	4	EVERY GIRL AND BOY	Spagna (Spagna/Larry Pignagnoli) Copyright Control	CBS SPAG(T) 1 (C)	
24	24	4	SWEET CHILD O' MINE	Guns N' Roses (Mike Clink) Warner Chappell	Geffen GEF 43(T) (W)	
25	32	3	HE AIN'T HEAVY, HE'S MY BROTHER	Bill Medley (Giorgio Moroder) Chelsea Music/Jenny Music	Scotti Bros PO10 (12-PZ10) (F)	
26	NEW		MAKE ME LAUGH	Anthrax (Anthrax/Mark Dodson) Island Music	Island (12)IS 379 (F)	
27	26	4	WHERE DID I GO WRONG	UB40 (UB40) New Claims/ATV Music	DEP International DEP 30(12) (E)	
28	33	2	TEARS RUN RINGS	Marc Almond (Marc Almond/La Magia) Warner Chappell	Parlophone (12)R 6186 (E)	
29	16	8	SOMEWHERE DOWN THE CRAZY RIVER	Robbie Robertson (Daniel Lanois/Robbie Robertson) SBK Songs	Geffen GEF 40(T) (W)	
30	17	4	RUNNING ALL OVER THE WORLD	Status Quo (Pip Williams) Warner Chappell	Vertigo/Phonogram QUAD 1(12) (F)	
31	48	2	BIG FUN	Inner City feat. Kevin Saunders (Kevin Saunders) Drive-On	10/Virgin TEN(X) 240 (E)	
32	20	2	HARVESTER OF SORROW	Metallica (Metallica/Flemming Rasmussen) PolyGram Int. Music	Vertigo/Phonogram - (METAL 212) (F)	
33	NEW		STOP THIS CRAZY THING	Coldcut featuring Junior Reid (Coldcut) Big Life Music	Ahead Of Our Time/Big Life CCUT 4(T) (I/RT)	
34	21	4	KING OF EMOTION	Big Country (Peter Wolf) 10 Music	Mercury/Phonogram BIGC 5(12) (F)	
35	27	8	SUPERFLY GUY	S-Express (Mark Moore/Pascal Gabriel) Rhythm King	Rhythm King/Mute LEFT 28(T) (I/RT)	
36	45	2	SHAKE YOUR THANG (IT'S YOUR THING)	Salt 'N' Pepa feat. EU (Hurby Luv Bug) SBK Songs	hrr/London FFR(X) 11 (F)	
37	NEW		NOTHING CAN DIVIDE US	Jason Donovan (Stock/Aitken/Waterman) All Boys Music	PWL PWL(T) 17 (P)	

38	36	5	JUMP START	Natalie Cole (Reggie Calloway/Vincent Calloway) Warner Chappell	Manhattan/EMI (12)MT 50 (E)	
39	29	6	SOLDIER OF LOVE	Donny Osmond (Carl Sturken/Evan Rogers) MCA Music	Virgin VS(T) 1094 (E)	
40	22	5	ON THE BEACH SUMMER '88	Chris Rea (Chris Rea/Jon Kelly) Warner Chappell	WEA YZ 195(T) (W)	
41	30	8	YE KE YE KE	Mory Kante (Nick Patrick) London Music	London LON(X) 171 (F)	
42	39	2	WAY BEHIND ME	The Primitives (Paul Sampson/Hugh Jones) Complete Music	Lazy/RCA PB 42209 (12-PT 42210) (BMG)	
43	23	5	THE EVIL THAT MEN DO	Iron Maiden (Martin Birch) Zomba Music	EMI (12)EM 64 (E)	
44	31	8	REACH OUT, I'LL BE THERE	The Four Tops (Holland/Dozier/Harding/Curnow) Jobete Music	Motown ZB 41943 (12-ZT 41944) (BMG)	
45	37	7	HUSTLE (TO THE MUSIC...)	The Funky Worm (Mark Brydon) Copyright Control	FON/WEA FON 15(T) (W)	
46	50	4	I HATE MYSELF FOR LOVING YOU	Joan Jett & The Blackhearts (Child/Laguna) SBK Songs/Virgin Music	London LON(X) 195 (F)	
47	54	2	RAW	Spandau Ballet (G Kemp/Langon/Spandau Ballet) Reformation	CBS SPANS(T) 3 (C)	
48	35	4	SUPERSTITIOUS	Europe (Ron Nevison) EMI Music	Epic EUR(T) 3 (E)	
49	53	2	LONG AND LASTING LOVE (ONCE IN A LIFETIME)	Glenn Medeiros (Michael Masser) EMI Music/Warner Chappell	London LON(X) 202 (F)	
50	38	7	MARTHA'S HARBOUR	All About Eve (Paul Samwell-Smith) BMG Music	Mercury/Phonogram EVEN(X) 8 (F)	
51	43	6	DON'T BE CRUEL	Bobby Brown (L.A./Babyface) Warner Chappell	MCA MCA(T) 1268 (F)	
52	RE		HEY JUDE	The Beatles (George Martin) Northern Songs	Apple (12)R 5722 (E)	
53	41	12	I WANT YOUR LOVE	Transvision Vamp (Zeus B. Held) Copyright Control	MCA TVV(T) 3 (F)	
54	NEW		WORLD WITHOUT YOU	Belinda Carlisle (Rick Nowels) Warner Chappell	Virgin VS(T) 1114 (E)	
55	NEW		STALEMATE	Mac Band (David Wayne/Jonathan Wayne/Wayne Lewis) Island Music	MCA MCA(T) 1271 (F)	
56	55	3	GOOD TIMES	Matt Bianco (Mark Reilly/Mark Fisher) Smooth Dog/Fishy Songs	WEA YZ 302(T) (W)	
57	42	12	PUSH IT/TRAMP	Salt 'N' Pepa (Herby 'Lovebug' Azor) Warner Chappell	Champion CHAMP (12)51:hrr/London FFR(X) 2 (BMG/F)	
58	NEW		TURN ON THE NIGHT	Kiss (Ron Nevison) Warner Chappell Music	Vertigo/Phonogram KISS 9(12) (F)	
59	66	2	EDGE OF A BROKEN HEART	Vixen (Richard Marx) SBK Songs/Feesongs	Manhattan/EMI (12)MT 48 (E)	
60	47	13	NOTHING'S GONNA CHANGE MY ...	Glenn Medeiros (Jay Stone) Rondor/EMI/Warner Chappell	London LON(X) 184 (F)	
61	NEW		CAN YOU PARTY	Royal House (Todd Terry) Champion Music	Champion CHAMP(12) 79 (BMG)	
62	44	6	WHEN IT'S LOVE	Van Halen (Don Landee) Warner Chappell Music	Warner Brothers W 7816(T) (W)	
63	57	3	DR STEIN	Helloween (Tommy Hansen/Tommy Newton) Wintrop Songs	Noise Int. 7HELLO 1 (12-12HELLO 1) (A)	
64	49	4	ANSWERS TO NOTHING	Midge Ure (Midge Ure/Rik Walton) Modd Music/Warner Chappell	Chrysalis URE(X) 5 (C)	
65	NEW		WAITING FOR THE GREAT LEAP FORWARDS	Billy Bragg (Joe Boyd/Wiggy) Warner Chappell Music	Go! Discs GOD 23 (C)	
66	51	13	ROSES ARE RED	Mac Band/The McCampbell Brothers (L.A./Babyface) Warner Chappell	MCA MCA(T) 1264 (F)	
67	68	2	BIRTHDAY	The Sugarbubs (-) Second Wind	One Little Indian 7TP 11 (12-12TP 11) (I/NM)	
68	46	4	I WON'T BLEED FOR YOU	Climie Fisher (Stephen Hague) Chrysalis/Rondor Music	EMI (12)EM 66 (E)	
69	63	3	FIRST BOY IN THIS TOWN (LOVE SICK)	Scritti Politti (Green Gartside/Gamson) Chrysalis/Warner Chappell	Virgin VS(T) 1082 (E)	
70	78	1	YOU'RE MY WORLD	Nick Heyward (Nick Heyward/Graham Sacher) SBK Songs	Warner Brothers W 7758(T) (W)	
71	NEW		OOCHY KOOCHY (...)	Baby Ford (Baby Ford/Mr Salt) Cop. Con.	Rhythm King/Mute 7BFORD 1 (12-7BFORD 1) (I/RT)	
72	67	3	THE TIME WARP 2	Damian (Des Tong) Richard O'Brien/Druidcrest	Jive JIVE(T) 182 (BMG)	
73	60	3	GOODBYE TO LOVE AGAIN	Maxi Priest (Lindo/Dunbar/Shakespeare) Hot Licks/SBK Songs	10/Virgin TEN(X) 238 (E)	
74	56	3	LET'S DO IT AGAIN	George Benson (David Lewis/Wayne Lewis) Warner Chappell	Warner Brothers W 7780(T) (W)	
75	80	1	ACID MAN	Jolly Roger (Eddie Richards) Dy-Na-Mix Music	10/Virgin TEN(X) 236 (E)	

TOP 100 ALBUMS

1	9	KYLIE ● Kylie Minogue (Stock/Aitken/Waterman)	PWL HF 3(P) C:HF3/CD:HFCD 3
2	216	THE FIRST OF A MILLION KISSES ★ Fairground Attraction (F. Attraction/Moloney)	RCA PL 71696(BMG) C:PK 71696/CD:PD 71696
3	517	TRACY CHAPMAN ★★ Tracy Chapman (David Kershenbaum)	Elektra EKT 44(W) C:EKT 44/CD:960774-2
4	43	HOT CITY NIGHTS Various (Various)	Vertigo/Phonogram PROTV 15(F) C:PROMC 15/CD:836057-2
5	202	RAP TRAX Various (Various)	Stylus SMR 859(STY)
6	753	BAD ★★★★★ Michael Jackson (Quincy Jones/Michael Jackson)	Epic 450290-1(C) C:450290-4/CD:450290-2
7	38	NOW! 12 Various (Various)	EMI/Virgin/PolyGram NOW 12(E/F) C:CNOW 12/CD:CDNOW 12
8	85	BEST OF EAGLES ★ EAGLES (Bill Szymczyk)	Asylum EKT 5(W) C:KST 5/CD:9603422
9	105	GREATEST ROCK 'N' ROLL MIX Various (Various)	Stylus SMR 858(STY) C:SMC 858/CD:SMD 858
10	62	SO GOOD Mica Paris (L'Equip)	4th + 8'Way/Island 8RLP 525(F) C:BRCA 525
11	1246	DIRTY DANCING (OST) ★★ Original Soundtrack (Jimmy Ienner/Bob Feiden)	RCA BL 86408(BMG) C:BL 86408/CD:BD 86408
12	911	IDOL SONGS: 11 OF THE BEST ★ Billy Idol (Keith Forsey)	Chrysalis BILTV 1(C) C:ZBLTV 1/CD:BILCD 1
13	117	HITS 8 ★★ Various (Various)	CBS/WEA/BMG HITS 8(C/W/BMG) C:HITS 8/CD:CD HITS 8
14	2123	PUSH ★ Bros (Nicky Graham)	CBS 460629-1(C) C:460629-4/CD:460629-2
15	174	APPETITE FOR DESTRUCTION Guns 'N' Roses (Mike Clink)	Geffen WX 164(W) C:WX 164/CD:925705-2
16	NEW	TWICE THE LOVE George Benson (Various)	Warner Brothers WX 160(W) C:WX 160/CD:925705-2
17	1936	KICK ● INXS (Chris Thomas)	Mercury/Phonogram MERH 114(F) C:MERHC 114/CD:8327212
18	283	CONSCIENCE Womack & Womack (Chris Blackwell)	4th + 8'Way/Island 8RLP 519(F) C:BRCA 519/CD:BRCD 519
19	1524	HYSTERIA ★ Def Leppard (Robert John Lange/Nigel Green)	Bludgeon Riff/Phono HYSLP 1(F) C:HYSMC 1/CD:830675-2
20	132	DON'T BE AFRAID OF THE DARK Robert Cray Band (Bruce Bromberg/Dennis Walker)	Mercury/Phonogram MERH 129(F) C:MERHC 129/CD:834923-2
21	162	ROCKS THE HOUSE! Jellybean (Jellybean)	Chrysalis CJ8 1(C) C:ZCJB 1/CD:CJ8 1
22	1873	TANGO IN THE NIGHT ★★★★★ Fleetwood Mac (Buckingham/McVie)	Warner Brothers WX65(W) C:WX65/CD:925471-2
23	1434	TURN BACK THE CLOCK ★ Johnny Hates Jazz (Calvin Hayes/Mike Nicot)	Virgin V 2475(E) C:TCV 2475/CD:CDV 2475
24	235	ROBBIE ROBERTSON Robbie Robertson (R. Robertson/Daniel Lanois)	Geffen WX 133(W) C:WX 133/CD:9241602
25	222	PURPLE RAIN (OST) ★ Prince & The New Power Generation (Prince & The Revolution)	Warner Brothers 9251101(W) C:9251104/CD:9251102
26	3050	POPPED IN SOULED OUT ★★★★★ Wet Wet Wet (Baker/Kroll/JWWWL/Smarties)	Precious/Phonogram JWWWL 1(F) C:JWWWL 1/CD:832726-2
27	246	ALL ABOUT EVE All About Eve (Samwell-Smith/All About Eve)	Mercury/Phonogram MERH 119(F) C:MERHC 119/CD:834260-2
28	3166	WHITNEY ★★★★★ Whitney Houston (Jermaine Jackson/Masser/Kashif)	Arista 208 141(BMG) C:408 141/CD:258 141
29	3337	HEAVEN ON EARTH ★ Belinda Carlisle (Rick Nowels)	Virgin V 2496(E) C:TCV 2496/CD:CDV 2496
30	NEW	ANSWERS Midge Ure (Midge Ure/Rik Walton)	Chrysalis CHR 1649(C) C:ZCHR 1649
31	2718	MORE DIRTY DANCING (OST) ● Various (Various)	RCA BL 86965(BMG) C:BL 86965/CD:BD 86965
32	2521	LOVE ● Aztec Camera (Various)	Warner Brothers WX 128(W) C:WX 128/CD:242022
33	402	NON STOP Julia Iglesias (Various)	CBS 4609901(C) C:4609904/CD:4609902
34	269	RAINTOWN ● Deacon Blue (Jon Kelly)	CBS 450549-1(C) C:450549-4/CD:450549-2
35	489	THRILLER ★★★★★★ Michael Jackson (Jones/Jackson)	Epic EPC 85930(C) C:4085930/CD:CDEPC 85930
36	4417	LOVESEX ● Prince (Prince)	Paisley Park WX 164(W) C:WX 164/CD:925720-2
37	385	ON THE BEACH ● Chris Rea (Chris Rea/Jon Kelly)	WEA WX 191(W) C:WX 191/CD:YZ 19
38	39173	BROTHERS IN ARMS ★★★★★★ Dire Straits (Mark Knopfler/Neil Dorrman)	Vertigo/Phonogram VERH 25(F) C:VERHC 25/CD:824 499-2
39	346	A SALT WITH A DEADLY PEPA Salt 'N' Pepa (Hurby Luv Bug/Invincibles)	London FFRLP 3(F) C:FFRMC 3/CD:828 102-2
40	3258	HEARSAY ★ Alexander O'Neal (Jimmy Jam/Terry Lewis)	Tabu 450936-1(C) C:450936-4/CD:450936-2
41	4110	INDIGO Matt Bianco (Mark Reilly/Mark Fisher/Various)	WEA WX 181(W) C:WX 181/CD:242474-2
42	4713	PEOPLE ● Hothouse Flowers (Clive Langer/Alan Winstanley)	London LONLP 58(F) C:LONC 58/CD:828101-2
43	4345	FAITH ★★ George Michael (George Michael)	Epic 460000 1(C) C:460000 4/CD:460000 2
44	2911	THE COLLECTION ● Barry White (Various)	Mercury/Phonogram BWTVC 1(F) C:BWTVC 1/CD:834790-2
45	3611	ROLL WITH IT ● Steve Winwood (Winwood/Tom Lord Alge)	Virgin V 2532(E) C:TCV 2532/CD:CDV 2532
46	NEW	SHORT SHARP SHOCKED Michelle Shocked (Pete Anderson)	Cooking Vinyl CVLP 1(F) C:CVLMC 1/CD:836343-2
47	468	UB40 ● UB40 (UB40/John Shaw)	DEP Int./Virgin LPDEP 13(E) C:CADEP 13/CD:DEPCD 13
48	423	THE EIGHT LEGGED GROOVE MACHINE The Wonder Stuff (Pat Collier)	Polydor GONLP 1(F) C:GONMC 1/CD:837135-4
49	548	THE MICHAEL JACKSON MIX ● Michael Jackson (Various)	Stylus SMR 745(STY) C:SMC 745/CD:SMD 745
50	379	WIDE AWAKE IN DREAMLAND ● Pat Benatar (Peter Coleman/Neil Gerdalo)	Chrysalis CDL 1628(C) C:ZCDL 1628/CD:CCD 1628



ARTISTS' A-Z

A-HA	51	JELLYBEAN	21
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AZTEC CAMERA	32	LEWIS, Huey & THE	60
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FAIRGROUND	2	PUBLIC ENEMY	71
FIVE STAR	59	QUEEN	99
FLEETWOOD MAC	22,73	RAP TRAX	5
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GO-BETWEENS	81	ROBERTSON, Robbie	24
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HITS 8	117	STING	78
HORNBY, Bruce & The	100	* THE BLUES BROTHERS	62
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		VAN HALEN	83
		VANDROSS, Luther	87
		VOICE OF THE BEEHIVE	61
		WET WET WET	26
		WHITE, Barry	44
		WILCO, Kim	68
		WINDYBIRD, Steve	45
		WOMACK & WOMACK	18

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

KEY TO CHART

This Week
Last Week
Weeks On Chart

Title	Artist (Producer)	Label (LP No.) (Distributor)	C: Cassette No./CD: Compact Disc No.
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Δ Indicates panel sales increase of 50-99%
Δ Indicates panel sales increase of 100% or more.

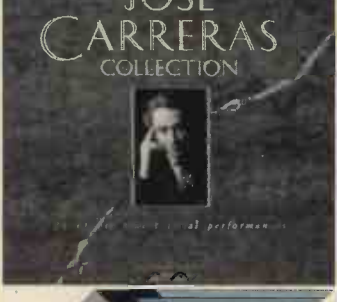
BPI AWARDS
* - PLATINUM (300,000 units)
Any multiple of this level can be certified to provide for double platinum ** (600,000 units), treble platinum *** (900,000 units), quadruple platinum **** (1,200,000 units) awards etc.
* GOLD (100,000 units)
SILVER (60,000 units)

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

STATISTICS (Wk 31)	This Week	Year To Date
New Chart Entries	4	171
Panel Sales Percentage	1%	

JOSE CARRERAS OUT NOW

SMR 860 SMC 860 CD SMD 860



STYLUS

51	613	STAY ON THESE ROADS ● A-Ha (Alan Tarney)	Warner Brothers WX 166(W) C:WX 166/CD:925733-2
52	5033	OUT OF THE BLUE ● Debbie Gibson (Zarr/Gibson)	Atlantic WX 139(W) C:WX 139/CD:7817802
53	6678	THE JOSHUA TREE ★★★★★ U2 (Daniel Lanois/Brian Eno)	Island U26(F) C:UC26/CD:CID U26
54	5131	EVERYTHING ● Climie Fisher (Hague/Lillywhite)	EMI EMC 3538(E) C:TCEMC 3538/CD:CDP 7483382
55	79	OFF THE WALL ★ Michael Jackson (Quincy Jones/M.Jackson)	Epic 450086 1(C) C:450086 4/CD:CDEPC 83468
56	5613	JULIA FORDHAM Julia Fordham (Padley/Mitchell/Fordham/Padgham)	Circa/Virgin CIRCA 4(E) C:CIRC 4/CD:CIRCD 4
57	5712	TUNNEL OF LOVE ★ Bruce Springsteen (Springsteen/Landau/Plotkin)	CBS 460270-1(C) C:460270-4/CD:460270-2
58	4946	THE CHRISTIANS ★★ The Christians (Laurie Latham)	Island ILPS 9876(F) C:ICT 9876/CD:CID 9876
59	353	ROCK THE WORLD Five Star (Leon Sylvers/Buster Pearson)	Tent/RCA PL 71747(BMG) C:PK 71747/CD:pd 71747
60	456	SMALL WORLD ● Huey Lewis & The News (Huey Lewis & The News)	Chrysalis CDL 1622(C) C:ZCDL 1622
61	5211	LET IT BEE Voice Of The Beehive (Collins/Jones/Etzioni)	London LONLP 57(F) C:LONC 57/CD:828 100 2
62	5851	BRIDGE OF SPIES ★★ T'Pau (Roy Thomas Baker)	Siren/Virgin SRNLP 8(E) C:SRNMC 8/CD:CDSRN 8
63	792	THE BLUES BROTHERS (OST) Various (Various)	Atlantic K 50715(W) C:K 450715/CD:K 50715
64	5960	INTRODUCING THE HARDLINE ... ★★★★★ Terence Trent D'Arby (Ware/D'Arby/Gray)	CBS 450 911-1(C) C:450 911-4/CD:450 911-2
65	719	THE SHOUTING STAGE Joan Armatrading (Joan Armatrading)	A&M AMA 5211(F) C:AMC 5211/CD:AMCD 5211
66	6951	THE CREAM OF ERIC CLAPTON ★★ Eric Clapton/Cream (Various)	Polydor ECTV 1(F) C:ECTVC 1/CD:833 519-2
67	536	IDLEWILD ● Everything But The Girl (Ben Watt)	Blanco Y Negro/WEA BYN 16(W) C:BYNC 16/CD:242288-2
68	608	CLOSE Kim Wilde (Ricki Wilde/Tony Swain)	MCA MCG 6030(F) C:MCGC 6030/CD:DMCG 6030
69	6417	MOTOWN DANCE PARTY ● Various (Various)	Motown ZL 72700(BMG) C:ZK 72700/CD:ZD 72700
70	853	HOUSE SOUND OF LONDON VOL 4 Various (Various)	Hrr/London FFRBP 4(F) C:FFRDC 4/CD:828107-2
71	557	IT TAKES A NATION OF MILLIONS ... Public Enemy (Shocklee/Ryder)	Def Jam/CBS 462415 1(C) C:462415 4/CD:462415 2
72	637	DON'T LET LOVE SLIP AWAY Freddie Jackson (Paul Laurence)	Capitol EST 2067(E) C:TCEST 2067/CD:CDEST 2067
73	8036	RUMOURS ★★★★★ Fleetwood Mac (Fleetwood Mac/Dashut/Caillet)	Warner Brothers K 56344(W) C:K 456344/CD:K 256344
74	7520	NITE FLITE ★ Various (Various)	CBS MOOD4(C) C:MOOD4/CD:MOOD4C
75	8314	SAVAGE ★ The Eurythmics (David A Stewart)	RCA PL 71555(BMG) C:PK 71555/CD:PD 71555
76	736	A MOMENTARY LAPSE OF REASON ● Pink Floyd (Bob Ezrin/Dave Gilmour)	EMI EMD 1003(E) C:TCEMD 1003/CD:CDP 7480682
77	6552	PET SHOP BOYS, ACTUALLY ★★ Pet Shop Boys (Mendelsohn/Various)	Parlophone PCSD 104(E) C:TCPCSD 104/CD:CDPCSD 104
78	952	NOTHING LIKE THE SUN ★ Sting (Neil Dorfsman/Sting)	A&M AMA 6402(F) C:AMC 6402/CD:CDA6402
79	7882	PHANTOM OF THE OPERA ★★ Various (Andrew Lloyd Webber)	Polydor PODV 9(F) C:PODVC 9/CD:831 273-2/831 563-2
80	7212	JACK MIX IN FULL EFFECT ● Mirage (Nigel Wright)	Stylus SMR 856(STY) C:SMC 856/CD:SMD 856
81	NEW	16 LOVER'S LANE The Go-Betweens (Mark Wallis)	Beggars Banquet BEGA 95(W) C:BECC 95/CD:BECA 95 CD
82	8220	THE INNOCENTS ● Erasure (Stephen Hague)	Mute STUMM 55(I/RT/SP) C:STUMM 55/CD:CDSTUMM 55
83	675	OU812 Van Halen (Donn Landee)	Warner Brothers WX 177(W) C:WX 177/CD:925732
84	624	SEVENTH SON OF A SEVENTH SON ● Iron Maiden (Martin Birch)	EMI EMD 1006(E) C:TCEMD 1006/CD:CDEMC 1006
85	7427	THE BEST OF OMD ★ OMD (Various)	Virgin OMD 1(E) C:TCOMD 1/CD:CDOMD 1
86	9616	FACE VALUE ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185(E) C:TCV 2185/CD:CDV 2185
87	8184	GIVE ME THE REASON ★★ Luther Vandross (Vandross/Miller)	Epic 450134-1(C) C:450134-4/CD:450134-2
88	688	WHAT YOU SEE IS WHAT YOU GET Glen Goldsmith (Jolley/Harris)	RCA PL 71750 (BMG) C:PK 71750/CD:PD 71750
89	8813	THE BEST OF UB40 VOL 1 ★★ UB40 (Various)	Virgin UBTV 1(E) C:UBTV 1/CD:CDUBTV 1
90	864	SCENES FROM THE SOUTHSIDE ● Bruce Hornsby & The Range (Dorfsman/Hornsby)	RCA PL 86686(BMG) C:PK 86686/CD:PD 86686
91	902	HOUSE HALLUCINATIONS (PUMP UP ...) Various (Various)	* Breakout/A&M HSEA 9002(F) HSEA 9002
92	944	NO JACKET REQUIRED ★★★★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345(E) C:TCV 2345/CD:CDV 2345
93	RE	THE CIRCUS ★ Erasure (Flood)	Mute STUMM 35(I/RT/SP) C:STUMM 35/CD:CDSTUMM 35
94	RE	SLIPPERY WHEN WET ★★ Bon Jovi (Bruce Fairbairn)	Vertigo/Phonogram VERH 38(F) C:VERHC 38/CD:830 264 2
95	915	DANCING WITH STRANGERS ★ Chris Rea (Chris Rea)	Magnet/WEA WX 180(W) C:WX 180/CD:CDMAG 5071
96	992	SIGN OF THE TIMES ● Prince (Prince)	Paisley Pk/Warner Bros WX 88(W) C:WX 88/CD:925577-2
97	8419	SIXTIES MIX 2 ● Various (Various)	Stylus SMR 855(STY) C:SMC 855/CD:SMD 855
98	786	1977-1980 SUBSTANCE Joy Division (Martin Hannett/Joy Division)	Factory FACT 250(P) C:FACT 250/CD:FACT 250
99	RE	QUEEN GREATEST HITS ★★★★★ Queen (Various)	Parlophone EMTV 30(E) C:TC EMTV 30/CD:CDP 746033 2
100	RE	20 GOLDEN GREATS Hollies (Various)	EMI EMTV 11(E) C:TCEMTV 11/CD:7462382

Cheeky Judy...

by David Giles

"WHAT ARE the kids going to look back to in 20 years' time?" wonders Judy Cheeks, whose latest single is the mischievously funky Just Another Lie. "All the technical stuff that's applied today means that the real heart of the music's often missing."

The current 45 is pulled from No Outsiders released on Polydor, which highlights the versatility of both Judy's musical style and her voice. Raised on gospel music in the American South, her first work in the music industry was a recording session with Ike & Tina Turner. "Sing it like this!" growled Tina, and Judy's voice began to encompass the raunchy blues style, easily discernible on the LP's opening track Gonna Wait On Love.

A deal with Ariola led to some commercial success in Germany, where Judy settled for a few years and presented a TV game show. A guest appearance by Chaka Khan on the show inspired Judy to pursue her singing more seriously, and she soon signed a worldwide deal with Polydor, who have patiently waited while Judy soaks up some respect rather than rushing out a blatantly commercial single. "I'm not your typical commercial doll", she insists.

If 'Cheeks' sounds a slightly unusual surname, then it's because Judy's grandparents were Cherokee Indians, from whom she has inherited her striking looks. In their language 'cheek' means 'a little stream'. Which is a very modest thing to be in the face of the tidal wave that is the music industry.

Big Bam yah boo

by Selina Webb

THE FIRST thing that strikes you about Big Bam Boo is how perfectly they'd suit casting in a US buddy movie: Shark, the short, rosy-cheeked college kid type tagging along with Simon Tedd, the bespectacled spitting image of Clark Kent before he dons his Superman garb.

Similarly striking is the speed and enthusiasm with which the lads whip out their acoustics and beat box to provide a personal rendition of tracks from the new album; simple stuff but enough to blow your socks off. On this form, it's easy to see why MCA's Mark Dean signed them on the spot when they gave a similar show in his office.

Londoner Tedd and Shark, who is from Toronto, met in Nashville's Greyhound Bus depot in 1985 and, after another chance meeting in London at the now-defunct Embassy Club, they formed Big Bam Boo. The usual round of demo-flogging proved fruitless so they decided to play live to the A&R departments of selected record companies "at least to make sure they'd heard our stuff". The boys now



BIG BAM BOO with Mark Dean

pride themselves on their ability to play 'anytime, anyplace', although they have never busked and stress that the Proclaimers comparisons should stop here. The in-office sound provides only an indication of the full-blooded versions of their catchy songs.

Big Bam Boo have already appeared on Night Network ("the clip went out at 2am so we haven't been mobbed in the streets yet," quips Tedd) and supported Hot-house Flowers on three successful Irish dates. Now the first single, a chunky mix of C&W guitars and a throbbing beat called Fell Off A Mountain, has been released with an album produced by Richard Manwaring due to follow in the autumn.

"For us it's not about making hit records, it's about making records we like to make," affirms Shark. It's almost inconceivable that these endearing chaps will miss out on stardom, but surely their indeterminate musical style — they muse that the unusual sound comes from having a compulsive dance backing supporting a song rather than a riff — will prove troublesome for the MCA A&R department?

Not according to Mark Dean, who says he snapped up the band through gut feelings and, although they are far from being another Wham!, he says he has the same confidence in their uniqueness.

"There won't be any problems in marketing — the music will create its own thing. People like Tracy Chapman and Fairground Attraction don't fit into categories either, but they've done it."

In transit

by Nick Robinson

THERE IS nothing worse than wanting to play your music loud and having someone who keeps telling you to turn it down. Red Lorry Yellow Lorry still have that frustration.

"We had problems every night on our Scottish dates because we

needed this absolutely thundering drum machine. But when we got it exactly how we wanted it I think they saw what we were about," says vocalist Chris Reed.

Anyone who knows the Leeds-based band's music will know the Lorries thrive on a great wall of sound powered by insistent guitars and a body-blow beat. The new album Nothing Wrong captures that power perfectly. Reed explains the underlying theme: "I saw a documentary about the Kalahari Bushmen who are one of the last surviving examples of primitive man. They suffer from repression and that feeling is behind a lot of the songs."

After building up a strong following from their first two albums on Red Rhino, the band decided it was time to bring their relatively simple but direct post-punk sound to a wider audience. "We moved to Beggars Banquet because they have worked well with a lot of bands that are a little off-the-wall," says Reed.

The relationship is working well and with a new single, released on September 12, Only Dreaming, the Lorries are truly thundering down the road again.

Baby talk

by Julian Henry

THE RAPID ascent of the Rhythm King record label can be identified as one of the more positive points of the year to date. Following on the phenomenal success of Mark Moore's S-Express comes the label's latest British signing, another protege of nightclub circles, Baby Ford.

The debut Baby Ford single Oochy Koochy (F.U. Baby Yeh Yeh) has been heralded in some circles as the best British Acid House release to date and sits comfortably alongside the numerous high pedigree American imports in the specialist retailers such as Red Records and Black Market of London.

Baby Ford himself is a 23 year old Mancunian. A year ago he was frequenting the then-fledgling Acid House club scene, and spent his time recording, lifting samples from pirate DJ shows such as Danny Rampling on Kiss FM.

The single was recorded at the end of last year. "I didn't want a clean sound" he says. "I was pretty into Acid House and my only access to it was through the pirates so I just sampled it straight off the radio. It was completely spontaneous, written and recorded in one and a half days, and although the



BABY FORD: acidic

samples were pretty dodgy, the grin factor was high and you can feel it on the record. It works."

Ford was picked up when a tape of Oochy Koochy was played at the Shoom Club. "Someone recommended me to Rhythm King after hearing the tape there" he says. "Their attitude is just right — it's a case of 'let's just put it out and see how it goes'. There's no heavy promotional number. I don't suppose they'd dare plastering my face all over the place anyway, it's much too ugly heh heh."

Baby Ford looks surprised when asked about Radio One airplay. He made his TV debut on The Chart show however with a low-budget video made by F-Mix, and is making occasional trips to Europe to perform live.

"We are competent live" he states. "I'm not actually a terribly good player, but I'm good enough. I want to move on but I think that the naivety you have when you're just starting is really important. I want to develop my vocal style and my writing abilities though, I do want to improve."

Brown boils new brew

by Nigel Hunter

HOT CHOCOLATE as a drink is an acquired taste, and too sickly for some. Hot Chocolate as a band was very much to the taste of a lot of people to the extent of 11 top 10 hits and 22 singles in the top 30 over a 16-year period, an awesome lifespan in the fickle and ephemeral pop world.

Yet Errol Brown, chief ingredient and songwriter of Hot Chocolate, decided to leave the band in 1986. Such a move could be construed as quitting while you're still ahead or taking a considerable risk by venturing into the precarious solo artist sector. Brown's explanation for his decision is quite simple.

"I left Hot Chocolate when I had to. I had a great time for a long time, but eventually found I didn't want to be part of that situation anymore. It's dangerous and risky, but it's the time of my life to try something else."

His first solo single for WEA, The Personal Touch, was reassuring by registering in the top 30. He's now busy completing his first solo LP, scheduled for October release, and the project is taking on a definite theme and concept as he progresses.

"It's developed into what I call

a high desire LP," Brown grins. "Not just love, but desire for money and power and other things. I'll be using some other people's songs as well."

"It's a breath of fresh air for me to sing somebody else's songs," Brown asserts. "If I sing my own songs, it's no strain because it's all come out of me. Learning somebody else's, working at the exact meaning and emphasis, is harder but good for you."

Brown's own tally of songwriting success is imposing, with hits such as it Started With A Kiss, Girl Crazy, Everyone's A Winner, Brother Louie, Emma and You Sexy Thing, which dates from 1976 and which has been the biggest earner so far.

"I'm not a prolific writer, but when the idea comes, it flows fairly easily. It can be an emotion, or sometimes a phrase heard in casual conversation will start me off. If a great title suggests itself, I can work on from there. But if you put me in a room and ordered me to stay there till I'd written six songs, I couldn't do it."

Momus in madness

by Ian Gittins

"GIVE ME the ability to rage correctly" says the sleeve to the new LP by Momus. It's a quote from Joe Orton, and on the enclosed vinyl range comments and condemnations on the whole field of human vanity and pomposity. Tender Pervert, Momus' fourth LP, is alive to the absurdities and oddities of our state.

Momus is the alter-ego of Nick Currie, a Scot now resident on Chelsea's Kings Road. After earlier work with 4AD and Mike Alway's flippant é label, he now finds himself part of Alan McGee's growing Creation stable. Previous projects have included an album of Jacques Brel covers, and his natural bent is towards wry, evocative couplets set to camp, dry musical strains. It's a potent mix.

Lyrical themes tend to repeat themselves. Tender Pervert deals closely with the idea of monogamy and fidelity as stale and reductive, while also casting an eye at Momus' own prospects in the music biz. I Was A Maoist Intellectual In The Music Industry wonders if his aloof, analytic thrusts at human desires and habits are destined to lie buried under their cleverness, appeal to small cult audience only. Is it a danger?

"Maybe. One thing I've thought recently is I could reach more people with a full band round me, not just one guitar. But it's important to me to try and be commercial. I'm aware I could easily be just a writer-in-residence at some subsidised arts centre, or an English teacher. But I like being myself in this strange music world."

"I have a delusion language is to do with telling people what they don't really want to hear. It's a stubborn belief, I guess, maybe because I'm kind of Calvinistic. But it's one of the things which keeps me doing this."

Only Morrissey so far this decade has given voice to feelings of gentle adolescent angst so articulately. If Momus can ape his popularity is unsure. But it's certainly not impossible.

RED LORRY Yellow Lorry: still transporting



The importance of being earnest

FRONTING A seven-piece band at **Riverside Studios**, **Julia Fordham** delighted an enraptured audience of smart young couples, most of whom seemed to know the words and who would, on occasion, mouth them meaningfully at each other.

Yes, Fordham's songs are very meaningful; full of earnest observations and post-feminist self-assertion. Totally safe and quite toothless, but very well put together, the renditions this evening easily eclipsed the recorded versions and *Woman Of The 80s* especially generated some real heat. Despite some problems with high notes, Fordham has an admirable vocal range — although she could make more use of its bottom end — and as a performer and songwriter she is obviously very talented at being in the right place at the right time.

"I wanna be a rich girl soon", she sang, and she shouldn't have too long to wait. A very stylish touch was to end the set with a ballad, *Invisible War*, which conveyed some emotional depth, and featured the evening's best vocal performance.

ADAM BLAKE

Summerhill sensation

LIKE THEIR label-mates *Primal Scream*, *Biff Bang Pow!* have been saddled with a reputation of being fairly disposable vis a vis the old



SUMMERHILL: great expectations

vinyl, tending to "wimp out" and "lack balls". However, on stage they approach their material with an abrasive sort of flourish. Starting their set at **Dingwalls** with a low, Crazy Horse-type number they almost lived up to that presumptive exclamation mark. Alan McGee's Ronald McDonald barnet and menacing Raybans belie a sweet, sure voice. Fellow Creation director Dick Green, meanwhile, gives his guitar a thorough spanking.

The Jazz Butcher, also on Creation, have no exclamation mark. A more appropriate form of punctuation would be inverted commas, since their incredibly wordy songs lead one to wonder, irreverently, how the poor chap at the helm can remember quite how they all go. There is evidence of a few GCE's having been scored here, especially on the extremely tuneful *Real Men*. Both these bands can be located on the cheapo Creation compilation, *Doing It For The Kids*.

Summerhill were the runaway success of the evening. Lead singer Seori Burnett is a confident performer at the best of times, but there was an extra bite to the songs tonight, probably due to in-band glee that they've made a smashing debut mini-LP, *Lowdown* (due out soon on Diablo). Their brand of 12-string propelled rock is in the finest tradition of The Byrds, Flying Burrito Brothers and REM, and their harmony singing is never less than a treat. Neil Scott has an ace technique that perfectly compliments Burnett's sure-fire quaver. Their best song, *Found A Friend*, contains a guitar-picking sequence achieved somehow with slide and whammy bar that almost made this reviewer drop his pint. See them soon.

DAVE CAVANAGH

Hunting — the highs and lows

IT'S BEEN a while since we last saw the Australian **Hunters & Collectors**, but having survived British record company disputes and what the band felt was a totally disinterested British audience, they returned at Hammersmith's **Riverside Studios** to a much warmer reception.

H&C used to be more rhythmic and even "tribal" in their methodology but time has given way to a far more accessible rock, something like a pub version of Dexty's *Midnight Runners*. Tracks like *Throw Your Arms Around Me* are more poppy and more concise and successful, with the longer pieces like *I Believe In My Soul* just a bit forced, with their standard crescendos and climaxes.

H&C do have a fabulous horn section through which drives this bristling soul rock with verve and energy, all punchy and tight, and singer Mark Seymour has worked hard to be more of an all-encompassing frontman than before. Still, many may prefer the more jagged, mesmeric Hunters of old to the version on view tonight, but the reception the group got — plenty of enthusiastic Australians happy to see an old flame once again — was loud and encouraging. H&C play support to The Triffids at London's Dominion, and have the songs to make a further impression.

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TOP 50 SINGLES

MUSIC WEEK

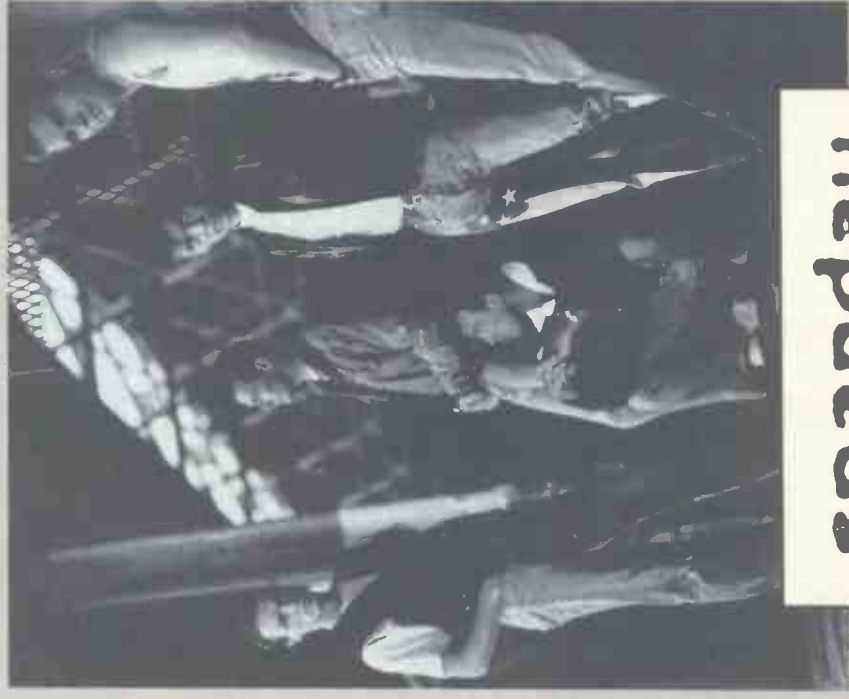


Compiled by Gallup for the BPI, *Music Week* and BBC based on a sample of 500 record outlets. Incorporating 7", 12", Cassettes & CD single sales.

No1	9	GROOVY KIND OF LOVE Phil Collins		Virgin VS(T) 1117 (E)
2	2	THE HARDER I TRY Brother Beyond		Parlophone (12)R 6184 (E)
3	1	THE ONLY WAY IS UP Yazz & The Plastic Population		Big Life BLR 4(T) (I/RT)
4	7	TEARDROPS Womack & Womack		4th + B-way/Island (12)BRW 101 (F)
5	28	HE AIN'T HEAVY, HE'S MY BROTHER The Hollies		EMI (12)EM 74 (E)
6	6	MEGABLAST/DON'T MAKE ME WAIT Bomb The Bass		Rhythm King DOOD(12) 2 (I/RT)
7	5	MY LOVE Julio Iglesias featuring Stevie Wonder		CBS JULIO(T) 2 (C)
8	14	THE RACE Yello		Mercury/Phonogram YELLO (12) (F)
9	3	THE LOCO-MOTION Kylie Minogue		PWL PWL(T) 14 (P)
10	4	HANDS TO HEAVEN Breathe		Siren/Virgin SRN(T) 68 (E)
11	12	TOUCHY! A-Ha		Warner Brothers W 7749(T) (W)
12	18	HEAVEN IN MY HANDS Level 42		Polydor PO 14 (12'-PZ 14) (F)
13	15	RUSH HOUR Jane Wiedlin		Manhattan/EMI (12)MT 36 (E)
14	8	I NEED YOU B.V.S.M.P		Debut/Passion DEBT(X) 3044 (A)
15	19	ANYTHING FOR YOU Gloria Estefan & Miami Sound Machine		Epic 6516737 (12'-6516736) (C)
16	NEW	ANOTHER PART OF ME Michael Jackson		Epic 652844 7 (12'-652844 6) (C)
17	11	GOOD TRADITION Tanita Tikaram		WEA YZ 196(T) (W)
18	10	FIND MY LOVE Fairground Attraction		RCA PB 42079 (12'-PT 42080) (BMG)
19	34	I'M GONNA BE The Proclaimers		Chrysalis CLAIM(X) 2 (C)
20	40	EASY Commodores		Motown ZB 41793 (12'-ZT 41794) (BMG)
21	NEW	LOVELY DAY (Sunshine Mix) Bill Withers		CBS 653061 7 (12'-653061 6) (C)

W

RAW



Spandau Ballet



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

53	41	I WANT YOUR LOVE Transvision Vamp		MCA TW(T) 3 (F)
54	NEW	WORLD WITHOUT YOU Belinda Carlisle		Virgin VS(T) 1114 (E)
55	NEW	STALEMATE Mac Band		MCA MCA(T) 1271 (F)
56	55	GOOD TIMES Matt Bianco		WEA YZ 302(T) (W)
57	42	PUSH IT/TRAMP Salt 'n' Pepa		Champion CHAMP (12)S1:ffrr/London FFRR(X) 2 (BMG/F)
58	NEW	TURN ON THE NIGHT Kiss		Vertigo/Phonogram KISS 9(12) (F)
59	66	EDGE OF A BROKEN HEART Vixen		Manhattan/EMI (12)MT 48 (E)
60	47	NOTHING'S GONNA CHANGE MY LOVE FOR YOU Glenn Medeiros		London LON(X) 184 (F)
61	NEW	CAN YOU PARTY Royal House		Champion CHAMP(12) 79 (BMG)
62	44	WHEN IT'S LOVE Van Halen		Warner Brothers W 7816(T) (W)
63	57	DR STEIN Helloween		Noise Int. 7HELLO 1 (12'-12HELLO 1) (A)
64	49	ANSWERS TO NOTHING Midge Ure		Chrysalis URE(X) 5 (C)
65	NEW	WAITING FOR THE GREAT LEAP FORWARDS Billy Bragg		Go! Discs GOD 23 (C)
66	51	ROSES ARE RED Mac Band feat. The McCampbell Brothers		MCA MCA(T) 1264 (F)
67	68	BIRTHDAY The Sugarcubes		One Little Indian 7TP 11 (12'-12TP 11) (I/WM)
68	46	I WON'T BLEED FOR YOU Climie Fisher		EMI (12)EM 66 (E)
69	63	FIRST BOY IN THIS TOWN (LOVE SICK) Scriffi Politti		Virgin VS(T) 1082 (E)
70	78	YOU'RE MY WORLD Nick Heyward		Warner Brothers W 7758(T) (W)
71	NEW	OOCHY KOOCHY (F.U. BABY YEAH YEAH) Baby Ford		Rhythm King 7BFORD 1 (12'-BFORD 1) (I/RT)
72	67	THE TIME WARP 2 Damian		Jive JIVE(T) 182 (BMG)
73	60	GOODBYE TO LOVE AGAIN Maxi Priest		10/Virgin TEN(X) 238 (E)
74		LET'S DO IT AGAIN The Police		

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22	13	YOU CAME	Kim Wilde	MCA KIM(T) 8 (F)
23	25	EVERY GIRL AND BOY	Spagna	CBS SPAG(T) 1 (C)
24	24	SWEET CHILD O' MINE	Guns N' Roses	Geffen GEF 43(T) (W)
25	32	HE AIN'T HEAVY, HE'S MY BROTHER	Bill Medley	Scotti Bros PO 10 (12" PZ 10) (F) 3/27/88
26	NEW	MAKE ME LAUGH	Anthrax	Island (12)JS 379 (F)
27	26	WHERE DID I GO WRONG	UB40	DEP International DEP 30(12) (E)
28	33	TEARS RUN RINGS	Marc Almond	Parlophone (12)R 6186 (E)
29	16	SOMEWHERE DOWN THE CRAZY RIVER	Robbie Robertson	Geffen GEF 40(T) (W)
30	17	RUNNING ALL OVER THE WORLD	Status Quo	Vertigo/Phonogram QUAD 1 (12) (F)
31	48	BIG FUN	Inner City feat. Kevin Saunderson	10/Virgin TEN(X) 240 (E)
32	20	HARVESTER OF SORROW	Metallica	Vertigo/Phonogram - (METAL 212) (F)
33	NEW	STOP THIS CRAZY THING	Coldcut feat. Junior Read	Ahead Of Our Time/Big Life CCUT 4(T) (U/RT)


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74 56 LET'S DO IT AGAIN

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Jolly Roger

Warner Brothers W 7780(T) (W)
10/Virgin TEN(X) 236 (E)

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TWELVE • INCH

1	2	MEGABLAST/DON'T MAKE ME WAIT	Bomb The Boss
2	1	THE ONLY WAY IS UP	Yaz & The Plastic Population
3	3	TEARDROPS	Womack & Womack
4	8	THE RACE	Yello
5	10	A GROOVY KIND OF LOVE	Phil Collins
6	5	THE HARDER I TRY	Brother Beyond
7	NEW	LOVELY DAY	Bill Withers
8	4	HARVESTER OF SORROW	Metallica
9	12	BIG FUN	Inner City/Kevin Saunderson
10	NEW	HE AIN'T HEAVY, HE'S MY BROTHER	The Hollies
11	NEW	ANOTHER PART OF ME	Michael Jackson
12	NEW	MAKE ME LAUGH	Anthrax
13	9	HEAVEN IN MY HANDS	Level 42
14	7	HANDS TO HEAVEN	Breathe
15	NEW	STOP THIS CRAZY THING	Coldcut featuring Junior Reid
16	6	I NEED YOU	EVS&M.P.
17	13	SWEET CHILD O' MINE	Guns N' Roses
18	17	MY LOVE	Julio Iglesias feat. Stevie Wonder
19	16	TOUCHYTA-Ho	Julio
20	11	THE LOCO-MOTION	Kylie Minogue
21	30	TEARS RUN RINGS	Marc Almond
22	22	RUSH HOUR	Jane Wiedlin
23	14	DON'T BE CRUEL	Bobby Brown
24	21	SHAKE YOUR THANG (IT'S YOUR THING)	Salt 'N' Pepa feat. EU
25	NEW	CAN YOU PARTY	Royal House
26	20	YE ME YE ME	Mory Kanté
27	37	HE AIN'T HEAVY, HE'S MY BROTHER	Bill Medley
28	36	ANYTHING FOR YOU	Gloria Estefan & Miami Sound Machine
29	23	JUMP START	Natalie Cole
30	28	EVERY GIRL AND BOY	Spagna
31	15	SUPERFLY GUY	S-Express
32	NEW	EASY	Commodores
33	31	WHERE DID I GO WRONG	UB40
34	NEW	OOCHY KOOCY	Baby Ford
35	40	ACID MAN	Jolly Roger
36	NEW	STALEMATE	Mac Band
37	18	HUSTLE! (TO THE MUSIC...)	The Funky Worm
38	25	YOU CAME	Kim Wilde
39	26	GOOD TRADITION	Tonito Tikaram
40	24	SOMEWHERE DOWN THE CRAZY RIVER	Robbie Robertson

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1

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SUNNYSIDE RECORDS
TEE SHIRTS AVAILABLE ASK FOR DETAILS

34	21	KING OF EMOTION	Big Country	Mercury/Phonogram BIGC 5 (12) (F)
35	27	SUPERFLY GUY	S-Express	Rhythm King/Mure LEFT 28(T) (U/RT)
36	45	SHAKE YOUR THANG (IT'S YOUR THING)	Salt 'N' Pepa feat. EU	ffrr/London FFR(X) 11 (F)
37	NEW	NOTHING CAN DIVIDE US	Jason Donovan	PWL PWL(T) 17 (P)
38	36	JUMP START	Natalie Cole	Manhattan/EMI (12)MT 50 (E)
39	29	SOLDIER OF LOVE	Donny Osmond	Virgin VS(T) 1094 (E)
40	22	ON THE BEACH Summer '88	Chris Rea	WEA YZ 195(T) (W)
41	30	YE KE YE KE	Mory Kanté	London LON(X) 171 (F)
42	39	WAY BEHIND ME	The Primitives	Lazy/RCA PB 42209 (12" PT 42210) (BMG)
43	23	THE EVIL THAT MEN DO	Iron Maiden	EMI (12)EM 64 (E)
44	31	REACH OUT, I'LL BE THERE (88 Remix)	The Four Tops	Motown ZB 41943 (12" ZT 41944) (BMG)
45	37	HUSTLE! (TO THE MUSIC...)	The Funky Worm	FON/WEA FON 15(T) (W)
46	50	I HATE MYSELF FOR LOVING YOU	Joan Jett & The Blackhearts	London LON(X) 195 (F)
47	54	RAW	Spandau Ballet	CBS SPANST(T) 3 (C)
48	35	SUPERSTITIOUS	Europe	Epic EUR(T) 3 (E)
49	53	LONG AND LASTING LOVE	Glenn Medeiros	London LON(X) 202 (F)
50	38	MARTHA'S HARBOUR	All About Eve	Mercury/Phonogram EVEN(X) 8 (F)
51	43	DON'T BE CRUEL	Bobby Brown	MCA MCA(T) 1268 (F)
52	RE	HEY JUDE	The Beatles	Apple (12)K 5722 (E)

TOP 40 SINGLES

1	TEARS RUN RINGS	Marc Almond	Parlophone R6186 (E)
2	WAY BEHIND ME	The Primitives	RCA PB42209 (BMG)
3	I'M GONNA BE (500 MILES)	The Proclaimers	Chrysalis CLAIM 2 (C)
4	MARTHA'S HARBOUR	All About Eve	Eden EVEN8 (F)
5	I WANT YOUR LOVE	Transvision Vamp	MCA TVV3 (F)
6	BIRTHDAY	The Sugarbushes/Jesus And Mary Chain	One Little Indian TP11 (I/NM)
7	WORKING IN A GOLDMINE	Axtex Camera	WEA YZ199 (W)
8	I DON'T WANT TO TALK ABOUT IT	Everything But The Girl	blanco y negro/WEA NEG34 (W)
9	GOODBYE MR MACKENZIE	Goodbye Mr Mackenzie	Capitol CL501 (E)
10	WHOLLY HUMBLE HEART	Martin Stephenson And The Daintees	Kitchenware SK36 (F)
11	GIGANTIC/RIVER EUPHRATES	Fixes	4AD BAD805 (I/RT)
12	I SAY NOTHING	Voice Of The Beehive	London LON179 (F)
13	STILL WAITING	Dorothy	Blue Guitar AZUR 8 (C)
14	DESTROY THE HEART	House Of Love	Creation CRE057 (I/RT)
15	CHARLTON HESTON	Stump	Ensign ENY 614 (C)
16	KINGDOM CHAIRS	Soup Dragons	Sire W7820 (W)
17	TRIP AT THE BRAIN	Suicidal Tendencies	Virgin VS1127 (E)
18	A WISH AWAY	Wonderstuff	Polydor GONE 4 (F)
19	DEF CON ONE	Pop Will Eat Itself	Chapter 22 PWE1 1001 (I/NM)
20	BITING MY NAILS	Renegade Soundwave	Mute MUTE82 (I/RT)
21	RETURN TO YESTERDAY	The Lilac Time	Fontana LILAC2 (F)
22	OTHER 99	Big Audio Dynamite	CBS BAAD5 (C)
23	STREETS OF YOUR TOWN	The Go-Betweens	Beggars Banquet BEG218 (W)
24	HOLY WATER	The Triffids	Island IS367 (F)
25	GLAMOUR BOYS	Living Colour	Epic LCL2 (C)
26	BLUE MONDAY 1988	New Order	Factory FAC737 (P)
27	TUNE IN (TURN ON TO THE ACID HOUSE)	Psychic TV/Jack The Tab	Temple TOPY037 (I/RE)
28	YOU MAKE ME REALISE	My Bloody Valentine	Creation CRE055 (I/RT)
29	'CAUSE I SAID SO	The Godfathers	Epic GFT2 (C)
30	SHE SCREAMED	Ultra Vivid Scene	4AD BAD806 (I/RT)
31	TIME HAS TAKEN ITS TOLL	Crazyhead	Food/Parlophone FOOD12 (E)
32	BLAME	The Chesterfields	Household HOLD 3 (I/RE)
33	LIKE THE WEATHER	10,000 Maniacs	Elektra EKT77 (W)
34	KING OF SOUL	Wolfanna Press	4AD BAD804 (I/RT)
35	MY LOVE OF THIS LAND	Killing Jake	EG EG043 (E)
36	FRANK SIDEBOTTOM SALUTES THE MAGIC OF FREDDIE MERCURY	Frank Sidebottom	In Tape ITT1045 (I/RR)
37	TANGIERS	Screaming Trees	Native NTV34 (I/RR)
38	FIESTA	The Pogues	Pogue Mahone FG2 (W)
39	BIBLE DREAMS	Wild Swans	Sire W7765 (W)
40	LISTEN UP	Ark	Rough Trade RTT229 (I/RT)

TOP 20 ALBUMS

1	ALL ABOUT EVE	All About Eve	Mercury MERH119 (F)
2	LET IT BEE	Voice Of The Beehive	London LONLPS7 (F)
3	1977-1980: SUBSTANCE	Jay Division	Factory FACT250 (P)
4	DOING IT FOR THE KIDS	Various	Creation CRELP037 (I/RT)
5	THE INNOCENTS	Erasure	Mute STUMM55 (I/RT/SP)
6	SUBSTANCE	New Order	Factory FACT200 (P)
7	IN MY TRIBE	10,000 Maniacs	Elektra EKT41 (W)
8	LIFE'S TOO GOOD	The Sugarbushes	One Little Indian TPLPS (I/NM)
9	TOMMY	The Wedding Present	Reception LEEDS2 (I/RR)
10	FLOODLAND	Sisters Of Mercy	Merciful Release MR441 (W)
11	VIVA HATE	Morrissey	His Master's Voice/EMI CSD3787 (E)
12	THE HOUSE OF LOVE	The House Of Love	Creation CRELP34 (I/RT)
13	LOVELY	The Primitives	RCA PL71688 (BMG)
14	TIGHTEN UP VOLUME 88	Big Audio Dynamite	CBS 4611991 (C)
15	NOW THAT'S WHAT I CALL QUITE GOOD	The Housemartins	Go! Discs AGOLP11 (C)
16	GLADSOME, HUMOUR AND BLUE	Martin Stephenson And The Daintees	Kitchenware KWLPH (F)
17	BARBED WIRE KISSES	Jesus And Mary Chain	blanco y negro BYN15 (W)
18	RAMONES MANIA	The Ramones	Sire 9257091 (W)
19	VIVID	Living Colour	Epic 4607581 (C)
20	THE WORLD IN YOUR EYES	Loop	Head HEADLP2 (I/RE)

A & R SINGLES

Reviewed by Jerry Smith

THE ASSOCIATES: Heart Of Glass (WEA YZ 310(T)). Billy MacKenzie throws himself back into the fray with this stylishly polished version of the old Blondie nugget. It certainly has hit stamped all over it, but is otherwise weak by his own standards.

STOCK IT

THE RAILWAY CHILDREN: Over & Over (Virgin VS(T) 1115). Another fab track from their excellent Recurrence album, remixed by Stephen Street, and one that could well fulfil their initial promise with substantial chart action.

ULTRA VIVID SCENE: She Screamed (4AD BAD 806(CD)). 4AD's latest signing proves to be less colourful than their name suggests, but this debut is still striking and powerful enough a noise to elicit further investigation.

THE WOLFGANG PRESS: King Of Soul (4AD BAD 804). Prior to their forthcoming album, The Wolfgang Press let fly with their first single since '87 giving us three versions of the same song! They might not be prolific, but they are still engagingly spellbinding.

RICHARD JOBSON: Bad Man (Parlophone/EMI (12)R 6181). Former Armoury Show main-man and now TV presenter returns with his first solo single, a not surprisingly smooth and stylish modern pop track, not unlike the man himself!

STOCK IT

CRAZYHEAD: Rags (Food/Parlophone (12)FOOD 14). Dirty grebes deliver up some more strikingly clean, if raucous, power pop for which they have managed to rope in P P Arnold and Katie Kissoon on backing vocals. Audacious but then fame beckons.

TRANSVISION VAMP: Revolution Baby (MCA TVV(T/TP) 4). Now they've had a hit along comes the re-issues, only this is a new watered down version of their powerful debut single. I hope they bring back the real TVV in time for their first LP, Pop Art, now due later this month.



RICHARD JOBSON: smooth, stylish and modern

STOCK IT

SILICON TEENS: Red River Rock (Mute SILI 1). This bizarre little gem resurfaces due to its inclusion on the soundtrack to the new Steve Martin film Planes, Trains And Automobiles. Incredibly silly, but unforgettable synth pop-version of this old classic.

FOUR TOPS: Indestructible (Arista 111 717(611 717)). With Smokey Robinson as special guest. The Four Tops issue the title track from their forthcoming album as their first release for Arista. With its, as ever, superb vocal harmonies and catchy chorus it is another to add to their impressive list of hits.

STOCK IT

BABY FOOD: Ooochy Koochy (F.U. Baby Yeah Yeah) (Rhythm King/Mute FORD 1). Billed as the first "authentic English Acid House" track, this number pulsates and throbs irresistibly so that you can feel the strobes flash! A sure fire, ecstatic dance floor filler.

IRA JONES AND THE RAPIDS: Jungle Jack Dash (Ghetto/CBS GTG(X) 3). More of a novelty dance track, but one that should capture the imagination, is this live-sampled number based around that lovable bear from The Jungle Book. Certainly has high crossover potential.

THE MAC BAND: Stalemate (MCA MCA(T) 1271). For those who like their soul neutered and ultra smooth, this track from their eponymous album is for you and all those who bought Roses Are Red.

DESIRELESS: John (CBS DESI(T) 3). It took all summer for the inanely repetitive Voyage Voyage to catch on, but, with the silly season over, Desireless no longer has that luxury and this forgettable, downbeat number is unlikely to go very far.

JASON DONOVAN: Nothing Can Divide Us (PWL PWL 17). Having done it once, the PWL team are set to do another Kylie with her fellow Neighbours star and not surprisingly it is both highly predictable and very pedestrian. The rest is up to the little girls!

THE BEAT HOTEL: Smile (Household HOLD 2). Quiet, unassuming band release a true indie classic with this insidiously cheerful number which only needs a couple of plays to become thoroughly engaging and totally intoxicating in its gentle harmonies and jaunty backing.

STOCK IT

THE TRAIN SET: She's Gone (Play Hard DEC 11). The intriguingly titled The Train Set issue a striking debut single that delivers a style of indie pop that is tinged with country and strong on atmospherics. Dramatic stuff that shows great potential.

CARDIACS: Susannah's Still Alive (Alphabet Business Concern ALPH 009(T)). The Cardiacs look to consolidate the success of their last single, Is This The Life, with the release of this brand new track, a version of a Dave Davies' (brother of Ray) hit from '67, although its wacky Sixties style is only likely to appeal to fans.



RAILWAY CHILDREN: on the right track?



CRAZYHEAD: audacious cartoon fun

SIOUXSIE AND THE BANSHEES: Peepshow. Polydor SHEL 5. A well-refined and bold move by The Banshees to create an album full of atmospheres and moods well away from their punky beginnings but still retaining those chilling vocals and brooding rhythms. The addition of cello, accordion and harmonica adds greater depth and variety to the songs — some of them real gems. **NR**

STOCK IT

MICHELLE SHOCKED: Short Sharp Shocked. Cooking Vinyl CVLP 1. The extraordinary success of this LP is in how Shocked has developed from the charming but limited solo artist to a fully rounded performer. Country folk and a dash of the punk rebel approach sees this as a mature piece of work which should ensure that she shakes off her novelty status and begins to be viewed as a serious contender. Very fine stuff **DM**

MIDGE URE: Answers To Nothing. Chrysalis CCD 1649. Upfront, bold rhythms and some mediocre guitar work makes this a consummate product of the CD age. But much as Ure's intentions — pleas for peace and understanding — are good, the innocuous tunes lack impetus and are, sadly, uninspiring — even with the help of Mark King, Mark Brzezicki and Kate Bush. **NR**

THE RESIDENTS: God In Three Persons. Torso TORSO 33061. Another chapter in The Residents' bizarre look at the world and matters arising. This time the bible is re-evaluated by a Clint Eastwood-styled veteran. Over four sides, the narrative wears thin and ideas seem to be on the low side. Not the stuff that legends are cemented on. **DEH**

GEORGE BENSON: Twice The Love. Warner Brothers 925 705-1. The silky-toned soul man returns with his umpteenth album that on his past record alone is bound to sell well. His trademarks — breezy vocals and smooth guitar injections — make it an unmistakable collection and thankfully he hasn't quite lost that touch that keeps him apart from the rest. **NR**

MICA PARIS: So Good. Fourth & Broadway. BRLTS 25. Nice surprise to find this debut album delivers what the title promises. Paris's vocals have a soulful authenticity which combined with the classy, accessible material impress in a way that other British pop/soul contenders have failed to do. Sway and Breathe Life Into Me especially highlight what Paris is capable of. **KF**

BLUE MERCEDES: Rich And Famous. MCA MCFC 3403. Blue Mercedes are two young fresh-faced men. One plays keyboards, one sings. The album is another PWL production. The minor hits I Want To Be Your property and See Want Must Have are included. It's the sort of manufactured pop that sells well. Take it or leave it. **NR**

BLUE OYSTER CULT: Imaginos. CBS 460036 1. Three years on from their last Club Ninja album, the Cult finally get around to releasing their long-lost Imaginos



SIOUXSIE AND The Banshees: refined and bold

concept, a project that successfully combines the atmospheric, tunesmanship and tongue-in-cheek humour that evokes memories of their finest moments. There's also re-workings of Astronomy and The Subhuman included. **KB**

ARMORED SAINT: Saints Will Conquer. Roadrunner RR9520 1. Yet to really establish their identity in the UK, Saints Will Conquer captures Armored Saint live in the raw and at their powerful best. I'd much rather have seen a fully-blown album, than just a five track mini LP, but it could nonetheless recreate some interest from more than just the faithful few. **KB**

STOCK IT

THE WILD SWANS: Bringing Home The Ashes. Sire 925 697-1. Seminal success, split, reformation — the time is now right for this impressive Liverpool band and this debut album with its uplifting tunes and colourful guitarwork provides the proof. Joseph Fearon's bold vocals lead the way and the stirring rhythms follow. Certainly a safer bet than the England cricket team. **NR**

PRECIOUS METAL: That Kinda Girl. Savage Records LP VAG 001. Surprisingly, not as unpleasant as the pout and preen of the sleeve suggests it may be. This is fairly competent gurls rock, with the Runaways being a clear inspiration. Obviously, they're rebels, who were no doubt expelled from high school for some heinous under-age crime, but rock 'n' roll saved them from day jobs. Life's often like that in the HM world. Picking up press in all the right places and should do OK. **DM**

VARIOUS: United House Nations. Project. Circa 5. New York DJ Mark Kamins compiled and produced this enthralling collection of House tunes featuring sounds and rhythms from around the world. Wailing vocals, maracas and dholak drums blend perfectly with the beatboxes and synthesizers. Egypt, Algeria — even Scotland — are represented, the most notable being the Spanish

Bella Vista featuring hypnotic flamenco guitars. **NR**

DEATH ANGEL: Frolic Through The Park. Enigma/Virgin ENVLP 502. There's something distinctly — dare I say it — Floydian about the sleeve and intro to this album from the thrash metal quintet. Similarities crop up again later with the complex structure of Why You Do This and the calming intro to Shores Of Sin. But elsewhere it's well-produced hardcore all the way that is both competent and imaginative. **NR**

SOUTHERN PACIFIC: Zuma. Warner Bros. 925 609-1. Suspecting that a favourite fantasy among Q readers is for the Eagles to reform, this Californian quintet may be the answer. This exemplary third album (not yet perfect) finds a new lead vocalist in David Jenkins, and displays the instrumental talents of the great John McFee to notable effect. At least half the LP could be The Eagles, so if this gets any airtime, it should be a substantial seller. **JT**

GENERAL TREES: Kingstonian Man. CSA Records CSLP 26. In this skillfully arranged album. General Trees shows that he is one of the masters of the DJ culture as he displays some quite serious atmospheric vibes and cheeky lyrics. The tracks that stick to the eardrums are Move Up And Down and Any Pint Bottle. Those who caught him during his successful recent UK tour will relate more to the album. **OD**

VARIOUS ARTISTS: Music Works Showcase 88', Greensleeves. GREL 117. The success of J C Lodge's hit single Telephone Love already released from this album is evidence that the neat compilation based on the Gregory Isaac's Rumours tune will ride high in the reggae charts. Among its other sleek contributions are tracks with cool vocals and some clean cut guitar and keyboards from the trumpet man Dean Frazer and the Mighty Diamonds. **OD**

EAR SAYERS: Kirk Blows, Ola During, Karen Faux, Dave E Henderson, Duncan Holland, Nick Robinson and John Tobler

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

ALBUMS

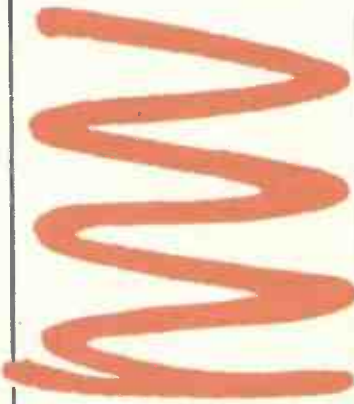
1	1	HYSTERIA, Def Leppard	Mercury
2★	3	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
3	2	TRACY CHAPMAN, Tracy Chapman	Elektra
4	4	ROLL WITH IT, Steve Winwood	Virgin
5	5	HE'S THE D.J., I'M THE RADIO, DJ Jazzy Jeff	Jive
6	6	FAITH, George Michael	Columbia
7	7	OU812, Van Halen	Warner Brothers
8	8	RICHARD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

Charts courtesy Billboard, September 10, 1988 ★ Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

INCORPORATING LP, CASSETTE & CD SALES

No1	1	KYLIE ● CD Kylie Minogue	PWL HF 3
2	2	THE FIRST OF A MILLION KISSES ★ CD Fairground Attraction	RCA PL 71696
3	5	TRACY CHAPMAN ★★ CD Tracy Chapman	Elektra EKT 44
4	4	HOT CITY NIGHTS CD Various(Variou)	Vertigo/Phonogram PROTV 15
5	20	RAP TRAX CD Various	Stylus SMR 859
6	7	BAD ★★★★★ CD Michael Jackson	Epic 450290-1
7	3	NOW! 12 CD Various	EMI/Virgin/PolyGram NOW 12
8	8	BEST OF EAGLES ★ CD EAGLES	Asylum EKT 5
9	10	GREATEST ROCK 'N' ROLL MIX CD Various	Stylus SMR 858
10	6	SO GOOD CD Mica Paris	4th + B'Way/Island BRLP 525
11	12	DIRTY DANCING (OST) ★★ CD Original Soundtrack	RCA BL 86408
12	9	IDOL SONGS: 11 OF THE BEST ★ CD Billy Idol	Chrysalis BILTV 1
13	11	HITS 8 ★★ CD Various	CBS/WEA/BMG HITS 8
14	21	PUSH ★ CD Bros	CBS 460629 1
15	17	APPETITE FOR DESTRUCTION CD Guns 'N' Roses	Geffen WX 164
16	NEW	TWICE THE LOVE CD George Benson	Warner Brothers WX 160
17	19	KICK ● CD INXS	Mercury/Phonogram MERH 114
18	28	CONSCIENCE CD Womack & Womack	4th + B'Way/Island BRLP 519

MUSIC WEEK



SIOUXSIE AND
THE BANSHEES



NEW ALBUM OUT
NOW ON LP/MC/CD
» PEEPSHOW «

59	35	ROCK THE WORLD CD Five Star	Tent/RCA PL 71747
60	45	SMALL WORLD ● CD Huey Lewis & The News	Chrysalis CDL 1622
61	52	LET IT BEE CD Voice Of The Beehive	London LONLP 57
62	58	BRIDGE OF SPIES ★★★ CD T'Pau	Siren/Virgin SRNLP 8
63	79	THE BLUES BROTHERS (OST) CD Various	Atlantic K 50715
64	59	INTRODUCING THE HARDLINE ... ★★★★★ CD Terence Trent D'Arby	CBS 450 911-1
65	71	THE SHOUTING STAGE CD Joan Armatrading	A&M AMA 5211
66	69	THE CREAM OF ERIC CLAPTON ★★ CD Eric Clapton/Cream	Polydor ECTV 1
67	53	IDLEWILD ● CD Everything But The Girl	Blanco Y Negro/WEA BYN 16
68	60	CLOSE CD Kim Wilde	MCA MCG 6030
69	64	MOTOWN DANCE PARTY ● CD Various	Motown ZL 72700
70	85	HOUSE SOUND OF LONDON VOL 4 CD Various	Hrr/London FFRBP 4
71	55	IT TAKES A NATION OF MILLIONS ... CD Public Enemy	Def Jam/CBS 462415 1
72	63	DON'T LET LOVE SLIP AWAY CD Freddie Jackson	Capitol EST 2067
73	80	RUMOURS ★★★★★ CD Fleetwood Mac	Warner Brothers K 56344
74	75	NITE FLITE ★ CD Various	CBS WOOD4
75	83	SAVAGE ★ CD The Eurythmics	RCA PL 71555
76	73	A MOMENTARY LAPSE OF REASON ● CD Pink Floyd	EMI EMD 1003

19	15	HYSTERIA ★ CD Def Leppard	Bludgeon Riff/Phono HYSLP 1
20	13	DON'T BE AFRAID OF THE DARK CD Robert Cray Band	Mercury/Phonogram MERH 129
21	16	ROCKS THE HOUSE! CD Jellybean	Chrysalis CJB 1
22	18	TANGO IN THE NIGHT ★★★★★ CD Fleetwood Mac	Warner Brothers WX65
23	14	TURN BACK THE CLOCK ★ CD Johnny Hates Jazz	Virgin V 2475
24	23	ROBBIE ROBERTSON CD Robbie Robertson	Geffen WX 133
25	22	PURPLE RAIN (OST) ★ CD Prince & The Revolution	Warner Brothers 9251101
26	30	POPPED IN SOULED OUT ★★★★★ CD Wet Wet Wet	Precious/Phonogram JWWWL 1
27	24	ALL ABOUT EVE CD All About Eve	Mercury/Phonogram MERH 119
28	31	WHITNEY ★★★★★ CD Whitney Houston	Arista 208 141
29	33	HEAVEN ON EARTH ★ CD Belinda Carlisle	Virgin V 2496
30	NEW	ANSWERS CD Midge Ure	Chrysalis CHR 1649
31	27	MORE DIRTY DANCING (OST) • CD Various	RCA BL 86965
32	25	LOVE • CD Aztec Camera	Warner Brothers WX 128
33	40	NON STOP CD Julio Iglesias	CBS 4609901
34	26	RAINTOWN • CD Deacon Blue	CBS 450549-1
35	48	THRILLER ★★★★★★ CD Michael Jackson	Epic EPC 85930
36	44	LOVESEXY • CD Prince	Paisley Park WX 164
37	38	ON THE BEACH • CD Chris Rea	WEA WX 191
38	39	BROTHERS IN ARMS ★★★★★★ CD Dire Straits	Vertigo/Phonogram VERH 25
39	34	A SALT WITH A DEADLY PEPA CD Salt 'N' Pepa	London FFLRP 3
40	32	HEARSAY ★ CD Alexander O'Neal	Tabu 450936-1
41	41	INDIGO CD Mart Bianco	WEA WX 181
42	47	PEOPLE • CD Hothouse Flowers	London LONLP 58

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43	43	FAITH ★★ CD George Michael	Epic 460000 1
44	29	THE COLLECTION • CD Barry White	Mercury/Phonogram BWTV 1
45	36	ROLL WITH IT • CD Steve Winwood	Virgin V 2532
46	NEW	SHORT SHARP SHOCKED CD Michelle Shocked	Cooking Vinyl CVLP 1
47	46	UB40 • CD UB40	DEP Int./Virgin LPDEP 13
48	42	THE EIGHT LEGGED GROOVE MACHINE CD The Wonder Stuff	Polydor GONLP 1
49	54	THE MICHAEL JACKSON MIX • CD Michael Jackson	Sylus SMR 745
50	37	WIDE AWAKE IN DREAMLAND • CD Pat Benatar	Chrysalis CDL 1628
51	61	STAY ON THESE ROADS • CD A-Ha	Warner Brothers WX 166
52	50	OUT OF THE BLUE • CD Debbie Gibson	Atlantic WX 139
53	66	THE JOSHUA TREE ★★★★★ CD U2	Island U26
54	51	EVERYTHING • CD Climie Fisher	EMI EMC 3538
55	77	OFF THE WALL ★ CD Michael Jackson	Epic 450086 1
56	56	JULIA FORDHAM CD Julia Fordham	Circa/Virgin CIRCA 4
57	57	TUNNEL OF LOVE ★ CD Bruce Springsteen	CBS 460270-1
58	49	THE CHRISTIANS ★★ CD The Christians	Island LPS 9876

77	65	PET SHOP BOYS, ACTUALLY ★★ ★★ CD Pet Shop Boys	Parlophone PCSD 104
78	9	NOTHING LIKE THE SUN ★ CD Sting	A&M AMA 6402
79	78	PHANTOM OF THE OPERA ★★ ★★ CD Various	Polydor PODV 9
80	72	JACK MIX IN FULL EFFECT • CD Mirage	Sylus SMR 856
81	NEW	16 LOVER'S LANE CD The Go-Betweens	Beggars Banquet BEGA 95
82	82	THE INNOCENTS • CD Erasure	Mute STUMM 55
83	67	Van Halen (Donn Landee) CD Van Halen	Warner Brothers WX 177
84	62	SEVENTH SON OF A SEVENTH SON • CD Iron Maiden	EMI EMD 1006
85	74	THE BEST OF OMD ★ CD OMD	Virgin OMD 1
86	96	FACE VALUE ★★ ★★ CD Phil Collins	Virgin V 2185
87	81	GIVE ME THE REASON ★★ CD Luther Vandross	Epic 450134-1
88	68	WHAT YOU SEE IS WHAT YOU GET CD Glen Goldsmith	RCA PL 71750
89	88	THE BEST OF UB40 VOL 1 ★★ CD UB40	Virgin UBTV 1
90	86	Bruce Hornsby & The Range (Dorfsman/Hornsby) • CD Bruce Hornsby & The Range	RCA PL 86686
91	90	HOUSE HALLUCINATIONS (PUMP UP LONDON) CD Various	Breakout/A&M HSEA 9002
92	94	NO JACKET REQUIRED ★★ ★★ ★★ CD Phil Collins	Virgin V 2345
93	RE	THE CIRCUS ★ CD Erasure	Mute STUMM 35
94	RE	SLIPPERY WHEN WET ★★ CD Bon Jovi	Vertigo/Phonogram VERH 38
95	91	DANCING WITH STRANGERS ★ CD Chris Rea	Magnet/WEA WX 180
96	99	SIGN OF THE TIMES • CD Prince	Paisley Pl/Warner Bros WX 88
97	84	SIXTIES MIX 2 • CD Various	Sylus SMR 855
98	76	1977-1980 SUBSTANCE CD Joy Division	Factory FACT 250
99	RE	QUEEN GREATEST HITS ★★ ★★ ★★ ★★ CD Queen	Parlophone EMTV 30
100	RE	20 GOLDEN GREATS CD Hollies	EMI EMTV 11

CD: Released on Compact Disc

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Westside's Manhattan transfer

by Barry Lazell

WESTSIDE RECORDS has completed another exclusive long-term marketing and distribution deal with an innovative New York independent dance label. This latest pact by Morgan Khan's label is with Bassment Records, founded at the end of 1986 by Craig Bevan and Barry Zegar, a prolific pair of New York studio producer/mixer/engineers.

Extensive work for dance labels all over the Big Apple gave them sufficient funds to build and equip their own studio, and the duo then proceeded to administer the label from the adjacent stock room, until funds flowed in from the first productions to finance an actual label office!

In the 18 months which have followed, a flood of US street and underground dance hits has flowed from Bassment, encompassing Rap, Acid, and tough Latin dance, via acts like Jose Chinga (Fly Tetras and Loco Pinga), the Diaz Brothers (Here We Go Again), and Cut To Shock (Put That Record Back On). The label's Turntable Terror Trax 12-inch EP series, with state-of-the-edge cuts by various acts, have also been major New York sellers.

Bevan and Zegar's outside assignments have included produc-

'Bassment and Westside are birds of a feather, both dealing exclusively with street music, and both with huge ambitions for that music'

tion, mixing or engineering on familiar dancefloor items like the Kartoon Krew's Inspector Gadget, the B-Boys' Cuttin' Herbie, Dhar Braxton's Jump Back, and Joeski Love's Pee Wee's Dance.

The new deal gives Westside access to the Bassment back catalogue as well as future releases, and the US label's publishing outlets Omega and Big Generic Music are now also signed for the UK with Westside's publishing arm Pisces Music. Craig Bevan completed the pact with Westside's Morgan Khan in London, taking time during his stay to add his mixdown touch to four forthcoming 12-inch releases on the UK label: Saffron's Then He Kissed Me, Gotham City's Barry's House, MKPA's The World Was A Ghetto, and John Paul Barrett's Should've Known Better.

Bevan comments: "I've known and worked with Morgan Khan and Street Sounds since the early Eighties, so I'm delighted to place Bassment with a label that combines genuine fanaticism for street music with aggressive and imaginative marketing and distribution." Says Khan: "Bassment and Westside are birds of a feather, both dealing exclusively with street music, and both with huge ambitions for that music."

The first UK product from the deal, just into the shops, is the Diaz Brothers' recent import seller Here We Go Again/We Bad (BASM 1) on 12-inch, and the Compilation LP Bassment Noise (CELLAR 1), a mixture of newly-released and recently-successful material from Slide, Joey Kid, E'Leesa, Echo, the Diaz Brothers and Jose Chinga (now renamed Jose Cheena: Spanish-speaking readers may realise why!). Further releases (other acts on the label include Cindy Janson, Pulse, On The One and Rock Gee Jazzy) will be announced shortly.

House reaches third base

IN THE highly volatile UK House music scene, which sees many an act come and go with a solitary 12-inch release, South London-based Gangsters Of House are setting a standard for recording stability with their third release Owl! Released on September 19 on SE1 Records (12HIP 3), this is a product, like their earlier tracks, of the Hard Times Productions studio just south of the Thames.

The 12-incher sees the UK group moving further into a harder Acid sound on one of its four variations, intriguingly subtitled Acid By The Nano-Second, which completely reworks the more straightforwardly commercial (and radio-aimed) lead-track version of Owl! (already tagged by Jeff Young as "one of the most commercial Acid tracks yet"). Dub mixes of both variations make up the balance of the four-track release.

The Gangsters Of House are also due for some action outside the studio, having just been signed to headline a multi-artist live House Week in Scandinavia during the autumn.

● Hard Times Productions, as well as SE1 Records, is based at 6 Emerson Street, London SE1. (Tel: 01 928 8345).

James Hamilton

C O L U M N

WITHOUT FURTHER ado, the ones that matter this week include (bearing last week's postal strike in mind) **RICK ASTLEY** She Wants To Dance With Me (RCA PT 42189), an insubstantial but breezy canterer presumably to re-establish him here ahead of a weightier Christmas release (it's self penned and co-produced with **Phil Harding** and **Ian Curnow**, albeit at **Pete Waterman's** PWL studios, in an effort to show that Rick can stand on his own feet without **Stock Aitken Waterman's** immediate influence); **WEE PAPA GIRL RAPPERS** Wee Rule (Jive JIVE T 185), madly catchy jaunty sweet chanter with reggae dub plate effects supplied by **Aswad**, the result being even more pop aimed than ever; **THE PASADENAS** Riding On A Train (CBS PASA T2), another Philly Soul inspired lavishly orchestrated surging jiggler, a strong follow-up without possibly being quite as punchy as Tribute (Right On); **SINITTA** I Don't Believe In Miracles (Fanfare 12FAN 16), **Stock Aitken Waterman**-produced unhurriedly plaintive but busily jittering bright pounder, hailed by some as a shift of emphasis for her although its market will be much the same; **THIS AIN'T CHICAGO** Ride The Rhythm (Club JABX 72), jumpy house flier in samples studded "volume pumping"-style; **PHASE II** Reachin' (Republic Records LIC 006), **Blaze**-produced excellent soulfully nagging New York house, so much better than all the "acid" rubbish being churned out for idiots on drugs; **BY ALL MEANS** Somebody Save Me (Fourth & Broadway 12BRW 114), huskily masculine **Colonel Abrams/Will Downing**-style soulful shuffler in several house accented remixes by **Marshall Jefferson** (although the original album remains hardest hitting); **ALASKA** Bailando (Beleair Matex Mix) (Syncopate 12SY 17), speaking of idiots on drugs, this Spanish house hit has been remixed here with the full twittering synth "acid" treatment; **PIERRE'S PFANTASY CLUB** Dream Girl (Jack Trax JTX 21), **DJ Pierre of Phuture**, **Phuture** and his own **Pfantasy Club** follows Mystery Girl and

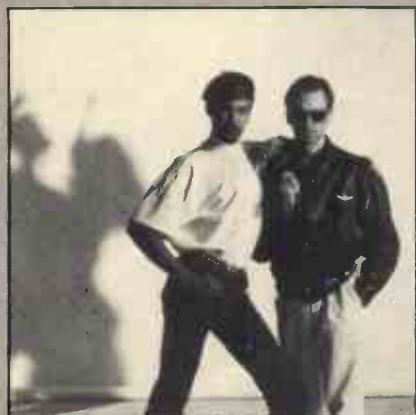
Fantasy Girl with a sweetly duetted house loper in three mixes that range from gently vocal to fiercely acidic; **DELUXE** (I've Got A) Feeling (Current Graave Remix) Unyque Artists/The Dance Yard Recording Corporation UNQ 3TR), "street soul" girl cooed slowie in a disjointedly jogging remix now on a four-tracker, with the new sultrily swooping Tic-Toc and two other remixes including the "sleeper" hit Your Laving Drives Me Crazy; **LOOSE ENDS** Watching You (US 12 Mix) (Virgin VST 1101), bouncily lurching chunky wriggler more in their old style, initially released as a **Timmy Regisford** remix although a faster mix by **Kevin Saunderson** has been pramped as well.

Current imports include a perhaps surprisingly fast selling quite funky **Shep Pettibone** remixed **THOMPSON TWINS** In The Name Of Love '88 (Arista ADI-9731); possibly less "commercial" than before but saulfully accepted pleasant dotedly cantering **THE JETS** Sendin' All My Love (MCA Records MCA-23887); remorselessly nagging **Change** Change Of Heart-style gritty girl wailed **SWEET OBSESSION** Ganna Get Over You (Epic 49-07868); jerkily juddering wordy rap **MIKEY D & THE LA POSSE** Out Of Control (Sleeping Bag Records SLX-40137); murlily dragging rap **MC LA KIM** We Got The Funk (Tuff City TUF 128031). Cut short last week was **TINA B** Bodyguard (Vendetta Records VE-7004), a Janet Jackson-ish crunker (by co-producer **Arthur Baker's** wife) doing best here in its funky samples-based Hip Body flpside mixes.

Other commercially orientated UK releases include **ROSE ROYCE** I Wanna Get Next To You (MCA Records MCAT 1274), the big tender slowie from **Car Wash**, this time; **NARADA** Can't Get You Outta My Head (Reprise Records W7767T), enthusiastically driving frantic vigorous exciting bouncer; **SIMON HARRIS** Here Comes That Sound (ffrr FFRX 12), potentially the ultimate "volume pumper" but now perhaps too late in the day, cleverly crammed with samples over a **Love Deluxe** inspired base; **BAPPI LAHIRI** Habiba (The Bomb The Bass Remix) (Hi Hat HYT 3R), Indian disco chugger with its exotic ingredients transformer scratched by **Tim Simonen** and **Mark Saunders** to make a far more alarmingly effective remix; **NATALIE COLE** Jump Start (EMI-Manhattan 12MT 50), reissued staccato wriggly basher that's not doing much this time around in the club market (despite what certain charts might suggest).



BASSMENT'S Craig Bevan with Morgan Khan and the turntable terror



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TOP Dance SINGLES

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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	6	6	TEARDROPS	Womack & Womack	4th + B'Way/Island (12)BRW 101 (F)
2	1	8	THE ONLY WAY IS UP	Yazz & The Plastic Population	Big Life BLR 4(T) (I/RT)
3	3	7	THE HARDER I TRY	Brother Beyond	Parlophone/EMI (12)R6184 (E)
4	8	3	THE RACE	Yello	Mercury/Phonogram YELLO 1(12) (F)
5	4	3	DON'T MAKE ME WAIT/MEGABLAST	Bomb The Bass	Rhythm King/Mute DOOD(12)2 (I/RT)
6	26	2	BIG FUN	Inner City/Kevin Saunderson	10/Virgin TEN(X) 240 (E)
7	2	7	I NEED YOU	B.V.S.M.P.	Debut/Passion DEBT(X) 3044 (A)
8	NEW		LOVELY DAY	Bill Withers	CBS 6530017 (12"—6530016) (C)
9	7	7	DON'T BE CRUEL	Bobby Brown	MCA MCA(T) 1268 (F)
10	NEW		ANOTHER PART OF ME	Michael Jackson	Epic 6528447 (12"—6528446) (C)
11	NEW		STOP THIS CRAZY THING	Ahead Of Our Time	Big Life CCUT 4(T) (I/RT)
12	24	5	EASY	Commodores	Motown ZB41793 (12"—ZT41794) (BMG)
13	5	6	THE LOCO-MOTION	Kylie Minogue	PWL PWL(T) 14 (P)
14	11	4	JUMP START	Natalie Cole	Manhattan/EMI (12)MT50 (E)
15	NEW		CAN YOU PARTY	Royal House	Champion CHAMP(12)79 (BMG)
16	NEW		OCHY KOOCHY	Baby Ford	Rhythm King/Mute 7BFORD 1 (12"—BFORD 1) (I/RT)
17	10	7	SUPERFLY GUY	S-Express	Rhythm King/Mute LEFT 28(T) (I/RT)
18	13	8	YE KE YE KE	Mory Kant	London LON(X) 171 (F)
19	44	2	ACID MAN	Jolly Roger	10/Virgin TEN(X) 236 (BMG)
20	NEW		STALEMATE	Mac Band Feat. McCampbell Bros	MCA MCA(T) 1271 (F)

21	9	7	HUSTLE! (TO THE MUSIC...)	Funky Worm	Fon/WEA FON15(T) (W)
22	15	3	IT BEGAN IN AFRICA	Urban All Stars	Urban/Polydor URB(X) 23 (F)
23	22	4	JUST GOT PAID	Johnny Kemp	CBS 6514707 (12"—6514706) (C)
24	14	3	GET BUSY	Rick Clarke	Wa WA(T) 2 (JS)
25	38	2	WHY (YOU COULD HAVE HAD IT ALL)	Tongue In Cheek	Criminal BUS(T) 11 (I/RT)
26	45	2	SHAKE YOUR THANG (IT'S YOUR THING)	Salt-n-Pepa Feat. E. U.	fr/London FFR(X) 11 (F)
27	20	12	ROSES ARE RED	Mac Band Featuring McCampbell Bros	MCA MCA(T) 1264 (F)
28	NEW		BAILANDO	Alaska	Syncopate/EMI (12)SY17 (E)
29	18	7	SO MANY WAYS	Dennis Malcolm	Charm—CR(T)19 (JS)

30	NEW		LET'S DO IT AGAIN	George Benson	Warner Brothers W 7780(T) (W)
31	23	3	GOOD TIMES	Matt Bianco	WEA YZ 302(T) (W)
32	NEW		WATCHING YOU	Loose Ends	Virgin VS(T) 1101 (E)
33	49	2	POPCORN '88 (WOODSTOCK MIX)	T.I.C.	Arista TICK 1(T) (BMG)
34	19	3	GOODBYE TO LOVE AGAIN	Maxi Priest	10/Virgin TEN(X) 238 (E)
35	NEW		NOTHING CAN DIVIDE US	Jason Donovan	PWL PWL(T) 17 (P)
36	16	8	REACH OUT I'LL BE THERE ('88 REMIX)	Four Tops	Motown ZB 41943 (12"—ZT 41944) (BMG)
37	17	4	COMING BACK FOR MORE	Jellybean/Richard Darbyshire	Chrysalis JEL(X)4 (C)
38	NEW		SAVE A LITTLE BIT	Glen Goldsmith	RCA PB 42147 (12"—PT 42148) (BMG)
39	29	6	I'VE GOT A FEELING	Deluxe	Dance Yard/Unyque UNQ 3(T) (SP)
40	NEW		SIGNED, SEALED, DELIVERED (...)	Ruby Turner	Jive RTS(T) 4 (BMG)
41	NEW		I'M STILL NO. 1	Boogie Down Productions	Jive—(JIVET 179) (BMG)
42	28	6	LIKE DREAMERS DO	Mica Paris/Courtney Pine	4th + B'way/Island (12)BRW108 (F)
43	36	6	PUMP UP LONDON	Mr. Lee	Breakout/A&M USA(T) 639 (F)
44	46	2	NOT AS HAPPY	Freddie McGregor/Cynthia Schloss	Greensleeves—(GRED 226) (BMG/JS)
45	34	3	SHARE MY JOY	Jo Ann Jones	Champion CHAMP(12)81 (BMG)
46	25	12	PUSH IT/TRAMP	Salt 'n' Pepa	Champion/fr CHAMP 51/FFR 2 (12"—CHAMP 1251/FFRX 2) (BMG/F)
47	RE		IN THE NAME OF LOVE	Swan Lake	Bad Boy—(BAD 703) (Import)
48	42	4	EVERYBODY (GET LOOSE)	Phoenix	Urban/Polydor URB(X)22 (F)
49	NEW		DIN DAA DAA (TROMMELTANZ)	George Krnaz	4th + B'way/Island (12)BRW 110 (F)
50	NEW		ACID THUNDER	Fast Eddie	DJ Int.—(DJ 961) (Import)

TOP 10 ALBUMS

1	2	SO GOOD	Mica Paris	4th + B'Way/Island BRLP 525/BRCA 525 (F)
2	1	KYLIE — THE ALBUM	Kylie Minogue	PWL HF3/HFC3 (P)
3	NEW	TWICE THE LOVE	George Benson	Warner Bros WX160/WX160C (W)
4	3	CONSCIENCE	Womack & Womack	4th + B'way/Island BRLP519/BRCA519 (F)
5	7	BAD	Michael Jackson	Epic 4502901/4502904 (C)
6		RAP TRAX	Various	Stylus SMR859/SMC859 (STY)
7	9	THE HOUSE SOUND OF LONDON VOL 4	Various	London FFRDP4/FFRDC4 (F)
8	8	DON'T LET LOVE SLIP AWAY	Freddie Jackson	Capitol EST2067/TCEST2067 (E)
9	4	HOUSE HALLUCINATES (PUMP UP LONDON)	Various	Breakout/A&M HSEA9002/HSEC9002 (F)
10	6	A SALT WITH A DEADLY PEPA	Salt 'n' Pepa	fr/London FFRLP 3/FFRMC 3 (F)

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TOP 10 BUBBLERS

1	I WANNA GET NEXT TO YOU	Rose Royce	MCA MCA(T) 1274 (F)
2	AM I LOSING YOU	Cynthia Schloss	Charm (CRT22) (JS)
3	JOIN IN THE CHANT	Nitzer Ebb	Mute SPC (12)MUTE64 (I/SP)
4	HOLLE HOLLE (INDIAN ACID TRIP)	Deepak & Khan	Circa/Virgin YR(T)16 (E)
5	INTERFERENCE	Model 500	Metroplex (MC12) (Import)
6	WE ARE THE PHUTURE	Phuture	Trax—(TX165) (Import)
7	YOU TOLD ME THAT	Gap Band	Total Experience/Westside TOTE(X)1 (A)
8	YOU MAKE ME SO HOT	Barbara Lynn	Ichiban—(ICHT704) (A)
9	STILL WAITING	Dorothy	Blue Guitar/Chrysalis AZUR(X)8 (C)
10	TOP CAT RAP	M C Bronx	100 2 One CATRAP(12)1 (A)



Tony Stone

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Chrysalis

A workshop that spreads a lot of happiness

by Chris White

IN JUST three years the Vivian Ellis Workshop, an enterprise co-promoted by the Performing Right Society and the Guildhall School of Music and Drama, has established itself as one of the important events in the annual music publishing calendar.

Originally held as a one-off national competition to mark the 80th birthday of the composer Vivian Ellis, such has been its increasing success that the Workshop is now seen by many as an important launching pad for aspiring writers for the musical stage.

As Administrator of the Vivian Ellis Prize, Eileen Stow — better known as the deputy manager of public relations at the PRS — has watched the event's growth in importance from very close quarters.

"The greatest success story to date has been that of Charles Hart who since being a finalist in the Workshop has gone on to write the lyrics for The Phantom Of The Opera," she notes. "The irony is that Charles' entry in 1985 didn't actually win but Andrew Lloyd Webber was one of the judges



VIVIAN ELLIS — involved in almost 40 musicals in his long career spanning more than 50 years

that year, and noted his obvious talents. Several months later he contacted Charles Hart about the new musical that he was working on, and the rest is history."

Vivian Ellis of course is well-known for the many musicals he wrote back in the Thirties, Forties and Fifties, the most famous of which, Mr Cinders and Bless The Bride, have recently enjoyed West End revivals while Spread A Little Happiness from the former even enjoyed top 20 pop status after being revived by Sting.

"The PRS wanted to do something special to mark the 80th birthday of Vivian Ellis who is currently the Society's president," Eileen Stow says. "Various ideas were thrown around the table, and the Workshop came into being because of Vivian's strong interest in helping young musical students of the theatre and stage. "In actual fact the original idea was for him to give a series of lectures but when we approached John Hosier of the Guildhall School of Music and Drama, he said that the students were already up to their necks in lectures, and suggested something along the lines of a competition."

Entrants had to be under 30, and were required to submit the outline for a musical and two pieces of contrasting characters from the musical (words and music) together with scripted dialogue. A total of 34 entries were received in the first year, and this had increased to 83 in 1987.

Says Stow: "Entries have to be received by March 31 at the latest, and the adjudication panel listen to everything that

is submitted — there is no initial whittling down of entries but eventually there is a shortlist of about 14 which are then considered in depth by the judges. All the adjudicators receive their own set of tapes and papers so that they can study the entries in their own time."

The students' works are judged by top experts in the areas of theatre, stage musicals, music publishing and songwriters. Past judges have included Tim Rice, Andrew Lloyd Webber, impresario Cameron Mackintosh (who has staged Cats and Les Miserables amongst many successes), John Hosier (Principal of the Guildhall School of Music and Drama), Tony Hatch, Don Black (who usually chairs the final) and of course Vivian Ellis.

There will be some changes in next year's criteria for entering the Vivian Ellis Workshop. "There have been arguments about whether the entire musical should be submitted but it has been considered not necessary because if there is a spark of a good idea there you'll get it in half a musical. However entrants will now have to submit one entire act and at least three songs. We're also changing the age limit so that, as long as at least one writer is under 30, it doesn't matter how old his or her collaborator is."

Last year's Workshop victors were James McConnel and Kit Hesketh-Harvey whose entry, Orlando, was premiered in March by the students of the Guildhall School as part of the Barbican's Festival of British Music. They have also been commissioned to write songs for Radio Four's Kaleidoscope programme. This year fledgling talent 21-year-old Jason Carr came out on top with Thicker Than Water, and won unanimous praise from the judging panel.

For information about the Workshop, contact Eileen Stow at the Performing Right Society: 29/33 Berners Street, London W1P 4AA (01-580 5544).

AIRPLAY

KEY	A=Radio 1 B=Radio 1 C=Radio 1	'A' list 'B' list 'C' list	RADIO 1		RADIO 1		REGIONAL		LAST WEEK'S CHART
			3.9	27.8	30.8	23.8	3.9	27.8	
			ACTUAL PLAYS (4 or more)		PLAYLISTED		PLAYLISTINGS (43 stations)		
A-HA Touchyl	Warner Brothers	12	11	A	B	39	42	11	
ALMOND, MARC Tears Run Rings	Parlophone	8	7	B	—	24	13	28	
ARMATRADING, JOAN Living For You	A&M	—	5	B	A	16	21	—	
ASSOCIATES, THE Heart Of Glass	WEA	6	—	B	—	—	—	—	
BENSON, GEORGE Let's Do It Again	Warner Brothers	—	5	—	—	32	31	74	
BIG COUNTRY King Of Emotion	Mercury	10	11	A	A	31	36	34	
BIG DISH European Rain	Virgin	—	10	—	A	7	13	—	
BOMB THE BASS Don't Make Me Wait	Rhythm King	9	11	A	B	26	23	6	
BREATHE Hands To Heaven	Siren	9	13	A	A	40	42	10	
BROTHER BEYOND The Harder I Try	EMI	15	13	A	A	40	42	2	
B.V.S.M.P.I. I Need You	Debut	—	9	C	C	18	26	14	
CARLISLE, BELINDA World Without You	Virgin	—	4	—	—	33	22	54	
CETERA, PETER One Good Woman	Warner Brothers	—	—	—	—	21	13	—	
CHAPMAN, TRACY Talkin' Bout A Revolution	Elektra	7	—	B	B	37	36	85	
CHER Skin Deep	Geffen	8	—	B	—	25	20	—	
CHILDS, TONI Don't Walk Away	A&M	—	4	—	—	7	6	—	
CLIMIE FISHER I Won't Bleed For You	EMI	11	17	A	A	25	40	68	
COLD CUT Stop This Crazy Thing	Ahead Of Our Time	7	14	B	B	11	3	33	
COLE, NATALIE Jump Start (Radio Edit)	Manhattan	9	8	B	B	30	29	38	
COLLINS, PHIL Groovy Kind Of Love	Virgin	13	11	A	B	40	38	1	
COMMODORES Easy	Motown	4	8	C	C	26	19	20	
CROSS, CHRISTOPHER I Will (Take You Forever)	Reprise	—	—	—	—	22	15	—	
DONOVAN, JASON Nothing Can Divide Us	PWL	—	—	—	—	18	14	37	
DORSEY, GAIL ANN Wasted Country	WEA	—	—	B	—	7	4	—	
ESTEFAN, GLORIA Anything For You	Epic	4	8	B	B	38	39	15	
EUROPE Superstitious	Epic	—	10	C	A	22	27	48	
FAIRGROUND ATTRACTION Find My Love	RCA	—	8	C	B	37	42	18	
FARNHAM, JOHN Age Of Reason	RCA	—	—	—	—	16	11	—	
GIBB, BARRY Childhood Days	Polydor	—	—	—	—	11	13	—	
GOLDSMITH, GLEN Save A Little Bit	Reproduction	—	—	—	—	14	14	80	
GRANT, AMY Lead Me On	A&M	12	8	B	B	9	8	—	
GRIFFIN, CLIVE Don't Make Me Wait	Phonogram	—	—	—	—	5	13	—	
GROOVETRAIN Why Did You Do It	Urban	4	10	C	C	—	—	—	
GUNS N' ROSES Sweet Child O' Mine	Geffen	7	—	C	—	19	20	24	
HEAVEN 17 The Ballad Of Go Go Brown	Virgin	—	—	—	—	19	18	100	
HEYWARD, NICK You're My World	Warner Brothers	9	8	B	—	25	20	70	
HOLLIES, THE He Ain't Heavy, He's My Brother	EMI	4	—	C	—	25	—	5	
HORNSBY, BRUCE Look Out Any Window	MCA	—	8	—	—	13	25	—	
JACKSON, MICHAEL Another Part Of Me	Epic	14	13	A	A	30	—	16	
JETT, JOAN I Hate Myself For Loving You	London	—	6	C	B	12	20	46	
JOHN, ELTON Town Of Plenty	Rocket	—	5	—	—	35	31	77	
KANTE, MORY Ye Ke Ye Ke	London	7	14	B	B	18	22	41	
LEVEL 42 Heaven In My Hands	Polydor	14	11	A	A	40	35	12	
MAC BAND feat. McCAMPBELL BROS Stalemate	MCA	8	—	B	—	23	17	55	
MARX, RICHARD Hold On To The Night	Manhattan	—	—	—	—	17	18	—	
MATT BIANCO Good Times	WEA	10	13	A	A	33	35	56	
MEDEIROS, GLENN Long And Lasting Love	London	—	—	C	C	33	33	49	
MEDLEY, BILL He Ain't Heavy, He's My Brother	Polydor	4	—	C	C	33	31	25	
MELLENBAMP, J. COUGAR Roxy Toot Toot	Mercury	—	9	B	B	16	—	—	
MINOGUE, KYLIE The Loco-motion	PWL	9	12	A	A	35	41	9	
OSMOND, DONNY Soldier Of Love	Virgin	12	11	A	A	36	35	39	
PASADENAS Riding On A Train	CBS	9	6	B	—	5	—	—	
PET SHOP BOYS Domino Dancing	EMI	7	4	B	—	—	—	—	
PRIMITIVES, THE Way Behind Me	RCA	8	7	A	B	32	27	42	
PROCLAIMERS, THE I Wanna Be	Chrysalis	14	12	A	A	36	32	19	
REA, CHRIS On The Beach	WEA	5	13	C	A	38	40	40	
ROBERTSON, ROBBIE Somewhere Down The ...	WEA	7	10	B	B	39	41	29	
ROSE ROYCE I Wanna Get Next To You	MCA	—	—	C	—	6	7	—	
ROWLAND, KEVIN Tonight	Mercury	6	8	B	—	4	—	88	
SADE Nothing Can Come Between Us	Epic	—	—	—	—	31	24	—	
SALT 'N' PEPA Shake Your Thong	Ittr	4	7	—	—	6	—	36	
SCRITTI POLITTI First Boy In This Town	Virgin	8	8	A	A	29	33	69	
SHRIEKBACK Get Down Tonight	Island	—	—	C	—	—	—	—	
SIMON, CARLY You're So Vain	Arista	—	6	C	C	—	6	—	
SPAGNA Every Boy And Girl	CBS	9	11	B	B	36	33	23	
SPANDAU BALLET Raw	CBS	9	15	A	A	30	26	47	
STATUS QUO Running All Over The World	Vertigo	7	9	C	C	35	40	30	
STING They Dance Alone	A&M	—	7	—	—	15	7	—	
TAMI SHOW She's Only Twenty	Chrysalis	4	8	B	B	—	—	—	
TIKARAM, TANITA Good Tradition	WEA	4	17	C	A	41	41	17	
TURNER, RUBY Signed, Sealed, Delivered ...	Jive	5	9	B	B	16	15	81	
TYLER, BONNIE Save All Your Tears	CBS	—	—	—	—	9	12	—	
UB40 Where Did I Go Wrong	DEP Int	13	14	A	A	37	40	27	
URE, MIDGE Answers To Nothing	Chrysalis	5	14	A	A	30	30	64	
VAN HALEN When It's Love	Warner Brothers	—	8	C	B	15	28	—	
VIXEN Edge Of A Broken Heart	Manhattan	4	—	B	—	—	—	59	
WIEDLIN, JANE Rush Hour	Manhattan	14	12	A	A	38	36	13	
WILDE, KIM You Came	MCA	6	10	B	B	31	38	22	
WITHERS, BILL Lovely Day (Sunshine Mix)	CBS	7	4	C	—	15	—	21	
WOMACK & WOMACK Teardrops	4th & B'Way	15	14	A	A	38	40	4	
YAZZ/PLASTIC POPULATION The Only ...	Big Life	13	19	A	A	38	37	3	
YELLO The Race	Mercury	19	18	A	A	31	28	8	

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

COMPACT

disc

DIGITAL AUDIO

- 1 THE FIRST OF A MILLION KISSES, Fairground Attract. RCA
- 2 TRACY CHAPMAN, Tracy Chapman Elektra
- 3 HOT CITY ..., Various Vertigo/Phonogram
- 4 BEST OF EAGLES, Eagles Asylum
- 5 BAD, Michael Jackson Epic
- 6 30 GOOD, Mica Paris 4th ss B'way/Island
- 11 KYLIE, Kylie Minogue PWL
- 8 TWICE THE LOVE, George Benson Warner Bros./WEA
- 7 IDOL SONGS: Billy Idol Chrysalis
- 10 TANGO..., Fleetwood Mac Warner Brothers
- 11 RAP TRAX, Various Stylus
- 5 DON'T BE AFRAID OF THE DARK, Robert Cray Band Mercury/Phonogram
- 13 CONSCIENCE, Womack & Womack 4th ss B'Way
- 12 BROTHERS IN ARMS, Dire Straits Vertigo/Phonogram
- 15 ANSWERS TO ..., Midge Ure Chrysalis
- 16 KICK, INXS Mercury/Phonogram
- 17 TURN BACK ..., Johnny Hates Jazz Virgin
- 18 WHITNEY, Whitney Houston Arista
- 17 ROBBIE ROBERTSON, Robbie Robertson Geffen
- 16 GREATEST EVER ROCK 'N' ROLL MIX, Various Stylus

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

NEW SINGLES

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

- ANHREFN BE NESA 89/tba Anhrefn ANHREFN 015 Pic Bag (I/RE)**
ASTLEY, Rick SHE WANTS TO DANCE WITH ME/(Inst) RCA PB 42189 Pic Bag; PT 42190
 12" Pic Bag incl It Would Take A Strong, Strong Man; PD 42190 "CD" (BMG)
ASWAD SET THEM FREE/The Message Mango/Island IS 383 Pic Bag; 12IS 383 12" Pic
 Bag (F) Reggae
- BANARAMA LOVE, TRUTH AND HONESTY/Strike It Rich London NANA 17 Pic Bag;**
NANX 17 12" Pic Bag; NANC 17 "CD" incl I Want You Back (F) Hi-NRG
BENSON, Sharon OUR LOVE'S ALIVE/tba Tribute/Supertrax TRIB 1; 12TRIB 12" (E)
 Dance/Disco
- **BIG LOOKING FOR HEROES/(Version) Virgin VS 1106 Pic Bag; VST 1106 12" Pic Bag**
 (E) Correction to previous listing
- BIG BAM BOO FELL OFF A MOUNTAIN/River Of Blood MCA MCA 1265 Pic Bag; MCAT**
1265 12" Pic Bag; DMCA 1265 "CD" (F)
- BLACK THE BIG ONE/You Are The One A&M AM 468 Pic Bag; AMY 468 12" Pic Bag**
 incl Scrapbook Of Ghosts; AMCD 468 "CD" (F)
- BLUE RODEO TRY/Piranha Pool WEA YZ 305 Pic Bag; YZ 305T 12" Pic Bag incl Floating**
 Live (W)
- BON JOVI BAD MEDICINE/99 In The Shade Vertigo/Phonogram JOV 3 Pic Bag; JOVS**
 3 Special Sleeve; JOV 312 12" Pic Bag incl Lay Your Hands On Me; JOVCD 3 "CD" (F)
- BOOM CRASH OPERA GREAT WALL/Caught Between Two Towns Warner Brothers W**
7912 Pic Bag; W 7912T 12" Pic Bag (W)
- **BROS I QUIT (THE ACIDIC MIX)/tba CBS ATOM QT5 12" Pic Bag (C)**
- BROWN, Errol MAYA/She's My Lady WEA WZ 313 Pic Bag; WZ 313T 12" Pic Bag incl**
 Brother Louise; WZ 313CD "CD" (W)
- BURDETTE, Joe THE NEW WEST/tba Exile EX 10EP06 10" (I/NM)**
- CAMERON, Mary DURISDEER/Dumbarton's Drums Scotdisc ITV 7s 459 (Gordon Duncan**
 — 0467 21517)
- COLD CUT Featuring JUNIOR REID & AHEAD OF OUR TIME ORCHESTRA STOP THIS**
CRAZY THING/(Version) Ahead Of Our Time/Big Life CCUT 4; CCUT 4T 12" (I/RT)
- COPE, Julian CHARLOTTE ANNE/Christmas Mourning Island IS 380 Pic Bag; 12IS 380**
 12" Pic Bag incl Books/Question Of Temperature (F)
- COTTON, Joseph ME NO INNA IT/Yuh A Mi Lover CSA 12CSA 516 12" (A/JS/CSA)**
- **CRAZYHEAD RAGS/Screaming Apple/Rub The Buddah/Fortune Teller Food 12FOODS 14**
 12" Multi-coloured Pic Disc (E)
- DANTE, Steven JUST MY IMAGINATION/tba Chrysalis DANTE 2 Pic Bag; DANTEX 2**
 12" Pic Bag (C) Dance/Disco
- DEAN, Hazell TURN IT INTO LOVE/You're Too Good To Be True EMI EM 71 Pic Bag;**
12EM 71 12" Pic Bag; CDEM 71 "CD" (E) Hi-NRG
- DOGS D'AMOUR I DON'T WANT YOU TO GO/Heroin China/Polydor CHINA 10 Pic**
 Bag; CHINX 10 12" Pic Bag incl Ugly (F)
- DOWNING, Will FREE/Dancin' In The Moonlight 4th & B'way/Island BRW 112 Pic Bag;**
12BRW 112 12" Pic Bag (F) Dance/Disco
- DWARVES, The LICK IT/tba Ubik CRASH 001 Pic Bag (I/BK)**
- EI MORI VETETERN VIOLET/tba World Today WT 001 12" (I/RR)**
- EIGHTH WONDER BABY BABY/tba CBS BABE 1 Pic Bag; BABET 1 12" Pic Bag; CDBABE**
 1 "CD" (C)
- EVERYTHING BUT THE GIRL LOVE IS HERE WHERE I LIVE/Living On Honeycomb blanco**
 y negro/WEA NEG 37 Pic Bag; NEG 37T 12" Pic Bag incl How About Me/Each And
 Everyone (W)
- **FOUR TOPS INDESTRUCTIBLE/(Versions)/Are You With Me Arista 661717 "CD" (BMG)**
- GOFFIN, Louise SURRENDER/I Can't Wait (Acoustic Version) WEA YZ 314 Pic Bag; YZ**
314T 12" Pic Bag (W)
- GRACE, Janie Lee HEARTBREAK RADIO/tba Que/Supertrax DIAM 1 (E)**
- HAHN, Justice DOWN BY LOVE/tba Exile EX 10EP05 10" (I/NM)**
- HALL & OATES DOWNTOWN LIFE/tba Arista 111730 Pic Bag; 611730 12" Pic Bag; 661730**
 "CD" (F)
- HARRIS, Simon HERE COMES THAT SOUND/Only A Demo Hrr/London FFR 12 Pic Bag;**
FFRX 12 12" Pic Bag (F) Dance/Disco
- HOUSTON, Whitney ONE MOMENT IN TIME/tba Arista 111613 Pic Bag; 611613 12" (C)**
 Pic Bag (BMG) Dance/Disco
- JONES, Jacqui WHY SHOULD I LOVE YOU/(Inst) GTI JJ 001; JJ 001T 12" (I/RT)**
- KID 'N' PLAY GETTIN' FUNKY (UK REMIX)/(Version) Cooltempo/Chrysalis COOL 168 Pic**
 Bag; COOLX 168 12" Pic Bag (C) Rap
- KINGS OF THE SUN BLACK LEATHER/Bad Love RCA PB 49535 Pic Bag; PT 49536 12" (C)**
 Pic Bag (BMG)

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

- KOOL MOE DEE NO RESPECT/Let's Go Jive JIVE 183 Pic Bag; JIVET 183 12" Pic Bag**
 (BMG) Rap
- LITTLE ANGELS NINETY IN THE SHADE/England Rocks Polydor LTL 1 Pic Bag; LTLG 1**
 12" Pic Bag incl Big Bad World; LTLX 1 "CD" (F)
- LOPEZ, Denise SAYIN' SORRY/(Version) Breakout/A&M USA 645 Pic Bag; USAT 645 12" (C)**
 Pic Bag (F) Dance/Disco
- MAGNA CARTA TIGER'S EYES/Long Distance Tembo TML 135 Pic Bag (F)**
- McFERRIN, Bobby DON'T WORRY, BE HAPPY (EDIT)/Simple Pleasures Manhattan/EMI**
MT56 Pic Bag; 12MT 56 12" Pic Bag; CDMT 56 "CD" incl From Me To You (E)
- MDMA EVIDENCE/tba Ediesta CALC 054 12" (I/RR)**
- MILLI VANILLI GIRL YOU KNOW IT'S TRUE (DJ EDIT)/Magic Touch Cooltempo/Chrysalis**
COOL 170 Pic Bag; COOLXR 170 12" Pic Bag (C) (Re-release) Dance/Disco
- PAGE, Tommy THE SHAG/Hard To Be Normal Warner Brothers W 7739 Pic Bag; W 7739T**
 12" Pic Bag (W)
- PALMER, Robert SHE MAKES MY DAY/Disturbing Behaviour EMI EM 65 Pic Bag; 12EM**
65 12" Pic Bag incl Simply Irresistible (Ext Remix); CDEM 65 "CD" (E)
- PATTERSON, Rosie SHOO-RAH! SHOO-RAH!/If You Like It (Don't Fight It)**
Frontier/Supertrack FTR1; 12FTR 1 12" (E)
- PENTHOUSE 4 SLAVE (TO THE HOUSE OF LOVE)/I'd Rather B Dynatrack/Supertrack**
DYNA 102; DYNAT 102 12" (E)
- **PERFECT DAY JANE/Preying On My Mind London LONXT 188 12" Pic Bag incl Poster**
 (F)
- PET SHOP BOYS DOMINO DANCING/Don Juan Parlophone/EMI R 6190 Pic Bag; 12R**
6190 12" Pic Bag; TCR 6190 "MC" (E) Hi-NRG
- PIECES OF A DREAM RISING TO THE TOP/Ain't My Love Enough Manhattan/EMI MT**
54 Pic Bag; 12MT 54 12" Pic Bag (E) Dance/Disco
- PUSSEY JEW'S SHE'S BOTH/tba Kaos KAOS 002 12" (I/RR)**
- RED LORRY YELLOW LORRY ONLY DREAMING (WIDE AWAKE)/The Rise Situation Two**
SIT 54 Pic Bag; SIT 54T 12" Pic Bag (I/RT)
- **REYNE, JAMES MOTOR'S TOO FAST (LP VERSION)/Counting On Me/Submarine Capital**
12CL 508 12" Pic Bag (E)
- SANTA, Tracey SIGNIFY YOUR MIND/tba Exile EX 10EP04 10" (I/NM)**
- SHAKESPEARE A VERSION/A Nother Version XL/Supertrack EXEL 17 Pic Bag (E)**
- SHOCKED, Michelle ANCHORAGE/Frog Town London LON 193 Pic Bag; LONX 193 12" (F)**
 Pic Bag incl Strawberry Jom (Live); LONCD 193 "CD" incl Penny Evans (Live) (F)
- SILENT RAGE REBEL WITH A CAUSE/tba Chameleon CH 12006 12" Blue Vinyl (ACD)**
- SIMON MAY ORCHESTRA THE OLYMPIC THEME (ITV)/tba Polydor RUR 1 Pic Bag; RURX**
 1 12" Pic Bag (F)
- SLAYER SOUTH OF HEAVEN/tba London LONX 201 12" Pic Bag (F)**
- SMOKEN, Lauren SMILE/tba Loop/Supertrax LOOP 101 Pic Bag; 12LOOP 101 12" Pic**
 Bag (E)
- SOHO YOU WON'T HOLD ME DOWN/More Of A Man Hedd/Virgin AGDD 3 Pic Bag;**
AGDD 312 12" Pic Bag incl We Came To Rock (E)
- SPEAR OF DESTINY SO IN LOVE WITH YOU/March Or Die Virgin VS 1123 Pic Bag;**
VST 1123 12" Pic Bag (E)
- SPRINGSTEEN, Bruce SPARE PARTS/tba CBS BRUCE 4 Pic Bag; BRUCET 4 12" Pic Bag;**
BRUCE 4 "CD" (C)
- STARR, Brenda K WHAT YOU SEE IS WHAT YOU GET/tba MCA MCA 1279 Pic Bag; MCAT**
1279 12" Pic Bag (F)
- TEN FOOT BONELESS POWERSLIDE/tba Fierce FRIGHT 027 12" (I/NM)**
- TOM TOM CLUB DON'T SAY NO/Devi, Does Your Dog Bite Fontana/Phonogram TCB**
1 Pic Bag; TCBX 112 12" Pic Bag incl Beats & Pieces (F)
- VOICE OF THE BEEHIVE I WALK THE EARTH/This Weak London LON 206 Pic Bag; LONX**
206 12" Pic Bag incl Tattoo Songs/Everything I Had; LONCD 206 "CD" (F)
- WAITS, Tom 16 SHELLS FROM A 30.0.6/Big Black Maria Island IS 370 Pic Bag; 12IS**
370 12" Pic Bag incl Ruby's Arms (F)
- WEE PAPA GIRL RAPPERS WEE RULE/tba Jive JIVE 185 Pic Bag; JIVET 185 12" Pic Bag**
 (BMG) Rap
- WITHERS, Bill LOVELY DAY (SUNSHINE MIX)/(Version) CBS 6530017 Pic Bag; 6530012**
 "CD" (C) Go Go
- WONDERSTUFF, The IT'S YER MONEY I'M AFTER BABY/ASTLEY IN THE NOOSE/Ooh,**
 She Said/Rave From The Grave 4-track EP Polydor GONE 5 Pic Bag; GONX 5 12" (C)
 Pic Bag; GONCD 5 "CD" (F)
- YEAH GOD SUMO EP/tba Chapter 22 12CHAP 30 12" (I/NM)**
- YOAKAM, Dwight D & BUCK OWENS STREETS OF BAKERSFIELD/Dwight Yoakam-One**
 More Name Reprise/WEA W 7964 Pic Bag; W 7964T 12" Pic Bag incl Honky Tonk
 Man (Live)/Guitars, Cadillac, etc, etc (Live) (W)

A Version S
 Anchorage S
 Baby Baby E
 Bad Medicine B
 Be Nesa 89 A
 Black Leather K
 Chorlton C
 Domino Dancing C
 Don't Say No T
 Don't Worry, Be Happy M
 Down By Love H
 Downtown Life H
 Evidence C
 Fell Off A Mountain B
 Gettin' Funky K
 Girl You Know It's True M
 Great Wall B
 Heartbreak Radio G
 Here Comes That Sound H
 I Don't Want To Go D
 I Walk The Earth V
 I Quit B
 Indestructible F
 It's Yer Money I'm After W
 Jane P
 Just My Imagination D
 Lick It D
 Looking For Heroes B
 Love, Truth & Honesty B
 Love Is Here Where I Love E
 Lovely Day W
 Maya B
 Me No Inna It C
 Motor's Too Fast R
 Ninety In The Shade L
 No Respect L
 One Moment In Time H
 Only Dreaming R
 Our Love's Alive B
 Powerslide T
 Rebel With A Cause C
 Rising To The Top S
 Sayin' Sorry L
 Set Them Free A
 She Makes My Day P
 She Wants To Dance With P
 Me A
 16 Shells From A 20.0.6 W
 She's Both P
 Shoo-Rah! Shoo-Rah P
 Signify Your Mind S
 Slave P
 So In Love With You S
 South Of Heaven S
 Spare Parts S
 Stop This Crazy Thing C
 Streets Of Bakersfield Y
 Sumo EP Y
 Surrender G
 The New West B
 The Olympic Theme S
 The Big One B
 The Shag P
 Tiger's Eyes M
 Try B
 Turn It Into Love D
 Veteran Violet E
 We Rule W
 What You See Is What You S
 Get S
 Why Should I Love You J
 You Won't Hold Me Down S



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ARISTA

Two surprises jump out of the latest ABC figures: *Smash Hits* is booming despite a drop in teenagers, and *Q*, has based its success on diversity. Matthew Fearnley looks at the results

Top of the pop press thrive on paradox

FOLLOWING A highly predictable 18 months, two surprising incongruities jump out of the latest ABC circulation figures for the consumer music press. While the teenage population is declining and the sale of singles is plummeting, the youth-end of the music press, typified by *Smash Hits*, is booming. Second, in a media of increasing niche publications where specialisation equals circulation, one of the most successful titles, *Q*, is based on diversity.

"We've managed the best series of front covers ever — we've gone to considerable trouble to set them all up — they're not PR images but our own exclusive ones," says Barry McIlheney, editor of *Smash Hits*.

This is symptomatic of *Smash Hits*' approach of doing the simple

things better than anyone else, and it's seen EMAP Metro's flagship jump in circulation from 533,930 (ABC Jul-Dec '87) to 602,156 (ABC Jan-June '88). "We stick to what we know," says publisher, Mary Calderwood.

McIlheney concurs: "Essentially our success is a continuation of our policy of simply giving the readers what they want. We've also expanded our film coverage and increased our poster content over the past six months, I think this has attracted readers too."

Synergy

And the *Smash Hits* success story doesn't look like halting as unofficial audits since the last ABC are up and Calderwood continues to

promote every third issue with cover mounts and "simple-gift" promotions.

This success gives little credence to those who believe the consumer music media are being dragged upmarket to an older, more sophisticated readership. This belief has been fuelled by the success of *Q*, which has leapt in circulation from 59,505 (ABC Jul-Dec '87) to 79,713 (ABC Jan-Jul '88).

"Our success has proved there's a massive potential readership whose needs weren't catered for by the pop press," argues *Q*'s editor, Mark Ellen.

Q's backbone is the synergy it achieves between the 100 or so reviews it covers each month and its extended, in-depth features. "Every magazine must have a USP (unique selling point) and with us it's our reviews section," says Ellen.



"People feel they need our reviews section. This gives us the latitude to explore editorially at the front of the title. Other music magazines and papers need to become very narrow but this, I believe, is risky as young people

change the soundtrack for their lives many times. We cater for people with maturer tastes but who still have room and money for exploration," Ellen concludes.

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ABC FIGURES

	Jan-June '87	July-Dec '87	Jan-June '88	% change last six months
NME	98,733	93,405	94,613	+1.29
Sounds	60,770	58,417	59,212	+1.36
Melody Maker	61,323	61,677	61,399	-0.45
RM	50,198	43,945	44,923	+2.22
No. 1	147,643	146,302	127,947	-12.55
Smash Hits	512,317	533,930	602,156	+12.79
Just 17	278,036	282,381	285,428	+1.08
Kerrang!	68,559	67,649	63,757	-5.75*
Q	48,140	59,505	79,713	+33.96
Time Out	77,094	80,228	85,284	+6.30

* Figure reflects recent switch to weekly from fortnightly.



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One in three teenage girls read Just Seventeen because it's packed with new bands, artists and records.

In fact, we've just made our own record. An ABC of 285,482¹.

Which means Just Seventeen sells more than Melody Maker, NME and No. 1 put together.

Call Barbara Smith on 01-437 8050. She'll tell you why an ad for a record in Just Seventeen is one in the eye for other music mags.

Just Seventeen, 52-55 Carnaby Street, London W1V 1PF

¹ABC: Jan-June '88

An EMAP-Metro Publication





► FROM PAGE 32

EMAP Metro's third music title, *Just 17*, beefed up its circulation too and although its success over the past six months is not as dramatic as *Smash Hits* and *Q*'s, it remains crucial to EMAP's conveyor-belt theory — introducing and developing readership, then maintaining and nurturing it as it matures. Its circulation has risen from 282,381 (ABC Jul-Dec '87) to 285,428 (Jan-Jun '88).

"Our strengths are our weekly frequency, which gives us topicality, and our emphasis on reader response," says Bev Hillier, editor of *Just 17*.

But the youth-end of the pop press has seen casualties too. IPC's No. 1 magazine has lost 18,355 copies per week and now circulates at 127,947 (ABC Jan-June '88). "We've changed three quarters of our staff and effectively our entire approach to the magazine, there's little wonder that we've lost a lot of our established readers," says Colin Irwin, editor of No. 1.

"But we're creating a new identity and empathy with our readers. We're in at the ground level and with a new design, more humorous writing and a No. 1 readers' club, we're looking to a better response over the next half-year," he concludes.

Time Out, the London listings magazine, has increased its circulation by 10 per cent to 85,284 (ABC Jan-June '88) and has moved upmarket too, with a style reminiscent of *Q*. It is increasingly looking to feature music in its menu for new readers. "I think there's an element of the more you sell the more you sell," explains Tony Elliot, publisher of *Time Out*.

Doubled sales

Spotlight Publishing's consumer music titles have performed mediocrity over the past 18

months but have now forced a resurgence under collective publisher, Eric Fuller. *Sounds*, the tabloid rock music newspaper, has averted its two-year slide in circulation with a slight increase from 58,417 (ABC Jul-Dec '87) to 59,212 (ABC Jan-Jun '88).

"This reflects that the editorial changes we've made over the past 18 months have been in the right direction and our promotions, like free cover-mounted EPs, have been appreciated by the readers," says Fuller. Further promotions, including two-sided posters, are planned.

Record Mirror has also inverted a slide to a slight increase in circu-

lation over the past six months from 43,945 (ABC Jul-Dec '87) to 44,923 (ABC Jan-Jun '88). "We've seen a re-positioning of *RM* in March 1987, including a redesign and a change in editorial which concentrated on our dance music specialisation and a number of promotions through March. Our concentration on dance and the charts has carried us through," explains Betty Page, editor of *RM*.

Kerrang!, the weekly heavy metal glossy, is Spotlight's biggest pop press success. While the title maintained a bi-monthly status for much of the Jul-Dec '87 ABC, it's Jan-Jun ABC was composed entirely of weekly issues. "We effec-

RAW

ROCK ACTION WORLDWIDE

BRITAIN'S BRAND NEW ROCK FORTNIGHTLY

IN ORBIT

MISSION: To boldly go where no mag has gone before . . .

FIRST ISSUE: Street date August 31 with exclusive Ozzy Osbourne flexi disc 'Words and Music' RAW Cuts Number One

SECOND ISSUE: Street date September 14 with exclusive Helloween flexi disc 'Words and Music' RAW Cuts Number Two

Distributed by IPC Magazines plc



JONATHAN KING, prime mover behind RAW, says the magazine is essentially about music 'with balls'

tively doubled our circulation by selling twice as many copies — our readers who bought a copy every other week now buy one every week," says Fuller. It's ABC now stands at 63,757.

IPC's remaining titles, *New Musical Express* and *Melody Maker*, have performed well enough over the past half year. *NME* increased its circulation from 93,405 (ABC Jul-Dec '87) to 94,613 (Jan-Jun '88) while *MM* slightly lost ground with a small drop from 61,677 (ABC Jul-Dec '87) to 61,339 (Jan-Jun '88).

Overall, EMAP Metro has strengthened its position in the consumer music press market over the

past six months and although *Q* performed very well indeed, it is rather a case of discovering and satisfying an upmarket, sophisticated readership rather than a whole movement away from young pop enthusiasts to this up-market audience.

Humorous

● Three new music magazines are entering the fray this autumn, writes Karen Faux.

Offbeat, a monthly, has just been launched by Dave Henderson who, in his own words, is a veteran

of many campaigns and has previously been involved with *Sounds*, *The Hit* and *Underground*. The editorial coverage will fall somewhere between *Smash Hits* and *Q*, covering a broad cross-section of music in a glossy format. Henderson is quick to point out that the magazine will not be cult or lifestyle driven and there will be a healthy emphasis on humour.

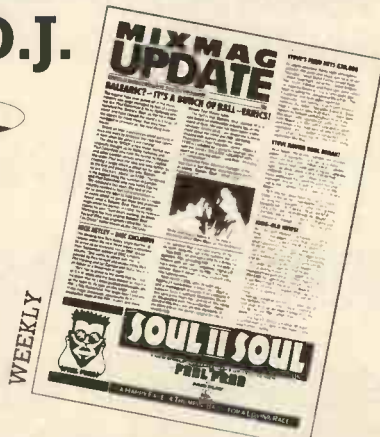
Anyone dedicated to the hard rock cause will probably already be buying *RAW*, the new fortnightly that was pushed into the limelight at Donington via a 36p sampler. The real thing costs 60p and the first issue carried a free Ozzy Osbourne flexidisc, featuring tracks from his forthcoming album.

Jonathan King, shareholder and prime mover behind the magazine, says that essentially *RAW* is about music "with balls", and reports that the advertising response so far has been very good. In the not too distant future, the magazine will be working towards achieving international clout.

Finally, another fortnightly called *Cover* is being launched this month on a £100,000 budget that will include TV and radio advertising, with more emphasis on the latter as the magazine's research has revealed that target readers are not TV addicts.

Aged between 18 and 24, those readers are likely to have disposable income to spend on records and videos. The editorial style will be straightforward but humorous, and editor Fiona Thompson aims to steer clear of long winded, wordy features.

THE UMBILICAL CORD FROM THE RECORD INDUSTRY TO THE D.J.



Read by far more DJ's than you'll ever need to break your record!

Advertising: Martin Pickard

News: David Seaman

Previews: Susan McLintock

Subscriptions: Karen Mattison

DMC, P.O. Box 89, Slough SL1 8NA
Tel: 06286 67124

YOU WON'T HAVE SMASH HITS WITHOUT US.

Every fortnight *Smash Hits* sells 602,156 copies. Our latest ABC was up 89,839 year on year, (an increase that exceeds the entire circulation of *Sounds*).

Smash Hits is continuing to break all records, selling more than all other music titles put together, with a circulation four times the size of our nearest 'rival'.

1,361,000 of our loyal readers don't read any other music magazines. We've captured a captive audience!

Nearly half of Britain's teenagers regularly read *Smash Hits*. That's more than watch *Top Of The Pops*.

Our readers are as diverse as the music you market. So whether you're selling singles by Sinitta or albums by The Adventures, schedule *Smash Hits*. We break all records, (and tapes and compact discs and videos).

For further information call Sandra McClean on 01-437 8050.

SMASH HITS BREAKING ALL RECORDS

An emap METRO Publication.

by Lloyd Bradley

THERE USED to be a joke on weekly music papers that rock stars always died on Mondays. Because the magazines were printed on Tuesdays, it meant the news editors would receive a garbled phone call at about 2am (the more inconsiderate croaked "West Coast Time") and have to put together a story/obituary while still in his pyjamas, and then redesign the pages at the typesetters the next day. Understandably, this was perceived as the newly-departed's final two-fingered gesture at the press they had probably had cause to complain about more than once.

Of course, such events still present a problem — now the weeklies have moved their print days forwards to Mondays rock stars tend to die at the weekends — and the tabloid's ever-increasing appetite for pop/rock coverage means important events happening mid-week are already very public knowledge. However, not being able to be first with major music world news is being turned into an advantage at *Sounds*.

"In the case of the recent deaths at Castle Donington," explains deputy editor Billy Mann, "by the time we came out (Wednesday) they'd made all the national papers and the television news. That meant that we didn't have to waste space opening with 'These kids are dead,' because everybody knew it. What we did was write a detailed 'The future of Donington is under question' story, which gave our readers a bit more, explored an

Keeping up with the

angle that perhaps hadn't been looked at elsewhere."

Sounds prides itself on its news pages and under the direction of Mann and editor Tony Stewart, and frequent reader surveys, they have evolved into three definite sections — news, record/tour news and inside stories — with the accent on heavy rock.

Although "masses" of information arrives weekly from the nation's press and PR offices, such hand-outs are liable to have been sent to every other rock magazine and so are far from exclusive. Occasionally, if they involve major acts, they are followed up and greater background information ferreted out, but usually they are confined to record/tour news.

Sources for *Sounds*' "exclusives" and the larger stories are, invariably, its roster of contributors and writers. "We hammer it into them that they've got to think news. We get them to look for stories in the course of an interview that might be about something completely different; to work in questions about the future that call for factual answers, then take that part out for a news story. Also, our contributors have good contacts with bands and their managements so we can find out a great deal direct."

Such news gathering techniques

appear to be standard practice among the rock weeklies, although *Sounds* seems to pursue them with added vigour. And, again in common with the rest of the press, "snouts" — informants who telephone with supposed hot stories, often looking for some kind of cash payment — receive short shrift.

What actually qualifies as news — on *Sounds* as well as the other weeklies — is simply a matter for the news editor's (sometimes consulting with other staff) discretion. They will know their readership and what area of music they're most interested in — it would be unlikely that *Melody Maker*, for instance, would run a story about an obscure hip-hop band with a political bent, whereas the *NME*'s readers would be keen to mug up on it; just as the indie-rock flavour of *MM*'s editorial policy will find events that *Sounds* would ignore startlingly newsworthy.

Record Mirror, speciality of the house disco and dance music, has



tabloids

an approach to news that allows it to cover every facet of its preferred subject. These stories are spread between the straight news section (pop snippets usually concerning record releases), the DJ section (reviewettes of clubland favourites — often import singles), the dance section (devoted to stories about dance music artists, often exclusive to *RM* and the gossip column — pretty-contentious stuff, with a great deal of "snogging"). This means, according to editor Betty Page, *RM*'s readers can find exactly what information they're looking for with a minimum of fuss.

One problem that does not seem to face news desks in the late Eight-

ies is hoaxing. About 10 years ago it was fairly common practise for individuals with over-advanced senses of "humour" to telephone with scoops that weren't true.

In fact, in the case of *Record Mirror*, the noble art of hoaxing has done something of an about-turn — it has, to put it bluntly, made up a few news exclusives and had them pounced on and reprinted (with a fair amount of embroidery) in the tabloid press.

The purpose is to show up certain pop pundits for the lazy loudmouths they are — "they never bother to check" — and, before *RM* readers desert, Page assures us it only happens on April 1.

Time Out



For 20 years now we've been making and breaking records
Time Out has just recorded its highest circulation figure ever
at 85,284★ copies sold per week.

We're now selling more copies than *Sounds*, *Q Magazine* and *Melody Maker*.

AND

We've got more readers than *Sounds* and *The Face* — more than ever before, at 431,000○

AND

We're more cost effective than *Melody Maker*, *NME* and *Sounds* at a cost per '000 of only £4.52 for a colour page facing editorial.

BEAT THAT

★ABC Jan - June '88
○National Readership Survey Jan - June '88

Time Out

LONDON'S WEEKLY GUIDE



COMING SOON IN



THE SURE BEATS EPs...

There are just a few weeks to go before Record Mirror launches into the most megablasting dance happenin' since the invention of the turntable...

Following on from the success of the *rm Cool Cuts EPs*, given away free with the magazine in March, watch out for the imminent arrival of two more crucial dancefloor items — the *SURE BEATS EPs*...

Featuring exclusive mixes and unavailable tracks, these magnificent items will be given away **ABSOLUTELY FREE** with *rm*, covermounted to the issues dated September 24 and October 1. They're destined to be highly-prized collector's items: solid vinyl seven inch EPs with colour sleeves — no messing... And it *SURE BEATS* paying...

Watch out for cuts from **BOMB THE BASS... S'XPRESS... THE WEE PAPA GIRL RAPPERS... DJ JAZZY-JEFF AND FRESH PRINCE... COLDCUT... THE COLD CRUSH BROTHERS... THE BREAK BOYS** and more...

Such a feast of frenzied freestyle beats you've never heard before...

And to set the seal on this, our best-ever Autumn promotion, we will be running four weeks of competitions to win Philips CD and audio products, in the issues dated October 8, 15, 22 and 29.

The promotion will be supported by extensive national local radio advertising, with spots on Capital Radio (including the Network Chart Show), and an increased print run.

And don't forget: *rm* is the only consumer music weekly to carry the full Gallup top 100 albums and singles listings, specialist dance charts and unbeatable upfront DJ/dancefloor information...

This is one trip you can't afford to miss... To advertise in any of these issues, call Tracey Rogers on 01-387 6611, now...

KERRANG!

THE KREAM OF THE KROP!

THIS AUTUMN, *Kerrang!* — the world's most highly-disciplined Heavy Metal weekly — is gonna be giving its readers six of the best!

THWACK! Half a dozen spectacular double-sided colour posters — that's one a week — will be given away **FREE** with *Kerrang!* issues cover dated September 24 to October 29!

OUCH! These pulsating pin-ups will pair pix of contemporary artists with legends from rock's heritage!

WALLOP! Featured poster artists include Metallica and Black Sabbath (featuring Ozzy Osbourne), Guns N' Roses and Led Zeppelin, Megadeth and Van Halen (with David Lee Roth)... and many, many more besides!

EEK! These unmissable editions of *Kerrang!* will benefit from vastly increased distribution, a national radio campaign and music press advertising!

BLATI No self-respecting Heavy Metal fan will want to miss out on this power-packed promotion — and remember, *Kerrang!* currently sells over a quarter of a million copies every month!

YELP! If your target market is all adults (that means anyone with any money to spend) then you'll be pleased to know that *Kerrang!* is now the most cost-effective music title around for both mono and colour ads!

TO FIND out why advertising in *Kerrang!* is such a cracking idea, call Marc Gregory or Cara Mulford on 01-387 6611.

by Dave Laing

WITH THE recent removal of the *Melody Maker* office to the urban wasteland of IPC's King's Reach tower, one of the paper's great traditions is in danger — the MM pub. Though nothing else unites the trad-mad *Melody Maker* of the early Sixties with today's indie-pop mish-mash, drinking does. There is an unbroken line of empty pint glasses stretching back from the Oporto to Fleet Street's Red Lion where an 18-year-old reporter from the *Kentish Times* was inducted into the MM way of life back in 1964.

"The MM staff were all ex-Services types and jazz fans," recalls Chris Welch, now editor of *Metal Hammer*. "They were also heavy drinkers and they took me to the pub at lunchtime on the first day. When I came out I was violently sick on the pavement."

Golden age

This was the somewhat unceremonious start of modern pop journalism, since Welch had been hired to cover the fast-expanding world of beat music and R&B that had arisen in the wake of The Beatles. *Melody Maker's* arch rival *New Musical Express* had jumped on the bandwagon more quickly and by 1964 its sales had reached a now unimaginable 300,000. MM's owners, Odhams Press, had threatened to close the paper unless it caught up and, with Jack

Hutton replacing Pat Brand as editor, it began to turn itself into a modern pop weekly.

In many ways, the mid-Sixties was a golden age of pop journalism. "It was tremendously exciting," says Welch. "Every week I was writing about a great new band and it was a race to discover them." The race was between Welch and his opposite numbers on the other weeklies: Keith Altham of the *NME*, Richard Green of *Record Mirror* and Penny Valentine of *Disc*. But the rivalry was a friendly one, stresses Welch, "unlike today when they all seem to hate each other. People nowadays tend to be freelance, fighting for jobs."

As beat music gave way to progressive rock, MM gained ground on *NME*, which under the legendary Canadian editor Andy Gray (who took up the reins in 1957) retained more a showbiz ethos. MM, in contrast, recruited more rock enthusiasts from the provincial press such as Richard Williams and Michael Watts as well as Nick Jones, son of Max, the paper's longest-serving jazzier.

By 1972, it was *NME's* turn to make drastic changes. Gray was replaced by Alan Smith and the

paper turned to a new source of staff writers, the "underground" press. From the basements of Notting Hill (London's Haight-Ashbury) came the terrible twins Nick Kent and Charles Shaar Murray. Anyone who knows them now as rather sedate writers for *Q* and *Arena* cannot imagine the frisson of horror that rippled round the record companies when these two plus Mick Farren lashed out at the industry and trashed its best-loved artists in print.

But while this iconoclasm was refreshing at the time, it cast a long shadow over later pop journalism. The negative side of the new *NME* anti-establishment approach was that its attacks were superficial and indiscriminate, and that it created a cult of personality around the writers — ultimately Murray-Kent were the Frankenstein who created the monster we know as Julie Burchill.

Those knee-jerk attacks on the industry were also unspecific — there was none of the careful probing into price rises for albums or concert tickets which MM provided through Rob Partridge, a former *Music Week* staffer and now head of press at Island.

Punk brought the next wave of

recruits to pop journalism — the editors of duplicated fanzines like Jon Savage, Danny Baker and Jane Suck — and briefly gave *Sounds* a moment of glory when it grasped the importance of the new music before its rivals. *Sounds* had been founded in 1970 when Jack Hutton led a walk-out of almost all the *Melody Maker* staff.

But punk also accelerated two trends in the pop press of the Seventies. While it had been axiomatic a decade earlier that you interviewed anyone who had a hit, the new journalism of the Seventies prided itself on following the personal tastes (or whims) of writers. As Nick Logan (*NME* editor 1975-79 and creator of *The Face*) puts it: "Frequently an 'unknown' scores a cover and a centre-spread simply because a writer has persuaded an editor to go with his/her personal judgement." The result of that growing gap between the weeklies and the charts was, of course, *Smash Hits* — a paper which now easily outsells the combined circulations of all four traditional weeklies.

The other trend that has grown in recent years is the notion of the writer as a star rather than a reporter. Jon Savage, now music

writer for *The Observer*, makes a distinction between those who "took this to an honest conclusion and entered the music business, like Chrissie Hynde or Paul Morley, and people like Julie Burchill and Tony Parsons who wanted to become media personalities."

What are the prospects for pop weekly journalism in the Nineties? Where once they were the only branch of the media covering popular music, they are increasingly hemmed in from all sides. Big boys now read *Q* or *The Face* and little girls *Smash Hits* or *No 1*. Fleet Street has its daily coverage of pop, ranging from smut in *The Star* to sociology in *The Independent*, and radio is full of gossip and news.

Scandal

Faced with this, the pop weeklies are in the throes of an identity crisis worse than those of 1963, 1972 or 1977. Is there a distinctive role for them or will they have to take on board elements from the other pop media?

Jon Savage, for one, sees the recent scandal involving a pop journalist selling a story to *The People* as a sign of things to come. "Although pop journalists come across sensational stuff about stars, up until now it's been kept out of the weeklies," he says. "But it's increasingly likely that sooner or later, one of the weeklies will start printing tabloid scandal. It's a matter of survival."

SOUNDS

**NOT JUST FIRST WITH
THE NEWS BUT FIRST
WITH THE NEW . . .**

The Wedding Present February 27
10,000 Maniacs July 30
Pixies April 30
Wolfsbane June 25
The Godfathers February 13
Voice Of The Beehive February 20

**ALL THESE BANDS FOUND
THEIR GREATEST SUCCESS
AFTER APPEARING ON THE
COVER OF SOUNDS**

SOUNDS — THE SHOP WINDOW TO HANG OUT IN!

IT'S A difficult business categorising music these days.

As more influences are absorbed into the established forms of rock, dance, country and jazz, their respective parameters are blurring. The challenge for magazines catering for any of those particular styles is to assimilate relevant areas without sacrificing identity or regular readers.

The dance/soul arena is currently proving fertile for publishers because there is a lot happening and enthusiasts have disposable income which they tend to spend on going out and buying records. *Echoes* — now past its twelfth birthday — embraces soul, hip hop, House, Acid House, African, funk and reggae within its broadsheet pages. *Blues & Soul* — which has been in business for more than 21 years — covers all that except reggae, with a heavy emphasis on rhythm and blues.

Debbie Kirby, who edits *Echoes*, says frenetic activity on the UK dance scene has had a positive effect on the paper and reports an upswing in circulation when it started covering House and hip hop.

Changes are in the pipeline for *Echoes*. The look of the paper is being revamped with a new logo and the use of colour. "And we'll be going for more news," says Kirby. "There'll be more shorter features on more acts and more chart and reggae coverage."

While Kirby believes *Echoes* could fill a gap in the American market if it could clinch the right distribution deal, *Blues & Soul* editor Bob Killbourn says his magazine has thrived on a strong reputation there. Killbourn has been in the editor's chair for seven years and believes in a policy of ongoing development rather than sudden sweeping editorial changes.

Blues & Soul's readership research reveals that, like *Echoes*, its readers spend substantial amounts on records, clubs, concerts and clothes. It also plans to go for an autumn revamp with better quality paper and more colour.

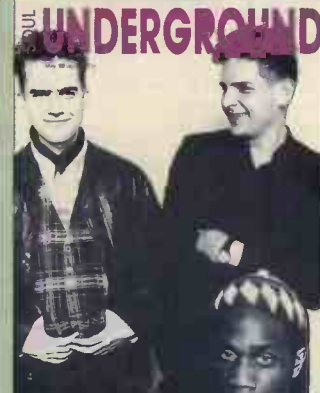
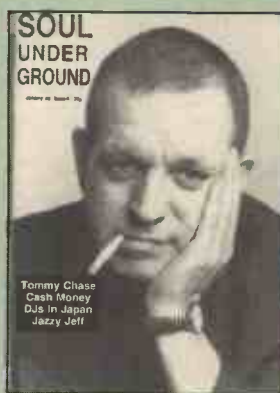
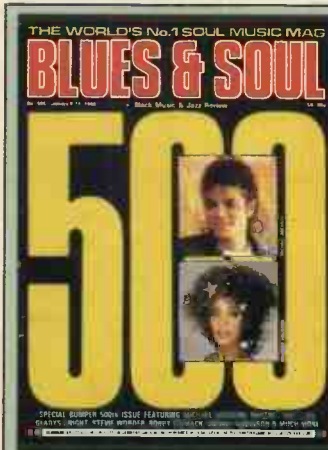
Maverick

The maverick in the dance/soul publication pack is *Soul Underground*. Proud of still not being too far removed from the spirit of a fanzine, its first preview issue in October 1987 threatened to not only fill the gaps left by *Echoes* and *Blues & Soul* but also to take them over.

It seems unlikely that it will achieve that, but its consistency in covering the underground scene has gained it credibility and admirers — including John Peel. Current editor David Lubich says: "*Soul Underground* was originally launched to reflect club culture because no-one was documenting what was going on. As a result we got to areas like Acid House and Balaeric before anyone else knew what they were."

Lubich says the scope of the magazine will continue to broaden and cites a forthcoming article with Jerry Dammers talking about apartheid as an example of its breadth.

The burgeoning dance scene has also created opportunities for magazines aimed at professionals.



Under the influences

Karen Faux on how the specialist titles are having to extend their coverage to cater for the new influences infiltrating established music categories

Jocks was launched two years ago when research via *Record Mirror* revealed that DJs were not being properly catered for. Editor Phil Chapman says: "Our readers encompass mobile, club and radio DJs as well as 'bedroom' DJs who may not be working professionally. We certainly aim to encourage aspiring DJs."

Chapman points out that while *Jocks* is read primarily for its music content, the practical areas it covers such as advice on equipment, insurance and transport are well received.

Jocks plans to push into the international arena now that it has consolidated its UK readership, and there are plans to tie up with a Japanese radio station.

MixMag — which is produced by the Disco Mix Club for DJs — is distributed as part of a membership package and reflects the success of the club's activities worldwide. There are now branches of the club in more than 20 countries and editor Tony Prince says the magazine aims to promote the role of the DJ rather than push individuals into the limelight.

A weekly newsletter called *MixMag Update* complements the monthly glossy *MixMag*.

While dance/soul music scenes are fairly tangible, pinpointing a definite, contemporary scene for jazz is rather more difficult. Partly because of this, jazz magazine *Wire*, is aiming to cater for readers other than jazz buffs. Recently

Wire has improved visually beyond recognition and it is fit to grace the coffee table of any self-respecting, upwardly mobile male between 28 and 35. Editor Richard Cook says: "The writing used to take precedence over the visuals but we realised that it is absolutely vital to have a good looking magazine. It is read by people who might buy *Q* or *Arena* and we have to compete on a visual level."

Wire has made great strides in its advertising content — classy Clarks desert boots ads look wholly appropriate within its pages — and Cook says editorial coverage is expanding: "We aim to cover music outside of the mainstream with greater parity. While we have responded to new artists who are being marketed as pop stars we recognise that most of our readers have a lot of catching up to do."

Lack of image has not been a problem for country music, but until recently that image has been wholly unpalatable to a young rock/pop audience. Now with the lifestyle magazines (*The Face*, *Blitz*, *i-D* and *Q*) are catching country by the boot lace tie, suddenly it's hip.

This poses a dilemma for the traditional country music press. Craig Baguley, editor of *Country Music People*, reports that some of its readers are hostile to the new wave: "We have to be careful how we balance the magazine. We want to keep a healthy profile for traditional artists but we want to cover the new ones too. The Route

88 coverage in other music magazines had a positive knock-on effect for us because it sparked off interest in the music."

Testimony

CMP's letters are testimony to how strongly readers feel — not only about editorial coverage but also about photographs and design. Baguley is committed to updating the look of the magazine and gaining new readers, even if the process has to be a slow but steady one.

Fashions may come and go but heavy metal remains tenacious and unchanging, and there are now three magazines catering for the market. *Kerrang!*, which has maintained healthy circulation figures since going weekly, has a clearly defined identity which it sees no reasons to change, and editor Geoff Barton believes the readership profile hasn't changed; it is still aimed at 15 to 24-year-old males.

"We are making the magazine more topical than in the past though," says Barton. "It will be coming out on Tuesday, which means it will be nationally available on Wednesday and can compete with other weekly magazines on news and gig guides." While

Barton maintains that *Kerrang!* remains respected in the US it has not made any concerted effort to crack the overseas marketing since going weekly.

Metal Hammer on the other hand has a high profile internationally and the UK edition was launched from its German counterpart two years ago. Editor Chris Welch says: "We have an autonomous set-up here but we can draw on interviews that appear in the German magazine. The basic look is the same as the German one but we have different covers, mastheads and headlines."

RAW — which is already making itself heard in no uncertain terms — puts entertainment as its top priority and aims to cover hard rock with the same success that *Smash Hits* covers pop. While Donington was the launch pad, prime mover Jonathan King and former *Kerrang!* staffers Dante Bonutto and Malcolm Dome believe the hard rock spectrum is as broad as pop and can be covered in a fresh and exciting way.

King says: "Our strongest financial motivation is the potential offered by America. It is ripe for the Nineties and a magazine catering for this sort of music."

● How do record company press and marketing people feel the music press is currently performing for them? MW exposes their individual views in a feature coming soon.

NEW ALBUMS

Distributor Codes

A—PRT 01-640 3344
 ACD—ACD 01-451 4494
 ARAB—Arabesque 01-995 3023
 BB—Bite Back 01-451 0379
 BH—Blue Hat 0225 782640
 BK—Backs 0603 624290
 BMG—BMG 021-500 5678
 BU—Buller 08894 76316
 C—CBS 0296-395151
 CA—Cadillac 01-836 3646
 CH—Charly 01-639 8603
 CM—Celtic Music 0423 888979
 CON—Conifer 0895 441 422
 CP—Counterpoint 01-368 6636
 CSA—01-960 8466
 DIS—Discovery 067 285 406
 E—EMI 01-848 9811
 F—PolyGram 01-590 6044
 FF—Fast Forward 031 226 4616
 FOL—Folkson 0203 71 1935
 GD—Gordon Duncan 0467-21517
 GOLD—S. Gold 01-539 3600
 GS—Graphic Sound 0622 683196
 GY—Greyhound 01-924 1166
 H—HR Taylor 021 622 2377
 HM—Harmonia Mundi 01-253 0863
 HOL—Hollywood Nights 0438 315533
 HV—Havassong 0634 43952
 HS—Hotshot 0532 742106
 I—Carnel Scotland 031 226 4616
 I—Carnel North 0904 641415
 I—Carnel Midlands 0926 496060
 I—Carnel East 0926 496060
 I—Carnel West 0272 541291
 I—Carnel South-East 01-837 4404
 IRS—Independent Record Sales 01-850 3161 (Chris Wellard)
 JETZ—Jettisounds 0253 712453
 J—Jungle 01-359 8444
 JS—Jester 01-961 5818
 K—K-tel 01-992 8000
 KS—Kingdom 01-836 4763
 LI—Lightning 01-965 9292
 LO—London 01-522 2936
 M—MSD 01-961 5646
 MMG—Magnum Music Group 0494-882858
 ML—Mainline 01-686 3636
 NM—Nine Mile 0926 496060
 O—Outlet 0232 322826
 OR—Orbitone 01-965 8292
 P—Pinnacle 0689 73144
 PAC—Pacific 01-800 4490
 PK—Pickwick 01-200 7000
 PL—Prism Leisure 01-804 8100
 PP—Probe Plus 051 236 6591
 PROJ—Projection 0702 72281
 PVG—Palace Virgin and Gold 01-539 5566
 PY—Priority 01-992 7021
 RA—Rainbow 01-589 3254
 RC—Rollercoaster 0453 886252
 RE—Revolver 0272-541291
 REC—Recommended 01-622 8834
 RH—Rhino 01-965 9223
 RL—Red Lightnin' 037-988 693
 RM—Record Merchandisers 01-848 7511
 ROSS—Ross 08886 2403
 RR—Red Rhino 0904 641415
 RT—Rough Trade 01-833 2133
 SIL—Silva Screen 01-284 0525
 SO—Stage One 0428 4001
 SOL—Solomon & Peres 08494-32711
 SP—Spartan 01-903 8223
 SRD—Southern 01-889 6555
 SSD—Silver Sounds (CD) 01-808 0833
 STERN—Stern's/Triple Earth 01-388 5533
 STY—Stylus 01-453 0886
 SW—Swift 0424 220078
 TB—Terry Blood 0782 620321
 VFM—VFM Cassette Distributors 0296 437307
 W—WEA 01-998 5929
 WYND—Wynd-up 061-872 0170

Artist Title Label "LP" "MC" "CD" Cat Nos Dealer Price (Distributor) Music Category		
ANTHRAX STATE OF EUPHORIA Island ILPS 9916/ICT 9916"MC"/CID 9916"CD" £3.75/7.29 (F) Heavy Metal		
BAUHAUS BURNING FROM THE INSIDE Lowdown/Beggars Banquet BBL 45/BBL 45"MC"/BBL 45"CD" £2.43/4.25 (W) Rock		
**BIGGUN, Ivor MORE FILTH DIRT CHEAP Lowdown/Beggars Banquet BBL 3/BBL 3"MC"/BBL 3"CD" £2.43/4.25 (W) Humour		
**BORU, Bryan CEILI BAND, The IN AN IRISH MOOD Homeland 2HOM 005"CD" £2.43 (WYND) Irish		
BRAFF, Ruby HUSTLIN' & BUSTLIN' Black Lion BLP 60908/BLCD 760908"CD" £3.48/7.29 (WYND) Jazz		
CAMPI, Ray WITH FRIENDS IN TEXAS Bear Family/Rollercoaster BFX 15258/- £5.17 (RC/SW) Rockabilly		
CHECKER, Chubby IN DEUTSCHLAND Bear Family/Rollercoaster BF 15339/- £4.86 (RC/SW) Rock & Roll		
CHOIR OF SEAFORD COLLEGE CHAPEL A HYMN FOR EVERYMAN Grasmere GRALP 29/GRTC 29"MC" (E) Religious		
**DEVINE, Sydney CRYING TIME Homeland 2HOM 007"CD" £2.43 (WYND) Country		
**DIAMOND ACCORDIAN BAND, The PLAY COUNTRY GREATS HOMELAND 2HOM 001 "CD" £2.43 (WYND) Country		
DIVINE THE STORY SO FAR Receiver REPLAY 3005/- (P) Hi-NRG		
ELLINGTON, Duke CLUB ZANZIBAR Giants of Jazz GOJ 1020/GOJC 1020 "MC" £3.00 (WYND) Jazz		
ESCAPE CLUB, The WILD WILD WEST WEA K 255630-1/K 255630-4"MC"/K 255630-2"CD" £3.85/7.29 (W) Rock		
FOSTER & ALLEN THE WORLD OF FOSTER & ALLEN Stylus SMR 861"2 LP"/SMC 861"MC"/SMD 861"CD" £5.56/10.43 (STY) MOR		
**GALLAGHER, Bridie THE GIRL FROM DONEGAL HOMELAND 2HOM 002"CD" £2.43 (WYND) Irish		
GAYE, Marvin 18 GREATEST HITS Motown WL72645/WK72645"MC" £2.43 (BMG) Soul		
GOODMAN, Benny SWINGING YEARS Giants Of Jazz GOJ 1005/GOJC 1005 "MC" £3.00 (WYND) Jazz		
GREEN, Al THE BEST OF AL GREEN: HI LIFE K-Tel NE 1420/CE 2420"MC"/NCD 3420 £4.86/7.29 (K) Soul		
HEAD, Roy, TREATHER RIGHT Bear Family/Rollercoaster BFX 15307/- £5.17 (RC/SW) R&B		
**ICICLE WORKS, The SEVEN SINGLES DEEP Lowdown/Beggars Banquet BBL 71/BBL 71"MC"/BBL 71"CD" £2.43/4.25 (W) Rock		
JETT, Joan & The BLACKHEARTS UP YOUR ALLEY London LONLP 67/LONC 67"MC"/837158-2"CD" £3.99/6.99 (F) Rock		
JUDDS, The GREATEST HITS RCA PL 90243/PK 90243"MC"/PD 90243"CD" (BMG) Country		
KELLY, Paul & The MESSENGERS UNDER THE SUN A&A AMA 5207/AMC 5207"MC"/CDA 5207"CD" £3.89/7.29 (F) Rock		
KENTON, Stan PAINTED RHYTHM Giants Of Jazz GOJ 1007/GOJC 1007 "MC" £3.00 (WYND) Jazz		
LANGER, Clive & The BOXES HOPE, HUMOUR, LOVE Demon FIEND 127/- £3.95 (P) Rock		
LINCOLN, Abbey STRAIGHT AHEAD Candid CCD 79015"CD" £7.29 (WYND) Jazz		
MAGNA CARTA ONE TO ONE Tembo TMB 118/TMBC 118"MC"/TMBCD 118"CD" £3.99/6.99 (F) Folk		
MARY JANE GIRLS, The THE MARY JANE GIRLS Motown WL 72626/WK 72626"MC"/WD 72626"CD" £2.43/4.86 (BMG) Dance/Disco		
MERLE & ROY UNTIL WE MEET AGAIN Grasmere GRALP 31/GRTC 31"MC" (E) MOR		
**NEWMAN, Colin A-Z Lowdown/Beggars Banquet BBL 20/BBL 20/BBL 20"CD" £2.43/4.25 (W) Rock		
NEWTON, James IN VENICE Celestial Harmonies LPCEL 030/031/MCCEL 030/31"MC"/CDCEL 030/31"CD" £3.29/7.91 (A) Films & Shows		
**NUMAN, Gary THE PLEASURE PRINCIPLE Lowdown/Beggars Banquet BBL 10/BBL 10"MC" £2.43 (W) Rock		
ORIGINAL SOUNDTRACK BUSTER (Phil COLLINS, HOLLIES etc) Virgin V2544/TCV 2544"MC"/CDV 2544"CD" £3.85/7.29 (E) Films & Shows		
ORIGINAL SOUNDTRACK JANE EYRE Silva Screen FILMCD 031"CD" £6.70 (A) Films & Shows		
ORIGINAL SOUNDTRACK THE SHAG WEA WX 208/WX 208"MC"/WX 208"CD" £3.85/7.29 (W) Films & Shows		

Artist Title Label "LP" "MC" "CD" Cat Nos Dealer Price (Distributor) Music Category		
PARADIS, Vanessa M & J Polydor POLD 5232/POLDC 5232"MC"/835970-2"CD" £3.99/6.99 (F) Pop		
**PATULLO, Gordon SCOTLAND'S FAVOURITE Homeland 2HOM 009"CD" £2.43 (WYND) Scottish		
POWRIE, Ian AT HOME Grasmere GRALP 27/GRTC 27"MC" (E) Scottish		
PROCLAIMERS, The SUNSHINE ON LEITH Chrysalis CHR 1668/ZCHR 1668"MC"/CCD 1668"CD" £3.99/7.29 (C) Country/Pop		
RIOT SQUAD, The ANYTIME Bam-Caruso KIRI 80/- £3.95 (P) Psychedelic		
ROBERTS, Dave MIRROR IMAGES Final Frontier FF 001/- £4.49 (Self-0424 753 792) Instrumental		
ROSSER & DAVIES WISH I COULD PLAY LIKE THAT Lifestyle/Jive LEG 26/LEG 26"MC" £3.04 (BMG) Humour		
SAHM, Doug LIVE Bear Tracks/Rollercoaster BTCD 971401"CD" £7.61 (RC/SW) Beat		
**SEEDS, The EVIL HOODOO Bam-Caruso KIRICD 82"CD" £7.29 (P) Rock		
**SHAND, Jimmy Jnr PRIDE OF SCOTLAND Homeland 2HOM 012"CD" £2.43 (WYND) Scottish		
SHEPP, Archie MONTREUX ONE Freedom FCD 741027"CD" £7.29 (WYND) Jazz		
SKINNER, Alan QUARTET TRIBUTE TO TRANE Miles Music MM 075/- £3.95 (A) Jazz		
SKINNER, Jimmie ANOTHER SATURDAY NIGHT Bear Family/Rollercoaster BFX 15266/- £5.17 (RC/SW) Country		
SLY & ROBBIE A DUB EXTRAVAGANZA CSA CASP 100"2 LP"/- (A/JS/CSA) Reggae		
SPENCE, Alexander OAR Edsel/Demon ED 280/- £3.95 (P) Rock		
STAGE DOLLS STAGE DOLLS Polydor 834477-1/834477-2"CD" £3.99/6.99 (F) Rock		
**STEWART, Andy MY SCOTLAND Homeland 2HOM 008"CD" £2.43 (WYND) Scottish		
TALK TALK SPIRIT OF EDEN Parlophone PCSD 105/TCPCSD 105"MC"/CDPCSD 105"CD" (E) Rock		
TEMPTATIONS, The GREATEST HITS VOL 2 Motown WL 72647/WK 72647"MC"/WD 72647"CD" £2.43/4.86 (BMG) Soul		
TEMPTATIONS, The GREATEST HITS Motown WL 72646/WK 72646"MC"/WD 72646"CD" £2.43/4.86 (BMG) Soul		
THAT PETROL EMOTION END OF THE MILLENNIUM PSYCHOSIS BLUES Virgin V 2550/TCV 2550"MC"/CDV 2550"CD" £3.85/7.29 (E) Rock		
THIRD EAR BAND, The ALCHEMY Dropout DO 1999/- £3.95 (P) Pop		
TIKARAM, Tanita ANCIENT HEART WEA WX 210/WX 210"MC"/WX 210"CD" £3.85/7.29 (W) Folk/Rock		
**TUBEWAY ARMY REPLICAS Lowdown/Beggars Banquet BBL 7/BBL 7"MC" £2.43 (W) Rock		
TYSON, Ian OLD CORALLS & SAGEBRUSH & OTHER COWBOY CLASSICS Bear Family/Rollercoaster BCD 15437"CD" £7.61 (RC/SW) Country		
VARIOUS ACID JAZZ & OTHER ILLICIT GROOVES Urban/Polydor URBLP 16/URBMC 16"MC"/837347-2"CD" £3.99/6.99 (F) Acid Jazz		
VARIOUS EARTH'S ANSWER Celestial Harmonies LPCEL 016/MCCEL 016"MC"/CDCEL 016"CD" £6.49/3.95 (A)		
**VARIOUS COUNTRY 'N' IRISH Homeland 2HOM 006"CD" £2.43 (WYND) Irish		
VARIOUS MOONLIGHTING Warner Brothers WX 202/WX 202"MC"/WX 202"CD" £3.85/7.29 (W) Soul		
VARIOUS PARIS AFTER DARK (Edith PIAF, Tino ROSSI, etc) Capitol EMS 1296/TCEMS 1296"MC" CDEMS 1296"CD" £3.85/7.29 (E) Nostalgia		
VARIOUS PICTURES IN THE SKY Bam-Caruso KIRI 83/- £3.95 (P) Psychedelic		
VARIOUS PROFESSOR JORDAN'S MAGIC SOUND SHOW (RUBBLES VOL 10) Bam-Caruso KIRI 98/- £3.95 (P) Psychedelic		
**VARIOUS SCOTLAND IN SONG Homeland 2HOM 011"CD" £2.43 (WYND) Scottish		
VARIOUS SILVER HEART COUNTRY VOL 1 Silver Heart DEAGLE 1/DEAGLE 1C"MC" £3.00 (Self-0295 758440) Country		
**VARIOUS THE BEST OF IRISH SHOWBANDS Homeland 2HOM 003"CD" £2.43 (WYND) Irish		
**VARIOUS THE SPECTACULAR PIPES OF SCOTLAND Homeland 2HOM 010"CD" £2.43 (WYND) Scottish		
VARIOUS URBAN ACID Urban/Polydor URBLP 15/URBMC 15"MC" £3.99/6.99 (F) Acid House		
**VARIOUS URBAN CLASSICS Urban/Polydor 833915-2"CD" £6.99 (F) Soul/Dance/Disco		
**VARIOUS URBAN CLASSICS 2 Urban/Polydor 816715-2"CD" £6.99 (F) Soul/Dance/Disco		
**VARIOUS WELCOME TO IRELAND Homeland 2HOM 004"CD" £2.43 (WYND) Irish		
VITOUS, Miroslav MIROSLAV Freedom FCD 741040"CD" £7.29 (WYND) Jazz		
VIXEN VIXEN Manhattan/EMI MTL 1028/TCMTL 1028"MC"/CDMTL 1028"CD" £3.85/7.29 (E) Heavy Metal		
WHITTAKER, Roger LIVING AND LOVING Tembo TMB 119/TMBC 119"MC"/TMBCD 119"CD" £3.99/6.99 (F) MOR		
WIEDLIN, Jane SUR Manhattan/EMI MTL 1029/TCMTL 1029"MC"/CDMTL 1029"CD" £3.85/7.29 (E) Pop		
WONDERLAND MOSCOW Bear Tracks/Rollercoaster BTS 943400/- £5.17 (RC/SW) German		
WONDERLAND NO. 1 Bear Tracks/Rollercoaster BTS 943402/- £5.17 (RC/SW) German		
WOODS, Phil RIGHTS OF SWING Candid CCD 79016"CD" £7.29 (WYND) Jazz		
ZAHOUANIA, Shaba NIGHT WITHOUT SLEEPING Mango/Island ILPS 9914/ICT 9914"MC"/CID 9914"CD" £3.75/7.29 (F) World Music		

** Previously listed in alternative format
 * Import

Monday 12th September-Fri 16th September

Album Releases 63

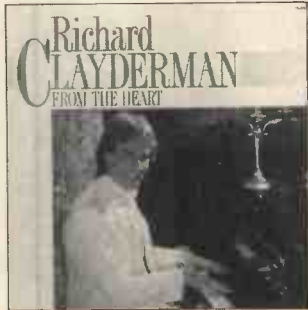
Year to Date: 37 weeks to 16th September

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APPOINTMENTS

Due to a printers error the following ad was printed incorrectly in last week's issue ie. the area is North East England not London.

SALES/PROMOTION



NORTH EAST

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 England.

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.

Applications, giving full personal, educational and career details, should be sent to the Personnel 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.

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ARTS OFFICER (MUSIC/ARTISTS AT YOUR SERVICE)

East Midlands Arts, a progressive regional arts association, seeks someone with motivation and experience to sustain and expand its music programme and promote and develop the Artists at Your Service scheme which places professional artists in schools and community venues. As a key member of the arts officer team you will have a good understanding of music of all kinds and possess sound judgement and administrative skills. You should be able to drive.

SALARY SCALE: £11,322 to £13,173
(under review)

Closing date for applications 26 September, 1988.
Job share arrangements can be considered.

Job description available from:

**THE DIRECTOR
EAST MIDLANDS ARTS
MOUNTFIELDS HOUSE
FOREST ROAD
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LEICS LE11 3RU
TEL: 0509-218292**



East Midlands Arts is an Equal Opportunities Employer

The International Marketing Department of PolyGram UK is responsible for promoting and marketing the product of PolyGram's UK record companies overseas. Two opportunities have arisen within International as follows:

PROMOTION ASSISTANT

To co-ordinate the promotional activities of Phonogram's UK artists overseas. This will involve arranging TV and cable appearances, radio and press interviews, booking travel arrangements, preparing itineraries etc. Having arranged everything, it is also very often necessary for the Promotion Assistant to travel with the artists to ensure that arrangements run to plan.

We're looking for someone who has already had experience of administrating/co-ordinating/promoting groups and will have no problem being away from home approximately one week in three.

PRODUCTION CO-ORDINATOR

To co-ordinate the supply of production parts and merchandising for all Polydor's overseas releases.

Applicants must have a working knowledge of production parts, be highly organised and able to prioritise. This role is ideally suited to someone currently operating as a number 2 who would like to take on more responsibility.

To apply for one of the above positions, please send a c.v. with covering letter or telephone for an application form.

**VERONICA SPICER
PERSONNEL DEPARTMENT
POLYGRAM RECORD OPERATIONS LIMITED
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TEL: 01-491 4600 EXT 2890**



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SALES/PROMOTION



SOUTH LONDON/SURREY/HAMPSHIRE

We have a vacancy for a sales/promotion representative within the Phonogram Strike Force selling and promoting newly-released singles to retail outlets in the above areas. The ideal home-base for this position would be Southampton/Basingstoke.

Applicants will need a full, clean driving licence, relevant work experience, a good knowledge of chart/upcoming music and the industry in general. Aged 20-25 you will be intelligent and have a strong, positive personality.

Applications, giving full personal, educational and career details should be sent to the Personnel 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.

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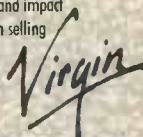
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Music (Publishers) Ltd

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We have a vacancy in our Copyright Department for a second Copyright Assistant. Applicants should be aged between 19-24 and have previous experience of all aspects of day to day copyright administration. Good typing is essential and the ability to work under pressure and on your own initiative. WP experience an advantage, but training will be given where necessary. Salary will reflect age and experience.

Please write enclosing a c.v. stating current salary to:

**Copyright Manager,
Virgin Music (Publishers) Ltd.,
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London W11 1PG**

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PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT

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

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D I A R Y

WORD IS that Mitsubishi is in the process of acquiring 20 per cent of PolyGram from Philips who are presently strapped for the odd guilder. Does it mean the reps will have to drive Colt cars? ... "Who's Keith Richards?" queried a highly placed retail buyer (whose name we have generously forgotten) when told of the Rolling one's solo release by a Virgin rep ... Is "have-passport-will-travel" A&R man Simon Potts on the move from Capitol? Not to Uni/MCA "as far as I know — honest!" says David Simone ... Transmitter openings are not generally events to draw the crowds but when Bros helped switch on Radio One's FM transmitter at Birmingham, more than 3,000 Brosettes turned up and the band had to leave Pebble Mill in a disguised vehicle ... What a boring lot! In a Barclays Bank survey of 11 to 15-year-olds Mozart proved more popular than Eric Clapton, and "a quiet night by the telly with my partner" was an attractive proposition. No wonder there are complaints about music being so safe at the moment ... "For once the music matched the lips," said a Radio One spokesman about the first simultaneous broadcast of TOTP in FM stereo ... Small world: Chrysalis Music chief Stuart Slater's daughter is working for Polydor's John Williams who used to work with Slater in A&R at Chrysalis ... Celebrated conductor Vernon Handley, receiving an award at the MFP conference for sales of his albums, revealed that he had more in common with the sales force than just records — he used to be a door-to-door encyclopaedia salesman ...

AS HE gears up for privatisation, the latest thing on Richard Branson's shopping list is an ad agency, though it seems the company which helped fashion the image of Virgin Atlantic — Still Price Court Twivy D'Souza (try saying that three times quickly on a Friday afternoon) — has already said no ... The CDV roadshow (see p1) has been PolyGram's first direct presentation to dealers for five years, though the stage set is the same as was used for the launch of CD proper, and some of the people who presented last time were interested members of the audience in London last week ... The world over-capacity in compact disc manufacture is blamed for a "slight loss" for Nimbus Records reported by parent company Maxwell Communications Corporation, though MCC joint MD Kevin Maxwell says he is "very, very happy with our investment" and that money will continue to be available for R&D and expansion ... Newly elevated K-tel MD Steve Deasey (see p4) is also celebrating 10 years with the company ... Former Phonogram MD Ken Maliphant, who has assembled video releases covering a decade of events per tape, had to clear rights to more than 80 recordings and observes, encouragingly: "Negotiating from the outside for the first time was a very pleasant surprise — record companies were very co-operative and I couldn't have done it without their help".

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'AV A Maria: Radio Two's Derek Jameson gets a gold disc from Pyramid Promotions to mark his support for The Maria Callas Collection.



WITH LOVE: Glenn Medeiros says thanks to Capital Radio's Richard Park for help with Nothing's Gonna Change My Love For You.



THE MORMON the merrier: Donny Osmond swells the numbers by registering for Sport Aid '88 at the Virgin Megastore.



ALAS DAVIS and Jones: Radio Radio's Rob Jones welcomes new DJ, snooker star Steve Davis.



AN' DANTE: Stephen Dante joins the gallery of stars who have performed at HMV Oxford Circus.

COMMENT

Selling books has always been a highly civilised affair — one which protective parents could safely let their daughter make a career in. Selling records has been looked down upon as a barrow boy existence by comparison.

That is all going to change. The gloves (boxing, as well as lace) are likely to come off before too long with cut-throat discounting of books looming on the horizon. And while it is unlikely to be the big established multiples who will initiate a price war, they will not be slow to perfect the price-cutting art.

What has all this got to do with the music business? I hear you ask. Just this. Sir Simon Hornby, the astute chairman of WH Smith has made it clear he is prepared to man the barricades to prevent an erosion of margins through price-

cutting as a means of winning consumers. Yet he seems ambivalent towards his shops employing the same tactic in music, with CDs currently selling at £9.99 and singles at £1.59.

What's the difference between books and music — apart from the more genteel atmosphere that pervades the book trade? While Sir Simon ponders on that one, indie dealers forced to keep up (or rather, down) with discounting are, rather like the little boy looking over the fence at the grown up clutching his football, saying: "Can we have our margins back, please?"

David Dalton



HARKET THIS: A-Ha's fans hang on every word as the band sign autographs at Capital Radio.



LEMMY ENTERTAIN you: Motorhead's Lemmy makes sure the message gets across as GWR celebrates its US deal with Enigma.

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KATHERINE SENIOR: commercial executive

Senior position

THAMES VIDEO International has appointed Katherine Senior as commercial executive.

Senior has had a varied background within the film and video industry having worked previously with Thorn EMI, UIP and Rank, the latter where she was product manager and responsible for the marketing of Walt Disney products in the UK. Her main function at Thames will be marketing and the European video distribution of Thames programmes.

Carne on board at MSD Holdings

TONY CARNE has joined MSD Holdings as general manager/marketing, responsible for audio and video.

Carne, who is 29, comes to MSD after three years at CBS/Fox where he was marketing manager for sell through product. Commenting on the appointment, MSD chief executive Ian Miles says: "I am delighted that Tony is coming on board and his appointment will strengthen our audio and video products in the market place."

BBC boasts Bard boost

SIX SHAKESPEARE classics are being released by BBC Video as part of its September package of sell through titles.

Taming Of The Shrew, King Lear, Macbeth, A Midsummer Night's Dream, Romeo And Juliet and The Tempest are all released on September 19 with a dealer price of £10.43.

Football fans, comedy addicts, radio buffs and children are also catered for in the remaining releases in BBC's September package.

The Official History Of Manchester United FC, Cool It Too with comedian Phil Cool, Our Jimmy 2 featuring James Young and 1 On 1 with Radio One DJs, share the September 19 release date.

Also due for release is the Roll and Rat Video Show featuring the superstar rodent. All titles carry a dealer price of £6.95 and retail at £9.99.



STARS ON parade as CIC goes for War-games

CIC declares War

CIC VIDEO follows its September sci-fi releases with a package of five war films.

Due for release on September 23 with a dealer price of £6.95 each, Gallipoli, All Quiet On The Western Front, The Battle Of Midway, Stalag 17 and Apocalypse

Now are some of the best-known war films ever made and feature such as Marlon Brando, Charlton Heston, Henry Fonda and James Coburn.

Directed by Peter Weir, Gallipoli (running time 106 minutes) tells the tragic story of two young men (Mel Gibson and Mark Lee) brought together by the irresistible lure of adventure and national pride and who become part of the legendary World War I confrontation between Australia and the German-allied Turks.

Once dubbed "the greatest anti-war film ever made" and winner of two Academy Awards, All Quiet On The Western Front (running time 103 minutes) is probably one of the only "message" films that has lost little of its original impact since it was made in 1930. Banned for years after its release in countries mobilizing for war, it follows the lives of young German recruits in World War I and their passage from idealism to disillusionment.

The Battle Of Midway (running time 126 minutes) chronicles the dramatic personal stories of the men who fought the dramatic turning-point battle which came just six months after the Japanese attack on Pearl Harbour in World War II. The cast is headed by Charlton Heston and Henry Fonda.

Set during World War II, Stalag 17 (running time 118 minutes) tells of life in a German prisoner-of-war camp. William Holden received an Academy Award for his performance as the cynical, scheming soldier who spends most of his time trading with the Germans for special privileges.

Completing the package, Apocalypse Now (running time 150 minutes) focuses on the horrifying experiences of Lieutenant Willard (Martin Sheen), a special agent sent to find and kill errant officer Colonel Kurtz (Marlon Brando) in the Vietnam War. The film won three Academy Awards and is acclaimed as "the definitive portrayal of this horrific conflict".

● PICKWICK VIDEO has opened new warehouse and distribution facilities at its headquarters in Colindale, north London.

The new investment in sell through video provides 40,000 square feet of additional warehousing facilities solely for video. Positioned within yards of the company's existing 78,000 square feet of record, audio cassette and video warehousing space, Pickwick claims the new facilities are the largest and most up-to-date in Europe.

Rack up the Raccoons

PICTURE MUSIC International is launching an extensive marketing campaign to back its new Raccoons sell through series.

The Canadian animated children's series marks the first step into non-music programming for PMI and UK marketing manager Guy Warren comments: "As far as we are concerned it's a major, major release and we are going out with all guns firing."

The first three Raccoons volumes will be accompanied by free gifts: Raccoons badges, magic pens and tokens for a free "survival kit" of pens or storyboard. Raccoons cuddly toys and zip sacks will also be

available at wholesale price via the token scheme.

Warren says the company has planned trade and consumer advertising and a possible nationwide schools' competition. "We hope

everyone will go Raccoons nutty — we certainly have here!" laughs Warren.

The first 45-minute Raccoons title is due for release on October 3 with a dealer price of £5.86.



PMI GETS behind the Raccoon sensation

Five more from Virgin Classics

VIRGIN VISION is releasing a further five titles from its new Virgin Classics series on September 26.

Thieving Magpie from the Colonne Opera, Aida from La Scala, Macbeth from The Berlin Opera, The Marriage Of Figaro from Drottningholm and Julius Caesar from the English National Opera all have a dealer price of £11.82 and retail at £16.99.

Virgin officially launched its opera and ballet series at the English National Opera on August 8 when deputy MD Angus Margerison announced that the company had concluded a deal with Reiner Moritz' RM Associates to secure 30 titles in the Classics series. These will be released in blocks of five, three times a year.

"Virgin Vision is pleased to be releasing the highest possible quality of opera and ballet to a sector of the public who have previously not been catered for," says Margerison. "We decided to go out and find the best possible video around and have made it as collectable, beautiful and as high a quality as possible."

Daredevil do's and Sherlock's solutions

THE SPECTACULAR stunts and daredevil antics of Evel Knievel are captured on video by Hendring for a new sell through release, The Last Of The Gladiators.

The programme tells the story of the king of the daredevils, depicting the life of the young tearaway from Butte, Montana.

The Evel Knievel story is told by the man himself, by his friends and family, in documentary footage and through clips from the film biography where he is played by George Hamilton. Also included in

the documentary, which was released on September 1, are all of Knievel's stunts — the disasters as well as the successes. The Last Of The Gladiators, which features a specially written rock soundtrack, has a dealer price of £8.34.

Hendring is also releasing two further titles in its popular Sherlock Holmes range. The two programmes, which each feature two episodes from the recent Return Of Sherlock Holmes TV series, are released on September 15 with a dealer price of £6.95.

All our yesteryears . . .

VISNEWS VIDEO takes a nostalgic trip down memory lane with the release of four sell through videos called Music, Memories And Milestones.

Launched on September 16, the one-hour programmes portray the Thirties, Forties, Fifties and Sixties through original footage of the people, events, fashion and sport of the decade, backed by original soundtracks.

The series aims to show the changing face of the world through political events, crazes, inventions and achievements of each

era, set to music by such as Glenn Miller, Vera Lynn and Buddy Holly. Included are the day when Chamberlain promised "Peace In Our Time", the tragic Hindenburg disaster and the moment when Elvis Presley retired from show business to join the army.

"Our research has shown that nostalgia videos of this kind are precisely what the market is seeking," says Visnews Video product manager Kate Charters. "We know that this new series will be very popular, and will further establish Visnews Video as a strong

contender in the sell through market."

Visnews, which says it is the world's largest provider to broadcasters of television news material, is distributing the new titles through Pickwick with a dealer price of £6.95.

Concurrent with their release, the company is launching the third title in its special interest series. Entitled Wheels: The Joy Of Cars, the programme explores the pleasures of the automobile over the last century. Wheels also has a dealer price of £6.95.



CHRISTMAS COMES early for MSD with the First Christmas

Sparky's magic puts a spell on Guild

MSD VIDEO is leading its October package of sell through releases with 10 full-length films from Guild Home Video.

With dealer prices of £5.56 and £6.25 the films include Breakdance, The Wild Angels, Bolero, Hijack, Missing In Action and For Your Love Only which stars Nastassia Kinski.

Sharing the October 3 release date are 11 children's titles. These include Sparky's Magic Piano (a Woolworths exclusive), Transformers — Dark Awakening, Starcom III — the Fight For Freedom, My

Little Pony — Bright Lights, Jem — The Fan and Charles Dickens — Ghost Stories all with a dealer price of £5.56.

MSD is also releasing the Great Bear Scare (dealer price £4.86), The First Christmas, The Bear Who Slept Through Christmas and Santa And The Three Bears with £4.17 dealer prices.

For adults, the company is releasing The Glorious Days Of Steam (dealer price £6.25) and a fitness tape, Dolph Lundgren — Maximum Potential (dealer price £6.25).



THE EPIC Lawrence Of Arabia heads Prestwich Operations' 15-title sell through package, released on September 12.

The David Lean classic won seven Academy Awards and set Peter O'Toole, who played the legendary British officer T.E. Lawrence, on the road to stardom. The Prestwich package for September also includes seven titles which have never been released on video. They are Gilda, The Young Winston, A Night To Remember, Brian's Song, California Suite, Ten Rillington Place and The Greatest.

Completing the line-up is To Sir With Love; No Sex Please, We're British; Midnight Express, Confessions Of A Pop Performer; Gandhi; Anzio and Jabberwocky.

All the titles have a dealer price of £6.95.

Let's active!

TEMPO IS claiming an all-time first with its new range of children's video activity packs, available through all major outlets from September 12.

The packs, which were initially available only at Woolworths, aim to capture a new section of the current non-video buying public.

Containing a colouring book, storybook, four felt tip pens and a video cassette, they are designed to appeal to the "harrassed mum or dad" looking for something new to keep their youngsters occupied.

There are eight different characters in the Activity Pack with a dealer price of £5.81 and retail of £7.99.



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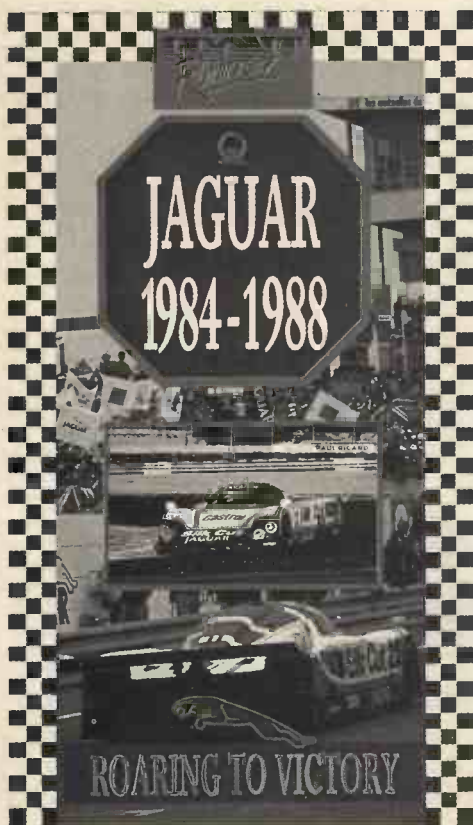
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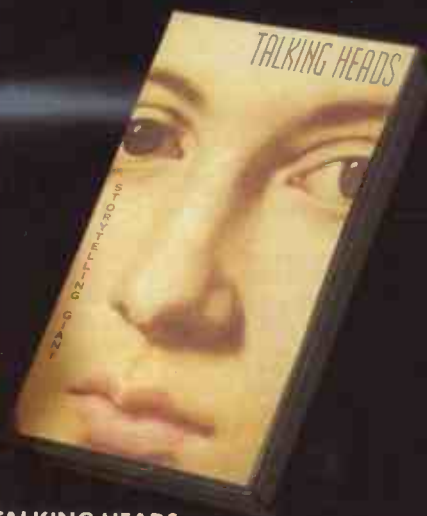
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As video sell through marks its third birthday, Rosie Horide examines the current state of the market, how it has changed and what is to come

THIS AUTUMN the video sell through market celebrates its third birthday, since the Video Collection launched its first comprehensive batch of titles through Woolworths.

The business has grown at an incredible rate, with conservative estimates putting sales last year in excess of 10m units, mostly at a retail price of around £10.

As the market's fourth year gets under way, it is interesting to talk to some of the main participants in the business, to find out their views on the current state of sell through, how it's changed and what is to come. Of particular significance is how many music retailers have made the natural progression from stocking music video to taking on other sell through titles. Many others are beginning to consider sell through as another area of home entertainment which can prove profitable.

At present, the market leader is still generally reckoned to be Video Collection, with CIC dominant in the feature film sector. During the last year those major Hollywood film studios which hadn't previously done more than dabble in the market, like CBS/Fox and Warner, have finally taken the plunge. Other major companies have seen the potential and are devoting more of their efforts to the sell through business, notably the BBC with its superlative sports programmes. And the established independents are doing well, while new sell through companies continue to be launched.

Mike Gower has been with Video Collection since just after its launch, and is well-placed to take a view of the market and its growth. Now deputy MD, he has seen the company grow from one with a small batch of launch titles to a major force in video which recently celebrated the sale of its 10 millionth video cassette.

One thing that has struck Gower is how certain titles have become established as perennial sellers:

Looking back

"Fitness tapes like Jane Fonda or Lizzie Webb's exercise video are good examples, as is the Jack Nicklaus golf programme."

This year has seen a slight shift of emphasis for Video Collection, with the release of Michael Jackson: The Legend Continues catapulting the label firmly into the limelight on the music front. The David Bowie Serious Moonlight Tour tapes and the Lionel Richie programme have also helped the company come into contention as a music specialist label.

Gower confirms that a conscious effort has been made to establish a presence in this market, "and we have more product of a similar calibre coming up".

Another area which has been strengthened is sport, with Video Collection being the first company to establish a sports-only label — International Sports Showcase. "The identity of this label has become established very quickly, both with the trade and consumers. It has also helped to bring new retailers into the business, such as sports stores like Olympus and Champion Sports."

Gower says that as far as his company is concerned, the current split of business is roughly 35-40 per cent children's, 30 per cent feature films, music 15 per cent and sport, health and fitness dominant among the rest. VCI has always had a reputation for kids product and success in that area has continued. But he has noticed one significant change: "There's a definite swing away from the toy-led characters and towards the old favourites like the Flintstones and Yogi Bear. I see that continuing — and I believe it's a good thing for the industry and its image too."

Gower and Video Collection are optimistic about the future, and in particular the forthcoming pre-Christmas period: "We have some big titles and some major announcements. There'll be a football title which I see being very big seller, and another joint venture deal (like the ISS label which is a venture with Mark McCormack's operation) that should give us some excellent special interest product."

Other major companies also have a lot going for them, notably CIC. Currently basking in the pleasure of having just sold over 75,000 copies of Back To The Future in its first four weeks, CIC managing director John Bickley is confident that a record period is coming up.

"Last year's sales for the industry were pretty good — over 9m as opposed to 6.5m the previous year (1986). But if we get the take-off everyone is predicting — and all the signs are that we will — I'd say we'll probably do around 13m units this year."

Bickley also points out: "Our price point has always been under £10, and I'm pleased to see the other Hollywood studios following our lead, with many bringing their original prices down to our level."

Naturally, Bickley is delighted to find his company market leaders for feature films with, he estimates, 40-45 per cent of that sector's sales. He has Back To The Future riding high in the charts, movies of the calibre of Beverly Hills Cop still selling well, and more to come: "We'll have a sci-fi package and a war package out soon, and then in October (as we did last year) a major package of blockbuster movies."

Some top rate films have been

its July release hasn't hampered sales at all.

Bickley adds that any doubters about the sell through market who've held off stocking the product must by now have realised their mistake — although some may have missed the boat. But, he still believes: "Dealers with enough space and the right sort of store traffic should still consider this highly profitable and booming business. Many music retailers already have the perfect stores and customers for sell through, and the advantage of being used to selling rather than renting product."

One of the most important aspects of sell through has always been price. Companies such as Video Collection and CIC have always been firm believers in the "under-a-tenner" market, and that not only do sales drop dramatically above that but one loses the "impulse buy" factor. Other companies have tried to establish a premium price for their top titles, but seem now to be coming round to the other way of thinking.

Stewart Till is managing director of CBS/Fox Video. His company entered the sell through market last autumn with a batch of 12 titles, most at above £10 but under £15. This included such all-time greats as The Sound Of Music and Star Wars. They did very well, as have

ing and the music industry. He says: "It is really becoming a hit and miss industry — titles at the top are really big, with 100,000 units being good but not exceptional, while for titles at the other end of the scale there is almost no demand."

Till says that CBS/Fox will be spending considerable sums on consumer advertising this autumn, to increase customer awareness and is very confident of the success of titles like those already mentioned and other acquisitions like The Long Good Friday. He stresses how important advertising is, even at a local level. He also believes that music retailers already have the skills needed to make sell through a success, and that with careful buying they can do very well.

Walt Disney was another company which had a "premium" price for its product — one for which, because of the name, the customers seem willing to pay. This autumn the company is launching its own set-up, having previously been distributed through Rank. The new company is Buena Vista, and Phil Jackson has come from Rank to run it.

"We are taking very different views on many things: we've reviewed our pricing structure and we will be spending more on ad-

...and to the future

mentioned in the context of that package, as yet to be announced, but one title that seems almost certain to be included is Raiders Of The Lost Ark. Interestingly, CIC originally released it at £13.50 dealer price in pre-sell through days, and sold impressive numbers even then, at just under £20 retail.

But Bickley does see the future holding certain problems: "With the amount of product available, and the need for best sellers to stock in depth, retailers will have to cherry pick because of space problems. Unfortunately video cassettes are bulky, and both display and storage space will be at a premium. This will mean a lot of good titles being overlooked, de-listed or simply never stocked if we're not very careful."

This year has also proved, says Bickley, that there's an all-year-round market if you've got the right product. Certainly, there are peaks and troughs, but Back To The Future is a case in point. A good film,

subsequent releases, but not the astronomical numbers that would have been predicted at £9.99. He now admits that they may have miscalculated, and that his company is now re-thinking its policy.

"Market forces do now seem to be bringing prices down to below £10. We probably lost out on sales for the gift market last year by having prices at around £15, and this autumn will be changing our pricing policy."

That means major titles which he has scheduled, such as The Life Of Brian and Time Bandits, will be out at under £10. These two titles, scheduled for release in September, are also examples of another new CBS/Fox policy: the acquisition of product from other sources. Until now the company has simply delved into its own catalogue.

"The company is getting more aggressive, and is actively pursuing a policy of acquisition of strong product for the sell through market. These films are excellent examples: we've also got the Mr Men coming out for the kids market, and will be putting out about six soccer tapes a year, as we see this as one of the most popular areas in the booming market for sport on video."

Till is in an excellent position to look at the market as a whole, because he is not only MD of CBS/Fox but also chairman of the BVA (British Videogram Association). He says: "Sell through is growing at a meteoric rate, and I conservatively expect the market to do 16-17m cassettes this year — which makes it a £150m business. There could be 1,000 new titles on the market this autumn, and sales will continue to grow."

He draws several parallels between the way the market is grow-

ing. The company has some exciting and innovative marketing plans, and it will be an exciting autumn," he says.

Jackson believes that business in sell through this year could be up as much as 80 per cent, and that music retailers are uniquely placed to cash in. "Video dealers have the situation where customers are coming in expecting to spend around £2 on rental, so £10 seems a lot. But music customers are expecting to spend more and buy something — a much better and more receptive attitude for sell through."

Buena Vista's plans have yet to be confirmed, but rumours suggest titles like Pinocchio could make it a profitable autumn for them.

Pickwick distributes the majority of sell through product for a large number of companies, and is uniquely placed to take an overview. The company's Walter Woyda comments: "Our sell through business has increased 100 per cent in six months, and the increase over last year looks like being phenomenal. There's an enormous amount of product coming out, with some excellent titles, and no sign at all of the market levelling off."

Woyda says that the £10 price barrier is still crucial and this autumn he doubts that any top product will exceed it. Certainly the multiples feel the same, and sales of product priced over that will definitely suffer.

In fact, his general view is the same as everyone else's. Sell through is big business. And those involved during the next few months could earn themselves a nice little Christmas present, as well as building a profitable business for the future.



Bickley: 'Music retailers already have the perfect set-up for sell through'



Till: 'Market forces do seem to be bringing prices down to below £10'



Gower: 'There's a definite swing away from the toy-led characters'

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1	BACK TO THE FUTURE (CIC/Screen Legends)	VHR 1204
2	WATCH WITH MOTHER (BBC/Screen Legends)	BBC V4091
3	JANE FONDA'S NEW WORKOUT (Video Collection)	LR 2218
4	LIZZIE WEBB'S EXERCISE VIDEO (Video Collection)	VC 6041
5	THE EMPIRE STRIKES BACK (CBS/Fox)	1425 50
6	THE HIGHLANDER (WHV/Hollywood Nites)	PES 38050
7	RETURN OF THE JEDI (CBS/Fox)	1478 50
8	LIVERPOOL FOOTBALL CLUB: THE MIGHTY REDS (BBC/Screen Legends)	BBCV 4144
9	CHILDREN'S TV FAVOURITES (MSD)	V 9047
10	CARTOON COLLECTION (Warner Home Video)	RS 10000
11	BEVERLY HILLS COP (CIC/Screen Legends)	VHR 2159
12	THOMAS THE TANK ENGINE: DEPUTATION (Screen Legends)	5014 861 100 323
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14	THE WANDERERS (Video Collection)	VC 3246
15	EDDIE MURPHY: DELIRIOUS (CIC/Screen Legends)	VHR 2162

16	THE DARK CRYSTAL (RCA/Columbia)	CVT 20146
17	TRANSFORMERS: RETURN OF OPTIMUS PRIME (MSD)	V 9079
18	THE WARRIORS (CIC/Screen Legends)	VHR 2007
19	POSTMAN PAT 1 (BBC/Screen Legends)	BBCV 4028
20	WILLIE WONKA & THE CHOCOLATE FACTORY (Warner Home Video)	PEV 61206
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26	CHITTY CHITTY BANG BANG (Warner Home Video)	PES 99253
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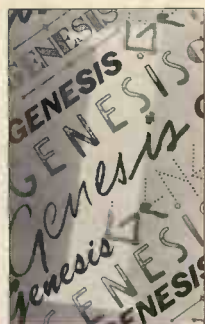
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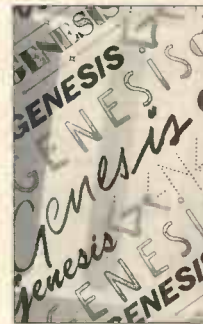


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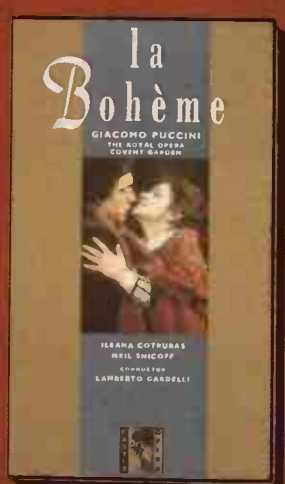


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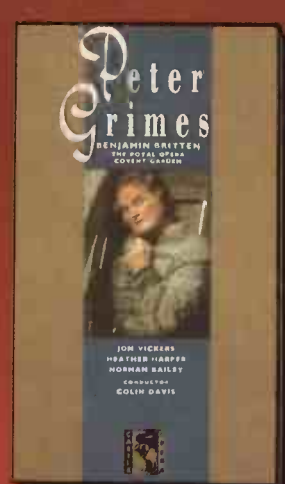
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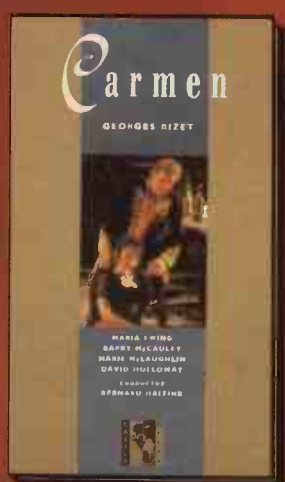
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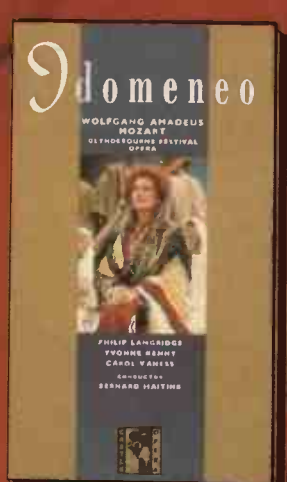
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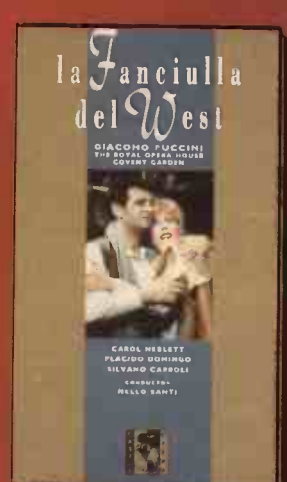
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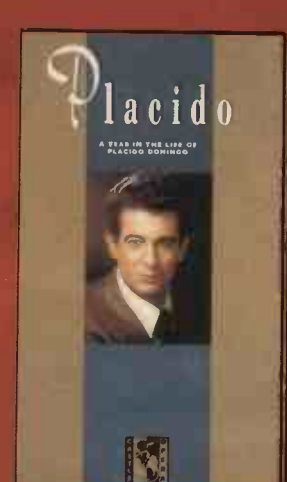
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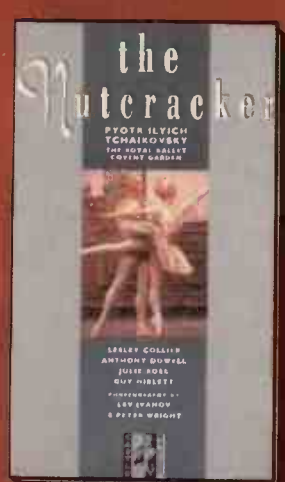
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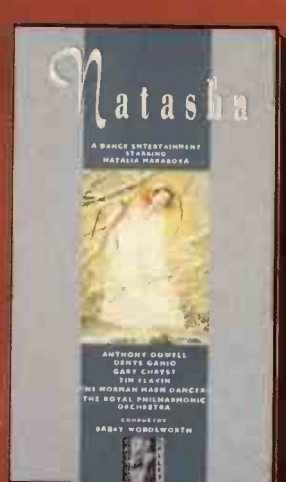
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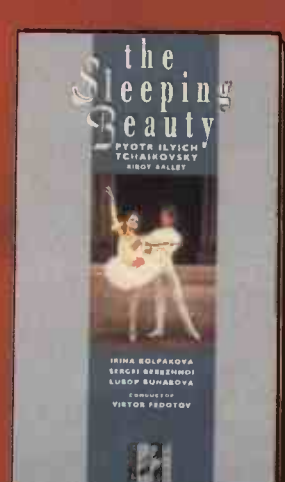
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