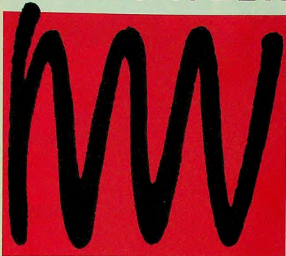


*Jim
Work Band 8/8r* *P3*

MUSIC WEEK



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Focus on sell through video: the blockbusters **Centre**

Music Box's royalty challenge angers VPL

MUSIC BOX has been scolded by Video Performance Limited for complaining about high royalty charges while ignoring copyright obligations.

The video company is known to be unhappy with the charges but VPL's consultant director Roger Droge says the problems between the two parties are not to do with how high the rates are.

VPL is making a stand against Music Box's decision not to comply with the Satellite and Cable Diffusion deal and not pay royalties, he claims.

"Their use of music video on the television broadcast stations has been entirely unauthorised and videos have been used without the consent of copyright owners," he says.

"It is not up to them to do deals with stations and then come and see us later. It is goodbye time for the industry if we let that happen. Once one allows third parties to do this the whole thing collapses," says Droge.

He adds that VPL is willing to welcome Music Box into the deal but it must be on VPL terms. The organisation has had no problems with Sky Channel so why should Music Box be any different, he says.

"Sky Channel is a major player but we don't have any difficulties with them and they can operate in harmony with the industry," says Droge.

Music Box has contacted Music Week to express its disquiet over the charges linked to the royalties deal but now declines to comment further.

BPI votes to keep majors in check

THE FAILURE of two nominees from major record companies to secure seats on the BPI council at Friday's AGM is being seen as a decision by the organisation's membership to give the majors no

increased influence on policy. Senior CBS director Jim Bowen and Phonogram managing director Hein van der Ree were unsuccessful in their election bids after disquiet was raised over the posi-

ble composition of the council. Their failure means that, excluding council chairman Peter Jamieson, each major now has one representative on the council.

▶ TO PAGE FOUR

Court order slashes music lawyer's bill by £50,000

A PROMINENT music industry lawyer has had one of his bills slashed by £50,000 on the order of a court.

Alexis Grewer, who presented a

claim for £90,000 in respect of work done for The Smiths while negotiating with EMI, is appealing against the decision.

Grewer's bill was passed on to solicitors Habottle & Lewis who applied to a type of judge known as a taxing master for it to be reduced.

In a hearing behind closed doors, the master upheld the application and cut Grewer's costs to £40,000.

Grewer appealed to a High Court judge but his case was dismissed. He has now asked the master to reconsider his decision and that hearing is awaited.

When contacted by MW about the case, Grewer responded: "How did you hear about that? It was in chambers. It's a private matter. I'm not making any comment. It's sub judice."

The case was lost before a court in March but, because of the unpublicised nature of the hearings, details have only this week come to light.



THE BPI AGM heard guidance from new chairman Jamieson (left) and optimism from the out-going Dickins.

Dickins departs on high note

THE LACK of knowledge in government circles about the music industry was bemoaned by Rob Dickins in his final speech as chairman of the BPI.

However, in addressing the organisation's AGM on Friday he said that he felt recent lobbying and PR initiatives had helped the situation and he was now optimistic for the future.

Dickins said the signs were hopeful for both a blank tape levy and rental, but he warned that the music industry must find an effective system for administering rental royalties before one is imposed.

After outlining the changes in Government thinking favourable to the music industry, he said much

of that had been achieved by the BPI secretariat and the "formidable" rights committee. He also singled out Virgin's Richard Branson and Beggars Banquet's Martin Mills for his "voice of the independent" lobbying.

Dickins additionally paid tribute to his successor, Peter Jamieson, for his "eloquent and persuasive" speeches at political functions. He assured Jamieson of his support over the coming years.

On a personal level, Dickins said his two years in the chair had given him a thorough education in all aspects of the music industry and he expressed the wish that all BPI members could go through the same experience.

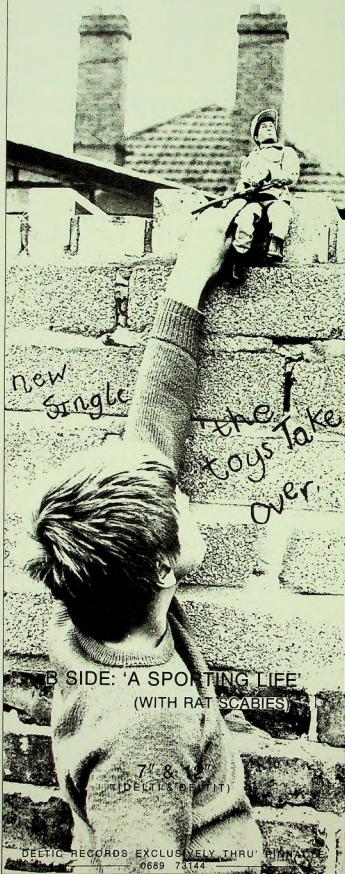
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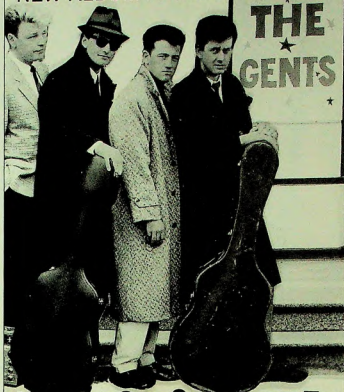
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New Mirage album gets Stylus push

STYLUS IS launching a £500,000 national advertising campaign this week to back the release of the second album by Mirage.

Jack Mix in Full Effect is the follow-up to the band's debut Jack Mix '88 and features 62 sequenced dance tracks.

The album and cassette have a dealer price of £4.51 and the compact disc £6.95.

Also this week, Passion Records releases a single from the Mirage album.



MUSIC WEEK



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Head Music: Weekly Directory free to subscriptions contact in January 1988.

Meridian breaks the record with Rossini

MERIDIAN, THE small British classical independent, is claiming the world record for the longest playing stereo compact disc — Rossini's *Petite Messe Solenne*, which has a total playing time of 79 minutes 59 seconds.

The disc was pressed by Nimbus, and did not present any problems, according to John Shuttleworth, owner of Meridian. "The real problem was getting a u-matic tape needed for the glass mastering, which was long enough," Shuttleworth explains.

Neither Shuttleworth nor David Mason, director of Combattimento which performed the work, envisaged the recording as a one-CD work at the beginning. It runs to 81

minutes and 30 seconds, and Shuttleworth had already committed Meridian to recording some Rossini songs to be used as a fill-up for a two-CD set, in the same way that other companies had presented the Rossini.

But the improvements in playing time managed over the past year prompted Nimbus to suggest to Shuttleworth that the *Petite Messe* be put on one CD. Initially, it was hoped to have the entire work, running to 81 m 30sec, but Nimbus could not find an 82 minute u-matic tape. So Shuttleworth compromised by cutting one repeat of a piano interlude in order to be able to offer the market a one-CD recording of the work.

Council pulls plug on venue

SUPPORT FOR Crystal Palace Bowl as a concert venue has been withdrawn by Bromley Council just a year after it took over from the GLC.

The council had given a two year contract to concert promoters Elmwood Entertainments but after one season of 12 concerts, the firm went into liquidation.

The council's assistant director of recreation Stan Long says the concert season was unable to make a profit. "We had particularly bad weather in the summer of 1986 and it was also the World Cup.

England were playing on the night of the first concert, it rained for the third one and it carried on like that," says Long.

He adds that the attendances averaged 3,000/4,000 when about 10,000 was needed to break even.

Councillor Chris Caster is hoping he can get the council to change its mind. "The council is holding a big arts festival in 1990. I hope we can raise the issue again before then and embarrass the powers-that-be into doing something about the concert."

Prestwich goes for oldies in mint condition

A NEW label releasing oldies-only product is being launched by Prestwich Holdings with a substantial budget for licensing and acquisition of titles and a £200,000 advertising campaign.

The as yet unnamed label will have its first 100 titles released in July followed by more product leading up to Christmas.

The company will offer its titles in seven inch format initially with cassette, LP and compact disc compilations to follow.

"Our releases will be cut from the original masters so people can enjoy the songs restored to mint condition.

The range will be very extensive and will appeal to a varied audience," says Mark Frey, joint managing director of Object Enterprises which is marketing the label.

MUSICAL

Chairs

THE MIDEM organisation has appointed Debbie Carney as UK administrator of international exhibition organisation. Lisa Eagle has joined as secretary/assistant...

Jason Guy has been promoted from head of marketing to marketing director at A&M. Lucie Avery has moved from marketing co-ordinator to product manager of the company... Our Price Music: Julie McAuliffe is now assistant to marketing manager Glen Ward, Peter Gardiner and Steve Gal-

lant have both been appointed buyers working with chief buyer Frank Darnajo and Allison Warner is the new sales office manager reporting to operations director Barry Hartog.



DEBBIE CARNEY

Directory

RECENT MOVES: BASCA to 34 Harway Street, London W1P 9DE (01-436 2261/2) ... Michael Levy to 3 Wimpole Messes, London W1M 7TE (01-487 5394/487 5174/486 7384; fax 01-486 7919) ... Blue August Music Group to 9 Kenish Town Road, London NW1 8NH (01-267 2972; fax 01-599 2065) ... Michael Peyton Associates to Studio 5, Bridge Studios, 318-326 Wandsworth Bridge Road, London SW6 2TZ (01-731 1422; fax 01-371 0334) ... Skretch Music, Passion Records and Debut to Skretch Music House, 81 Crabtree Lane, London SW6 6LW (01-381 8315; fax 01-385 6785; telex 957106) ... Complete Music and the Cherry Red records group to 3rd Floor, Bishops Park House, 25-29 Fulham High Street, London SW6 3JH (01-731 8595; fax 01-731 8595; telex 943763) ...

MPs told of pirate blitz

DETAILS OF raids on pirate radio stations in Birmingham and south London have been given to MPs by the Department of Trade and Industry.

In reply to Commons questions, minister John Butler said Radio Britannia in south London had had its equipment seized and one person was being interviewed. He said 19 raids were made on three unlicensed Birmingham stations last year and four raids had been mounted this year.

Focus on adverts

MUSIC IN advertising will be discussed in a seminar organised by Hawkemere, at the Barbican Centre on June 29. Speakers include Rob Simmons of Song Seekers, Ruth Montgomery of MCPS, Don Smith of the MU and Ken Dampier, creative director of Ogilvy and Mather. More information on 01-824 8257.

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YZ 83/T

Virgin Radio angles to albums in search of 'ignored' listeners

VIRGIN IS preparing to kick sand in the face of top 40 radio with the launch of Radio Radio, a syndicated programme service with a bias towards album tracks rather than the charts.

The company's new head of music, Chris Vezey, says the programming will be more in line with Radio One's Stereo Sequence and will feature "less Stock, Aitken and Waterman" and a wider variety of music.

But Radio One has dismissed the Virgin project as a Richard Branson publicity stunt.

Radio Radio's managing director, Rob Jones, says the night-time service will be aimed at a largely ignored market. "The 18-34 age group seems to be offered little at the moment and we believe there is a gap there in the market," he says.

From July 1, Virgin will be offering four programmes between 10pm and 6am featuring Jonathan Ross, Ruby Wax, Johnnie Walker, Bob Harris and Diana Luke. Each show will be aiming to steer clear of chart programming,

says Jones. "Charts are not going to come into it at this stage and there will be more album tracks than there are currently on any other station."

"We will obviously scan the array of charts available but we will not plan ourselves alongside any of them. In the future, we may do a compact disc and album chart," he says.

Jones declined to tell Music Week which stations want to use the Radio Radio programmes but says the company will expand its range of shows from September by starting at 7pm until 6am.

He also says the news that Virgin aims to run its own station following the deregulation of the airwaves does not mean that Radio Radio would cease to function.

"Radio Radio is really a syndication service. A Virgin station might want to take what is an offer from us at that time," says Jones.

Chris Vezey, who leaves his post as a producer at Radio One, says the challenge of the Radio Radio job was irresistible. "It gives me the chance of setting-up a brand new

operation that I will be a major part of," he says.

He believes the music will offer a much wider choice. "I do a lot of the programming by feel and not just by mathematics. It will be excellent music and no mindless pop."

Radio One's head of music, Roger Lewis is keeping tight-lipped about his reaction to Virgin's plans but says: "Richard Branson's Radio Radio venture is as much a threat to Radio One as his hot air balloon escapade was to Trans-Atlantic Travel."

Meanwhile, Radio One is replacing Johnnie Walker, who left to join Radio Radio, with Capital Radio's Roger Scott. He will take over the Stereo Sequence slot on Saturdays.

Piracy Green Paper welcomed with caution

PLANS BY the European Commission to tackle the increasing problem of video and cassette piracy have been welcomed by the music industry but there are some expressions of disappointment that no provision is yet being made to harmonise the period of copyright protection.

The proposals were revealed in the commission's Green Paper which was adopted in Brussels. They have been delayed by debates on whether to introduce a blank tape levy across the European Community.

But instead of recommending the community-wide solution, the commission says that each country should make its own decision on introducing a blank tape levy — so long as it does not contravene EEC free trade rules.

While there is no definite decision on preventing direct copying of compact discs onto DAT, the commission says that any device designed to circumvent any spoiler system should be outlawed and that any professional use of DAT for duplication should be subject to a licensing scheme.

But no proposals were made for the harmonisation of the period of copyright protection throughout Europe. Expressing shock at this omission from the Green Paper, an IFPI source says that music industry organisations would be energetically lobbying the European Parliament for the insertion of a clause giving an equal period of protection for recordings in all EEC countries.

On the rental front, the commission is in favour of a community-wide 50 year period of protection against rental for sound recordings.

● A MEMORIAL service for former Chappell Music general manager Paul Jenkins is to be held on Thursday (9) at 11.30 in St Martin's-in-the-Fields, Trafalgar Square.



TOWER IS in search of more sites like 1 Piccadilly Circus.

Tower cements links with property trade

TOWER RECORDS has defined the cities where it wants to open new stores as part of an initiative to improve communications with the property industry.

The retail group has taken advertising in the property trade press and is distributing a classical compact disc with an inquiry card that lays out Tower's requirements.

The company says it wants prime locations between 7,500 and 20,000 square feet in Birmingham, Cambridge, Croydon, Glasgow, Leeds, Liverpool, Manchester, Newcastle-upon-Tyne and in all major regional shopping centre proposals.

BPI votes

► FROM PAGE ONE

sentative on the body. Before the voting, each BPI member received a letter from council member and Pinnacle chairman Steve Mason expressing his concern that should Bowen and van der Ree be elected, CBS and PolyGram would each have two council members and that the majors could hold nine of the 15 council seats.

Though he made no statement before the vote, EMI managing director Rupert Perry has similar concerns to Mason. He says the council is there to represent the British record industry — not just the majors. I don't think the council was set up to be dominated by the majors."

Island managing director Clive Barnes, re-elected on Friday, adds: "A pincer movement by the majors would be a very unhealthy thing." Addressing the AGM before the vote, Jamieson said there was no formal rule barring two council members from one company. He pointed out that where such a proportion did have multiple representation, those members carried only one vote between them.

● Elected to the council: Clive Barnes (Island), David Betheridge (Sirens/10), John Craig (Safari), Roy Eldridge (Chrysalis), Derek Green (Elnora), Martin Mills (Beggars Banquet), Tom Powell (MCA). Not elected: Tim Bown (CBS), Clifford Gee (Norsk), Sean O'Brien (Telstar), Peter Schorsberg (Pickwick), Hein van der Ree (Phonogram).

World BRIEFING

NEW YORK: Capitol Records' distribution arm CEMA is experimenting with front-line CD prices reducing them on nearly 100 titles by 33 per cent to a level near the price for its budget line. Prices on another 23 titles are being reduced 17 per cent with extended billing in both cases. Capitol will evaluate the results when the current test program ends towards the end of August.

PARIS: Grosses in the French record industry for the first quarter of 1988 were up 32 per cent overall at \$141.1m. CD earnings were 33.7 per cent ahead of last year's at \$56m, cassette earnings were up 39.2 per cent at \$33.8m and singles and LPs down 5.7 per cent and 2.8 per cent respectively.

NEW JERSEY: The National Association of Recording Merchandisers (NARM) Independent Action Committee is beginning bi-monthly conference calls for independent distributors to meet each other's promotion departments for the purpose of sharing airplay and market action information on new and breaking records distributed by the independent network.

OTTAWA: The Ontario government is discussing whether to ban youths under 16 from going to rock concerts following the death of a fan after a Pink Floyd gig. A Toronto boy drowned in Lake Ontario near Toronto's Exhibition Stadium after apparently taking drugs.

NEW YORK: WEA International's annual meeting will be on June 13 in San Francisco.

LOS ANGELES: The National Academy of Recording Arts and Sciences (NARAS) has added three new Grammy categories to its annual awards next year: best hard rock/metal performance; best rap performance; and best bluegrass recording.

NEW YORK: CBS Associated Labels will distribute the recently formed Apollo Theatre Records label. The label is a joint venture of the Apollo Theatre Investor Group, radio executive Hal Jackson, and Tabu Records owner Clarence Avant.

NEW JERSEY: Morris Levy and Howard Fisher of Roulette Records and reputed organised crime figure Dominick Centorino have been found guilty of conspiracy to extort money from a Pennsylvania record distributor. The convicted parties are expected to appeal against the jury's verdict.



DANCE AID Trust lunchers (from left) Steve Walsh, Pete Waterman and Tony Prince enjoy Peter Stringfellow's speech.

Prince slams industry's reluctance to Dance

THE MAINSTREAM music industry came under fire from speakers at the first Dance Aid Trust Gala Luncheon attended by more than 200 record company personnel, club DJs and venue organisers.

Championing the importance of dance music, the trust's president Tony Prince asked pointedly: "Why are Paul Russell and Muff Winwood (of CBS) not here? Why has the premier record label in the UK not got a dance promotion section?"

Taking a more pragmatic view, guest speaker Pete Waterman said: "We are a small gathering but it's a start."

He went on to attack the record

industry for kidding radio stations about what music young people want to listen to, adding: "But we really know because we've got to attract people back into the venue next time."

He also called for people to stop knocking the seven-inch single, predicting that there would still be a substantial singles chart in the year 2001.

"Don't let them kid you the seven-inch single is dead — they ain't kidding me because my band manager's the happiest man in Great Britain," he said.

The trust is looking to £65,000 raised to the more than £2,500,000 raised in its first year of operation.

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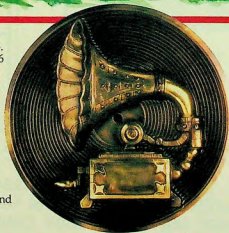
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The import of an import...

by John Tobler

WITH COUNTRY music finally reaching the parts pop and rock seem currently unable to tackle — that's places where people like real songs and appreciate genuine musicianship — there still seem to be quite a number of albums released in the US which are not being released here.

The reasons may have to do with labels being over committed to the artists involved in Route 88, and from that point of view, it's not hard to see why some acts are being suppressed, although from time to time, something arrives which deserves better than to be available

only as an import. While we're on the subject, Mr Conroy, whatever has happened to the latest Emmylou Harris album?

After the success of Trio in winning the first Music Week country award, not to mention the lengthy period during which her 13 album country-charted, surely Emmylou's British fans deserve a domestic release for her now not-so-new album.

First up is Hometown Girl by Mary Chaplin Carpenter, a performer who could reasonably be compared with Nanci Griffith, in that she writes a lot of her own material, and possesses that rare ability to tell a story in poetic terms, which several other country acts whose work borders on folk music manage.

She even has the good taste to cover a Tom Waits song, Downbound Train, but more to the point, uses memorable phrases like "Shenandoah eyes" and "gallery sky" in her own songs.

At least half of her debut album released in the US last year on Columbia, but never scheduled here, is very high class, and it would be of considerable interest to readers of Q, for example, if it were released here.

A more recent US release is Love's Last Stand by Donna Meade on Mercury. While she is closer to straightforward country (and is not unlike Kathy Mattea, her labelmate, in place), Meade again raises the spectre of Nanci Griffith, as this, her debut album, includes a good version of the Julie Gold song which Griffith featured on her Love Star State Of Mind LP, From A Distance.

It's not all like that, by any means, and there are a few songs, like You Gotta Get Right Back In The Water, which veer towards R&B, plus a version of Harlan Howard's The Chokin' Kid (a US top 20 pop hit for Joe Simon, all you fast friends).

This brief plug for a couple of imports is not intended to level accusing fingers at people who are almost certainly very busy with Route 88, but these albums might never get released here, so what do the various labels involved have to say on the subject(s)?

REVIEWS

k. d. lang: Shadowland. Sire WX 171. Producer: Owen Bradley. Sub-titled "The Owen Bradley Sessions", this is one of the least expected albums by a Route 88-er, especially after last year's country punk album, Angel With A Lariat. Bradley used to produce long's idol, Patsy Cline, and long's backing group on the earlier album were called the Reclines (Re-clines — get it?), so this is an ambition fulfilled for lang, who has a voice of sophistication belying her liberated female looks. With backing by the Nashville A-Team (Spicher, emmons, Robbins, the Jordanians etc.), this is high class pop in a Forties style (melodic and mostly tasteful), but has rather less to do with country than expected. The material is an interesting mix — stuff by Chris Isaak, Roger Miller, Harlan Howard, Bob Willis, Frank Loesser (who wrote the Guys & Dolls musical), and another two songs are forever connected with Peggy Lee and Perry Como. But this is still an entertaining and enjoyable album, and is recommended.

JT

SWEETHEARTS OF THE RODEO: One Time, One Night. CBS 460779. The second album from Janis Gill and Kristine Arnold, the sisters who'll be on the same bill as Randy Travis at the Albert Hall soon, and this time the album lasts a reasonable time as opposed to their eponymous debut which was very brief. The similarities to the vocal style of the Everly Brothers are similarly pronounced, which is fine with me, and along with an Everly older (So Sad), the girls also cross over to non-country with the title track (a recent should-have-been-a-smash for Los Lobos) and I feel Fine by the Beatles. Add to those the first US hit from the album, Satisfy You, a contagious hoedownish item, a country ballad titled If I Never See Midnight Again, and more, and the result is a surefire hit album with cross over potential.

JT

TOP • 20 • ALBUMS COUNTRY

11th June 1988

1	LITTLE LOVE AFFAIRS Nanci Griffith	MCA MCF3413 (F) C: MCF3413/CD: DMC3413
2	ALWAYS AND FOREVER Randy Travis	Warner Brothers WX107 (W) C: WX107C
3	LOVE STAR STATE OF MIND Nanci Griffith	MCA MCF3364 (F) C: MCF3364/CD: DMC45927
4	DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RITZLP0043 (SF) C: RITZLCOO43/CD: RITZCD105
5	SHADOWLAND K D Lang	Warner Brothers WX171 (F) C: WX171C/CD: WX171CD
6	I NEED YOU Daniel O'Donnell	Ritz RITZLP0038 (SF) C: RITZLCO038/CD: RITZCD104
7	PONTIAC Lyle Lovett	MCA MCF3389 (F) C: MCF3389/CD: DMC3389
8	STORMS OF LIFE Randy Travis	Warner Brothers 925435 (F) C: 925435/CD: 9254352
9	TRIO Dolly Parton/Linda Ronstadt/Emmylou Harris	Warner Brothers WX89 (W) C: WX89C
10	JOHNNY CASH IS COMING TO TOWN Johnny Cash	Mercury MERH108 (F) C: MERH108/CD: C831032
11	HIGHER GROUND Tammy Wynette	Epic 4511481 (C) C: 4511484/CD: 4511482
12	ROSIE FLORES Rosie Flores	Reprise 9256261 (F) C: 9256264/CD: K925626-2
13	THE LAST OF THE TRUE... Nanci Griffith	Rounder Europa REU1013 (P)
14	HILLBILLY DELUXE Dwight Yoakam	Reprise WX106 (W) C: WX106/CD: 9256772
15	TRACES Don Williams	Capitol EST2048 (E) C: TCES2048/CD: CDES12048
16	GIUITARS, CADILLACS ETC ETC Dwight Yoakam	Reprise 9253721 (W) C: 9253724/CD: 925372-2
17	GIVE A LITTLE LOVE The Judds	RCA RCLP90011 (BMG) C: PK90011/CD: PD90011
18	EXIT 'O' Steve Earle & The Dukes	MCA MCF3379 (F) C: MCF3379/CD: DMC33379
19	COMIN' HOME TO STAY Ricky Skaggs	CBS 4606921 (C) C: 4606924/CD: 460692-2
20	TOO WILD TOO LONG George Jones	Epic 4508051 (C) C: 4508054/CD: 460805-2

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POWER 101

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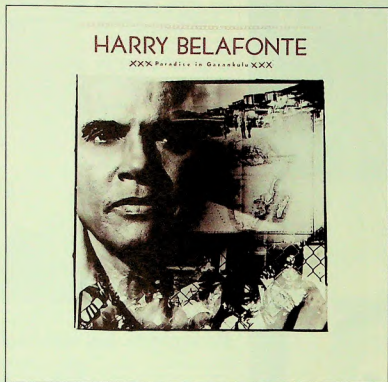
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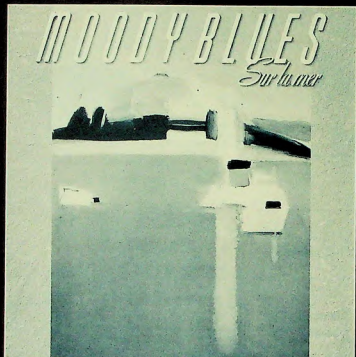
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THRESHOLD



Indies give birth to Screaming Red Music

THE INDEPENDENT record label sector has spawned a new publishing company. Screaming Red Music is jointly owned by Red Rhino Records of York, whose artists include the Wedding Present, and In Tape Records of Manchester. In Tape's Jim Khambatta will be involved in promotion for Screaming Red Music while the day to day running of the company is in the hands of general manager Chris Beckwith.

The new company is already involved in background music for television, having supplied music by Pink Peg Slex for the BBC cookery series *Floyd On France*, which is to have an international video

release. Beckwith adds that two of his other writers are about to embark on a further film project for television.

While Screaming Red Music is based at Red Rhino's York headquarters, Beckwith emphasises that the firm is not run simply as a publishing subsidiary of its parent labels. He points out that the company's most recent success in the independent record charts has come with The Dark by Revolver Records' artists Smith & Mighty.

Beckwith is actively looking for new writers to promote and develop nationally and internationally, and plans to represent writers and publishers from overseas.



JIM KHAMBATTA, Tony K of Red Rhino and Chris Beckwith

Managing to deal with Real Life

ARTIST MANAGEMENT forms the background of the three founders of one of Britain's newest publishing companies, Real Life Music. The firm has grown out of Real Life Ltd which handles Chris Rea and is jointly owned by Paul Lilly and Jim Beach, who is also Queen's business manager.

In charge of the day to day activity of Real Life Music is Ann Munday, who had a distinguished career with Chrysalis Music in Britain and the United States where she was senior vice president Chrysalis Music group from 1978 to 1985. Munday says that Real Life's policy is to sign new British talent and young international artists recently signed to labels in their



BEACH, Munday and Lilly

countries of origin.

Munday adds that since the company's formation earlier this year, British acts Richard King and Cheryl Glasgow have been signed.



EMI MUSIC Publishing has extended its longstanding association with Danny Betesh and Harvey Lisberg of St Annes Music. Under the new agreement, EMI will represent the St Annes catalogue, which includes compositions by members of 10cc and Sad Cafe for all territories except the UK, US and Italy. Pictured are (left to right) Lisberg, lawyer David Landsman, Betesh, Crispin Evans (EMI) and Frans de Wit, managing director EMI Music Publishing.



Records to be featured on this week's Top Of The Pops

TOP 75 SINGLES

11 JUNE 1988

A-HA THE BLOOD THAT MOVES THE BODY

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The Week In Chart	Weeks On Chart	Title	Artist (Producer/Publisher)	Label #	121 Number	Distributor
1	1	WITH A LITTLE...SHE'S LEAVING HOME	Chillies (CHL) (P)			
2	7	GO TO BE CERTAIN	Phyllis (PHY) (121)			
3	5	SOMEWHERE IN MY HEART	WFA 72 1817 (W)			
4	22	DOCTOR IN THE TARDIS	KLF Communications KLF 9031 (UK)			
5	14	VOYAGE VOYAGE (Remix)	M. K. & R. Music Music			
6	4	CIRCLE IN THE SAND	Virgin VS1707 (P)			
7	8	MY ONE TEMPTATION	48-B Wayland (2) (W&P)			
8	23	ISSAM HIM STANDING THERE	McA TFP73 (31)			
9	9	CHECK THIS OUT	Breakout/AM/USA1 629 (P)			
10	3	PERFECT	KCA/F 6185 (12-P) 6186 (BMG)			
11	18	GIVE A LITTLE LOVE	Mega/Island (12) 518 (P)			
12	NEW	EVERYDAY IS LIKE SUNDAY	H. Master's Voice/EMI (12) 7619 (P)			
13	7	THE KING OF ROCK 'N' ROLL	Kidman/Casablanca/CBS/50/37 (C)			
14	13	OH PATTI (Don't Feel Sorry For Love) (R)	Virgin VS1104 (P)			
15	37	WILD PALM	Gordie/Garnison/Chrislay/Virgin (W) 100			
16	10	LOVE WILL SAVE THE DAY	Annie 13515 (12-741516) (BMG)			
17	11	DON'T GO	Heritons/LONDON 174 (P)			
18	25	ANOTHER WEEKEND	Tenby/PCA 4281 (12-P) 4282 (BMG)			
19	NEW	CHAINS OF LOVE (Remix)	Mala (12) MUTE 83 (UK/SP)			
20	9	BLUE MONDAY 1988	Factory FAC 77 (12-FAC) 78 (P)			
21	14	ANFIELD BAR / RED MACHINE IN FULL EFFECT	Virgin 11C1 (12) 111			
22	13	LOST IN YOU	Warner Brothers W9 70371 (W)			
23	7	DON'T CALL ME BABY	Heritons/LONDON 173 (P)			
24	NEW	BOYS (SUMMERTIME)	Isis/London 1120 (P)			
25	19	OUT OF THE BLUE	African 4 9591 (P)			
26	15	WHAT ABOUT LOVE	Capitol 172C 481 (P)			
27	17	THEME FROM S-EXPRESS	Rhythm King/Mala LEFT 211 (UK/S)			
28	36	MOONCHILD	Reaction Ties 51270 (UK/S)			
29	16	MIN'NALU	WFA 72 1817 (W)			
30	14	THE LOVERS	Toby 631597 (12-631598) (P)			
31	37	I'M REAL	Sm. Brothers 82004 (P)			
32	24	MOVIN'-1988	Interscope/EMI 13251 (11)			
33	43	TRIBUTE (Right On)	CBS PASA21 (C)			
34	26	DIVINE EMOTIONS	Capitol/Warner Brothers W9 70471 (P)			
35	44	PARADISE	Virgin 5401 (12) (P)			
36	53	DON'T BLAME IT ON THE GIRL/NAM, B.A.M.	WFA 72 1817 (W)			
37	NEW	YOU HAVE PLACED A CHILD IN MY HEART	KCA/DCA 116 (BMG)			

TITLES A-Z (WRITERS)

42	Phyllis (PHY) 73
43	Phyllis (PHY) 73
44	Phyllis (PHY) 73
45	Phyllis (PHY) 73
46	Phyllis (PHY) 73
47	Phyllis (PHY) 73
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71	Phyllis (PHY) 73
72	Phyllis (PHY) 73
73	Phyllis (PHY) 73
74	Phyllis (PHY) 73
75	Phyllis (PHY) 73

THE NEXT 25

76	WOLFGANG PEETER
77	FARFALL
78	DO YOU...MONEY
79	LEADERS OF THE FRANK L...
80	SONS OF THE FRACK
81	NOTHING'S GONNA...
82	RIGHT BACK TO YOU...
83	CAN YOU PARTY
84	BEYOND THE PALETTE
85	WOMENING MY WAY BACK
86	JUST GO FURTHER
87	WHAT'S THAT?
88	DA FUZZ!
89	ESCAPE FROM NEW YORK
90	HOT HOUSE
91	BEYOND THE PALETTE
92	HEAVEN TONIGHT
93	JUST GO FURTHER
94	WHAT'S THAT?
95	DA FUZZ!
96	ESCAPE FROM NEW YORK
97	HOT HOUSE
98	BEYOND THE PALETTE
99	HEAVEN TONIGHT
100	JUST GO FURTHER

ROCK JAMES LOOSEY'S RAP OUT NOW!

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38	LOADSAMONEY (Doit' Up The...)
39	GET IT
40	TELL ME
41	IDONT WANNA GO ON WITH
42	WHAT YOU SEE IS...
43	THIS IS ME
44	CRASH WASH/ST LOVE YOU
45	NAUGHTY GIRLS
46	MERCEDES FOX
47	BAD YOUNG BROTHER
48	THERE'S MORE TO LOVE
49	SIMPLY IRRESISTIBLE
50	MARY'S PRAYER
51	MR. BACHELOR
52	WHO GETS THE LOVE?
53	THE VALLEY ROAD
54	I WANT YOU BACK
55	GO ON GIRL
56	I'LL ALWAYS LOVE YOU
57	FOREVER AND EVER, AMEN
58	STOP
59	ROLL WITH IT
60	20 YEARS
61	LIFE AT A TOP PEOPLE'S HEALTH FARM
62	HE MR. HEARTACHE
63	PINK CADDILLAC
64	TOMORROW PEOPLE
65	RHYTHM OF LOVE
66	ALPHABET ST.
67	PRINCE (Prince) Warner Chappell Music (C)
68	JUST PLAY MUSIC
69	RUN'S HOUSE
70	MY PHILOSOPHY/STOPS
71	BROKEN LAND
72	WHY'S LEAVING YOU
73	FAST CAR
74	TIME AND TIDE
75	JOY

Pickwick adds Mozart and Beethoven to IMP Classics

by Nicolas Sioames

PICKWICK CONTINUES its active recording policy with three further additions to the IMP Classics at the end of this month. Sir Charles Groves appears for the first time on the label, conducting Mozart's Symphonies Nos 31, 'Paris' and 38 'Prague' in a recording sponsored by the National Westminster (PCD 892).

The recording marked the re-emergence of the English Sinfonia which has been dormant for some time — a further example of the expansive effort of CD is having on the classical market.

The cycle of Beethoven's Piano Concertos with Cristina Ortiz and the City of London Sinfonia conducted by Richard Hickox comes to an end with the release of the No 5, the Emperor, coupled, unusually, with the Waldstein Sonata to take the CD to a respectable 63 minutes (PCD 895).

And early music buffs will be drawn to the collection of Great Baroque Arias Part 1 (PCD 894), in which Gillian Fisher, James Bowman, Mark Ainsley and Michael George with the King's Consort play on original instruments, perform such favourites as Bach's Sheep May Safely Graze, Handel's Where'er You Walk, and Purcell's When I Am Laid in Earth. "In just over three years the IMP Classics catalogue has grown from 12 titles to nearly 100," says John Boyden who has overseen the

label's development. And as evidence of an exciting future he points to a current recording schedule which encompasses major international figures such as the pianist John Lill, the conductors Gennadi Rozhdestvensky, Rafael Fruhbeck de Burgos, Sir Charles Mackerras and Barry Tuckwell; and further projects with the young authentic instruments orchestra of

James' Baroque Players.

"It has also been gratifying to see two IMP Classics recordings — Beethoven's Spring Sonata and Palestrina's Missa Papae Marcelli — chosen as the best available on Radio 3, because although we are a mid-price label our artistic policy is to enhance the position of IMP as a high-grade classical label," adds Boyden.

King's singers' anniversary

SOME OF the best known songs by the Beatles help mark the 20th anniversary of The King's Singers which is celebrated by EMI this month with two new albums — and a seven-inch single of Blackbird and Back in the USSR.

The link with The Beatles goes back to the very first recording made by The King's Singers for EMI for it was produced by none other than George Martin. In the intervening years, The King's Singers made over 40 recordings for the company, as detailed numerous personnel changes, the popularity of the group, with its distinctive close harmony sound, never waned.

The two anniversary albums are designed to show the range of The King's Singers. The Beatles Connection contains 19 songs including Penny Lane, Michelle, Lady Madonna and I'll Follow The Sun

for the King's Singers complement by two counterparts, tenor, two baritone and bass (CDC 749556-2 and on LP/tape).

My Spirit Song All Day is a collection of English songs by Bridge, Finz, Holt and Rubro which will appeal more to the central-classical audience (CDC 749 7652 and on LP/tape).

In June, EMI releases two further recordings, devoted to the Renaissance composer Orlando de Lassus: How Excellent is Thy Name (CDC 7491572 and on tape/LP) which is devoted to sacred music and To All Things A Season (CDC 7491582 and on tape/LP) which contains secular music.

They were recorded at Forde Abbey in 1987/8 respectively on analogue but have been digitally remastered.

The single King's Singers number is Kings 1.

COMPACT



DIGITAL AUDIO

- 1 **TANGO IN THE STREET, The Beatles** Warner Brothers
- 2 **MET FILLE, Yelvo** CBS
- 3 **STRONGER THAN FEEL, Sade** Epic
- 4 **HAVEAN ON PARTI, Belinda Carlisle** Virgin
- 5 **THE CHRISTMAS, The Christmas** Island
- 6 **14 SCENES FROM THE SOUTHWEST, Breyers/Range** RCA
- 7 **POPPED IN SOULED OUT, Wet Wet Wet** Phoenix/Phonogram
- 8 **OUT OF ORDER, Bob Stewart** Warner Brothers
- 9 **7 MOUNTAIN DANCE PARTY, Yelvo** Island
- 10 **THE FIRST OF A MILLION Kisses, Fairground Attraction** RCA
- 11 **WINTER, Whitney Houston** Atlantic
- 12 **THE BEST OF GMD, Oingo** Virgin
- 13 **DIRTY DANCING, Original Soundtrack** RCA
- 14 **LOVE, Azeem** WEA
- 15 **HARKAT, Alexander O'Neal** Tabu
- 16 **LA OUBRI, Van Halen** Warner Brothers
- 17 **TSP - THE SOUND OF PALMSPRING, Yelvo** K-tel
- 18 **THE INNOCENTS, Enigma** Mute
- 19 **72 HEART, Steve** Capitol
- 20 **EVERYTHING, Glenn Fisher** EMI

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



THE KING'S SINGERS: recorded 19 Beatles songs for EMI

First Kingdom classic

THE FIRST two titles on the new full-price label Kingdom Classics from Kingdom Records — best known for the mid-price Cirrus label — feature two British pianists, Gordon Fergus-Thompson and Christopher Headington.

Fergus-Thompson, who was awarded the Gulbenkian Foundation Lisdon Fellowship, makes his recorded debut playing music by Balakirev and Scriabin on a 72-minute CD (KCLCD 2001).

Headington, a regular broadcaster, plays a collection of 19 piano pieces from the Romantic era called Pictures and Pleasures (KCLCD 2002). This includes Scriabin's Rustle Of Spring, Elgar's Salut D'Amour and Chaminade's Autumn. The CD runs for 66 minutes.

Kingdom Classics has a mp of \$9.99 (CD) and \$6.49 (mp). More details from 01-836 4763.

● THE SUCCESS of Erato's mid-tier CD series Bantoi has prompted the company to introduce a budget CD series. Called optimistically Success, it is offered with a dealer price of £3.86 which suggests a shop price of £5.99. The first 15 titles are issued in June, and contain popular repertoire. There is also a popular Four Seasons in the performance by Paillard (ECD 40012). Fauré's Requiem conducted by Fremoux (ECD 40006), Trumpet Concertos played by Maurice Andrie (ECD 40015) and some of the major concertos by Tchaikovsky, Rachmaninov, Mendelssohn and Bach.

KEY	A- Radio 1 A1 Hit		B- Radio 1 B1 Hit		C- Radio 1 C1 Hit		RADIO 1 #4 #4 #4 #4 #4 #4	RADIO 2 #4 #4 #4 #4 #4 #4	RADIO 3 #4 #4 #4 #4 #4 #4	TOTAL #4 #4 #4 #4 #4 #4
	1	2	1	2	1	2				
ALTERNATIVE RADIO SING OUT	PRT	5	6	B	C	5	6	-	-	-
ASWAD Give A Little Love	Mango	15	19	A	A	39	40	11	-	-
ATTC CAMERA Somewhere In My Heart	WEA	20	17	A	A	41	40	7	-	-
BASIN Time And Tide	Epic	6	7	B	C	28	28	14	-	-
BIG AUDIO DYNAMITE All Play Music	CBS	7	7	C	C	29	29	48	-	-
BLACKBURN ACTION HEROES '1998	Synopsite	6	10	C	C	25	32	-	-	-
BROWN JAMES Let Love	ABM	10	5	B	-	11	5	31	-	-
BROWN SAM Stop	ABM	-	-	-	C	6	-	58	-	-
CARLISLE BELINDA Circle In The Sand	Virgin	13	17	A	A	41	40	6	-	-
CHARM, Eric's Hungry Eyes	RCA	-	-	-	-	13	16	87	-	-
CHEAPEN, TRACY Fast Car	Epic	16	7	-	-	14	12	72	-	-
CYCLE FISHER This Man	Musikland	12	19	A	A	30	40	43	-	-
COMMANDEES, The Don't Move To Love	London	7	4	C	C	32	5	48	-	-
CONTUQUE, The Do You Love Me	Motown	6	(5)	-	-	7	-	79	-	-
COODER, Jay By Gethen	Warner Brothers	-	-	-	-	-	-	-	-	-
DEREK B Red Young Brother	Tuff Audio	6	7	C	B	3	16	47	-	-
DESEIABLE Voyage Voyage	CBS	13	12	A	B	38	34	5	-	-
TREASURE Cheers Oh Love	Mute	13	18	A	A	31	29	19	-	-
ESTERIN, GLOMA Can't Stay Away From You	Epic	-	-	-	-	14	17	-	-	-
EUTHYMIOS, The One In Me Heart	RCA	9	8	-	-	30	18	37	-	-
FAIRGROUND ATTRACTION Perfect	RCA	9	12	B	B	38	37	10	-	-
FALKSOG, ANETHA F I Wish The One	WEA	-	-	-	-	13	15	18	-	-
FIVE STAR Another Weekend	Tart	6	11	B	B	36	30	-	-	-
FLEETWOOD MAC In A Midway	Warner Brothers	-	-	-	-	28	20	-	-	-
FORGIONER I Don't Want To Use Without You	Abscise	-	-	-	-	24	24	100	-	-
FOX SAMANTHA I KILL FOR CRAIG	Nightly Gals	5	9	A	B	29	40	4	-	-
GARLAND, The	ABM	6	4	B	-	8	10	-	-	-
GIBSON, DEBBIE Out Of The Blue	Abscise	7	10	B	B	36	25	25	-	-
GLASS TIGER Diamond Sun	Manhattan	-	-	-	C	13	15	96	-	-
GOLDMITH, Glenn What You See is...	RCA	5	-	-	C	19	18	42	-	-
HAZA, OFRA In Not Ale	WEA	4	15	C	A	21	28	29	-	-
HEART What About Love	Capitol	9	15	B	A	35	28	28	-	-
HONEYBEE BRUCE The Valley Road	Capitol	12	15	B	C	40	38	53	-	-
HOUSTON, WHITNEY Love Will Save The Day	Atlantic	12	18	A	A	37	37	37	-	-
HUDSON, LYNNE Intervention	Virgin	-	-	-	-	8	14	-	-	-
ILLIOTT, JOHN I Want To See The Moon	Vertigo	-	8	-	B	18	15	-	-	-
THE ROCKER 2 U	MCA	6	8	C	B	12	19	-	-	-
JAYM MCKAY, Popsie And Fun	J&R	4	4	C	C	-	-	-	-	-
JON COLLINS FLAM CLUB Leads Of The Pack	WEA	5	5	-	-	5	8	-	-	-
JON ILLION I Don't Wanna Go On...	Rocket	7	11	B	B	38	32	41	-	-
JOT DIVISION Always	Factory	-	-	-	-	-	-	-	-	-
KAMEN, Nicki Talk Me	WEA	6	11	B	B	29	28	49	-	-
KIM MICK Check This Out	BMG	9	12	B	B	30	18	38	-	-
MANLEY, KYGG/MELODY MAKERS Tomorrow	Virgin	6	12	-	-	11	9	64	-	-
MATT MONRO Don't Blame Me On The Girl	WEA	7	5	B	-	31	25	38	-	-
MINGUO, EYDIE Got To Be Certain	PAE	14	12	B	B	41	39	7	-	-
MOODY BLUES I Know You're Out There...	Polydor	-	-	-	-	29	13	98	-	-
MORISSEY Every Day Is Like Sunday	HMV	8	8	C	C	23	17	12	-	-
NARADA Divine Emotion	Warner Brothers	7	12	B	B	25	34	20	-	-
NEW ORDER Blue Monday 1988	Factory	-	-	-	11	C	A	26	29	-
ROYAL ALEXANDER The Loners	Takuo	15	16	A	A	37	25	-	-	-
PALMER, ROBERT Simply Irresistible	EMI	9	3	B	B	25	15	49	-	-
PARIS, MICHAEL One Exceptional	4th & Broadway	17	15	A	B	42	40	7	-	-
PASADENA, The Tribes	CBS	4	4	C	C	21	19	33	-	-
PERRILES Mercedes Boy	RCA	5	6	C	C	29	28	48	-	-
PENDERGRASS, TEDDY Jay	Elektra	-	-	-	-	12	13	75	-	-
PREFAB SPRUIT The King Of Rock 'N Roll	Kitchwax	15	20	A	A	41	40	13	-	-
PREET, MAJ (Wild World)	10	11	T	A	A	40	34	15	-	-
ROBBINS, Gaily Jay	CBS	-	6	-	-	12	10	77	-	-
SADIE PARAGON	EMI	8	7	B	C	38	37	34	-	-
SADIE PARAGON	Epic	8	7	B	C	38	28	35	-	-
SCAGS, BOZ Heart Of Mine	CBS	-	-	-	-	15	14	-	-	-
SCRITTI POLITI On The Run	Virgin	10	17	A	A	42	40	14	-	-
SHIMAZAKI, The Forest Man	RCA	8	10	A	A	9	8	-	-	-
SIBBIE, THE MIGHTY Marchie	Merchle Release	4	4	-	-	5	-	-	-	-
SIMPSON, BRIAN Expedition	Merchle Release	4	4	-	-	5	-	-	-	-
STATUS QUO Who Gets The Love?	Polydor	4	13	-	-	12	17	53	-	-
STEWART, ROD Lead In You	Warner Brothers	-	10	C	B	31	27	53	-	-
THE BEATLES, Hey Hey Hey	RCA	7	9	A	B	38	39	7	-	-
STEVE CUNILL, The Life A Top...	Polydor	5	11	B	B	24	28	41	-	-
TIFFANY Show Him Standing There	MCA	9	7	C	B	36	32	8	-	-
THE GOD DOCTORS	KLP	5	9	C	C	25	5	4	-	-
VOICES OF THE BENEVOLENT Don't Call Me Baby	London	13	15	A	A	42	37	23	-	-
WET WET WET A Little Ship From...	Precedence	16	20	A	A	42	40	13	-	-
WILDE, KIM Hey Hey Hey	RCA	7	11	B	B	39	37	43	-	-
WINWOOD, STEVE Roll With It	Virgin	6	7	B	B	30	28	58	-	-
WONDER JACKSON Got To Be Certain	Motown	14	17	A	A	36	37	28	-	-

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynne Fozzy on 01 287 6611 ext 1221.

Records are eligible for the grid if they are on the current Radio 1 playlist, or be had 4 or more plays on Radio 1 last week as logged by Shaz Tracking, or if one featured on a more current ILR playlist (A & B list).

TOP 100 ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

No 1	NITE FLUTE ● CD Various CBS MCD04
2	TANGO IN THE NIGHT ★★ ★★ CD Fleetwood Mac Warner Brothers WB05
3	POPPED IN SOUL'D OUT ★★ ★★ CD Wet Wet Wet Fremont/Phonogram MWMW 1
4	MOTOWN DANCE PARTY ○ CD Various Motown ZL 7700
5	HEAVEN ON EARTH ★ CD Belinda Carlisle Virgin V294
6	DIRTY DANCING (OST) ★ CD Original Soundtrack K&L EL 8048
7	MORE DIRTY DANCING (OST) ○ CD Various K&L EL 8045
8	STRONGER THAN PRIDE ● CD Sade Epic 664077
9	WHITNEY ★★ ★★ ★★ CD Whitney Houston A&M 203 141
10	LOVE ○ CD Arctic Country Warner Brothers WB 128
11	PUSH ★ CD Bros CBS 664091
12	THE CHRISTMAS ★★ CD The Christmas Island 195 9874
13	OUT OF ORDER CD Rod Stewart Warner Brothers WB 125C
14	THE FIRST OF A MILLION KISSES CD Frontyard Attractions K&L R 7184
15	SIXTIES MIX 2 ● CD Various Sylva 504 655
16	REMEMBER YOU'RE MINE ● CD Foster & Allen Sylva 504 653
17	HEARSAY ★ CD Alexander O'Neal Island 65936 1
18	LOVESEY ● CD Prince Fidelity Fink WM 164
19	HEART ● CD Heart Capitol EP240721
20	OU812 CD Van Halen Warner Bros WB 123

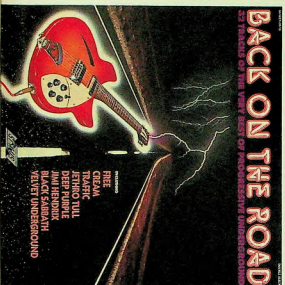
MUSIC WEEK

BACK ON THE ROAD

32 TRACKS

OF THE VERY BEST

OF PROGRESSIVE UNDERGROUND



59	BOOKBINDER'S KID CD Elkie Brooks Legend LMA 3
60	THE CIRCUS ★ CD Erosire M&M STUMM 25
61	NOW! 10 ★★ ★★ CD Various EMI/Virgin PolyGram NOW 10
62	KICK ● CD INXS Mercury/Phonogram MERR 114
63	ODYSSEY CD Yngwie J. Malmsteen Polygram POLID 524
64	WOW! ● CD Bananarama London BAMA 4
65	TEAR DOWN THESE WALLS ● CD Billy Ocean Jive JHS 57
66	BROTHERS IN ARMS ★★ ★★ ★★ ★★ CD Dire Straits Virgin Polygram VEBI 25
67	SAVAGE AMUSEMENT CD Scorpions Mercury/EMI SPC 4125
68	VIVA HATE ● CD Mistress Hi-Motion's Voice CSD 3787
69	WHENEVER YOU NEED SOMEBODY ★★ ★★ CD Rick Astley K&L R 1129
70	SUBSTANCE CD New Order Factory FACT 200
71	NOTHING LIKE THE SUN ★ CD Sling A&M AMA 462
72	RAINTOWN ○ CD Deacon Blue CBS 65348 1
73	SAVAGE ★ CD The Synchronic K&L R 71555
74	ALL THE BEST! ★★ ★★ CD Paul McCartney Polygram PMTV 1
75	DISCO ★ CD Fad Stop Boys Polygram PRC 1001
76	FACE VALUE ★★ ★★ CD Phil Collins Virgin V2185
77	OPERATION MINDCRIME CD Queensrÿche Meridian MTL 1022
78	INVISIBLE TOUCH ★★ ★★ CD Genesis Meridian MTL 1022

Bomb the bass

by Ian Gittins

ASWAD TOPPING the chart with Don't Turn Around two months ago was the first major success in some time for a reggae band, a strange thought given the prolific nature of the form in the early part of the Eighties. As bands like The Police and The Clash toyed with white reggae, the genre seemed to spread out to infiltrate just about every area of the music scene. Odd, then, to see reggae given short shrift now.

One man with thoughts on the problem is Basil Gabbidon. He was with Steel Pulse, the famous Birmingham roots rockers so influential 10 years ago. Handsworth Revolution was their best moment, yet as they drifted from social protest and their roots to play more American tours, Basil dropped out of the band. One reason, he claims, was "boredom, with the music but not all the things we didn't want to do."

Yet now he re-emerges with a band called Bass Dance, Based out of Birmingham, he sees his combo as aiming at a strong rootsy element, staying true to the heavy skank which so marked Steel Pulse, while also having an ear to sounds in the pop world. But how has he found things altered since the days of Pulse?

"Well, we're older of course, see there's a bit different. But what's really changed is the reaction we get from A&R men and record companies. We get in touch nowadays and they ask us for a tape, and when we tell them what kind of music we play what we get back is like 'Oh nah! Not reggae!'"

There is a theory that hip-hop has replaced reggae as the foremost black music of the moment, although considering all the styles of 'white' music at any time, this seems a little glib. Basil sees the problem as a wider one, part of a bigger picture.

"After Marley got known, everybody wanted reggae, it was the hip thing to get into. But trends pass, and it just got overkill, got so that people were tired of hearing it all the time, wanted something else. That's why it's important that Aswad, or Freddie McGregor, or someone else has a hit, because a one-off is no good. We've got to make people aware that reggae is still around, can be good."

Bass Dance, currently in studio in Brum, are keen for a major deal. However, if they are still unsigned in late June a single will be put out, possibly the lovers rock of High Class Girl. Their fate seems to be in the hands of the next trend. And what of Steel Pulse, meanwhile?

"They're playing residencies in the West Indies!"



JOHN B. Spencer: Big good

Spencer's traces

by Dave Laing

JOHN B. Spencer's songs have been recorded by artists as various as Tex-Mex organist Augie Meyers, British folkies Home Service and Martin Simpson, Jerry Williams (the Swedish answer to Tom Jones) and Dennis Waterman. "He covered Louise on his first, pre-Minder, album in 1976," says Spencer. "And I'm still getting money from Spanish radio plays of it!"

This week, Spencer releases the album Break And Entry on a new label, Red Tape. It's only his third LP in nearly two decades of writing and performing on the pub/club/festival circuits. In 1978 Beggars Banquet released The Lost LP by John Spencer's Louts (so titled because the group had folded before the release date) and seven years later a small Dutch label, Any Records, issued Out With A Bang. Picked up by Topic for Britain, the record received reams of good reviews but sold only about 1,500 copies.

The label was willing to advance something towards another album, but not enough. Then, enter Jim Driver who runs the Crickets venue opposite The Oval and was setting up his own label. With a batch of 10 new songs written in a concentrated two-week burst earlier this year, Spencer and his current live band went into the Giddy House studio in South London.

With Winston Blisset (bass) Howard Tibble (drums) and Graeme Taylor from Home Service on guitar, the music moves through rock, reggae, calypso on songs with such intriguing titles as My Thai Bride, Drive In Movies and Poor Man On The Cross ("a dirge" on the site of the nation's Red Tape, with an album also due from former Dr Feelgood guitarist Wilko Johnson is distributed through EMI.

Empire strike back

by Karen Faux

SHEER NERVE and Liverpoolian verve have stood Mark Kemp and John Uriel in good stead so far. Trading as Empire, Kemp summons up drama around the microphone with his gritty soul vocals while Uriel works on keyboards and coordinates the who's who. With the addition of backing singers and other instrumentalists, Empire's sound is soulful, disciplined and often irresistibly danceable.

With an eponymous debut album on Parlophone Records, Kemp and Uriel are unequivocal about the potential of its success. The experience of supporting TPau and Curiosity Killed The Cat has convinced them that they can cut it live although Kemp concedes that playing a recent Ronnie Scott's press showcase was a bit stressful.

"We're not intending to rest on our laurels now we've got a deal," he says. "We want to continually build on what we're doing and develop a hard core following. In 10 years time we'd like to be the same sort of stature as a band like U2."

Uriel, who writes and arranges the material, has no shortage of inspiration and can turn out songs with speed and dexterity. "We'll work it all at anything — from reggae to rock. We're not afraid to explore diverse areas while retaining our own identity. We'd hate to have to stick to Stock, Aitken, Waterman formula where everything is so predictable, and we like to think that we write intelligent pop songs that appeal to lots of different people."

Recent airplay bodes well for breaking down the barriers and with the album helped along by producers such as Martin Ware and Richard James Burgess, Empire's aspirations don't seem to waver.



EMPIRE: NERVE and verve



Elkie back and ballsy

ELKIE BROOKS: Bookbinder's kid

"WHEN I was a kid and song of barmitzvals and parties, people would say 'There she goes, Bookbinder's kid showing off again!'. Hence, Bookbinder's Kid, the title of Elkie Brooks' new album on Legend, distributed by Island. "I haven't sung better since Vinegar Joe", she says. "In the past record companies and management have tried to take me away from what I do best — I'm basically a ballsy singer". Bookbinder's Kid was made at her Devon home studio with husband Trevor Jordan producing and guitars from local musicians David Leverton and Brendon Taylor. Brooks had one untimely TV appearance on Tarbuck to promote the single, Sail On (which she did it down and I'll never work for LWT again", but she's set for a national tour later in the year. However, "no shipping round 50 gigs this time, it's Birmingham, Manchester, and four London dates of Hammermith Odeon."

Sitting pretty

by David Giles

"WHEN WE play really badly we get compared to Squeeze," says Trevor Richardson, bass player with London quartet The Chairs. "What they sound like when they play well!"

The band's new 45 Size Ten Girlfriend offers a few clues. It is relentlessly poppy, often harking back to the Sixties, but packing a lyrical and guitar-sodden punch that places it firmly within the 1988 non-nonsense bracket. And it's even more commercial than their first single, the Likes Of You. Both have been issued on the band's own Pink Halo label, which didn't

prevent The Likes Of You picking up a substantial airing on evening radio, particularly from Simon Mayo, who not only played both sides of the record but also got the lads a session on his show.

"We wanted the new single to have less of an 'indie sound'," admits Paul Sullivan, the singer/Choir. "We didn't want to end up in the same bracket as loads of bands who can't play or sing very well!" Fortunately, the quality, and timing, of Girlfriend should enable the band to steer clear of the 'Dingwells Trap' that has ensnared so many promising young bands without a major deal recently.

And, if the new record's title has you reaching for the nearest copy of Spare Rib, Paul assures me: "It's not a bum-punching anthem! It's meant to be taken ironically... it's about being 16, and being a clueless prat. When you're that age there's this cardinal rule — you've got to have a girlfriend, or boyfriend, or hit for subman."

A top 40 hit for a Size 10 single! It's on the cards.



WENDELL: A match for anything in the charts

Wendell finds the way up

by Paul Sexton

LATE LAST year when former Culture Club member Roy Hay premiered his new band This Way Up with a showcase gig at Ronnie Scott's, the real revelation was the vocal prowess of one of their backing singers. Now Wendell A Morrison Jr (known simply these days as Wendell) is looking to come to the fore himself.

New Jersey-born Wendell had the traditional gospel-singing childhood and toured at the age of 17 with Jean Carme. He's since appeared on records by Luther Vandross, Bruce Springsteen, Jocelyn Brown, Coati Mundi and many others, and the Culture Club connection began when he sang on their 1985 world tour. Hay and Boy George encouraged Morrison to start writing his own material and grab some personal limelight, and he's now negotiating with their single the Likes Of You. Both voice is in the tradition of American soulsters such as Larry Graham and a match for anything in the charts.

Stylish
Sovian

RETURNING to the **Hammermith** **Odeon** after a six-year break, **David Sylvian** captivated the audience.

Now with long hair tied back in a pony tail, he took the stage with six other musicians known for their experimental attitude to music. Among them were David Torn on lead guitar, Ian Maidman (of the Penguin Cafe Orchestra) on bass, percussion and Mark Isham on trumpet and flugelhorn.

The *In Praise Of Shamen* concert featured songs and instruments from David's three solo albums and his Words with the Shamen LP, and his last album *Secrets Of The Beehive* no doubt influenced the honeycombe mobile stage set.

Throughout the concert David took a back seat and smiled approvingly as he gave Torn and Isham space to weave their instrumental solos around each other. This gave them the freedom to produce some highly original sounds, the most breathtaking being on the 15-minute version of *Bright Trees*.

The whole atmosphere was that of avant-garde instrumentalism improving to create music which, though well-structured, seemed spontaneous. Once known for his hatred of touring, Sylvian now seemed at ease and pleased with what he has accomplished. The standing ovation showed that he was not alone.

ANITA STRYMONICK

Powerhouse
performer

IT ISN'T every day that a music critic is invited by **Shirley Bassey** to "Kiss Me Honey Honey, Kiss Me" in front of a capacity house at the **Royal Albert Hall** and while there are many who might have taken up the offer, professional ethics prevailed and this reviewer remained firmly in his seat.

That song was a top 10 hit for Shirley Bassey 30 years ago, and since then she has become the most successful British female singer since the pop charts began. Her four Royal Albert Hall shows,



SHIRLEY BASSEY: in top form



DAVID SYLVIAN: avant-garde

(concluding a British tour) contained a fair sprinkling of them.

It isn't hard to understand why she is such an international star—even a non-fan would have to recognise her onstage charisma, and the powerful soaring voice just cannot be ignored. Yet it beggars belief that she is currently without a recording deal, even though an album *Bossey Sings The Bond* Thames has been on ice for at least six months now.

Bossey's 90-minute powerhouse performance included many of the songs that she has helped to make standards: *This Is My Life* and *Never Never Never* with lyrics by Norman Newell, George Harrison's *Something*, Gilbert Becaud's *What Now, My Love*, Lionel Bart's *As Long As He Needs Me*, and of course *Goldfinger* and *Diamonds Are Forever*.

However, she isn't afraid to feature lesser known material including the poignant *Ballad Of The Sad Young Men*, *Rhythm Divine* (recorded with Swiss duo Yello and a minor hit last year) and *The Magic Is You*.

A Shirley Bassey Concert is an experience. The love between her and her fans is almost tangible. She never gives less than her best and this reviewer who has been following her performances for 20 years has to say that she is now singing better than at any other time during that period.

When she performs a song like *I Am What I Am*, *My Way* or *The Greatest Love Of All*, one almost forgets that she wasn't the original recording artist of any of them yet she still manages to make them sound her very own property.

In the absence of any new recordings, EMI Records has filled the gap with two new releases—the CD-only *Diamonds*, comprising all her hit records, and *Let Me Sing And I'm Happy*, the title of which probably best sums up Miss Bassey's long and successful career.

CHRIS WHITE

From Russia
with gusto

ALMOST AS exciting to Wimbledon as the A Cup was, was the appearance of the **Red Army Ensemble**, Moscow division, at the **Wimbledon Theatre** at the tail end of its UK tour. The mixed audience readily entered in the spirit of things by clapping along enthusiastically to rousing songs such as *Kalinka* and *Song Of The Volga Boatmen*. The repertoire spanned

folk songs, pop songs, comedy acts and the impressive solos of operatic tenor Solovianenko and Soprano Galina Chernoba.

Especially breathtaking were the dancers who demonstrated exciting acrobatics combined with perfect timing and fluidity of movement. But there was more to the ballets than skill and discipline; each dancer conveyed his or her own individuality and captured the imagination.

Originally founded in 1937 to entertain the soldiers on the front and in hospitals during the war, the Red Army Ensemble certainly succeeded in uplifting the Wimbledon audience. A lot of people will undoubtedly want to purchase the live double album, out via BMG, as a reminder of a unique experience.

KAREN FAUX



Vocalist MICHAEL GIRA

Brooding
Swans

LAST YEAR the unrelenting **Swans** pummeled audiences with a dark, powerful noise that was both shocking and moving. This year they came to the **Mean Fiddler** in London with a toned-down set that maintained the power but which reduced much of the aggression with a softer, acoustic sound.

However, their hammering, repetitive rhythms still managed to create that unique brooding atmosphere that surrounds their pleading songs. Vocalist Michael Gira became totally engrossed in the ordered noise and his flailing movements worked perfectly with the music erupting from the stage. The most memorable—and typical—song of the performance was the hypnotic, thundering religious fervour of *Sex God Sex* which left those watching in no doubt that Swans will continue to be an unstoppable force on the independent music scene.

NICK ROBINSON

SINGLES

1	ONE MORE TRY	George Michael	Cap/CBS
2*	TOGETHER FOREVER	Rick Astley	RCA
3	EVERYTHING YOUR HEART.../Dory! Hail & John Oates		Arista
4	SHATTERED DREAMS	Johanny's Honey Jazz	Virgin
5	3 NAUGHTY GIRLS (NEED LOVE TOO)	Samantha Fox	IVE
6*	FOOLISH BEAT	Debbie Gibson	Affinity
7*	MAKE IT REAL	The Jets	MCA
8*	DIRTY DIANA	Michael Jackson	Epic
9*	CIRCLE IN THE SAND	Belinda Carlisle	Arista
10*	THE VALLEY ROAD	Inna Homby & The Range	RCA
11	PIANO IN THE DARK	Brenda Russell	AKM
12*	15 ALPHABET ST.	Princa	Posley Park
13*	19 THE FLAME	Chappi Trick	Epic
14*	WE ALL SLEEP ALONE	Cher	Geffen
15*	18 I STILL BELIEVE	Brenda K Starr	MCA
16*	20 KISS ME DEADLY	Lita Ford	RCA
17*	23 NOTHING BUT A GOOD TIME	Poison	Enigma
18*	22 NITTE AND DAY	A.B. Sava	Warner Bros
19	10 ANYTHING FOR YOU	Claire Estefan & Miami Sound Machine	MCA
20	26 MERCEDES BOY	Pabbles	MCA
21*	27 POUR SOME SUGAR ON ME	Del Lappard	Mercury
22	8 I DON'T WANT TO LIVE WITHOUT YOU	Foreigner	Affinity
23*	30 NEW SENSATION	INXS	Affinity
24*	29 BEDS ARE BURNING	Midnight Oil	Cap/CBS
25	13 WAIT	White Lion	Affinity
26	32 TWO OCCASIONS	The Deeds	Solar
27	31 UNDER THE MILKY WAY	The Church	Arista
28	17 ALWAYS ON MY MIND	Pat Shop Boys	Meridian
29*	38 LOST IN TV	Red Stevedrum	Warner Brothers
30	25 DREAMING	Orchestral Manoeuvres In The Dark	Virgin
31*	HOLD ON TO THE NIGHTS	Richard Marx	Meridian
32*	41 TALL COOL ONE	Robert Plant	EsParanza
33*	RUSH HOUR	Jane Wiedlin	Meridian
34*	HANDS TO HEAVEN	Breathe	Virgin
35	28 STRANGER UNDER TRUE	Times Two	Reprise
36	24 CRYSTAL BLUE	Jackhouse	Chrysalis
37*	SUPERSONIC 11	Foot	Robust
38	36 WHEN WE KISS	Bardoux	Synchrone
39*	HEART OF MINE	Bob Scaggs	Columbia
40*	PARADISE	Sootie	Epic

ALBUMS

1	1 FAITH	George Michael	Cap/CBS
2	2 DIRTY DANCING	Original Soundtrack	RCA
3*	3 OPEN UP AND SAY.../AHH! Poison		Enigma
4*	7 HYSTERIA	Del Lappard	Mercury
5	8 BAD	Michael Jackson	Epic
6	5 SAVAGE AMUSEMENT	Scorpions	Mercury
7	6 LET IT LOOSE	Gloria Estefan & Miami Sound Machine	Mercury
8*	12 SCENES FROM THE SOUTHSIDE	Brenda Russell & The Range	RCA
9*	11 NOW AND ZEN	Robert Plant	EsParanza
10*	10 APPETITE FOR DESTRUCTION	Guns & Roses	Geffen
11*	16 LOVESEYER	Princa	Posley Park
12	9 INTRODUCING THE.../Terence Trent D'Arby		Cap/CBS
13	8 MORE DIRTY DANCING	Original Soundtrack	RCA
14	15 PEBBLES	Pabbles	MCA
15	14 RICK INXS		Affinity
16	13 SEVENTH SON OF A SEVENTH SON	Iron Maiden	Capitol
17	17 PRIDE	White Lion	Affinity
18*	40 THOUGH THAN LEATHER	Rox-D.M.C.	Profile
19*	20 WHOEVER YOU NEED SOMEBODY	Rick Astley	Affinity
20	18 OUT OF THE BLUE	Debbie Gibson	Affinity
21*	21 DIESEL AND DUST	Midnight Oil	Columbia
22	19 MAKE IT LAST FOREVER	Keith Sweat	Virgin
23*	STRONGER THAN PRIDE	Sade	Epic
24	24 COOL YOUTH	Red Oates	Arista
25	26 CONSCIOUS PARTY	Sage Marley	Epic
26*	27 LAP OF LUXURY	Chappi Trick	Virgin
27	23 PERMANENT VACATION	Aerobitch	Geffen
28	22 TIFFANY	Tiffany	MCA
29*	35 TRACY CHAPMAN	Tracy Chapman	Elektra
30	25 KINGDOM COME	Kingdom Come	Polydor
31*	31 COLORS	Original Soundtrack	Warner Brothers
32	29 LITA	Lita Ford	RCA
33*	34 EVEN WORSE	"Mead All" Tankard	Rock 'N' Roll
34	28 TEAR DOWN THESE WALLS	Billy Ocean	IVE
35	30 WHITNEY	Whitney Houston	Jive
36	34 HEAVEN ON EARTH	Belinda Carlisle	Arista
37	37 RICHARD MARX	Richard Marx	MCA
38*	IN EFFECT MODE	Al B. Sure!	Meridian
39*	27 NAKED	Talking Heads	Warner Brothers
40*	MAGIC	The Jets	Sire/Philly

ChartSource Billboard, June 11, 1988

* Bullets are awarded to those products demonstrating the greatest appeal and sales gain.

IF IT'S OUT IT'S IN!

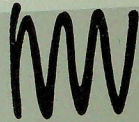
MUSIC WEEK MASTERFILE

Music Week Masterfile is the monthly guide to everything being released in the UK — Singles, Albums, Cassettes, CDs, Music Videos.

Masterfile offers you a host of unique and useful features... it's fully cross referenced, so, for example you can even find an album when you only know the name of one track on it... this facility is especially handy when you need to find an "oldie"... Masterfile will tell you at once whether it's on a new compilation, albeit of "various artists". Masterfile doesn't stop at releases though. There's also a full listing of singles and albums chart positions for the year to date, in every issue, based on the **OFFICIAL MUSIC WEEK TOP OF THE POPS CHARTS**. Every third issue containing not just that month's new releases but also the preceding two months' information... so you don't have to keep referring to three separate magazines. There is a six monthly edition and the year's final issue contains the **FULL TWELVE MONTHS** information. Because Masterfile is produced by Music Week you know that it's the most comprehensive, accurate and reliable data source available.

Take out a year's subscription now and you'll wonder how you managed without it.

MUSIC WEEK



MONSTER MADNESS at K-tel

new K-tel comedy titles have a dealer price of £6.95.

Following the success of *Car Wars*, *Supertrucks*, *Challenge* and *Ticket To Ride*, K-tel's new Front

Sergeant Slaughter and his team take on undefeatable Bug Foot. Both *Monster Madness* and *Blood, Sweat And Gears* have a dealer price of £6.95. They are each just over 30 minutes long.

Channel 5 shows How To...

THE ROMANTIC comedy *The Sure Thing* leads Channel 5's feature film selection for June. Directed by Rob Reiner who made *Stand By Me* and *This Is Spinal Tap* the film's strong soundtrack includes music by Huey Lewis, Rod Stewart and Lionel Richie. Dealer price is £6.95.

Channel 5 mixes fitness with dog training and giving birth in its latest trio of "How To..." releases.

Led by a work-out programme from the woman who brought aerobics to the UK, *Bridget Woods — Complete Work Out*, the package features Barbara Woodhouse — Quick Dog Training and Sheila Kitzinger's *The New Good Birth Guide*.

The fitness release has a dealer price of £6.25 and runs for an hour, aiming to "burn fat, strengthen the heart and lungs, and improve muscle tone and flexibility".

The workout also features advice on all aspects of health, diet and fitness and was developed in consultation with leading sports scientist Tony Lychockal and medical supervisor Dr Philip Goodwin.

With *Quick Dog Training*, Channel 5 hopes to persuade the UK's 6m dog owners that the Woodhouse way is the only way to train their pooches. With a rousing cry of "Walkies!" Woodhouse takes a step-by-step look at all the essential commands, plus house-training, giving medicine and general obedience. Described by Channel 5 as the only dog training video available on sell through, *Quick Dog Training* runs for 88 minutes and has a dealer price of £6.95.

The *New Good Birth Guide*, which runs for 139 minutes with a dealer price of £6.95, is presented by childbirth expert Sheila Kitzinger.

SELL THROUGH VIDEO FOCUS

INSIDE

D's tick off with riotous, ck in eads CIC's rd Channel films 2 dealers S.P.'s In ckie 2



New releases: latest titles available, plus product news as RCA follows the yellow brick road and Garfield returns at MIA 4 Feature: blockbusters go for the gold run, Michael Jackson... The Legend profiled. Is this the item to smash all video records? 6 Top 30 sell through chart 8

tapes: fit and getting fitter

MEMES are stores of market, Video

share of its Lizzie lead, Video already 30 fitness

IS

units in the UK and aims to boost the figure with two new titles released on May 16.

The *Exercise Video* (dealer price £6.25) gives viewers the chance to join Lizzie Webb's exercise class. Since 1970, Webb has been teaching both beginners and professionals how to improve their bodies and their lifestyles by enjoying exercise. Now she is known to millions as the UK's television fitness expert.

Video Collection's 50 minute release shows her conducting a studio exercise class which anyone, beginner and regular exercisers, can do. "There's a warm-up, extensive graded exercises, floor routines and a thorough conditioning work-out that includes a fun dance," says *Video Collection*.

To support the release, Webb

will be making personal appearances at stores around the country and conducted exercise classes in various TV regions for inclusion in the TV telethon.

The second release, *Jane Fonda's Workout With Weights*, reflects a growing trend among the health and fitness conscious to move out from the aerobic studio and into the gym. *Workout With Weights* is the result of more than two years of research and consultation with leading sports scientists and hundreds of consumers which *Video Collection* says has produced "a unique, safe and effective training video". Featuring the characteristic upbeat original music of Fonda video, the new release is compiled of four 45 minute programmes on one video. *Class One* is an introduction for beginners and *Class Two* follows a more advanced training programme. Dealer price is £6.25.

BBC Video in bloom with Garden tapes

BBC VIDEO duplicators worked through the night to ensure the availability of *The Chelsea Flower Show* — 75 Golden Years as doors opened at this year's show on May 23.

The new 40 minute video, released generally on May 30, is hosted by gardening experts Peter Seabrook and Roy Lancaster with Janet Ellis of *Open Air*. Tracing the changes that have occurred through the Chelsea Flower Show's history, the new plants and the effects of gardening styles and fashions are set against a backdrop of the Depression, The Wars and The Sixties. The BBC Video title has a recommended retail price of £9.99.

BLOOMING GOOD: BBC goes into the garden



The King still lives, on sell through classics

THREE TIMELESS Elvis Presley classic titles have been released on the sell through market by MGM/UA Home Video.

Live A Little, Love A Little, *Harem Holiday* and *Stay Away, Joe* all feature the King in starring roles and are available to dealers at £6.25.

Promising psychedelic sequences, bedroom and shower scenes, *Live A Little, Love A Little*, *Live A Little* co-stars Michele Corey as a kookie heroine who complicates both

Presley's business and personal life. Songs featured in this 89-minute comedy include *Wonderful World*, *Edge Of Reality* and *A Little Less Conversation*.

Harem Holiday finds Elvis portraying a recording star who gets kidnapped and finds himself involved in a plot to murder a (real) King and *Stay Away, Joe* is a fist-swinging comedy in which Elvis plays a young cowboy who makes a mess of every good deed he attempts.

11 JUNE 1988

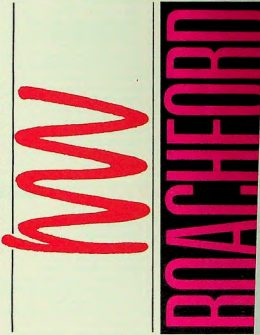
TOP 5 SINGLES

MUSIC WEEK



Compiled by Gallus for the BPI, Music Week and BBC based on a sample of 300 record outlets. Incorporating 7", 12", Cassettes & CD single sales.

- | | | | |
|-----------|---|-----------|--|
| 1 | WITH A LITTLE... SHE'S LEAVING HOME
Chaka Khan (1P) | 11 | GIVE A LITTLE LOVE
Aswad |
| 2 | GOT TO BE CERTAIN
Kylie Minogue | 12 | EVERYDAY IS LIKE SUNDAY
Morrissey |
| 3 | SOMEWHERE IN MY HEART
Aztec Camera | 13 | THE KING OF ROCK 'N' ROLL
Prefab Sprout |
| 4 | DOCTOR! THE TARDIS
The Tinklers | 14 | OH PATTI! (DON'T FEEL SORRY FOR LOVEBERRY)
Scritti Politti |
| 5 | VOYAGE VOYAGE (Remix)
Deenaires | 15 | WILD WORLD
Mad Priest |
| 6 | CIRCLE IN THE SAND
Belinda Carlisle | 16 | LOVE WILL SAVE THE DAY
Whitney Houston |
| 7 | MY ONE TEMPTATION
Mica Paris | 17 | DON'T GO
Hothouse Flowers |
| 8 | I SAW HIM STANDING THERE
Tiffany | 18 | ANOTHER WEEKEND
Five Star |
| 9 | CHECK THIS OUT
L.A. Mix | 19 | CHAINS OF LOVE Remix
Enroute |
| 10 | PERFECT
Fourground Attraction | 20 | BLUE MONDAY 1988
New Order |
| | | 21 | ANFIELD SAY (RED MACHINE IN FULL EFFECT)
Factory FAC737 (12" FAC738) (P) |



- Records to be featured on this week's Top of the Pops
- | | | |
|-----------|---|----------------------------------|
| 53 | THE VALLEY ROAD
Bruce Hornsby & The Range | RCA PB 4561 (12" PT 4556) (M/G) |
| 54 | I WANT YOU BACK
Bonanzina | London NANA 16 (12" NANA 16) (P) |
| 55 | GO ON GIRL
Bonanzina | London NANA 16 (12" NANA 16) (P) |
| 56 | I'LL ALWAYS LOVE YOU
Taylor Dayne | Meridian/AM (USA) 143 (P) |
| 57 | FOREVER AND EVER, AMEN
Randy Travis | Meridian/AM (USA) 143 (P) |
| 58 | STOP
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New product: MSD's summer releases kick off with more ABC TV repertoire, Fireman Sam's back in action, Reynolds heads CIC's latest collection and Channel 5 goes for feature films 2
Win with W.A.S.P.'s dealers chance to win W.A.S.P.'s in The Row video (Blockie Lawless picture) 2

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Exercise tapes: fit and getting fitter

FITNESS PROGRAMMES are out-selling all other sectors of the sell through market, according to Video Collection.

Handling the lion's share of titles by fitness experts Lizzie Webb and Jane Fonda, Video Collection says it has already sold more than 350,000 fitness

units in the UK and aims to boost the figure with two new titles released on May 16.

The Exercise Video (dealer price £6.25) gives viewers the chance to join Lizzie Webb's exercise class. Since 1970, Webb has been teaching both beginners and professionals how to improve their bodies and their lifestyles by enjoying exercise. Now she is known to millions as the UK's television fitness expert.

Video Collection's 50 minute release shows her conducting a studio exercise class which anyone, beginners and regular exercisers, can do. "There's a warm-up, extensive graded exercises, floor routines and a thorough conditioning workout that includes a fun dance," says Video Collection.

To support the release, Webb

will be making personal appearances at stores around the country and conducted exercise classes in various TV regions for inclusion in the ITV television.

The second release, Jane Fonda's Workout With Weights, reflects a growing trend among the health and fitness conscious to move out from the aerobics studio and into the gym. Workout With Weights is the result of more than two years of research and consultation with leading sports scientists and hundreds of consumers which Video Collection says has produced "a unique, safe and effective training video". Featuring the characteristic upbeat original music of Fonda video, the new release is compiled of two 45 minute programmes on one video, Class One is an introduction for beginners and Class Two follows a more advanced training programme. Dealer price is £6.25.

Runner titles focus on action from Hot Rod association shows, living up to the label's reputation for "the wildest action on home video".

Master Madness features the antics of monster trucks, pickups enhanced by the addition of enormous tyres, dragster tractors, mud bog racers and hot rod trucks.

Blood, Sweat And Gears also features monster trucks battling against each other and even against mere humans. K-tel promises "the ultimate battle between man and machine" when US heavyweight wrestling champion Sergeant Slaughter and his team take on undefeated truck Big Foot. Both Monster Madness and Blood, Sweat And Gears have a dealer price of £6.95. They are each just over 30 minutes long.

Channel 5 shows How To...

THE ROMANTIC comedy The Sure Thing leads Channel 5's feature film selection for June. Directed by Rob Reiner who made Stand By Me and This Is Spinal Tap the film's strong soundtrack includes music by Huey Lewis, Rod Stewart and Lionel Richie. Dealer price is £6.95.

Channel 5 mixes fitness with dog training and giving birth in its latest trio of "How To..." releases.

Led by a work-out programme from the woman who brought aerobics to the UK, Bridget Woods — Complete Work Out, the package features Barbara Woodhouse — Quick Dog Training and Sheila Kitzinger's The New Good Birth Guide.

The fitness release has a dealer price of £6.25 and runs for an hour, aiming to "burn fat, strengthen the heart and lungs, and improve muscle tone and flexibility".

The workout also features advice on all aspects of health, diet and fitness and was developed in consultation with leading sports scientist Tony Lycholet and medical supervisor Dr Philip Goodwin.

With Quick Dog Training, Channel 5 hopes to persuade the UK's 6m dog owners that the Woodhouse way is the only way to train their pooches. With a rousing cry of "Walkies" Woodhouse takes a step-by-step look at all the essential commands, plus house-training, giving medicine and general obedience. Described by Channel 5 as the only dog training video available on sell through, Quick Dog Training runs for 88 minutes and has a dealer price of £6.95.

The New Good Birth Guide, which runs for 159 minutes with a dealer price of £6.95, is presented by childbirth expert Sheila Kitzinger.

BBC Video in bloom with Garden tapes

BBC VIDEO duplicators worked through the night to ensure the availability of The Chelsea Flower Show — 75 Golden Years as doors opened at this year's show on May 23.

The new 40 minute video, released generally on May 30, is hosted by gardening expert Peter Seabrook and Roy Lancaster with Janet Ellis of Open Air.

Tracing the changes that have occurred through the Chelsea Flower Show's history, the new plants and the effects of gardening styles and fashions are set against a backdrop of the Depression, The Wars and The Sixties. The BBC Video title has a recommended retail price of £9.99.

BLOOMING GOOD: BBC goes into the garden



The King still lives, on sell through classics

THREE TIMELESS Elvis Presley classic titles have been released on the sell through market by MGM/UA Home Video.

Live A Little, Love A Little, Harem Holiday and Stay Away, Joe all feature the King in starring roles and are available to dealers at £6.95.

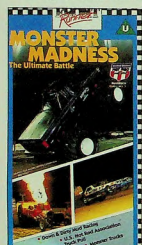
Promising psychedelic sequenced bedroom — as shower scenes, Live A Little, Love A Little, co-stars Michele Carey as a kookie heroine who complicates both

Presley's business and personal life. Songs featured in this 89-minute comedy include Wonderful World, Edge Of Reality and A Little Less Conversation.

Harem Holiday finds Elvis portraying a recording star who gets kidnappers and finds himself involved in a plot to murder a (real) King. Stay Away, Joe is a fist-swinging comedy in which Elvis plays a young cowboy who makes a mess of every good deed he attempts.

K-TEL VIDEO is launching a summer TV advertising campaign to promote its June package of releases. Smile You're On Candid Camera Classics, and Two New motor sports titles on its Front Runner sell through label.

The company says plans for the



MONSTER MADNESS at K-tel

Wood in at MSD

MSD HOLDINGS has appointed former Woolworths audio buyer Nigel Wood as director of business and marketing for its organisation. The newly created position is intended to further develop the competitive activities of the group and increases the company's market share through all sectors in which it operates — sell through video, children's book and cassette and audio product, and mass market music.

Reynolds heads latest CIC batch

A PREGNANT elephant, a lunatic gung-ho fighter pilot, a handful of crazy campers and a county sheriff in love with the proprietress of a whorehouse are just a few of the characters featured in CIC Video's latest collection of sell through titles, due for June 30 release.

Headling the bill is Burt Reynolds who features twice in the package, first in *The Best Little Whorehouse in Texas* (dealer price \$6.95).

Reynolds is back in *Smoky And The Bandit II* (dp \$6.95) supported by Solly Field and Jackie Gleason. The Bandit is again pursued by his arch enemy Sheriff Bullard J. Justice, but this time the loot is much bigger... a pregnant elephant!

Continuing with comedy, CIC goes back to *World War II* in 1941 (dep \$6.95), a comedy directed by Steven Spielberg.

The fourth June 30 release is *Meatballs* (dp \$6.95) a wild and wacky send-up about life at a totally inept Summer camp.

Moving into a more sinister vein, CIC is releasing two Hollywood horror classics for the price of one, *Frankenstein* and *The Bride Of Frankenstein*. Together they will go out to dealers for \$6.95.

Sharing the June release date is *Sherlock Holmes Volume Five* featuring three cartoon adventures with *Sherlock Hound* and *Dr Watson*. The children's release runs for 72 minutes and has a dealer price of \$5.56.

CIC's July release will be led by big screen blockbusters *Back To The Future* starring piz-pled heart-throb Michael J. Fox. Due for release on July 22, the video has a dealer price of \$6.95.



THE LOVEABLE Velveteen Rabbit and Bollo, the Leopard with a chum



More ABC TV shows from MSD

TEMPO/MSD Video is kicking off its summer release schedule on June 13 with more repertoire from US TV channel ABC Television.

Following conclusion of a new deal with the channel at the MIP TV Festival, MSD is releasing *The Velveteen Rabbit* — a 25 minute animated version of the classic Twenties children's tale written by Margery Williams — and *The Bollo Caper*, a 24-minute story of a golden leopard whose life is threatened by fur hunters. Both videos go out to dealers at \$4.84.

Four Christmas releases — *The*

First Christmas, *The Little Drummer Boys*, *Twas The Night Before Christmas* and *The Singiest Man In Town* — are also being prepared by the company. Commenting on the deal, joint MSD managing director Anne Miles says: "We are delighted to have concluded the deal with ABC whose children's programming matches the high standard of the titles already featured in our extensive Tempo Video range."

Also due for release in June are *Transformers — The Return Of Optimus Prime* and *Jem — Two*

Great Rock 'N' Roll Adventures which features the popular fashion doll from TV AM's *Wideawake Club*. Both run for 44 minutes and have a dealer price of \$5.56.

On the adult side MSD is releasing *The London Heritage*, a 59-minute visual guide to the capital's best known tourist sights presented by Bob Holmes. Aimed at the summer tourist trade, MSD describes the video as the only release on historical London available for under a tanner.

The video has a dealer price of \$6.25.



CIC RELEASES: Spielberg's 1941 and Sherlock Hound

Fireman Sam back in action on BBC Video

FIREMAN SAM and dragon-fighting youngster Little Nezha feature in the BBC's latest sell through release for children.

Fireman Sam 2 follows closely on the heels of the Welsh firefighter's first video success and is supported by the release of the seventh-inch single of the BBC TV theme tune. Featuring five adventures from the John Alderton-narrated animation series, *Fireman Sam 2* runs for 40 minutes and has a dealer price of \$5.55.

The second release, *Little Nezha*, is an hour long adaptation of a Chinese legend about a boy who challenges the mighty child-eating Dragon King of the Eastern Sea. BBC Video says that the video's animation, story-line and music will "whisk both children and adults alike into a world of exotic beauty and fearless courage." It has a dealer price of \$4.84.



COMPETITION

Winning sting with W.A.S.P.

MUSIC WEEK and Picture Music International offer dealers the chance to win copies of W.A.S.P. Videos... In The Raw, the collection of singles videos by one of America's most controversial heavy metal bands. Simply answer the following questions and return your entry to Siobhan Mullin, Music Week, Greater London House, Hampstead Road, London NW1 7QZ. Closing date is 30 June, 1988. Open to retailers only.

- Which of the group's songs was used as the theme for the film *Ghoulies II*?
 - Hellion
 - Wild Child
 - Scream Until You Like It
- Which group member recently switched his bass for a six-string guitar?
 - Blackie Lawless
 - Chris Holmes
 - Steve Riley
- At which London venue was the video *W.A.S.P. Live At...* recorded?
 - Hammersmith Odeon
 - The Lyceum
 - Royal Albert Hall

The first two correct entries drawn from the hat on Friday July 1 will each receive five copies of the W.A.S.P. videocassette.

Name:

Address:

Phone number:

1.

2.

3.

Full-length features out through Channel 5

JOHN BOORMAN'S *The Emerald Forest* topped Channel 5's list of feature film releases on May 20.

Farwell My Lovely, with an all-star cast led by Robert Mitchum; the W.C. Fields classic *Sally Of The Sawdust*; *A Man, A Woman And A Bank* with Donald Sutherland; *Jane Fonda In The Dollmaker*; and the Joseph Wambaugh thriller *The Black Marble* completed the lineup of full-length features.

The Emerald Forest, based on a true story, tells how the son of an American engineer is kidnapped by a tribe of Stone Age Amazonian Indians, and raised as one of them. It runs for 109 minutes and has a dealer price of \$6.95.

In a 91 minute modern version of *Farwell My Lovely*, Robert Mitchum stars as the world-weary gumshoe Philip Marlowe in a seedy story set in 1942 Los Angeles. The thriller costars Charlotte Rampling, Sylvia Miles and Sylvester Stallone and goes out to dealers at \$6.95.

Solly Of The Sawdust, a recently

re-discovered silent classic was W.C. Fields' first film in which he plays a carnival Barker who has adopted orphan girl Solly. The latest in Channel 5's Hollywood Greats releases, the video has a dealer price of \$5.56.

In the caper comedy *A Man, A Woman And A Bank* (dp \$6.25), Donald Sutherland and Brooke Adams play a computer expert and a civil engineer who devise a "foolproof" way to rob a bank.

By contrast, *The Dollmaker* stars Jane Fonda in a 137 minute drama about a family in wartime Kentucky, helplessly trapped by death and tragedy. Its dealer price is \$6.95.

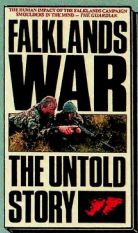
"Thrills and laughs in equal measure" are promised in *The Black Marble*, a 106 minute video based on Joseph Wambaugh's best-seller. Barry Dean Stanton, Paula Prentiss and Robert Foxworth star in this off-beat action comedy set in the Los Angeles Police Department. The *Black Marble* goes out to dealers at \$6.25.



8 EXCITING NEW RELEASES



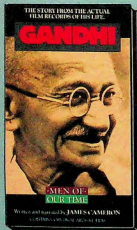
5 Programmes
as seen on TV
CAV 1008
R.R.P. £7-99
DEALER PRICE £5-56



THE TV AND CINEMA SUCCESS OF THE FALKLANDS CAMPAIGN
WHICH MADE IT THE MOST-WATCHED
**FALKLANDS
WAR**
THE UNTOLD
STORY
CAV 1006
R.R.P. £9-99
DEALER PRICE £6-95



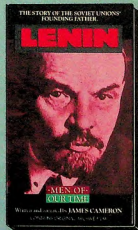
WHICKER'S WORLD
AROUND THE
ORIENT EXPRESS
ORIENT EXPRESS
THE
Written and Narrated by
ALAN WHICKER
CAV 1007
R.R.P. £8-99
DEALER PRICE £6-25



THE STORY BEHIND THE ACTUAL
FILM READER OF HIS LIFE
GANDHI
MEN OF
OUR TIME
Written and narrated by JAMES CAMERON
CAV 1002
R.R.P. £8-99
DEALER PRICE £6-25



THE RISE AND FALL OF THE MOST FEARED
DICTATOR IN THE HISTORY OF THE WORLD
HITLER
MEN OF
OUR TIME
Written and narrated by JAMES CAMERON
CAV 1005
R.R.P. £8-99
DEALER PRICE £6-25



THE STORY OF THE SOVIET UNION'S
FOUNDING FATHER
LENIN
MEN OF
OUR TIME
Written and narrated by JAMES CAMERON
CAV 1004
R.R.P. £8-99
DEALER PRICE £6-25



THE STORY OF THE MAN
WHO GAVE FASCISM TO THE WORLD
MUSSOLINI
MEN OF
OUR TIME
Written and narrated by J.P. TAYLOR
CAV 1003
R.R.P. £8-99
DEALER PRICE £6-25



THE STORY OF THE GREATEST LEADER
THE U.S.A. HAS EVER KNOWN
ROOSEVELT
MEN OF
OUR TIME
Written and narrated by MAX HILLARY
CONRAD
CAV 1001
R.R.P. £8-99
DEALER PRICE £6-25

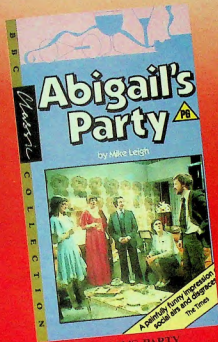
AVAILABLE FROM POLYGRAM DISTRIBUTION
ON 01-590 6044 AND ALL GOOD WHOLESALEERS

A CASTLE COMMUNICATIONS PLC RELEASE

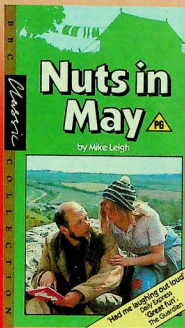
BBC

Classic

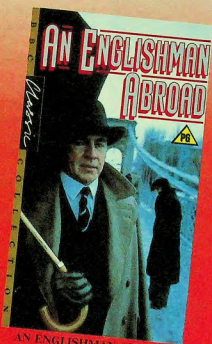
COLLECTION



ABIGAIL'S PARTY
BBCV 4156



NUTS IN MAY
BBCV 4157



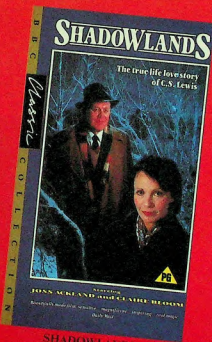
AN ENGLISHMAN ABROAD
BBCV 4152



HOTEL DU LAC
BBCV 4153



EDGE OF DARKNESS
PART 1 - BBCV 4169
PART 2 - BBCV 4170



SHADOWLANDS
BBCV 2060

BBC
VIDEO

£9.99

Blockbusters go for the gold run

How soon before a major movie appears on sell through video, by-passing rental? An unheard of concept, but the commercial implications are obvious with the current glut of blockbuster films coming up for grabs. Rosie Horide ponders the pros and cons

MANY PEOPLE believe that there will soon be a revolution in sell through video, and that it will be caused by the release of a blockbuster movie straight onto sell through without having previously been available for rental. And will ensure hitherto unheard of sales figures.

The video industry had been rife with rumours that the title in question would be the long-awaited Steven Spielberg's *ET* — *The Extra Terrestrial*. As this is already the most successful

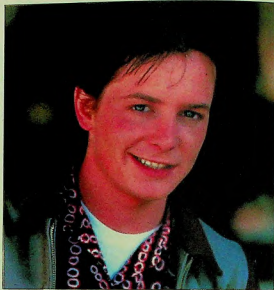
film ever, it would be extremely likely to smash all video sales records as well.

But *ET* is now scheduled for late October release onto the rental market — at a dealer price of just under £50 — and the moment has passed. Now conjecture focuses on other possible contenders. Maybe *Crocodile Dundee II*?

In considering this scenario, it is significant that video rights to *ET* are owned by CIC, which was not only the first company to try to sell a blockbuster movie on video some years ago (*Raiders Of The Lost Ark* for the then revolutionary dealer price of just over £13, enabling a £20 retail) but also holds up to 50 per cent of the market for films on sell through. The biggest seller to date is CIC's *Beverly Hills Cop* with sales in excess of 100,000 units, and the hot news is that the company will be putting Michael J Fox's *Back To The Future* out on the sell through market at a suggested £9.99 retail (£6.95 dealer price) on July 22. One can confidently predict this taking over the hot slot from Eddie Murphy, with sales of around 150,000.

Apart from being a blockbuster (i.e. a major theatrical success) this film has everything going for it. Michael J Fox is very popular, and the Huey Lewis soundtrack including the hit *The Power Of Love* should be of special interest to music fans.

Naturally, CIC is quietly confident of its success, and will be doing its best to promote it. Success is nothing new to a



MICHAEL J FOX: back to a new video future

company with such titles as *Grease* and *Trading Places* also currently in the charts, and having released such all-time blockbusters as *Jaws*.

Glyn O'Connell, UK sales manager for the company, is delighted to be putting *Back To The Future* out, as he's certain it will become "the best selling film ever on video." He, like everyone at CIC, is also committed to the £9.99 retail price point, which has been another controversial issue in the video industry.

"It is essential that sell through develops into a mass market, and in order to have that we must have large quantities sold. At £9.99 the purch-

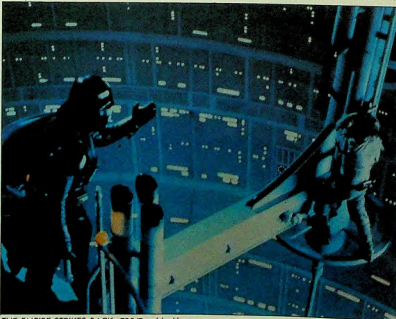
'It is essential that sell through develops into a mass market, and in order to have that we must have large quantities sold'

ase of a video is an impulse buy — over that and it becomes a much more considered purchase. We also believe that sticking at the £9.99 price point shows our commitment to developing a mass market. The other thing we can provide is a constant flow of top product."

The truth of the latter statement is borne out by a quick look at the company's list of film releases to date which, apart from those already mentioned, includes such theatrical hits as *Jaws*, *The Warriors* and *Star Trek: The Movie*.

O'Connell doesn't believe that the time is yet right for a blockbuster to go straight onto sell through: "The market has increased from 9m units (at a very conservative estimate) last year, to a 13m one this year. That makes it a £100m industry — but there's not much of a margin on sell through, so there's not as yet anything like the money to be made on rental."

As informed guesses say CIC is probably the company most likely to take the plunge, it



THE EMPIRE STRIKES BACK: CBS/Fox blockbuster



ROMANCING THE STONE, but at a cost

seems the market will have to wait for that particular sell through milestone. In the meantime, Back To The Future should do very nicely for concerned, including the dealers who stock it.

CIC doesn't have it all its own way with films on sell through. The main competitors are the video companies who are the sister companies of or have close links with the major film studios — largely because few rights have been sold to outsiders.

CBS/Fox entered the sell through market later than most. Its first batch of product was released last autumn — 12 titles ranging from The Sound of Music to blockbusters like Star Wars. Superb product, but CBS/Fox took a different view of pricing, with the top titles at £14.99 retail. This obviously meant more profit per unit but stopped the massive volumes that might have been expected at £9.99.

The latest batch from CBS/Fox in April included the Star Wars sequels, Empire Strikes Back and Return Of The Jedi, plus Romancing The Stone, another modern blockbuster.

The first package performed well, with the second expected also to sell in large quantities, but most people believe that big volumes will probably only be done if the company's pricing policy changes — however "premium" the titles may be.

MGM/UA's main contenders for the charts have been classics like Dr Zhivago. Its main recent blockbuster is Poltergeist, released last autumn. This company has taken a middle ground on pricing, taking just a few truly top titles out of the £9.99 category and pricing them at £12.99 retail — including Poltergeist.

Warner has also decided to go for sell through in a big way — but still mostly at a premium

'It's a £100m industry — but there's not much of a margin on sell through, so there's not as yet anything like the money to be made on rental'

price. Superman did well at under £10, but recent packages of Oscar winners/star grouped movies like the Clint Eastwood westerns, have all been at the premium price, as were all the James Bond movies.

Other companies have had occasional success with one or two exceptional films, but in a round-up of major movies in more must be mentioned, RCA/Columbia has Ghostbusters at an intended retail of £14.99. But its dealer price of £12.31 means little profit for stockists. Woolworths has recently underlined a policy which says that a film will have to be truly exceptional for them to consider stocking it if its retail price is "over a tanner".

So retailers looking at movies to stock on their sell through video shelves should probably stick to the top movies with top stars and remember that there has been proved to be a significant change in volumes at over £10 retail. As volumes of top titles like Back To The Future increase, there is a lot of money to be made from stocking films — but like music product, the trick is in stocking the right product. With sell through, the right price helps too.

Jackson: first and foremost

by Selina Webb

LARGEST EVER ship out, biggest ever advertising campaign and largest projected sales: The Video Collection is claiming numerous firsts with its music video release Michael Jackson... The Legend Continues.

The video, rush released 10 days early on May 24 in response to parallel imports from The Netherlands, is expected to become the first sell through title to achieve platinum status, with sales in excess of 300,000 units, and The Video Collection says its potential extends to opening up new outlets for sell through product.

"With this title, we've started doing business with many retailers we have never done business with before," says Steve Ayres, The Video Collection MD. "It could expand the market just as Michael Jackson's Thriller expanded it. Any business such as this needs hit titles every so often and although the market has already got a lot of life in it there's a wind of excitement blowing through to our customers about this release."

The Video Collection closed the UK licensing deal for The Legend Continues in March after the Hal Roach Studios secured the worldwide licence for programme-makers Motown. Based on a US television special, the 55 minute programme is billed as "a very intimate portrait of the man who brought you Thriller", featuring clips from home movies, music promos, TV appearances and guest slots from Elizabeth Taylor and other stars.

Ayres says £75,000 has already been spent on the pre-release advertising campaign and predicts a total promotional spend by both Video Collection and its customers of between £350,000 and £400,000. National press and TV advertising, and retailer window displays, with two campaigns in conjunction with major retail chains, are planned to roll out during the summer — but Ayres is convinced that the title would sell handsomely even without advertising.

"I don't really think that it needs to be advertised at all, the amount of publicity will be so vast when coupled with the tour dates when more than a million people in the UK alone will see Michael Jackson. It will create such awareness that all the shops will have to do is stock plenty of product."

But despite the scale of the release, and the excitement surrounding it, Ayres says The Video Collection is no stranger to handling successful titles and describes its preparation as run-of-the-mill.

"We have between 700 and 800 titles in our catalogue and both Jane Fonda's new work-out tape and Thomas The Tank Engine have sold more than 200,000 cassettes."



'With Jackson's video we've started doing business with many retailers we've never done before... it could expand the business like Thriller did'

MUSIC VIDEO

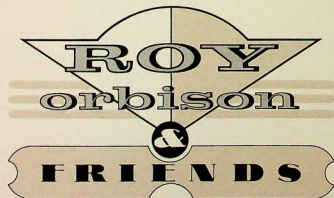
Rank	Artist	Title	Description (tracklist/Timing/Recommended Retail Price)	Video Collection
1	MICHAEL JACKSON	The Legend... The Legend Continues	(2 tracks)/54mins/£9.99	Video Collection AU 1000
2	11	WET WET WET	The Video Singles	Channel 5 CV9 05662
3	5	12	HEART: If Looks Could Kill	PMI MVR 99 0075 3
4	3	6	SIXTIES MIX II	Sylus SV 0855
5	2	2	W.A.S.P.: Videos... In the Raw	MVP 99 1161 3
6	6	15	DAVID BOWIE: Glass Spider 2	Video Collection VC 4044
7	4	8	DAVID BOWIE: Glass Spider Tour	Video Collection VC 4043
8	6	9	TPAU: View From A Bridge	Virgin VVC 335
9	9	6	MICHAEL JACKSON: Moking Thriller	Vestron MA 11000
10	7	6	WHITESNAKE: Trilogy	MVS 99 0073 3
11	—	—	BILLY IDOL: More Virtual Idol	Chrysalis CHS 5017
12	4	4	RUSH: Grace Under Pressure	Channel 5 CV9 07352
13	—	—	ABBA: The Video Biography	Virgin VVO 252
14	—	—	BON JOVI: Slippery When Wet	Channel 5 CV9 04002
15	17	12	THE WHO: Who's Better Who's Best	Channel 5 CV9 05562
16	10	10	TALKING HEADS: Story Telling Giants	MVP 99 1162 3
17	8	8	METALLICA: Cliff 'em All	PolyGram Music Video 041 666 2
18	—	—	KATE BUSH: The Whole Story	MVP 99 1143 2
19	13	13	JACK THE VIDEO: 15 House Hits	Wienertower WNR 1043
20	—	—	IRON MAIDEN: 12 Wasted Years	MVN 99 1011 2

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

1 WATCH WITH MOTHER (BBC/Screen Legends) BBCV 4091	16 10 TO MIDNIGHT (Video Collection) VC 3230
2 THE EMPIRE STRIKES BACK (CBS/Fox) 1425 50	17 TRADING PLACES (CIC/Screen Legends) VHR 2101
3 RETURN OF THE JEDI (CBS/Fox) 1478 50	18 THE OFFICIAL HISTORY OF LIVERPOOL FC (BBC/Screen Legends) BBCV 4078
4 JANE FONDA'S NEW WORKOUT (Video Collection) LR 2218	19 STAR TREK: EPISODES 14 & 15 (CIC/Screen Legends) VHR 2258
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6 BATMAN: THE MOVIE (CBS/Fox) 1470 50	21 POSTMAN PAT 1 (BBC/Screen Legends) BBCV 4028
7 LIZZIE WEBB'S BODY PROGRAMME (Video Gems) R 1137	22 GREASE (CIC/Screen Legends) VHR 2003
8 THE WARRIORS (CIC/Screen Legends) VHR 2007	23 DUNE (Warner Home Video/Hollywood Nites) PES 38008
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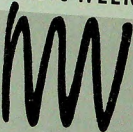
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23	27	DON'T CALL ME BABY	EMI (London) LON 1175 (F)	Voice Of The Beehives
24	100	BOYS (SUMMERTIME LOVE)	EMI (London) LON 121 (F)	Sabrina
25	19	OUT OF THE BLUE	Atlantic A 109171 (W)	Debbie Gibson
26	15	WHAT ABOUT LOVE	Capitol (UK) 487 (E)	Heart
27	17	THEME FROM S-EXPRESS	BMG (UK) Music LEFT 2177 (UK)	S-Express
28	36	MOONCHILD	Sienna Two SF 1507 (UK)	Fields Of The Nephilim
29	16	JIM NIN/ALU	WEA TC 19671 (W)	Ora Hara
30	28	THE LOVERS	Telco 651957 (TZ 651956) (C)	Alexander O'Neal
31	39	I'M REAL	Scotti Bros JBR 011 (F)	James Brown
32	24	MOVIN': 1988	Synopostel/EMI 112071 (E)	Bass Construction
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43	26	THIS IS ME	EMI (ZEM 9) (E)	Climie Fisher
44	100	CAR WASH/IS IT LOVE YOU'RE AFTER	MCA/MCA 11251 (F)	Rose Royce
45	31	NAUGHTY GIRLS	Jaw Four/T 19 (BMG)	Samantha Fox
46	42	MERCEDES BOY	MCA/MCA 11249 (F)	Pabbles
47	33	BAD YOUNG BROTHER	Telco Audio/Phonogram LOR 1115 (F)	Derek B
48	100	THERE'S MORE TO LOVE	London LON 1172 (F)	The Communards
49	100	SIMPLY IRRESISTIBLE	EMI (ZEM 9) (E)	Robert Palmer
50	35	MARY'S PRAYER	Virgin VS 59417 (E)	Danny Wilson
51	50	MR. BACHELOR	Virgin V 9711 100 (E)	Lovers Friend
52	34	WHO GETS THE LOVE?	Virgin/Phonogram QVO 2171 (F)	Status Quo

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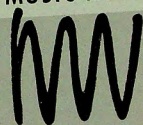
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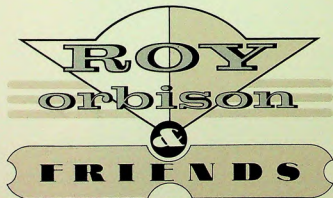
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24	24	BOYS (SUMMERTIME LOVE) Sabrina	Island London BIZ241 (F) 749994
25	19	OUT OF THE BLUE Dobbie Gibson	Atlantic A 199121 (W)
26	15	WHAT ABOUT LOVE Heart	Capitol 12C1L 487 (E)
27	17	THEME FROM S-EXPRESS S-Express	Rhythm King/Wales LEFT 2171 (UK) 749994
28	36	MOONCHILD Phish Of The Veilphish	Stratoneer Two ST 5201 (UK) 749994
29	16	IM NIN/ALU Otra Haza	WEA VE 18421 (W)
30	28	THE LOVERS Alexander O'Neal	Telma 681 5957 (TZ) 4615956 (C)
31	37	I'M REAL James Brown	Scott Bros JBKX1 (F)
32	24	MOVIN' 1988 Bross Construction	Synopsite/EMI 1250 11 (E)
33	43	TRIBUTE (Right On) The Postmen	CBS PRAS21 (C)

21	new	CAR WASH/IS IT LOVE YOU'RE AFTER David Knopfler	Parade/Parade 124 (W)
22	24	PARADISE (Remix) Sade	Epic 58R 35211 (W)
23	1	CHECK THIS OUT LA... The Freshies	
24	1	AND YOU WEREN'T FOR ME The Freshies	
25	8	THEME FROM S-EXPRESS 5 S-Express	
26	15	WHAT ABOUT LOVE Heart	
27	17	WHAT YOU USE IS WHAT YOU GET S-Express	
28	36	MOONCHILD Phish Of The Veilphish	
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30	28	THE LOVERS Alexander O'Neal	
31	37	I'M REAL James Brown	
32	24	MOVIN' 1988 Bross Construction	
33	43	TRIBUTE (Right On) The Postmen	

34	20	DIVINE EMOTIONS Narcolepsy	Capitol/Henson Brothers W 796171 (W)
35	44	PARADISE (Remix) Sade	Epic 58R212 (C)
36	53	DON'T BLAME IT ON THAT GIRL/WAM-BAM-BOOGIE Marti Bianco	WEA VE 18811 (W)
37	new	YOU HAVE PLACED A CHILL IN MY HEART Enryphims	RCA DAN11 16 (BMG)
38	30	LOADSAMONEY (Doin' Up The House) Henry Landford	Mercury/Phonogram DOSH 11212 (W)
39	37	GET IT Stevie Wonder & Michael Jackson	Motown 28 41857 (TZ) 27 11841 (BMG)
40	47	TELL ME Nick Kamen	WEA VE 18411 (W)
41	57	I DON'T WANNA GO ON WITH YOU LIKE THAT Elton John	Rock-A-Pop/Phonogram EMI 1612 (F)
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46	42	MERCEDES BOY Pebbles	MCA MCA211 1248 (F)
47	33	BAD YOUNG BROTHER Derek H	Tell Audio/Phonogram DKB 11212 (F)
48	new	THERE'S MORE TO LOVE The Communards	London LONKI 172 (F)
49	new	SIMPLY IRRESISTIBLE Robert Palmer	EMI 125EM 41 (E)
50	35	MARY'S PRAYER Danny Wilson	Virgin VS 95412 (E)
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STOCKIT

THE WEATHER PROPHETS: Judges, Juries & Horsemen. Creation CREP33. The title hints, correctly, of an almost religious conviction in the pop/rock camp. After the rather feverish visitant of *Mayflower*, their debut, the dark electric blues of *Judges...* comes as a wonderful surprise. Violence and double fret thrash, the songs, such as Pete Astor's guitar is almost unbelievably intense. This is an unorthodox rock album (and we're not talking Jon Jang), a brave move in Eighties' Britain. And though fuelled by English malaise it also invokes forayway manic muses like Alex Chilton and Lou Reed. Its success depends utterly on the single, *Always The Light*; if it gets the airplay it deserves, they're laughing. Manically, of course. **DC**

IN TUA NUA: The Long Arc. Virgin V 2526. An act certainly well past persevering with, but one who again seem caught somewhere between folk-rock and downright commercial pop/rock with a hint of Irishness. A pity because the depth of lyrical and musical talent on display shows the potential of an act capable of the success and dynamics of a *House Flowers* or *RuNig* (comparisons to *In Tua Nua* are strong in recent cases) but perhaps a little less drive from the rhythm section and a stronger emphasis on Lesley Dowdall's lovely voice and the traditional instrumentation behind it, could bring out the songwriting a clearer focus without unnecessarily venturing into the rather dippy folk sound of the Seventies. Current single *All I Wanted* has received

VARIOUS: Island Life. Island IBX 25. The fact that over 60 percent of the artists featured on this seven album boxed set are still prominent within the British music scene is a tribute to Island boss Chris Blackwell's ear for creative and enduring talent. *Island Life* is a celebration of a successful label that for over the past 25 years has stuck to its principle of quality and reached a satisfactory compromise with commerciality as well as the same. Blackwell's faith in so many of the artists has been rewarded with consistent and long term success which is a credit to Island a signpost for hundreds of other independent labels. *Island Life* catalogues that success in the form of its imaginative compilation that is more than a mere forward collection of hits. The set concentrates more on the talent behind those hits and conveys the full force of the creative genius of the artists. From Sixties roots rock, funk and reggae, Island has played a major part in all forms and as well as providing a reminder of great artists that are no longer around — like Nick Drake and Sandy Denny — it set also showcases Island's mainstays for the future like The Chieftains, The Triffids and Courtney Pine. *Island Life* is the musical equivalent of a colourful reference book and one that despite its cost should achieve a reasonable long term sales. Look out for another boxed set — *Island Life 25 Years* from Sko To Reggae — later this summer. **NR**

plenty of radio exposure and is sure to have earned the band some new followers for this, second album. **GT**

JENNIFER HALL: Fortune And Men's Eyes. Warner Bros 925 628-1. Photographer and film offspring of Leslie Caron and Sir Peter — has long been tipped to do something and this is it. If the singing fails, Ms Hall has her acting career to fall back on — which is just as well as her's is hardly a voice to shatter waxes. Still, *Fortune And Men's Eyes* is a palatable debut with European feel that falls somewhere between Grace Jones and Anne Parilla. Its flair and chic should find favour with the designer conscious. **KF**

STOCKIT

TONIO K: Notes From The Lost Civilization. A&M AMA 0763. Produces: David Miner & artists. You'll recognise this album by the dinosaurs on the sleeve. Real name Steve Krikorian (a latter day *Beats* of the 'rickets), K is helped out here by T Bone Burnett, Booker T and Motown bass star James Jamerson, with vocal help from Peter Case, Charlie Sexton and Bill Vera. This is a very nice release, but this is his first to be before in Britain, and it seems like an important album, as in charts, often memorably, the continuing destruction of a world, post-sumerism, but often the heavy messages are disguised in melodic and very pleasant cocoons. Without loss, the recent single, ought to get radio play, and others are remarkable examples of iron fits in velvet gloves. Fine observations, recommended. **JT**

THE BEAT FARMERS: The Pursuit Of Happiness. Curb Records V2 71545. On the nostalgic Hollywood Hills the Farmers rock with a conscience as well as vengeance. Thereafter the lyrical flourishes in tedious "my baby knows what I like, and just how often" waters, but the music continues to be clear. These are four men for whom no problem cannot be solved by a really mean guitar solo, and there are freights, roughly to say. A possibility is *Make it last*, which has a rousing last-orders chorus that invites, nay demands, listener participation. And Big Man is fat and funny. *Conscience* is the scene in ZZ Top album. *Sleevenote* thanks you to Captain Morgan but there's nothing rum about this. **DC**

3K: Live At The Whisky A-Go-Go On The Fabulous Sunset Strip. Elektra 960 788-1. A very welcome release from a band who've been around for some time in reasonably mysterious circumstances. Powered by a sturdy rhythm, rampant guitar and distinctive vocal mix of Exene Cervenka and John Densmore, 3K are the country-rock dream that never really fulfilled itself. Caught in full flight on this double album set, they rosd and blew their way to grace any other leaving the bleached bones of their late day young pretenders in their wake. X nearly had the maximum success they deserved and this is a very important and memorable record of some fine lines gone by. **DEH**



BOB SCAGGS, back on form (left). King, the bubbly's almost burst



The Weather Prophets' manic Pete Astor (middle) and Evelyn Champagne King, the bubbly's almost burst

TIGER MOth: Howling Moth. Ragus FMSL 2012. Following in the roots footsteps of The Oyster Band come Tiger Moth. The band's personal dips with pedigree — Ian Anderson of *Folk Roots* Magazine fame on slide guitar, veteran folkie Maggie Holland on bass, wild guitarist Jan Moore and roots revival specialist Rod Stradling on Melodeon. *Howling Moth* proves that dance music can exist outside of clubland and their sound shows a marked improvement on their debut album, *Tiger Moth*. Ben Mendelsohn's influence as co-producer ensures plenty of world music input, notably some hot African rhythms. If you thought English dance music was all Morris dancing and ringing bells then think again. Special note for the album sleeve, a startlingly surreal painting of assorted musical insects. **AV**

STOCKIT

VARIOUS: Exel Records (through EM) XELLP100. Just one gem in Exel's first batch of budget jazz and nostalgia albums that represent incredible value and come smartly packaged to boot. Exel's gems transcends mere dinner-party background listening, featuring classic contributions from Donald Byrd, Freddie Hubbard and Miles Davis. Equally well suited to late night listening is Supersex with its appealing combination of Art Pepper, Lester Young and Charlie Parker. At £2.99 retail these records promise to shift. **KF**

KEVIN BROWN: Road Dreams. Hannibal HNBL 1340. Brown, a superior singer/songwriter living in the West Country, has produced a carefully crafted album featuring eight personal and very pleasant songs. He's also a slide guitarist in cooler style, with ringes of Hawaiian sounds, as well as reggae-ish *Some People*, but probably the outstanding track is *The Harder You Love*, which brings Dire Straits to mind and maybe should be a single. This is all very civilised and inoffensive, in an early Seventies mood, and will appeal to that sector of the market. Backstage musicians include people who've justly associated with Van Morrison, Judas Priest, Kevin Coyne and the Korgs. **JT**

EVELYN CHAMPAGNE KING: Flirt EM Manhattan MTL 1022. Evelyn's come a long way since the dynamic Shame first thrust her onia the scene. Then her voice was the central focus of the album. Her new rhythm, a pulsing sax slacks and pop would always act as her yardstick. It's now over 10 years later and that intensity of delivery has been allowed a wisper, if bigger and

slicker production. Still sensual, sultry and taunting, Evelyn can belt it out like a bar-room brawler, or play pillow talk for the slower cuts, but in the final analysis it all sounds a touch over-rehearsed and lifeless. Evelyn Champagne King still wants to be a horny Millie Jackson type, but I'm a feeling her nightclub days are just about over. **DEH**

BOB SCAGGS: Other Roads. CBS 461121-1. Producers: Bill Schnee, Stewart Levine and others. Twelve years after the huge selling *Silk Degrees*, Bob has reassembled several of his chums from Toto for this far more satisfactory follow up than either *Down Two Then Left* or *Middle Man*. His superior white soul will probably be unfamiliar to many of today's punters, but this largely admirable album could restore him to contention, despite an apparent lack of singles. Collaborations with Jim Carroll and Dann Huff on a song like *Crimes Of Passion*, about an all night rental Oriental", the excellent dramatic *Benny and the menacing Don't Hear You* suggest that Bob's music has reappeared. Still not up to his eponymous 1969 Atlantic album, but then, what is? This is as much a Lazarus effort as George Harrison's in style, although quite dissimilar musically. About time too. **JT**

STOCKIT

TACTICS: Holden Interview. Red Flame RFLM Distribution: Nine Mile and the Cartel. What's this! An Australian four-piece who move further afield from the dingy rock by adding a little of their local folklore to the proceedings. *Tactics*: Holden Interview is an oldie that precedes newer, classier, more expatriating material but, in itself, it's powerful enough. It has an evocative, scary *Panic* and *At Home* — a style mystery, the desert takes hold, the stupor envelops and *Tactics* confound all drums. An essential and different release, the expected drums are rolling. **DEH**

HEADS: Virgins Of Ordinary Madness. Virgin V 2527. Producer: Howard Grey. The latest adventures of Gareth Sager and Pop Group, Rip Rig & Panic, etc. and four other people, all hiding their dirtiest selves. After an album that's a little more than a little surprisingly, some might say a major deal, and their brazen self confidence has to be admired, if not their extremely bizarre music. In terms of accessibility, this is the class of the Residents, although maybe the group would prefer to be compared with Zappa or

Beeheart. However — something this alien presumably must appeal to someone, presumably? **JT**

STOCKIT

THE CATERAN: Bite Deeper. Vinyl Solution SOL-9. Distribution: Pinnacle. Debut album from The Cateran, who seem to have been around and developing in their Scottish backwater for ages. The wait has been worth it too, as their brand of melodic utopian rock has all the best bits of punk and early Husker Du and Ramones rolled into a neat, verse/chorus package. Especially a cult item that has the chance of being much bigger, as on first hearing it sounds remarkably similar, in drive and spirit, to The Jam's debut LP. **DEH**

VARIOUS: The Solar Box Set. Streetsounds SOLBX 1. An eight-album boxed set, 72 tracks in all, which more than lives up to the standard of Streetsounds' earlier forays into this heavyweight area of record making. The SOLBX (Sound Of Los Angeles Records) label has been, in terms of both dance-floor conquest and consistent international pop crossovers, very much to the first half of the Eighties and Motown was in the Sixties and Philadelphia International to the Seventies — a black music history which rarely put a commercial or artistic wrong when it was looking where it was going. The label's big names like Shamora, Dynasty, The Whispers, Klymaxx and Midnight Star naturally dominate proceedings with the likes of *I's A Love Thing*, *A Night To Remember*, *Don't Wanna Be Freak* and other familiar crossover, but the wider artist roster is also extensively represented, offering erstwhile biggies like Carré, Lucia and the Roots and Collage's Romeo *Where's Juliet*. Chronologically, it's all here from Shamora's 1977 debut to Midnight Star's 1984 sophomore *Midax*. Every track is the long 12-inch version too. The material has been licensed by Streetsounds from MCA, but another boxed set example of a label with expertise in an international area boldly venturing where a major fears to tread. **BL**

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THE OTHER CHART

TOP 40 SINGLES

1	BUT MONDAY 1988	New Order	Factory FAC271 (P)
2	DOCTOR! THE TARDIS	Yes	KLP Communications KLP023 (P/RT)
3	DON'T CALL ME BABY	Yaz	London LON175 (P)
4	MOONCHILD	Fields Of The North	Sireweston Two 5123 (P/RT)
5	LITTLE IS	Melanie Lynskey	Little 15.15 (P/RT)
6	LOVE WILL TEAR US APART	U2	Produced by PRODUZ (P)
7	IT'S ALL UP TO YOU	The Diving Flies	Nones 1N793 (P/RT)
8	CRYSTAL PALACE	Cheryl Lynn	Chrysalis CHR1 (P)
9	OUT OF REACH	The Fixx	RCA PRA591 (BMG)
10	PEEL SESSIONS	The Fixx	Strange Fruit SFF258 (P)
11	ESCAPE FROM NEW YORK	Henry Rollins	ZTT NRB1 (P)
12	GIVE GIVE GIVE ME MORE MORE MORE	The Mindwarpers	Publico GOM82 (P)
13	BETOND THE PALE	The Mercies	Mercury/Phonogram MT716 (P)
14	FALL DOWN LIKE THE RAIN	The Righteous Brothers	Blue/Globe/Chrysalis GZ389 (P)
15	LITTLE GIRL LOST	U2	Biggers/Beggins BEG215 (P)
16	CAT HOUSE	Danielle Dax	Awesome AOR12 (P/RT)
17	MAYFAIR	The Gaylords	Sireweston SWS043 (P/RT)
18	AMERICA	The Jinks	EG/Virgin EG440 (P)
19	INDIGO EYES	Page and the Stars	Biggers/Beggins BEG210 (P)
20	COLLISION	London	Chapter 22 LCH247 (P/NA)
21	PUBLIC HIGHWAY	Biggers/Beggins BEG211 (P)	
22	JESUS LOVES AMERICA	The Shamen	Elektra KAL C89 (P/RT)
23	THE JANICE LONG SESSION	Janice Long	Night Train SNT019 (P)
24	CHRISTINE	The Shamen	Creation CRE02 (P/RT)
25	SIN BIN	Frank	Virgin VS1027 (P)
26	THE JANICE LONG SESSION	The Shamen	Night Train SNT019 (P)
27	IS THIS THE LIFE?	The Shamen	Alpha/Alphason ALP408 (P)
28	HOLLOW HEART	The Righteous Brothers	Creation CRE04 (P/RT)
29	PEEL SESSIONS	Napalm Death	Strange Fruit SFFS 249 (P)
30	BELA LUGOSI'S DEAD	Bad Religion	Small World TREN202 (P/RT)
31	WHAT'S THE MATTER HERE?	Bad Religion	Elektra EKR7 (P)
32	THE MAJESTIC HEEL	The Soup Dragons	Raw TWEA EMT (P)
33	STAY WITH ME NOW	Janet	Polydor PNT5 (P)
34	SHAME ON YOU	Janet	Nones 1N615 (P)
35	IN THE MEANTIME	The Diving Flies	Virgin VS1478 (P)
36	FINEST WORKSONG	RE/MCA BCB 131 (P)	
37	SHIP OF FOOLS	Mad	Mute HUT24 (P/RT/US)
38	DEUS	One Little Indian	7715 (P/NA)
39	EVERY ANGEL	Eden	Eden EWT6 (P)
40	SIDEWALKING	The Jesus And Mary Chain	Mosley's Images MEG22 (P)

STOCK IT

THE SHAMEN: Jesus Loves America (Ediesta CAL(C)T 69). Aberdeen wonders, The Shamen, strike back at the God Squad with this vibrant psychedelic pop track, full of Eastern promise and enough Western technology to ensure high praise top indie honours at the very least.

GANGWAY: My Girl And Me (London LON(X) 182). This Dan-ish pop band have picked up plenty of acclaim over the past year and with the re-issue of this intellectually melodic tune, produced by David Motion, as their debut for London, it could well repeat their Euro success over here.

MILLIONS LIKE US: One World (Ideal World) (Circa/Virgin YR(T) 14). Returning with more superbly crafted, dynamic soul, this stylish duo are certainly due a hit and this excellent track from their forthcoming, eponymous debut album should do the trick.

THE PARACHUTE MEN: Sometimes In Vain (Fire Blaze 27T). Strikingly effective debut single from this Leeds band with a light, undulating wisp of a pop melody built on a dreamy bed of shimmering guitars and a sturdy beat. Could well be the start of something big.

STOCK IT

THE SISTERS OF MERCY: Lucezia My Reflection (Mercurial Release/WEA WR 45(T)). Ebditch plugs away with another dark, mesmerising track from their highly successful Floodland LP, made all the more haunting for him by Larry Alexander's intoxicating, bohemian pill of a production.

COLIN NEWMAN: Better Love Than Never (Crammed Discs CRAM 17457). Wire frontman Colin Newman steps out with an extremely catchy solo single, an intricate and superbly crafted work whose unforgettable harmony hooks really get under the skin in a delicious sort of way. Why doesn't he, or Wire for that matter, ever have any hits?



GANGWAY: melodic, infectious, successful and... Danish!

HENRY LEE SUMMER: I Wish I Had A Girl (Epic 651484 7 (651484 6)). Arriving out of the blue, this sturdy rock number has all the hallmarks of a summer hit with its sing-along chorus, up beat rhythm and crisp production. Now all it needs is some exposure.

STOCK IT

GLENN GOLDSMITH: What You See Is What You Get (RCA PB 42075 (PT 42076)). Glenn Goldsmith looks to repeat the success of Dreaming, which reached number 12 in the charts, with this follow up pop/dance track, again written and produced by Jolley/Harris/Jolley, carrying on in the same formulaised vein.

THE BROTHERS JOHNSON: Kick It To The Curb (Breakout/A&M USA(T) 631). After a four year absence, the Brothers Johnson return with this slick, bubbling dance track from their new album Kickin' and it should do well in the current climate for old Seventies funk.

TEDDY PENDERGRASS: Joy (Elektra EKR 75(T)). Another much revered old soul stalwart, Teddy Pendergrass issues this characteristically smooth and soulful title track from his latest album although it is little more than a promotion tool.

HARRY BELAFONTE: We Are The Wave (Manhattan/EMI 12(JM) 44). Also back after a considerable break is Harry Belafonte with this powerful life-size-based anthem from his first album in 15 years, Paradise in Casablanca. Uncompromising stuff from a complete entertainer.

STOCK IT

ELLIS, BEGGS & HOWARD: Big Bubbles, No Troubles (RCA PB 42089 (PT 42090)). Don't be put off by the appearance of ex-poppoogoo's Nick Beggs as, despite this track not being their most obvious choice of single, this trio have a hard, soulful edge that has great potential.

AND ALSO THE REFLEX: The House Of The Heart (Relief 12(R) 14). Dramatic, moody atmospherics from this established indie band's latest LP, The Millpond Years, but sadly rather let down by the homny vocal despite the stirring production.

MAZIQUE: Radar Love (Rage Rage 1). Not stunningly original, but an eminently competent version of this old Golden Earring rock classic which is certainly suitable for nostalgic revival.

THE JOAN COLLINS' FAN CLUB: Leader Of The Pack (10/Virgin TEN(T) 227). Silly version of the Shangri-Las' classic Sixties hit, delivered in a deadpan voice by this so-called alternative comedian but it just doesn't work. Maybe Fanny The Wonderdog should have sung it! In fact the self-composed B-side is for more amusing.



JOAN COLLINS' Fan Club: Jerry says: 'where's Fanny The Dog?'



HARRY BELAFONTE: uncompromising, but entertaining

JOHNNY KEMP: Just Got Paid (CBS 651470 7 (651470 6)). Another contender for a top summer smash is this infectious dance anthem, with its seductive rhythm and simple refrain, if it's surprisingly odd.

GUESCH PATTI: Let Be Must The Queen (Columbia/EMI 12(DB 9170)). The so-called French Queen of Rock seems to have got her wires crossed when appropriating an old English saying for her hit! Still she delivers a stirring performance for this raunchy track but it sadly lacks the striking nature of her previous single Etienne.

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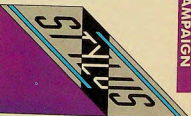
TOP 20 ALBUMS

1	NOW THAT'S WHAT I CALL QUITE GOOD	Geil Discs AGO161 (P)
2	THE INNOCENTS	Musa STUM455 (P/RT/US)
3	LIFE'S TOO GOOD	One Little Indian 17P5 (P/NA)
4	EUREKA	Chrysalis CHR 1446 (P)
5	SUBSTANCE	Factory FAC2700 (P)
6	BARBED WIRE KISSES	Mosley's Images BMT15 (P)
7	RADIO SESSIONS	Abstract ART 517 (P)
8	VIVA HATE	His Master's Voice/EMI CSM2387 (P)
9	LOVELY	RCA PI1688 (BMG)
10	ALL ABOUT EVE	Eden/Mosley MEBR11 (P)
11	BLIND	Biggers/Beggins BEG216 (P)
12	THIS IS OUR ART	Sire/WEA WX169 (P)
13	FLOODLAND	Mercurial Release/WEA MB441 (P)
14	HOUSE OF LOVE	Creation CRE154 (P)
15	WAITING FOR BONAPARTE	Mosley's Images MEB15 (BMG)
16	CHILDREN	Mercury/Phonogram MGH52 (P)
17	RECURRENCE	Virgin V2525 (P)
18	GLASSY, HUMOUR AND BLUE	Elektra/EWE198 (P)
19	A BELL IS A CUP UNTIL IT IS STRUCK	Musa STUM454 (P/RT/US)
20	ASSASSINS	Abstract ART10 (P)

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 Bruce Hornsby & The Range
- 24** ²⁵ THE BEST OF OMD ★ CD
 Virgin OMD 1
 OMD
- 25** ²³ EVERYTHING • CD
 EMI DMC 338
 Clivie Fisher
- 26** ²⁸ OUT OF THE BLUE • CD
 Atlantic WK 139
 Debbie Gibson
- 27** ¹⁹ NOW! 11 ★★ CD
 EMI/Virgin/Polkema NOW 11
 Various
- 28** ²² NOW THAT'S WHAT I CALL QUITE GOOD! CD
 Capitol ACD 11
 The Housemartins
- 29** ³⁷ BAD ★★★★★ CD
 Epi 65796-1
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- 30** ³⁴ TSPQ THE SOUND OF PHILADELPHIA CD
 K.T.E. NE 106
 Various
- 31** ³¹ PET SHOP BOYS, ACTUALLY ★★★ CD
 Polygram PCSO 104
 Pet Shop Boys
- 32** ²⁹ STAY ON THESE ROADS • CD
 Warner Bros/WV 164
 A-Ha
- 33** ²⁷ BULLET FROM A GUN CD
 T&E Audio/Videogram OMD 131
 Deaf B
- 34** ³⁰ FROM LANGLEY PARK TO MEMPHIS • CD
 Castlewood/EMI RW 2 9
 Pretend Sprout
- 35** ⁴⁸ DISTANT THUNDER ○ CD
 Magnet/Land LP 95955
 Aswad
- 36** ³⁵ BRIDGE OF SPES ★★★ CD
 Swan/Virgin/SNE 2 4
 T'Polu
- 37** ³³ RUMOURS ★★★★★ CD
 Warner Bros/WV 534 4
 Fleetwood Mac
- 38** ³² GIVE ME THE REASON ★★ CD
 Epic 60134-1
 Luther Vandross
- 39** ³⁵ HOUSE HITS CD
 NewLine/Arts/HOB 88
 Various
- 40** ⁵² BACK ON THE ROAD CD
 Sygnis/SME 154
 Various
- 41** ⁴⁰ INTRODUCING THE HARDLINE ... ★★ ★★ CD
 CCR 49191-1
 Terence Trent D'Arby
- 42** ⁴² HIP HOP AND RAPPING IN THE HOUSE • CD
 Sygnis/SME 823
 Various

★ = THREE ALBUMS ★★ = DOUBLE ALBUMS ★★ = FIVE TRACK
 COMPACT DISC ★★ = SEVEN TRACK COMPACT DISC
 ● = 100,000 UNITS ○ = LIMITED EDITION NEW ENTRY CD = RE-ENTRY

- 43** ³⁸ WILL DOWNING ○ CD
 4th + 17 May/Island BBJ 318
 Will Downing
- 44** ⁴⁴ FAITH ★★ CD
 Epic 64000-1
 George Michael
- 45** ⁴⁶ THE COLLECTION CD
 Helios 5124 220
 Frankie Valli/Four Seasons
- 46** ⁴¹ SGT PEPPER KNEW MY FATHER CD
 NME/Island PETH 106
 The Beatles
- 47** ⁵³ TRACY CHAPMAN CD
 Helios BR 44
 Tracy Chapman
- 48** ⁴⁵ JOY CD
 Helios BR 16
 Teddy Pendergrass
- 49** ⁷⁷ TIFFANY • CD
 MCA MCF 315
 Tiffany
- 50** ⁴⁹ SEVENTH SON OF A SEVENTH SON • CD
 EMI BMD 1096
 Iron Maiden
- 51** ⁵⁴ BAD ANIMALS ★ CD
 Capitol ERTU 2032
 Heart
- 52** ⁵⁰ TUBN BACK THE CLOCK ★ CD
 Virgin V 2435
 Johnny Hates Jazz
- 53** ⁴³ RAM IT DOWN CD
 CBS 64110-1
 Jodeci Priest
- 54** ⁴⁷ THE SEA OF LOVE CD
 EMI/ERT 45
 The Adventures
- 55** ⁵⁵ THE JOSHUA TREE ★★★★★ CD
 Island 1026
 U2
- 56** ⁶² REGGAE HITS 4 CD
 Jive/RFP 1004
 Various
- 57** ⁵¹ OPEN UP AND SAY ... AHH! CD
 Capitol EST 2059
 Poison
- 58** ⁷⁵ PHANTOM OF THE OPERA ★★ ★★ CD
 Polygram PDD 9
 Various

- 79** ^{NEW} THRILLER ★★★★★★ CD
 MCA/Warner Jackson
 Michael Jackson
- 80** ⁷⁶ THE GREATEST LOVE • CD
 Telstar 574 2316
 Various
- 81** ⁹¹ BARBED WIRE KISSES ○ CD
 Bono 21 Negro/WEA BNS 15
 The Jesus And Mary Chain
- 82** ⁸⁰ THE CREAM OF ERIC CLAPTON ★ CD
 Polygram ECT 11
 Eric Clapton/Cream
- 83** ⁷⁹ NAKED • CD
 EMI EMO 1005
 Talking Heads
- 84** ⁶⁵ DIVINE EMOTION CD
 Polygram WEA/WV 172
 Norod
- 85** ^{NEW} TELL IT TO MY HEART CD
 Arista 285 898
 Taylor Dayne
- 86** ^{NEW} THE HITS OF HOUSE ARE HERE CD
 K.T.E. NE 419
 Various
- 87** ⁶⁸ LIVE IN EUROPE • CD
 Capitol ERTU
 Tina Turner
- 88** ⁷² LIFE'S TOO GOOD CD
 One Little Indian TH 55
 The Supercakes
- 89** ⁶⁷ COME INTO MY LIFE • CD
 Hit/London LOND 47
 Joyce Sims
- 90** ⁸¹ HYSTERIA ★ CD
 Billigrama BR/Polkema P152 1
 Def Leppard
- 91** ^{NEW} I'M YOUR MAN CD
 CBS 64062-1
 Leonard Cohen
- 92** ^{NEW} RED ★ CD
 London LOND 29
 The Communards
- 93** ⁸² LOVELY ○ CD
 RCA R 71468
 The Frimflies
- 94** ⁹² DANCING WITH STRANGERS ★ CD
 Polygram WEA/WV 180
 Chris Rice
- 95** ⁸⁴ WHITNEY HOUSTON ★★ ★ CD
 Arista 286 978
 Whitney Houston
- 96** ⁶⁴ NORTH AND SOUTH CD
 London LOND 35
 Gerry Anderson
- 97** ^{NEW} GRACELAND ★★ ★★ CD
 Warner Bros/WV 152
 Paul Simon
- 98** ⁶³ CHER • CD
 Geffen WX 132
 Cher
- 99** ^{NEW} WINGS OF HEAVEN ○ CD
 Polygram PDD 223
 Magnum
- 100** ^{NEW} EVERY BREATH YOU TAKE - THE SINGLES ★★ CD
 A&M CHER 1
 The Police

CD Released on Compact Disc
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A&M: set to follow its own trumpet

From a Seventies purple patch, to the Eighties doldrums, to a bright new future, is a thumb nail sketch of A&M records. Dave Laing talks to Brian Shepherd and discovers how the company is poised for a new breakthrough with artists built to last

meet Jerry Moss. We went to LA and out to the A&M lot, Jerry said 'wander around' and after 10 minutes it felt right to Briggs and myself."

What felt right is what Brian Shepherd talks about as the "A&M philosophy". Put simply, that means an artist-orientated company. There is no manufacturing base, no distribution arm. With the addition of the occasional custom label (Ode, Dark Horse, now Windham Hill), A&M lives or dies by the calibre of the artists it signs and develops.

It's easy to see why Shepherd felt at home in that atmosphere. He had spent much of the Seventies in developing artists — for Vertigo (which he set up at Philips in 1970) for EMI (1973-9) and for Phonogram (1979-84). Among the many artists he was closely involved with were Status Quo, Dexy's Midnight Runners, Iron Maiden, ABC and Tears For Fears.

So it was in January 1985 that Shepherd, Briggs and press officer Chris Poole landed at A&M. Shepherd had told Moss it would take three to five years to turn the company round, a prudent statement since "in the whole of 1985 we couldn't find one act to sign". There were one or two bands A&M liked, says Shepherd, "they went for too much money to other people, like the Flaming Musolinis to CBS".

The Shepherd philosophy on signing artists is a classic one as far as rock is concerned: "We look for working bands and for an eight album career." But if none of those bands emerged in 1985, A&M's marketing team were kept busy with other tasks. The first of these was to re-shape the label's staff. "There was no A&R director when we moved in, but Brian Briggs had a terrible problem filling the A&R department. To have a proper A&R staff you must cover the whole gamut of music," Shepherd is proud of the fact that in his three years, the A&R team has had "only one casualty". It now includes Alan Cowderoy (ex-Siff), Mike Seligson (who runs Breakout, the dance label), Geoff Young and Dove Rose, whom Shepherd calls "the best scout ever" — he found Black and two new Scottish bands for us.

A more sticky job was to deal with the artist roster. "There were 21 UK and European acts when we arrived. It's hard taking over someone else's roster — we had to drop acts we didn't feel sympathetic with, but we gave each one a crack. By the end of 1986 eight of that original list were left."

On the positive side, 1985 found A&M giving what Shepherd calls "a bunch of US talent a proper airing in the UK". Chief among them was Bryan Adams: "I thought Reckless was his best album to date and we got stuck into that. Frankly it scored us in 85!" Brian Shepherd is acutely aware of the industry view that his A&M is a vehicle for breaking US acts like Adams, Janet Jackson and Suzanne Vega here and not much more. He points out that the chart success of such artists in 1985-86 proved to the industry that "we had a team that could



BRIAN SHEPHERD (second left) in the studio with (left to right) Justin Currie of Del Amitri, producer David Kershbaum and Chris Briggs

deliver. By the end of 1986 we started to get phone calls about new acts."

1986 brought staff changes in another key area — promotion. The new incumbent was Julian Spear, another of Shepherd's Phonogram team. The appointment was not via an old boys' network though: "We looked around and the same few names kept coming up. In the end we realised Julian was the best and that was what we needed."

1986 was also a year of breaking foreign artists. There was Falco and there was Suzanne Vega, for whom A&M devised a crafty campaign. "The question was, where do you put a New York girl with an acoustic guitar, how can we get this on the radio?" The answer was to ration Vega and create a demand. "We put the album out on import and got a good reaction from the *Time* Out and of the market. When Simon Bates picked up on her on Radio One he was saying 'A&M, you don't know you've got this, put it out! And when we brought Suzanne over we started purposely with a 400 seat venue and by the third visit it was two nights at the Albert Hall."

After Vega there was Chris De Burgh who had been with the company for eight years "but The Lady In Red took her career to another plateau", and then Black, the first signing of the Shepherd/Briggs era to break through. "One year, one month from signing Colin we were handing him a gold LP." By 1987, others of the new signings were coming through. There was Thrashing Doves, whose debut album was not a success but Shepherd points out, "this is a career type band, you're not looking at instant success." He adds that "there were a lot of (unfounded) rumours that we paid them £1m." While refuting that figure, he estimates that for a long-term prospect, a record company can be investing £250,000 a year. 1987 was a quiet year — partly because A&M was preparing the UK acts it will launch this year, and because of the American A&R end, Jordan Harris left to start Virgin's US label. Shepherd explains that "it took a long time to get his successor in place". The new per-

son is Steve Ralowski from CBS, but his former company held on to him for nine months. David Anderle, who had been heading A&M's film soundtrack department agreed to run the A&R side until Ralowski arrived and "he did a great job during the transition period."

And so to 1988. Shepherd has five brand new acts to release this

year as well as new product from Thrashing Doves, Black and Quik. He acknowledges that this is the year he will be judged by. So look out for Sam Brown (daughter of Joe), Scottish bands Gun and Del Amitri, Dare and Oh Two Many from Norway. For Shepherd, all of them are what he calls 'real ones' — "They're career based, they understand what they have to do".

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'It's hard taking over someone else's roster — we had to drop acts we didn't feel sympathetic with but we gave each one a crack'

DISTRIBUTION TOP INDIE SINGLES

JUNE 1988

- 1 1 GOT TO BE CERTAIN
Kylie Minogue PWL/PWL(T)12(P)
- 2 2 BLUE MONDAY 1988
New Order Factory/FAC737 (12"-FAC 73R)(P)
- 3 3 DOCTORIN' THE TARDIS
Time Lords KLF-KL/P03 (L/R/T)
- 4 4 THEME FROM S-EXPRESS
S-Express Rhythm King/Male Left(21)(L/R/T)
- 5 5 MOONCHILD (SECOND SEAL)
Fields Of The Nephilim Situation Two/SITS21(L/R/T)
- 6 6 LITTLE 15
Discothe Model Mute (Import) 12/LITTLE 15 (L/R/T/SP)
- 7 7 LOVE WILL TEAR US APART
SWANS Product Inc./PROD23(T) (L/R/T)
- 8 8 LET'S ALL CHANT
Pat & Mick PWL/PWL(T)10(P)
- 9 9 IT'S ALL UP TO YOU
The Darling Buds Native 12/INTV33 (L/R/R)
- 10 10 PUMP UP THE BITTER
Star-Tim on 45 Records Pacific/Immaculate DRINK 1(P)
- 11 11 BANGO (TO THE BATMOBILE)
Todd Terry Project Sleeping Bag/HAK(T)16(A)
- 12 12 THE PEEL SESSIONS
The Cure Strange Fruit—(SFP050)(P)
- 13 13 ALL THIS LOVE THAT I'M GIVING
Gwen McFalls Flame/Melting(T)1(L/R/T)
- 14 14 I SHOULD BE SO LUCKY
Kylie Minogue PWL/PWL(T)8(P)
- 15 15 REACH OUT
Roni And Jazz Ariston/ARIS201 (L/B/K)
- 16 16 DO YOU WANNA FUNK
Synthesizer with Patrick Cowley Domino—(DOMAT)(CH)

- 17 17 SAFE IN THE ARMS OF LOVE
Shocking Party Lison/DOLE(Q)9(A)
- 18 18 DOCTORIN' THE HOUSE
Cold Cut feat. Yazz & Plastic People Ahead Of His Order/COUTZ (L/R/T)
- 19 19 SHIP OF FOOLS
Ensemble Mute 12/MUTE74 (L/R/T/SP)
- 20 20 GET BUSY IT'S PARTY TIME
The Republic—(JMD/M001)(T)
- 21 21 ANYONE
Smith & Mighty Three Stripe/SAM111 (L/R/R)
- 22 22 CAT HOUSE
Danielle Dax Awesome/AOR12(T) (L/R/T)
- 23 23 RADAR LOVE
The Rages Rage/RAGE1 (P)
- 24 24 MAYFAIR
Queerboys Survival/SUR12(0643)(L/R/K)
- 25 25 DEUS
The Sycoraxes One Life Indiv 77P10 (12"—127P10)(L/M/N)
- 26 26 14 DAYS IN MAY
Overlord's Westside/Hardcore HAK(X)12(A)
- 27 27 BEAT DIS
Bombs The Boss Mister-Over/Rhythm King/Mute/DOOS12(T) (L/R/T)
- 28 28 TRUE FAITH
New Order Factory/FAC 183(7/12)—FAC 183(P)
- 29 29 SHAKE!
Gena & Jim Rough Trade/RT(T)16 (L/R/T)
- 30 30 IS THIS THE LIFE
The Cardigans Alphabet/ALPH008(T)
- 31 31 TOUCHED BY THE HAND OF GOD
New Order Factory/FAC193(P)
- 32 32 PUMP UP THE VOLUME/ANITINA
M.A.R.I.S. 4AD(B) 4AD 707 (L/R/T)
- 33 33 COLLISION
Loop Chapter 22/12/CHAP27 (L/M/N)
- 34 34 THE BREAK GOES ON
Break Boys Westside/Hardcore HAK(T)15(A)

- 35 35 GOODGROOVE
Derek 8 Music Of Life 7NOTE12 (12"—NOTE 12)(P)
- 36 36 BOYS AND GIRLS
Mandy PWL/PWL(T)11(P)
- 37 37 JESUS LOVES AMERICA
The Shomans Ediesta/CALCI(T)69 (L)
- 38 38 MARVELOUS
Whistle Bunch with Mickey Murray Charly—(CY2123)(CH)
- 39 39 THE CIRCUS (REMIX)
Erasure Mute 11/MUTE46(T) (L/R/T/SP)
- 40 40 ANIMAL (F... LIKE A BEAST)
W.A.S.P. Music For Nations 12/KUT109 (P)
- 41 41 GOOD LOVIN'
Dove Collins G.T.I. GT1001 (L/R/T)
- 42 42 NOBODY'S TWISTING YOUR ARM
Wedding Present Reception/REC200(T) (L/R/T)
- 43 43 GIVE IT TO ME
Bom Bom Serious/70510(12)—0510(L/P)
- 44 44 SHAME ON YOU
The Darling Buds Native 12/BUD1 (L/R/R)
- 45 45 THE JANICE LONG SESSION
Cove Bytens On Acid Night Tracks—(SFN1016)(L)
- 46 46 BEAT THE WATER
Fields Of The Nephilim Situation Two/SIT48(T) (L/R/T)
- 47 47 LET'S PICK UP THE PIECES
Twin-Bee —(VWB9) 9 (L/R/T)
- 48 48 CHRISTINE
House Of Love Creation—(CRE 53T) (L/M/N)
- 49 49 HOUSE BHANGRA
Westside/Hardcore HAK(T)12(A)
- 50 50 BOOGIE OOGIE OOGIE
Jay Bygonde Fresher 12/SID001 (P)

el

June 1988

**"ARE YOU A GIRL,
OR ARE YOU A BOY SIR"**

the
king of
luxembourg

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TOP 25 ALBUMS

- 1 1 THE INNOCENTS
Erasure Mute STUMM 55 (L/R/T/SP)
- 2 2 HOUSE HITS
Various Needle/Serious HOH188(A)
- 3 3 LIFE'S TOO GOOD
The Sycoraxes One Life Indiv TPLP5 (L/M/N)
- 4 4 STREETSOUNDS HIP HOP 21
Various Streetsounds/ELCS12(A)
- 5 5 SUBSTANCE
New Order Factory/FACT 200 (P)
- 6 6 RADIO SESSIONS
New Model Army Abstract/ABT017 (P)
- 7 7 THE CIRCUS
Erasure Mute STUMM 35 (L/R/T/SP)
- 8 8 BEST OF HOUSE MEGAMIX VOL 2
Various Serious/BOIT 2(A)
- 9 9 THE XENON CODEX
Hawkwind GWR/GWL226(A)
- 10 10 YOU CAN'T DO THAT ON STAGE ANYMORE
Frank Zappa Music For Nations ZAPPA 6(P)
- 11 11 WONDERLAND
Various Mute STUMM25 (L/R/T/SP)
- 12 12 HOUSE TRAX 2
Various Streetsounds/HTRAX2(A)
- 13 13 HOUSE OF LOVE
House Of Love Creation/CRELP 34 (L/R/T)
- 14 14 FEMININE SONGS
Globe Style ORB006(A)
- 15 15 LIVE AND LET LIVE!
Bobby King & Terry Evans Special Delivery/SPD1016 (L/M/N)
- 16 16 ANTHEMS VOL 6
Various Streetsounds/MUSIC14(A)
- 17 17 GUITAR
Frank Zappa Zappa/Music For Nations ZAPPA 6(P)
- 18 18 UPFRONT 10
Various Serious/UPFT10(A)
- 19 19 LES MISERABLES
Original London Cast First Night/ENCORE1(P)
- 20 20 A BELL IS A CUP UNTIL IT IS STRUCK
Mute STUMM 45 (L/R/T/SP)
- 21 21 HOT COOKIES
Various Cooking Vinyl/GRILL002 (L/M/N)
- 22 22 ASSASSINS
Into A Assassin Abstract/ABT18 (L/P)
- 23 23 GEORGE BEST
Wedding Present Reception/LEEDS 001 (L/R/R)
- 24 24 DIRTY ROTTEN LP
DBI Roadrunner/RN5551 (P)
- 25 25 STATE OF INDEPENDENTS
Various Beachwood/TD41 (L)

JET STAR ADVERTISEMENT 01-961 5818

REGGAE CHART

THIS WEEK LAST WEEK

- 1 (2) RUMOURS Gregory Isaacs Greennotes/Records/GREED 231
- 2 (4) EVERWHERER Dennis Griffin Greennotes/Records/GREED 207
- 3 (1) DEBI DEB CHIBI Manu-Sal Chormaine Tanna/TKS 057
- 4 (3) I DON'T LIKE U Arive Records/ARI 75
- 5 (5) FOLLOW ME Horrocks Digital/Records/DI 001
- 6 (6) FROM MY HEART Amy And Sons 88 Records/R80 251
- 7 (9) OLD FRIENDS Sanchez Redson/RED 4
- 8 (7) HEART OF STEEL Peter Hunteglobe Smart Planet/SP 008
- 9 (12) SWEETEST SOUND Sanchez Techniques/Records/THS 27
- 10 (10) WE'VE ONLY JUST BEGUN Frankie Paul CRT 12
- 11 (11) EASE UP/NEW TACTICS Bad Dragon Redson/RED 22
- 12 (39) TELEPHONE LOVE I. Lodge Greennotes/RED 232
- 13 (23) CALL ME Country Melody Charm Records/CR 14
- 14 (25) DEBBE DEBBE SOUND Cain Beach Main Tone/RTD 017
- 15 (27) LET ME LOVE YOU NOW Sanchez Charm Records/CR 17
- 16 (16) THIS SIDE UP Cabalala Mite Offbeat Press/YPD/RECYD01 116
- 17 (8) JUST WANT TO LOVE YOU Luvy Sammons Arive Records/ARI 75
- 18 (13) SLOW DOWN Frankie Paul Redson/RED 12
- 19 (22) SAY YOU I Like Me Clean Arive Records/ARI 75
- 20 (14) HOLDING ON Sandra Cross Arive Records/ARI 75

REGGAE ALBUM CHART

- 1 (32) REGGAE HITS VOL 4 Various Hit Set/SEP 10064
- 2 (1) COME ALONG Gregory Isaacs Live and Learn/ALP 23
- 3 (10) CASANOVA Frankie Paul Live and Learn/LAP 23
- 4 (7) REGGAE CLASSICS VOL 3 Various Trojan Records/TPS 256
- 5 (6) RUNNING BACK TO ME Cultural Boin Mango/TPS 987
- 6 (5) ONE THE HARD WAY Chuck Turner Live and Learn/LAP 21
- 7 (3) FOUR SEASONS LOVER Luvy Gibbons Super Power/SP 6
- 8 (7) FEELINGS OF LOVE Michael Gordon Fine Stylz/STYL 006
- 9 (11) BAD BOY Country Melody Techniques/Records/THS 27
- 10 (12) SANCHEZ Sanchez Vano Records/VAP 1
- 11 (1) H.A. LEF JAMAICA Juan Wiles Mango Record/TPS 994
- 12 (9) THINK ABOUT IT Luvy Clark Super Power/SP 7
- 13 (15) BLOW MY HORNMAN Various Trojan Records/TPS 257
- 14 (8) KEEP ON COMING THROUGH... Various DJ Trojan/TPS 255
- 15 (4) DISTANT THUNDER Various Mango Records/TPS 985
- 16 (18) TRUE Frankie Paul Mango Record/MLP 891 (PK)
- 17 (16) GREENGLASSES SAMPLER Various Greennotes/GRE 2
- 18 (19) EASTMAN DUB Redson Hit Sound Greennotes/CR 124
- 19 (14) GIVE ME POWER Lee Perry And Friends Trojan/TPS 259
- 20 (24) SUPER CLASH Frankie Paul A. Boney/TPS 985 (22) (PK)

NEW RELEASE DISCOS

- SENORITA Dennis Brown J/W Records/JW 58
- THE SYSTEM Bad Choice Safe House/SASH1 003P

TRACK

by Dave Henderson

THERE'S MUCH a-waggling-of-tongues about **King Blank** (ex-ls **Folk Devil** fan **Lenny**) no to him teaming up with a **Screaming Blue Messiah** or two for maximum rock-outness. The disc in question is currently available on Situation Two (through Rough Trade and The Cartel) and the King is sorting his new clothes in live style as we speak. Situation Two also has a new single (on both seven and 12-inch) featuring the bedraggled, flour-flying **Fields Of The Nephilim**. And their Moonchild single now comes in another guise — Moonchild (Second Seal) — which features four tracks, including two unreleased live tracks from the group's New Year's Eve show at the Marquee.



KING BLANK: Ian Lowery and chums

THE DIVINE Horsemen, who've released five albums in the last three years, release a mini-album titled **Handful Of Sand** on New Rose through Pinnacle, featuring the title track, a cut from their recent **Snake Handler** LP and three live outings. Also from Pinnacle comes the debut release for the new Clarksville label. The first release is a single from **Lovely Bye** titled **Don't Look Down The Road**.

THE WEATHERMEN leap onto the **Prince-o-confuso** Black Album scam by releasing **The Black Album According To The Weathermen** on Play It Again, Sam, in both LP and CD formats through Red Rhino and the Cartel. On Sub Rosa (also RR) **A Scanner Darkly**, a Boston band who've been compared to **Minimal Compact**, offer this is **The Wxyz**, while **Click Click's** **Rorschach** Testing LP (on Play It Again, Sam) is made available on CD. From Ediesta there's the second single from **The Hill Bandits** — **Nowhere Train** — and Hull's answer to everything in **Death By Milkfloat's** **The**

Absolute Non-End. All this through Red Rhino as is **In Sotto Voce's** self-titled 12-inch on Aniler — which is acclaimed as the electronic sound of Ljubljana, Yugoslavia.

THE WE BITE label continues its barrage of hardcore-affected noise surges with **Hype's** **Burned** LP (the second set from this Canadian outfit). That's available through Revolver, as is **We Bite's** **Fung** LP. **Amiga Sistas** — which is described as "nasty hardcore from California" — there's German hardcore from **LWS** (who combine h-core with **Iron Maiden** melodies) on the LP **Just Confused**, plus German thrash/metal with **Death In Action's** **Toxic Waste** album. Finally, from **We Bite**, there's a compilation of **HDC's** deleted EP cuts on **More Dead Gods 1981** — '87.

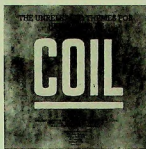
SOME BIZARRE subsidiary, K&Z2 has signed **Blowzabella**, a London outfit who combine traditional acoustic instruments to provide a new and quite different sound. Their debut LP, **Pingha Frenzy**, captures them live on tour in Brazil and will be available through Rough Trade and

the Cartel. Also through RT and the Cartel, **The Weather Prophets** return to Creation with a real four-de-force on the album judges, **Juries And Horsemen** which includes their recent single **Hollow Heart** and a selection of fine rock-orientated harmonics.

RED RHINO is handling the intense but enjoyable releases from the Belgian Sub Rosa label but all of them are in limited quantities. The latest three packages include a CD version of the now deleted **Lilbeck** set **A Baptism**, a specially recorded album from **Test Dept** titled **Terra Firma** and a beautiful ambient package titled **Myths 3**, with contributions from **Jon Hassell**, **Harold Budd**, **Gavin Bryers** and **Les Archives Sonores** **Sub Rosa**. Also through RR is the debut rap/hip-hop opus from Hacienda-faves **MC Buzz B**. On the Play Hard label it's a 12-inch only groove titled **Slap Head**.

THERE'S A couple of Rubble releases from the Bam Caruso label — for some reason volumes seven and 10 roll out together and feature the usual variation of styles. Volume seven, **Pictures In The Sky**, has contributions from **The Orange Secured**, **The Koobas**, **Onyx**, **Flying Machine** and more, while volume 10, **Professor Jordan's Magic Show**, has **The Herbs**, **Sub Rosa**, **Ivot Fogg 5 AM**, **Event**, **The Kytes** and a whole bundle of others. Both records are available through Revolver, which also delivers into the varied musical sea with **The Oppressed's** **Dead And Buried** posthumous album on Oil and **The NY Citizens'** debut UK album, **Pounding The Pavement** on Ska.

THE VINYL Solution label, through Pinnacle, continues to delve into the grungiest of guitar pockets with two new releases testing the boundaries of the noise-polluted genre. **Perfect Dime**, from Ipswich, nail the hard and fast, long and short of it on their four track 12-inch **Regular Jailbreak**, while the marvellously intense **Bob Throver**, from the West Midlands, have their bombastic debut set, in **Bottle There Is No Law**, as a timely vinyl introduction to their hardcore/thrash metal assault.

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BLOWZABELLA: more harmless larking about

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Figuring out Radio One's top 40 fixation

SO ROGER Lewis believes the top 40 is irrelevant. He maintains in *MW* May 21 cover story that Radio One leads the way, stating that last week 21 out of 40 A-list records were not in the top 40, and 10 out of 20 B-list records were not in the chart.

On the surface this sounds very creditable. But what if we analyse the actual plays per record, working from the Airplay list in the same edition of *MW*, playlist w/c 10.5, actual plays were 14.5. As the list is made up from records attracting more than three plays in a week, we can assume that any less plays are insignificant. Given this, the list shows a total of 21 A-list records with 317 plays between them. Of these, 14 are top 40 records with total plays of 239, that is more than 75 per cent of A-list airplay. Of the remaining six A-list records, two are new release follow ups to number one singles, between them attracting 34 plays. We could quite justifiably include these as chart records, thereby increasing top 40 plays to 273. That is more than 86 per cent of A-list play.

A similar analysis of the B-list reveals 22 records, total plays 214. Of these just nine are top 40 but still accounting for 103 plays, more than 48 per cent. Again, of

the remaining 8-listings, seven are follow ups to recent top 40 successes totalling 59 plays. These would increase top 40 plays to 162, more than 75 per cent.

Finally, if we take total plays from both play lists, A's 317 plus B's 214 equals 531 plays. Of these, effective top 40 plays were A's 273 and B's 162 making 435 plays during the week. That is almost 82 per cent of Radio One's play list records.

As Mr Lewis continues in the article, "I do wish certain people in the UK would appreciate this".

Tony Brinsley
Director, Talent Bank Management, Noel Street, London W1.

Technology's the battle, not charts

THE QUOTE of my IMMC remarks ("In the UK we are just about keeping our heads above water in terms of getting it together with the charts" — *MW*, May 28) is very misleading and has been taken by some readers to mean that Gallup is somehow struggling with the chart. This is not what was meant at all.

I was actually talking about developments in technology, and said that if in the UK — where the chart systems are by far the most sophisticated in the world — we are only just keeping pace with the

changes in information technology, then other countries must be far behind in producing the information industry needs.

This was a call for forward thinking, not a revelation that Gallup is having problems. *MW* readers can be assured that there is no crisis at Finchley Road and the chart systems, thanks to the industry's big investment last year, are in better shape than ever.

Godfrey Rust, charts manager, Gallup.

Odgen — still battling for Russian rock

I WOULD like to correct the largely negative impression created by the recent article about trading with the USSR based on an interview with me [Odgen says "Is It Worth It?"].

Any new market with the potential of the USSR's which already has an annual LP volume of 200m units from a population of 280m has got to be exciting. The difficulty the record industry faces is only the same difficulty faced by any other industry trading with the USSR — the non-negotiable status of the Rouble. If general secretary Gorbachev's policies under "Perestroika" continue to prosper, as we must surely hope they do, then it is just a matter of time before the Rouble's status changes and the

West begins to trade openly with the USSR. There are 100m European Russians just waiting to be able to buy Western popular music and with the spare Roubles to do so.

Here at MPL we are very excited by our deal with Melodyia and our only disappointment so far has been the artificial limit placed on the quantity of Paul's Rock And Roll album which Melodyia can manufacture due to the non-availability of hard currency at this time.

Richard Odgen, MPL Communications, Soho Square, London W1.



PAUL McCARTNEY: still eyeing the Russian market

New theory explains singles' death

PROMPTED by David Cliphams' letter and recent articles on the declining singles market I felt I must put pen to paper.

The most obvious reason for the decline of singles sales must surely be the demise of the outchanger record player.

How come nobody seems to be aware of this? In the halcyon days of the Sixties one could load half a dozen records of one's choice in one's preferred order. I haven't seen an outchanger on sale for ages.

Punters would prefer to put on an LP and leave it rather than having to change records every three or four minutes.

I have also shown in the latest edition of *Jocks* that the DJ market has remained constant, which would account for the buoyancy of the 12-inch (they also last longer for the domestic punter too), and substantiate that it is punters failing to buy the most popular items that has caused the decline.

My research also shows that DJs are looting up with CDs at a very fast rate too. When the nation's mobile DJs start buying CDs as opposed to vinyl the medium will certainly die.
Theo Loyla, Hawthorne Corner, Herne Bay, Kent.

MORE NEWS

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Aural Sects Week reaches new limits

What have a heavy-message, thought-provoking trio from Vancouver and a joyously rooty, sprawling nine-piece reggae outfit got in common? Answer: links with the producer Adrian Sherwood and two of the best performances in the second City Limits/Greyhound Aural Sects Week. Both Skinny Puppy, who opened last month's Rock Week by bombarding us with thrilling sounds and gruesome stage props, and Noah House of Dread, with their quintessential dreamy dance reggae, were staggeringly good. If you weren't there, you were square!

Both Aural Sects events have been organised by Andy Darling, Matt Preston and Karen Pierce at City Limits with Dave McLean and Tony Dobson for Some Products, who are reviving the West London venue's flagging fortunes. The second event had an international flavour, with New Zealand band The Exponents and Runig, Scotland's answer to U2*. There was also Gothic with Ghost Dance plus main support Hiding Place, who had been recommended by NME's reviews editor Helen Mead. The Greyhound warmly welcomed the Flatmates and skaterocks The Shapids, who were rescheduled because Ed Sheehy had an exam on the Friday!

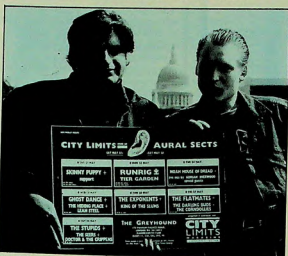
Like the first Rock Week, when four of the six nights sold out including World Domination Enter-

prises, Loop and McCarthy), the second event that has been a roaring success, with several of the nights selling out. Just like last time, interest from record companies, agents, press and the public has been enormous. Companies like CBS and RCA bought lots of tickets, although Skinny Puppy singer Ogrre said: "We asked our record company (Capitol) not to buy too many because we wanted as many fans as possible to be able to come as it was our first ever UK gig." And they did, McLean said, "it was packed for Skinny Puppy, we had to close the doors on the night and turn people away." A&R interest was keen. Representatives from different majors were reportedly foaming at the mouth with eagerness to sign Runig. McLean said: "Last time, McLean signed Ulac Time (Steven 'Tin Tin' Duffy's band) after they played."

Interest from bands was high. Skinny Puppy returned to see Noah House of Dread and were very impressed. Ogrre commented: "I really enjoyed it. I'm not used to reggae gigs but it had a great atmosphere. Really different, and Adrian (Sherwood) did an excellent job on the sound."

The Rock Week idea began when McLean started running The Greyhound in February. He had worked with Preston before, when booking bands for King's College. Preston said that McLean prom-

The Fulham Greyhound took on a new lease of life last month when the crowds and bands descended for seven nights of rock. Sarah Davis was there



MATT PRESTON and Andy Darling of City Limits

oted Mantronix, The Christians and T'Pau just before they broke. So when McLean phoned Preston promoting The Greyhound, Preston said, "brilliant! It's the perfect venue for this idea I've got." The idea was the City Limits Rock

Week. Originally planned for the end of March, it was changed to the end of February, giving Some Products just three weeks to organise it!

McLean said: "We start by booking a band that's really hap-

pening. The first week it was World Domination Enterprises. They were all over the press. So we booked them, phoned round the agents, told them we had World Domination. They'd say, 'What! You haven't got them. You're joking.' And we got the other bands through that." This time the organisers came up with a list of over 100 bands. McLean said, "World Domination were a hard act to follow. So we decided on Runig, who are big. They're sold 50,000 copies of their album, and recently sold out the Town and Country." Dobson added: "Our coup this time was Skinny Puppy. Their agent — Worldwide Talent — phoned us up! After that, the phone didn't stop ringing."

City Limits undertook all the promotion, providing artwork, lists of contacts and other services. With their help, Some Product printed and distributed 40,000 leaflets advertising each event.

The dynamic City Limits/Greyhound team are not stopping here. Another Rock Week is planned for the summer; some headlining bands will have relatively unknown supports to give newer bands a chance. In November, a similar event is in the pipeline, this time at the Town and Country. They plan at least four events a year. As Preston said, the united force of the magazine and venue is a "potent combination."

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THE BIDDING for Motown is hotting up, we hear, with Bertelsmann, PolyGram and Virgin joining MCA and Boston Ventures... Also in the US PolyGram is reviving its Mercury and Polydor labels as full, independent operations, having kept A&R, sales and marketing functions under the Wright banner in recent years... All the leads to the identity of the new Arista MD have gone cold, so we've put Sherlock Holmes on the case (geddit? you will)... Following Dooley's revelation last week that South African television was interested in screening the Nelson Mandela concert, organisers of the Wembley event have made it clear that under no circumstances will they sell the programme to the apartheid regime... Record Merchandisers deputy chairman and former managing director Hassan Akhtar officially ended his association of more than 10 years with the distributor at the end of May but anticipates re-emerging somewhere in the entertainment field... Could CBS Inc really have granted Sony rights to the CBS name for no more than three years? A Sony label may debut even before that time is up as that is one of the suggestions for the new west coast label to be headed by Jerry Greenberg... CBS claims that Nitefile is the first compilation of "non-hits" to top the chart for seven years... Has anyone noticed how record company reception areas are beginning to look like ad agency HQs? It's appropriate for CBS, considering its location, but it's reckoned that the MCA front area will look like a scene from Blade Runner by the time Tony Powell is finished... THE LAST four BPI chairmen (Chris Wright, Obie, Rob Dickens and now Peter Jamieson) have all been chairmen of their respective companies, so several likely lads among the MDs keen to succeed Jamieson in two years time know what they have to do... Jamieson gave a stirring first address as chairman, reminiscent of Martin Luther King's "I had a dream" speech and he promised/threatened to "mobilise" the wider resources and staff of member companies to further the BPI's cause... Dickens said that he could now "get back to being a hooligan on the sidelines with Paul Russell" in stepping down as chairman and after his own statesmanlike speech, Dickens gained sympathy from his successor for having been "embalmed and judged continuously by his peers as well as by his enemies"... "I wouldn't have changed it for the world," Dickens told the AGM from the heart in describing the learning process he'd been through... Council meetings should continue to be interesting with Obie agreeing to be vice chairman... PolyGram's Clive Fisher has taken over from WEA's Fran Nevrlka as chairman of the rights committee, while Pinnacle's Steve Mason heads the dealer liaison committee... Looking to further exploit the awards, charts and other tangible products for the BPI, a full-time commercial director will be appointed... Referring to the mishap which capped the last BRIT awards, it was said that the next would be broadcast on a tape delay.



BAT OUT to sell: Adam West calls in at the Virgin Megastore in Glasgow.



STAR 'N' stripes: Seventeen-year-old Roscoe is feted after signing to Manchester-based Zebra International Records.



OFF PAT: PRT and Post Music celebrate their gold discs for the Postman Pat album.



BAZAR EVENT: Thereza Bazar celebrates her birthday with a little help from her friends and London Records.



EMPIRE STATED: Parlophone staff make Empire feel welcome after their showcase at Ronnie Scott's.

COMMENT

The BPI has come a long way in 15 years and celebrated the anniversary of its AGM on Friday. The AGM, however, also heralded a potentially disturbing development which has upset a number of influential members (see p.1). There are fears that because of narrow political objectives the exclusive club that is the BPI council could become a bit too exclusive, with voting power reflecting the marketing muscle of the majors. And judging by the unprecedented amount of lobbying which has gone on behind the scenes this year, it surely won't be long before a strike force is out there in the field helping to engineer the "right result". "I will not be lobbied," a determined Rupert Perry told me last week, and before it gets to the stage where campaign slickers, name badges and promotional T-shirts with a candidate's smiling face emblazoned across them start whizzing through the post next year, perhaps it's worth recalling that the BPI is there to tackle the vital issues of the day, not each other.

One of the greatest achievements of the BPI has been

its ability more often than not to arrive at a consensus view amidst a welter of seemingly conflicting stances. Member companies large or small should never let the politicking obscure the issues, otherwise there may suddenly be less of the business to argue about. And if the BPI is ever left with an unrepresentative rump council, the organisation may not survive to celebrate another 15 years.

If the council is looking for topics for its agenda, how about starting with this one: Should we save the single? Should we kill the single? Are rumours of its death greatly exaggerated? A growing number of execs at the sharp end of breaking acts and selling records reckon the BPI has the main remedy in its own hands — amend the chart rules to get rid of any fancy singles configurations which contribute to chart returns but not income. This will be seen at one of the key topics of 1988.

David Dalton



HUGE ORDER: WEA staff help Rod Stewart launch his new album, Out Of Order.



ASTON EXPRESSWAY: CBS sales director John Aston at Heathrow with dealers he took to see Bruce Springsteen in New York.



CREST OF A WAVE: Billy Ocean, his band and promoters celebrate at the end of his sell-out tour.

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