

MUSIC WEEK

Top 100

October 1988



£1.90 U.S.\$3.50

ISSN 0265-1548



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CONSERVATIVE



"I used to be a shy boy-o..."

LABOUR

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GUARANTEED TO GE**

BANANARAMA



THE GREATEST HITS COLLECTION

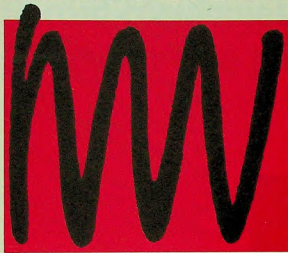


GREATEST HITS COLLECTION. T ANY PARTY GOING.

On October 10 we launch Bananarama's Greatest Hits Collection – the ultimate party record. It features 14 smash hits from Britain's most successful girl group ever. There is a massive campaign to support the release including national TV advertising – the major TV regions include London, Lancashire, Yorkshire, Tyne Tees, Central, Central Scotland, HTV and Anglia. There is also national flyposting, press advertising in Smash Hits, Just 17 etc, and major in-store display activity. The Bananarama Greatest Hits Collection. The tracks are: Venus, I Heard A Rumour, Love In The First Degree, I Can't Help It, I Want You Back, Love Truth And Honesty, Nathan Jones, Really Saying Something, Shy Boy, Robert De Niro's Waiting, Cruel Summer, It Ain't What You Do, Na Na Hey Hey, Rough Justice. On LP – Rama 5, Cassette – Kramc 5, CD – 828 106-2 (includes 4 extra tracks). For the good of the party order from Polygram 01-590 6044.



MUSIC WEEK



£1.90 U.S.\$3.50

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European royalty deal set to open floodgates

A RADICAL new system for payment of mechanical royalties is gaining a substantial new foothold following a deal between BMG Music and German rights collecting agency GEMA.

The agreement means that record companies across Europe will pay to just one society and it is being seen as one of the first of a

flood of such deals. British publishers are taking a positive view of the proposed central licensing agreement.

"We don't view the situation with great apprehension but we are actively arranging meetings with both parties to ensure that rights owners' interests are fully protected," says EMI Music Publishing's Peter

LP compilations: ban looms

THE EXCLUSION of multi-artist compilations from the album chart is one step closer this week. The issue has been discussed by the BPI charts committee (MW, October 1) which is now recommending to the organisation's council that the ban be implemented.

However, companies which make the bulk of their living from compilations — the TV merchandisers in particular — are angry about the proposal and are considering hitting back.

There is talk within the sector of trying to involve the Office of Fair Trading in the matter. The compa-

nies would argue that exclusion from such a powerful marketing tool as the chart would constitute a restrictive trading practice.

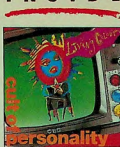
Even so, those companies are reluctant to talk about the move at this stage for fear of offending the major record companies who supply them with repertoire.

The possibility of banning compilations arose as a reaction to the dominance of the number one slot by albums in the Now and Hits series.

The issue will now be discussed at the BPI council meeting on October 26.

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Prison for tape pirate

A CASSETTE manufacturer who produced pirate tapes in addition to legitimate product has been sent to prison by a judge at Worcester Crown Court.

John Wood (53) was running the counterfeiting operation as a sideline to his legitimate business of Palotech Ltd, Warwickshire, and Cassette Duplicators Ltd of Hereford & Worcester. He pleaded

guilty to charges under copyright and counterfeiting legislation and was given a six-month sentence with four months suspended.

His sons, Mark Wood (23) and Ian Wood (19), admitted the same charges and were fined £350 and £300 respectively and each ordered to pay £195 costs.

After the hearing BPI director general John Deacon said: "We are delighted by the serious view taken by the court of this case."

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BMG: 'best year ever'

BMG RECORDS UK achieved its highest turnover ever and doubled profits last year, says chairman Peter Jameson.

Speaking at the company's sales conference in Jersey, he said that to maintain turnover of over £50m next year BMG would be improving its commitment to compact discs, three-inch CDs, budget music, music video, classics and would also be considering compact disc video.



GEORGE HARRISON, flanked by WEA's Rob Rickins, Ray Still, Paul Conroy and Andy Murray at the company's sales conference in Eastbourne

'Decline and fall' of pop TV

THE DECLINE of music on television is being bemoaned by WEA's US division executives who say the situation has added to the "difficult market conditions" of the last year.

Speaking at the company's annual sales conference in Eastbourne, US Division managing director Paul Conroy told delegates that the showing of US videos has been greatly restricted in 1988. He said that the Chart Show has a policy of airing only two US videos each week, and commented that

the "gloomy picture" was compounded by young radio producers, particularly at Radio One, viewing the current crop of US artists with disdain.

Ray Still, the deputy managing director of the division, agreed that the dwindling number of regular pop programmes — the first series of Channel Four's *Wired* has just finished — and television music specials had become a worry for the company.

TO PAGE FOUR ▶




New records

TAKE IT SO HARD

His first-ever solo single from his first-ever solo album on 7" (VSI125) and 12" (VSTI125)

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Order through your Virgin Rep or EMI tele-sales

AGAINST ALL ODDS
Writer: Phil Collins
Publisher: Hit & Run Music (Publishing) Ltd.

BRAND NEW LOVER
Writers: Pete Burns, Stephen Coy, Timothy Laver,
Michael Percy
Publisher: Warner Chappell Music London

DON'T GET ME WRONG
Writer: Chrissie Hynde
Publisher: Clive Banks Music Ltd.

EVERYBODY WANTS TO RULE THE WORLD
Writer: Chris Hughes

HEART AND SOUL
Writer: Carol Decker, Ronald Rogers
Publishers: AMP Publishing, Virgin Music
(Publishers) Ltd.

HERE I GO AGAIN
Writers: David Coverdale, Bernie Marsden
Publisher: Warner Chappell Music London

HOLDING BACK THE YEARS
Writers: Mick Hucknell, Neil Moss
Publisher: SBK Songs

I KNEW YOU WERE WAITING
Writer: Simon Climie
Publisher: Chrysalis Music Ltd.

THE 1987 PRS AWARD WINNERS

I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR
Writers: Adam Clayton, Dave Evans, Paul
Hewson, Laurence Mullen
Publisher: Warner Chappell Music London

IN THE AIR TONIGHT
Writer: Phil Collins
Publisher: Hit & Run Music (Publishing) Ltd.

INVISIBLE TOUCH
Writers: Tony Banks, Phil Collins, Mike
Rutherford
Publisher: Hit & Run Music (Publishing) Ltd.

IS THIS LOVE
Writers: David Coverdale, John Sykes
Publisher: Warner Chappell Music London

LADY IN RED
Writer: Chris de Burgh
Publisher: Rondor Music (London) Ltd.

PRS SONGWRITER OF THE YEAR
Phil Collins

PRS PUBLISHER OF THE YEAR
Warner Chappell Music London

LAND OF CONFUSION
Writers: Tony Banks, Phil Collins,
Mike Rutherford
Publisher: Hit & Run Music (Publishing) Ltd.

LESSONS IN LOVE
Writers: Boon Gould, Mark King
Publisher: Warner Chappell
Music London

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ASCAP congratulates
our PRS writer and publisher members
whose songs are licensed through ASCAP and
were among the most performed in 1987.

James Fisher, U.K.
Regional Director
ASCAP Suite 10
52 Haymarket
London SW1Y 4RP
930-1121

LOVE IS FOREVER
Writer: Billy Ocean
Publisher: Zomba Music
Publishers Ltd.

ONE MORE NIGHT
Writer: Phil Collins
Publisher: Hit & Run Music
(Publishing) Ltd.

SOMETHING ABOUT YOU
Writers: Boon Gould,
Phillip Gould, Mark King, Michael Lindup
Publisher: Warner Chappell
Music London

TAKE ME HOME
Writer: Phil Collins
Publisher: Hit & Run Music
(Publishing) Ltd.

TELLING ME LIES
Writers: Betsy Cook, Linda Thompson
Publishers: Firesign Music Ltd.,
Warner Chappell Music London

THROWING IT ALL AWAY
Writers: Tony Banks, Phil Collins, Mike
Rutherford
Publisher: Hit & Run Music (Publishing) Ltd.

TONIGHT TONIGHT
Writers: Tony Banks, Phil Collins, Mike Rutherford
Publisher: Hit & Run Music (Publishing) Ltd.

TOUCH ME IF I WANT YOUR BODY
Writers: Jon Astrop, Peter Harris, Mark Shreeve
Publisher: Zomba Music Publishers Ltd.

LICENSED THROUGH ASCAP ARE:

TYPICAL MALE
Writers: Terry Britten, Graham Lyle
Publishers: Myaxe Music Ltd., Rondor Music
(London) Ltd.

WALK OF LIFE
Writer: Mark Knopfler
Publisher: Rondor Music (London) Ltd.

WHAT'S LOVE GOT TO DO WITH IT
Writer: Terry Britten
Publisher: Myaxe Music Ltd.

WHAT YOU GET IS WHAT YOU SEE
Writer: Terry Britten, Graham Lyle
Publishers: Myaxe Music Ltd., Rondor Music
(London) Ltd.

**WHEN THE GOING GETS TOUGH (THE TOUGH
GET GOING)**
Writer: Billy Ocean
Publisher: Zomba Music Publishers Ltd.

WHERE THE STREETS HAVE NO NAME
Writers: Adam Clayton, Dave Evans, Paul
Hewson, Laurence Mullen
Publisher: Warner Chappell Music London

WITH OR WITHOUT YOU
Writers: Adam Clayton, Dave Evans, Paul
Hewson, Laurence Mullen
Publisher: Warner Chappell Music London

YOUR WILDEST DREAMS
Writer: Justin Hayward
Publisher: Bright Music Ltd.

Record companies concede CD royalty rate principle

THE EUROPEAN record industry has conceded the principle that mechanical royalties for compact discs should be calculated on the price of the CD and not the corresponding LP. The concession has been made in the new contract between IFPI and the collecting societies' body BIEAM which was signed in Amsterdam in September.

While the basis for CD royalties

will now be 11 per cent of dealer price, bringing the format into line with albums and cassettes, the new rate is to be phased in gradually. The three-year deal between BIEAM and IFPI which covers continental countries is backdated to January 1988 and for the current year CD royalties will be subject to a "transitory deduction" of 20 per cent. This deduction will itself decrease in

subsequent years, thereby increasing the amount paid to publishers and writers. For 1989 the transitory deduction will be 15 per cent and for 1990, 10 per cent.

The net result of the new arrangements is that the CD royalty rate throughout Europe will be 7.6032 per cent for the first half of 1988 and 7.392 per cent for the second half.



CHINA RECORDS releases a new album *In The Dynamite Jet Saloon* by Dogs D'Amour this week to coincide with the group's UK tour.

● THE JAMES TAYLOR Quartet here will album *Wail A Minute* released on Urban this week to tie-in with British dates.

● A NEW album Strip-mine by James is released this week by blanco y negro/Sire and will be supported by a UK tour by the band.

● LONDON BEAT are supporting the RCA release of their debut album *Speak* with a British tour.

● MUSIC PRESS ads, flyposting and in-store posters will support the release of Deacon Blue's new single *Real*. The group is also on CBS this month. The lone kid on our tour this month.

● MCA RELEASE a new single *From A Distance* by Nancy Griffith this week to coincide with her UK tour.

● GAIL ANN Dorsey's new album *The Corporate World* is released by WEA on October 10 to tie-in with British dates.

● ANDREW LAUDER's new label Silverstone releases its first single this week. *Elephant Stone* by The Stone Roses will be distributed by ABC.

● ABC RECORDS has re-released *The Highmarch* single with Henry The Wisp replacing the original A-side *Double Shot Of My Baby's Love* to tie-in with the band's UK tour. The single is distributed through Revolver/Cartel.



NANCY GRIFFITH, new single for UK tour



DEACON BLUE: press 'n' posters back single

MUSIC WEEK



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New Music Week Directory free to subscribers only in January 1988.

BBC plugs into data

THE BBC launches its £1.2m Radio Data Service this week after more than 18 years of research and testing.

The free service sends an invaluable signal with FM broadcasts which enables automatic tuning, programme identification plus an accurate clock facility for the listener.

It will operate on all BBC net-

work and local radio services from a central computer at Broadcasting House but listeners will need RDS equipped radios.

The BBC Enterprises division hopes to have RDS radio sets on the market by the end of the year. Meanwhile, RDS had its public launch at the BBC Radio Show celebrating 21 years, at Earls Court, on Saturday.

White back on board at Music Week

ADAM WHITE is rejoining the Music Week fold 10 years after leaving to work in the US. He becomes contributing editor (international) and will be helping to expand MW's international coverage and develop specific new projects for the paper.

White — MW's deputy editor at the time he moved to join *Sailboard* — was international editor and eventually editor-in-chief of the US trade publication. He was most recently New York bureau chief for Radio & Records before deciding to return to London with his family.

"We are fortunate in being able to draw on Adam's depth of experience of a time when Music Week is seeking to spread its interests," says MW's editor David Dalton. "We have some exciting plans to provide our readers with a wider appreciation of key markets."

MUSICAL Chairs

CHANGES AT BMG/RCA: Following the departure of BMG Enterprises director Humphrey Walwyn, former RCA marketing director Gareth Harris is appointed senior director of the enterprise division. Roger Seman replaces Harris as marketing director for the RCA label having previously been divisional manager of the Motown label. Two of the BMG sales team have been promoted to national accounts manager — former senior salesman for the southern region Richard Storey and former southern region manager Steve Owens.

● TV MERCHANDISER Stylius is claiming to have run the longest commercial for music and video product ever shown on TV. A four minute commercial showcasing the company's album range was broadcast on TV-am last Sunday (2).

BOMB THE BASS INTO THE PLAGION

OUT OCTOBER 10TH

DOOD LP | CASSETTE | CD

Phil Collins and Warners lift top ASCAP honours

PHIL COLLINS and Warner Chappell's UK operation scooped top honours at last week's awards dinner hosted by the American Society of Composers, Authors and Publishers.

The awards honour Performing Right Society members whose titles were among the most performed songs in 1987 licensed by ASCAP in the US.

Collins was named songwriter of the year for his involvement in eight Genesis and solo songs published by Hit And Run Music which each received individual awards. Warner Chappell Music London wasPRS publisher of 1987, having achieved nine individual awards largely for songs penned and performed by U2 and Level 42.

A special award was made toPRS country songwriters of the year Linda Thompson and Betty Cook for Telling Me Lies and other songwriters on hand to collect awards included Simon Climie, Chris



PHIL COLLINS celebrates with fellow winners at the ASCAP event

Hynde, Billy Ocean and Graham Lyle and Terry Britten.

The awards were presented by ASCAP's UK regional director James Fisher and managing director Gloria Messinger who promis-

ed the more than 170 music industry people attending that songwriters could rely on ASCAP to "extract every last cent" in the face of growing pressure to diminish income for rights holders.

Rattle scoops award for EMI

SIMON RATTLE conducting the City of Birmingham Chorus and Symphony Orchestra's performance of Mahler's Symphony No. 2 led to a triumphant trowl of eight awards for EMI at the 1988 Gramophone Records Award.

Rattle collected the premier record of the year prize for the album which won out in the orchestral and engineering and production categories.

Rattle was the first time the announcement of the top award had been held back until the day of the ceremony and a sales boost for the release is confidently expected.

Other winners among the 16 categories included Virgin, scoring in its first year of operation in the classical field with a recording of Britten's Paul Bunyon — chosen in the operatic section.

PolyGram buys Welk

POLYGRAM INTERNATIONAL Music Publishing has doubled the number of copyrights it controls by the purchase of the Welk Music Group.

The 27,000 songs in the seven catalogues owned by Welk range from the entire Jerome Kern catalogue to current material — Welk had 13 songs in the US country top 100 at present.

Dean Kay, vice president and general manager of the Welk Music Group will move to PolyGram with the catalogue and PolyGram's chief executive officer David Hockman says: "The Welk group's strong Nashville presence will complement our recent Cedarwood catalogue acquisition and our Dick James catalogue."

Greenberg takes helm

FORMER PRESIDENT of Atlantic, United Artists and Alco Records Jerry Greenberg is to become senior vice president and general manager of CBS' new US-based label.

WTG records, located on the West Coast, will become one of six wholly-owned labels under the CBS Records Division, the domestic arm of CBS Records Inc.

CBS Records Division president Tommy Mottola says the label was formed to give CBS a stronger presence on the West Coast and enable it to utilise a wealth of talent there.

Greenberg adds that the label will be officially launched this month. "Our intention is for WTG to be a broad-based pop, rock and R&B music label," he says.

"We plan to build a roster that will have both exciting and innovative new artists as well as establishing major recording names."

The label is starting out with its own promotion and A&R departments with Epic handling publicity and video promotion and CBS distributing product.

First releases include Michael Rodgers, Eighth Wonder and the soundtrack to the film Twins.

Needletime: more talk

THE PROTRACTED needletime negotiations have resulted in another meeting between the two sides next Wednesday (12).

Public Performance Limited is at present considering a short-term deal proposal from the Association of Independent Radio Contractors and will give its views at the meeting next week.

PL chairman John Brooks believes a solution is in sight.

Profits up for Lloyd Webber

ANDREW LLOYD Webber's Really Useful Group has announced pre-tax profits of £6.2m for the year to June 30.

This represents an increase of 7.6 per cent on last year's £5.7m with after tax earnings attributable to shareholders up to £3.8m compared to £3.5m.

The group says the increase in profits is principally due to the continuing success of the theatre productions.

Midem reshuffles in efficiency drive

THE MIDEM Organisation in London is undergoing a name change and staff reshuffle in a bid to improve efficiency.

Since the organisation was taken over by Telco Communications 18 months ago, plans were made to re-structure the company's UK offices.

Both the London and New York offices now have the title International Exhibition Organisation Limited and sales director Peter

Rhodes becomes managing director of the London operation.

"The changes are all related to the Telco takeover," says Rhodes. "We were a separate company but once that deal expired Telco took us on board."

He says the changes will mean greater efficiency and will lead to a better service for Midem's clientele. The management is making a large investment in the company to try and shape it up and have

Royalties

► FROM PAGE ONE

agreed central licensing deals. Stephen Shrimpton of WEA International comments that his company has established a committee to look into the pros and cons of such an agreement. "We are making things slowly," he says.

Decline

► FROM PAGE ONE

Programmes like *Wired* are crucial to us. We particularly need shows like that, which was, in my opinion, more serious than the *Chart Show*."

Still added that the changing face on entertainment television has meant that record companies have to be prepared to invest in co-production of programmes to achieve results. He pointed to *Procrastal* programme on Paul Simon, which was co-produced with the BBC, for evidence of the success of such ventures. Orders for 100,000 copies of the album were placed the day after the documentary was shown and similar results were spawned by the co-produced programme on Fleetwood Mac which attracted more than 3m viewers.

On a more positive note, Paul Conroy said that marketing and TV campaigns, special projects and the development of new artists such as Tracy Chapman and Debbie Gibson had left WEA in a position to finish the year "with all guns and roses blazing". He forecast £4.5m worth of sales up until the end of the company's financial year — a figure equivalent to 10m albums and 4m singles.

Earlier, company chairman Rob Dickinson described WEA's £60m turnover for 1988 as a "year of achievement" and highlighted the success of last year's decision to split the company into separate UK and US divisions.

Prison

► FROM PAGE ONE

Deacon went on to praise police for their co-operation in raiding WEA's factories where 12,000 illicit tapes were seized.

BPI legal adviser Patrick Isherwood says that since the early Eighties has a legitimate business been found, it is manufacturing and selling its own product — a product was of extremely high quality and convincing artwork gave them a veneer of authenticity. He comments: "They are perhaps the most professional pirate tapes the BPI has encountered in recent years."

a greater input into Midem in France," he says.

"Hopefully, it will give us more weight to get the BPI office to react more for improvements for our clients."

The new name for the London office is actually a reversion to its original title and other staff changes include secretary Debbie Carney who becomes UK administrator.

Woman BRIEFING

MOSCOW: The Soviet Union's first music trade fair will be held at the city's sports complex on November 1-5. It will be hosted by Soviet state record company Melodiya and countries represented include India, the Republic of China, Finland and countries of the Eastern Bloc.

WASHINGTON DC: The Record Industry Association of America reports seizure of 4m counterfeit cassettes in the first six months of 1988 — more than were confiscated in the whole of 1987 and representing a 283 per cent increase compared to the same six months period in 1987. In addition, 74 piracy-related arrests and indictments were made — up 105 per cent from the previous year.

HAMBURG: Pre-recorded music sales for the first half of 1988 increased by eight per cent to £2.3m units over the same period last year, according to statistics from the industry body Bundesverband Der Phonographischen Wirtschaft. CD sales increased 69.8 per cent to 14.6m units, cassette sales increased just three per cent to 24.5m units, LP sales dropped 10 per cent to 2.6m units. A singles showed the biggest decrease of the three formats, by 30 per cent to 9.5m units.

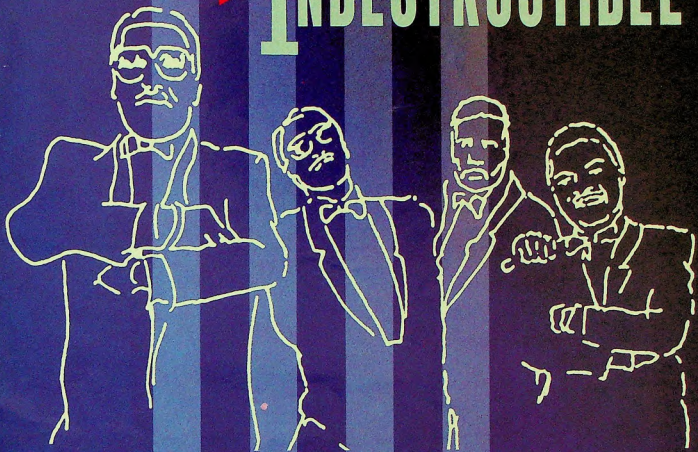
MOSCOW: Soviet media are increasing their involvement in the music business by sponsoring concerts. A number of sponsored events have already been held and in April leading national weekly *Onigovik* will present *Rock Against Drugs*, featuring Soviet and international artists. Soviet talent is also breaking international barriers in two acts, Pugachova and Leontiev, taking part in a two-month tour of India as part of a Festival of the Soviet Union catalogue.

OTTAWA: Former vice president of A&R of Capitol/EMI of Canada, Deane Cameron, has been appointed president of the company and replaces Richard Lyttleton who now heads EMI's international classical division in London, England.

LOS ANGELES: Enigma Entertainment chairman William Hain, who owns the Enigma Records label, is expanding into film production in a joint venture with Joe Regis & Associates, a film music consulting firm. The newly-formed Los Pictures Corp. has four titles in the works: two music-based and two dramas.

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and "LOCO IN ACAPULCO"
(from the movie Buster)

ARISTA



REPSPEAK

HERE ARE more pearls of wisdom from the Frontline trenches.

Rep: "We're putting everything behind this one... (It's crap but with enough hype it will sell)."

Rep: "I really like this one..." ("I'm never going to make the sales target").

Rep: "The band will be touring to promote the album..." ("They're doing one night at Hammersmith next January").

Rep: "We're not sure of the mid-week..." ("It hasn't even entered the top 200").

Rep: "The shop round the corner took 50 12-inches of this one..." ("I haven't sold any yet").

Thanks this week go to: John Harris, Sendadisc, Norwich; Mark Purse, Mark's Records, March, Cambridgeshire; Piers Garner, Bridport Record Centre, Bridport, Dorset; John Bailey's Records, Birmingham and Sleaf and Ali, Our Price Music, Portsmouth.

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

● **TERRY BLOOD** Distribution is cutting the price of its top 50 compact discs in what it says is a move to help the independent retailer at a time of tumbling CD prices.

While pointing out that prices vary, the company says prices are falling from £7.84 to between £7.19 and £6.99.

Hits LPs should chart say dealers

AS THE BPI continues to debate whether compilation albums should be eligible for the chart, a number of retailers are wondering why a simple system should be made more complex.

In their view, the straightforward principle that if it sells, it should chart ought to apply.

Doreen Hayes, of Tempo Records, Thirk, Yorkshire, explains: "If people buy the product in sufficient numbers, and they do, I can see no reason why it should not get into the charts. That's the whole idea isn't it?"

And Leela Claus, of Sounds Good, High Street, South Northwood, London, agrees. She says: "Some of these compilations sell extraordinarily well and reach high chart positions. Any album that does that well should be included, I think."

Graham Bennett, of Acorn Records, Shanklin, Isle of Wight, is another who thinks the compilations should remain chart material.

"The albums are all competing for a place in the market. If compilations do well then so be it. Mind you, I do tend to get tired of them."

But Clive Tonkin of Kays Rec-

ords, Bristol, agrees with the argument that compilations may hinder new talent's bid for the charts. "You look at them sometimes and it's all Fleetwood Mac and Brothers In Arms. But it is important to get a real picture. Perhaps a separate compilations chart is a possibility," he says.

A voice against compilations charting comes from Gordon Maxwell, of Barnstorn, Dumfries. He says: "It may be valid to say the chart would not be representative if they were excluded. But in my opinion they should be left out."

'If people buy in sufficient numbers, I can see no reason why it should not get into the charts. That's the whole idea isn't it?'

REPOF THE WEEK



PAUL CHISNALL receives his award from PolyGram sales director **Pete Rezon** (left) and chairman **Maurice Oberster**.

POLYGRAM HAS named Paul Chisnall as its album salesperson of the year.

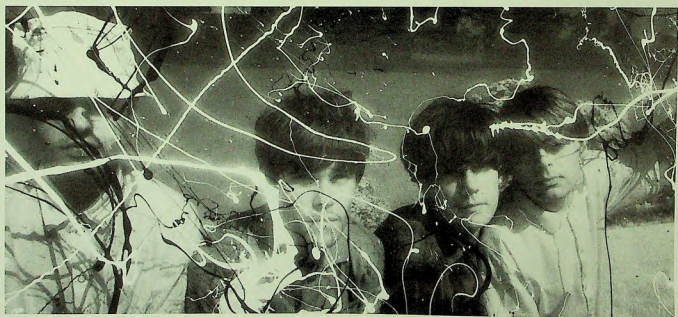
Chisnall (26) landed the award for his outstanding contribution to the company's album sales force team.

He works in the East London and Essex area, pre-selling albums, cas-

settes, CDs and new release videos.

Chisnall formerly worked at W H Smith's, starting as record sales assistant and working up to sounds manager before joining PolyGram two-and-a-half years ago.

His music interests range from Dire Straits to Luther Vandross.



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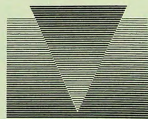
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HM hands out the birthday gifts

by Nicolas Soames
RICHARD DINNADGE has taken over as sales manager of Harmonia Mundi (UK) just in time to host the company's 30th birthday celebrations.

And the big gift from the label itself will be a special boxed set of six CDs for the price of just two CDs, for November 30 release.

The discs will give an overview of

the company's three decades in the forefront of early music, from Gregorian chant to Baroque orchestra music and including some of the classic vocal recordings of the Deller Consort.

But also part of the package will be a new recording from the US-based Philharmonia Baroque Orchestra under Nicholas McGonon of Handel's even-popular *Water Mu-*

sic — hailed at the Chicago Hi-Fi Show as the best sound to be heard in the dem booths.

Dinnadge, who joined HM just over two years ago as London West End sales rep, sees the bargain box as symbolic of his plans to consolidate the company's stature in early music, while broadening horizons into jazz and World Music.

With the capture of the US Arpaesque label and the domestic Collegium one, the UK firm has some 50 on its roster, and an agreement with WH Smith to stock the chain's product bolsters its High Street image.

"We have always been a very good specialist organisation, but we feel that there is a lot of our product which can appeal to a much wider market," says Dinnadge.

Meanwhile, his predecessor Richard Harrison, now Canfer's marketing manager, also retains early music aspirations. He has due out in December a recording of Handel's appropriately named *Chandos Anthems From The Sixteen*, directed by Harry Christophers.

"Chandos has maintained a remarkable reputation for recording English composers and mainstream repertoire, so I don't see why we can't do the same with early music," says Harrison.

But November's big issue is more in keeping with its track record — a two-disc (or cassette or LP) set of Elgar's *Dream Of Geranius* with two fill-up works by the Victorian/Edwardian composer then from the LSO under Richard Hickox.

BRIEFS

● A HIGHLY respected series of recordings of Shostakovich's Symphonies played by the USSR Ministry Of Culture Orchestra — reputed to be the finest orchestra in the Soviet Union — has just been released on Olympia. Symphonies Nos 4 (OCD 156), 10 (OCD 131), 11 (OCD 152), 14 (OCD 182) and 15 (OCD 179), were made in good digital recordings in the mid-Eighties. They are conducted by Gennady Rhodetsky who directed many of the works' first performances.

● TELARC FOLLOWS up its intriguing recording of the Berlin Philharmonic and Maazel of Wagner's Ring Without Words with another project involving an outstanding European orchestra — the Vienna Philharmonic. André Previn conducts Richard Strauss' *Also Sprach Zarathustra* and Told and Venkura (OCD 80187).

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1	100 GREATEST CLASSICS PART 2 VOL 1	TRAX CLASSIQUE	TRX135/TRXC135 (BMG)
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4	VIVALDI FIVE VIOLIN CONCERTOS	CONIFER	Jaap Schroeder DDD119/DDC119 (CON)
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7	WARSAW CONCERTO	CFP	Adri Boumenou/Alwyn Symp/Alwyn CFP4144931/CFP4144934 (E)
8	100 GREATEST CLASSICS PART 2 VOL 2	TRAX CLASSIQUE	Various TRX136/TRXC136 (BMG)
9	TCHAIKOVSKY/RIMSKY KORSAKOV	CONIFER	Vladimir Petroschoff/BFO DDD133/DDC133 (CON)
10	TCHAIKOVSKY 1812 OVERTURE	CFP	Charles Mackerras/LPO CFP101/TCCFP101 (E)
11	HOLST THE PLANETS	CONIFER	Geoffrey Simon/LSO DDD111/DDC111 (CON)
12	100 GREATEST CLASSICS PART 2 VOL 4	TRAX CLASSIQUE	Various DDD139/TRXC139 (BMG)
13	HANDEL MUSIC FOR THE ROYAL FIREWORKS	CONIFER	Francesco Macchi/MDSM DDD134/DDC134 (CON)
14	ELGAR CELLO CONCERTO	CFP	Robert Cohan/LPO CFP40342/TCCFP40342 (E)
15	ELGAR ENIGMA VARIATIONS	CFP	London Philharmonic Orchestra CFP40022/TCCFP40022 (E)
16	DIVORAK SYMPHONY NO 9	CONIFER	Geoffrey Simon/LSO DDD113/DDC113 (CON)
17	HOLST PLANETS	EMINENCE	Simon Rattle/PO EMX2106/TCEMX2106 (E)
18	VIVALDI THE FOUR SEASONS	EMINENCE	Makymuk/Polish Chamber Orchestra EMX2009/TCEMX2009 (E)
19	100 GREATEST CLASSICS PART 2 VOL 5	TRAX CLASSIQUE	Various TRX139/TRXC139 (BMG)
20	100 GREATEST CLASSICS PART 2 VOL 6	TRAX CLASSIQUE	Various TRX140/TRXC140 (BMG)

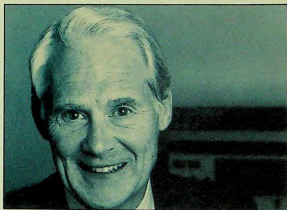
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EMI's Andy steps down

PETER ANDRY (right), the long-serving president of EMI's International Classical Division is to retire next March.

His successor is Richard C Lyttelton who is currently president of Capitol Canada. Lyttelton becomes president-designate of ICD on November 1.

Andry, who joined EMI in 1956 as producer and artist manager, will not be severing all links with the company. From April 1 1989 he will act as consultant to ICD, concentrating on artists and public relations.



New PRT label for Fifties classics

SOME of the best recordings from the Fifties made by Sir John Barbirolli and Sir Adrian Boult are being released by PRT on a newly launched Nixa Collector label on tape and CD at mid-price.

Although some of the recordings were issued a few years ago on CD, they were packaged simply, without programme notes. But Michael Gardener, classical and jazz manager of PRT, is convinced that these are

historic recordings with a well-defined collector's market.

The first five titles, issued this month, feature Barbirolli and the Halle Orchestra. They include Vaughan Williams' *Symphony Nos 2 and 8* (NIX CD 6001/NIX MC 6001) which has a playing time of 79 minutes; Elgar's *Symphony No 1* coupled with the Introduction And Allegro (NIX CD/MC 6002); and a programme of English music by Delius, Elgar, Bax and Butterworth (NIX CD/MC 6003).

They all contain programme notes concerning the Barbirolli, his relationship with the Halle Orchestra and the circumstances of the recordings. November will see five further titles, devoted to Sir Adrian Boult.

The CD dealer price is £4.86 converting to a rrp of £7.99, with the tape £3.04 dealer and £4.99 rrp.

The PRT list of classical labels at now distributes includes: CRD, Gimmell, AVM, Michele/Stradivari, Pickwick, Centaur and VMM.

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of Bingen 1098-1179)

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The Mirror Of Narcissus

(songs by Guillaume de Machaut, 1300-1377)

(CD - CDAG6097 CAS - A66097 LP - A66097)

The Garden Of Zephrus

(poorly songs of the early fifteenth century)

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● **BEST-LOVED Classics, Volume 1.** Various artists, EMI Laser CDZ 762500-2. ● **Best-Loved Classics, Volume 5.** Various artists, EMI Laser CDZ 762504-2. ● **Best-Loved Classics, Volume 7.** EMI Laser CDZ 762506-2. ● **Baroque Classics, Orchestre de Chambre de Toulouse, Louis Auriant.** EMI Laser CDZ 762516-2. EMI has entered the budget fray of the same time as PolyGram Classics, but decided, in its wisdom, to pitch the r.p. price one pound higher at £5.99. It remains to be seen whether this will make a great difference in sales, but suffice to say that the Best-Loved Classics series — eight compilation titles — is undoubtedly the best of its kind.

It may even force Trax Music's successful 100 Greatest Classics to review its pricing policy, for there is no doubt that the Laser series is far better in every way.

Housed in a white box, with the playing times prominently displayed on the front — all over 70 minutes — they consist generally of full DDD recordings with some analogue classics from the past by musicians such as Borrioli, Boul and Becham.

The parade of names is outstanding — Callas, Rattle, Marnier, Menuhin, Tennstedt, Karason — and the choice of works is popular but also interesting. They can confidently be stocked in bulk.

As an example, Volume 1 contains Bach's Toccata And Fugue in D minor by Lionel Rogg, the Hornpipe from Handel's *Water Music* played by the Linde Consort (1984), the Serenade from Don Giovanni sung by Thomas Allen (1984), the Allegro from Haydn's Trumpet Concerto played by Maurice Andre (1985) and Dame Joan Baker singing Schubert's *The Trout* (1981). It continues, with Previn, Muti, Preire, Tennstedt and others, for 72.12 minutes.

The individual programmes in the Laser label are fine too. There is Josef Suk's recording of Beethoven's Violin Concerto conducted by Boult — a well-defined musical performance if occasionally a little measured. And there is Giulini's 1979 recording of Mozart's Requiem, noble if a little operatic.

Both Weekend and Laser offer a Pachelbel/Albinoni selection. I marginally favour Decca's 1977 recording of these two favourites but the more restrained version by the Richard Hickox Orchestra than the lush reading by the Orchestra de Chambre Toulouse (1968) on Laser, but the rest of the programmes on the two albums will also influence choice: they feature Mozart and Handel on Laser; Purcell, Handel and Vivaldi on Weekend.

All in all, EMI becomes a very strong contender in the budget price market.

● **SYMPHONY NO 9/Ma Vlast, Dvorak.** VPO/INO, Kertesz. Decca Weekend Classics 417 678-2. ● **Piano Concertos, Tchaikovsky/Grieg.** VPO, Soliti/LSO Fieldstead. Clifford Curzon, piano. Decca Weekend Classics 417 676-2. ● **Puccini Weekend.** Tebaldi, Chiara, Cerquetti, Weathers, Bjorling, Di Stefano etc. Decca Weekend Classics 417 686-2. ● **Moonlight, Pathetique, Waldstein Sonatas, Beethoven.** Radu Lupu, piano. Decca Weekend Classics 421 031-2. Decca's Weekend Classics series has already become familiar on tape, but its arrival as the label's first budget series is most welcome.

There are 15 releases in all, though here I survey just a selection of three. Colourfully presented, they are all analogue and do not benefit from Decca's proven ADM digital remastering system, yet the sound is more than acceptable; what's more, in some cases, the performances are classics of their kind. My only real caveat over all is that they lack programme notes of any kind. Would it have been so much extra expense to write just simple notes?

Nevertheless, the content is generally beyond reproach. For example, even now Istvan Kertesz's Sixties recordings with the Vienna Philharmonic of Dvorak's Symphonies are regarded as superb, and the combination of the New World Symphony with Smetana's

Ma Vlast — dating from 1971 — is excellent value for a £4.99 r.p. The first release also has two outstanding pianists from totally different generations but both essential to a keyboard collection. Sir Clifford Curzon, the last surviving recording of Tchaikovsky's Piano Concerto No 1 with the VPO and Soliti dates from 1959, and Grieg's Piano Concerto, with the LSO under Feldstead from 1960, but you would never guess it from the sheer presence, especially in the Tchaikovsky.

Some 12 years later, Radu Lupu was the young lion of the time, but as his recordings of Beethoven's Moonlight, Pathetique and Waldstein Sonatas showed, he never let his evident technical command swamp his poetry.

Decca has also mined its Sixties opera catalogue for its Puccini Weekend, with tamers such as La Boheme, Tosca, Madama Butterfly, the highlights of which are Tebaldi singing Un Bel Di and Bergonzi with Gelio Maione. All together, highly recommendable.

● **STABAT MATER/Salve Regina/In Coelestibus Regis, Pergolesi.** Gillian Fisher, Michael Chance, The King's Consort, Robert King, Hyperion, CDA 64294. This is the only recording of Pergolesi's masterpiece using authentic instruments on CD, and it is a beauty. The solo voices of Gillian Fisher and Michael Chance are poignant as one could wish, while neither are afraid to emphasise the word painting, as in the darts of Petrusani in Fisher's first solo aria. The whole production has a delicate balance with the baroque strings of The King's Consort.

● **BEETHOVEN LIEDER.** Peter Schreier, tenor, Walter Olbertz, piano. Teldec Colour, 8.44061. ● **Frederic Chopin, Opus 10, No 1, Mazurka.** Herbert Tachezi, organ. Teldec Colour 8.44066. ● **Brahms Trios.** Trio No 1, Mendeissolm Piano Trio No 1, Haydn-Trio. Wien, Teldec Colour 8.44052. ● **Bottesini, Dragonetti, Dittersdorf, Vanhal.** Works for Double Bass And Orchestra. Teldec Colour 8.44067. A brief but warm welcome to Teldec's mid-price series Colour. There seems to be no rhyme or reason to the repertoire policy — I suspect it comes a life of its own because there is no perceivable common ground between these four under consideration, yet there is no harm in that.

I listened to them at random and was surprised by the invention of the programming and the consistency of high levels of performance; what's more, they all sound extremely good, despite the variety of provenance.

Chopin has not been very generous to Beethoven's Lieder, and the recital by Peter Schreier, I suspect from two recordings made in the mid-Sixties with Walter Olbertz, does much to right the balance.

It is a mixed selection, well selected, of Goethe, Gellert and others including Van Mathisson's *Adeleide* — a total of 30 in all sung with the range of tone so marked in Schreier's work, and well marked

ed by Olbertz. Full translations are included.

In contrast is the fascinating collection of organ works by Herbert Tachezi, who extrovertly plays his way through the more obscure areas of the renaissance and the early baroque with Praetorius, Haffman, Kotler and Erbach. The occasional return to more common ground — no less surprising for Fraberger often produces unexcused harmonies as, in a much more serious vein, does Frescobaldi: a voyage of discovery — and in a clear Teldec digital tone.

The Haydn-Trio, Wien moves in more familiar territory with the first piano trios by both Mendelssohn and Brahms. It is a happy conjunction despite the differences in their background. Mendelssohn was a mature composer when he wrote his minor Trio, and it inhabits a similar world to the violin concerto, been written about the same time.

The means amount of work when the composer was 20 and full of romantic spirit and energy. The Haydn-Trio captures the measure of both with a relaxed mood balanced by a fine attention to detail and are presented in an expressive analogue recording.

The minimum amount of double bass music available on CD is expanded by the Colour series, with a collection of concertos by a great names for the instrument — Brahms, Tchaikovsky and Dittersdorf. They set out to confound the opinion that intonation on the bass was merely a matter of chance, and that its soloist possibilities were limited.

They were not short of character. Dragonetti was so small that he had to play standing on a foot-stool, but could manage to play violin sonatas by laying the instrument across two chairs. It was Dragonetti again who persuaded Beethoven that the bass was capable of far more than simple lines, which is why so many of the symphonies have strikingly difficult bass parts.

Walter Streicher pays these works with the aplomb necessary for second-rate music which is, nevertheless, highly enjoyable and adds, for good measure, the roccoco concerto by the Viennese composer Johann Baptist Vanhal.

● **THE RING WITH Words, Wagner.** Berlin Philharmoniker, Lorin Maazel. Telarc, CD 80154. This is an extraordinary concept. Maazel claims that it does not contain a note which Wagner did not write, yet by carefully stitching the orchestral highlights from the massive four-opera cycle, Das Ring des Nibelungen, he has taken the lot on one 69-40-second CD.

It is a bit of a hang-on-to-your-hats affair, as, settling comfortably in the environment of the opening opera, Das Rheingold, you suddenly find yourself transported to Die Walkure and, to those very familiar with the Ring, it will come as quite a shock. But with the Berlin Philharmonic playing so sumptuously it is a curiosity to be sampled and enjoyed — and eminently useful to those who have yet to scale the cycle.

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Wallace's trumpet voluntary

Nicolas Soames
talks to virtuoso
John Wallace

NO ONE CAN accuse the Scottish-born trumpeter John Wallace of leading a quiet life. Not only is he the principal trumpet of the Philharmonia Orchestra and is also enjoying his more recent appointment as principal trumpet of the London Sinfonietta, but he is in continuing demand as a soloist both in and out of the studio.

He was very much the star of the Philharmonia's trip to Japan where, in Hiroshima last month, he gave the world premiere of the Trumpet Concerto written for him by Peter Maxwell Davies, which he plays for the first time in the UK in the Royal Festival Hall on October 9, under Sinopoli.

The one-movement work, based on a plangsong, was a personal tribute to Wallace, as Maxwell Davies explains: "The solo part was written with John Wallace's particular style and virtuosity in mind, after a musical association of many years."

It demonstrates the commitment of the trumpeter to contemporary music, underpinned by his work



JOHN WALLACE: driving to expand the repertoire of his instrument

with the London Sinfonietta. But, as his recordings for Nimbus — with whom he has an exclusive contract — shows so clearly, Wallace is driving to expand the repertoire of his instrument in any way he can.

"I will never forget how bored I was with Haydn's Trumpet Concert at the age of 18," he recalls. Now 38, he has spent 20 years correcting the balance. At any moment when he is not actually playing, he can be found burrowing through dusty collections of trumpet music, searching for gems that have been forgotten over the years — among his discoveries was Weber's Theme And Variations for Trumpet And Orchestra.

He has a remarkably catholic taste, as can be seen by his recordings for Nimbus — both as a soloist and as director of his marvellously-named The Wallace Collection.

He has put on CD Italian Baroque music (NI 5017), and a Vivaldi/Scarlati disc (NI 5079), Trumpet Concertos and Fanfares by Hummel, Weber, Neruda and others (NI 5065), and Haydn's Trumpet Concerto (NI 5010).

But this month sees a new venture, The Stars And Stripes Forever, an enjoyable collection of marches and incidental music by Sousa, with favourites including The Liberty Bell, and Semper Fidelis, but other,

lesser-known pieces such as La Reine de la Mer and Under The Cuban Flag played by the Wallace Collection (NI 5129).

It comes as the greatest possible contrast to his previous release, a more esoteric but intriguing programme of music for brass, piano and percussion by Hindemith, Janacek and Vackar (NI 5103).

But in October, Wallace returns to more familiar territory playing concertos by Leopold Mozart, Fasch, Michael Haydn and Biber, with the Philharmonia Orchestra conducted by Boughton (NI 5121).

Of course, most of the works he plays are known by musicologists, but because of the lack of a champion, rarely appear on modern concert programmes. "The trouble is that academics don't know the quality of the music because the pieces haven't been performed," says Wallace. "It is time now to exhume them, perform them, and see if they are worth adding to the repertoire of the instrument."

The Wallace Collection gives him the opportunity to do exactly that, and the best he puts on his Nimbus discs. "Apart from my personal compulsion to do it, I feel it is beneficial to the instrument if there is actually more music for the people who are coming up to play."

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Sunset sound dawns

By Barry Lazell

WHILE THE UK dance world as a whole reels under the sheer deluge of Acid House product and attempts to come to terms with exactly what constitutes the Boleoric beats scene, MCA Records is quietly pointing to a string of chart successes and a source of major things to come with the Sunset Sound, the new dance music of Los Angeles. Almost unnoticed by the rest of the industry, MCA has taken out a virtual monopoly on the black music emanating from a handful of studios, writers and producers from the five square mile North Hollywood ("Universal Town") area of LA. Over an 18-month period, a variety of acts old and new have ridden to R&B, national and then international chart success with varieties of the blend of "Sunset Soul" which is the product of mixer/producers like Louil Silas Jr, Jheri Bushy, Timmy Regisford and LA and Babyface, and of the

Hittville, Lady, Larabee and Universal City studios. Their sound, a subtle, sensual R&B groove essentially, the rhythm of the Sunset Strip clubs where the likes of Louil Silas Jr honed their DJ mixing skills) far removed from the bustle of today's Philadelphia sounds or the diamond-hard cutting edge of New York street music, is the essence of Sunset.

The artists in question include Gladys Knight, New Edition, Patti LaBelle, Judy Watley (who won a Grammy earlier this year), the Jets, George Peltus, Stephanie Mills, current US and a UK chart-rider (and ex-New Edition) Bobby Brown, the internationally successful Pebbles (on her way to a million-selling LP in the US), and recent UK top tenners the Mac Band.

MCA's Pete Bassett reckons that there is much more to this movement than just a local studio trend, as evidenced by the audience which is developing along with the music:

"It's just the sound that's different—the Sunset Beat encompasses both a slick groove and a slick image; it's the complete antithesis of the hard-edged street cuts and styles of New York. There's a Los Angeles "feel" embedded in the sound; it mirrors a clean-cut youth lifestyle more into wearing suit and tie than jeans and a sweatshirt, and light jewellery that hints but doesn't flaunt, where a New York kid might wear to wear brass gold rings and chains. "The analogy is there in the music, because it touches at a sensual



JODY WATLEY, already with a Grammy under her belt

rhythm which allows the listener to add the other ingredients; the brass New York sound, so contrast, dictates and demands. So this isn't merely a musical movement, but an enhancement of a growing new style awareness among LA youth."

That the style is also gaining acceptance outside the US West Coast is indicated by the fact that six of the acts listed above had number one US R&B hits within a six-month period, before crossing over to pop success and in some cases—notably the already-quoted Mac Band and Pebbles—finding major crossover favour in the UK as well.

When the Boleoric beats have died away, watch out for the sinuous Sunset Sound: it may be all around you before you realise it.

MCA IS planning a compilation, Sunset Sound Of LA, featuring the following tracks:

- Mac Band — Roses Are Red, Pebbles — Girlfriend, Bobby Brown — Don't Be Cruel, Jody Watley — Some Kind Of Lover, New Edition — If It Ain't Love, Gladys Knight — Lovin' On Next To Nothing, Howard Huntsberry — Sleepless Weekend, Janice McClain — Passion & Pain, Stephanie Mills — Puttin' A Rush On Me, St Paul — Intimacy, Body — Middle Of The Night, Randy Hall — Slow Starter, Perri — I'm The One, George Peltus — One Track Mind, Sue Ann — I'll Give You Love, Miamasters — Don't You Wanna Be Loved.

The cassette and CD versions will also include Mac Band — Salamote, Pebbles — Mercedes by

COLLEGE

C O L L E G E

TOO LATE perhaps to turn it back around in the national chart, but one of the biggest sellers in the disc market last week, **Les Adams'** "industrial" sounding **INNER CITY** featuring **Kevin Saunderson** Big Fun (LA Big Big Fun Records) (10) records (TENZ 240) is usefully flagged, as was the previously mentioned less significant rams, by **Groove Punk's** Techno-Frabe Megamix of various Detroit "techno" House tracks, and makes the logical point of not to pick up our continued listing of current House product. Other UK releases include **WITZER EBH** Control *I'm Here* (Mute 12MUZE 71), angular jerkily leaping instrumentals with an acidically scurrying **Harmonica Mix Rip**, the **MOODY BOYS** featuring **BITTLE** & **REASON** Acid Rappin' (Citybeat CBE 1230), jumbled bubbly acid churmer with **Woo Page**-like girls, and transformer-scratched "ole ole" chants from **Hot Hot Hot**, **Tom Tom Club** Don't Say No (Pumpkin Acid Mix) (Acid Mix) (Fontana CDBR 1).

Marshall Jefferson reworked bubbly and sluttier acid whitter (far removed from the less commercial original mix), **Tony Terry** Young Love (You Show Me Your And I'll Show You Mine Mix) (Epic TONY T4), soulful nifty jiggy driver, for some reason re-subtitled but otherwise the same as the US's Acid **Ream**, **BAM BAM** Where's Your Child (Desire WANTX 7), racing car, crying baby and glass smashing effects punctuated plodding whitter with boggy man-type line like murrering **MAZ** House Sensation (Kevin Master Rease Saunderson Mix) (10 Records TENZ 24), vocuous girls cooed frontie House which in my mind is the exact modern equivalent of late Seventies disco dross, **BELOYED** Acid Love (Love & Ecstasy Mix) (WEA YZ2311 T), drugs related thumping whitter promoted in several mixes but just this one being Rip to the sub-**Eurythmics** like Loving Feeling, **COLM** III Christmas Tree (RUBY Red TENZ 24), vocuous girls cooed unseasonal acid bouncer, **JAMIE PRINCIPLE** Rebels (Get Righteous) (fir FRX 10), disappointing thudding dull waltz strider which rapidly came and went on its pop reiteration,

PENTHOUSE 4 Slave To The House Of Love (Dyna Trax 101102 via EMI), basic bashing but then more intricately moored jitterer, **B C BOYZ** Just Can't Give You Up (Blue Chip BLUE CHIP 67), smoothly trotting spone treatment of **Myke Martin's** oldie, **GANGSTERS OF HOUSE** Owl (SEI Records 12HTP 3), deliberately

drugs orientated willless gauler, not to be encouraged. A couple of House albums are also out here, the **VARIOUS ARTISTS** Acid House (Jack Trax DOT 1) (compilation that **Hot Mix 5** has been released as Acid LP in the US, and an eight track **L.J. TORRES** featuring **MASTER C&J** Can't Get Enough (Jack Trax LCZ 21) compilation. For once there weren't many imports of note in the week up to last Thursday, best being **BOBBY BROWN** *My Progressive* (MCA Records MCA-23888), remorselessly rolling Plunk-style lurcher, **ke FLIGHT** *She's Sexyx* (RCA B 730-1-RO), jazz funk bounding drawlingly conversational rap with a tempo that it helps it in House venues too, **THE ESCAPE** (Quark QK 11), attractively moaned-hat huddled gently wriggling swayer, **L. M. Newman** (House Jam Records HA 8805), sluttier simple fluiding Acid House, **JACKIE SILVERS** If By Chance (MCA Records MCA-23899).

Colston Abrams created throaty girl walked jerkily spurring New York disco bouncer. There's only room now to mention the best UK released raps, including **OVERLORD X 2** (Mango Street 1 215 387), nothing to do with **Michael Jackson**. Hackney's fat talking answer to **Public Enemy** keeps announcing "I'm bust" over an exciting slithery scratch backing; **M. C. DUKE** Miracles (Music Of LIFE NOE 20), **THE BEAT CLUB** Security Boss Records SS 12-3, via Champion), **Tyrone Brunson's** old The Smurf rhythm; **TOP BILLIN'** Naturally (Raspoco DCFE 1), via The Dance Yard Recording Corporation), members of the **Overlord X** posse rapping their own collective progress to a fast spaz **James Brown** based groove, the **Rip's** slinkily jailing slow treatment of **Klaue's** Never being a possibly bigger attraction, **TRUE MATHEMATICS** For The Lover In You (Remix) (Champion Champ 12-83), **Suger Hill Gang, Lillo Thomas** and **James Brown** break beats constituted pottering and rolling intricately worded anti-materialism rap.

Right—soul, funk and pop dance material next week (unless there's another deluge of the above before then)



STEPHANIE MILLS: one of the stars of the new Sunset Sound

EROTICA

>> tonight's the night <<

on seven inch and extended twelve inch

Chrysalis

TOP DANCE SINGLES

8 OCTOBER 1988

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

THIS WEEK LAST WEEK ON CHART		MUSIC WEEK	
1	1	BIG FUN Inner City/Kevin Souderson	10/Virgin TEN(X) 240 (E)
2	2	TEARDROPS Womack & Womack	4th + 8'way/Island (12) BRW 101 (F)
3	3	LOVELY DAY (Sunshine Mix) Bill Withers	CBS 4530017 (12—4530016) (E)
4	4	SHE WANTS TO DANCE WITH ME Rick Astley	RCA PB 42189 (12—PT 42190) (BMG)
5	11	WEE RILE Wee Rapa Girl Rappers	Jive JIVE(T) 185 (BMG)
6	4	RIDING ON A TRAIN The Pasadena	CBS PASA(T) 2 (C)
7	5	CAN YOU PARTY Royal House	Champion CHAMP(12)79 (BMG)
8	3	DOMINO DANCING Pat Sharp Boys	Parlophone (12)R4190 (E)
9	3	NOTHING CAN DIVIDE US Fowl PWL(T) 17 (P)	
10	NEW	FOUR TUNES Adrian M.O.D.	MCA—(RAGAT) 2 (C)
11	23	TALKIN' ALL THAT JAZZ Stetsonic	Breakout/ABM USA(T) 640 (F)
12	10	SHAKE YOUR THING (IT'S YOUR THING) Self N' Papa feat. EU	Mer/ London FFR(X) 11 (F)
13	16	THE RACE Yello	Mercury/Phonogram YELLO 112 (F)
14	13	BURN IT UP Rhythm King/Mule Left 27(T) (V) RT	Beatmasters With P.P. Arnold
15	15	IN THE NAME OF LOVE Swan Lake	Champion CHAMP(12)86 (BMG)
16	17	FAKE '88 Alexander O'Neal	Toby 6529497 (12—4529496) (C)
17	9	STOP THIS CRAZY THING Coldcut Featuring Junior Reid	Ahead Of Our Time Big Lite CCUT 4(T) (V) RT
18	NEW	RIDE THE RHYTHM The Jinx Chicago	Club/Phonogram JAB(X)72 (F)
19	14	ACID MAN Jolly Roger	10/Virgin TEN(X) 236 (E)
20	22	FEEL FREE Soul II Soul feat. Do'reen	10/Virgin TEN(X) 239 (E)

21	18	OOCHY KOOCHY... Baby Ford	Rhythm King/Mule 78FOD(12—8FOD) (V) RT
22	NEW	GET REAL Paul Rutherford	4th + 8'way/Island (12) BRW 113 (F)
23	12	GITTIN' FUNKY Kid 'N Play	Cooltempo/Chrysalis COOL(X) 168 (C)
24	NEW	MIRACLES M.C. Duke	Music Of Life—(NOTE 20) (P)
25	14	THE ONLY WAY IS UP Tazz & The Plastic Population	Big Lite B.L.4(T) (V) RT
26	13	MEGABLAST/DON'T MAKE ME WAIT Bomb The Bass	Rhythm King/Mule DOOD(12)72 (C)
27	46	GIRL YOU KNOW IT'S TRUE Milli Vanilli	Cooltempo/Chrysalis COOL(X) 170 (C)
28	29	RISE TO THE TOP Pieces Of A Dream	Manhattan/EMI (12)MT 54 (E)
29	36	Will Downing	4th + 8'way/Island (12) BRW 112 (F)

30	NEW	ANY LOVE Asha Vandross	Epic LUTH(T) 8 (C)
31	50	INDUSTRIAL Four Tops	Arista 111717 (12—611717) (BMG)
32	25	EASY Commodores	Motown Z841792 (12—Z741794) (BMG)
33	30	I NEED YOU B.V.S.M.P.	Debut/Possion DEBT(X) 2044 (A)
34	41	DON'T TALK DIRTY TO ME Sireen/Virgin S(X) 186 (E)	
35	NEW	GIVING YOU THE BEST THAT I GOT Arianna Baker	Elektra/Vega EKR 79(T) (W)
36	21	LOVE TRUTH & HONESTY Bonanera	London NANA 17 (12—NANX 17) (F)
37	20	ALL OF ME Gibson	PWL/Mega/Videogram PWL(T) 19 (P)
38	32	TODD YANNA DANCE/WEEKEND Todd Yanna Project	Fresh USA—(FRE 80125) (Import)
39	NEW	WE DON'T EXIST Acid Boyz	Premiere UK—(ERET 504) (A)
40	33	I DON'T BELIEVE IN MIRACLES Dionne	Feature (12)FAN 16 (A)
41	49	DON'T SCANDALISE MINE Sugar Bear	Casit—(CR 1004) (Import)
42	38	AM I LOSING YOU Cynthia Schloos	Cherm—(CRT 22) (JS)
43	26	ANOTHER PART OF ME Michael Jackson	Epic 6528447 (12—4528446) (C)
44	NEW	SOMEBODY SAVE ME By All Means	4th + 8'way/Island (12) BRW 114 (F)
45	NEW	OOO BABY BABY Kotch	Mango/Island (12)IS 382 (F)
46	28	DO THAT AGAIN Big Moderne	Atlantic AP945(T) (W)
47	NEW	CUBA ('88 REMIX) Arion Brothers	Debut DEBT(X) 3055 (A)
48	NEW	ONE WAY OUT Red	Syncope/EMI (12)SY 16 (E)
49	NEW	LET'S DANCE Grand Groove	Rhomb—(RS 8802) (1)
50	31	TURN IT INTO LOVE Hazzell Dean	EMI (12)EM 71 (E)

TOP 10 ALBUMS

1	2	MOONLIGHTING Various	WEA WX292/WX202C (W)
2	NEW	ACID JAZZ AND OTHER ILLEGIT GROVE Various	Urban/Polydata URB(LP)16/URB(MC)14 (F)
3	1	CONSCIENCE Womack & Womack	4th + 8'way/Island BRW 155/BRCA(S) 19 (E)
4	3	RAP TRAX Various	Stiles SMR859/SMC859 (STY)
5	NEW	DON'T BE CRUEL Robin Brown	MCA MCF3425/MCF3425 (F)
6	2	BALEARIC BEATS VOL 1 Various	London FRLR(S)/FER(MC)S (F)
7	4	URBAN ACID Various	Urban/Polydata URB(LP)15/URB(MC)S (F)
8	NEW	SO GOOD Black Tuna	4th + 8'way/Island BRW 155/BRCA(S) 19 (E)
9	NEW	FOREVER Chazler B	Casitol EST273/TCEST2072 (F)
10	10	SUCCESS... NEVER ENDS Scott White	RCA PLR9234/PLR9234 (BMG)

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Me

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Saffron are Nazim Hassan, Rita Wad (of 'My Beautiful Laundrette' and 'Tandoori Nights') and Meera Syal (of 'Sammy and Rosie Get Laid').



TOP 10 BUBBLERS

1	ANY LOVE Massive Attack	Massive Attack—(MASS001) (1)
2	IT'S YOU Bent Lads	4th + 8'way/Island (12) BRW 111 (E)
3	REACHIN' Phase II	Republic—(LIC2066) (1)
4	PLAYING WITH FIRE (EP) M-D-E-M	Republic LIC(T)003 (1)
5	IMAGINATION Steven Dante	Cooltempo/Chrysalis DANTE(X)2 (C)
6	ACID THUNDER Fast Eddie	D J International—(DJ 961) (IMP)
7	SO MANY WAYS (DO IT PROPERLY) PART 2 Brat Pack	Yondelis—(VE7008) (IMP)
8	YOU'RE GONNA GET ROCKED Lately Jackson	RCA PB49527/P749528 (BMG)
9	ROCK THE PARTY RIGHT Cool Moose	Underground (USA)—(UN118) (IMP)
10	REBELS (GET RIGHTEOUS) Jamie Principle	London FFR(X)10 (F)

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Big Budget Budgie

Budgie has come of age, growing from a cult Seventies programme to a big budget musical. Dave Laing reports on how Adam Faith and company are reviving the endearing character, ballads and all



ADAM FAITH in *Seventies* pose from the successful TV series

Nearly three years later, the stage musical Budgie begins its London previews at the Cambridge Theatre this week. The book by Keith Waterhouse and Willis Hall who originally created the character for television while its full score (20 songs) has been written by Don Black with Mort Shuman, the American composer whose credits include *Save The Last Dance For Me* and *Don't Get Used To Losing You*. The duo were introduced by publisher David Platt and "got our feet wet", says Black by writing in *One Of My Weaker Moments*, the show's big ballad just released as a single by Anita Dobson who co-stars with Faith in *Budgie*.

For Shuman, who has lived in Europe for over 20 years, this was his first attempt at a full scale musical. He had done a show based on the songs of Jacques Brel and a concept album released in Paris, but "writing a musical is like a chess-game. It's very complicated: you have to collaborate with the director and choreographer and ideally each song should move the story along melodically and lyrically. It's not like sitting down and writing a ditty."

Budgie's storyline draws on elements from the television series and is set in the late Sixties. However the music does not echo the pop trends of that time. "Pop music with guitars won't work in the theatre," says Don Black. "The standard rock form is not really suited to the demands of a musical which is why a lot of pop composers fall when they try to write a show."

In both book and Black's lyrics,

Budgie the show has retained the wit of the original series. "Anyone who knows Don knows what a funny man he is," points out Shuman. "He's been waiting to show it in his work and here he has lots of opportunities."

"In return, the composer has to be generous to accommodate funny ideas," says Black citing one number from the show sung by "a dipsomaniac and a nymphomaniac" and called *If It Wasn't For The Side Effects*.

Someone that less funny has been the effort to raise the £1.1m to stage Budgie. "With the exception of Cameron Mackintosh, there are no real producers of musicals in the West End," says Black, "so I had to do it myself with Lawrence Myers". One of the show's most enthusiastic supporters has been David Simons who originally committed Phonogram Records as an investor. When he moved to MCA late last year, he took his enthusiasm with him, getting Black to meet MCA President Irving Azoff. "He only had to hear half of *Weaker Moments* and he said he was in," recalls Black. MCA has now bought out Phonogram's interest and will be recording a cast album on the Sunday after the show opens in London. The main purchaser of the Budgie songs is Stephen James of Dejamut, Don Black's longtime publisher, while Platt's Bucks Music has a minority share. Black and Shuman have plans to continue writing together. "We're going to do some country songs," explains Black. "I'd like to do it with Mort singing and call it *Albion County*."



DON BLACK (left) and **Mort Shuman**: sowing the *Budgie* seeds

COMPACT disc
DIGITAL AUDIO

- 1 - REVOLUTIONS, Jean Michel Jare Polydor
- 2 - STAIRING AT THE SUN, Lee 42 Polydor
- 3 - NEW JERSEY, Joe Jare Vertigo/Phonogram
- 4 - CONSCIENCE, Wanda & Wanda 4th 'n' Bl' Way/Phonogram
- 5 - PEACE ON OUR TIME, Big Country Mercury
- 6 - 8 CITY NIGHTS, Various Vertigo/Phonogram
- 7 - TRACY CHAPMAN, Tracy Chapman Elektra
- 8 - BUSTER [OST], Various Virgin
- 9 - 13 MOONLIGHTING [OST], Various WEA
- 10 - 11 BAD, Michael Jackson Epic
- 11 - RAP TRAZ, Various Stylin
- 12 - ANCIENT HEART, Sheila Tikam WEA
- 13 - SUNSHINE ON LEITH, The Proclaimers Chrysalis
- 14 - ... AND THE BEAT GOES ON, Various Taurus
- 15 - 18 BEST OF EARLES, Eagles Asylum
- 16 - 14 BROTHERS IN ARMS, Dixie Straits Various/Phonogram
- 17 - 15 STARGO IN THE NIGHT, Hearted Mac Warner Brothers
- 18 - 9 THE FIRST OF A MILLION KISSES, Paterson Abbot RCA
- 19 - 19 HEAVEN ON EARTH, Belinda Carlisle Virgin
- 20 - 14 JUDO SONGS: 11 OF THE BEST, Billy Idol Chrysalis

Compiled by Garry for the BPI Music Week and BBC © 1988

KEY	RADIO 1		RADIO 2		REGIONAL	LEI		
	W*	M*	W*	M*				
A=Radio 1 'A' list B=Radio 1 'B' list C=Radio 1 'C' list	W*	M*	W*	M*	PLAYS	WEEK		
ALMONDO, MARC: Teen Run Run	Parlophone	6	13	C	A	11	22	39
ASSOCIATES, THE: Heart Of Glass	WEA	—	4	C	B	6	11	—
ASTLEY, RICKI: Kisses Were To Dance With Me	RCA	12	11	A	B	37	37	7
ASWAD: Set Them Free	—	—	—	—	—	15	21	—
AUTEC CAMERA: Deep & Wide & Tall	WEA	10	4	C	C	35	21	74
BAKERS, ANITA: Giving You The Best...!	Epic	4	6	—	—	33	23	23
BARAKATANA: Love, Talk & Harmony	EMI	13	8	B	3	23	22	33
BEATMASTERS: PEP ANOLO: Beat It Up	Rhythm King	10	10	A	14	9	35	—
BENATAR, PAT: Don't Walk Away	Chrysalis	4	4	B	—	19	—	45
BLACK: Big One	A&M	5	5	B	32	31	54	—
BON JOVI: Bad Medicine	Vertigo	10	10	A	A	24	24	11
BROS: I Got	CBS	9	12	C	A	24	24	24
BUCHHEIT: REMINDO: The Hardest Of You	Virgin	13	8	B	3	23	23	—
CAHILL, KELINDA: Hold Without You	Virgin	6	10	B	30	35	44	—
CARMEN, ERIC: Make Me Live Control	Arista	—	—	—	—	21	20	—
CETERA, PETER: One Good Woman	Warner Bros	6	8	C	B	17	17	83
CHAPMAN, TRACY: Loin! 'Tou! A Revolution	Elektra	—	6	C	B	3	8	—
CHEAP TRICK: Don't Be Cool	Epic	6	8	C	C	22	23	77
CHRISTIAN: Heaven For The World	Motown	19	9	A	18	—	—	—
COLD CUT: Stop The Crazy Thing	Virgin	8	15	B	1	12	19	34
COLLING, PHIL: Groovy Kool Of Love	Q Music	10	16	A	A	38	41	5
COPE, JULIAN: Charlotte Anne	Island	9	9	B	—	14	12	37
DARLING: BUDS: But	Notus	5	4	B	—	11	—	59
DEAN, HAZEL: Turn It Into Love	EMI	7	7	A	A	33	31	21
DOVINCENZI, JASON: Nothing Can Divide Us	PWL	6	6	B	3	34	6	—
DOWNING, WILL: Live	Ats & B's	4	4	C	25	18	48	—
DURAN DURAN: Don't Want Your Love	EMI	13	7	A	A	31	24	—
EMASURE: A Life Support	Mute	15	13	A	A	35	31	12
EVERYTHING BUT THE GIRL: Love Is... bleasce & negre	—	—	—	—	—	15	23	—
FARNHAM, JOHN: Age Of Love	RCA	5	4	—	—	16	18	88
FIVE STAR: There's A Brand New World	Tam	4	9	B	A	5	16	—
FOUR TOPS: Innamorato	Atco	4	4	C	22	33	58	—
FREY, GLEN: The Love	MCA	8	8	A	B	29	26	100
GRAYSTONE: Up On The Roof	Indigo	4	4	C	—	—	—	—
HARRISON, JERRY: Rev It Up	Fontana	—	5	C	C	7	11	—
HIGHLINERS: I've Been Slung By	ABC	—	5	—	—	—	—	—
HOLLER: The Ain't Heavy 'Ma's My Brother	EMI	13	15	B	B	36	7	—
HOUTON, WILMOT: One Moment In Time	Atco	4	4	C	23	38	—	—
JACKSON, MICHAEL: Another Part Of Me	Epic	7	13	C	A	20	34	40
JARRE, JAKE: Michael, Revolution	Polydor	5	5	C	—	—	—	—
JOHNSON, JESSE: Every Shade Of Love	Breakout	—	4	B	—	—	—	—
LEVEL 42: Incessant My Dreams	Polydor	7	11	B	A	9	21	—
LOVE & MURPHY: Holdback Man	Fontana	4	4	B	17	14	78	—
MARLEY, TOOT: Tomorrow	Virgin	5	8	—	—	14	8	81
MCFERRIN, BOB: Don't Worry, Be Happy	Mushroom	14	10	A	B	36	25	11
MELLI VANELLI: Got You Know It's True	Cashzone	—	4	—	—	4	56	—
MILLI, ALEXANDER: '88	Telma	10	8	C	C	26	16	—
PASADENA: Ring On A Train	CBS	17	16	A	A	37	32	13
PEEP SHOW: Boys Don't Dance	EMI	16	19	A	A	37	36	9
PEASLEY: Precious: Can And Get	Kingfisher	7	7	C	C	24	38	86
PEACEMAKERS: The G-Force Be	Chrysalis	7	16	A	A	34	35	15
PEOP: FREEDOM: Hang With Me	Epic	—	—	—	—	11	17	—
ROBERTSON, ROBBIE: Fallen Angel	WEA	—	4	—	—	18	14	95
ROSS, DIANA: Mr. Lee	EMI	4	—	B	—	19	12	68
SABRINA: Mr. Oh	Melba	6	6	C	22	38	—	—
SALT 'N' PEPA: Shake Your Thing	A&M	16	4	A	7	9	28	—
SHAW, SANDIE: Jessie's Hells The Cases... Ragsy Tread	—	5	6	—	—	5	37	—
SHOCKED, MICHELLE: Anchorage	Cooking Vinyl	9	10	B	18	12	75	—
SIFKIN, LARI: Live To The Voice	Chico	—	4	—	—	20	21	83
SMITH, I: Don't Believe In Miracles	Fandora	—	3	C	29	20	—	—
SOUCIERS: THE BANGBONES: Killing Joy	Wonderland	4	4	B	B	8	41	—
SPRINGSTEEN: BRILLIANT DISCOUNT	CBS	—	7	—	—	24	29	47
STEWART, BERNARDINE: Don't Talk To Me	Sony	—	—	—	—	23	23	63
TALKING HEADS: Talking Bad: Flowers	EMI	—	8	—	—	8	8	—
TIMARAK, TANITA: Tied In My Sobriety	WEA	—	4	—	—	7	—	—
TOOT TOM: CLUB: Don't Say No	Fontana	—	5	—	—	—	79	—
TUPEL: Proud Country	Sony	11	8	B	—	35	22	22
TRANNYAMP: Revlon: Revolution	MCA	8	8	A	B	19	24	23
TURNER, RUBY: Singed, Dehydrated...	—	—	—	—	—	2	—	—
U2: Dum	Island	23	20	A	A	34	26	3
VANDROSS, LUTHER: Any Love	Epic	—	4	—	—	14	16	—
WOODING: PRESENT: Why Are You Being So... Reception	—	—	4	—	—	4	4	48
WEE: PAPA: GARY: BARRERS: Wire Rule	Jive	7	10	A	A	12	14	17
WIZION, JANE: Backstage	Mushroom	9	16	B	A	18	33	31
WILDE, KM: Never Said A Swear	MCA	11	4	A	B	39	20	33
WITHERS, Bill: Lovely Day (Sunshine Mix)	CBS	14	19	A	A	35	36	8
WOMACK & WOMACK: Teardrops	4th & 5th	16	18	A	A	38	39	4
WONDER, STEVE: My Eyes Don't Cry	Motown	—	—	—	—	10	13	—
WONDERS: TUFF: It's Your Money I'm After	Polydor	4	9	B	B	16	16	72
YELLO: The Race	MCA	14	17	A	A	23	32	18

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, contact Lynn Foxey on 0187 6611 621 (En22).

Records are eligible for the grid if they are on the current Radio 1 playlist or if they had 4 or more plays on Radio 1 last week as logged by *Son Tracking*, or if created on or after 1.1.83 or more current UK playlists (A & B lists).

TOP • 100 • ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

No 1	NEW JERSEY <small>CD</small> Bon Jovi Verano/Phonogram VERB12
2	STARING AT THE SUN <small>CD</small> Level 42 Polygram P04159
3	REVOLUTIONS <small>CD</small> Jenni Michale Jones Polygram P04145
4	RAP TRAX <small>CD</small> Various Syl-A-SWE 839
5	CONSCIENCE <small>CD</small> Morris Dick & Westrick 4th + Third/Island BMG 739
6	MOONLIGHTING (OST) <small>CD</small> Various WEA WY 232
7	HOT CITY NIGHTS <small>CD</small> Various Verano/Phonogram P020715
8	KYLIE <small>CD</small> Kylie Minogue PWL HP 3
9	PEACE IN OUR TIME <small>CD</small> Big Country Mercury/Phonogram MERN120
10	TRACY CHAPMAN <small>CD</small> Tracy Chapman Elektra EKT 44
11	SUNSHINE ON LEITH <small>CD</small> The Proclaimers Capitol CEM 144
12	BUSTER (OST) <small>CD</small> Various Virgin V 3544
13	BAD ++++++ <small>CD</small> Michael Jackson Epic 6529841
14	... AND THE BEAT GOES ON <small>CD</small> Various Taurus STAR 2338
15	DIRTY DANCING (OST) <small>CD</small> Original Soundtrack KCM 84 64403
16	PUSH ** <small>CD</small> Bros CBS 64620 1
17	ONES ON 1 <small>CD</small> Various BAC BFF 403
18	HEAVEN ON EARTH * <small>CD</small> Bernie Gorfinkle Verano V 2496
19	ANCIENT HEART <small>CD</small> Tania Tzioumis WEA WY 210

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59	OUT OF THIS WORLD <small>CD</small> Europe Epic 64549 1
60	TURN BACK THE CLOCK * <small>CD</small> Johnny Hates Jazz Virgin V 205
61	ROCKS THE HOUSE! <small>CD</small> Jethro Tull Capitol C 81
62	URBAN ACID <small>CD</small> Various Ubu/Polysa URBA 15
63	BRIDGE OF SINES ***** <small>CD</small> 1760 Sire/Virgo SIRE 8
64	THRILLER ***** <small>CD</small> Michael Jackson Epic EPC 8520
65	STATE OF EUPHORIA <small>CD</small> 36 Anthrax Herald HPS 9916
66	VIXEN <small>CD</small> Vixen MCA/EMI MCA 1028
67	NOT ME <small>CD</small> Glen Medeiros London LOND 48
68	GREATST HITS LIVE <small>CD</small> 59 Carly Simon Arista 280194
69	LOVE <small>CD</small> 62 Alicia Keys Wentz Roshni WY 128
70	PEOPLE <small>CD</small> 55 Hobhouse Flowers London LOND 28
71	THE BLUES BROTHERS (OST) <small>CD</small> 65 Various Arista K 52075
72	KEEPER OF THE SEVEN KEYS PART 2 <small>CD</small> 48 Helloween Nones H Nones 117
73	ROBBIE ROBERTSON <small>CD</small> 52 Robbie Robertson Capitol WM 113
74	FAITH ** <small>CD</small> 83 George Michael Epic 646000 1
75	RAINTOWN <small>CD</small> 73 Deacon Blue CBS 45258 1
76	ALL ABOUT EVE <small>CD</small> 65 All About Eve Mercury/Phonogram MERN 119
77	THE CREAM OF ERIC CLAPTON ** <small>CD</small> 71 Eric Clapton/Green Polygram PCT 1
78	THE MAGIC OF NANA MOUSKOURI <small>CD</small>

'It's pretty fishy. I haven't really had any of my staff on Radio One since 1983 and that makes it hard for me to compete'

Flying against the airwaves

by Selina Webb

TEN YEARS in the music business and Gary Numan says he's "very, very disheartened". The synthesizer songs are still flowing, the fans remain loyal but, he says, Radio One never plays his records.

The fans buy enough records to put them into the top 30, but they don't get played so drop straight out again," he says.

Numan has never enjoyed critical acclaim. The past six months of the apparent antipathy to his new releases — and by reports that his dwindling success has left him penniless.

"I think it must be sour grapes. It's just not true that I'm broke, at least I hope I'm not because I've just bought a new aeroplane," he jokes, also denying that his Numa label, which faded out in 1987, is gone for good.

Numa has been quiet over the last year but that's just because I've been bringing things out on other labels. It's still there as a stand-by." The latest Numan projects are an album with Bill Sharpe, a new solo album released last week on Illegal Records and another collaborative work with Miles Copeland which Numan describes as up front New Age music "the sort of thing I've been doing four or five years but I have never found an outlet for."

His latest single, "Metal Rhythm album, New Anger," is in the chart and a 19-date UK tour is in progress. Now Numan is hopeful that his airplay jinx will be broken.

A byrd in the hand

by Dave Cavanagh

OVER the past six months lovers of good tunes and swashbuckling 12-string guitars have been assembling gleefully in the caverns of London to discuss the many merits of Summerhill. Formed by tall Scottish person Sean Burnett and eponymized Yankishrieman Neil Scott out of the remnants of those hardy rockers The Snakes Of Shoke,



GARY NUMAN: little airplay, but the fans remain faithful

Summerhill offer an exciting pop gospel that replaces the usual indie loveably-shambolic ethic with deceptively simple country-styled songs played and sung very well indeed.

Those who spotted Byrd-like qualities to the band's debut single, I Want You, are only half the way there, as the Summerhill album, featuring the wizard of the pedal-steel, BJ Cole should reveal. The label is Demam subsidiary Diabolo, SA, a pop group? A country group? Sean (pronounced Shorey) shrugs at the terminology.

"I can't remember when I started liking country," he says, "I could see the parallel with Scottish music, part of the heritage, so I felt there was a certain justification for being involved in it. Also country music tends to be about the way people live, which is what I write about. I like Tammy Wynette singing about her kids and stuff. On the other hand if it was totally honest it would be boring, so there's a bit of artistic licence involved. Lying, in other words."

Fanfare for the uncommon

by David Giles

I DON'T Believe In Miracles by Sinitta is the latest single release on the Fanfare label, the St Johns Wood-based company was set up six years ago by Ian Burton to cater for the Keep Fit record market of the first LP, KIS — Keep in Shape —

featured the young Sinitta in the video). Upon Simon Cowell's arrival at the label they took on board Rando Veneziano, a series of records of Italian classical music with animated videos.

Sinitta was Fanfare's first excursion into the mainstream pop market, signed during the Hi-Enigma boom of four years ago. After her first 45, Cruising, failed to reach the top 100, her next single So Much was exported to Spain and finally scored a hit with its second re-release, eventually clocking up 650,000 sales.

Simon Cowell and Waterman were Stock, Aitken & Waterman when they brought in to work with Sinitta producing a string of hit singles, including Toy Boy and GTO and a debut LP which sold 200,000 copies in England alone.

Simon Cowell looks after Fanfare's promotions and organises their stock. "We tend to release just one thing at a time and work on it for three or four months, whether it's a single or an album, and that's probably why we've been successful," he suggests. "Although we only employ three people full-time we have lots of fantastic freelancers — about 250 in all."

Fanfare's immediate plans include releasing the Hit Factory 2 LP, a sequel to last year's Stylus compilation of SAW singles, on which they say they have more money and time to spend. "I'd like to do more compilations, maybe three or four a year," says Cowell, "and work on them a lot harder and more professionally than Telstar and Stylus."

They are also about to launch their second attack on the singles charts with a new dance/pop-orientated signing within the next three months. "We know who it is," admits Cowell. "But I can't say. It's someone well known though..."

Close to the edge

by Kirk Blows

JAGGED EDGE, initially formed around super whizz-kid guitarist Myke Gray (all only 19 years of age), is now a powerful unit that many are tipping for the big time.

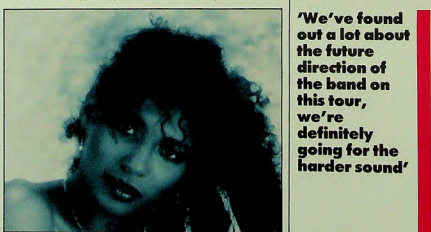
With vocalist Rob Armitage, (from Baby Tuckoo and Accept) bassist Billy Kuller and ex-Person Risk/Bottlezone member Steve Hoggood joining Gray, the band are now managed by the powerful Smallwood-Taylor team and are currently being pursued by a number of record companies, following their recent support tour with Ozzy Osbourne.

"The first of those 12 dates was my first live performance for 18 months," says Armitage. "I had no idea what it was gonna be like but I was really surprised. I seem to have matured a lot since those Baby Tuckoo days." His brief period with Accept left Armitage's confidence battered, but following the success of the Ozzy shows, that's long since been repaired. "It's fun again now," he says.

Though all the members are now fully established, it was the guitar skills of young Myke that initially attracted attention and not surprising, expectations are high.

"I think if anything, those expectations make us more motivated and we perform even better," Armitage says. "We found out a lot about the future direction of the band on this tour, we're definitely going for that harder sound."

'We've found out a lot about the future direction of the band on this tour, we're definitely going for the harder sound'



SINITTA: BELIEVING in miracles

Paying the game

by Paul Sexton

ARE all rap artists humourless egomaniacs? There's more of a smile in the rap culture than a passer-by might spot immediately, but even two of its current leading protagonists, Kid n' Play, aren't sure of the dividing line.

"It's hard to say," admits Play. "With LL(Cool J) and (Kool) Moe Dee there was some rivalry, but I've seen them together and now they're pretty cool about it."

Kid Cool Out and Playboy Mr C (aka Kid n' Play) first hooked up with producer Hurley Love Bug and Salt n' Pepa in the late seventies. They first charted in 1987 on Select Records with Last Night and again this year with Do This My Way, but by then they were experienced rap writers with credits on underground imports like Girls Rule The World by the Celebrity Club on Surta.

'The people at Chrysalis felt that they had to do certain things to the record to get it in the charts. But we understand politics, sometimes you have to do things like that'

The remix of the current single Gittin' Funky incorporates moments from the MF5B Philly classic TSOP, which surprisingly wasn't a chart success for them. "The people at Chrysalis felt they had to do certain things to the record to get it in the charts. But we understand the politics, sometimes you have to do things like that," says Play.

They're just finishing their debut album, 2 Hype, which will include a remake of Sam and Dave's Soul Man and a duet with Kid with Salt called Undercover. "It's a ballad. Right now London and Chrysalis are negotiating the particulars." The ties with Salt n' Pepa don't end there; they punctuated the LP sessions with weekend appearances on the recent S&P tour, together with Keith Sweat, Rob Base and DJ E-Z Rock and EU. With so many rappers in the ball park, isn't it getting harder to be an original?

"A lot of people want to sound like Rakim," says Kid. "The girls want to sound like Salt n' Pepa or Antoinette. But it's the competition of rap that brings out the best in people." And where is rap headed next? "I don't think anybody can predict what's going to happen next — who'd have thought we'd go top 40? But I know the music that Kid n' Play are making is going to be on the cutting edge."



GLENN FREY: on Eagle airborn

Back in the fast lane

by Adam Blake

GLENN FREY is onto something: "I've been looking for six years since I left The Eagles for another way to express myself, and it's just sort of all come together on this record." The record in question is *Soul Searchin'*, Frey's third solo album for MCA, but the first with which he is completely satisfied. Frey describes the LP as "a highly polished, I think very sophisticated blue-eyed soul record." He sparkles with enthusiasm: "I wanted to draw from the Motown and Philadelphia influences again, use real strings, French horns, bells, background singers; stacking the backbeat with handclaps, fingerpops, guitar chinks, tambourines..."

Aside from consistent American success as a solo artist, Frey has also proved himself as an actor, appearing in Miami Vice and the feature film *Let's Get Harry*. I wondered if he had ever contemplated taking up movies full-time. "No, the end product is a very satisfying to look at but the process is so tedious." Makes mixing look quick? "Exactly! The one good thing my acting exploits did for me was make me appreciate my life as a musician." For the moment, that means promoting the new album with personal appearances on TV and radio, but Frey is already putting a band ("of old moles") together for a major concert blitz in January. And beyond that? "I think when you make out of any kind you strive for perfection, and settle for excellence. This record is the first album I've made where I've got my act together. I'm gonna stay in this vein."

Logged approach

by Sarah Davis

IN ADDITION to The Sugarbushes, the enterprising One Little Indian label includes Sleeping Dogs Wake, Karen Sherrill (lead vocals and drums) and Robert Willocks (self-described "guitarist, vocalist, occasional sampler player and contortionist"), originally sent a demo tape to Venture Records. Venture liked their material but it recommended to One Little Indian as right for SDW's distinctive style. Tim Kelly, of One Little Indian, says: "For a while 75 per cent of all demo tapes we received sounded like The Smiths, now it's New Order. But this tape was lyrically evocative, there was something intellectual behind it; it

had an edge."

Kelly and partner Derek Birket felt this edge would fit well with The Sugarbushes and put the groups in together at London's Cambridge Theatre. "The band surprised our hopes on the Cambridge support and afterwards we had letters asking about them. Most unusual for the first time seeing a band."

And Sleeping Dogs Wake are quite something to see. Karen standing goddesslike, beats her drum and coils her litany. Robert covours speculatively his guitar a living being: "Our songs explore human nature and evoke differing aspects of light and shade; we wake up parts usually hidden", he explains.

Square roots

by Paula Greenwood

BEFORE JOINING American folk label Gold Castle in 1985, Greenwood Village trio The Washington Squares had already made an impression on college radio, received rave reviews from *The New York Times* for their live performance and built the kind of following you'd expect from an established independent band.

Their debut self-titled album has sold over 100,000 copies in America and has released in the UK through Virgin.

Tom Goodkind, Lauren Agnelli and Bruce Jay Pasnow (you'll also find former Television member Billy Ficca on drums), formed the band in 1983. "When we first started taking our demos around the companies in the US they didn't want to know about us," explains Goodkind, "they were scared of us because we were a folk band. But then came the New York folk revival, suddenly it was in all the papers. I think we probably came too early. We were approached by Nancy Jeffries from A&M Records but she decided to sign Suzanne Vega instead."

"A wise move for A&M but unlucky for the Squares. Fortunately Danny Goldberg of Gold Castle picked up on the band and they finally came out of the studio with their *Witch* Easter produced album. It's a mixture of hypnotic, melodic rock/folk songs and includes one or two traditional ones performed by the band in their own positive, new wave folk style."

Since its release the band have supported The Beach Boys, Suzanne Vega, Joan Jett, Belinda Carlisle and they've played with Billy Bragg who they exchange letters with regularly. "He's terrific, a real sweet guy", enthuses Tom.



WASHINGTON SQUARES: new folk for new folk

Peep show

AS EACH guitar drupe was tantalisingly removed from *Siouxie And The Banshees'* ingenious set for the *Royal Albert Hall*, there was another reminder of how far they've come from the sweaty armpits and limp moans which latterly adorned their gigs. This was a considered, teasing approach to booming drums and searing vocals, in one which saw Siouxie in Puss in Boots meet striptease geor-top hat suspenders, high-length boots, a page-boy cut and all else necessary to keep the proceedings hovering between peepshow and music hall showmanship.

Musically the emphasis was on a slightly unsettling present with the swirling, engulfing emotions of the new album providing the bulk of the set: Christine Arabian Nights, Cities In Dust, Spellbound and Hong Kong Garden (everyone's favourite boogie) were the oldies in attendance but first we were wooed, teased and coaxed with the melodrama and intrigue of a haunted fourfold of sounds.

A chilling accordion and backing tape input set spirals flinging out the eerie psychedelia. The proceedings hit a high with the skulking *Karousel* And Bloody Bones. Carowel, Scarecrow and the missing *Siouxie* and Burn Up were superb and the whole was a welcome, if aloof, affirmation of this band's well-honed performance skills.

SELINA WEBB

Angel hearts

IT'S BEEN said before, but the *Little Angels* are going to be big business. Now playing their first major tour since signing to Polydor, the band are achieving a level of rapport with their audiences that many older and more famous outfits would sell their A&M man's soul for.

At London's re-located *Marquee*, the Angels had the punters singing just about every word in every song in a near two-hour set. The extent of that feat becomes apparent when you realise that only nine of those tracks are available on record; the words to the others have been learned simply by repeated hearings of gigs.

The Angels' music is, then, an easily-ossimilated hard rock. With its prominent keyboards and occasional neo-acoustic guitar it has a shading and variety that adds several extra dimensions to its fundamental strength.

Needless to say, the *Marquee* was packed to hear it, and those there also witnessed something I can't see before: the band involved in the traditional metal act of moshing. For the unfamiliar, this engenders some brave individuals — in this case singer Toby Jepson



LITTLE ANGELS: not too push to mosh

and guitarist Bruce Dickinson — leaping from the stage into the audience.

As a means of making those who paid to get in feel as though they are part of the act, it is the ultimate tactic. For a musician trying to earn an honest living, it is probably the ultimate sacrifice.

JEFF CLARK-MEADS

Wha'ppen

CUTTING MUSTARD and the rest of the crop, *Something Happens* continue to work their winning trade as they bill around London showing their strength in trumps: the live performance.

At the recently opened *New Marquee* (Charing Cross and considerably more comfortable) the band drew largely on the I Know Ray Harman mini-live LP and succeeded in losing all arguments on why a band in their position (recently signed to Virgin, lots of big talk floating about) chose to be a live attraction rather than a vinyl one. Quite simply this is where they're at their best.

At a time when one could comfortably fill a drinking club's evening chosing round the circuit of young hopefuls in unpleasant clubs, *Something Happens* provide a perfect antidote in their apprenticeship-proved guitar-rock. Sure, it's probably been chiselled out of innumerable dry runs in Dublin pubs, but who's complaining when we're getting the cream?

Essentially, what's coming out of

these boys is that rather wonderful combination of guts and talent; spill a snatch of guitar there, add a pinch of passion here and listen-in to a rare mix of, well, all the right stuff from the Dock to R&M, even U2 to simply *Something Happens*. They quote, but never steal. We anticipate the first studio album, coming soon, with great expectations.

DUNCAN HOLLAND

Michelle my belle

AS A shocked artist *Michelle Shocked* might well be considered a newcomer but when it comes to winning an audience over she's an old hand. At *Sadler's Wells*, in London, she took complete control of the crowd which at the start applauded rather modestly but by the end was hollering for more.

Apart from playing imaginative, endearing folk songs, Michelle's cheeky Texan drawl and coy movements on stage make her a joy to watch. Naturally, she has lost some of the story-eyed excitement of her initial performances in the UK but she still puts heart and soul into every song.

This time round, she has a full band backing her for most of the set but this only detracted from the immediacy of the solo efforts and songs like *Gladiator* and *Hello Hopewell* were unremovable.

As Michelle admitted herself before the opening notes of the wonderful *Anchorage* "some things are best left simple".

NICK ROBINSON



MICHELLE SHOCKED: cheeky



SOMETHING HAPPENS: live is where the best is

TOP 5 SINGLES

8 OCTOBER 1988



MUSIC WEEK

W



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

No 1	DESIRE	Label	12" (126, 408) [F]
1	HE AIN'T HEAVY, HE'S MY BROTHER The Hollies	EMI	(126M, 74) [E]
3	ONE MOMENT IN TIME Whitney Houston	A&M	111031 (12-611812) [BMG]
4	TEARDROPS Warwick & Warwick	4th & Broadway	(126RW, 111) [F]
5	A GROOVY KIND OF LOVE Phil Collins	Virgin	9501117 [E]
6	NOTHING CAN DIVIDE US Jason Donovan	PWL	9761117 [F]
7	SHE WANTS TO DANCE WITH ME Rick Astley	RCA	19 42181 (12-PT 4218) [BMG]
8	LOVELY DAY (Sunshine Mix) Bill Withers	CBS	6520017 (12-65200) [E]
9	DOMINO DANCING Pat Sharp Boys	Parlophone	(128, 19) [E]
10	BIG FUN Inner City feat. Kevin Saunders	10 Reg.	1281 (128) [E]
11	DON'T WORRY BE HAPPY Bobby McFerrin	ZNR	Markham/EMI (126MT, 56) [E]
12	A LITTLE RESPECT Erosure	ZNR	Mars (126MAITE BE) (126T, 57) [F]
13	RIDING ON A TRAIN The Passadenas	ZNR	CBS PASKAT 2 [G]
14	I DON'T WANT YOUR LOVE Dreadnott	ZNR	EMI (127P, 11) [E]
15	I'M GONNA BE The Proclaimers	Cappelli	CUMMPT 2 [C]
16	FAKE 88 Alexander O'Neal	Telma	652897 (12-65289) [E]
17	WEE RULE Wee Papa Girl Rappers	ZNR	Jaw JIVED (185 BMG)
18	THE RACE Yello	Mercury	Phonogram RELO (112) [F]
19	BAD MEDICINE Bon Jovi	Virgin	Phonogram J9V 112 [F]
20	ANYTHING FOR YOU Glenn Estelin & Miami Sound Machine	Five	61827 (12-6182) [E]
21	TURN IT INTO LOVE Sade	Capitol	9245071 [E]

JULIAS

ae, ao

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edition 4" Track



No	RECORDS to be featured on this week's Top of the Pops	Label	12" (126, 408) [F]
53	NEW ANGER Gary Numan	Virgin	15031A [A]
54	THE BIG ONE Black	A&M	1168 [F]
55	GIVING YOU THE BEST THAT I GOT Anita Baker	Elektra	108791 [W]
56	GIRL YOU KNOW ITS TRUE Milli Vanilli	Columbia	Chrysalis COCOU 178 [C]
57	O-O-O Adrainin M.O.D.	MCA	18AGAT 2 [F]
58	INDESTRUCTIBLE Four Tops	A&M	11177 (12-6117) [BMG]
59	BURST The Downing Sids	Elek	180801 [C]
60	DON'T CRY Boy George	Virgin	101101 [E]
61	TOUCHY! A-Ha	Warner	Brothers W 7781 [W]
62	I NEED YOU B.S.M.P	Diskart	Position DEBY 304 [A]
63	DON'T TALK DIRTY TO ME Jernama Stewart	Sony	11111 (12-6111) [E]
64	SWEET CHILD O' MINE Guns N' Roses	Geffin	GE 4311 [W]
65	FREE Will Downing	4th & Broadway	1126RW 112 [F]
66	ONE WAY OUT Reid	Synco	EMI (125T, 14) [E]
67	OOCY KOOCHY Baby Ford	Byrnie King	112-18040 [1] [E]
68	MR LEE Diana Ross	EMI	126M, 73 [E]
69	BABY BABY Eighth Wonder	CBS	PART 1 [C]
70	HALLELUJAH MAN Love And Money	Fonix	Phonogram MONEY 912 [F]
71	IN THE NAME OF LOVE Swan Lake	Columbia	CHAMP 123 [E] [BMG]
72	IT'S YER MONEY I'M AFTER BABY The Wonder Stuff	Polystyle	GOVENS 5 [F]
73	EVERY GIRL AND BOY Sade	CBS	9245071 [E]

MASTERFILE

the comprehensive guide to the new releases



Masterfile is your monthly guide to everything that's been released on record, tape, CD or music video. . . plus a full rundown on what's entered the charts.

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- * Separate CD listings
- * Album tracks in alphabetical order
- * Album artists appearing on compilations
- * Singles chart — new entries for the year to date plus initial entry date, highest position, weeks on chart, producer
- * Album chart — new entries for the year to date plus initial entry date, highest position, weeks on chart, producer
- * Music Video releases listed alphabetically with suggested RRP
- * Classical releases in composer order

All the information in Masterfile comes straight from Music Week, Britain's only music industry weekly newspaper. . . so you know it's totally up-to-date and accurate.

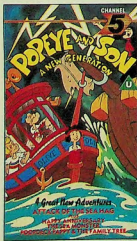
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purchasers of pre-recorded video cassettes.

The spend also includes a tie-up with Persil Automatic in which a special edition cartoon video cas-

set whereby consumers who purchase Pinocchio and any other Disney video can send for a free-of-charge exclusive video cassette from the cartoon classic series Star-

paign, joint promotions and consumer incentives. We aim to achieve top results with all retailers and to demonstrate that Disney sells best.



POPEYE AND Son lead off the batch of Channel 5's children's video releases for the autumn

CHANNEL 5 has joined forces with toy makers Fisher-Price in a new children's video programming deal.

Signed up Channel 5's US sister company Hi-Tops, the deal results in original children's and family programming being made available on Fisher-Price's own label and distributed exclusively by Channel 5.

The video releases will consist initially of four programmes, including three animated videos under the series heading *Someday Me* and one live action/animated programme entitled *Baby Songs*. The programmes use a musical format in order to help pre-school children understand the world around them.

The Fisher-Price product has

been made specifically for video rather than for television or to promote toys or licensed characters and each tape has a dealer price of £5.56 (rrp £7.99).

The *Someday Me* series, whose child's-eye-view titles will include *Grown Up Today*, *It's A Dog's Life* and *Things That Go Vroom*, is produced by Christopher Brough, whose credits include the Oscar-winning *The Adventures Of Teddy Ruxpin*.

Baby Songs is a new compilation of songs which will appeal to young children, including *My Mummy Comes Back*, *Shore and Today I Took My Nappies Off*.

Channel 5 managing director Michael Golemba says of the Fisher-Price deal: "This is without doubt one of the most important



SHAKING ON the deal are Vestron MD Nick Hill (left) and Prestwich MD Terry Hank

acts for pack

is the latest a Collection, creative child-

activity pack, plus a special felt tip pens. . . even more — £4.99 re-

aims to have 0 units, and be the first 1m sales.

11 popular company's as He-Man, angermouse, re marketing 're, including 're for the

Prestwich takes on Vestron

PRESTWICH OPERATIONS has taken over the sales and distribution of Vestron's sell through video catalogue which includes Michael Jackson's best-selling *The Making Of Thriller*. Terry Hanks, Prestwich Opera-

tions MD, says he is relishing the opportunity of promoting Jackson's latest release for *The Video Collection, The Legend Continues*, alongside *The Making Of Thriller*. He adds: "Vestron has an extremely strong selection of sell through titles and they will help to improve our package for customers."

Nick Hill, managing director of Vestron, reveals that his company will be releasing a new range of sell through titles on October 24 featuring "one of the biggest sports titles of the year": *Nick Faldo Plays Golf*.

He adds: "A major part of the expansion in the sell through market will come through the increase in the number of different stores offering video for sale."

"I am particularly pleased to be associated with a company that is recognised as the leading distributor to these new and exciting retail outlets."

The new 24-title package from Vestron includes *Dick Clarkes Bandstand Volume II* and *How To Dirty Dance*. The videos have a trade price of £6.99 with children's titles going out to dealers at £6.29.

budgets bonanza

ed plans for date Legends re-More than 10m marketing World on and the e.com TV advertis-

joint national TV advertising campaign with W H Smith and a joint national print campaign with Woolworths.

Hollywood Nites and Warner Home Video are adding to the pace with a 64-page catalogue to be inserted into 3.5m copies of the November 30 issue of *Radio Times*.

planning a new Ladybird 'ill include a

Hollywood Nites has already supplied 10,000 retail outlets with a shower of Warner titles and the campaign is also to involve television and national press advertising.

Also, in an exclusive deal with Woolworths, Hollywood Nites is supplying box sets of *Frank Panther*, *Superman*, *Cliff Richard*, *Humphrey Bogart*, *Spitting Image* and cartoons. With four cassettes in each set, these will retail at £34.95 with the five-cassette *Cartoons* at £29.95 and the three-piece *Spitting Image* at £19.95.

The offerologue con-

"Our objecty as number saret sector, oduct, cam-

INSIDE

- New Product: Hendrix seeks 'film buffs'; CIC looks to Raiders **2**
- Feature: the booming documentaries market **4**
- The Disney dynasty — and other children's product **Special 6**
- Is the time ripe for specialist sell through shops? **9**

Channel 5, Fisher-Price join forces

and significant deals we have concluded since the establishment of Channel 5 two-and-a-half years ago. It will open up the market for children's video in the UK as never before.

"Public awareness of the Fisher-Price reputation for high quality and educational value is second to none, and therefore even people who have never considered purchasing videos before will become customers for the first time."

Golemba adds that sales are expected not only through normal High Street outlets and toy chains, but also to the rental side of the business.

Channel 5's October 21 release package includes 12 films embracing music, feature films and children's programming.

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Feature films due for release this month include *Richards*, *Attentive* and *A Chorus Line* (dealer price £6.95) and *John Wayne in Lucky Texan* and *Blue Steel* (both with a dealer price of £4.86). For children there are five titles: *Popeye and Son*, *Lady Lovelylocks* and *The Pixielots* and *The Trap Door* — *Scunge* at £5.56, and *Backin' Rockin' Back To Earth* and *The Raccoons* both at £4.86.

TOP 75 SINGLES

8 OCTOBER 1988

MUSIC WEEK

by the
TOP 75
SINGLES

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



No	DISC	Label
1	HE AIN'T HEAVY, HE'S MY BROTHER The Hollies	EMI (12EM 74) (E)
2	A MOMENT IN TIME Whitney Houston	A&M (1181) (12-81815) (BMG)
3	TEARDROPS Womack & Womack	4th & Broadway (12BRW 1) (P)
4	A GROOVY KIND OF LOVE Phil Collins	Virgin (507) (117) (E)
5	NOTHING CAN DIVIDE US Jason Donovon	PH (PH 10) (1) (P)
6	SHE WANTS TO DANCE WITH ME Rick Astley	Capitol (101) (7) (4) (130) (BMG) 5/52/88
7	LOVELY DAY (Sunshine Mix) Bill Withers	CBS (5300) 7 (12-63301) (A) (C)
8	DOMINO DANCING Pat Sharp Boys	Parlophone (12R 618) (E)
9	BIG FUN Inner City Feat. Kevin Saunderson	10 Virgin (12NO 246) (E)
10	DON'T WORRY BE HAPPY Bobby McFerrin	11/12 MCA (12M 158) (E)
11	A LITTLE RESPECT Erasure	Meridian (EM 12) (M 58) (E)
12	RIDING ON A TRAIN The Posidonas	Meridian (EM 12) (M 58) (E)
13	I DON'T WANT YOUR LOVE Duran Duran	Meridian (EM 12) (M 58) (E)
14	I'M GONNA BE The Proclaimers	CBS (5300) 7 (12-63301) (A) (C)
15	FAKE 88 Alexander O'Neal	Chrysalis (12CAW 03) (C)
16	WEE RULE Wee Foppe Girl Rappers	Tales (5898) 7 (12-6259) (S) (C)
17	THE RACE Tello	Just (JWE 1) (S) (BMG)
18	BAD MEDICINE Bono Jovi	Mercury (Photogram) (ELO 112) (P)
19	ANYTHING FOR YOU Glenn Griffin & Miami Sound Machine	Vertigo (Photogram) (OV 312) (P)
20	TURN IT INTO LOVE	Epic (619237) (12-619236) (C)

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

53	NEW ANGER Gary Numan	(Illegal) (US 7) 100 (A)
54	THE BIG ONE Black	A&M (AM 7) 488 (F)
55	GIVING YOU THE BEST THAT I GOT Anita Baker	Elektra (EKA 79) (W)
56	GIRL YOU KNOW ITS TRUE Milli Vanilli	Columbia/Chrysalis (COOL) 179 (C)
57	O-O-O Adrenalin M.O.D.	MCA (MCA 2) (P)
58	INDESTRUCTIBLE	A&M (AM 7) (12-41177) (BMG)

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MASTERFILE

MUSIC WEEK



BV aims for top with Disney classics

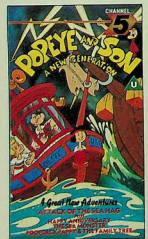
BUENA VISTA'S 16-title Walt Disney package is led by the animated classic Pinocchio and also includes *The Sword In The Stone*, *Mary Poppins*, *Bedknobs And Broomsticks*, *Pete's Dragon* and *Return To Oz*.

Distributed in the UK by Pickwick, these titles have a recommended retail price of £12.99, while the remaining 10 retail at £7.99 and include Mickey's Christmas Carol and two Winnie The Pooh adventures. All were released on October 1.

Buena Vista is spending £1m to launch 16 Disney titles into the sell through market in a campaign which includes 10 and 30-second TV spots, a tie-up with Persil and full-colour advertisements in the *TV Times* and women's press.

settle, Starring Donald And Daisy, will be offered to customers via 20m Peril packs from October to next March. The offer will be supported by the Lever Brothers national television advertising campaign.

An incentive scheme is also planned whereby consumers who purchase Pinocchio and any other Disney video can send for a free-of-charge exclusive video cassette from the cartoon classic series Star-



POPPEY AND SON lead off the batch of Channel 5's children's video releases for the autumn

VC predicts 1m sales for activity pack

WATCH AND Play is the latest brainwave from Video Collection, aimed at the highly lucrative children's Christmas market.

It is a type of video activity pack, containing a cassette plus a special colouring book and felt tip pens. The package is made even more attractive by its price — £4.99 retail.

Video Collection claims to have already sold 400,000 units, and predicts that this will be the first video package to exceed 1m sales.

The tapes feature 11 popular characters from the company's video catalogue, such as He-Man, The Flintstones and Dangermouse. There will be extensive marketing support for the release, including special "spinner" racks for the product.



SHAKING ON the deal are Vestron MD Nick Hill (left) and Prestwich MD Terry Hanks

Prestwich takes on Vestron

PRESTWICH OPERATIONS has taken over the sales and distribution of Vestron's sell through video catalogue which includes Michael Jackson's best-selling *The Making Of Thriller*.

Terry Hanks, Prestwich Opera-

tions MD, says he is relishing the opportunity of promoting Jackson's latest release for the Video Collection. The Legend Continues, alongside *The Making Of Thriller*. He adds: "Vestron has an extremely strong selection of sell through titles and they will help to improve our package for customers."

Nick Hill, managing director of Vestron, reveals that his company will be releasing a new range of sell through titles on October 24 featuring "one of the biggest sports titles of the year", *Nick Faldo Plays Golf*.

He adds: "A major part of the expansion in the sell through market will come through the increase in the number of different stores offering video for sale."

"I am particularly pleased to be associated with a company that is recognised as the leading distributor in these new and exciting retail outlets."

The new 24-title package from Vestron includes Dick Clark's *Bandstand Volume II* and *How To Dirty Dance*. The videos have a trade price of £6.99 with children's titles going out to dealers at £6.29.

INSIDE

New Product: Hentic seeks 'film buff'; CID looks to Raiders

Feature: the booming documentaries market
The Disney dynasty — and other children's product
Starts 6
Is the time ripe for specialist sell through shops? 9

Bumper ad budgets bumper video bonanza

A SELL through bonanza is promised in the weeks leading up to Christmas as leading video labels and distributors announce bumper budget marketing campaigns for their autumn releases.

Buena Vista is spending £1m to launch 16 Disney titles into the sell through market in a campaign which includes 10 and 30-second TV spots, a tie-up with Persil and full-colour advertisements in the *TV Times* and women's press.

Pickwick has unveiled plans for its retail marketing spend to take in support of its Screen Legends releases this autumn. More than £250,000 will be spent on marketing just three titles featuring *World Champion Mike Tyson* and the campaign will include the company's first move into TV advertising.

"Pickwick" is also planning a "huge push" for its new *Ladybird Video* series which will include a

ring *Mickey And Minnie*. The offer is detailed in the catalogue contained in every cassette.

Jackson concludes: "Our objective is to establish Disney as number one in this booming market sector. We have the best product, campaign, joint promotions and consumer incentives. We aim to achieve top results with all retailers and to demonstrate that Disney sells best."

joint national TV advertising campaign with W H Smith and a joint national press campaign with Woolworths.

Hollywood Nites and Warner Home Video are adding to the pace with a 64-page catalogue to be inserted into 3.5m copies of the November 30 issue of *Radio Times*.

Hollywood Nites has already supplied 11,000 retail outlets with a showcase of Warner titles and the campaign is also to involve television and national press advertising.

Also, in an exclusive deal with Woolworths, Hollywood Nites is supplying box sets of *Pink Panther*, *Superman*, *Cliff Richard*, *Humphrey Bogart*, *Spitting Image* and cartoons. With four cassettes in each set, they will retail at £3.49 with the five-cassette *Cartoons* at £2.99 and the three-piece *Spitting Image* at £1.99.

Channel 5, Fisher-Price join forces

CHANNEL 5 has joined forces with toy makers Fisher-Price in a new children's video programming deal.

Signed via Channel 5's US sister company Hi-Tops, the deal results in original children's and family programming being made available on Fisher-Price's own label and distributed exclusively by Channel 5.

The video releases will consist initially of four programmes, including three animated videos under the series heading *Someday Me* and one live action/animated programme entitled *Baby Songs*. The programmes use a musical format in order to help pre-school children understand the world around them.

The Fisher-Price product has

been made specifically for video rather than for television or to promote toys or licensed characters.

Each tape has a dealer price of £5.56. (*Imp* £7.99). The *Someday Me* series, whose child's-eye-view titles will include *Grown Up Today*, *It's A Dog's Life* and *Things That Go Vroom*, is produced by Christopher Brough, whose credits include the award-winning *The Adventures Of Teddy Ruxpin*.

Baby Songs is a new compilation of songs which will appeal to young children, including *My Mummy Comes Back*, *Share And Today I Took My Nappies Off*.

Channel 5 managing director Michael Golembos says of the Fisher-Price deal: "This is without doubt one of the most important

and significant deals we have concluded since the establishment of Channel 5 two-and-a-half years ago. It will open up the market for children's video in the UK as never before.

"Public awareness of the Fisher-Price reputation for high quality and educational value is second to none, and therefore even people who have never considered purchasing videos before will become customers for the first time."

Golembos adds that sales are expected not only through normal High Street outlets and toy chains but also to the rental side of the business.

Channel 5's October 21 release package includes 12 titles embracing music, feature films and more children's programming.

The music titles are *The Mission — From Dark To Dawn* (dealer price £9.95), *Sixpence And The Banishes* — Nocturne, a 1983 live concert video of the band which also has a dealer price of £6.95, and *The Shy Council — Confessions Of A Pop Group* which goes out to dealers at £5.56.

Feature films due for release this month include *Richard Attenborough's A Chorus Line* (dealer price £6.95) and *John Wayne in Lucky Texan and Blue Steel* (both with a dealer price of \$4.86).

For children there are five titles: *Poppey And Son*, *Lady Lovely Locks And The Pixielocks* and *The Trap Door — Scurge* at £5.56, and *Barbie — Rockin' Back To Work* and *The Roccons* both at £4.86.

Hendinging pinpoints the 'ignored' buff's market

HENDING HAS gained exclusive rights to a collection of classic Russian films described by the company as "every film buff's dream". The agreement, negotiated with Charles and Kitty Cooper of Contemporary Films, follows the announcement of the new Hending Premiere rental label and further enhances the company's aim to become market leaders in quality film on video.

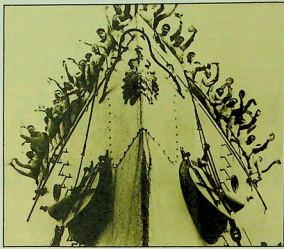
The films, released on October 14 in the mid-price range, are almost exclusively the work of Sergei Eisenstein. Released to coincide with the nineteenth anniversary celebrations of the Soviet director's birth, and the Eisenstein exhibition which is currently touring the country, the videos are titled Russian Classics.

Included in the package are Battleship Potemkin, Ship, October Time In The Sun/Bezhin Meadow, Alexander Nevsky, Ivan

The Terrible and The Boyar's Plot — all directed by Eisenstein. Also to be released is a trio of films by another famous Soviet director Vsevolod Pudovkin: Mother, The End Of St Petersburg and Storm Over Asia; and by Esfir Shub, The Fall Of The Romanoff Dynasty. Completing the package is the

classic documentary narrated by Orson Welles, Ten Days That Shook The World.

Hending is preparing a marketing and publicity campaign which aims to "break new ground in the video market", tapping what it sees as a largely ignored market for quality sell through films on video.



BATTLESHIP POTEKIN leads Hending's buff's drive

BRIEFS

THIS MONTH'S batch of Hollywood Nites releases includes British Directors and Classic War Films from the Warner Home Video catalogue.

The Killing Fields, Mona Lisa, The French Lieutenant's Woman and eight other titles make up the Directors series while the World War II collection includes such old favourites as the Dambusters, The Great Escape and The Crucel Sea. The latter series has a number of more recent collections. Super Heroes has the Superman series plus Santa Claus The Movie, Classic Westerns features The Magnificent Seven and The Big Country while the Fairy Tales Collection includes Snow White, Beauty and the Beast and Red Riding Hood.

PICKWICK HAS been appointed to handle the exclusive sales and distribution of Start Video.

Start Video, a subsidiary of Old Gold Records which is part of the Pickwick Group, was launched at the beginning of this year and is part of the Start Records Operation. Four titles have already been released in its In The Wild series, produced by Simon and John King, and rights have also been acquired for six Noel Coward plays to be released early next year. All will retail for under £10.

RECENT RELEASES from Sytus Video include B 17 Bomber, the first in the company's new America At War series, with a dealer price of £5.56.

AAO released in September were the first two episodes in a four-part series on space travel entitled Spaceflight (dealer price £25 each), a 10-part series on survival wildlife series (dealer price £4.17) and three train titles: Steam On The Settle And Carlisle Line (dealer price £5.56), The Madlad (dealer price £5.56) and a one-hour programme entitled A Steam Train Passes (dealer price £6.95).

Blood and bunnies mark Guild debut

GUILD HOME VIDEO is moving into the sell through market for the first time on October 15 with the release of First Blood and Watership Down.

Distributed through Pickwick, the titles are the first non-rental product to be handled by Guild which says it has been watching the sell through market over the past few years.

First released in 1983, First Blood is the film that launched Sylvester Stallone as Rambo, the Vietnam veteran who finds himself at war with an entire town.

Watership Down is based on the best-selling book by Richard Adams and remains the biggest-grossing non-Disney animated film of all time.

Both titles have a dealer price of £6.95.

Sporties, kiddies and filmsies

SPORTS FANS, children and film fans alike are all catered for in the latest batch of sell through releases from MIA Video.

Two hour-long boxing titles: The Best Of Bruno featuring Frank Bruno's pathway to fame and British World Champions featuring footage from eight classic matches are joined by two football videos: Arsenal vs Spurs and Arsenal vs Bayern Munich. All four sports titles have a dealer price of £6.95.

Young children can have fun and learn at the same time with the two-part Animal Alphabet educational kit which includes a 60-minute video, 16-page full colour activity book and pack of eight Crayola non-toxic crayons. Released on September 23, each pack goes out to dealers of £6.95 and has a retail price of £9.99.

Nine feature films complete the package. They include The Little Match Girl and Heat And Dust. All have a dealer price of £6.95.

Castle's operatic encore

CASTLE VISION has released a further nine titles in its opera and ballet series licensed from The National Video Corporation. Recorded at such venues as Glyndebourne, The Royal Opera House in Covent Garden and Milan's Teatro Alla Scala, the new titles are Strauss' Die Fledermaus, Intermzzo and Der Rosenkavalier; Verdi's Nabucco, I Lombardi and Otello; Puccini's

Manon Lescaut and Samson Et Dalila by Camille Saint-Saens. The package, which is released on October 10, also includes Janet Baker — Full Circle, a film portrait of a year in the life of opera star Dame Janet. The film features two full length performances of Mary Stuart and Orfeo Ed Euridice. All the Castle vision titles have a dealer price of £10.43 and retail at £14.99.



TIME BANDITS: complementing CBS/Fox release, The Life Of Brian (see story below)

C looks to Raiders record

THE BOX office smash Raiders Of The Lost Ark is released by CIC Video on October 7 — and the company is ambitiously predicting that the title will become the UK's most popular sell through title ever. Film makers Steven Spielberg and George Lucas combine their talents to create Indiana Jones, the bullwhip-cracking archeologist assigned by the US government to find the mystically empowered Ark Of The Covenant before the Nazis can obtain it for their own use. Indy (Harrison Ford) and Marion Ravenwood (Karen Allen) catapult from episode to episode of breathtaking adventures in this 111-minute family favourite.

CIC's second October release is Flashdance (running time 91 minutes), another box office megahit which grossed \$270m worldwide.

In addition, the film's soundtrack sold more than 17m copies, with Maniac and What A Feeling both nominated for the Academy Award for Best Song, with the latter bringing home the top honour. Flashdance tells the exhilarating story of Alex Owens (Jennifer Beals), an 18-year-old who works as a welder by day and dancer at a local bar at night. Directed by Joe Dante of Gremlins and Innerspace fame, Explorers (running time 105 minutes) is the tale of a young chap and his three friends who experience an incredible journey which starts in a back garden and finishes light years above the earth.

Also out are Out Of Africa, Scarface, Friday The 13th Part 2 and The Godfather. All new titles have a dealer price of £6.99.

Quick on the draw for Gem's cartoon heroes

VIDEO GEMS is leading its Christmas package with a new animated action series featuring comic strip heroes Flash Gordon, Mandrake The Magician, Lother and The Phantom.

Defenders Of The Earth is backed-up by an extensive promotional campaign including a voucher offer for school children to obtain a free video from the series and a special limited edition includes a free, 21-minute episode which brings the total running time to 114 minutes.

In addition, Defenders Of The Earth has a 35-week series on network television and will be TV advertised regionally. The title has a dealer price of £6.25.

Shoring the October 10 release date are Ghostbusters, Visionaries — Lion Hunt and Gigi And The Fountain Of Youth. The animated stories for young children have dealer prices of £4.86, £5.56 and £5.56 respectively.

The second in the budget line package Little Gems is also released on October 10. Consisting of six fully animated children's titles

including classic fairy tales, Little Gems have a dealer price of £3.47 and have an average running time of over 50 minutes.

Brian's last temptation?

A RUMPUS rvalling the controversy surrounding The Last Temptation Of Christ was censored when Monty Python's Life Of Brian was first released in 1979.

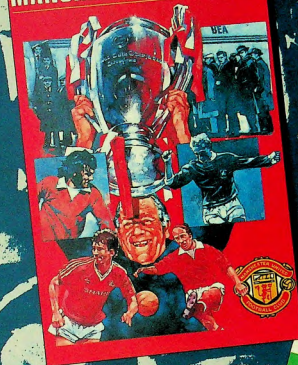
Now the film is out as a sell through video release from CBS/Fox as part of their autumn package.

Life Of Brian is a side-splitting comedy about Brian Cohen of Judea who is mistaken for the Messiah and was released on September 22 along with Time Bandits written by Python member Terry Gilliam. The British thriller The Long Good Friday starring Bob Hoskins and Monty Python And The Holy Grail. All titles have a dealer price of £6.95.

OUT NOW ON VIDEO

THE OFFICIAL HISTORY OF MANCHESTER UNITED FC

THE OFFICIAL HISTORY OF MANCHESTER UNITED FC



Manchester United... the very name conjures up images of spectacular football, memorable matches and wonderful players. Now you have the unique opportunity to look back over the years and follow the full story of the Club that has become a legend. With the early years meticulously covered comes a glorious panorama of highlights with great goals, perceptions, interviews and original footage gathered for 'The Official History of Manchester United FC'.

BBCV 184

CELTIC FC

A video packed with action, information and archive film - much of it not seen for decades bringing to life the great names of the past. Jock Stein, Patsy Gallacher, Jimmy Johnstone, 'Dixie' Deans and the names of recent years, Kenny Dalglish, Charlie Nicholas and many more.

William McIlvanney celebrates Celtic's Centenary with the help of many who made it happen and pays tribute to fine attacking football, to the creative skill of great players, to the foresight of managers, the wisdom of chairmen and above all to the loyalty of the fans who have made Celtic F.C. - in Bill Shankly's words - 'the most successful football club in the world'.

BBCV 4185

Release Date October 24th

THE OFFICIAL HISTORY OF CELTIC FOOTBALL CLUB



R.R.P.

£9.99

BBC VIDEO

BBC VIDEO RELEASES ARE AVAILABLE FROM PICKWICK (Tel: 246 7665) AND CBS RECORDS (Tel: 0296 26157)

As Christmas looms, Rosie Horide takes a look at documentaries, an area of sell through many retailers are already finding profitable



our yesterdays

AS SELL through expands, previously tiny areas of the market are growing to the point where they represent substantial sales. Documentaries are one example—and in particular those which use library or newsreel footage to tell a nostalgic tale.

Visnews is the most recent agency to enter the arena of historical documentaries, with four tapes each spanning a decade in a series called Music, Memories and Milestones. Launched in mid-September, each tape uses original footage of people, events, fashion and sport backed by original soundtracks from the time. Thus, such varied events as Chamberlain's famous "Peace in our time" speech and Elvis Presley joining the army are captured for the delightation of people who were either there when they happened or have an interest in such historical events.

The four decades featured are the Thirties, Forties, Fifties and Sixties. The footage comes from the extensive Visnews archives, and as

this agency claims to be the biggest supplier of television news material to broadcasters in the world, the coverage is comprehensive. So is the music, from Vera Lynn and Glenn Miller to Buddy Holly and the Beatles. These first four one-hour tapes carry a suggested retail price of £9.99.

Another famous agency to become involved in historical documentary tapes for the sell through market is British Movietone, which launched five titles earlier this year, and has just put out another batch of five. This company has taken subjects rather than eras to cover, and again delved into the archives of its famous newsreels for the material. So August's releases are led by Challenge Of The Sea, which features major coverage of the Japanese attack at Pearl Harbor and the previously censored story of the sinking of the battleship Barnam, plus much other wartime footage from the Atlantic, Pacific and Mediterranean.

The four other titles cover Motoring And Racing, Fashion And Beauty, Horse Race Greats and

Cup Finals 1951-1963. Motoring And Racing has action footage from the world's great circuits and drivers, including both racing and what are now vintage cars, and the talents of legendary names like Graham Hill and Stirling Moss. Fashion And Beauty charts the rise and fall of hemlines and necklines, plus some of the more outrageous fashions of the 20th century. The last two titles are self-explanatory, with Horse Race Greats including the first race (the 1929 Derby) to be covered with sound. The Cup Finals tape follows on from the one in the launch package which covered earlier matches, and in particular features the famous "Stanley Matthews final", Blackpool versus Bolton in 1953. All British Movietone titles have an srp of £8.99.

When Castle Vision was launched earlier this year, among its initial package were some excellent documentaries. One series was based on historical personalities such as Lenin and Churchill, while another (taken from the Granada Television series) featured Cities At

War, namely London, Berlin and Leningrad. More historical documentaries are planned for release, but in the meantime, November 14 sees the release of a World In Action special on Stanley Matthews. This contains yet more footage to delight the great footballer's fans, and with a suggested retail price of £8.99 (£6.25 dealer) should find its way into many Christmas stockings.

GMH is the grandfather of the historical documentary business, having been around now for a couple of years. The company has already released a wide variety of material, ranging from its various Second World War and Space series (including World In Flames) to programmes featuring specific famous planes. This autumn sees several new releases including Battle For Dien Bien Phu, footage covering some of the events of the Vietnam War, and Search For The Super. The latter reveals on film the background to the making and testing of the first H Bomb. There's also a three-tape series on the Russian-German war, covering as-

pects of the Second World War battles between the two nations.

November will see the release of Guns, The Gods Of War, which features artillery action from both world wars. All GMH titles carry a suggested retail price of £12.99 and have a dealer price of £8.95.

Last but not least, when talking of historical footage one has to consider the great TV companies such as the BBC, Thames and Granada. All have released documentary material as part of their large catalogue, much of which has been very successful. Notable titles include the BBC's cup final series, and the documentaries from both channels on the more recent battles in the Falklands War, plus such special programmes as A Royal Romance.

But it's an interesting comment on the strength of the market that companies now exist which specialise in historical documentaries. As consumer awareness of these titles grows, so will the market—and retailers should take note of this valuable area of the gift market.

THE WORLD'S FIRST PASSENGER AIRLINE - TO A FRONT LINE AIRCRAFT OF THE ROYAL AIR FORCE

NIMROD

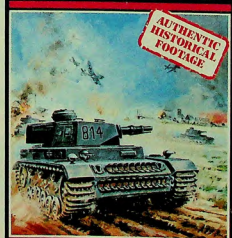
The History of the Comet



GMH is the grandfather of the historical documentary business

VISIONS OF WAR The most dramatic development of World War II

BLITZ KRIEG



A history of space achievements from the V-1 to the Shuttle

CONQUEST





A STEAM TRAIN PASSES
SV 1101



SIXTIES MIX U.K.
SV 0855/1



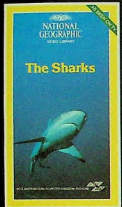
RAP TRAX
SV0 859



SIXTIES MIX U.S.A.
SV 0855/2



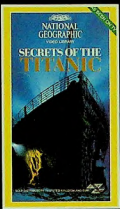
AMERICA AT WAR:
B17 THE MEMPHIS BELLE
SV 8001



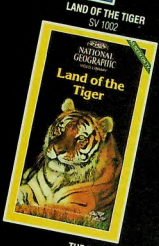
THE SHARKS
SV 1010



SAVE THE PANDA
SV 1008



TITANIC
SV 1049



LAND OF THE TIGER
SV 1002



LOVE THOSE TRAINS
SV 1006



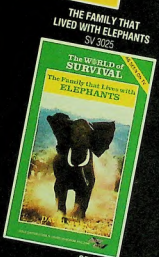
PENGUIN ISLAND
SV 3033



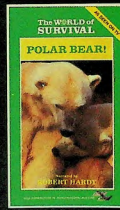
GORILLA
SV 3008



JUNIOR SURVIVAL:
PETER RABBIT
SV 3009



THE FAMILY THAT
LIVED WITH ELEPHANTS
SV 3025



POLAR BEAR
SV 3004



FOSTER & ALLEN
SV 0739



SPACE FLIGHT:
THUNDER IN THE SKIES
SV 6001



KISSYFUR:
BIRDS & THE BEARS
SV 5005



SPACEFLIGHT:
THE WINGS OF MERCURY
SV 6002



GO FISHING:
PIKE & TROUT
SV 7001



Drawing on the Disney dynasty

The kids mean business when it comes to sell through. Rosie Horde looks at the £50m market and changes into Father Christmas to predict the seasonal bankers, especially in view of Disney's new initiative under the Buena Vista banner



PINOCCHIO: THE ever-favourite cartoon classic

CHILDREN'S PRODUCT has always been one of the most reliable areas of sell through for the retailer: most has a long shelf life as kids aren't quite so fickle as other customers, and it has a high perceived value by the children themselves as a gift.

Also there are always seasonal injections of new product which re-awaken interest. It will come as no surprise to find that the peak period for the release of that product is right now — just before half term, and at the start of the run-up to Christmas.

One of the most welcome arrivals on the scene has been that of an old friend with a new name. Buena Vista is the name under which Disney is now marketing its own rental and sell through product. While Disney product has previously sold well, this new company signals a new commitment to sell through, with general manager Phil Jackson, in bullish mood, saying that he wants the company to be the number one in sell through this autumn.

To mark the Buena Vista launch there's a package of 16 titles available — six of a recommended re-

tail of £12.99 (£9.00 dealer price) the remaining 10 at £7.99 (dp £5.55). The first titles are led by the animated classic Pinocchio, and also include Mary Poppins, The Sword In The Stone, Bedknobs And Broomsticks, Pete's Dragon and Return To Oz. The rest of the batch includes compilations from all the old Disney favourites, plus a couple of titles particularly worth noting. Mickey's Magical World is a special compilation featuring the much loved mouse, to celebrate his 60th birthday. There'll be a lot of attendant publicity around this special celebration, and it is worth

stocking in depth. The other noteworthy release is Sing Along Songs: Zip A Dee Do Dah, an opportunity for children to learn the words of favourite songs, helped by Disney characters.

While there's some disappointment of the fact that the top product is still priced at over £10, no-one should be in any doubt that these titles will sell in huge quantities. Buena Vista is putting a massive marketing push behind the product, and as its new slogan says "Buena Vista means business."

If Buena Vista is aiming to take over from Video Collection, which is generally reckoned to be the biggest kids label, then it has some hard work ahead. For Video Collection, in addition to a strong roster of product for the autumn, has come up with a new idea that already looks like a winner.

The company claims to have already taken orders for 400,000 units of Watch And Play — a new variation on the video activity pack idea. For just £4.99 the customer gets a pack containing a VHS cassette featuring favourite characters (Masters Of The Universe and Rainbow are just two) plus a colouring book whose pictures correspond exactly to a frame on the tape, and four felt tip pens. There are 11 programmes to choose from, and with the combination of innovation and price Video Collection is sure it's onto a winner.

Video Collection has some other excellent product on offer. One bound to do very well is Count Duckula, the story of a reluctant vampire duck, which is currently entertaining children on its weekly networked TV slot. This latest proof of the supremacy of Cosgrove Hall Productions, responsible among others for Dangerous and The Wind In The Willows, is already a hit with kids and parents alike —

so look out for big video sales.

VCI's autumn package also contains more from that irrepressible alien Alf and lots of other goodies such as the Rainbow Christmas Panto and Sooty's Christmas Show. Alf is out now, the other titles are released on October 28. All are priced at under £10.

All the specialist sell through companies are making a big push this autumn, and Channel 5 has a new series which should do particularly well. It has just released the first product in an exclusive deal to market and distribute a new label for children's product, Fisher Price. A well known name to anyone with children, the company has an excellent reputation for sturdy built toys which both entertain and educate.

The first release, on October 21, consists of four tapes containing original programming — three of which are animated. They will sell for £7.99 (£5.56 trade) and should do particularly well with adults aware of the Fisher Price's reputation for quality.

Channel 5's other new product for children, released on the same day, includes further offerings from Barbie, Lady Lovelylocks, Popeye and the excellent Trap Door.

Video Gems has just announced its autumn plans, with lots of kids favourites plus one new release which should be a big hit. Defenders Of The Earth is currently playing to rapt young audiences on network TV at children's peak viewing time. This animated adventure series runs for 35 weeks (from September 12) and so should generate interest and demand for the first two video tapes. There's a lot of marketing support, including consumer offers and in-store character visits, and at £8.99 it'll do

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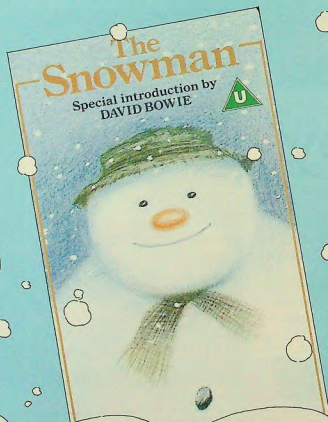


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'While there's disappointment that the top product is still priced at over £10, no-one should be in any doubt that these titles will sell'

► FROM PAGE SIX

well in the gift market.

Also look out for Glofinders, Might Mouse, Visionaries and many others — in particular Dot And The Koala. The Dot series has already done well on both rental and sell through, and this brand new adventure with the little Australian girl and her animal friends could be a surprise hit.

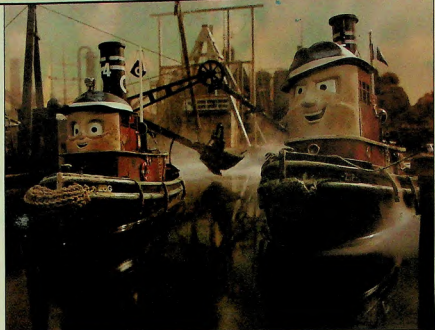
MSD Video doesn't intend to be left behind in the children's stakes either. It has a wide variety of releases on its Tempo label, aimed to appeal to all tastes. The little ones will like Spot's First Video, featuring the doggy character so loved from his book, and Sparky's Magic Piano. Older girls are catered for with My Little Pony: Bright Lights and Gem: The Fan, while the boys have Starcom II; and Trans-

formers: Dark Awakening. Older children will love Charles Dickens' Ghost Stories — while parents will like the under £10 prices.

Some of the newer companies have excellent autumn product too: in particular look out for Tugs, a much vaunted big budget programme from the makers of Thomas The Tank Engine. It will be released by Castle Vision on November 14 — a video premiere, as the series isn't due to start its network TV screenings until the new year. Two tapes are being released at £7.99 retail (£5.56 dealer). Also look out for another Roggy Dolls tape — same date, same price.

Another new venture, but featuring old names, is the Ladybird Video product being distributed through Pickwick. Programmes featuring the famous Ladybird stories are being made at the newly opened Ladybird/Pickwick studio. The launch package out now (book and video packs) includes such favourites as The Snow Queen narrated by Una Stubbs, and The Pied Piper Of Hamelin with Ron Moody. New material, scheduled for October 30 release, has Goldilocks and the Three Bears narrated by Bonnie Langford among its offerings. The packs cost £7.99 including book, and this is another label adults will be attracted to by the familiar name.

In fact every company, large and small, seems to have children's product for sell through this autumn. CBS/Fox is releasing the first of its Mr Men product on October 20. Always a popular series, interest has been heightened by the sad death of its creator Roger



TUGS: FROM the team that brought you Thomas The Tank Engine

Hargreaves. The company's Ewoks and Droids product should also do well this autumn. And MGM/UA has an excellent range of cartoon compilations.

Among the smaller sell through specialists, Missing In Action has Happy Birthday Garfield, to celebrate the fat tab feline's 10th anniversary. Stylus has its fourth Kisyfur tape out; and Hendring has the Mother Goose treasury, four tapes worth of classic nursery rhymes.

Other video companies will also be adding to their sell through catalogue. Vestron has The Little Prince — Tales Of The Sea for release on 24 October at £6.29 dealer, £8.99 srp, and an hour's worth of Bible Tales on the same day at the same price. Virgin has four new Care Bears tapes out at £6.99 (£4.86 dealer) and coming up soon, on October 17, not only two Tube Mice tapes which include narration from George Cole and

Dennis Waterman, but also Timmy Mallet's Magic Box. In the latter, WAC presenter Mallet teaches the kids some simple tricks for £9.99 (£6.95).

And last but not least, look out for the new cheaper product. Two ranges have been launched: Little Gems from Video Gems, and a range of 20 titles from MYTV. Both ranges retail for under £5 — an excellent value product for the Christmas market.

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Is the time ripe for the arrival of specialist sell through retailers? Hollywood Nites chief Paul Feldman hints to Dave Laing that such a move could take place

Nites shifts for the independent retailer

THE INCREASING success of sell through video is providing "wonderful opportunities" for independent retailers to make their mark in selling the product. That's the view of Hollywood Nites chief executive Paul Feldman, who explains that the growth of the business means that the multiples are rapidly running out of the extra space for new video titles.

"Video is competing with other products in those stores," he points out. And with an estimated 1,500 new titles on release between now and Christmas "a home has to be found for the extra shelf space. And that home should be the independent retailers".

The logic of Feldman's view is that the time is ripe for the arrival of specialist sell through video shops and he does not disagree with this assessment, hinting strongly that his own

company might have some involvement when such a move takes place. "My aim for Hollywood Nites is total vertical integration, from making programmes through distribution to retailing them," he states.

Since its launch just over three years ago, the company's growth has been exponential. From an initial annual turnover of 3m units, Feldman predicts that the 1988 total will be 36m. Much of this will come from Hollywood Nites' exclusive distribution deal with Warner Home Video, whose latest phase involves a major autumn and Christmas campaign with 120 new feature film releases.

COLLECTION

Paul Feldman's strategy for video marketing is based on his view that sell through's real parallel is not with the record business (where he worked before joining the Redding video industry) but the book industry. "People are watching more and more television," he

says, "and they will want to collect films just as they might collect books. And the book business will suffer." Certainly, the Warner movie catalogue is being sold as a series of around 20 collections with special box sets available in Woolworths from this month containing three to five cassettes and retailing at £29.95 and £34.95.

Looking beyond this year's seasonal bonanza, Feldman sees even greater possibilities for the sell through business. "It is not conceivable that in two or three years it will be shipping a million pieces," he predicts. This view is based on one crucial fact: while 100 per cent of music hardware owners buy pre-recorded software, the equivalent figure for video is under 5 per cent. The vast majority of VCR owners and renters are not yet sell through customers.

CATALOGUE

"At present, each existing customer is buying an average of 40 titles a year," says Feldman. "There

are clear moves towards building home film libraries." The Hollywood Nites approach to breaking through to that other 95 per cent includes such major marketing devices as the 64-page catalogue to be inserted in *Kapla Times* at the end of next month.

Hollywood Nites was bought in 1987 by the Parkfield Group, a mix of industrial and leisure companies (including Lightning) and this financial backing will assist Paul Feldman in his plans for future expansion. These include further exclusive distribution deals to complement the existing arrangements with Warner and CBS Fox plus the launch in the autumn of next year of the company's own label. "We will have 60 titles. They will include special interest, children's, music and educational programmes, not feature films," says Feldman. The company also handles budget CD distribution for RCA Records while the special interest, children's, music and educational programmes, not feature films, says Feldman. The company also handles budget CD distribution for RCA Records while the special interest, children's, music and educational programmes, not feature films, says Feldman. The company also handles budget CD distribution for RCA Records while the special interest, children's, music and educational programmes, not feature films, says Feldman.

PRESENCE

Finally, Hollywood Nites has its sights set on Europe. "By the end of 1989 we will have a strong presence in Europe," comments Paul Feldman. "Germany in particular is crying out for sell through." And 1992, with the single European market? "There's gonna be havoc... and where there's havoc there's money!" says Feldman with a grin.

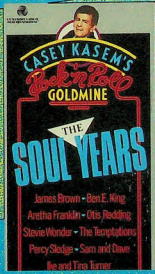
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Video BEST·SELLERS

Best-selling non-music video titles for the four weeks ending 20 August 1988
Compiled by Gallup for Music Week © 1988.

1	BACK TO THE FUTURE (CIC/Screen Legends)	VHR 1204	16	POSTMAN PAT 1 (BBC/Screen Legends)	BBCV 4028
2	JANE FONDA'S NEW WORKOUT (Video Collection)	LR 2218	17	THE EMPIRE STRIKES BACK (CBS/Fox)	1425 50
3	HELLO DOLLY (CBS/Fox)	EVS 1001	18	GREAT MOMENTS OF INDIAN CRICKET (Virgin)	VVD 330
4	LIVERPOOL FOOTBALL CLUB: THE MIGHTY REDS (BBC/Screen Legends)	BBCV 4144	19	LIZZIE WEBB'S BODY PROGRAMME (Video Gems)	R 1137
5	WATCH WITH MOTHER (BBC/Screen Legends)	BBCV 4091	20	MANCHESTER UNITED: GOALS OF THE SEASON (Video Collection)	VC 2031
6	LIZZIE WEBB'S EXERCISE VIDEO (Video Collection)	VC 6041	21	THUNDERBIRDS VOL 9 (Channel 5)	CFV 05572
7	CHILDREN'S TV FAVOURITES (MSD)	V 9047	22	THE WANDERERS (Video Collection)	VC 3246
8	HIGHLANDER (Warner Home Video/Hollywood Nites)	PES 38050	23	THE WARRIORS (CIC/Screen Legends)	VHR 2007
9	RETURN OF THE JEDI (CBS/Fox)	1478 50	24	FAWLTY TOWERS: THE KIPPER AND THE CORPSE (BBC/Screen Legends)	BBCV 4002
10	STAR TREK II: THE WRATH OF KHAN (CIC/Screen Legends)	VHR 2062	25	CONAN THE DESTROYER (RCA/Columbia, Screen Legends)	CVT 20463
11	GREASE (CIC/Screen Legends)	VHR 2003	26	BILLY AND ALBERT (Virgin)	VVD 258
12	THOMAS THE TANK ENGINE: DEPUTATION (Screen Legends)	5014 861 100 323	27	PATTON (CBS/Fox)	EVS 1005
13	BEVERLY HILLS COP (CIC/Screen Legends)	VHR 2159	28	JANE FONDA'S PRIME TIME WORKOUT (Video Collection)	LR 2228
14	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT (Video Collection)	LR 2234	29	THOMAS THE TANK ENGINE AND FRIENDS (Video Collection)	VC 1065
15	THE SHINING (Warner Home Video/Hollywood Nites)	PES 61079	30	EDDIE MURPHY: DELIRIOUS (CIC/Screen Legends)	VHR 2162

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433 SQUADRON Warner Home Video/Hollywood Nites VHS PES 99268 (21/10/88) Cert. PG D. Price: €6.95	War/Westerns	KARATE KID, THE RCA/Columbia, Freshwick Operations VHS CVT 20471 (10/10/88) Cert. 15 D. Price: €6.95	Kang Fu
JAMAICUS Warner Home Video/Hollywood Nites VHS PES 38548 (14/10/88) Cert. PG D. Price: €6.95	Music	KILLING FIELDS, THE Warner Home Video/Hollywood Nites VHS PES 38016 (21/10/88) Cert. 15 D. Price: €6.95	War/Westerns
ANNIE RCA/Columbia, Freshwick Operations VHS CVT 20072 (10/10/88) Cert. U.D. Price: €6.95	Music	LADY LOVELYLOCKS Channel 5 VHS CFV 07722 (21/10/88) Cert. U.D. Price: €5.56	Children Cartoons
BARBAROSA Channel 5 VHS CFV 02582 (21/10/88) Cert. PG D. Price: €6.95	War/Westerns	LEGENDS OF THE LONG RANGER Channel 5 VHS CFV 03342 (21/10/88) Cert. PG D. Price: €6.95	War/Westerns
BARBIE Channel 5 VHS CFV 05452 (21/10/88) Cert. U.D. Price: €4.86	Children Cartoons	LOCAL HERO Warner Home Video/Hollywood Nites VHS PES 38057 (21/10/88) Cert. PG D. Price: €6.95	Humour
BATTLE OF BRITAIN, THE Warner Home Video/Hollywood Nites VHS PES 99292 (21/10/88) Cert. PG D. Price: €6.95	War/Westerns	LUCKY TEXAN Channel 5 VHS CFV 05522 (21/10/88) Cert. U.D. Price: €4.86	War/Westerns
BLUE STEEL Channel 5 VHS CFV 04792 (21/10/88) Cert. U.D. Price: €4.86	War/Westerns	MARGIN FOR MURDER Gold Home Video/MSD VHS V 9319 (03/10/88) Cert. 15 D. Price: €6.25	Drama
BOBO Gold Home Video/MSD VHS V 9312 (03/10/88) Cert. 18 D. Price: €6.25	War/Westerns	MARY POPPINS Walt Disney/Screen Legends VHS A 023 (01/10/88) Cert. U.D. Price: €8.47	Family Fun
BRECKENRIDGE, THE MOVIE Gold Home Video/MSD VHS V 9323 (03/10/88) Cert. PG D. Price: €5.56	Adult	MIGHTY MOUSE: THE GREAT SPACE CHASE Little Gems/Video Gems VHS R 1201 (10/10/88) Cert. U.D. Price: €3.47	Children Cartoons
BRIDGE ON THE RIVER KWAI, THE RCA/Columbia, Freshwick Operations VHS CVT 20001 (10/10/88) Cert. PG D. Price: €6.95	War/Westerns	MISSING IN ACTION Gold Home Video/MSD VHS V 9320 (03/10/88) Cert. 15 D. Price: €6.25	War/Westerns
BRIDGE TOO FAR, A Warner Home Video/Hollywood Nites VHS PES 99248 (21/10/88) Cert. 15 D. Price: €6.95	War/Westerns	MISSION, THE Warner Home Video/Hollywood Nites VHS PES 11639 (21/10/88) Cert. PG D. Price: €6.95	Drama
CARTOON TIME Little Gems/Video Gems VHS R 1203 (10/10/88) Cert. U.D. Price: €3.47	Children Cartoons	MISSION: THE FROM DUSK TO DAWN Channel 5 VHS CFV 07502 (21/10/88) Cert. E.D. Price: €6.95	Music
CHARLES DICKENS: GHOST STORIES Tempo/MSD VHS V 9140 (01/10/88) Cert. U.D. Price: €5.56	Children Cartoons	MONKEYS, THE VOL. 1 RCA/Columbia, Freshwick Operations VHS CVT 11082 (10/10/88) Cert. D. Price: €6.95	Music
CHORUS LINE, A Channel 5 VHS CFV 07612 (21/10/88) Cert. PG D. Price: €6.95	Children Cartoons	MONTHY PYTHON'S AND NOW FOR SOMETHING... RCA/Columbia, Freshwick Operations VHS CVT 30044 (21/10/88) Cert. PG D. Price: €6.95	Humour
CONDRELLA'S WONDERWORLD Little Gems/Video Gems VHS R 1198 (10/10/88) Children Cartoons Cert. U.D. Price: €3.47	Children Cartoons	MY LITTLE PONY: BRIGHT LIGHTS Tempo/MSD VHS V 9138 (01/10/88) Cert. U.D. Price: €5.56	Children Cartoons
COLDTIDY STORY, THE Warner Home Video/Hollywood Nites VHS PES 38083 (21/10/88) Cert. U.D. Price: €6.95	War/Westerns	NFL SUPER STARS OF THE SUPER BOWLS NFL Films/CBS VHS NFL 14898 (19/10/88) Cert. D. Price: €6.95	Sport
CONKINATION ST. JUBILEE YEARS PART 1 Vestron/CBS VHS GRA 1488A (21/10/88) Cert. U.D. Price: €6.95	Drama	OLIVER RCA/Columbia, Freshwick Operations VHS CVT 20048 (10/10/88) Cert. U.D. Price: €6.95	Music
CONKINATION ST. JUBILEE YEARS PART 2 Vestron/CBS VHS GRA 1488B (21/10/88) Cert. U.D. Price: €6.95	Drama	ON THE WATERFRONT RCA/Columbia, Freshwick Operations VHS CVT 10017 (10/10/88) Cert. PG D. Price: €6.95	Drama
CRUISE, THE Warner Home Video/Hollywood Nites VHS PES 38085 (21/10/88) Cert. U.D. Price: €6.95	War/Westerns	OUT OF AFRICA CIC/Screen Legends VHS VHR 1218 (10/10/88) Cert. PG D. Price: €6.95	Drama
DAM BUSTERS, THE Warner Home Video/Hollywood Nites VHS PES 38086 (21/10/88) Cert. U.D. Price: €6.95	War/Westerns	ONE AND THE PUSSEYCAT RCA/Columbia, Freshwick Operations VHS CVT 10011 (10/10/88) Cert. 15 D. Price: €6.95	Humour
DEATH CRUISE Gold Home Video/MSD VHS V 9317 (03/10/88) Cert. PG D. Price: €5.56	Horror	PAJOLEY RCA/Columbia, Freshwick Operations VHS CVT 11055 (10/10/88) Cert. PG D. Price: €6.95	Drama
DEFENDERS OF THE BARTH: THE STORY BEGINS... Video Gems VHS R 1145 (10/10/88) Cert. U.D. Price: €6.25	Children Cartoons	PETE'S DRAGON Walt Disney/Screen Legends VHS A 010 (01/10/88) Cert. U.D. Price: €8.47	Children Cartoons
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GREGORY'S GIRL RCA/Columbia, Freshwick Operations VHS CVT 11091 (10/10/88) Cert. 15 D. Price: €6.95	Humour	SIXOUSIE AND THE BANDESNES: NOCTURNE Channel 5 VHS CFV 06052 (21/10/88) Cert. E.D. Price: €6.95	Music
GHOSTBUSTERS Video Gems VHS R 1159 (10/10/88) Cert. U.D. Price: €4.86	Children Cartoons	SNOW WHITE CHRISTMAS, A Little Gems/Video Gems VHS R 1200 (10/10/88) Cert. U.D. Price: €3.47	Children Cartoons
GIGI AND THE FOUNTAIN OF YOUTH Video Gems VHS R 1205 (10/10/88) Cert. U.D. Price: €3.56	Children Cartoons	SPOT: THE ADVENTURES OF... Tempo/MSD VHS V 9154 (01/10/88) Cert. U.D. Price: €5.56	Children Cartoons
GLO FRIENDS SAVE CHRISTMAS, THE Little Gems/Video Gems VHS R 1202 (10/10/88) Cert. U.D. Price: €3.47	Children Cartoons	STYLE COUNCIL: THE CONFESSIONS OF A POP... Channel 5 VHS CFV 07512 (21/10/88) Cert. U.D. Price: €5.56	Music
GOONIES, THE Warner Home Video/Hollywood Nites VHS PES 11474 (21/10/88) Cert. PG D. Price: €6.95	Children Cartoons	THERE'S A GIRL IN MY SOUP RCA/Columbia, Freshwick Operations VHS CVT 10026 (10/10/88) Cert. 15 D. Price: €6.95	Humour
GREAT ESCAPE, THE Warner Home Video/Hollywood Nites VHS PES 99232 (21/10/88) Cert. PG D. Price: €6.95	War/Westerns	TOTTOWN, VOL. 1 Tempo/MSD VHS V 9132 (01/10/88) Cert. U.D. Price: €5.56	Children Cartoons
GREYSTOCK: THE LEGEND OF TAIZAN Warner Home Video/Hollywood Nites VHS PES 81375 (21/10/88) Cert. PG D. Price: €6.95	War/Westerns	TOTTOWN, VOL. 2 Tempo/MSD VHS V 9149 (01/10/88) Cert. U.D. Price: €5.56	Children Cartoons
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45	DON'T WALK AWAY	Pat Benatar	Chrysalis PATR 6 (CI)
46	WORLD WITHOUT YOU	Beimada Coriside	Virgin VSD(1) 11 (AE)
47	SPARE PARTS	Brecc Springsteen	CEB BRCC(2) 4(C)
48	WHY ARE YOU BEING SO REASONABLE NOW?	The Wedding Present	Reception REC(1) 10(2) (JRK)
49	CAN YOU PARTY	Royal House	Champion CHAMP(1) 3(7) (BMG)
50	ANY LOVE	Luther Vandross	Epic LUT(1) 8 (CI)
51	ACID MAN	Jolly Roger	101 Virgin TBX(1) 2(8) (E)
52	GET REAL	Paul Kollerford	4th - B Warr/Head 12(BRW) 11 (JF)

22	SECRET GARDEN	Steve Virgin (SNTV) 3(1) (E)	CEB JUN10(7) 2(C)
23	THE ONLY WAY IS UP • Tazz & The Plastic Population	Big Life BKR 4(1) (JRK)	
24	I QUIT	CEB ATOM(1) 3 (CI)	
25	LOVE, TRUTH & HONESTY	Bananarama	London NANA 17(1) 2 - NANA 17(1) (F)
26	EASY	Commanders	Motown 28 41(1) 2(1) 27 41(7) 6(BMG)
27	I DON'T BELIEVE IN MIRACLES	Shirley	Epic(8) 12(2) 4(N 16) (A)
28	SHAKE YOUR THANG (IT'S YOUR THING)	Salt 'N' Pepa feat. EU	Imm London FRX(1) 11 (F)
29	MEGABLAST/DON'T MAKE ME WAIT	Bomb The Boss	Byam King BOOD(1) 2(1) (JRK)
30	THE HARDER I TRY	Brother Beyond	Parlophone 12(2) 8 13(4) (E)
31	RUSH HOUR	Jane Wardin	Mushroom(EMI) 12(2) 4(1) 2(8) (E)
32	NEVER TRUST A STRANGER	Kim Wilde	MCA WIL(1) 3 (F)
33	REVOLUTION BABY	Transvision Vamp	MCA TW(1) 4 (F)

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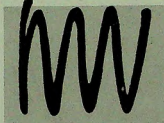
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JULIO 03/3/93/03/C03

34 27 **STOP THIS CRAZY THING**
Almond O' Our Time Big (S) CUT 47 (P)RT

35 44 **BURN IT UP**
Beastmasters with P. Arnold
75 (P)RT

36 43 **SO IN LOVE WITH YOU**
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Virgin (S) 11 (Z) (E)

37 53 **CHARLOTTE ANNE**
Julien Coppe
Island (T)S 15 (BMG) (P)

38 51 **ALL OF ME**
Sabrina
PNU (M)ge (M) 17 (P)

39 36 **TEARS RUN RINGS**
Marc Almond
Parlophone (T)R 6 (BMG) (E)

40 31 **ANOTHER PART OF ME**
Michael Jackson
Epic (S) 28 (A) 7 (Z) 45 (S) 8 (A) (C)

41 **THE KILLING JAR**
Stoxys & The Banthees
Windsong (S) (S) (S) (S) (S) (S) (P)

42 33 **MY LOVE**
Julio Iglesias featuring Steve Wonder
CBS (J)U 17 (Z) (C)

43 35 **HANDS TO HEAVEN**
Breathe
Sireen Virgin (S)NKT 14 (E)

44 40 **THE LOCO-MOTION**
Kylie Minogue
PNU (M) 17 (P)

45 54 **DON'T WALK AWAY**
Pat Benatar
Crystal (M) 17 (S) (C)

46 35 **WORLD WITHOUT YOU**
Bernie Taupin
Virgin (S) 11 (A) (E)

47 32 **SPARE PARTS**
Bruce Springsteen
CBS (B) (C) 7 (C)

48 42 **WHY ARE YOU BEING SO REASONABLE NOW?**
The Wedding Present
Reception (R)C 11 (Z) (P)RT

49 45 **CAN YOU PARTY**
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Champion (C)M 17 (Z) (P) (BMG)

50 **ANY LOVE**
Luther Vandross
Epic (L)H 11 (C)

51 56 **ACID MAN**
Jolly Jagers
100 Virgin (T)M 12 (S) (E)

52 **GET REAL**
Paul Katherford
4th - 7 (P) (S) (L) (Z) (M) 11 (P)

74 **DEEP & WIDE & TALL**
Astec Camera
WHAZY (L)KTR (W)

75 **ANCHORAGE**
Michelle Stocked
London (L)O (N) 19 (S) (P)

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SINGLES

1*	2 LOVE BITES, Del Leppard	Mercury
2	5 RED, RED WINE, UB40	A&M
3*	1 DON'T WORRY, BE HAPPY, Bobby McFerrin	Manhattan/EMI
4	1 DON'T BE CRUEL, Cheap Trick	Epic
5	1 ONE GOOD WOMAN, Peter Cetera	Fulltone
6	14 GROOVY KIND OF LOVE, Phil Collins	Atlantic
7	3 I'LL ALWAYS LOVE YOU, Taylor Dayne	Ariola
8	1 WHAT I HATE MYSELF FOR LOVING YOU, Joan Jet & The Blackhearts	Blackheart
9	10 I HATE ON YOUR MIND [PURE ENERGY], Information Society	Tommy Boy
10	12 PLEASE DON'T GO GIRL, New Kids On The Block	Columbia
11	15 DON'T BE CRUEL, Bobby Brown	MCA
12	16 FALLEN ANGEL, Poison	Enigma
13	18 DON'T YOU KNOW WHAT THE NIGHT CAN DO?, Steve Winwood	Virgin
14	21 FOREVER YOUNG, Rod Stewart	Warner Brothers
15	20 TRUE LOVE, Glenn Frey	MCA
16	7 SWEET CHILD O'MINE, Guns N' Roses	Geffen
17	11 IF IT'SN'T LOVE, New Edition	MCA
18	26 NEVER LET US APART, INXS	Atlantic
19	28 THE LOCO-MOTION, Kylie Minogue	Geffen
20	27 WILD, WILD WEST, The Escape Club	A&M
21	25 CHAINS OF LOVE, Enroute	Sire
22	29 ONE MOMENT IN TIME, Whitney Houston	Ariola
23	9 SIMPLY IRRESISTIBLE, Robert Palmer	Manhattan/EMI
24	24 WHAT YOU SEE IS WHAT YOU GET, Brenda K. Starr	MCA
25	31 KOKOMO, The Beach Boys	Elektra
26	3 BAD MEDICINE, Boyz II Men	Mercury
27	19 A NIGHTMARE ON MY STREET, DJ Jazzy Jeff	Jive
28	17 NORODDY'S FOOL, Kenny Rogers	Columbia
29	23 STAYING TOGETHER, Debbie Gibson	Atlantic
30	13 IT WOULD TAKE A STRONG STRONG MAN, Rick Astley	RCA
31	32 SUPERSTYTIOS, Europe	A&M
32	35 ANOTHER LOVER, Giant Steps	A&M
33	33 TIME AND TIDE, Basia	Epic
34	38 DON'T KNOW WHAT YOU'VE GOT, Cinderella	Mercury
35	37 INDESTRUCTIBLE, Four Tops	Ariola
36	40 HOW CAN I FALL?, Brexha	A&M
37	32 DESIRE, Island	Island
38	22 PERFECT WORLD, Huey Lewis & The News	Chrysalis
39	— DANCE LITTLE SISTER, Terence Trent D'Arby	Columbia
40	30 WHEN IT'S LOVE, Van Halen	Warner Brothers

ALBUMS

1	1 APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
2	2 HYSTERIA, Del Leppard	Mercury
3	3 TRACY CHAPMAN, Tracy Chapman	Elektra
4	4 COCKTAIL, Original Soundtrack	Elektra
5	8 SIMPLE PLEASURES, Bobby McFerrin	Manhattan/EMI
6	13 — AND JUSTICE FOR ALL, Metallica	Elektra
7	5 ROLL WITH IT, Steve Winwood	Virgin
8	22 NEW JERSEY, Bon Jovi	Mercury
9	7 FAITH, George Michael	Columbia
10	6 HE'S THE DJ, THE RADIO, DJ Jazzy Jeff	Jive
11	9 KICK, INXS	Atlantic
12	11 LONG COOL WINTER, Cinderella	Mercury
13	10 OURIZ, Van Halen	Warner Brothers
14	17 DON'T BE CRUEL, Bobby Brown	MCA
15	15 HEART BREAK, New Edition	MCA
16	14 HEAVY NOVA, Robert Palmer	EMI-Manhattan
17	12 OPEN UP AND SAY... AHHH! Poison	Enigma
18	18 LAP OF LUXURY, Cheap Trick	Epic
19	21 OUT OF THIS WORLD, Erasure	Epic
20	16 SMALL WORLD, Huey Lewis & The News	Chrysalis
21	24 UP YOUR ALLEY, Joan Jet & The Blackhearts	CBS Associated
22	25 DIRTY DANCING, Original Soundtrack	RCA
23	26 OUT OF ORDER, Rod Stewart	Warner Brothers
24	33 LABOUR OF LOVE, UB40	A&M
25	22 WHENEVER YOU WENT SOMEBODY, Rick Astley	RCA
26	19 RICHARD MARX, Richard Marx	EMI-Manhattan
27	20 LET IT LOOSE, Gloria Estefan	MCA
28	22 REG STRIKES BACK, Elton John	Warner Brothers
29	23 PERFECT WORLD, Huey Lewis & The News	Ariola
30	35 TELL IT TO MY HEART, Taylor Dayne	Ariola
31	30 DIESEL AND DUST, Midnight Oil	Columbia
32	28 OUT OF THE BLUE, Debbie Gibson	Atlantic
33	32 DON'T BE AFRAID OF THE DARK, The Robert Cray Band	Highland
34	29 STRONGER THAN PRIDE, Scat	Epic
35	31 WIDE AWAKE IN DREAMLAND, Pat Benatar	Chrysalis
36	37 LET IT ROLL, Little Feat	Warner Brothers
37	34 THE HARDLINE ACCORDING TO..., Terence Trent D'Arby	Columbia
38	— INFORMATION SOCIETY, Information Society	Tommy Boy
39	— BRITNY FOP, Britny Fox	Columbia
40	— SOUL SEARCHING, Glenn Frey	MCA

A & P LP REVIEWS

TRANSCIENCE VAMP: Pop Art. MCA/MFV 3421. After much delay and plenty of vocalization on the part of MCA, these groovy popsters debut LP hits the racks following their hit with the superb I Want Your Love. Sadly this exploding pop extravaganza seems to have suffered from the mixing touch of Zeus B. Held, turning what was potentially the most refreshing blast of vibrant sonic boogie into watered down synthetic mush. Luckily the songs still come through, particularly Revolution Baby and Sex Kick, and continuing pop adulation is assured. **JS**

STOCK IT

RANDY NEWMAN: Land Of Dreams. Warner WX 212. Cult hero pals up with name chums and the marketing — juze detector starts to buzz. But no such problems here as the likes of Mark Knopfler and Jeff Lynne compliment rather than influence a singular performer who has more of less created his own category. Bar brows can now break out again as to whether he parodies, satirises or sympathises, but the LP stands firm as one of the strongest of the year and clearly up there as one of Newman's best. **DH**

MARK ALMOND: The Stars We Are. Parlophone PCS 7324. On this form, the boy should clearly be on the shortlist for the next band theme. He's reaching for epic proportions and only occasionally fails to achieve them as the mood sweeps around all sorts of grandiose themes and expressions. This finds itself strongly on its feet and proves yet again that for all the nonsense and pretension Almond is a significant artist who will discover, no doubt to his great relief, that an audience awaits. **DH**

TOM WAITS: Big Time, Island ITW4. This live set, despite its stage-line-up, struggles to live up to expectations simply because Wait's spontaneous, care-free style in concert loses impact without the visuals. Shoddy production doesn't help either and it's the one studio track falling Down and too few others that stand out. **NR**

STOCK IT

BOMB THE BASS: Into The Dragon. Rhythm King Records DOODL1P1. How the major labels must gnash their teeth with rage and envy as they watch Tim Simenon effortlessly scratch and sampling his way into the top 10. On this album he's joined by various guest voices but there are no horrible pop star ego guffing in the way. Dance music is the priority and this is how 1988 sounds. A hit. **JH**

VANESSA PARADIS: M&J Polydor FDD 5322. Vanessa is around three quarters of an hour, past the cover, one finds plenty of interest. Vanessa looks set to be a bit of a stayer and engaging Euro-dies like Marilyn E. Join and Chat Anatos might help her do it. Her breathy contributions are yoked to some fairly disposable lyrics, of course, but c'est la guerre. Un hit. **DC**



TOM WAITS: Big Time, but no Big Deal

FALCO: Wiener Bul. Warner B25 397-1. Falco's the cup bit boring now. His Rapid Vienna we're-gonna-win-the-cup pop chants may lead the odd hit but why release this when the summer's gone? Over-orchestrated non-utes and sire-sent-references abound. That said, the lyric sheet is a mis-translated howl and anyone who can write a line like "she is, my all surrounding solid booze you, know" is possibly a genius. **DC**

HERB ALPERT: Under A Spanish Moon. A&M A54 5209. On the opening Fragile, big A&M Herb sounds a bit Miles-ish, as though he'd heard the master's version of Louper's Time After Time and thought, hey up. The title track is a suite in three movements for trumpet and orchestra and elsewhere it is easy on the shell-lick but nothing to flip over. **DC**

STEVE MILLER: Born 28 Blue. Capitol CT 52072. Following the disappointing reaction to his notably excellent Living In The 20th Century album of 1986, Miller has made what is in essence a superior cocktail jazz album featuring live overdubs and the fine current single, Ya Ya (as in Lee Dorsey). Backed by old colleague Ben Sidran's group, plus star guests like Will Jackson and Phil Woods, this is hardly what Miller fans will expect, but should attract many new fans as well as old hippies. **JT**

FOETUS INTERRUPTUS: Thaw. Self-Immolation/Some Bizarre WOMB FIP5. Jim Thirlwell returns in yet another guise but pretty much the same old horror flick soundtrack. His monstrous vocals spew sick, lyrics about domination, hate and anger and clash with huddling rhythms and a chorus of clattering percussion. That said, the screaming noise has a perverse fascination. **NR**

STOCK IT

THE VERY THINGS: Motown. One Little India TPLP. Distribution: Cartel. Motown this, but six tracks but as a working light to the late Eighties, it's a soundtrack for everyone. There's verse, charisma, talent and posse in these maybe tracks, with R. Dean Taylor, Chaka Khan, My My My, standing comfortably with the group's self-penned classics Let's Go Out and Motown. A joy that will impress with attention. **DEM**

VARIOUS: Brothers In Rhythm. Ariola 303 374. A nice day by Ariola to collect 32 dance hits from the Sixties, Seventies and Eighties that make up a complete package for a party. Ooops Upside Your Head, Tears Of A Clown and Word Up gives you an idea of the excellent selection. With Christmas on the way it should sell well. **NR**

SWANS: Feel Good Now. Live One. Distribution: Rough Trade/Cartel. A live retrospective, recorded during the band's 1987 European tour. As the double album was recorded on a professional Walkman, the chilling edge of their brooding rhythms is missing but the power and atmosphere speaks for itself. Listen to this with the lights on. **NR**

THE SENATORS: Welcome To Our World. Virgin V2552. Lots in suits more akin to Smith And Jones Japes than the business world. The Senators produce well-respected pop that never fails to shine. If there's a hit single lurking, it's the kind that quickly dissolves on daytime. Bland and balmy, humorous but never exciting. The Senators should beware the idea of crassity (and study them carefully). **DEM**

LUTHER VANDROSS: Any Love. Epic 4629081. The name is ESTYNOTY with the smoothest soul of the fine quality and Any Love upgrades that reputation. Vandross manages to create a worm, full sound that allows his voice to glide effortlessly within. A seductive aura souls each song together and his album, deservedly, will be massive. **NR**

STOCK IT

WAXING POETICS: Manokin Moon. Emergo Records EM 95571. Distribution: Pinnacle. Every now and again comes an above average rock album from across the Atlantic. The Del Fuegos, 54-40 and now Virginia's Waxing Poetics have brought renewed enthusiasm for American/Canadian guitar rock away from the tired and listless Bryan Adams/Richard Marx formula. Some stringing tunes — particularly Blue-Eyed Soul — make this well worth seeking out. **NR**

JOHN LENNON: The Last Word. Baktabak BAK 2096 (Picture CD-CBAK 4014). Distribution: Arabelle. Not exactly an interview pic disc, as no one seems to be asking Lennon questions, but 55 minutes of Lennon talking on the morning of December 8, 1980. Few world-shattering revelations — Starting Over was partially tongue in cheek, he never voted — but a further item for Beatles completists, released as a limited edition and therefore maybe a bit investment potential. **NR**

QUALIFYING AS latest's losers:
Dion Gwynedd, Dave E. Henderson, Jason Henry, Duran Holland, Nick Robinson, Jerry Smith and John Tabler.

Reviewed by Jerry Smith

TOP 40 SINGLES

1	A LITTLE RESPECT	Mavis Staples (R) 97
2	REVOLUTION BABY	MC 97/91 (1)
3	WHY ARE YOU BEING SO REASONABLE NOW?	Reception (R) 61 (1) 96
4	SO IN LOVE WITH YOU	Janet Dineen (R) 97/91 (1)
5	IT'S YER MONEY I'M AFTER BABY	Paulette Goddard (1)
6	TEARS RUN RINGS	Paula Abdul (R) 88 (1)
7	CHARLOTTE ANNE	John (1) 88 (1)
8	ANCHORAGE	Candice Van Der Graaf (1) 97 (1)
9	WAY BEHIND ME	KC & The Light Kongs (R) 96 (1)
10	THEME FROM STARKY AND HUTCH	James Taylor (Columbia)
11	BIRTHDAY	The Associates (Meridian) Janet And Mary Chain (One Little Indian) TP 11 (1) 96
12	WAITING FOR THE GREAT LEAP FORWARD	Eric Burdon (Glad Days) GDD 3 (1) 96
13	YOU'VE GOT TO LOVE	Eric Burdon (Futura) (UAC) 2 (1)
14	DON'T SAY NO	John (1) 88 (1)
15	RAGS	David Byrne (Parlophone) FODD 14 (1)
16	REV IT UP	Janet Jackson (A&M) (Futura) (R) 91 (1)
17	LOVE IS HERE WHERE I LIVE	Johnny & Meco (WEA) NEG 37 (1)
18	DESTROY THE HEART	Paul Young (Columbia) (C) 97 (1)
19	LIVE FREE OR DIE	Vanessa Williams (1)
20	YAHO	Melvin & Margo (PFA) NEG 23 (1)
21	GIGANTIC/RIVER EUPHRATES	(A&M) B&B 99 (1)
22	MARTHA'S HARBOUR	Steve Winwood (1)
23	COSSYBIE MR MACKENZIE	Candice Van Der Graaf (1)
24	DEANNA	John (1) 88 (1)
25	PROTECT AND SURVIVE	Chrisianna (Columbia) (R) 97 (1)
26	CHARLTON HESTON	Empire (R) 81 (1)
27	YOU MADE ME REALISE	John (1) 88 (1)
28	WINDY HUMBIE HEART	Martin Short (Meridian) (K) 96 (1)
29	OVER AND OVER	Vanessa Williams (1)
30	SUSANNAH'S STILL ALIVE	Alphabet (A&M) 97 (1)
31	TACTLESS	Eric Burdon (Futura) (R) 97 (1)
32	ONLY DREAMING (WIDE AWAKE)	Shelton (T) 97 (1)
33	TUNE IN TURN ON TO THE ACID HOUSE	Patrick Stiles (The Fall) (Meridian) (R) 97 (1)
34	OVER AND OVER (WHAT A MESS)	Heart (Epic) 97 (1)
35	TRIP AT THE BRAIN	John (1) 88 (1)
36	FREEDOM TRIPS	Shal (UAC) 11 (1)
37	STILL WAITING	Blue Swans (A&M) (R) 97 (1)
38	I SAY NOTHING	London (1) 87 (1)
39	GET DOWN TONIGHT	Inland (1) 87 (1)
40	WHAT IS THERE TO SMILE ABOUT?	Fine (R) 87 (1)

THE DARLING BUDS: Burst (Native/Epic BLOND(T/C) 1). These Welsh wonders look sure to storm the charts with this infectious blast of energetic guitar pop and its refreshingly pure harmonies and straight-forward approach should see the birth of a new pop phenomenon as the Buds begin to flower.

STOCKIT

LIVING COLOUR: Cult of Personality (Epic/CBS CD/LCLT1) 3). The press have roved about these black rockers for some time, and quite rightly too. CBS has now woken up to one of the best tracks on their superb Vivid LP expose they'll gain some of the chart exposure they deserve.

BALCONY DOGS: Balcony Dogs (Bloodline/Island (12) 15 394). Formerly The Sex Gods, having changed their name after record company pressure, this Liverpool band already have a legendary history that hints in former members of Echo & The Bunnymen, The Teardrop Explodes and Wah Heat, but this EP of strong rock tracks won't change the world although it brightens the place up a touch.

STOCKIT

THE BAMBI SLAM: Long Time Comin' (blanco y negro/WEA NEG 36(T)). The Bambi Slam make the transition from an independent to a major with their harsh raging beatbox and scorching guitars somewhat smoothed-out but less erratic and altogether more effective. One to watch for the future.



BOY GEORGE: looking good for a return



ROBERT PALMER: ballad time, but likely to succeed



BIG DISH: ready and steady to do well

EVERYTHING BUT THE GIRL: Love Is Here Where I Live (blanco y negro/WEA NEG 37(T)). Another elegant and emotive ballad from their highly successful Idlewild album and now that Tracey Thorn and Ben Watt's startling talents have become known, the hits are sure to keep coming.

STOCKIT

ANITA BAKER: Giving You The Best That I Got (Elektra EKR 79(1)). If Anita Baker's forthcoming album is as good as this title track then she'll have another major success on her hands. Superbly produced with her rich, jazz-tinged vocals on a stylish backing that should effortlessly float chartwards.

ROBERT PALMER: She Makes My Day (EMI (12) EMI 65). Having become well known for his thumping dance tunes and leggy girl-film videos, Robert Palmer issues this irresistible ballad from his recent Heavy Nova album with attendant success assured.

BOY GEORGE: Don't Cry (Virgin BOY 107(12)). Boy George previews his upcoming album with this dramatic number and its sweeping string arrangement, written with and produced by former Prince's Revolution man Bobby Z. Certainly bodes well for all concerned.

STOCKIT

THE BIG DISH: Faith Healer (Virgin VS17(CD) 1136). Another excellent, dynamic track from their Creeping Up On Jesus album to follow their well received European Rain single. With its all-embracing sound and infectious chorus it should do well.

THE GO-BETWEENS: Was There Anything I Could Do? (Beggars Began BEG 219(T)). More characteristically fine material from these Antipodean masters of the

good groove, with this track and its stirring strings and rolling hooks taken from their current LP 16 Lovers Lane.

SOHO: You Won't Hold Me Down (Hedd/Virgin HEDD 3(12)). The much lauded dance duo Soho start to realise their potential with this hard, biting high energy dance track and its memorable pop chorus which should continue their inevitable rise to chartdom.

PAUL RUTHERFORD: Get Real (4th & Broadway/Island 12(BRW) 113). Former member of Frankie Goes To Hollywood teams up with co-writers and producers Martin Fry and Mark White of ABC for his solo debut with a bubbling House style dance track, but even its breathy atmospherics fall for me it less than pedestrian.

WATERFRONT: Cry (Polydor WON(X) 1). Polydor is expecting big things from this new duo, and this debut single, produced by Glen Skinner, is certainly a skillful and slick pop tune but it seriously lacks that extra spark or touch of spontaneity that could make it something special.

GIpsy KINGS: Djabi Djaba (P.E.M./A1 (12) A1 307). This French Flamenco group have already received massive acclaim for their live shows and this fast and furious style of invigorating acoustic music is sure to gain plenty of support for their recent eponymous album.

HELL FIRE CLUB: Heaven Can Wait (Sizzurra/WFI 001(T)). Ex-Killing Jake bass player Raven and ex-Cult drummer Les Warner form the latest rock supergroup and issue a debut single that shows potential as long as they don't get bogged down by too many rock clichés, but still a band to watch out for.


LAIBACH: Sympathy For The Devil (Mute (1/2Z/CD) PMUTE 80). Suspect Yugoslaviano band produce yet another cover song with six different versions of this old Rolling Stones classic available in a plethora of formats. All very Teutonic, all very dark and mysterious but ultimately hardly noteworthy.

TOP 20 ALBUMS

1	BLUE BELL KNOLL	440 CADR07 (1)
2	WORKER'S PLAYTIME	Gold Disc 4504(T) (1)
3	RANK	Brunch Tapes BCDU 11 (1) 97 (1)
4	SHOCK SHARP SHOCKED	Columbia World (C) 97 (1)
5	PEEPSHOW	Wandsworth 54(1) (1)
6	TENDER PEP	Mute STUMM 652 (1) 97 (1)
7	THE EIGHT LEGGED GROOVE MACHINE	Polydor GOR 8(1) (1)
8	THE INNOCENTS	Mute STUMM 651 (1) 97 (1)
9	THE NEPHILIM	Simulation Tapes 128 (1) 97 (1)
10	END OF THE MILLENNIUM PSYCHOSIS BLUES	Virgin V2556 (1)
11	LIVE FREE OR DIE	Virgin VS474 (1)
12	LET IT BEE	London LON 97 (1)
13	1977-1980: SUBSTANCE	Futura FAC 278 (1)
14	SUBSTANCE	Futura FAC 279 (1)
15	16 LOVERS LANE	Respect Records REGA 95 (1)
16	THE BEST TOO GOOD	One Little Indian TP 11 (1) 96
17	IN MY TRIBE	Elektra EKT 11 (1)
18	TOMMY	Reception (R) 62 (1) 96
19	WHEN IN ROMEO	EG/Virgin EG 105 (1) 96
20	THE HOUSE OF LOVE	Columbia CRL 54 (1) 94

- 21 **RARE GROOVE MIX** CD
Various
Philly SWB 843
- 22 **ALL THAT JAZZ** CD
Billie Holiday
Sire SMLP 12
- 23 **NOW! 12** CD
Various
EMI/Vergo/Pol/Gem NOW 12
- 24 **IDOL SONGS: 11 OF THE BEST** CD
Billy Idol
Capitol BILV 1
- 25 **BEST OF EAGLES** CD
Eagles
A&M/Teldec EXT 5
- 26 **HEARSAY** CD
Alexander O'Neal
Tea 45994-1
- 27 **A SALT WITH A DEADLY PEPA** CD
Sall N'Reppa
FRB London FRB 3
- 28 **WHITNEY** CD
Whitney Houston
A&M 381 41
- 29 **KICK** CD
INXS
Mercury/Phonogram MESH 114
- 30 **APPETITE FOR DESTRUCTION** CD
Guns N'Roses
Geffen WM 113
- 31 **SPIRIT OF EDEN** CD
Talk Talk
Polygram/EMI PCSD 105
- 32 **TANGO IN THE NIGHT** CD
Freshwood Hicc
Warner Brothers WM 55
- 33 **RANK** CD
The Sinitis
Kings Road/KOUSH 136
- 34 **THE WORLDS OF FOSTER & ALLEN** CD
Foster & Allen
Sire SWB 841
- 35 **GREATEST EVER ROCK 'N' ROLL MIX** CD
Various
Sire SWB 838
- 36 **THE MOTOWN SONG BOOK** CD
Ricky Turner
A&M HP 28
- 37 **PURPLE RAIN (OST)** CD
Prince & The New Power Generation
Warner Brothers WM 111
- 38 **SHORT SHARP SHOCKED** CD
Michelle Shocked
Columbia/Tri/Arden CUP 1
- 39 **BLUE BELL KNOLL** CD
Cathedral Wines
4AD/CAD 87
- 40 **WORKERS' PLATINUM** CD
Billie Bragg
Gef. Disc/Chry. A&Q 2 15
- 41 **THE STARS WE ARE** CD
Various
Polygram PCS 724
- 42 **BROTHERS IN RHYTHM** CD
Various
A&M 32224

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Budget/Bethesda BUD 3
- 46 **HI LIFE - THE BEST OF AL GREEN** CD
Al Green
K-TUNE E 120
- 47 **POPPED IN SOULED OUT** CD
Wet Wet Wet
Preston/Phonogram JMW 11
- 48 **METAL RHYTHM** CD
Gary Numan
Illegal I 105
- 49 **TWICE THE LOVE** CD
George Benson
Warner Brothers WM 110
- 50 **MORE DIRTY DANCING (OST)** CD
Various
KCA 184865
- 51 **ALL THE HITS AND MORE** CD
The Hollies
EMI EM 1301
- 52 **BROTHERS IN ARMS** CD
Dixie Noirs
Vergo/Phonogram VER 25
- 53 **... AND JUSTICE FOR ALL** CD
Mandiac
Vergo/Phonogram VER 41
- 54 **PEP SHOW** CD
Suzette & The Bonettes
Woodford/Polygram WDF 5
- 55 **HITS 8** CD
Various
CBS/EMG/HIT 8
- 56 **THE JOSHUA TREE** CD
U2
Herald U 26
- 57 **LOVESEY** CD
Prince
Polygram/Warner Bros WM 114
- 58 **DON'T BE AFRAID OF THE DARK** CD
Robert Coy Band
Mercury/Phonogram MESH 129

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- 79 **THE CHRISTIANS** CD
The Christians
Island US 5 874
- 80 **OFF THE WALL** CD
Michael Jackson
Epic 45088 1
- 81 **ROLL WITH IT** CD
Steve Winwood
Virgin V 252
- 82 **THE COLLECTION** CD
Burr White
Mercury/Phonogram BWT 1
- 83 **FACE VALUE** CD
Phil Collins
Virgin V 2185
- 84 **BIG TIME** CD
Tom Waits
Island IW 4
- 85 **ON THE BEACH** CD
Chris Rea
WEA W 791
- 86 **WIDE AWAKE IN DREAMLAND** CD
Fad Binders
Capitol COL 1428
- 87 **ACID JAZZ AND OTHER ILUCCI GROOVES** CD
Various
Urban/Polygram UBR 14
- 88 **SLEEPY WHEN WET** CD
Bon Jovi
Vergo/Phonogram VER 38
- 89 **FUR** CD
Jonas Vind
Mastodon/EMI INTL 1029
- 90 **STRIP MINE** CD
Jonas
Sire SMLP 7
- 91 **RUMOURS** CD
Freshwood Hicc
Warner Brothers WM 554
- 92 **PHANTOM OF THE OPERA** CD
Various
Polygram FCD 9
- 93 **PET SHOP BOYS ACTUALLY** CD
Pet Shop Boys
Polygram FCD 104
- 94 **NON STOP** CD
Julio Iglesias
CBS 469981
- 95 **THE EIGHT LEGGED GROOVE MACHINE** CD
The Wonder Stuff
Polygram GOND 1
- 96 **GREATEST HITS** CD
Bill Withers
CBS 32303
- 97 **THE CIRCUS** CD
Easure
MCA/STW 55
- 98 **EVERYTHING** CD
Celine Fisher
EMI EMC 238
- 99 **INTRODUCING THE HARDLINE** CD
Terence Trent D'Arby
CBS 450 911-1
- 100 **NOTHING LIKE THE SUN** CD
Sling
A&M A&M 442

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TOP INDIES SINGLES

- 1** **4** NOTHING CAN DIVIDE US
Jason Donovan PWL PWL(T) 17 (P)
- 2** **NEW** A LITTLE RESPECT
Erasure Mute (12)MUTE8 (1) (R/S) (P)
- 3** **11** THE ONLY WAY IS UP
Yaz & The Plastic Population Big Life BLR4(T) (L/R) (T)
- 4** **2** MEGABLAST/DON'T MAKE ME WAIT
Bomb The Boss Rhythm King/Mute DOOD12 (1) (L/R)
- 5** **4** STOP THIS CRAZY THING
Cold Cut/Jamie Reed About Of Our Time CCU1(4) (T) (L/R)
- 6** **NEW** WHY ARE YOU BEING SO...
Wedding Present Reception RECO1(1) (1) (L/R)
- 7** **NEW** ANGER
Gary Numan Illegal IL5(T)1003 (A)
- 8** **5** BURN IT UP
Beatmasters/PP Arnold Rhythm King LEF27(T) (L/R) (T)
- 9** **NEW** ALL OF ME
Sabrina PWL PWL(T) 19 (P)
- 10** **6** THE LOCO-MOTION
Kylie Minogue PWL PWL(T) 14 (P)
- 11** **4** OOOHY KOOCHY
Baby Ford Rhythm King/Mute 7BFO1(1) (1) (2-BFO) (1) (L/R) (T)
- 12** **3** BIRTHDAY
The Sugarbubs One Little Indian 7(1) 2P1 (1) (N/M)
- 13** **11** SUPERFLY GUY
S-E Express Rhythm King/Mute LEF27B(T) (L/R) (T)
- 14** **10** REACHIN'
FIGHT! Republic LIC7006 (1) (R)
- 15** **13** PHOT TO BE FREE
Nuclear Assault Under One Flag-(12)LAG105 (P)
- 16** **14** JOHNNY AND MARIE
Up And Running Tac ZZZ(T) (1) (P/P)

- 17** **11** SLAM!
Prayers Low Fat Vinyl LV1 (V)
- 18** **12** DR STEIN
Halloween Noise 7HELL01 (1) (2-12)HELL01 (A)
- 19** **NEW** IF YOU FEEL IT
Taffy Dancyard YARD(T) 2 (S)
- 20** **24** THEME FROM S-EXPRESS
S-Express Rhythm King/Mute LEF21(T) (L/R) (T)
- 21** **15** BLUE MONDAY 1988
New Order Factory FAC37 (12-1)FAC38 (P)
- 22** **7** DESTROY THE HEART
House Of Love Creation CRE65(T) (L/R)
- 23** **NEW** HABIBA
Boppi Lehri Hi Hi Hat HT(1) (T) (L/R)
- 24** **14** CHAINS OF LOVE (REMIX)
New Order Mute (12)MUTE83 (L/R) (S) (P)
- 25** **5** GIGANTIC
Devo 4 (12)MUTE85 (L/R) (S) (P)
- 26** **3** DEANNA
Nick Cave Mute (12)MUTE 86 (L/R) (S) (P)
- 27** **20** BANGO (TO THE BATMOBILE)
Todd Terry Project Sleeping Bag HAK(T) 16 (A)
- 28** **6** THE CIRCUS
Erasure Mute MUTE66 (L/R) (S) (P)
- 29** **30** YOU MAKE ME REALISE
My Bloody Valentine Creation CRE805(S) (L/R) (T)
- 30** **7** COULDN'T GET IT RIGHT
Climax Blues Band Clay CLAY49 (P)
- 31** **27** WHAT'S YOUR PROBLEM
Projection Jam Today-(12)CHL8 (A)
- 32** **14** I'VE GOT A FEELING
New Order Unique UNQ3(T) (S) (P)
- 33** **2** SUSANNAH'S STILL ALIVE
The Cardigans Alphabet ALPH09(T) (P)
- 34** **25** BEAT DIS
Bomb The Boss Mister-vout/Rhythm King DOOD(Y)1 (L/R) (T)

- 35** **49** MOONCHILD (SECOND SEAL)
Fields Of The Nephilim Situation Two SITS2(T) (L/R) (T)
- 36** **NEW** DOUBLE SHOT OF MY BABY'S LOVE
Highliners ABC ABCS01(T) 17 (P)
- 37** **45** GOT TO BE CERTAIN
Kylie Minogue PWL PWL(T) 12 (P)
- 38** **22** ANY LOVE
Massive Attack Massive Attack-(MASS500) (1) (R)
- 39** **NEW** TACTLESS
Band Of Holy Joy Rough Trade RT(22) (1) (L/R)
- 40** **NEW** ONLY DREAMING (WIDE AWAKE)
Red Lorry Yellow Lorry Situation Two SITS14(T) (L/R) (T)
- 41** **NEW** HERE WE GO AGAIN
Dixie Brothers Basement/Westside BASMX1 (A)
- 42** **NEW** WANTED DEAD OR ALIVE
Voices Of East Harlem Low Fat Vinyl VOICE5 (1)
- 43** **4** POP MUZIK (HIT IT! MIX)
All Systems Go Unique (12)UNIQ3 (A)
- 44** **67** TOP CAT RAP
MC Bronx 100 2 One CATRAP1(2) (A)
- 45** **30** SHIP OF FOOLS
Erasure (12)MUTE74 (L/R) (S) (P)
- 46** **34** FREAK SCENE (WHAT A MESS)
Blast First/BFPD30 (L/R) (T)
- 47** **16** DOCTORIN THE TARDIS
Time Lords XLF LFK003 (L/R) (T)
- 48** **31** WHAT IS THERE TO SMILE ABOUT
Close Lobsters Fire BLAZE2(T) (P)
- 49** **61** TRUE FAITH
New Order Factory FAC 183(1) 7(12-FAC)83 (P)
- 50** **38** BITING MY NAILS
Renegeade Souths Wave Mute (12)MUTE82 (L/R) (S) (P)

CHERRY
RECORDS

THE CHART

THIS MONTH'S TOP SELLING RECORDS

TOP 10 COMPACT DISCS

- 1** FOLLOWERS & PRAYERS JOHNNY REED RECORDS 1003-1003
Cherry Red REC 4801 (A) (P)
- 2** LAZY DAYS / BEACH PARTY
Various Cherry Red REC 4802 (A)
- 3** WESTMINSTER AFFAIR
Various Cherry Red REC 4803 (A)
- 4** PRIMITIVE PAINTERS
Various (12)MUTE 87 (A)
- 5** IGNORE THE MACHINE
Various Atlantic AOR 484 (A)
- 6** KILL THE POOR
Various Cherry Red REC 4804 (A)
- 7** PUNK AND DISORDER II - THE FINAL SPLIT
Various Atlantic AOR 485 (A)
- 8** THE LEGENDARY ORGASM ALBUM
Various Atlantic AOR 486 (A)
- 9** HARD CENTRES (THE ROCK YEARS)
Various Decca DOR 487 (A)
- 10** GOLD MINE TRASH
Various Cherry Red REC 4805 (A)

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TOP 25 ALBUMS

- 1** **NEW** BLUE BELL KNOLL
Cocteau Twins 4AD CAD 807 (L/R) (T)
- 2** **12** KYLIE
Kylie Minogue PWL HF3 (P)
- 3** **1** BANNY
The Smiths Rough Trade ROUGH128 (L/R) (T)
- 4** **3** KEEPER OF THE 7 KEYS - PART 2
Halloween Noise NUK 117 (A)
- 5** **NEW** TENDER PREY
Nick Cave & The Bad Seeds Mute STUMM 52 (L/R) (S) (P)
- 6** **22** THE INNOCENTS
Erasure Mute STUMM55 (L/R) (S) (P)
- 7** **4** THE NEPHILIM
Fields Of The Nephilim Situation Two SITU2 (L/R) (T)
- 8** **5** THE CIRCUS
Erasure Mute STUMM 55 (L/R) (S) (P)
- 9** **NEW** STREETSOUNDS HIP HOP 22
Various Streetsounds ELCS72 (A)
- 10** **19** DOING IT FOR THE KIDS
Various Creation CRELP303 (L/R) (T)
- 11** **11** 1977-1980: SUBSTANCE
Joy Division Factory FACT250 (P)
- 12** **16** SUBSTANCE
New Order Factory FACT 200 (P)
- 13** **22** LIFE'S TOO GOOD
The Sugarbubs One Little Indian TPL5 (1) (N/M)
- 14** **12** TOMMY
The Wedding Present Reception LEEDS 2 (1) (R/R)
- 15** **14** HATFUL OF HOLLOW
The Smiths Rough Trade ROUGH 76 (L/R) (T)
- 16** **6** LES MISERABLES
Original London Cast First Night ENCORE 1 (P)
- 17** **15** HOUSE OF LOVE
House Of Love Creation CRELP34 (L/R) (T)
- 18** **43** WONDERLAND
Erasure Mute STUMM 25 (L/R) (S) (P)
- 19** **12** ACID TRAX VOL 2
Various Serious DRUG 2 (A)
- 20** **23** THE TEXAS CAMPFIRE TAPES
Michelle Shocked Cooking Vinyl COOK 002 (1) (N/M)
- 21** **10** CHESS-THE RHYTHM & BLUES
Various Chess(1) CHES1 SAM500 (CH)
- 22** **10** THE SOUND OF SUN
Various Chess(1) CHES1 SAM 3 (CH)
- 23** **NEW** CROCODILE TEARS
The Chesterfields Household HOLD4P (1) (R/E)
- 24** **21** GEORGE BEST
Wedding Present Reception LEEDS1 (1) (R/R)
- 25** **7** THIS IS LATIN MUSIC
Various Caliente/Charly SHOT1 (CH)

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REGGAE CHART

- 1** (1) SWEET FOR MY SWEET
Sagittarius SAG123 (P)
- 2** (2) NOT AS HAPPY As I Used To Be
Salsoul Salsoul SALS002 (P)
- 3** (3) HOLDING BACK THE YEARS For System
Rock Stars RS10 (P)
- 4** (4) PROUD TO BE BLACK Cuban Rubble
Y & Y YDVO1 61 30
- 5** (5) WOMAN OF WOODS Trevor Dunn
Groove Aid GC 0004 (A)
- 6** (6) NO MORE BROTHER THAN YARD Admiral Bailey
Live And Love LOR 10 (P)
- 7** (7) WILD SANGS (Sings) The Roots
Sagittarius SAG124 (P)
- 8** (8) MUSIC LOVER Double Roots
Live And Love LOR 83
- 9** (9) MEANING OF LIFE B. Candy
Sagittarius SAG105 (P)
- 10** (10) OOH RABY BABY Lax
Mute MUTE 382 (P)
- 11** (11) AND KUTTEN (Remix) Fat
Fat FAD060 (P)
- 12** (12) AM I MISSING YOU? Candy Lax
Cherry Red CR122 (P)
- 13** (13) WE RUN THINGS Baby Gony
Blue Tunes BT025 (P)
- 14** (14) BIG RUMPLUS Due Ruckab
Y & Y YDVO1 61 20
- 15** (15) LOVE IT JAMAICA Madie E
Black Scorpa BS 01 (P)
- 16** (16) TELEPHONE LOVE Cludge
Groove Aid GC02 225 (P)
- 17** (17) CALL ON ME Oshay Wynn
Germania GEC 001 37 (P)
- 18** (22) WALK AWAY Yvonne
First Step FS 01 (P)
- 19** (23) ONE IN A MILLION Sledge
Germania GEC 01 47 (P)
- 20** (18) TENATYSTILN Abbreviations
Clutch Records CL234 (A)

REGGAE ALBUM CHART

- 1** (1) TUBRO CHARGER Paul Proctor
Sagittarius SAG104 (P)
- 2** (2) SIZZLING Firestar
Sagittarius SAG103 (P)
- 3** (3) REGGAE HITS VOL 4 Various Artists
Live And Love LOR 10 (P)
- 4** (4) LONELINESS Salsoul
Techniques Records WSP 117 (P)
- 5** (5) MUSIC WORKS SHOWCASE BB Various
Groove Aid GC02 17 (P)
- 6** (6) CONSCIOUS PARTY 2 Various/The Holybirds Various
Virgin V2566 (P)
- 7** (7) LOCKERS ARE THE COOLING House B
Arise Records AR15 028 (P)
- 8** (8) JAMES' ANGELS Various Artists
Various Various Artists VSP 018 (P)
- 9** (10) KINGSTONIAN Man General Trust
CSA Records SCD 1 (P)
- 10** (14) LOVEDEVINE The Tardis
Live And Love LOR 83 (P)

DISCOS - NEW RELEASES

- BLACK PRIDE** Act 81
YOU WANNA DANCE Rita Fata Twenty Twenty Nine T1 2020 (A) (C)
- SEXY EYES (REMIX)** Jimmy B. Power Funk PF 11 (P)
- LONEL Y** Frankie J. Arise AR10 (P)
- THE ONE NEXT DOOR** The Jacksons Upstream Temp 027 (P)
- BAD BWOY** Trevor Dunn. Sagittarius SAG105 (P)

ALBUMS - NEW RELEASES

- COMMANDMENTS OF OUR CHAPTER 8** John Sinclair/Jack Shabo Shabo SHAB8 (P)
- ATRA TO TRACX** Various Artists. Arise Music AR14P 15 (P)
- DRIB OF THE 70'S** Various Artists. Arise Music AR15 (P)
- RED BONES FOR GREGORY** James. Groove Aid GC02 118 (P)
- VACUUM PUMPING** Singer J. Flyers. One Sound CHS13 30 (P)
- COODOY ROCK** Alpha Blendy. Sagittarius SAG11 (P) (A)
- ANDRA CROSS** Candy Lax. Arise AR10 (P) (A)
- SOC FOR LOVERS VOL 1** Body Grant. Source Base SB 34 (P)
- AFRICAN SOLDIERS** Sugar Malt. Heartbeat HB 43 (P) (A)

SINGLE OF THE WEEK

GET BUSTY REMIXES From Various Artists. Virgin V2566 (P)

WEA launches short-form video series

WEA IS launching a new series of short-form video compilations featuring their artists on October 24. The company has created a new video label, WEA Video, for the series and the initial five titles feature the video work of the Sisters Of Mercy, Jesus And Mary Chain, Simply Red, Matt Bianco and Everything But The Girl. Each title includes at least four tracks and they have a dealer price of \$6.95. WEA says it is planning a "good fan advertising campaign" to back the launch of the new series and label.



EVERYTHING BUT The Girl

● THE TOP five dance album Roy Trax has been joined by the Rough Trade video. Stylus has compiled 14 House hits for this \$9.99 release (dealer price \$6.95) which include Derek B, The Wee Papa King Rappers, S-Express, James Brown, Run DMC and Eric B & Rakim.

REVIEWS

TITO GOBBI: The Barber Of Seville (Rossini). Historic Opera Performances LS 1057. TITO GOBBI: Rigoletto (Verdi). Historic Opera Performances LS 1056. TITO GOBBI: I Pagliacci (Leoncavallo). Historic Opera Performances LS 1058. Distribution: All mono sound, black and white, no subtitles, sung in Italian. Dealer price \$6.95.

Comment: The penultimate sentence of the details automatically dictates that these videos have a limited appeal to classical buffs. Yet make no mistake — what are these thrilling historic documents. Tito Gobbi, arguably the outstanding Italian baritone of the century, survives the crackle (audio and visual) of the 1946/7 mechanics with spine-chilling performances. He epitomizes the true tragedy of the cursed jester in Rigoletto, while too many around him look like refugees from an Errol Flynn movie; he demonstrates how much he was at home in the role of Figaro in Barber Of Seville even so early in his career; and he not only doubles up on the roles of Tonio and Silvio (opposite a Neddya played by Gina Colabrida) in I Pagliacci filmed on location, but also sings a transfixing Prologue. No praise is too high.

Sales forecast: Despite my probably, only the cognoscent will probably really enjoy these even at the price — after all, I Pagliacci has a long introduction in spoken Italian — English libretti would have helped. **NS**

COCKING

TOT TAYLOR goes CDisoholic with two new releases developed for the medium. *Playtime* and *The Inside story*, both on LPR through Revolver and the Cartel, illustrate the modern composer's view of the music, overburdened and over-illustrated songs. *Playtime* is Tot's LP re-packaged with three extra tracks. The inside story continues the scam — with extra tracks and a pic-disc format. Also through Revolver at this very moment, **The Dave Howard Singers** continue to be the Dave Howard Singers with an excellent new single, on both seven and 12-inch on the Hallehlyah label. Chances are the follow-up to last summer's top five indie hit blisterer *On Yanson*. Inevitably all the usual highbrow promo affairs will follow.

Talking of CDs — as we were just very very recently — **Coaking Vinyl** has decided to put the demoted folk sounds of **The Horseflies** on disc and **Human Fly** split against the sidewalk as a consequence before you can barely blink. Also on CD Yes **Napalm Death** have their new LP/cassette submitted to the genre and won't this, just a bit more, but it's through Revolver. **What's more** it should receive mucho love right airplay to boot.

THE BAND OF Holy Joy re-appear after what seems like quite some centuries, and they offer the world a new seven-inch called *Tactless* — you know, and again it's through Revolver. **What's more** the world stands agog at the thought of 21 years of Rodio One! And, what does **Strango Folk** do as an anecdotal alternative — well, it offers us rather glummy double bag featuring the city seeps of the last 21 — and that's available through Pinnacle — featuring **Jim Hendrix**, with **Hey Joe**, **Procul Harum**, **Joe Cockor**, **Eton**, **Tull Lindisfarne**, **Queen**, **Thin Lizzy**, **The Banshees**, **New Order**, **Smokey Robinson**, **Goats Bykers** and **Unseen Terror** among others. If that weren't enough the label also plans a cheapo release featuring the angriest sounds from '76 to the present day as displayed through session cuts from **The Damned**, **Buzzcocks**, **The Fall**, **John Mellencamp**, **Billy Bragg**, **That Petrol Emotion**, **Electro Hippies** and more, more, more. OK... so you want even more — well, buy a radio! Or get the latest batch of Peel Sessions releases which include **The Smiths'** first session — check this for a top tenner — **alt** **Pat Metheny**, **Neil Young**, **Heavenly Bodies**, **Man Man Biscuit** including the **Trumpton Roils**, **The Birthday Party**'s second session, **Echo And The Bunnymen**, **Gee** and **Lindisfarne**. Guess everyone will be saving up for these ones.



PRUCUL HARUM and Jethro Tull in tracking? Blame Strango Folk and now read on...

THE SEERS embark on a groovoid tour as support to Crazyhead and that should do their recently released single *Freedom Trip* on Skullfuck some good. If available via the Cartel and the four touches on all the major points of UK interests. **Les Thugs** — that angry French outfit — release a new 12-inch on Vinyl Solution titled *Dirty White Race* and it'll be available through Pinnacle. **What's more**, there should be some cash-inducing interest following the group's recent UK tour.

FIELDS OF THE Nephilim follow their imaginatively titled Nephilium album with a special 77 minute shot called *Forever Reman*. **The Flameless** support their multi-formed new single, *Heaven Knows* — on Subway through Revolver and the Cartel — with numerous live dates around the country. **Front 242** release a new single on RRE (through Red Rhino) and the **Carell**, titled *Headhunter*, it's their first 45 since the release of their US stunner *Official Version*. Of course, it'll be available on both seven and 12" as well as CD single format.

NINE MILE Yes, Nine Mile comes out of the closet with a batch of new releases including **Black Uhuru's** *The Positive Dub* cassette — only on ROIR. **Leather Nun's** *Demolition Love on Wire*, **Loop's** *Black Sun*, 12-inch on *Acid Jazz*, **Davea After Dark's** *The Groove* on the same label plus a CD release of *The Shaman's Drop LP* on Moksha. It also offers a CD version of **Tuxedomo's** *Time To Lose* on Cromby, a new LP/CD release from **Minimal** **Anna Palm's** *Macabre* on One Little Indian, **The Bomb Party's** cover of *Sugar Sugar* on Normal and Australian group **Tarties'** album *Red Flame* called *Blue White* on Purple Whale.

THE FUNDAMENTAL label has the latest offering from ex-Black Flag artist **Henry Rollins** in the album *Life Time* (available through Red Rhino and the Cartel), while **Drop** release their long-awaited 12-inch *The Boy Racer* on the Medium Cool label. On *Crepuscule* there's a new 12-inch from **Paul Haig** called *Love Eternal*, while the CD market is

bolstered by releases from **Wim Mertens**, **Educes Me**, on *Crepuscule*, **Borghesia**, **NUID** on *Play It Again Sam* and **T99** with *Invisible Sensuality* on *Who's That Beat?*

NEW ZEALAND chirps up with **The Godsons'** *Future Shock EP* now released as a 12-inch and rather grinding and disoriented and noisy it's too... it's through Rough Trade and the Cartel as are new Homestead releases from **My Dad Is Dead** — the excellent LP/CD/cassette *Let's Skip The Details*, the LP/cassette from **Bastro** — *Rode Hard And Put Up Wet* and some other things that we can't quite remember just now. Still, time is the great healer and if any other Homestead grooves stuff falls from the rack in the week we'll let you know!!!

THE BAREFOOT gal is back! **Yep, Sandi Shaw** has a 45 release on Rough Trade, the goovy *Please Help The Cause Against Loneliness* — a track written by two buds called *Morrissey* and the *Stephen Street*. A taster for an upcoming album called *Hello Angel*, it's just perfect, just grand and it also makes life worth living and all that kind of thing. **A Man Called Adam** is different... He has a 12-inch single called *APB on Acid Jazz* through Revolver and the Cartel which is heralded as an instrumental mosaic. **AH! The Avengers TV** revival and weird plucked instrumental scores — starts here. **The Mindtroters** are from Brighton — which they claim is the dirty weekend capital of the world — they are a three-piece who adhere to Cliff, Ruff and Nona Muskour, they are undoubtedly "wocky"! Their debut album, self-titled and on Razor through Pinnacle is acclaimed as the most usable rockabilly bish-bah. **Rip**... you know where they're coming from.

MUSIC VIDEO

	Description (tracks) Temp/Del/Price	
1	MICHAEL JACKSON: The Legend ... Video Collection AU1000 Completion 22 tracks/15min/E6.95	Vestron MA11000
2	MICHAEL JACKSON: Making Thriller Completion/1hr/E6.95	WEA 9381493
3	FLEETWOOD MAC: Tango In The Night Live 11 tracks/1hr/E6.95	WEA 9381413
4	MADONNA: Ciao Italia '90 ... Live 16 tracks/1hr 40min/E7.90	WEA 9381413
5	KISS: Crazy Nights Completion 13 tracks/13min/E4.17	Channel 5 CV 07782
6	WET WET WET: The Video Singles 5-26 Completion 6 tracks/25min/E6.95	Channel 5 CV 06444
7	RAP TRAX Completion 14 tracks/1hr/E6.95	Stylus SV 08589
8	NOW THAT'S ... MUSIC VIDEO 12 Completion 16 tracks/1hr/E6.95	PMI/Virgin MWNOW12
9	INXS: Kick The Video Flick Completion 6 tracks/20min/E6.95	Channel 5 CV 07451
10	DEF LEPPARD: Historia Completion 18 tracks/1hr 30min/10.42	PolyGram Music Video AU1,684.2
11	AEROSMITH: Video Scrapbook Completion/55min/E8.34	Hendrix HEN21053
12	AC/DC: Let There Be Rock Live 13 tracks/34min/E6.95	WFV PV 34073
13	PRINCE AND THE REVOLUTION Live 19 tracks/2hr/E6.95	Channel 5 CV 01292
14	SIXTIES MIX II Completion 25 tracks/1hr/E6.95	Stylus SV 08585
15	EURHYTHMICS: Savage Completion 12 tracks/45min/E6.95	Virgin VVO 340
16	GENESIS: Vei Completion 11 tracks/55min/E6.95	Virgin VVO 329
17	HEART: If Looks Could Kill Completion 7 tracks/20min/E4.53	MVR 99 00753
18	LED ZEPPELIN: The Song Remains The Same Live 12 tracks/2hr 7min/E6.95	WFV PV 31389
19	GENESIS: Veii Completion 12 tracks/57min/E6.95	Virgin VVO 330
20	QUEEN: Greatest Flix Completion 17 tracks/1hr 25min/E6.95	MVP 99 10112

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WHERE MUSIC MATTERS

The delayed arrival of CDV has actually worked to PolyGram's advantage by giving it time to expand its range of product. Lloyd Bradley talks to PolyGram's Pete Rezon

CDV, it seemed, was never going to get here. When the October 3 launch date finally arrived, the delays had added up to put the format into the shops a full year after it was first scheduled.

No longer having to field questions like "So when are we actually going to see it then?", PolyGram's marketing department is in buoyant mood. As Pete Rezon, an executive on the software side explains, the delay has actually worked to the company's advantage. "We've been able to broaden our product range to the point where it encompasses about the widest choice possible in five, eight and 12-inch discs," he says. "Not only are we now able to represent practically all of our own catalogue, but WEA has six titles ready, we've signed a deal with PMI giving us access to EMI artists such as Morrison and Kate Bush and another with UA that'll allow us to put the Bond films on to CDV. These were all fairly recent developments and wouldn't have been ready had the launch taken place a lot earlier."

And public reaction to the delays doesn't appear to be causing any particular problems either, a factor that will ease Rezon's workload considerably. Apparently, very few people outside the media or music/film business were actually aware that it was nearly a year late. Also, the separating of CDV's launch from the brouhaha surrounding DAT has sowed a great deal of the confusion that can arise from two formats (both identified by initials) hitting the headlines at the same time.

Marketing strategy, under the banner "Now you can see the music" will be concentrated in equal amounts on the hardware and software, each campaign providing impetus for the other rather than simply pushing the players in the assumption that disc sales will follow. PolyGram feels that while informing the public that the machines are available is vital, the hook will be the titles they can actually enjoy.

Somewhat surprisingly, educating the masses to accept the new technology does not form the campaign's cornerstone. It was widely assumed that, following the comprehensive thumbs down given to LaserVision, consumers would be none too kindly disposed to the strikingly similar-looking CDV. However, recent extensive market research proved this to be otherwise.

"The public, across the board,

PolyGram's pot of gold

seems very ready to accept it," adds Rezon. "There don't seem to be too many unhappy memories of LaserVision and the gold coloured discs have gone down particularly well — people look at them and believe they're getting something classy for their money. LaserVision came out at the wrong time; it clashed with the launches of two formats of video tape which had the added boost of video games — people went crazy for them — but that's something that has subsequently died out. Also, LaserVision was too early for people to grasp it — tape appeared much like film, and records were, traditionally, black. Now, thanks to audio-only CD, a small, shiny-looking disc is so commonplace that nobody's confused or frightened by it."

"In addition, LaserVision didn't have the sound quality that CDV can offer — a sound quality that so many CD owners have now come to expect. That's something we're playing up a great deal, so that people will see it for what it is, a natural progression from CD and video, and we haven't got to work hard to get them to understand it."

Dealers too are getting firmly behind it, after the PolyGram CDV

Roadshow trundled round the country during the first week of September. Support from retailers was seen by PolyGram as being vital to the marketing department, but was far from guaranteed, as this is where the delays in launching particularly rankled and cynicism brought about by LaserVision was at its highest. However, the well-attended shows were a huge success. Rezon maintaining that once the dealers had the chance to "see it, ask questions about it and fiddle about with it" the reaction was one of almost unanimous enthusiasm.

The market research showed the strongest areas of support for CDV from the 18- to 25-year-old age group (the video generation that have almost always had pictures to go with their pop music), and ballet and opera lovers (with particular enthusiasm for anything by Puccini). In spite of this, the campaign (a pan-European affair, launched in much the same way as in Holland and Germany at the beginning of September — too recent to accurately access results) is being aimed across the board, a situation made much more credible by the now huge range of titles, starting with style/pop press then

local and national newspaper and finally television advertising. By no means will it be a case of market saturation either, PolyGram plans to let it build slowly, like CD, relying greatly on word of mouth and eventually, once the market has established itself, be split among the various departmental subsections — pop, classical and so on.

The run up to Christmas, though, will see a sturdy push given to the pop side of things as a spin-off of the campaigns around the major album releases. "Dire Straits will be a good example," Rezon explains. "Alchemy is available on CDV, and they've got a new album out for Christmas, it will greatly increase the public's awareness of Dire Straits, so on the back of that we'll push the CDV."

PolyGram does not foresee a great deal of resistance to the marketing of the hardware, in spite of the fact that so many households have recently invested in CD players.

There will be the technology freaks who buy every new development as soon as it comes out, and then there'll be the people that'll wait until the price drops, but we believe we should make healthy inroads into the massive

middle-ground in between. Research has shown that entertainment is moving more and more into the home, and people want the best. Market penetration of CD players is still on the increase, and the fact that CDV hardware will accept audio CDs is a big plus that may just push a lot of people undecided about making the switch from vinyl into buying one. In addition, the depth of catalogue in feature films as well as concerts, opera and ballet, will make it viable competition for the VCR — the far superior sound quality could be what decides people.

"Also, as equipment prices have been falling over the last few years, two stereos, two TVs and videos in a household is not uncommon. Upgrading takes place much more frequently these days, so a lot of CDV's customers will be existing CD and video owners, who will perhaps relegate the equipment they own to a second storehouse."

And finally, as Rezon reminds us, is the not to be underestimated bonus of CDV hardware playing LaserVision discs. Do you things still exist? Apparently so, Lightning Records still has an active and fairly extensive catalogue.

PETER REZON, sales director of PolyGram, presents the range of CDV software in the 12-inch format (top), five-inch format (right) and eight-inch format





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P H I L I P S A N D D U P O N T O P T I C A L



John Bauldie on the trials and tribulations behind the development of Philips' new CDV player

IN MARCH 1987, when Philips, developer of the audio compact disc, unveiled its offshoot development of compact disc video, there was much excited speculation about the system's appeal.

A CDV "combi" player would handle not only the newly developed compact video discs — offering digital pictures and sound — but also the supposedly outmoded 12-inch LaserVision discs, and it could even play audio CDs, through an appropriately wired-up hi-fi system.

Philips had developed the LaserVision video disc system through the Seventies, but prevaricated for so long about launching it (it wasn't marketed in the UK until summer 1982) that video tape — with its obviously advantageous recording capability — had meanwhile become firmly established as the only worthwhile domestic video medium, even though the quality of pictures replayed by the LaserVision system was unarguably much superior.

What LaserVision (technically admirable, if commercially disastrous, in Europe at least) didn't have, which CDV does, is digital sound to go with its high quality video pictures. CDV discs — gold coloured to distinguish them from their audio-only silver stablemates — come in three sizes: five-inch, which offers 20 minutes of audio (which can be played on a normal CD player) plus a six-minute video "clip"; eight-inch, a doubled-sided CDV "EP" which offers up to 40 minutes of audio/video; and 12-inch, also doubled-sided, with two hours playing time. The longer discs will be ideal for feature films and music concerts, but most popular commercial appeal is expected from the five-inch "clip" discs, which will be aimed at the promo film/CD single market.

In Amsterdam in March 1987 Philips revealed that compact disc video was ready to go, and in September last year, at a spectacular "celebrity" launch, one of the Penta Hi-Fi Show, the company declared confidently that a combi player costing less than £500 would be in certain stores in London in November, and available

Teething troubles of the new Philips baby

nationwide in the first months of 1988.

Philips promised review models to the trade magazines in time for their Christmas issues, only to cause editorial palpitations and much panicky page-rejigging when they didn't deliver. Despite the months of "coming soon" hoo-ha, CDV had failed to turn up for its own Christmas party.

When Philips had shown CDV in autumn of 1987, there was some disappointment about picture quality and it began to be rumoured that Philips engineers were encountering problems with the consistency of the rotational speeds of their combi players. A five-inch CDV disc weighs less than 20 grams, while a long-play 12-inch is 10 times that — and yet in a combi player, both discs have to be catered for, with spinning speeds for the different discs having to vary between 1,500 rpm and 200 rpm and yet be carefully governed to ensure stability of pictures and sound at all times. Japanese manufacturer Pioneer had overcome the problem in its NTSC Laser Disc combi player by equipping it with two motors and turntables. Such a measure would, however, have pushed the suggested retail price well above the £500 that Philips had already announced for its machine.

A second technical problem that Philips had not really surmounted when it demonstrated the CDV machine at the September launch party was the accuracy of the servo control mechanism which keeps the laser focused upon the spiral of information pits on the surface of the disc. Any inconsistencies in the discs themselves were not properly compensated for by the Philips player, and pictures were occasionally fuzzily reproduced — so much so that at the CDV party the machine was unceremoniously switched off and videotapes were used instead. An inglorious beginning.

While the corporate whiff crackled hard over the hardware boffins who sat sweating at their benches in the Philips plant in Hasselt, Belgium, their colleagues at the Philips DuPont disc pressing plant in Blackburn, Lancashire, were en-

countering their own problems. The plant had a good deal of experience in pressing discs for LaserVision, but their soundtracks were analogue recordings. For CDV, both sound and pictures are recorded digitally, but although for CD audio mastering there is a world standard sampling frequency of 44.1 kHz — the same, of course, for CDV — master tape and video recordings of concerts and music clips were coming in for CDV mastering from Europe and the US with all kinds of variations in tape speeds and sampling frequencies. This often made it impossible for the Blackburn engineers to synchronise sound and pictures without the employment of sophisticated and advanced computerised juggling of time codes.

There was hardly any CDV software available at the turn of the year — only a couple of "we're the first" five-inchers that no-one could play — and it was clear that the marketing of the Philips machine would have to be postponed. At behind-the-scenes testing sessions, when the dodgy software

was brought to the dodgy hardware, there were many intercorporate tantrums as to whose fault the shaky pictures and quavery sound were — disc pressers derided the machine makers, hardware engineers scoffed at poor mastering.

Still, things began to look a bit more hopeful when the press was invited to a "briefing session on CD video" scheduled for March 15 this year, where "the latest news" was to be imparted. But news of CDV was to be even more quickly forthcoming. The briefing session was cancelled because the official European launch of CDV had, in the meantime, been firmly fixed for September — the announcement being made at Philips' Annual General Meeting in Eindhoven by company president Cor van der Klugt. Van der Klugt was frank enough in blaming the delay in the launch of CDV on "technical problems in producing both the players and the discs". Philips' CD plant in Belgium was summarily relieved of the responsibility for the manufacture of the players, the "honour"

going instead to Japanese technicians at Marantz, whose factory was already producing NTSC CDV players for the Japan and the US.

Philips now has a reliable mass-produced combi player (its CDV475 will cost £499, the figure it boasted about this time last year, a "clip" player, the CDV185, handling three-inch CDs and five-inch CDs will follow soon at £349). A broad range of software was released via PolyGram to meet the final systems launch date of October 3. Competition will come from Pioneer, which recently announced that no matter what Philips did, and no matter what the software owners had to offer, its combi player, the CLD 1200 costing £579, would definitely be available on October 1.

All of which leaves two major question marks dangling above CDV's head: first, although the Philips-owned record company PolyGram has committed itself to the release of 68 five-inch pop CDVs, 16 eight-inchers and 70 12-inch discs (30 pop and 40 classical) to support its parent company's shiny new machine, no other record company has had discs available to tie in with the October launch, and neither have there been any feature films, because of a combination of retail pricing problems, digital soundtrack difficulties and a cautious approach about commitment on the part of the film companies.

Secondly, one cannot ignore doubts about the public's enthusiasm for another new format so soon after CD and VCR saturation.



THE COMPACT disc video presentation set (left) and the three formats of CDV available (above): five-inch, eight-inch and 12-inch. In addition, the CDV player will also take 12-inch LaserVision discs and audio-only CD.

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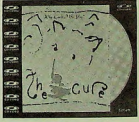
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CDV I D E O

NOW WE CAN SEE THE MUSIC

It's not all glamour and parties in the world of PR. Far from it, it's a hard slog being the eternal piggy in the middle. David Giles reports on the pressures behind the job and the continuing debate over which is best — corporate PR or the independent PR?



MARIELLA FROSTRUP: 'We're here to provide an extra service'



THE CARDIGANS: they might be the band the press love to hate, but put an enthusiastic PR behind them and the words start rolling

'The most thankless job in the business'

IHAVE to say that I can't understand the mentality of anyone who wants to be a press officer. I can't imagine anything worse! Why they should want to involve themselves in the whims of people like me on one side, and then have to suffer the egocentricities and bad temper of bands' managers, and also suffer the bureaucracy of record companies... as for as I'm concerned it's a totally thankless job."

Colin Irwin, editor of *Number One* magazine, makes a strong argument against the illusion of glamour that the PR industry has created. Away from the parties, the dining out with the stars and the trips to LA, there are times when the hardest-working PR can become just about everybody's personal dashboard. With the *NME* screaming down one phone, *The Sun* chortling down another, an artist stomping his foot with rage and a manager wowing his fist in your face. All at once.

There is a distinctly ambivalent attitude to PRs on the journalistic front. On the one hand they are the vital link between the writer and the artist in terms of news, interviews, free records, concerts and T-shirts. On the other, they can be a prize pain in the butt, mooning about features being delayed, bad reviews, or worse still, no reviews at all. On the whole though, relationships between the two parties are very good. They have to be, because in 1988 PRs are an integral part of the weekly working of the pop press. This isn't necessarily because journalists are lazier than they used to be, or that record companies have a stronghold on the print media, simply that there are so many more outlets for writing about music that it has become difficult to co-ordinate the flow of information without tightening up the processes by which that infor-

mation is released.

For many managers, this means taking their acts away from the busy hands of the record company press office and employing an outside, independent publicist to take responsibility for their representation in the press. In recent years, independent PR has become big business — not only at the Rogers and Cowan "looking after the celebs' glam end of the market but also the smaller, more informal firms. These are usually run by a figure of some standing in the music business, often a freelance journalist or someone involved with independent record companies.

As their reputations within the industry grow, such firms can expand and take on board established acts. People like Dave Harper of Out Promotions and Chris Carr have been highly popular and respected throughout the pop press for several years now and have the breadth of artists to prove it. At this stage, however, the independents can sometimes be regarded as a threat by record company press offices, who sometimes see them as competition for the big names. Mariella Frostrup, whose PR firm was set up as a separate branch of the Ferret 'N Spanner plugging company, began her career in the press office at Phonogram, and has a very definite idea as to the advantages of handling press independently.

"From my experience in a record company I found I had too many bands and too little time for each one," says Frostrup. "It worked OK if it's the sort of band that only comes round every couple of years, or the Dire Straits, or big American bands... the problem comes with bands who need a lot of work put into them — the areas they appeal to, maybe changing their image from something they're not comfortable with."

"A lot of record companies see

magazines..."

Not everyone is convinced that independents necessarily have more time to devote to individual acts, though. Murray Claimers, head of press at the Parlophone & Capitol branches of EMI, sees no reason that it should be the case: "I think a lot of bands have got the delusion that they get more attention if they have independent press. I know that's not true, because independent PRs, sometimes more than their roster, have many bands on their roster, some from the bands and management."

Ultimately it boils down to how influential a role the PR intends to play with regard to an act's "press profile". The days of glamorous, Svengali-like PRs in the music industry are fast disappearing. Artists realise soon enough when no press is having a more harmful effect on their careers than the constant interference of the telephone. *RM* editor Betty Page recalls this fate befalling Duran Duran.

"I remember the specific occasion when Duran Duran were taken out of EMI and given to Bernard Docherty (of Rogers and Cowan). They were going through their *Supersister* phase and wanted the same PR as David Bowie. EMI had been doing a brilliant job really, and it was bad news because it went from a situation where they were really quite accessible to a situation where they weren't doing any interviews, and this whole PR attitude of 'we're just going to keep you lot away from the band!'"

Of course, many journalists' model PR is a kind of Father Christmas with a sack full of freebies and has its rewards, although many journalists will admit that the more honoured values of honesty and integrity count for as much when it comes to the actual breaking of new acts. Phil Savage of Virgin,

claims: "Perhaps some people might disagree... a lot of people think I do a bit brash on the phone. But they know that I really believe in the things I work on, I'm not just taking them on for the money."

It could be argued that The Cardigans, one of the least popular acts among pop writers, owe the vast part of their coverage to James' relentless enthusiasm. It's a far cry from the situation in the Seventies, where things were more cushy for both PRs and hacks, as Colin Irwin recalls:

"When I started at the *Melody Maker* in the mid-Seventies, pop was just coming out of a Golden Era, which meant there were piles of money about everywhere. There were trips to virtually wherever you wanted to go. Every week. And I remember in my first week I had to do a news story about Yes. Someone gave me the home phone number of Steve Howe, and I just phoned him up, and he was really friendly — hello Colin, how can I help you? I imagine that happening now, with Terence Trent D'Arby!

"You don't get the stunts now — I suppose people think you're stupid and are fairly cynical about it — the best ones were *Stiff*, who were very clever. When Ian Dury's *Do It Yourself!* LP came out, we came in one day and all the windows had been wallpapered over. There isn't so much fun about PR any more."

Maybe not, but at the time of writing, *RM* freelancer Pete Paisley is launching *PR/O/D*, his own independent company. As more and more established freelancers, so new ways of promoting new music, new "stunts" will be devised. And by the year 2000, who can tell... there may be more PRs than journalists, and with any luck they will not be shamelessly pampered once again.

'I think a lot of bands have got the delusion that they get more attention if they have independent PRs. I know that's not true because independent PRs have as many bands on their roster, sometimes more'



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MUSIC WEEK DIRECTORY 1989

URGENT!

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

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



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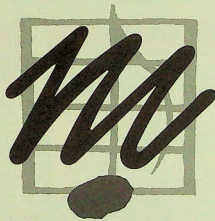
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D I A R Y

TELSTAR'S SEAN O'Brien — so hot under the collar about the threat to ditch certain compilations from the albums (see p1) that you could fry an egg on his neck — flew to Jersey last week to spend the first day of the BMG sales conference with BPI chairman **Peter Jamieson**. Unfortunately we cannot tell you what was said because, having deleted all the explosives words left to form a sentence... Life has definitely improved for **CBS Records** under **Sony's** ownership — its New York office floors now get cleaned regularly (laboratory services having previously been cut back under CBS's corporate economies) — But seriously, ultimate boss of bosses — **Sony's Akio Morita** — hints at his future strategy for the hardware/software link in a *New York Times Magazine* feature and talks of the inevitability of DAT eventually replacing the compact cassette, though he adds chillingly: "It doesn't have to be this year, I'm very patient" ... Congrats to the BPI on its latest significant anti-piracy success (see p1), though the Midlands contingent in MW's office questions the BPI's geographical knowledge, having called an operation centred on Worcester "Operation Northier".

THIS IS important: if you have received a *Music Week* Directory entry form, fill it in and return it pronto as the postal dispute has already delayed its production schedule. ... **Rob Dines**' 1987 WEA International roadshow trip evidently called for more than the average business skills. The WEA chairman looked a smidge embarrassed as UK conference delegates were treated to an exclusive video view of his stylish efforts at oriental fan dancing, to the accompaniment of *Sister Sledge's* *He's The Greatest Dancer*... **Paul Conroy** is considering hiring him instead of marketing execs following a suggestion from sales admin manager **Tony Simpson** that dormant back catalogue is best re-promoted when artists die. "You obviously get the best press support then," he said during a discussion on marketing tactics... Following conference comment on WEA's "muso" image and lack of disposable pop artists, a member of the A&R departments quipped: "What about **Nick Kamen**? He should be our **Rick Astley**," to which A&R chief **Malcolm Dambor** responded: "We don't dorkify our artists enough. Perhaps we should do that or get some dork in from CBS"... Now that the **Jean-Michel Jarre** Docklands extravaganza has been given the go-ahead across two nights on October 8 and 9, **Mal Bush** has been brought in to assist original promoter **Rob Gunner**... Expect **Steve Mandy** (Mad Max, as he became known in the video industry after leaving Virgin Retail) to set up a chain of branded entertainment outlets on the model of Spar grocers as part of the powerful new Parkfield Entertainment Division, which takes in Lighting Distribution and Hollywood Nites, under the control of chief executive **Paul Feldman**.

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KEEPING YOU posted: Introducing a new management team at rock and pop poster firm Anobis Products



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PRESS GANGED: Record company heads of press threw a surprise party to mark the return to these shores and fortieth birthday of music industry journalist Adam White (see p3). Pictured celebrating at Brown's Club are (left to right) MW editor David Dalton, Brian Southall (EMI), Berni Kilmartin (Chrysalis), Jonathan Morrish (CBS), Anne White, Adam White and Chris Poole (A&M).



HOUSED OUT: Nipper leaves EMI in Hayes for a temporary stay at the Radio Show at Ears Court.



TOKEN OF appreciation: Eastenders star Gary Hallis joins Record Tokens general manager John Mew to present young composer Ian Marshall with his competition prize.

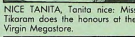


ALRIGHT MY Sun: PolyGram welcomes Level 42 at its sales conference.



NICE TANITA, Tanita nice: Miss Tikaram does the honours at the Virgin Megastore.

PAST AND present: PolyGram says goodbye to sales department secretary Jean Fendick after 20 years service.



WHO'S BAD? Mr Superbad returns to promote his new album with the help of K-tel staff.



WHO'S BAD? Mr Superbad returns to promote his new album with the help of K-tel staff.



TWO'S COMPANY directors: Bob Lewis and Leslie O'Meara join Wynd-Up Distribution's board of directors.

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