

Music plans Midwinter rival

Track Taking Jonathan Richman (pictured) Verdi's Aida, Warren Zevon and Gerry Rafferty, plus Dance, Hamilton, Tracking and reviews of the latest releases **Starts 8**
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CBS CONFERENCE



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Our Price's 200: a Stirling effort

THE 200th Our Price opened for business yesterday (7), marking a doubling of the chain's size in three years.

The newest store is in Stirling and it represents Our Price's continued expansion from its base in south-east England.

The opening, performed by The Proclaimers, was attended by several senior figures from the

London-based music industry.

The chain's managing director, David Clipham, points out that the growth is set to continue with Our Price planning to open 30 to 35 stores a year. "We have identified a maximum of 350 locations," he adds. "Now we have to find the sites and that part is the tricky bit."

Clipham says the priority is to become a genuinely national chain but he emphasises that the expansion plans will not exclude growth in the South-east. Three years on from the opening of Our Price's 100th store in London's Kings Road and eight months into his tenure as managing director, Clipham is taking stock of the

achievements so far and the challenges for the future.

He describes Our Price's success as due in a large part to the youthfulness and quality of the management. "There are only four of us in the company over 40 and just 20 over 30. As these people get better then so will the business get better."

Recognising musical trends is another of the group's strengths, he argues. "We re-stocked and re-structured to accommodate cassettes and compact discs. Not all the players in retailing have done that — and that's putting it mildly."

Clipham says, though, that de-
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Industry regroups as US rejects Copycode

THE MUSIC industry's first line of defence against home copying using digital audio tape has been breached with the branding of the Copycode system as "not the answer".

An investigation by the National Bureau of Standards in the US says that Copycode, which involves marking compact discs with an electronic signal, can seriously

compromise the sound quality of CDs.

Now the search is on for an alternative way of preventing the digital-to-digital recording of CDs on to DAT. Jay Berman, president of the Recording Industry Association of America, says: "We are disappointed that the Copycode approach to the DAT problem has been rejected. But we are not dis-

couraged and we are certainly not defeated. Working together with the hardware manufacturers, we are certain to find an acceptable technological solution."

Berman adds that until a solution is found his organisation will use the courts to stop the importation of DAT machines into the US.

The IFPI, too, is putting its hopes for a successful outcome on negotiations with hardware manufacturers. Comments associate director Gillian Davies: "We are confident that it will be possible to reach agreement between the record industry and the hardware manufacturers."

Davies points out that Copycode is one of several technical options which have received serious consideration by the worldwide music industry. Other systems tested include Philips' Solocopy which allows one recording of each CD to be made for home use.

She adds that Copycode is no longer politically viable because of IFPI's stated policy that any technical solution must not be achieved at the expense of sound quality.

Grammys set the standard

NEW YORK: There were two big winners at the 30th annual Grammy awards presentation last week, but in very different ways.

U2 picked up two of the most prestigious awards for The Joshua Tree as album of the year and best rock performance by a group out of four nominations, while Michael Jackson — surprisingly Grammy-less on the night — drew a standing ovation for his stunning live performance.

It was Jackson's first live TV appearance in more than four years on the eve of US tour dates,

but the almost zero result for last year's Bud project (the album's engineers did at least win their category) contrasts sharply with his eight-statue haul of 1983 for Thriller.

Absolute secrecy was maintained around the 73 different categories, many of which were awarded prior to the TV segment of the show. Paul Simon took the premier accolade of record of the year for the single Graceland, from last year's Grammy-winning

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THE UK's most popular TV programme, EastEnders, is giving an unintentional platform to contemporary music.

In its desire for authenticity, the series regularly presents chart music and shows recent hipsters to an audience in the UK of more than 20m. EastEnders is additionally seen in seven other countries.

A spokeswoman for the show says the producers closely monitor the pop press to ensure that music they include in the filming will still be relevant when that programme is broadcast seven weeks later.

Most of the music broadcast is purportedly from pub juke boxes, and she comments: "While there would be some golden oldies on the juke box in The Vic, it is important for us to keep an eye on the music papers to see what is coming through."

The hipsters, which are prominent and identifiable in a real street scene and to disguise the product they are promoting.

"They are supplied to us by a variety of sources within the music industry, but we do not favour any one company," she adds.



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Pirrie plans Midem rival

MIDEM IS set to face a rival event next year, with the organisers claiming that the Cannes show is "on its last legs".

"One of the men behind the project, Alastair Pirrie, says he has the support of at least three major record companies, and he comments: 'There is so much dissatisfaction with the current conferences that the time is right for something more dynamic. People are crying out for something new.' Pirrie, founding producer of the Roxo, is now executive producer with Fugitive TV, the company

which films the annual rock showcases in Ibiza. He says that this year's event in May — which, he promises, will include big-name acts — will be broadcast to the US for the first time.

"We'll be using this as a springboard to launch a major festival next year", he adds. "We'll also be looking at a conference next year following comments put to us by the managing directors of several major record companies."

"It would be infinitely preferable to Midem because the Spanish government are prepared to

provide accommodation and transportation at very, very favourable rates.

"The television production at Ibiza will be very glamorous and will be a real showcase. You can't really say Montreux was a showcase. It was more like a car boot sale."

"Nobody can see a future for Midem. There is a lot of disappointment and disquiet. Midem and Montreux are on their last legs — everybody is saying it. 'It's time somebody took the initiative and provided an alternative.'"

CBS CONFERENCE



SADE: THIRD album; The Clash: history lesson; Alexander O'Neal: TV push

PRODUCT PRESENTED to CBS's spring sales conference includes Nile Nile, a 16-track compilation of late-night music, due to be released in the spring and backed by national TV advertising.

Masterworks is releasing a classical album from jazz artist Wynton Marsalis, Baroque Music For Trumpets, and a new album from John Williams, The Baroque Album, out in the spring to tie in with a UK tour. An LP from Placido Domingo, Greatest Love Songs, is due. The album includes Blue Moon, Moon River and Yesterday and will be supported by national press advertising, radio promotion and co-operative promotion with the major retailers.

New titles are being added to the Nice Price compact disc series. Among them are Boston's Don't Look Back, Judas Priest's Screaming For Vengeance, The Bangles' All Over The Place, The Stranglers' Felice, Simon And Garfunkel's Breakaway, Marvin Gaye's Midnight Love, Earth, Wind And Fire's I Am, Wham's Fantastic, Meat Loaf's Hits Out Of Hell, The Jacksons, Julia Iglesias's Julio and Bonnie Tyler's Faster Than The Speed Of Light.

CBS will be mounting a national and regional press and music magazine advertising campaign for its mid-price albums which will mention in particular Europe's Wings Of Tomorrow, an album not previously available in the UK. The catalogue promotion will also include test TV advertising in Central. New additions to the catalogue include Billy Joel's The Nylon Curtain, Prefab Sprout's Swoon and Bob Dylan's Greatest Hits.

Product being released for the first time by the company includes the debut single from all-female band Big Trouble, When Love Is Good, and their first album, due out in April, which features songs by Giorgio Moroder. LPs are also

due from Ricky Skaggs, The O'Janes and Australian band Midnight Oil.

The debut single from Roachford, Family Man, is being released to tie in with the current college tour and an album is now being completed.

TV advertising campaigns are being lined up for Luther Vandross' Give Me The Reason and Alexander O'Neal's Hearsay.

An album, Femme, is due from Sally Oldfield and Flash And The Pan are having a single and album released, both of which are titled Nights In Paris. Ex-Euro guitarist John Norum has a single, Love Is Meant To Last Forever, and an album, Total Control, due.

Albums are also due from Chris Jasper, The Zhwini Syndicate, The Weather Girls and Teena Marie along with The Story Of The Clash Volume 1... Eighth Wonder and Bros will be making their LP debut with Fearless and Push.

Michael Jackson's Bad is to receive further TV advertising and there will be a single out to tie in with his UK tour.

Sade's third album, Stronger Than Pride, will be backed by radio, poster and press advertising. CBS is re-releasing 21 Days, the debut album from Shagun, on the licensed J&J label.

Singles due out include Time And Tide from Basia, If You Leave Me Can I Come Too from Menelá As Anything, Rhythm Is Going To Get You from Gloria Estefan And Miami Sound Machine, Every Kind Of People from Paul Johnson, Johnny B Goode from Judas Priest, Beds Are Burning From Midnight Oil, Living Without Your Love from Wayne Hemmings, I Know You By Heart from Dolly Parton and Smokey Robinson, Johnny B from The Hooters, Stop Loving You From The Hooters, Drop The Boy from Bros and Love Is Stronger Than Pride from Sade.

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Editor: David Cohen. News Editor: Jack Clark. Features Editor: Dave Lundy. A&E Team: Jack Clarke, David Cohen, Denise Holland, Karen Fox, David Long, Kay Suckling, Production Editor: Kay Suckling. Chief Sub-Editors: Duncan Holland. Special Projects Editor: Karin Fox. Contributors: James Hanchon and Barry Keith (Dance & Disco), Jerry Smith (Singles), Nicolas Young (Classical), David Henderson (Rocking India), John Tobler. US Correspondent: Ian Haines, 488 East 18th Street, Brooklyn NY 11276. USA Tel: 718-667-5303. Research: Lynne Foxy (Manager), Janet Yau, Gareth Thomas. Advertisement Manager: Andy Goff. Ad Executives: Ruth Bickert, David Howell, Clarendon, Judith Jones. (Manager) Group Ad Production Manager: Clare Barrow. Ad Production Manager: Robert Clark. Commercial Manager: Kathy Leonard. Publisher: Andrew Brown.

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Johnson's £1/2m bonus

A FURTHER victory has been won by Holly Johnson in his legal battle with ZTT and Perfect Songs when the judge ruled that the two companies should pay costs of around £500,000.

The judge, who had found that restraints in Johnson's contract with ZTT and Perfect were unreasonable, ruled that the companies should pay the bill incurred by Johnson in opposing their bid to obtain injunctions.

Andrew Bateson QC, representing ZTT and Perfect Songs, told the judge that he believed the costs to be unreasonably high as a result of the introduction of unnecessary documents and unduly long cross-examination of witnesses. The judge agreed the case was "unnecessarily protracted" but maintained that the companies should pay all of Johnson's costs. Johnson's lawyers estimate the total cost of the trial at £500,000.

Dockland Cold deal venue

A VENUE with seating capacity of 3,000 is one of the possible uses for a development being contemplated by the London Docklands Development Corporation. The corporation has commissioned a team of consultants to look into a variety of uses for the Victoria Island site.

The project being investigated foresees organisations from all aspects of entertainment, media and arts coming together under one roof. All fittings such as stage, seating and lights would be portable to allow the venue to cater for a wide range of events.

Other music related possibilities for the development include a smaller venue and the creation of a rehearsal facility and studio for a major London orchestra.

Cold deal

THE FIRST release on New York label Cold Chillin', following the signing of a worldwide distribution deal with WEA is the album 'Goin' Off by Biz Markie.

Roy Shill, director of US division of WEA says: "Involvement with Cold Chillin' is a serious step into the rap market for WEA. The substantial dance floor moves to essential rap music in the UK bodes well."

● ERASURE TOOK top indie distribution album with The Church in the MW awards and not top indie single as stated last week. That award went to M(A)R(I)S for Pump Up The Volume on 4AD. Epic was leading singles label.

● LAST WEEK'S CD chart should have included an number three Give Me The Reason by Luther Vandross on Epic. The omission was due to a computer error.

CD prices row for April

A SPATE of compact disc price reductions some affecting more than a million discs will be in place by the beginning of April.

The cost to dealers of product from PolyGram, Classics For Pleasure, Hyperion and SPAS is coming down and PolyGram is additionally re-introducing three cent returns for CD.

PolyGram's full-price CDs are dropping from £7.29 to £6.99 with both mid-price classical and pop product falling to £4.89. Says sales director Pete Rezon: "The industry has been pressing for us to do something. These new prices will allow them to experiment with low prices if they see fit or take the extra margin."

PolyGram is also increasing the price of its non-CD product. Stan-

dard pop albums are rising to £3.99, deluxe pop to £4.29 and standard classical albums to £4.29. TV-advertised product will be £4.59, mid-price £2.45 and Walkman cassettes £1.98. Singles will be £1.82.

The company's new prices come into force on April 1. In some cases that independent classical company Hyperion drops CD prices from £6.95 to £5.80. Hyperion's recommended retail price will then fall from £11.50 to £9.99.

EMI label Classics For Pleasure is being reduced to retail of £5.99, making it a budget label, according to repertoire and marketing manager Patricia Byrne. SPAS CDs have been reduced from £4.86 to £3.91.



Our Price

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price retailing being "massively competitive" there are times when all the chains should stand together. "There should be a retailers' forum," he contends, "and I think you will find that there will be one. It should and could only concentrate on major industry matters like the future of the singles market — that is the single biggest issue facing us."

Since joining Our Price, Cliphsham has had social contact with the heads of the other chains and will be busy next month trying to give away an advantage, he goes on. "We are all on the same side in that everybody is concerned about the industry. I am in it and Brian McLoughlin at HMV is in it and John Fenwicks at Virgin is in it because we care about the music."

He feels that the market will still have room for the indie in the face of rapid expansion by the multiples, although he warns: "Nobody has an unassailable right to be in business. You have to do it reasonably well but in the growing market that we have at present there is no reason why anybody should be afraid of a competitor who is expanding."

"The multiples should not be afraid. They have advantages we don't — no central overheads for a start."

"In towns where we have one store, the indies have fought back very effectively, as they did in Perth, for example — and Stirling."

Business as usual for Magnet says WEA

MAGNET, BOUGHT last week by WEA, has had no decision made on its future location or staffing, but in the meantime it is business as usual.

Company spokeswoman for WEA says UK chairman Bob Dickins and UK division managing director Max Hole have visited the company and spoken to staff.

"It's business as usual at Magnet except that they report to WEA," she says. Magnet managing director

Robinson joins Chrysalis

CHRYSALIS HAS a new director of A&R, Peter Robinson who is joining from RCA, where he has worked for four years.

Robinson replaces Stuart Slater, who is in the process of moving to head the worldwide activities of Chrysalis Music. Chrysalis HAS been

seeking to strengthen its A&R department for some time and made several approaches for staff even before announcing Slater's new role.

Robinson, who has worked at CBS and MCA in a variety of international, marketing and A&R roles,

was associated at RCA with Rick Astley and Five Star.

Robinson is pictured (second from right) with Chrysalis UK managing director Roy Eldridge, chairman Chris Wright and international president Doug D'Arcy.

Branson slams 'unworkable' record rental proposals

HIGH-POWERED representation has been made in the past seven days in a bid to persuade the Government to extend its current "unworkable" proposals on record rental.

In a letter to trade and industry secretary Lord Young, Virgin chief Richard Branson contends: "The right to rent is tantamount to the promotion of home taping."

The Copyright Bill now passing through the House of Lords proposes to outlaw any hiring of an album in the first year of its life. After that, rental operations will have to pay a royalty but record companies will have no control over the number of times each disc is hired out.

Branson argues in his letter: "The

present proposals, although representing a minor improvement, are simply unworkable. They would result in a system which will spawn a huge bureaucracy, be impossible to police and cause permanent damage to the record industry.

"The one-year moratorium will not enable record companies to maximise their initial investment. The average time in which a classical recording needs to recover its costs is between four and seven years. As far as pop records are concerned, over 50 per cent of the top 200 were released more than a year ago."

BPI director general John Deacon has also written to the industry department stating: "The suggested amendment is in line

with legislation in Japan which provides a very poor model. The position of copyright owners there has actually deteriorated since rental legislation was introduced."

Grammys

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album. He bested off competition from Steve Winwood, U2, Los Lobos and Suzanne Vega and there were a few other surprises.

Bruce Springsteen was judged best rock vocal performance for Tunnel of Love, Judy Watley was best new artist, Sling gained best male pop vocal performance, Whitney Houston triumphed in the equivalent female section, while song of the year — a conservative choice, according to many observers — went to Somewhere Out There, penned by James Horner, Barry Manilow and Cynthia Weil.

The three-hour spectacular, screened live from Republic City Hall, was a lavish, star-studded affair, made possible by sponsorship of more than \$13m.

As an exercise in pure show business logistics it made the recent British Record Industry Awards look like a street light compared to the Grammy's Battle of Waterloo, and the attendant media coverage ensured a healthy boost for the music business.

Next week are there lessons to be learned for the British Record Industry Awards?

World BRIEFING

NEW YORK: Sports shoe manufacturer Nike has agreed not to use the Beatles' Revolution for its future advertising campaigns. The song was licensed from Capitol by Nike for its current campaign for a fee that is reported to have been in the region of \$250,000. Although the license expires at the end of March, Nike had an option to renew for a further year.

OTTAWA: Praxis Technologies, the compact disc manufacturing plant recently taken over by a rival firm, is soon to be shut down says the management. Since the Toronto plant was purchased by Cinram, staff have been laid off and the management has now begun a process of selling assets.

Cinram chief financial officer, Lewis Ritchie, gives the reason for the phasing out of the plant as high costs disproportionate to output. Much of the operation will be amalgamated with Cinram's other plant near Toronto. Ritchie comments: "There are too many CD plants in the world. Whether or not you make money depends on how long you can stick around and lose money."

AMSTERDAM: Dutch indie label CNR is claiming that its spoken word CDs are the first to be recorded on the format. The CDs feature prose and poetry read by leading Dutch and Belgian authors.

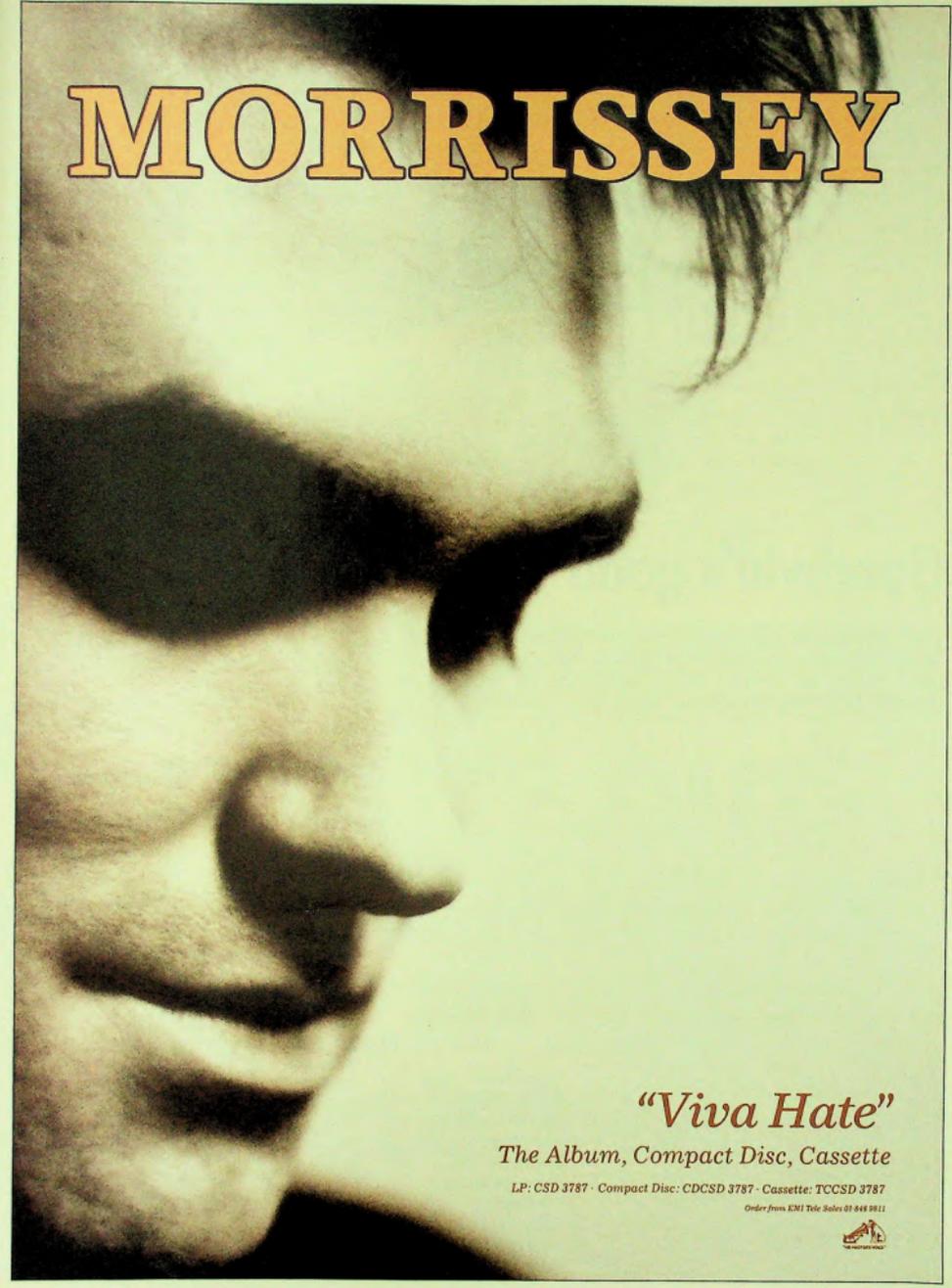
More than 85 per cent of sales have been through book stores with record retailers showing little interest in the product.

Jan Van de Wetering, one of the initiators of the project, says: "The first idea was to release the recordings on albums but the LP is a dying sound carrier and I think the CD's feature prose and poetry read by leading Dutch and Belgian authors."

NEW YORK: WEA Latina, the latin branch of WEA International, has a new manager of operations in Luis Pisterman, who replaces Maxima Aguirre. Pisterman's appointment follows the resignation of Aguirre last month.

Pisterman was previously general manager of the latin label Profano, and is described by WEA International vice-president Keith Bruce, as "an industry veteran with experience in all phases of the record business."

NEW YORK: CBS is expected to announce formal support for three-inch CDs at the forthcoming NARM convention. As reported here in January Sony and WEA will be promoting the new format in the spring.



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THE RETIREMENT of long-serving publicist Keith Goodwin to a new home in Malta will provoke "end of an era" feelings among many of London's music journalists.

Goodwin suffered two brain haemorrhages a couple of years ago, of which time he was the subject of several obituaries (which he has subsequently read). Although he is some years away from normal retirement age, he says: "When that sort of thing happens, you can either go back to exactly what you were doing before you recovered, or else treat it as a warning, and I decided that for the sake of my family, it would be sensible to slow down."

After leaving school, Goodwin's first job was with the *Woodford Times* in Essex. He used to read *Jazz Journal* edited at the time by Sinclair Trainor, and approached the latter for work as a reviewer during the late Fifties. From there, he worked for *New Musical Express* during the rock 'n' roll years, interviewing and socialising with such legends as Buddy Holly and Eddie Cochran.

"Buddy Holly changed the direction of rock 'n' roll. We didn't know how great his music was going to be — True Love Ways is one of the great love songs of our times. My strongest memory of him is



FORMER *MMJ* journalist Max Jones, Keith Goodwin and ex-*MMJ* publisher Jack Hutton (left to right)

like Good Vibrations and Heroes And Villains are the greatest productions I've ever heard."

Goodwin had other favourites during more than 25 years as a publicist, a field which he entered at the urging of the man he refers to as "the doyen of publicists", Les Perrin, as well as the singer Matt Munro.

Goodwin also feels that he may be leaving at a time when his chosen profession (freelance publicist) may become at least outmoded-

14-year-old Darius and eight-year-old Kelly.

Who will be his miss when he's living on the George Cross island. "Certainly Jon Anderson, although I know I'll keep in touch, and that six feet of lumbering Scotsman called Fish. Lots of other people that I've worked with, but lost contact with over the years, like, which included Terry Smith and Dick Morrissey, which was one of the finest British bands ever, and Heads, Hands & Feet —

Goodwin's good times

No, this is not another obituary — but publicist Keith Goodwin has decided to hang up his press releases and retire to Malta. John Tobler looks back over Goodwin's long career in the music industry

rather pathetic. I went to interview this American college kid who was here on the strength of That'll Be The Day, and he insisted on calling me "Sir", which first embarrassed me, and then irritated me. Eddie Cochran also called me "sir", but he was just taking the piss.

Goodwin saw all the early rock 'n' rollers who came to Britain, and met Jerry Lee Lewis at the time of The Killer. I met British rock during the controversy over his first wife, his 13-year-old cousin, Myra, swifly turned the UK media against him.

I liked him as a person and a performer. He'd stop in the middle of a song and comb his quiff, which I thought was great. Before that sort of experience, I was a jazz DJ and a jazz snob. Those rock 'n' rollers started making me think that jazz wasn't the be all end all — but it was the Beach Boys who changed my whole thinking about music. Their sound was the absolute essence of fun and sunny sounds. I learned to listen to their music as fun, not as serious music."

Does he still think the Beach Boys are one of it? "The integration of the Wilson family upsets me, because we may never see such creativity again. Mind you, they recently proved they could still do it with the version of the Del Vikings hit, Come Go With Me. They prompted a lifelong habit, which I may have to curb when I'm in Malta, when the first rays of the winter sun appear. I open the windows, turn the speakers round and lay by the riverside wallowing in sunshine music. I think that songs

ed, if not a thing of the past. "I think the day of the independent publicist is drawing to a close rather rapidly, although I wouldn't like to suggest precisely why."

Among Goodwin's favourite records of the many hundreds on which he has worked over the years, are those which have been the most successful (chart topping albums by Yes, hits by Marillion, and several Number One singles by Mud), but he also remembers with affection Dusty Springfield's succession of hits during the Sixties. He recalls a time when a national paper wanted to know if any of its clients lived in houses with peculiar names of the "Dunroam" variety. Jokingly, he told the hack that Dusty's house was called The Temple Of The Sacred Cow, and it was published as such.

"She never quite forgave me for that, but perhaps she got her own back at my wedding. There were several rows of moveable pews in the church and she walked into them by mistake and knocked them all over, which almost finished the ceremony."

His favourite person of all those with whom he has worked over the years is Jon Anderson of Yes. "He's my best friend and I have great respect and love for him — he's the most human human being I know, and he has time for everyone. After I'd been married for a while, I didn't have any interest in having kids, because I thought it might adversely affect my lifestyle. Then I saw how Jon had done it, and I was ready to be a Dad!" Keith and Pat Goodwin now have two chil-

what a band!

"On the journalistic side, I'll recall my boss Saunders' Hugh Fielder, because he was always polite, unlike many of the people I've come across. Too many people seem to go into journalism for the reflected glory, and use the music as cannon fodder to display their brilliance with words. In recent years particularly, there has been a degree of intolerance among journalists, and too many of them, for example, forget to review the audience reaction at live gigs as well as the band. The reviewer can absolutely hate the band, but the rest of the audience may love it, and the review should indicate that."

Now Goodwin is looking forward to living in Malta: "These days I'm less able to motivate myself. I want to enjoy my family in an environment I like without the pressure of having to earn a living."

'Jon Anderson is my best friend — he's the most human human being I know, and he has time for everyone'

AIRC: 'End the PPL monopoly'

WHILE RECOGNISING that *Music Week's* ad revenue is almost entirely dependent on the record companies and, therefore, you are most unlikely to publish anything which might upset him, I do think you could make a token shot at balancing some of your stories.

Week after week your columns read like a PPL handout; statements from John Love or John Brooks being reported as "news", but with no attempt to discover if the people they are talking about (eg, the radio companies) have a contrary view.

I refer to your February 20 item headed "PPL seeks official inquiry". If you had asked for a comment from AIRC, which is featured prominently in Brooks' reported remarks, you would have learned that:

- AIRC gave — and has continued to give — the Home Office DTI peers and backbenchers facts about PPL's armlock on radio; if Government papers, ministers, peers, or MPs occasionally do not understand or inaccurately regurgitate those facts it is rather tough to blame us.
- The impetus for an inquiry into PPL's operations has come not from AIRC (although we would welcome it, too), but from ministers who, one must assume, have come to the conclusion that there is something there which bears investigation. (We had heard, by the way, that they favoured a Monopolies Commission inquiry, which makes sense because PPL is certainly a monopoly.)
- We told the Home Office in 1986 that one radio station (Capital) paid as much as £30 in royalties (PPL and PRS) every time it broadcast a record. That was fact. Now the figure is higher still — £35 per play on Capital's latest calculations and, interestingly, PPL gets the lion's share of that, £21 to PRS's £14.
- To contend, as Brooks does, that the broadcasters are trying to make themselves into a privileged class of record users is laughable. PPL is an exceptionally privileged class of one among radio stations' suppliers because it has an almost total monopoly of the types of record listeners want to hear. All other operators want is a fair deal which recognises that the broadcasting of records is of mutual benefit.
- Let's face it, protected by the copyright law as it stands (and the DTI intellectual property experts

seem to have no wish to change it, PPL is fighting tooth and nail to hang on to its revenue from, and dictation of terms and usage to, the radio industry.

In the Government's plans for the expansion of UK radio there is potential for PPL eventually to increase its earnings from radio very substantially — but only if it permits, or is required by the Government to permit — that expansion to take place.

AIRC has proposed to the Government a modest change to the law ("first fixation" to replace "first publication" as a criterion for copyright protection of records) which would not put PPL out of business, but would require it to negotiate sensible rates because, for the first time in the UK, there would be an alternative source of supply.

The Government, as Brooks says, has indicated that it would prefer to look at both PPL's right to negotiate collectively on behalf of the record companies and also at the possibility of "capping" its rates to broadcasters.

In our view, both are inelegant and only partial remedies to an iniquitous situation. An end to the monopoly, in the way we have proposed, is far more satisfactory on all counts: it accords with the Government's free market philosophy, it will not put PPL out of business (and, indeed, it could prosper if it chose to help radio to expand and might well encourage more top artists to record in the UK, thus helping musicians, studios and others.

I do not expect you to publish this letter (and would not want it to go into print other than in full), so I am copying it, with the cutting referred to, to the relevant authorities: BRIAN WEST, director AIRC, Regent House, 259-269, Old Marylebone Road, NW1 5EA.

'Arrogant' BBC steals all the credit

CAN I add two more observations to the BB Awards controversy, which has been highlighted in your columns over the past weeks?

Firstly, to point out the BBC's arrogance in hijacking not only Radio 1's award presentation, but also the highly visible award ceremony for the record industry's promotion. I'd saw a succession of Radio 1 DJs smiling across the screen, with barely a mention to the support — and the money — that Independent Radio puts into the music business day after day.

New acts are broken on commercial radio, as Deacon Blue, The Proclaimers, Sinitta and Rick Astley would testify. So it saddens us commercial radio people that the music industry lets the BBC get away with claiming all the credit where so much less is due to them.

And, by the way, did anyone spot that on the BB Awards TV programme Mike Smith, Radio 1's "top DJ", said that Rick Astley comes from Hull? Arrogance and ignorance too.

MICHAEL BRISCOE, programme controller Piccadilly Radio, 127-131 The Piazza, Piccadilly Plaza, Manchester.

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**IT CUTS OUT
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by Dave Henderson

BAM CARUSO continues to amaze with its series of releases... latest to head on out of St Albans (through Revolver) and the Cartel) is the **Eyes' Black LP** (a maximum Sixties freak beat classic). **Paul Roland's** *Dance Macabre* finds its way on to CD with four extra tracks, while **The Left Banke's** *And Suddenly It's...* is re-released on both LP and CD.

THE RATHER popular, **Giant Sand** have a new LP, *Storm*, released on Demon through Pinnacle, while **Leafs' long-time Rose Of Avalanche** have a new EP of material, *In Rock*, re-released on Fire. Also from Fire, there's a re-release of **Blue Aerplane's** *Tolerance* album and on the Harbour label **The Fat Lady Sings** release their second single, *Be Still*. **Paul Haig** continues his flight from anonymity with a new 12-inch, *Torchmatic*, on For A Song. **Anna Domino** releases a seven 12" for the same label called *Temping*, and on the Warrior label there's the first Acid House compilation in *Acid Beats 1...* Konnexion also has an intriguing compilation released through Pinnacle in *Future Allies...* and that boasts tracks from **Gaye Bykers On Acid**, **Crazyhead**, **The Bomb Party**, **No Man's Land**, **Play Dead** and a bundle of other happy funsters.

THE MEDIUM Cool label pre-empted its compilation (for the price of less than a 12-inch, mate) with a re-issue of **The Corn Dollies' Forever Steven**. This time that more yune comes in 12-inch form only with an additional two tracks and it still sounds as fresh as a daisy. From *Fun After All* there's a grindingly grinding sub-funk sound from **Elliot** called *Pretending To Care* (that comes through Pinnacle with all its frills showing), and on Anagram, **The Hitcats** continue to create havoc with 12-inch called *Somebody Put Something In My Drink* (a likely story, huh!). That's through Cherry Red through Pinnacle (funny, sounds just like the racing tips, doesn't it?).

MIGHTY MIGHTY recoup some of their reputation (lost by their drabbo 45 *Maisonette* with their debut LP *Sharks* on Chapter 22 through Nine Mile

TRACKING



KILLING TIME: Into A Circle poised for the release of new album *Assassins*

and the Cartel. There are some melodic tunes there, but these Midlands posters still sound incredibly self-doubting. Be more confident, lads. Stiff upper lip and all that! They'll be touring through March to support the record's release. More pop, lool. Abstract Sounds has a brace of releases hot to trot and one of the first to trickle from the gramophone cabinet is the heavy-

AS MENTIONED in the last issue, the next two releases from A4D are vitally important and should see hordes of enthusiastic persons squeezing into record emporiums to sample their enclosed tracks. **Throwing Muses** and **Pixies** both have albums and will be touring Europe to further lighten what's fast becoming a difficult and discontent winter. The Muses album is a superb slab titled *House Tornado* — the CD and cassette versions of which come resplendent with the tracks from their *Fat Skier* mini-set of last year — while **Pixies' Surfer Rosa** LP is exceptional with more frustrated guitar shuff, and the tracks from their *Come On Pilgrim* set make the cassette and CD versions even more tasty. Neither should be missed.



NOT to be missed: Pixies

handed discombobulation of **Future Games' Wanderlust** (through Pinnacle). With quotes about **Jefferson Airplane** and **Fleetwood Mac** on their biog, you better be careful!

THE GROOVY! named Ideological Sound Records from the southern sub-cultural capital of Cardiff has its *Painting*, the Fence Red compilation knocking on every door now that it's distributed through Pinnacle. Featured artists are **Best Foot Forward**, **East End The Tolem**, **Keeping Up With The Reagans** and

The Cultural Assassins. And, also through Pinnacle, there are a couple of singles on the German Exile label — replete with standard highly-coloured sleeves. They feature **Million Miles** with *The Heart and Angry Flowers* with *Heaven When You Smile*. The label also announces new product soon from **Tracy Sante**, **Justice Mahn**, **Joe Burdette**, **Tumbling Hearts**, **The Beatitudes**, and **The Legendary Golden Vampires**.

ROUGH TRADE follows last week's release of **The Seers' Lightning Strikes** 12-inch with a new single from **Craig Davies** titled *I Don't Want It*. Featured on the single is the ringing guitar of **Ben Werf**, and Craig himself will be on tour through March to promote, before an album is released. Down at McQueen Records, the "quirky" **Brilliant Corners** will be unleashing an album called *Somebody You There Like Me* (through Revolver and the Cartel) following hot on the heels of their latest 45, *Teenage*. Also through Revolver is the anonymous live album from **Running Wild** on Noise International.

LINK RECORDS through PRT has three releases that'll yet again scrape the protective skin off your earlobes. It releases a double live set from the reformer **SHIT Little Fingers** in its *Live And Loud* series, and **Shem 69** add a second *Live And Loud* to the set, while **The Business** have a four-track 12-inch with the lead track *Do Runner*. On the other side of the coin, the tasteful modernist label, **Unicorn**

(through the Cartel) has two new albums of note. First off there's a live set with a side epiece from **The Risk and The Throats**, but for acid-fashoned types, there's a compilation called *I Wasn't Just The Jam*, which collects some of the finer tracks from mod Phase II between '79 and '81. Featured are **Back To Zero**, **The Circles**, **The Crooks**, **Directions**, **The**



CRAIG DAVIES: promo tour

Exits, **Six-Prest**, **The Shoguners**, **Small Hours**, **Long Tall Shorty** and more who have had tracks culled from many long forgotten labels like *Fiction*, *Blueprint*, *Graduate*, *Automatic* and *Stage One*.

MORE FROM the back pages of life include the latest batch of *Feel Sessions* from **Syd Barrett** (1970), **Buzzcocks** (1977), **CUD** (1987) and **The Very Things** (1983). All are on *Strange Fruit* of course, through Pinnacle. Still with Pinnacle, one of **A Circle** release a new single, *Evergreen*, which will be followed by a new album, *Assassins*. This activity will be cast into the public eye with a serial coin of UK dates through March. **The Guana Bats** also set out their live stall and have their fourth album, *Rough Edge* on ID through the Cartel, released to coincide.

CHARLY has a batch of special albums covering all sides of the musical coin. There's **John Lee Hooker's** *The Cream*, **Albert King's** *Albert*, **Julia Lee's** *Of Lion And Lambs*, **Townes Van Zandt's** *Our Mother*, **The Mountain**, **Magnus's** *Udu Wudu*, **The 13th Floor Elevators' The Psychedelic Sounds Of...**, **Red Crayola's** *The Parable Of Arable Land* and **Gene Simmons' EXCITER**, **DRAWNBYVALLEY**, **PEOPLE NOISE**, **GATES**, **PANSCAN**, **Cab Calloway**, **Nina Simone** and more...



NINA SIMONE: special import

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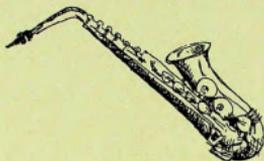
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PMI in bid to reverse sales trend in Europe

PICTURE MUSIC International is making positive moves to develop the music video market in Europe where sales are lagging behind Britain.

According to PMI managing director Maria Hasby: "We are partners with Video Collection in Spain and things are encouraging in Scandinavia where our product is distributed through Terry Shand's Castle Communications. In Taiwan, we work through EMI Records' Licensee and we are currently seeking partners in Italy and the Benelux countries."

Hasby took the reins at PMI last August when Geoff Kempin went to Polygram Music Video, and he echoes the general industry view that the sales breakthrough for

music video occurred at Christmas. "We sold more units in November and December than in the whole of 1985," he says.

Looking to the future, Hasby believes that high-speed duplication could transform the music video market, but he also points out that software sales is only one arm of PMI's activity. "We are also very heavily involved in video production," he adds, "and not only for EMI Records artists."

A third area of PMI activity, and one which may have considerable potential given the present trends in broadcasting, is TV programme sales and production. Co-production projects on Maria Callas and Nat King Cole are already under discussion with the BBC.



FORMER DIRECTOR of video at Virgin, Tessa Watts, has left the company after 12 years to form her own company.

Trading under the name Direct Cuts, Watts will act as consultant on promo and video material for artists including Genesis and Phil Collins. Another client, through Gail Force management, is Peter Gabriel (above), who says: "I have never known anyone who understands music video and its potential as well as Tessa Watts."



JETHRO TULL: TV and video special

Chrysalis marks 20 years of Jethro Tull

A SPECIAL television and video programme to mark the 20th anniversary of Jethro Tull is being made by Span Pictures in conjunction with Chrysalis.

The 60-minute show is due for launch in May, to coincide with the release of a live-album box set and a double greatest hits album by Chrysalis.

R E V I E W S

DEPECHE MODE: STRANGE. Virgin Video VVC 248. Running time: 30 minutes. Dealer price: £5.56.

Comment: Not just a string of video clips, but a concept work shot in grainy black-and-white by Anton Corbin, who was responsible for U2's Joshua Tree. Vaguely allegorical in tone, the group are featured alongside babies, glamorous women and old men. Depeche Mode perform Question Of Love in a concert scenario and four more songs in cafes, deserts and the shadow of the Eiffel Tower.

Sales forecast: The video is technically excellent and its style fits the mildly pretentious approach of the group themselves. Expect moderate sales to fans.

THE QUEEN ELIZABETH FOUNDATION CONCERT. MSD V9067. Running time: 52 minutes. Retail price: £8.99.

Comment: Excerpts from a Royal Albert Hall concert last year in aid of the Queen Elizabeth Training College For The Disabled, featuring Brother Beyond (forgettable), Precious Wilson (adequate), Paul Johnson (promising), Rick Astley (as himself), David Grant (with a guest spot from Madeleine Bell — OK). T'Pol (a star is born — Carol Decker should cut with Jon Bon Jovi) and Sinitta. Several hits, including Never Gonna Give You Up, China In Your Hand and So Macho, far too much miming, and

really a far from indispensable tape. Sales forecast: T'Pol, who do three songs, could sell this on their own, although no doubt Rick Astley's and Sinitta's presence may help. At £8.99 retail, maybe the mixed bag effect won't be too harmful, and this is for the benefit of a very worthwhile charity.

ALICE COOPER: WELCOME TO MY NIGHTMARE. Hending HEN 2 072. Running time: 84 minutes. Dealer price: £11.08.

Comment: A pseudo-documentary largely based on a Wembley show featuring many of Vincent Furnier's hits, including School's Out, No More Mr Nice Guy and Only Women Bleed. Subtitle? No. Noisy? Certainly. Theatrical? Highly, with props, dancers, dolls to millitate, black widow spiders and Vincent Price's narration. It's really like a doft horror film much of the time, and as such shouldn't be taken seriously, although with a band including Dick Wagner and Steve Hunter etc, the rock horror content is very serious.

Sales forecast: Cooper is due here to tour soon, and presumably will be staging a show not unlike this which could mean spin-off sales. Note the 15 certificate, which should be taken seriously, lest people in white houses start throwing stones.

● For sell through news and charts see Page 40.

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Dance
AND DISCO

James Hamilton

C O L U M N

THERE ARE still an awful lot of releases to get through, possibly the two best sellers of the last fortnight actually being albums — **WILL**

DOWNING Will Downing (Fourth & Broadway BRLP 518), a strong soulful debut by the Vandross-ish singer from **Wally Jump Jr. & The Criminal Element**, his standout lushly centering treatment of **John Coltrane's** A Love Supreme being due also as a remixed smash-bound single, and **JEAN CARNE** You're A Part Of Me (RCA PL71624), an excellent largely downtempo soul set by the popular emotional stylist, here consistently good listening in **Anita Baker**-ish style.

On import 12-inch are the oddly named **AL B. SURE!** Nite And Day (Warner Bros/Uplown 0-20782), superb atmospheric sweetly swaying drifter like **Leslie John** singing **Janet Jackson's** Funny How Time Flies, with a French translated Nuit Et Jour flip. **THE TODD TERRY PROJECT** Bango (To The Balmobile) (Fresh FRE-80117), Dinosaur L-inspired newly skittering eccentric House-ish racer, with a similar but easier Back To The Beat flip, selling well; **KASHIF** Love Me All Over (Arista AD1-9681), hesitant bristly tender slow soul jolter generating perhaps more interest for the flip's brand new gently doodling piano instrumental, Kathryn; **MARK IMPERIAL & CO** featuring **JACK N. HOUSE** The Love I Lost (House Irving HN-88011), **Kevin Nation** sing now soulfully moaning and charming slick House bouncer; **JOE CHURCH** I Can't Wait Too Long (Let Somebody Love You) (Sleeping Bag Records SLX-40133), **Colonel**

Abrams-ish frantically flying, may-over-busy, but soulful and adventurous House; **KEY-E-KEY & AK-B** Listen To The Man (DNA International DNA 1003), jumbled jerky rap jitterer scratching up the **Mohawks'** The Champ and much more; **SMA-ROCK & INF** Wait Stop Start The Clock (Young's Recording Co YR 127), routine rap set (like **Sweet Tee's** It's Like That Y'All) to **Betty Wright's** old Clean Up Woman; **TWAT SISTERS** featuring **HOUSE MASTER BALDWIN** Eat My Pussy

(Future Sound Records FSF 1003); tongue in cheek (or somewhere) frantic "acid" House.

US LPs include **KEITH PATRICK** Keith Patrick (Atlantic/Omni 81815-1), innocuous mix of tempos by the amazingly **Howard Hewett**-like singer, and **BLUE MODERNE** Where Is Love (Atlantic/23 West Records 81807-1). **Sandy Baker**-sung set of disco and slowies in **Whitney Houston** style. New compilation albums out here include **Rare Groove Vol 1** (DM/StreetSounds RARELP 1), funk 'n' soul from 1969-76 like **Eddie Bo's** Hook And Sling and **Nature Zone's** Porcupine, selling well; **Best Of House Volume 4** (Serious BEHO4), quite strong eight-tracker with hits by **Bomb The Buses**, **Beat Masters**, **Bom Bom** and **Royal House**; **Anthems Volume 5** (DM/StreetSounds MUSIC 13), old crossover hits plus possibly more in demand classics by **Lowell**, **Positive Force** and **Oneness Of Jupu**.

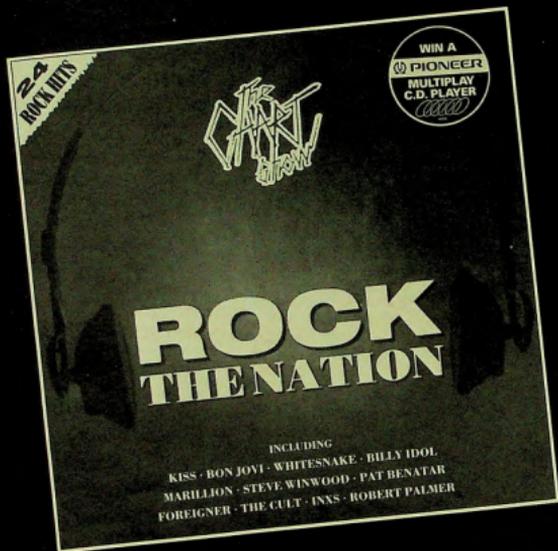
12-inches out here include **N.T. GANG** Wam Bam (Cooltempo COOLX 163), Pump Up The Volume-inspired beefy chugger with suspiciously foreign accents and the usual sort of cut-ins, selling well though on pre-release; **PENTHOUSE 4** Bust This House Down (John Shaff's Mix) (Syncope 12SY 10, via EMI); **Freddie Bastone**-remixed butchly chanted old fashioned soulful lurching House centerer, building a big buzz on pre-release; **JAMIE PRINCIPLE** Baby Wants To Ride (Iffr FFRX 1), muttering slightly risqué House looper, a slower remake of his original rarity, now finally out after being white labelled for months; **SMOK** Amozzi (Radio Records: ROXA T001), homegrown soulfully jaggig girl-led duet now reissued in a more **SOS Band**-like strong remix coupled similarly by the remixed Stay; **PAUL HARGREAVE'S** Walk In The Night (Cherry Radio: PAULX 4), surprising (is he short of inspiration?) straightforward remake of **Jr Walker's** classic walking bass driven jazzy sax instrumental; **DAVY D** Ohh Girl (Def Jam 651452 6), tugging tender hip hop

ballad from last summer's LP, but the flip's funkier Clap Your Hands rap has attracted most initial attention; **JACK FACTORY** Jackin' James Club Remix (Warrior Records WR2 002R), catchy UK jack track remixed and recoupled, now that its original

Adrenaline MOB B-side is due here though MCA, with the sample and scratch-filled energetically "acid" Cut It Up by Harrow group **X-10-CIV** (pronounced "extensive"); **RICK ASTLEY** Together Forever (House Of Love Mix) (RCA PT 41818R), largely instrumental jack track-type remix by **Pete Hammond**, with Set It Off "pshta pshta" hi-hats; **SUPERTRAMP** I'm Beggin' You — Madhouse Mix (A&M AMY 430), US dance chart-topping though here now dated-seeming "jack" remix by **Phil Harding** of the track that I championed last October when it was unjustly ignored here by the label, and which now in its far better original tuneful vocal version (despite being five months old) is on **Capital Radio's** "A" list; **BLACK BRITAIN** Heroin ("Just Say No" Mix) (10 Records TENX 201), pop-aimed hustling remix by **Jack 'N' Chill** of a House track that packed floors but didn't sell in its tougher original version; **LOU Rookies** Revenge (Supreme SUPET 123), **Phil Harding**-produced (back in September) girl-sung mixture of Roadblock and what was become the **Climie Fisher/Jermaine Stewart** beat, but was then presumably Casanova-ish; **MAXI PRIEST** featuring **Ber Hammond** How Can We Ease The Pain? (10 Records TENX 207), finger-snapping classy reggae-soul crossover hit; **GLENN GOLDSMITH** Dreaming (RCA GG 2), **Jolley/Hertz/Jolley** created innocuously swaying jiggly jogger, likely to be stronger in its awaited remix; **FREDDIE MCGREGOR** Come To Me (Polydor POSPX 905), smoothy very soulful groin-grinder, not reggae at all; **The O'JAYS** Love You (Philadelphia International Records 12PIR 6), very soulful nostalgically dated **Dells**-style slowie.

● For more dance and disco news see page 22.

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Grappelli double leads 25 new EMI Studio CD titles

by Nicolas Soames
THE SUCCESSFUL series of mid-price CDs released by EMI, Studio, is expanded by a further 25 titles this month, including some unexpected repertoire such as two Stéphane Grappelli programmes and Ravi Shankar's western concerto for sitar.

The Grappelli albums are Just One Of Those Things (CDC 7691772) and We've Got The World On A String (CDC 7691732), both the Shankar couples the Concerto For Sitar with Morning Lute, and features not only the composer, but also Jean-Pierre Kampl on flute, with the LSO conducted by Andre Previn (CDC 7691212).

Among the more conventional material is a collection of Overtures by Berlioz conducted by Andre Cluytens (CDC 7691972), which runs for nearly 70 minutes; a selection of arias and songs performed by Jessye Norman called Uncomparable (CDC 7692562) and Giulini conducting Arrau in Brahms' Piano Concertos. This brings the total Studio series to 100 titles.

Meanwhile, Decca has decided to issue the mid-price cassette series Opera Gala on CD. Opera Gala draws on the extensive Decca rock catalogue to build portraits in sound of specific artists as well as highlighting certain operas. In the first ten releases, four titles are devoted to excerpts from



STEPHANE GRAPPELLI: unexpected repertoire

operas — including Carmen (CD 421 300), The Magic Flute (CD 421 302) and La Bohème (CD 421 301); four are devoted to artists — including Luciano Pavarotti (CD 421 304) and Joon Sutherland (CD 421 305); and two are other compositions.

Phlips also expands its mid-price CD series, Silver Line, with 11 new

titles this month, including a volume of Schubert Lieder, Ave Maria, sung by Ely Ameling with Dalton Baldwin (420 870), Beethoven's Piano Concertos played by Alfred Brendel (420 861) and Schubert's Death and the Maiden Quartet, coupled with Dvorak's American and Borodin's Nurturo played by the Quattro Italiano (420 876).

KEY A - Radio 1 'A' list
Radio 1 'B' list

	ARTIST/ALBUM	LABEL	RADIO 1			RADIO 2			RADIO 4			LIST
			1	2	3	1	2	3	1	2	3	
AFRIKA BAMAATA/LEBARD	Redskins	EMI	11	8	—	—	—	—	—	—	21	20
AIR.S. The Presence Of Love	I.R.S.	—	—	—	—	—	—	—	—	—	9	22
ASTLEY, RICK Together Forever	RCA	16	23	A	A	1	35	4	—	—	—	—
ASWAD Dan Tiam Anand	Mango	14	10	A	A	1	25	30	37	—	—	—
AZTEC CAMERA How Men Are	WEA	6	9	A	A	40	37	23	—	—	—	—
BANGLES The Easy Side Of Water	CBS	16	9	A	A	37	34	12	—	—	—	—
BEV GEE'S Cry For Your Love	Warner Brothers	7	9	B	B	3	22	—	—	—	—	—
BIGBANGS Dream	London	4	—	B	B	9	—	—	—	—	—	—
BOLTON, MICHAEL, THEI'S What Love Is All About	CBS	—	—	—	—	—	17	15	—	—	—	—
BOMB THE BASS Best Of	Mister-n-jazz	14	19	A	A	23	18	2	—	—	—	—
BOY GEORGE Live My Life	Virgin	8	7	A	B	38	31	72	—	—	—	—
BRANFLETY GUY Now Be The Same	MCA	4	—	—	—	—	10	9	—	—	—	—
BUTSON, PEARO Without You	EMI	7	9	B	B	1	19	18	—	—	—	—
CARLISE, BELINDA Get Weak	Virgin	16	15	A	A	42	36	17	—	—	—	—
CHURCH, THE Under The Milky Way	Antes	7	7	B	B	2	—	92	—	—	—	—
CLIMIE FISHER Love Changes Everything	EMI	13	—	—	—	—	34	25	—	—	—	—
COCHRAN, EDDIE Come Fly With Me	EMI	10	17	B	B	37	31	14	—	—	—	—
COOL CATS, THE The Easy Side Of Water	ABC	4	—	—	—	—	22	20	9	—	—	—
DAVEY, TERENCE TRENT Say Your Name	CBS	8	12	B	B	4	17	47	—	—	—	—
DATYNE, TAYLOR Tell It To My Heart	Arista	10	19	A	A	36	34	—	—	—	—	—
DEACON BLUE Dagny	CBS	9	15	B	A	12	27	39	—	—	—	—
DEBBIE B Goodbye	Musica Of Life	13	14	A	A	19	9	19	—	—	—	—
DOCTOR & THE MEDICS Dine In The Sun	I.R.S.	11	10	A	A	1	—	—	—	—	—	—
EARTH WIND & FIRE Nothing In This World	CBS	—	—	—	—	—	21	18	—	—	—	—
EAGLES, THE The Bad, The Better, The Strong	WEA	13	13	A	A	—	—	—	—	—	—	—
EIGHT WINDSOR In A Wild Swing	CBS	17	15	A	A	28	28	38	—	—	—	—
ERASURE Ship Of Ghosts	Mute	11	9	A	B	37	22	20	—	—	—	—
ESTEFAN, GLOMBIA/MIAMI - Rhythm's Greatest Hit	EMI	—	—	—	—	—	23	13	—	—	—	—
FLEETWOOD MAC Everywhere	Warner Brothers	—	—	—	—	—	35	23	—	—	—	—
GARFUNKEL ART So Much In Love	Epic	—	—	—	—	—	26	19	—	—	—	—
GAZZAFERRI, THE THE School Week Death	Epic	9	5	B	B	4	—	—	—	—	—	—
GARY, EDDY Come Home Again	Ice	13	16	A	A	42	36	8	—	—	—	—
HARRISON, GEORGE What We Did For Love	Dark Horse	9	15	B	A	30	35	30	—	—	—	—
HEART Those Dreams/Power	Capitol	15	15	A	A	42	28	—	—	—	—	—
HOUSTON, WHITNEY Where Do Broken Hearts Go	Arista	10	6	A	A	29	—	—	—	—	—	—
ICEHOUSE Cry	Chrysalis	11	8	A	B	30	22	42	—	—	—	—
INXS Don't Stand So Close To Me	Mercury	7	5	A	A	25	6	—	—	—	—	—
IT'S BETS Like A Lady	Virgin	6	9	B	A	32	15	76	—	—	—	—
JACKSON, MICHAEL, Man In The Mirror	Epic	16	14	A	A	32	35	25	—	—	—	—
JITTERS, THE Let's Get On The Red Hot Floor	Capitol	4	—	—	—	—	3	—	—	—	—	—
JOHNNY HATES JAZZ Heart Of Gold	Virgin	18	19	A	A	42	35	32	—	—	—	—
KIMCANN, GIBBY Cry Little Sister	Atlantic	8	7	B	—	—	—	—	—	—	—	—
KINGS, THE The Prince Of Peace	Virgin	13	—	—	—	—	6	—	—	—	—	—
MAE, RICHARD Should've Known Better	Meridian	10	11	B	B	22	33	55	—	—	—	—
MEL AND KM That's The Way It Is	Soprano	18	17	A	A	40	36	14	—	—	—	—
MICRODINIE Cold Face Wind	Virgin	4	4	—	—	—	7	—	100	—	—	—
MIDNIGHT, KYLIE (Should Be So Lucky)	PWL	15	21	A	A	41	37	1	—	—	—	—
MISSION, THE Tower Of Strength	Mercury	11	13	A	A	16	25	18	—	—	—	—
NORRIS, LINDA Love On My Mind	HMV	17	15	A	A	35	32	5	—	—	—	—
NOISECRACKS Talk Me Back	EMI	13	7	A	A	—	—	—	—	—	—	—
OCEAN, BILLY Get Outta My Dreams	Live	15	19	A	A	42	38	3	—	—	—	—
PARADIS, VANESSA Joe La Tei	Polydor	20	18	A	A	39	34	7	—	—	—	—
POGGES, THE If I Should Fall From Grace	Virgin	10	17	A	A	20	13	63	—	—	—	—
PREST, MAEI How Can We Ease The Pain	10	7	13	B	B	25	21	17	—	—	—	—
PRINCE, THE The Love Love Train	RCA	18	16	A	A	26	21	15	—	—	—	—
PRINCE, THE The Love Love Train	Chrysalis	12	16	A	A	23	21	73	—	—	—	—
RAINMAKERS, THE Small Circles	Mercury	12	—	—	—	—	7	11	—	—	—	—
ROACHFORD Family Man	CBS	5	—	—	—	—	11	7	—	—	—	—
ROGER, WANT TO Be...	Warner Brothers	—	—	—	—	—	—	11	—	—	—	—
ROTT, DAVID Lee Last Life Paradise	Warner Brothers	16	11	A	A	21	12	59	—	—	—	—
RUSSELL, BRENDA Pious In The Dark	Brookland	10	7	B	—	14	11	65	—	—	—	—
SARACIN, THE The Wild	EMI	10	5	A	A	7	4	74	—	—	—	—
SEVILE, TAJIA Love Is Complicated	Paisley Park	16	15	A	A	36	22	28	—	—	—	—
SMYTH, BONO I Want To Be Famous	WEA	—	—	—	—	—	14	—	—	—	—	—
SINISTRA Cross My Broken Heart	Fantasia	10	—	—	—	—	28	16	—	—	—	—
SISTERS OF MERCY Dominion	Mercury Release	13	12	A	A	22	16	13	—	—	—	—
SOME BELIEFS Sons Giv'g	Parlophone	4	—	—	—	—	14	12	80	—	—	—
SPRINGFIELD, RICK Back On My Feet	RCA	14	11	A	A	18	12	99	—	—	—	—
STEWARD, JERMANE Say It Again	Sirens	4	4	B	B	35	42	11	—	—	—	—
SWEAT, KEITHI What Her	Elektra	12	14	A	A	15	42	49	—	—	—	—
TAYLOR, JAMES Never Be Young	CBS	—	—	—	—	—	21	20	—	—	—	—
TERKY, TONY Lovely Dovey	Epic	—	—	—	—	—	21	16	58	—	—	—
THIS WAY UP Louise	Virgin	—	—	—	—	—	10	12	—	—	—	—
TRAVNY, THEI Twice Alive Now	RCA	8	10	A	A	—	—	—	—	—	—	—
TRIP! Valentine	Sirens	6	13	B	A	20	26	24	—	—	—	—
VOIC OF THE BEEHIVE! Walk The Earth	London	19	16	A	A	20	18	54	—	—	—	—
WAS NOT WAS Spy in the House Of Love	Fantasia	9	16	A	A	31	32	22	—	—	—	—
WEE PAPA GIGI RAPPERS FOP	Live	4	6	—	—	—	—	—	—	—	—	—
WEET WEET Temptation	Precisions	11	—	—	—	—	13	—	—	—	—	—

Records are included on the grid if they had 4 or more plays on Radio 1 last week, as logged by Spin Tracking, or if they are featured on the current Radio 1 playlist, or C) one featured on 11 or more ILK playlists (A & B list included only).

Shostakovich film music gets new treatment

JOSE SEREBIERE, the Uruguayan conductor best known for his recording of Ives Symphony No. 4, has embarked on a three-volume set of the film music written by Dimitry Shostakovich — some of which has never been played in concert hall.

The first CD, which has already achieved good sales in the US, is now released in the UK on RCA Red Seal and contains the music to *Requiem for the Gypsy* (the music to *Requiem for the Gypsy* by Ace of Spies) and *Progrov*, played by the Belgian Radio Symphony Orchestra. "Shostakovich was a most prolific writer for films — the medium fascinated him since his youth," says Serebier.

If hope that my new recordings of these unusual works will help to remove a wide gap in the orchestral music of a great composer."

US sales beckon Rattle

THIS MONTH sees an important venture for Simon Rattle and the City of Birmingham Symphony Orchestra as they depart on a short tour of the USA, which will double result in a breakthrough for their EMI recordings in the States.

But March also sees extensive concerts in the UK, with appearances both in London and Birmingham with a range of repertoire — though notably the Symphonies Nos. 5, 6 and 7 by Sibelius. Rattle and the CSO are coming to the end of a Sibelius Symphony cycle, closing with two releases this month. Symphonies Nos 4 and 6 are issued (on CDC 747712) and

the BICENTENARY of Bach's son Carl Philipp Emanuel is being marked by the complete edition from the German company Capriccio, imported by Target Records.

But while many specialists will be interested in the 14 volumes — all available separately — Target is offering a special sampler of the rock-bottom price of £1.80 dealer or £2.99 retail. The sampler, which contains excerpts from symphonies, concertos, vocal works and chamber music, is completely digital but runs for 25 minutes (CD 10 999). It is available in packs of 30 only and is formally described as a limited edition.

The first eight volumes of the CPE Bach Edition have been available for some months, but this month the remaining volumes, Nos 9-14, are issued, with a dealer price of £7.29 per CD. They are also available on tape and LP.

RADIO 3's new signature tune — the piece of music played every morning before the first programme — is taken from the ASV recording of English Music for Bassoon and Piano with Daniel Smith on bassoon and Roger Vogler on piano (ZC DCA 535). For the next few months, early listeners will hear two movements of the Avison: Sonata in F.



- 1 - THE BEST OF OMD, OMD - Virgin
- 2 - INTRODUCING THE HARLOWE... - CBS
- 3 - CHERRIN, THE Mission - Mercury
- 4 - NOW AND ZEN, Robert Plant - Atlantic
- 5 - GIVE ME THE REASON, Luther Vandross - Epic
- 6 - BRIDGE OF SPIES, Peter Seeger/Jazz
- 7 - TURN BACK THE CLOCK, Johnny Young - Virgin
- 8 - POPPED IN SOULED OUT, What We Do - Precision Productions
- 9 - UNFORGETTABLE, Various - EMI
- 10 - THE JOSHUA TREE, U2 - Island
- 11 - 5 CHRISTMAS, Christmas - Island
- 12 - TANGO IN THE NIGHT, Fleetwood Mac - Warner Brothers
- 13 - 9 LIVE IN AUSTRALIA, Elton John - Rocking Pictures
- 14 - THE GREATEST LOVE, Various - Telstar
- 15 - HEAVEN ON EARTH, Belinda Carlisle - Virgin
- 16 - WHENEVER YOU NEED SOMEBODY, Rick Astley - RCA
- 17 - I BAD, Michael Jackson - Epic
- 18 - NOTHING LIKE THE SUN, Sting - A&M
- 19 - HEARST, Alexander O'Neal - Tabu
- 20 - IDLEWILD, Everything But The Girl - Island + negro

Compiled by Gallup for the *RIPI Music Week* and *IBC* © 1987

GEMA's shift in licensing policy

THE GERMAN rights body GEMA has agreed a fundamental switch of policy on controlled licensing in its first detailed statement on the issue.

GEMA president Professor Dr. Erich Schulze says his organization is at concluding its deal with PolyGram International, the Dutch collecting society STEMRA has breached the statutes of BIEM, the international negotiating body which is responsible for agreeing a standard mechanical royalty rate for continental Europe.

Schulze argues that the terms of the STEMRA/PolyGram contract are damaging to the interests of rights owners in other European countries because it will be delays in receipt of payments and because STEMRA's commission of 6.5 per cent is too high.

In what may be seen as the most significant section of his statement, Schulze expresses total opposition

to central licensing systems, despite the fact that GEMA itself formerly had such an agreement with PolyGram, a deal which has been superseded by the STEMRA/PolyGram contract. His own blueprint for the future of European mechanical royalty payments is founded on the need for "a generally binding standard agreement" on the basis of which "the royalty threshold could be optional in the country of sale." This latter aspect, however, is acceptable to Schulze on the basis that "equitable monthly advance payments" are forthcoming and that settlement with authors' societies is made every three months.

This new hard line from GEMA will inevitably affect the continuing discussions between BIEM and IFPI on a new standard contract, and may have repercussions for the operation of the PolyGram/STEMRA deal.

MPA sets date for debate

THE MUSIC Publishers Association will be holding a two-day conference for members on September 8 and 9. MPA secretary Peter Dadds will use the decision to hold the meeting comes as a result of a questionnaire sent to publishers before Christmas. "The response to our survey was very encouraging," he adds.

The first day of the MPA event will be devoted to copyright issues, with various other topics up for discussion on the second day. Full details of the venue, speakers and booking arrangements will be available later.

Decision soon on tariff row

THE PERFORMING Right Tribunal is due to release its decision in the dispute between the Performing Right Society and concert promoters in the next few days.

The dispute arose when the PRS decision to increase its tariff from three to six per cent for the use of music in pop concerts and variety shows was challenged by a consortium of interested parties.

US catalogue up for sale

Publishing includes Belwin-Mills with some 60,000 copyrights, the Al Gallico country music holdings, plus numerous film and television titles held by the company through various subsidiaries. It is reported in Hollywood that Columbia Pictures is hoping to get as much as \$100 million for its publishing interests.

SBK and Screen-Gems Colegem are among those who have received an offering circular and both are expected to make a bid for the business.



COLLIER, ON the move

Collier heads for Oxford

MIKE COLLIER has moved his publishing company less Music to new offices in Oxford along with his consultancy Collier Associates. Collier has recently signed an agreement with Music Sales to revitalize its standard catalogues, which include Campbell-Connelly of which Collier was formerly professional manager.

Collier sees a bright future for standard catalogues, pointing out that "there were 12 oldies in the Top 20 a few weeks ago, and with artists like the Pat Sharp Boys, Alison Moyet and Rick Astley re-issuing standard songs, these memorable melodies have a whole new lease of life".

Solar eclipse

by Barry Lazell

MARCH 21 will see the release of a spectacular eight-album boxed set from Street Sounds, celebrating the 10th anniversary of Solar Records. The Sound Of Los Angeles Records from which Solar is derived was launched in Los Angeles by Dick Griffey in 1978, and since then has scored dance and crossover hits on both sides of the Atlantic with acts like The Whispers, Collage, The Sylvers, Dynasty, Collage, Klymaxx and Midnight Star, among others. All of these and more appear on the set's 72 tracks.

Solar is currently distributed here by MCA, from which Street Sounds has licensed the tracks. The catalogue number will be SOLBX 1, and dealer price is £19.99. Distribution via PRT.

Sister label Westside Records also has a boxed set in preparation, pulling together 100 of its House music titles. Release date and dealer price are not yet finalized. Unlike the vinyl-only Solar set, the House set will be available in different formats: on LP as HOUSBX 1, cassette as ZCHOUS 1, and CD as CDHOUS 1.

Westside is already scoring major crossover LP chart success with its Jackmaster compilations from Chicago's DJ International label, and this has prompted the launch of a companion series. It is generally Acid Tracks, and to spotlight the new generation of "Acid" House music now coming out of Detroit, Miami and New York, as well as Chicago. Acid Tracks 1 will also be released in March, and again in three formats: ACID1P 1 (LP), ZCACID 1 (cassette), and CDACID 1 (CD). With this expansion of transatlantic activity, DJ International is about to open a European HQ within Westside's London offices, where label resident Rocky Jones will work.

Franklin's simple soul

RECENTLY RELEASED on Beberson's Citybeat label is Vanessa Franklin's My Mind (EBCS 1220), a record which has received a lot of positive comment because of what it is not — it doesn't fall into the hip-hop, House, rap, hi-NRG or any other bag, but it is simply a strong, danceable soul record by a singer with an excellent voice. Much the same sort of record, in fact, that Aretha Baker's Rapture album received when it appeared here.

Such reactions — and the comparison, in fact — are pleasing to the ears of Franklin herself, who was whisked into the UK recently by Citybeat for club and radio promotion around the country. She is not yet another of Aretha's sisters unloosed until now, but a 25-year-old New Yorker with an appropriately Aretha-like back-



VANESSA FRANKLIN: not another of Aretha's sisters, but a New Yorker with a line in strong, danceable soul

ground in gospel music at her local pentecostal church, which shows unmistakably in her secular vocal style.

My Mind was recorded for New York's Peppermint label, run by her producer and songwriter mentor Walter Brooks. Its release here on Citybeat was fortuitous: "Tim Palmer was in a record shop in New York when my single was lying on the counter. He asked to hear it, liked it and decided to follow it up. He decided to put the record out here, and now here I am."

Citybeat is also sparking additional interest among club DJs by inviting those who received advance white labels to submit their own remix of the disc. The UK 12-inch already includes an original "Club Mix" in addition to the long 12-inch version, but if a cracking UK remix comes up, chances are that this will appear on the next pressing if the record releases to significant sales.

Immediate plans for Franklin are further promotion of this single, then into the studio to record a follow-up. And an album? "We haven't really got to the stage of planning an album yet. Walter Brooks is keen to get me known through a strong single or two, but I'm looking forward to working on one eventually." She cites as her all-time influences Diana Ross ("the image I always aspired to as a child and a teenager"), and Gladys Knight ("because of her voice: I don't model my style precisely on hers, but I do have a similar huskiness in my singing.") Strong role models to follow.

● PORTSMOUTH-BASED dance label Domino Records has just released Robert John's Greased Lightning (DOM 97) on a 12-inch, with distribution by Charly. The high-voiced vocalist is best known in a laid-back soul-pop style, as on his first UK hit If You Don't Want My Love (20 years ago!) and his 1979 US chart-topping Sad Eyes, but the newie is a racing hi-NRG dance number. It was co-written, arranged and produced in New York by Michael (Let's All Chant) Zagar, recently also responsible for Raquel Welch's instant recruitment into Eurobeat favour with This Girl's Back In Town.

As Domino says, "Greased Lightning is aimed directly as the hi-NRG club market"; rapid BPM and strong production should guarantee it immediate Scottish and South Coast exposure for starters. If John still appeals to UK

radio the way he frequently used to, then a wider crossover could also be in the offing.

● POLYDOR'S URBAN label is mining the Rare Groove seam of the early Seventies again with a re-issue of the much-sought James Brown-produced slick funkier Yes It's You — Sweet Charles, originally released in the US in 1974, both as a single and as part of the album From Sweet People From Sweet Charles. The album is to shortly make its debut here as Urban URBLP 9, while Yes It's You appears on 12-inch on March 14 as URBX 15, coupled with two tracks of similar vintage by Brown's main female protegee of the time, Lynn Collins: Rock Me Again & Again from 1975, and her 1972 US hit (About It). Polydor's club promotion department plans an "Urban Classics" rare groove promotion around UK clubs during March.

RADIO LONDON

A LIST

ASWAD: Don't Around	Manga/Parade
EDDIE GRANT: Gimme Hope Joanne	Isis
MEL & KIM: That's the Way It Is	Supernova
MAX PREST: How Can We Save the Planet	12 Vinyl
ROGER: Where Do You Live	Arise
BRONDA BUSSELL: Places in the Dock	Breakout/AM
TAKA SWELL: Love's Compulsion	Parade/Park/Republic/WEA
WINK SHAWNE: Again	Enterprise/WEA
KETTY SMITH: Walk Away	Elektra
TOMMY TRACY: Lonely Dancer	Elektra

CLIMBERS

ART OF NOISE: Designed	Chive
JEAN CARNE: Ain't No Way	Capital (Import)
NORMAN CONNORS: Love Your Hobbies	Capital (Import)
AC/DC: Young Love	Alpha Int (Import)
WHITNEY HOUSTON: Where Do Broken Hearts Go	Arise
THE KANE GANG: Don't Look Any Further	Capital (Import)
MICHAEL WATSON: I'm a Fool	Columbia (Import)
PERELES: Girlfriend	MCA
TAKA SWELL: Think About You (Live)	Parade/Park/WEA (Import)
SHANIC WELSON: I'm Back in a Box	Breakout/AM

As featured on the TONY BLACKBURN Show, Radio London, 10.30pm, Monday-Friday (20/1/83-1/83)

TOP 75 SINGLES

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

DEBBIE GIBSON THE NEW 7" & EXTENDED 4-TRACK 12" SINGLE - A9322/1 ONLY IN MY DREAMS OUT NOW!

OKKEN BURNING LIKE A FLAME INITIAL QUANTITIES OF 12" IN PICTURE GATEFOLD PACKAGE + 3-TRACK 12" PICTURE DIS CONTAIN PREVIOUSLY UNRELEASED TRACK

DISTRIBUTED BY LUNO RECORDS LTD & WARNER COMMUNICATIONS CO. ORDER FROM THE LUNO TELE-ORDER DESK OR 0-958 5129 OR FROM YOUR LUNO SALESMAN/TELE-SALES PERSON

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Table with columns: The Week, This Week, Artist, Title, Label, (1-7) Number, Discs, and Writer. Contains entries 1 through 37.

TITLES A-Z (WRITERS) Table listing song titles and their respective writers.

Table with columns: The Week, This Week, Artist, Title, Label, (1-7) Number, Discs, and Writer. Contains entries 38 through 74.

THE NEXT 25 Table listing upcoming singles and their details.

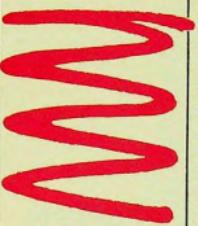
Table with columns: The Week, This Week, Artist, Title, Label, (1-7) Number, Discs, and Writer. Contains entries 38 through 74.

Top 75 chart entries to date (9 weeks) - 121; Panel Sales over last week - 57

TOP • 100 • ALBUMS

12 MARCH 1988

MUSIC WEEK



BILLY OCEAN THE NEW ALBUM

TEAR DOWN THESE WALLS



10 BRAND NEW TRACKS,

INCLUDES

GET OUTTA MY DREAMS

No 1	INTRODUCING THE HARDLINE ... *** CD	CEI 69 1111
1	Terence Trent D'Arby	
2	NEW CHILDREN • CD	Mercy Phonogram MHS2
	The Mission	
3	GIVE ME THE REASON ★ CD	Epic 603 1341
	Usher Vanross	
4	NEW THE BEST OF OMD CD	Virgin V301
	OMD	
5	WHENEVER YOU NEED SOMEBODY *** CD	KCA 111529
	Rick Astley	
6	POPPED IN SOULED OUT ** CD	Federal Phonogram FMMML1
	Wet Wet Wet	
7	BRIDGE OF SPIES *** CD	Sire/Virgin SMLP 3
	1980	
8	TURN BACK THE CLOCK ★ CD	Virgin V3015
	Johnny Hates Jazz	
9	UNFORGETTABLE CD	EMI ENT 14
	Vanessa	
10	NEW NOW AND ZEN CD	Epic/Virgin/Atlantic WJ 16
	Robert Plant	
11	HEAVEN ON EARTH •	Virgin V308
	Bonnie Conrite	
12	BAD ***** CD	Epic 629381
	Michael Jackson	
13	NEW IDLEWILD CD	Sire/Virgin WEA BTV 14
	Everything But The Girl	
14	TIFFANY CD	MCA MCZ 3115
	Tiffany	
15	THE CHRISTIANS ★ CD	Iland US 919
	The Christians	
16	THE GREATEST LOVE •	Felony STAR 216
	Vanross	
17	THE JOSHUA TREE ***** CD	Iland 105
	19 02	
18	HEASLY ★ CD	Tales 629 034
	Alcock/O'Neil	
19	NEW THE FRENZ EXPERIMENT CD	Egmont Europe ELSA 91
	The Fall	
20	TANGO IN THE NIGHT *** CD	Warner Brothers WBS
	17 Freshwood/Mac	

59 **WOW! • CD** London BAMA 4

38 Boneromero

60 **VITAL IDOL • CD** Crystal GEM 19Z

44 Billy Idol

61 **JUST VISITING THIS PLANET ○ CD** Crystal CHR 1569

51 Jephson

62 **JACK TRAX THE FOURTH ALBUM CD** J&R TRAX 4

49 Vanross

63 **RED ★ CD** London OMD 29

76 The Communards

64 **DIRTY DANCING (OST) CD** RCA RL 6408

64 Original Soundtrack

65 **LIFE IN THE FAST LANE •** Tower STAR 215

54 Vanross

66 **GREATEST HITS CD** Tower STAR 206

68 Isley Brothers

67 **DISCO ★ CD** Philadelphia PEG 101

58 Pei Shop Boys

68 **SUBSTANCE CD** Factory FACT 380

60 New Order

69 **MEN & WOMEN ★ CD** EMI WKS

67 Simpi Field

70 **THE BEST OF UB40 VOL 1 ★ ★ CD** Virgin UNV 1

55 UB40

71 **OUT OF THE BLUE CD** Atlantic WJ 139

46 Debbie Gibson

72 **I STAND ALONE CD** WEA WJ 150

72 Agnetha Faltskog

73 **THE MICHAEL JACKSON MIX • CD** Sire SML 315

62 Michael Jackson

74 **LOVE CD** Warner Brothers WJ 138

81 Aztec Camera

75 **HEART • CD** Capitol E2K0271

86 Heart

76 **WOODEN FOOT CORPS ON THE HIGHWAY CD** Knight Trade KODCH 17Z

48 The Woodentops

77 **THIS IS THE STORY CD** Crystal CHR 180Z

77 The Producers

78 **RUNNING IN THE FAMILY ** CD** Fisher FOLH 2

61 Level 42

Godsmith aids Aida

by Dave Ling

EARLS COURT will be the venue in June of London's most ambitious opera production. With one-quarter of the arena lit up by the elaborate staging and a cast of 600, Verdi's Aida will be performed on six nights for a total audience of 90,000.

The project is the brainchild of rock promoter Harvey Goldsmith. "I had the idea about four years ago. We've done most of the Earl's Court concerts and I wanted to try to use it for a classical spectacular of the kind that is commonplace on the continent but has never been done in London." His 1986 success with Luciano Pavarotti at Wembley spurred him on and he looked at such possibilities as productions of Carmen, Gershwin's works or Mikhail Baryshnikov's Moscow Ballet.

He settled finally on Vittorio Rossi's production of Aida which had already played in Italy, France and Switzerland. Goldsmith's partners in the production are the classical impresario Victor Hachhauer, who deals with the casting, and Mark McCormack's International Management Group, in charge of the sponsorship. Goldsmith deals with the marketing and the sales of tickets which are priced at £20 and £25. Also involved is LIC radio which will promote the show and record it for broadcasting.

The total cost of the project is running at £1.6m and to date no major sponsor has come forward. Goldsmith seems unperturbed that other companies will not match their funds much further ahead and night now "the three of us are sponsors".

More importantly, he sees Aida as the first in an annual series of large-scale classical productions in London, and full houses this year will virtually guarantee a sponsor for 1989.

Lowlife highlights

by Rob Mackie

LIVING UP to a reputation as a guy who tends to take things to the limit, Warren Zevon was a little bleary when we met, having stayed up most of the night reading Martin Amis' *Moronic Inferno*.

Like that author, Zevon has spent years trawling aimlessly and carefully, sifting various forms of lowlife to produce darkly comic tales that hang on in the imagination in a perfect world. Zevon would be the most eminent of that Seventies LA bunch, which included Linda Ronstadt, The Eagles and Jackson Browne.

In reality, he was widely forgotten until the Color Of Money provided a graphic reminder of wild wit-and-ribs exuberance, pairing his *Wavelengths Of London* with his hero's pool triumph.

Hard on its heels came Zevon's re-emergence as US Virgin's first signing, with last year's *Sentimental*

Hygiene album, and current dates in Scandinavia, Germany, Ireland and at Hammersmith Odeon recently.

Certainly, his peers didn't forget Zevon and his comeback record included an array of sidemen including Bob Dylan, Neil Young, REM and George Clinton. "At one point," he remarks ruefully, "I said to a friend of mine who's always had a band, that I envied him seeing I always had to find people because I couldn't keep a band on retainer for a year. He reminded me that I had his golden opportunity to use individuals for individual songs, and I realised that was very true, that my style, such as it is, is to vary from song to song."

If *Sentimental Hygiene* suggests a cleansing of the emotions, he's a little misty about a precise meaning: "I haven't found it necessary to work out a real, detailed, analytical definition of what I mean. I just remiss on my part, but I now have an official answer — I got a letter from a woman who said that her four-year-old son was singing it and asked her what it meant and she said, 'I told him that it meant keeping your feelings clean', and I try to keep my feelings so clean you could eat off 'em."

The live show provided a model of Zevon's professional approach, a long and varied set that acted as a virtual "best of" collection. The confident band included two female players — Chrissie Chids (synthesizer) and Jennifer Condos (bass) and the one-time King Crimson drummer Ian Wallace.

Zevon's songs range from the excruciatingly crackered to the brutally blunt but nothing sounded like filler. Nowadays he's able to announce not only a current album but also a new one. "I've got *Chills* (synthesizer) and Jennifer Condos (bass) and the one-time King Crimson drummer Ian Wallace.

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Rafferty gets back to his roots

SHIPYARD TOWN is the new single from Gerry Rafferty. It comes out five years after *Spellbinding*, his final album for Liberty.

But he's not exactly been idle in the meantime, since we saw some of the songs which form the accompanying album, *North and South*, released by London on April 25. In a letter dated in 1984, he wrote that "the fact that 'nobody heard the LP until it was complete. Then the word got round and Paul Charles of Asgard played it to four or five companies. We were people involved at London were aware of my work over a number of years, but they weren't looking for another Baker Street!' adds Rafferty.

North and South shows that Rafferty's not lost his genius for melodies and words that straddle the divide between pop and rock. Instead of the broad metropolitan air of his 1978 multi-million seller, the album has a Celtic flavour announced by Davy Spillane's uilleann pipe solo which opens side one.

Rafferty, whose family has both Irish and Scottish roots, confirms that the Celtic dimension "is something I'd wanted to explore for

some years." There is also a deeply autobiographical side to the album, which evokes his West of Scotland boyhood, forming bands and falling in love.

This mood helps to explain Rafferty's enthusiasm for *The Proclaimers*, whose Letter From America he co-produced with long-time collaborator Hugh Murphy, who also worked on the new Rafferty album. "Someone from Chrissie sent me their demo," he recalls, "I got sent a lot of tapes but most of the stuff isn't great. This was fresh, direct, just the two of them with guitars."

While the new album has the full keyboards, guitar, sax line-up, Rafferty's next move will be back towards an acoustic sound. "All my albums have been highly produced," he explains. "I've enjoyed that emphasis on songwriting and recording but now I've come back to singing and I feel confident enough to go out with just a guitar." He's started on the acoustic follow-up to *North And South* and is thinking of performing at this year's Edinburgh Festival with a show that would include both a solo set and an electric band.

Richman on the road

by John Tobler

FOR MOST PEOPLE Jonathan Richman means two late Seventies big hits, *Roadrunner* (a classic) and *Egyptian Reggae* (a curiosity).

In those days, he was signed to the (now relaunching) Berkeley label, for whom he made half a dozen albums soon to be reissued on CD. Around 1980, he left and signed with Sire, with whom he parted company after one album, *Jonathan Sings!* (released in the UK by Rough Trade). After two more albums also on Rough Trade here in 1985-6, Richman re-emerged this year on another licensing indie, *Demon*, which has licensed Modern Lovers' 88 from Rounder in the US.

This has led to a European tour which will bring the *Modern Lovers* (now a trio of Jonathan on vocals and guitar, Brennan Totten on guitar, Johnny Adams on drums (singular) and vocals) back to Britain during March.

On the Londoned edition *Richman*, the 40-year-old former *Rounder*, I realised they released some of my favourite recent records like Ted Hawkins and Skeeter Davis with NRBQ. I thought, 'Why me with it?' As simple as that." He adds that this is "the first album we've ever produced all by ourselves and it's our favourite —

Bradford confuse and confound

by Matthew Cole

YOU KNOW where you are with a band named after a North American city, but what about an industrial town in West Yorkshire? Bradford for whom determined to cause confusion, since they came from Blackburn (not Bradford) and play a melodic brand of pop that belies their skinhead image.

One thing that is certain about Bradford is their talent for publicity. The release of *Skin Storm*, their debut single, on CD as well as vinyl is being claimed as a first for an indie band. "None of us has got a CD player though," says vocalist Ian H proudly, then adds: "But our manager has."

If the band's appearance is responsible for the comparisons with the Redskins it is Ian H's plaintive vocal performance that has caused them to be misleadingly likened to the Redskins. It is because of the comparison as unfortunate but in-

the one that so far gets closest to the simple sound that we've

Richman is disparaging about much of his Seventies work: "As far as artistic reasons go, I don't like fully 60 per cent of the tracks of all those albums on Berkeley, but I'm not blaming anyone else. What I started out doing was being a guy who played electric guitar riffs, like on the famous *Roadrunner*, and shouted things over, which is what I learnt from the Velvet Underground. In other words, they weren't songs, they were like talking blues, and that's how I started. They didn't have melodies to speak of, they had good riffs, but I switched professions at about age 23, and decided that I wanted to communicate more through melodies, which in some ways, I don't think I was very good at. I was innovative, but it's taken me a while to get the hang of it. I was experimenting through the Seventies, and I think a good half of the experiments failed. A lot of them are cuter than they were actually intended to be. They weren't intended to have that kind of television commercial sound."

Older fans might say that it was Richman's lute-like melodies and apparently simplistic lyrics which gave him a major portion of his following, but on the evidence of a recent Central London Poly gig, he has made no concessions towards greater accessibility.

The group played at an inadequate volume, as a result of which the crowd pushed nearer the stage, endangering the health of those at the front.

"In a way, we played loud," he comments. "We were louder on the stage than when we first came

available. "We're nothing like The Smiths really, it's just the opinion of a couple of journalists," says Jos Murphy, Bradford's bassist.

The band are hoping that the single will attract attention from a major, having had no success with their demo. "It certainly shows that we're a business initiative," says keyboard player John Boulcombe. The initial run of 1,000 CDs was pressed at a personal cost to the band of £1,000.

In the 14 months that they have been together Bradford have attracted a good deal of attention from local press and the single is on the playlist at Manchester's Radio Metro. Recorded at Stockport's Strawberry Studios the single is the first release on the Bolton-based label Village Records, whose reported ambition is to emulate Factory Records. This means that Bradford's next release will be on DAT.

over in '77. The idea is to be loud and to get people to hear us and no louder — just enough so that you can dance to it. It's not supposed to be quiet, the idea is it's supposed to be medium. It sounds quiet in this world, but if it was 1965, we'd be using the same kind of PA that the Rolling Stones and the Beatles used."

Stump has the media stomped

by Nick Gibson

RARELY HAS a group produced such raw excitement and perplexity as Stump. With sexually-charged live shows drawing comparison with peak-period James Brown, these indie chart-toppers have been lauded by Britain's rock media as a new Beefheart or XTC.

For despite their traditional instrumentation, Stump are not a rock band. They prefer to play stinging power chords and stammer on an FM feedback.

And despite the often fluid swing of much of their music — especially live — Stump are hardly a soul band either. "We've been given many different tags, purely because critics are unable to describe our music," says elastically smiling frontman Mick Lynch. "We are not naturally 'wacky' people as many have portrayed us, but have a style and sound all our own which we think is quite different when compared to everything else."

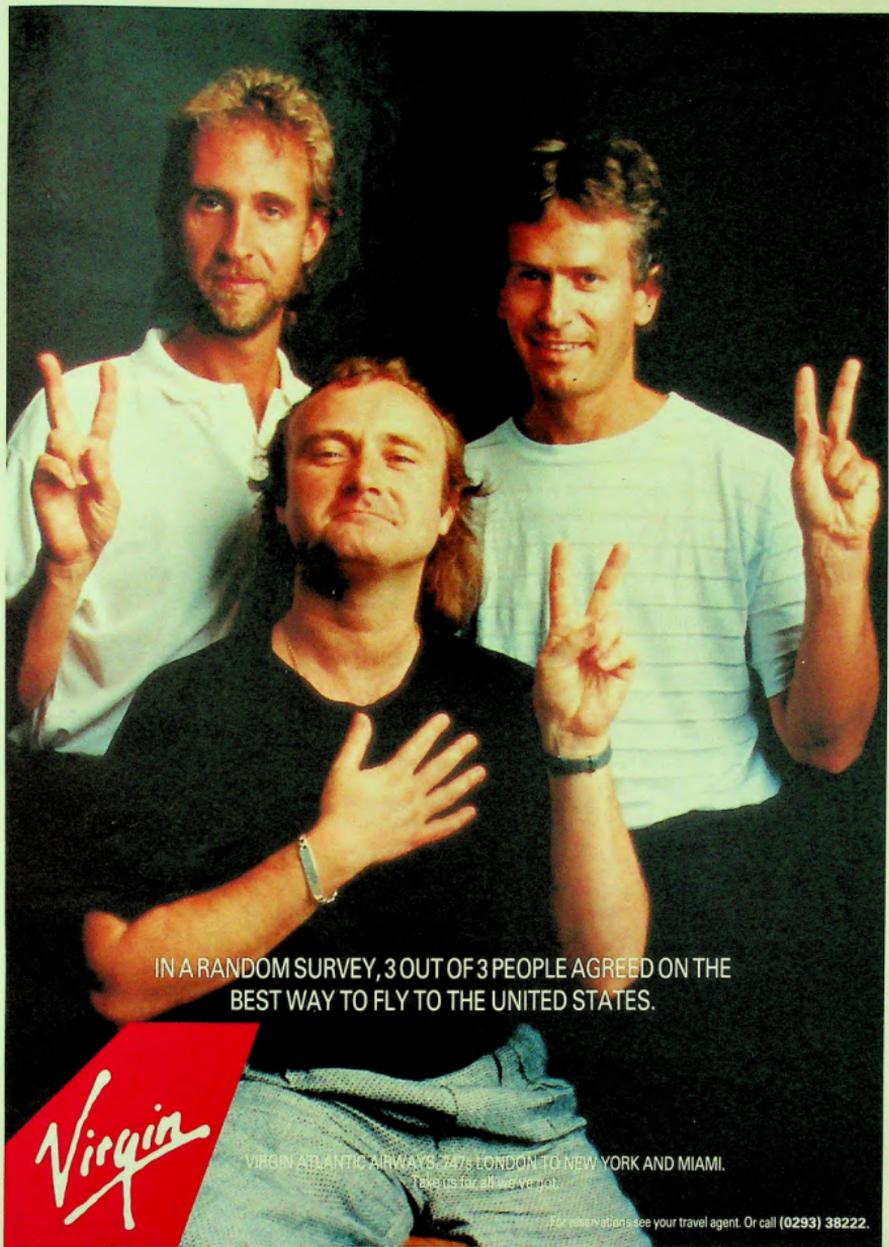
Stump owe more to Bertolt Brecht than Beethoven, and through liberal use of hard-bass chords and voice effects are closer to the voice of environmental resistance.

"If there is a message in Stump lyrics, it's one of individual responsibility. People have a duty to themselves," adds Lynch.

Recently released to coincide with a nationwide tour, *Fierce Pancake* is the group's debut album for the indie label. "Newcomers should ease themselves into the lilting C & W of Charlton Heston or the atmospheric power struggle of Chaos (Said The Captain) before exploring the more challenging Bone, Former Stump pieces Buffalo and Tupperware Stripper are recreated, loosely, in the new *Green Bits* and *Living It Down*, both already established live favourites.



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MUSIC WEEK



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

No 1	I SHOULD BE SO LUCKY Kyle Minogue	7 5/27/78	PMI (PMI) (B) (P)
2	TOGETHER FOREVER (Lover's Leap Remix) Rick Astley	4 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
3	BEAT DJS Bomb The Boss	7 5/27/78	FA (Production) (Polygram) (P) (M) (P)
4	JOE LE TAXI Veneziano Paradis	7 5/27/78	FA (Production) (Polygram) (P) (M) (P)
5	GET OUTTA MY DREAMS, GET INTO MY CAR ♪ Billy Ocean	1 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
6	DOCTORIN' THE HOUSE Candid	1 5/27/78	AT&T (AT&T) (12-PT) (A) (B) (M)
7	GIMME HOPE JO'ANNA Eddy Grant	1 5/27/78	UA (ICE) (200) (12-PT) (A) (B) (M)
8	SUEDEHEAD Morrissey	7 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
9	CRASH The Firmities	7 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
10	THAT'S THE WAY IT IS Moi & Kim	7 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
11	HAZY SHADE OF WINTER (Remix) Bangles	1 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
12	SHIP OF FOOLS En Vogue	1 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
13	I GET WEAK Belinda Carlisle	1 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
14	TO MY HEART Tina Turner	1 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
15	DOMINION The Sisters Of Mercy	1 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
16	GOODGROOVE Derek B	1 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
17	LOVE IS CONTAGIOUS Topo Sireville	1 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
18	C'MON EVERYBODY Eddie Cochran	1 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
19	I THINK WE'RE ALONE NOW • Tiffany	1 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
20	NEVER/THOSE DREAMS Heart	1 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
21	I KNOW YOU GOT SOUL The Double Trouble Eric S. & Robin	1 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)

53	DEVIL INSIDE INXS	1 5/27/78	BMG (BMG) (12-PT) (P)
54	MANDINKA Sireeta O'Connor	34 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
55	DIGNITY Deacon Blue	39 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
56	NOBODY'S TWISTING YOUR ARM The Wedding Present	46 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
57	ANARCHY IN THE U.K. Magoo	45 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
58	IF I SHOULD FALL FROM GRACE WITH GOD The Pogues	63 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
59	NOBODY (CAN LOVE ME) Tongue In Cheek	75 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
60	ROK DA HOUSE Beatmasters feat. Cooke, Crew	41 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
61	CARS AND GIRLS Prefab Sprout	64 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
62	LIVE MY LIFE Boy George	72 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
63	MAKE MY HEART FLY The Proclaimers	73 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
64	SIGN YOUR NAME Irene Cara/D'arcy	47 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
65	I DON'T MIND AT ALL Bourgeois Togg	43 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
66	HEAVEN IS A PLACE ON EARTH ♪ Belinda Carlisle	53 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
67	JACK MIX VII Mirage	50 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
68	FAITH Vice Pops Girl Rappers	1 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
69	KISS AND TELL Bryan Ferry	51 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
70	HOT IN THE CITY (Exterminator Fix) Billy Idol	44 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
71	GIVE ME ALL YOUR LOVE Whismake	61 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
72	SIMPLE SIMON (You Gotta Regard) Maintronic	1 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)
73	HOUSE ARREST ♪ Koolhaas	58 5/27/78	BMG (BMG) (12-PT) (A) (B) (M)

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21	KNOW YOU GOT SOUL Eric B. & Rakim Columbia/CBS 1/27/78	1	KNOW YOU GOT SOUL Eric B. & Rakim Columbia/CBS 1/27/78
22	DON'T TURN AROUND Axl Rose Mercury/Phonogram 1/25/78	2	DON'T TURN AROUND Axl Rose Mercury/Phonogram 1/25/78
23	HEART OF GOLD Johnny Hates Jazz Virgin 1/27/78	3	HEART OF GOLD Johnny Hates Jazz Virgin 1/27/78
24	SAY IT AGAIN Jermaine Stewart 10/19/78 1/27/78	4	SAY IT AGAIN Jermaine Stewart 10/19/78 1/27/78
25	HOW MEN ARE Alicia Camarero WEA 1/21/81	5	HOW MEN ARE Alicia Camarero WEA 1/21/81
26	I'M NOT SCARED Eighth Wonder CBS 1/27/78	6	I'M NOT SCARED Eighth Wonder CBS 1/27/78
27	RECKLESS Afrika Bambaataa & Family feat. UB40 1/27/78	7	RECKLESS Afrika Bambaataa & Family feat. UB40 1/27/78
28	FOR A FRIEND The Communards EMI 1/28/84	8	FOR A FRIEND The Communards EMI 1/28/84
29	TOWER OF STRENGTH The Mission London 1/20/84	9	TOWER OF STRENGTH The Mission London 1/20/84
30	WHERE DO BROKEN HEARTS GO Whitney Houston Mercury/Phonogram 1/27/78	10	WHERE DO BROKEN HEARTS GO Whitney Houston Mercury/Phonogram 1/27/78
31	PEOPLE ARE STRANGE Echo & The Bunnymen WEA 1/21/81	11	PEOPLE ARE STRANGE Echo & The Bunnymen WEA 1/21/81
32	SPY IN THE HOUSE OF LOVE Was Not Was Fontana/Phonogram 1/27/78	12	SPY IN THE HOUSE OF LOVE Was Not Was Fontana/Phonogram 1/27/78
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34	I WANT HER Keith Sweat Verve/Innovative/Elektra 1/28/84	14	I WANT HER Keith Sweat Verve/Innovative/Elektra 1/28/84
35	JUST LIKE PARADISE David Lee Roth Warner Brothers 1/19/81	15	JUST LIKE PARADISE David Lee Roth Warner Brothers 1/19/81
36	WHEN WILL I BE FAMOUS? Bros CBS 1/20/84	16	WHEN WILL I BE FAMOUS? Bros CBS 1/20/84
37	NEVER KNEW LOVE LIKE THIS Alexander O'Neal feat. Cherrelle Toby 1/31/82	17	NEVER KNEW LOVE LIKE THIS Alexander O'Neal feat. Cherrelle Toby 1/31/82
38	CRAZY Icehouse Chrysalis 1/31/82	18	CRAZY Icehouse Chrysalis 1/31/82
39	CANDLE IN THE WIND (LIVE) Elton John RCA 1/28/84	19	CANDLE IN THE WIND (LIVE) Elton John RCA 1/28/84
40	VALENTINE Tina Turner Sire 1/28/84	20	VALENTINE Tina Turner Sire 1/28/84
41	HOW CAN WE EASE THE PAIN Max Priest feat. Bernice Hamilton 10/19/78 1/27/78	21	HOW CAN WE EASE THE PAIN Max Priest feat. Bernice Hamilton 10/19/78 1/27/78
42	I WALK THE EARTH Voice Of The Beehive Epic 1/28/84	22	I WALK THE EARTH Voice Of The Beehive Epic 1/28/84
43	DREAMING Glen Goodman Reproduction/RCA 1/27/78	23	DREAMING Glen Goodman Reproduction/RCA 1/27/78
44	LOVEY DOVEY (Remix) Tony Terry Epic 1/27/78	24	LOVEY DOVEY (Remix) Tony Terry Epic 1/27/78
45	LOVE CHANGES (EVERYTHING) Climate Fisher EMI 1/28/84	25	LOVE CHANGES (EVERYTHING) Climate Fisher EMI 1/28/84
46	THE JACK THAT HOUSE BUILT Jack 'n' Chill Qwest/10/19/78 1/27/78	26	THE JACK THAT HOUSE BUILT Jack 'n' Chill Qwest/10/19/78 1/27/78
47	SHAKE YOUR LOVE Dianne Gibson Mercury 1/19/81	27	SHAKE YOUR LOVE Dianne Gibson Mercury 1/19/81
48	I FOUGHT THE LAW The Clash CBS 1/28/84	28	I FOUGHT THE LAW The Clash CBS 1/28/84
49	WHEN WE WAS FAB George Harrison Dark Horse/WEA 1/31/82	29	WHEN WE WAS FAB George Harrison Dark Horse/WEA 1/31/82
50	SHOULD'VE KNOWN BETTER Richard Marx Mercury/EMI 1/28/84	30	SHOULD'VE KNOWN BETTER Richard Marx Mercury/EMI 1/28/84
51	JUST A MIRAGE Jellybean featuring Adele Bereski Crysalis 1/31/82	31	JUST A MIRAGE Jellybean featuring Adele Bereski Crysalis 1/31/82
52	RIDE LIKE THE WIND Suzuki EMI 1/28/84	32	RIDE LIKE THE WIND Suzuki EMI 1/28/84

74	PIANO (IN) THE DARK Brenda Russell 1/27/78	1	PIANO (IN) THE DARK Brenda Russell 1/27/78
75	I WON'T FEEL BAD Simply Red 1/27/78	2	I WON'T FEEL BAD Simply Red 1/27/78

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3	HEART OF GOLD Johnny Hates Jazz Virgin 1/27/78	19	PEOPLE ARE STRANGE Echo & The Bunnymen WEA 1/21/81
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15	CRAZY Icehouse Chrysalis 1/31/82	31	JUST A MIRAGE Jellybean featuring Adele Bereski Crysalis 1/31/82
16	CANDLE IN THE WIND (LIVE) Elton John RCA 1/28/84	32	RIDE LIKE THE WIND Suzuki EMI 1/28/84

Carrie on trial

THE FLEET Street knives have been out for *Carrie*, the new stage musical based on Stephen King's phenomenally popular horror story and film. The Anglo-American production has been having a three-week trial run at the

Royal Shakespeare Theatre in Stratford-upon-Avon prior to opening on Broadway. It is true that this is an unlikely subject for a musical — the story of a telekinetic girl, her first menstruation and subsequent revenge on those who persecute her — but the same has been said in the past about other musicals: remember how people doubted the wisdom of writing a show about the long-dead wife of a South American dictator?

What does matter is the music — by Michael Gore and Dean Pitchford, best-known for their music musical score. This is a bright enough patchwork quilt of songs, not dissimilar to some of those featured in the popular TV series and film.

Broadway star Barbara Cook brings her formidable singing talents to the role of the religious zealot Margaret White, while Liza Hately, a 17-year-old who plays the title role, is undoubtedly one of the West End stage stars of the future. There are some lively dance routines choreographed by Debbie Allen (of Fame fame) and spectacular stage effects.

So who, ultimately, will prove to be right — the critics, or the paying public? Certainly the Stratford audience received the show enthusiastically and it does seem to be particularly laudatory for the American market. Time will tell, but don't be surprised if it's the drama scribes who end up with egg on their faces. **CHRIS WHITE**



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Youthful veteran

STAN GETZ is one of a rare breed — a musician who not only seeks to improve upon perfection, but seems to achieve the near-impossible.

One could devote an entire review to extolling the virtues of the Master's control. On his tonal eloquence. Or his effortless phrasing and near-seamless flow of improvisation. But there is more to this youthful veteran — now in his 61st year, and a working musician since before he was 16. There is the warmth, for instance, which suffuses ballads such as Warm Valley and Bloodcount; his impeccable time and rhythmic powers on faster-tempo selections like Voyage (the tune of his superior Black Hawk LP of the same name), and Jobim's O Grande Amor.

As usual, Getz' associates at the **Royal Festival Hall** were up to their leader's demanding specifications. Victor Lewis remains a musical driving listening drummer, new young bassist Anthony Cox is obviously a name to watch out for in the future, and pianist Jim McNeely proved himself a superbly gifted soloist, as well as a sensitive, understanding accompanist.

The first-half proceedings were taken care of by **Herb Wilson**. Accompanied with sympathy and care by a fine, uplifting four-piece combo, Wilson's was a jazz-based set including some high-calibre standards. **STAN BRITT**

STOCK IT

GODLEY & CREME: Goodbye Blue Sky. Polydor POLH 40. In the case of Godley and Creme, video's gain has been music's loss. Because of the priority given to directing and producing his duo's first album for five years, in terms of wit and imagination it's light years ahead of most contemporary pop. In the best 1980s tradition, a mastery of the three-minute song is combined with surreal humour so that The Last Page Of History seems like a description of a director's frantic video shoot but turns out to be... the apocalypse. The crowning triumph of Goodbye Blue Sky is the choice of the humble harmonica as the principal solo instrument. In the hands and gobs of Mark Fellham and Matt Gamon, it runs the gamut of styles from bluesy to schmaltzy. **DL**

THE WHO: Who's Better, Who's Best. Polygram WTVG 1. Over recent years Polygram has given us a whole variety of Who compilations as well as keeping the group's albums in catalogue. Released to mark the band's 25th anniversary, the principle behind this set is simple — hit singles. Side one broadly covers the Sixties from My Generation to I Can See For Miles, while side two goes through to the 1980s with an hit You're My Best Friend. With added publicity from the anniversary razzamattaz and an accompanying video, this 18-track selection should notch up impressive sales. **DL**



the 1977 Netherlands Festival. Accompanied with skill and perception by a strong trio from his native Chicago, the agless veteran is in prime form throughout, notably on a stretched-out 'n't Close My Eyes, which takes up all of side one. Strongly recommended. **SB**

STOCK IT

EVERYTHING BUT THE GIRL: Alvidino, blanco y negro/WEA BNY41/BVNG 14/CD. K242288-2 (M). Ms Thorn and Mr Wolf together with another set of songs that are as touching, poignant and memorable as anything likely to be released this year. *ESG* succeed by making jazz and folk-rock musical colours with some splendid



DON'T LEAVE home without them: caustic splashes from the Fall (above) while *ESG* (top) make a welcome return

lyrical sketches, epitomised by the single These Early Days on the stand-out tracks The Night I Heard Carson Sing and Apron Strings. Expect prominent press coverage to help push this LP into the Top 20 and then much higher if they can force a hit single, possibly Love Is Here Where I Live. **GT**

STOCK IT

THE FALL: The Frenz Experiment. Beggars Banquet BEGA 91. After a year when Mark E Smith's monotone shriek ended up in the charts — and not before time — the Fall release their most important album to date. A cohesive new rock selection, with a wired vision and a political intrigue, the Frenz Experiment is the accessible face of crotchety conservatism, that is riddled with hooks and threatening hand movements and peppered with perfect pop confessions. Never slipping into traipse land, as if they ever could, The Fall grid their loins for a caustic splashback that's as hard as nails, while staying so reasonable and calm as a dignified indochina into Smithville's greatest glory. Past the punk cultism, this album will appeal to all ages, and cross dressers, a select-caste of extra dietary musts on initial quantities should make for a high chart position too. Don't leave home without it. **DEH**

VON FREEMAN: Young And Foolish. AFRM AFF 184. Producer Fred Dubois. Anyone interested in full-throated, hard-swinging tenor playing with originality of approach need look no further. One of the great underappreciated performers of the past 40 years, Freeman Way recorded at



THE WHO: 25 years on

HEAVY METAL ALBUMS

This Month Last Month	Title, Artist	Label, Catalogue No.
1	— BLOW UP YOUR VIDEO AC/DC	Alicante/WX344 (M)
2	1 WHITESNAKE 1987 Whitesnake	Liberty/EMI (MCA) 5239 (M)
3	— SKYSCRAPER David Lee Roth	Warner Bros/RS 40 (M)
4	— LA GUNS LA Guns	Virgin/VERM 55 (F)
5	— HYSTERIA Def Leppard	Badlands/Epic/RSF 51 (F)
6	4 SLEPPY WHEN WEET Bon Jovi	Verity/EMI 28 (F)
7	10 RECKLESS Bryan Adams	ASAM/AMA 5012 (F)
8	— IF YOU CAN'T LICK 'EM, LICK 'EM Kiss (New Regency)	WEA/CBS/RS 7 (M)
9	12 PROBATION Def Leppard	Mercury/RSF 2 (F)
10	7 BAT OUT OF HELL Michael Jackson	Quincy/RSF 11 (F)
11	3 PERMANENT VACATION Aerosmith	Columbia/RS 216 (M)
12	— ACCIDENTALLY ON PURPOSE Gillie & Truzzi	Virgin/V2 498 (M)
13	— LIVE 4 1 Freddy's Name	Majestic/Warner/RS 283 (M)
14	— BOOTLEG Bud Powell	EMI (MCA) 5242 (F)
15	3 CRAYNIGHTS Fog	Verity/EMI 49 (F)
16	11 ELIMINATOR ZZ Top	Warner Bros/RS 272 (M)
17	7 HOLD YOUR FIRE Rush	Verity/EMI 47 (F)
18	6 GIRLS, GIRLS, GIRLS Mötley Crüe	Balboa/EMI 28 (F)
19	8 HIGHWAY TO HELL AC/DC	Alicante/ESD 208 (M)
20	11 THE NUMBER OF THE BEAST Iron Maiden	Fame/EMI 74 (F) 78 (E)
21	4 SOUND OF FORTUNE—BEST OF PHIL LYNDON/THIN LIZ Phil Lynott	Tap 5144 2302 (M)
22	— FREEWIKES Budweiser	MCA 21218 (MCA)
23	21 MASTER OF PUPPETS Metallica	Atco/For Nations/MSF 90 (F)
24	— GREATEST HITS Aerosmith	CBS 4607201 (M)
25	25 PEACE SELLS... BUT WHO'S BUYING? Muggsy	Capitol/ST 3022 (E)
26	23 PRIDE Mötley Crüe	Alicante 281 2681 (M)
27	8 EAT 'EM AND SMILE David Lee Roth	Warner Bros/RS 40 (M)
28	— FATAL ATTRACTION Ian Hunter	Sanctuary 834231 (M)
29	11 SAINTS 'N' SINNERS Whitesnake	Fame/EMI 74 (F) 77 (E)
30	14 APPETITE FOR DESTRUCTION Gary N. Brown	Verity/EMI 125 (M)
31	14 WHO MADE WHO AC/DC	Alicante/WX344 (M)
32	19 IRON MAIDEN Iron Maiden	Fame/EMI 74 (F) 77 (E)
33	8 EAT 'EM AND SMILE David Lee Roth	CBS 45044 (M)
34	23 TRILLIUM AND AGONY Iron Maiden	Verity/EMI 125 (M)
35	16 WILD FRONTIER Gary Moore	10 Records/RS 054 (E)
36	16 SHOUT AT THE DEVIL Mötley Crüe	Liberty/RS 2097 (M)
37	8 BOY Bon Jovi	Verity/EMI 141 (M)
38	8 HIGH VOLTAGE AC/DC	Alicante/ESD 205 (M)
39	8 BACK FOR THE ATTACK Dokken	Verity/EMI 125 (M)
40	8 CRAZY FROM THE HEAT David Lee Roth	Warner Bros/RS 27221 (M)

Compiled by Music Week Research/ Gallup from a nationwide panel of 366 shops.



FISCHER Z: falling short of revolutionary outrage

Slap with a wet Fischer

THERE IS something of a Fischer Z revival going on inside the music business as evidenced by the full house at London's **Marquee** for the band's secret date.

It would be hard to say how this performance related alongside the performance Fischer Z, but as the group took the stage to a hardy cheer from all assembled, vocalist/songwriter John Watts looked suitably bemused at having to push

and show his way through the crowd to clamber on stage.

Their music is standard MOR right rock fodder popular the world over but particularly in America. Watts knows how to write a song, and he combines a slightly eccentric lyrical slant with the delivery of a weary Roy Davies. The overall result is mildly interesting but falls short of revolutionary outrage.

Given the current climate, there must be hope for Fischer Z. Their return to activity is something of a novelty in itself — has the Eighties revival started already? — and Anita seems keen to show the chorwards. **JULIAN HENRY**

Reviewed by Jerry Smith

TOP 40 SINGLES

1	SUDEFHEAD <i>Mission</i>	Hill/Motors/Voice POP12 (E)
2	DOMINION <i>James C. Henry</i>	Mercury/Phonogram MESH1 (E)
3	CRASH <i>The Real Gone</i>	Mercury/Phonogram MESH1 (E)
4	TOWER OF STRENGTH <i>The Mission</i>	Mercury/Phonogram MESH1 (E)
5	24/7 OF FOOLS <i>Erasure</i>	Musa/MTHEA/UTM (E)
6	IF I SHOULD TWISTING YOUR ARM <i>The Wedding Present</i>	Reception/Reprise (E)
7	I WALK THE EARTH <i>Yes</i>	London/SON (E)
8	IF I SHOULD FALL FROM GRACE WITH GOD <i>Paula Abdul</i>	Mercury/Phonogram MESH1 (E)
9	MAKE MY HEART FLY <i>The Notorious B.I.G.</i>	Chryslis/CLM/C (E)
10	NILIMA <i>Little Women</i>	Beggans/Reprise/TM (E)
11	COLD SWEAT <i>The Screamers</i>	Virgin/SON (E)
12	WE CARE A LOT <i>Blondie</i>	Sheila/SON (E)
13	TAKE IT <i>Real Gone</i>	Virgin/SON (E)
14	I CAN'T ESCAPE FROM YOU <i>Yes</i>	ZZT (E)
15	WANNABE A PLINIUS <i>Scorn</i>	WEA/SON (E)
16	UNDER THE MILKY WAY <i>The Charms</i>	Arista/7793 (E)
17	BIRTH SCHOOL WORK DEATH <i>The Goodies</i>	Epic/SON (E)
18	GALE FORCE WIND <i>Yes</i>	Virgin/SON (E)
19	WILD HEARTED WOMAN <i>All About Her</i>	Eden/EDM (E)
20	THERE'S NO LOVE BETWEEN US ANYMORE <i>Pop Will Eat Itself</i>	Champion/21 CHAMP/21 (E)
21	VICTORIA <i>Yes</i>	Beggans/Reprise/TM (E)
22	CHAOS <i>Yes</i>	Eden/EDM (E)
23	PUMP UP THE VOLUME <i>4AD</i>	4AD/SON (E)
24	TOUCHED BY THE HAND OF GOD <i>New Order</i>	Fantasy/FACTORY (E)
25	KNACK OF THE LIGHT <i>The Waitresses</i>	Island/SON (E)
26	LAST NIGHT I DREAMT SOMEBODY LOVED ME <i>Erasure</i>	Reception/Reprise (E)
27	YOU MAKE ME FEEL <i>Erasure</i>	Reception/Reprise (E)
28	PEEL SESSIONS <i>Stargate</i>	Stargate/SON (E)
29	I CAN'T LIVE WITHOUT MY RADIO <i>Wendy Whetton</i>	Product Inc/Mute PROUD (E)
30	DO IT ON THURSDAY <i>Jon Limbrick</i>	Capitol/EMI (E)
31	KNATURE OF A GIRL <i>The Moxies</i>	Moksha/SOMA (E)
32	INSIDE OUT <i>The High Llamas</i>	Epic/Columbia (E)
33	SOMEBODY PUT SOMETHING IN MY DRINK <i>Angie Stone</i>	Cherry Red/12NAN (E)
34	PEEL SESSIONS <i>New Order</i>	Stargate/SON (E)
35	MASTER DICK <i>Smith Yank</i>	Blatt First/EP (E)
36	LOSE HIM <i>Lee Catterall</i>	Musa/MTHEA (E)
37	PEEL SESSIONS <i>Stargate</i>	Stargate/SON (E)
38	PEEL SESSIONS <i>Stargate</i>	Stargate/SON (E)
39	INSTITUTIONALISED <i>Scorpions</i>	Virgin/SON (E)
40	PEEL SESSIONS <i>The Vengalos</i>	Stargate/SON (E)

TOP 20 ALBUMS

1	TATTOOED BEE MEATHEAD <i>Mercury</i>	Mercury/2025 (E)
2	ALL ABOUT EVE <i>Mercury</i>	Mercury/Phonogram MESH1 (E)
3	IF I SHOULD FALL FROM GRACE WITH GOD <i>Paula Abdul</i>	Mercury/Phonogram MESH1 (E)
4	FLOODLAND <i>Mercury</i>	Mercury/Phonogram MESH1 (E)
5	WOODEN FOOT COPS ON THE HIGHWAY <i>Erasure</i>	Reception/Reprise/22 (E)
6	CIRCUS <i>Musa</i>	MTHEA/UTM (E)
7	THE WORLD WITHOUT END <i>Majesty London</i>	Blue Culture/ADM (E)
8	FACTORY <i>New Order</i>	Fantasy/FACTORY (E)
9	BIRTH SCHOOL WORK DEATH <i>The Goodies</i>	Epic/SON (E)
10	UNANSWERABLE LUST <i>Beggans</i>	Beggans/Reprise/Reprise (E)
11	STRANGEWAYS, HERE WE COME <i>Reception</i>	Reception/Reprise/166 (E)
12	GEORGE BEST <i>The Wedding Present</i>	Reception/LEDS (E)
13	THIS IS THE STORY <i>The Peaches</i>	Chryslis/SON (E)
14	GEORGE'S OWN MEDICINE <i>Yes</i>	Mercury/Phonogram MESH1 (E)
15	INTRODUCE YOURSELF <i>Yes</i>	Sheila/SON (E)
16	THE PEOPLE WHO GRINNED THEMSELVES TO DEATH <i>Yes</i>	Capitol/EMI (E)
17	DOCUMENT <i>Yes</i>	SON/MUSA (E)
18	INDIE TOP 20 VOL III <i>Various Artists</i>	Reception/2753 (E)
19	IN MY TRIBE <i>Yes</i>	Eden/EDM (E)
20	DARKLANDS <i>The Jesus And Mary Chain</i>	Musa/2025 (E)



HOWARD HUGHES: infectious western twang

STOCKIT

HOWARD HUGHES: Paleface (E.G./Virgin EGO(X) 38). The eccentric Howard Hughes emerges on a major label with another quirky but thoroughly engaging number and one whose infectious western twang should gain him wide support.

ACT: I Can't Escape From You (ZTT/TJMM 2). Claudia Brucken and Thomas Leer enlist the help of guitarist Andy Gill to create another bright and shiny pop artefact prior to the release of their debut LP, *Laughter, Tears & Rage*. Dramatically stylish but still not as striking as their version of Heaven Knows I'm Miserable Now.

STOCKIT

WIRE: Kidney Bingos (Mute (12)/MUTE 67). The wonderfully enigmatic Wire turn up with another brilliant, insidious track and one that is so catchy beneath its bizarre title that it deserves to pick up more exposure.

THE SHAMEN: Knature Of A Girl (Moksha SOMA 417). Weaving more hypnotic melodies around a stuttering beat, these

abandonists deliver another heady brew that forms an imaginative answer to pop psych in its swirling atmospheres.

THE POGUES: If I Should Fall From Grace With God (Pogue Mahone FG (1)2). After their massive Christmas hit with *Fairytale Of New York* and with yet another long British tour, The Pogues look sure to do well with this jaunty title track to their latest album.

THE CLASH: I Fought The Law (CBS CLASH 1). CBS have obviously decided to plunder the Clash's vaults but this seems to be an odd choice, taken from the unimaginatively-titled, *The Story Of The Clash Volume 1*, although it provides an opportunity for new fans to obtain rare B-sides with *City Of The Dead* and 1977 included here.

DAVID LEE ROTH: Just Like Paradise (Warner Brothers W 8119(T)). The flamboyant former Van Halen frontman delivers an excellent slice of American rock with a verve and panache sadly missing amongst many of his contemporaries and its unforgettable hooks should ensure a high chart position.

TINA TURNER: Addicted To Love (Capitol/EMI (12)CL 484). A rather straightforward live version of the Robert Palmer classic but nonetheless a fine single that shows the awesome power of Tina Turner's tremendous live act and one that's guaranteed plenty of exposure.

THE WEE PAPA GIRL RAPPERS: Faith (JIVE) 164). With dance records currently dominating the charts, these two sisters look sure to do well with this, their major label debut, an imaginative cut-up track with a highly distinctive pop.

MANTRONIX: Simple Simon (10/Virgin TEN(T) 217). The Mantronic crew keep 'em coming with another track from their forthcoming new LP, *In Full Effect*, following hard on the heels of *Sing A Song* and not quite as effective.

THE BUNKER KRUI/THE HARLEQUIN 45: Set It Off (Champion CHAMP12) 64). As the bound-

aries between producers and artists blur more and more, here comes Akkasmator Phil Harding playing and producing his own highly infectious dance track with the help of former Talk keyboard player Ian Curmow and New York's Horlequin 4's vocalists. Another one set for strong crossover appeal.

PERFECT STRANGER: I Don't Wanna Fight (RAK RAK 504). Mickie Most relaunches his famous RAK label with this very competent and well-written piece of adult-oriented pop. Don't let the fact that they are based around ex-Uriah Heep's Peter Goalby put you off as they are a very promising band.



ACTS CLAUDIA Brucken: bright and shiny pop artefact

STOCKIT

THE CHURCH: Under The Milky Way (Arista 109778). Australian band The Church reappears quizzical on a new label with this excellent, evocative number displaying their fine shimmering guitars and a haunting melody line. Bodes well for their new LP, *Starfish*.

STOCKIT

THE FAT LADY SINGS: Be Still (Harbour Sound HSS 1). This intriguingly-filled Dublin band releases another impressive single, full of insistent bite and shot through with a rough passion that serves to illustrate the fact that they are a very promising band indeed.

CHATSHOW: Noisy Bad High Thing (Idea IDEA 011). Another well lab single from the Idea label with this Oxford band delivering swathes of echoing guitars around a dry vocal and an engaging hook that shows it to be another fine piece of indie pop.

THE FLOWERPOW MEN: The Janice Long Session (Nighttracks/Strange Fruit SFNT 007). The Nighttracks series throws up a real gem with this excellent session from the now-sadly-defunct Flowerpow Men. Never the most prolific of groups, this provides a short summary of the career of a very fine band.

STEVE HARLEY & COCKNEY REBEL: Mr Soft (EMI EM 50). This truly classic hit from 1974 gets a well-deserved re-issue. It's only sad that it should take an advert to generate interest for one of the most influential artists of the Seventies.

The Pogues



POGUES: FALLING jauntily from grace

GET INTO MY CAR

Produced by Robert John "Mutt" Lange
Wayne Braithwaite and Barry J Eastmond.
Mixed by Nigel Green & Bryan "Chuck" New.
Engineered by Jerry Paul
Recorded & Mixed at Battersy Studios, London



- 43** ²⁴ **RAINTOWN** CD
Deacon Blue
- 44** ⁴³ **LIVE IN AUSTRALIA** CD
Elton John
- 45** ⁵⁰ **HORIZONS** CD
Various
- 46** ³⁹ **THE CREAM OF ERIC CLAPTON** * CD
Eric Clapton/Cream
- 47** ²⁰ **TATTOOED BEAT MESSIAH** CD
Lodovico Minghetti/By The Love Revolution
- 48** ³⁷ **THE SINGLES** * * CD
Pretenders
- 49** ⁴² **CLOUD NINE** * CD
George Harrison
- 50** ³¹ **THE LION AND THE COBRA** CD
Sinned O' Connor
- 51** ⁵⁷ **GRACELAND** * * * * * CD
Paul Simon
- 52** ³⁶ **ALL LIVE AND ALL OF THE NIGHT** CD
The Stringers
- 53** ⁴⁵ **SIXTIES MIX** * CD
Various
- 54** ⁵⁶ **MAKE IT LAST FOREVER** CD
Keith Sweat
- 55** ⁷¹ **HIT FACTORY** CD
Various
- 56** ⁵⁹ **BROTHERS IN ARMS** * * * * * CD
Dire Straits
- 57** ⁶⁶ **A PORTRAIT OF ELIA FITZGERALD** CD
Elia Fitzgerald
- 58** ⁵² **NOW! 10** * * * * *
Various

EMI/Virgin/PolyGram NOW 10

- 79** ⁶⁹ **HITS 7** * * * *
Various
- 80** ⁹⁴ **EVERYTHING** CD
Cliffie Trieler
- 81** ⁷⁸ **RUMOURS** * * * * * CD
Hermes & Mucc
- 82** ⁷⁰ **ALL THE BEST!** * * * * * CD
Paul McCartney
- 83** ⁸⁵ **SLEEPY WHEN WET** * * CD
Bon Jovi
- 84** ⁸⁸ **TOP GUN (OST)** * CD
Various
- 85** ⁷⁷ **FROM MOTOWN WITH LOVE** *
Various
- 86** ⁹⁶ **EVERY BREATH YOU TAKE - THE SINGLES** * * * CD
The Police
- 87** ⁹⁸ **SEDUCED AND ABANDONED** O CD
Hue And Cry
- 88** ⁷⁴ **A MOMENTARY LAFSE OF REASON** * CD
The Flyboys
- 89** ⁷² **CHEER O** CD
Cher
- 90** ⁹² **U2 LIVE - UNDER A BLOOD RED SKY** * * * * * CD
U2
- 91** ⁴⁵ **I'M YOUR MAN** CD
Leonard Cohen
- 92** ⁸⁹ **BEST SHOTS** * CD
Pat Benatar
- 93** ⁷⁹ **PLEASE** * CD
Pet Shop Boys
- 94** ⁴³ **THE WORLD WITHOUT END** CD
Mighty Lemon Drops
- 95** ⁸² **HYSTERIA** * CD
Dad Lippard
- 96** ⁹⁰ **NO JACKET REQUIRED** CD
Phil Collins
- 97** ⁹⁵ **PRESLEY - THE ALL TIME GREATEST HITS** CD
Elvis Presley
- 98** ⁹² **QUEEN'S GREATEST HITS** CD
Queen
- 99** ⁸⁴ **BEST OF BLONDIE** CD
Blondie
- 100** ⁷⁵ **MAINSTREAM** * CD
Lloyd Cole & The Communications

CD: Released on Compact Disc

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- 21** ¹⁵ **NOTHING LIKE THE SUN** * CD
Shing
- 22** ¹³ **PET SHOP BOYS, ACTUALLY** * * * CD
Pet Shop Boys
- 23** ¹⁸ **COME INTO MY LIFE** * CD
Joyce Sims
- 24** ²⁵ **WHITNEY** * * * * * CD
Whitney Houston
- 25** ³⁵ **FLOODLAND** O CD
The Sisters Of Mercy
- 26** ²⁴ **IF I SHOULD FALL FROM GRACE** ... CD
The Pogues
- 27** ²¹ **KICK** * CD
INXS
- 28** ¹⁴ **FAITH** * * * CD
George Michael
- 29** ¹⁰ **BEST OF HOUSE VOL. 4** CD
Various
- 30** ⁴⁷ **THE CIRCUS** * CD
Eivissa
- 31** ⁷⁷ **TELL IT TO MY HEART** CD
Tajiri Dayne
- 32** ¹⁶ **ALL ABOUT EVE** O CD
All About Eve
- 33** ²³ **BLOW UP YOUR VIDEO** * CD
AC/DC
- 34** ³³ **PHANTOM OF THE OPERA** * * * CD
Various
- 35** ²⁸ **RAINDANCING** * * * CD
Alison Moyet
- 36** ²² **DUSTY - THE SILVER COLLECTION** * CD
Dusty Springfield
- 37** ⁴⁰ **SYSCAPER** CD
David Lee Roth
- 38** ³² **SAY IT AGAIN** CD
Jemima Stewart
- 39** ²⁹ **THE BEST OF MIRAGE JACK MIX** 88 * CD
Mirage
- 40** ²⁶ **DANCING WITH STRANGERS** * CD
Chris Rea
- 41** ³⁰ **WHITESNAKE 1987** * CD
Whitesnake
- 42** ⁵³ **BAD ANIMALS** * CD
Helen

* * * * * THREE PLATINUM
* * * * * DOUBLE PLATINUM
* * * * * PLATINUM
* * * * * SILVER
● (100,000 units)
● (200,000 units)
● (500,000 units)
● (1,000,000 units)
NEW ENTRY
RE-ENTRY

Matthew Fearnley looks at the ups and downs of the ABC figures and considers the facts behind the figures and the trends that are changing the publications.

Specialisation = equals = circulation

ABC FIGURES

	July-Dec '86	Jan-June '87	July-Dec '87	% change last 6 months
NME	100,059	98,733	93,405	-5.4
Sounds	62,300	60,770	58,417	-3.9
Melody Maker	62,572	61,323	61,677	+0.6
rm	52,000	50,198	43,945	-12.4
No 1	158,448	147,643	146,302	-0.9
Smash Hits	515,427	512,317	533,930	+4.2
Just 17	268,370	278,036	282,381	+1.6
Kerrang	67,187	68,559	67,649	-1.3
Q	—	48,140	59,505	+23.6
Time Out	75,577	77,094	80,228	+4

THE LATEST music press ABC circulation figures hold few surprises and continue to outline the developing trends in the music titles' readership, namely a shift from tabloid form to glossy magazine format, and the need for titles to target different music sections instead of attempting blanket coverage. EMAP Metro has had a highly successful last 12 months with its three main music titles, *Smash Hits*, *Just 17* and *Q* all beefing up already impressive circulations.

While many people within the music press were looking to a continual circulation slide from EMAP Metro's flagship *Smash Hits*, it exceeded EMAP's own expectations and jumped from 515,427 (Jul-Dec '86 ABC) to 533,930 (Jul-Dec '87 ABC).

"I think it's the simple things that have led to *Smash Hits*' recent ABC success," says editor Barry McLenny. "We try to do the basics very well, which means getting the big interviews first and the pictures and lyrics right. If we've done anything new it's been to increase reader involvement with more competitions and so on. I think these little things build up reader loyalty," he concludes.

Another contributory factor to *Smash Hits*' success is the stability of its editorial team who, with support from extensive use of freelancers, is comparatively large and has remained unchanged for a year or so.

Just 17 has consolidated its position as the country's largest-selling teenage magazine with a circulation rise from 268,370 (Jul-Dec '86 ABC) to 282,381 (Jul-Dec '87 ABC). While *Smash Hits* aims to catch the teenager whose primary interest is music, *Just 17* captures those for whom music is a secondary interest. "*Just 17* has made music more accessible to our readers than before and this is the secret of its success," says EMAP Metro's managing director, Tom Moloney. Both *Smash Hits* and *Just 17*

have increased their mass market appeal but EMAP Metro's latest title, *Q*, has proved to be highly successful on a more specialist circulation. "*Q*'s latest ABC circulation of 59,505 is a start and the thing that's helped to deliver this is the quality of the editorial," says Moloney.

Q's backbone is the synergy it achieves between the 100 or so reviews it covers each month and its extended, in-depth features. "*Q* was launched at the right time to catch the growing number of people with catholic tastes in music — I think the traditional press have had difficulty in doing this," Moloney continues.

"All EMAP Metro's titles have achieved record high ABCs this last half-year and the common thread is the commit-



MELODY MAKER: holding firm despite the inks' demise; Kerrang! now outselling its parent, Sounds.

533,930

ABC

(We've smashed another record).

Smash Hits readers buy over a quarter of all singles. Shouldn't you put your singles there too?

SMASH HITS

ment to the titles' editorial product," he confirms.

Holborn Publishing's mass market music weekly, *No. 1*, suffered a downturn in circulation from 158,448 (Jul-Dec '86 ABC) to 146,302 (Jul-Dec '87 ABC) but editor Colin Irvine points to the dynamics of the title to account for this.

"*No. 1* is in a period of transition. We are changing the design and re-introducing fun into the title and although there was a fall in circulation, the future is looking bright for next year," he says.

Spotlight title *rm* has seen a declining circulation from 52,000 (Jul-Dec '86 ABC) to 43,945 (Jul-Dec '87) but editor Betty Page believes the magazine is reaching its core readership and insists advertising revenue remains unaffected.

"I don't think *rm* can be viewed as a mass market publication anymore. Instead, we are homing in on our strengths, namely our coverage of the charts and dance music. Around five years ago, the casual reader played much more of a part in *rm* but now we've filtered this down to our core we will start to build on it," she confirms.

Spotlight's three other consumer music titles have seen mixed fortunes over the last year or so. *Kerrang!*, originally

a glossy offshoot of *Sounds*, has found itself outselling its parent with a solid circulation of 67,649 (Jul-Dec '87 ABC), marginally up over this time last year.

"*Kerrang!* is a success story. When we changed it from a bi-weekly into a weekly we actually gained readers. It is a closely targeted title, which illustrates that the editorial team know exactly what the readers require and can give it to them," says publisher Eric Fuller.

Fuller is also behind *Underground*, the monthly magazine for independent music, which has earned a useful ABC for the first six months of 11,800 (Jul-Dec '87 ABC). "*Underground* defines the market by itself — it is 100 per cent targeted and is proving a success," he says.

But music tabloid *Sounds* has proved to be less successful over the past year and while the golden days of the music tabloids clearly evaporated with the demise of the late Seventies, *Sounds* has continued to shed readers albeit at a diminishing rate. Its current circulation stands at 58,417, a fall of almost 4,000 year on year.

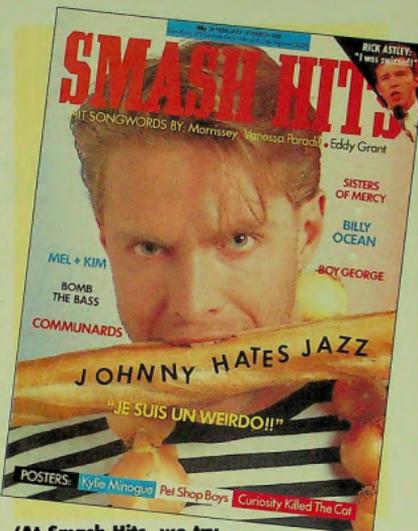
"The size of the decrease is so small compared with the last four years or so it proves

Sounds has increased its editorial pull. Last year we became much more of a rock music paper with a more accessible writing style. We've taken note of what the readers want and so we broadly regard '87 as a constructive year," says Fuller.

During the year, the *NME* fell below 100,000 for the first time and now it stands at 93,405, a fall of almost 7,000 year on year while its sister, *Melody Maker*, continues to maintain its stability at 61,677 (Jul-Dec '87) a rise of 300 over the past two years and a slight fall year on year.

● For some time now EMAP Metro has been formulating its new young women's fortnightly magazine called *More!* which is set to debut in April. It aims to catch the feeling of the times by satisfying women between 18-24 who are faced with lots of successful role models but aren't yet committed to any particular one.

Choice is the key word and while *More!* will be bright and light-hearted it promises to be intelligent in the scope of its coverage and will feature an in-depth music reviews section. There will also be emphasis on people and pictures and the dummy issue suggests that it will carry the EMAP stamp of bold editorial compartmentalisation.



'At Smash Hits, we try to do the basics very well, which means getting the big interviews first and the pictures and lyrics right.'

DAVID BYRNE ♪ MIRIAM MAKEBA ♪ POGUES ♪ LOUIS MOHOLO ♪ LEE SCRATCH PERRY ♪ MAXI PRIEST ♪ PAUL JOHNSON ♪ TERENCE TRENT D'ARBY ♪ CHUCK BROWN ♪ DAVID RUDDER ♪ TOM WAITS ♪ BIG AUDIO DYNAMITE ♪ MICRODISNEY ♪ PRIMITIVES ♪ SUZANNE VEGA ♪ STING ♪ DRUMMERS OF BURUNDI ♪ LLOYD COLE ♪ BRYAN FERRY ♪ LAVINE HUDSON ♪ LONDON COMMUNITY GOSPEL CHOIR ♪ HOT HOUSE FLOWERS ♪ FAIRGROUND ATTRACTION ♪ THAT PETROL EMOTION ♪ BHUNDU BOYS ♪ SALIF KEITA ♪ AZTEC CAMERA ♪ ARTURO SANDOVAL ♪ AIRTO AND FLORA PURIM ♪ AFRICAN HEADCHARGE ♪ GLENN BRANCA ♪ DEBBIE GIBSON ♪ STEVE WILLIAMSON ♪ BASIA REGINA BELLE ♪ ALPHA BLONDY ♪ CHUCK BERRY ♪ GODFATHERS NANCY GRIFFITHS ♪ NUSRAT FATEH ALI KHAN ♪ ASHA BOSHLE ♪ DON CHERRY ♪ LOOSE TUBES ♪ MCCARTHY ♪ ANDY SHEPPARD ♪ ERIC B AND RAKIM ♪ DUSTY SPRINGFIELD ♪ COOKIE CREW ♪ YARGO ♪ SOHO SUGAR CUBES ♪ CHER ♪ INXS ♪ SWEET HONEY IN THE ROCK PRINCE ♪ ASLAN ♪ U2 ♪ THROWING MUSES ♪ RED HOT CHILI PEPPERS ♪ CURIOSITY KILLED THE CAT ♪ BAND OF HOLY JOY BALKANA ♪ CELIA GONZALEZ ♪ REAL SOUNDS ♪ 10,000 MANIACS GUNS N' ROSES ♪ LUXURIA ♪ SLAB! ♪ MAN JUMPING ♪ STARTLED INSECTS ♪ BHANGRA ♪ LADYSMITH BLACK MAMBAZO ♪ MADONNA B 52'S ♪ ALBERT KING ♪ O'JAYS ♪ DWIGHT YOAKHAM ♪ LOUISE GOFFIN ♪ MATHILDE SANTING ♪ SINEAD O'CONNOR ♪ BOB DYLAN TOM PETTY AND THE HEARTBREAKERS ♪ LL COOL J ♪ PROCLAIMERS

TimeOut ROCKING LONDON 'ROUND THE CLOCK

ABC JULY-DEC 1987 80,228 (6% INCREASE YEAR ON YEAR)

Free magazines: the sounds wave



Retailers are cashing in on the spending power of the young with free music and youth-oriented magazines. Karen Faux looks at a new media explosion

THese days free music and youth-oriented magazines are more likely to end up on the coffee table than in the gutter. Their growing success and credibility — due to better design and quality journalism — testifies to the fact that sheer circulation is now speaking as loudly as paid-for discernment.

Insight is a good example of a free, retailer-linked publication that has shaped up to meet the perceived sophistication of its readers. *Insight* is given to everyone who purchases a CD and video in WH Smiths and was launched on a bi-monthly basis in October 1987. Editor Deanne Pearson says: "Insight is aimed at the 25 to 30 year-old and is pretty mainstream. It reflects Smiths' profile and complements what it sells — but while the magazine's coverage is biased towards the chart material that Smiths stock, the company does not dictate the content."

Insight has respected writers like Robert Elms and Anne Billson on its contributors' roster and has scooped exclusive artist interviews such as recent one with Terence Trent D'Arby that went in the issue inserted into the BPI brochure. Pearson believes that the snob element about free magazines is dying out as record companies are giving them more support. "They think that they can reach the people they want to reach — and in *Insight's* case those people number approximately 250,000. You can't argue with a circulation that's going direct to people who buy CDs and videos."

Tracks magazine, which like *Insight* is under the directorship of Dave Crowe, is given to all purchasers of albums or videos in Woolworths and is geared towards a younger readership. The magazine's editor of four months, Phil McNeill, who took over when it transferred from Boots, explains that while the magazine stands up in its own right it is also a desirable

accessory to the purchase.

"We have tried to make it more substantial and give it the level of authority its circulation dictates," says McNeill. "Circulation fluctuates between 300 to one million at peak times of the year and there's no doubt that it acts as an encouragement for people to buy from Woolworths." "Woolworths doesn't interfere with what goes in. We put out a magazine that we want them to be happy with and so long as the readers like it, they do too. However, we have to be attuned to the fact that we do not have a regular readership."

It would be interesting to determine if free magazines which are available without making a purchase are more likely to have a regular readership. *Top* Records' magazine *TOP* claims it attracts people into the store just to pick up a copy and seems to be the most highly esteemed by record companies. Ten thousand copies are distributed via its Kensington High Street store, while 40,000 are available in the Piccadilly branch.

Advertising manager Chris Dundon says: "It's a very effective point-of-sale medium. People have to make the effort to drop by the store to pick up a copy — and do. We see the magazine as functioning in a similar vein to Q — providing meaty editorial across the entire musical spectrum."

Making music editor Paul Colbert corroborates that magazines available independent of purchase can build up loyalty for a store and bring in potential buyers. Just past its second birthday, *Making* Music is stocked by 300 music instrument specialists nationwide and there are another 150 clamouring for it. *Making* Music looks very inviting visually, has broad editorial scope and attracts a diverse range of advertising, including ads for beer, British Rail and banks as well as instruments.

"We know who we are aiming

at," says Colbert. "Our readers are young men between 15 and 25 who are actively involved in playing music. While the magazine is concerned with educating its readers and keeping them up to date with new techniques, we have deliberately steered away from a technically weighted approach and carry band profiles, music reviews and general features. We try to pinpoint aspects of a band's career that will appeal."

ABC's subsidiary organisation BVS, which monitors circulations of free magazines, gives *Making* Music a current figure of 55,062 and it is now poised for a design revamp. Colbert says: "It has taken at least a year to convince record companies that their readers are interested in bands beyond the Moody Blues, but the consistent standard of our coverage now has them convinced."

Like record retailers, banks and building societies are recognising the potential of using music and youth-oriented magazines as subtle marketing tools. Three years ago The Leeds launched its *Speakeasy* publication as a means of convincing the mortgage buyers of tomorrow that The Leeds is the best society to use.

Editor Pete Crowther says: "The society has always recognised the need to appear less stuffy and the magazine is a way of conveying the right image. However, the price is kept low inside — we are not blatantly telling readers what to do. We advertise the society

wherever we can but in a subtle fashion."

Speakeasy is distributed to 482 branches of the society nationwide which see that it gets to schools, cinemas, colleges, libraries and some record retailers. Crowther reiterates: "For the market we are aiming at, music is a universal language and we now get a lot of support from record companies in terms of artist interviews. In the early stages they were wary but have since been impressed by the quality of articles we have produced."

It is interesting to speculate on whether the upswing in free magazines is encroaching on the paid-for magazines' territories, and another related factor that has to be taken into consideration is the increased coverage of pop by the nationals — not just on a daily basis, but in the guise of "bonus" pull-outs.

One such offshoot is *Biz*, which is inserted into *The Mail On Sunday's* magazine, *Fox*. *Biz* began as a weekly pull-out in the London distribution area, with the editorial emphasis on music and pop personalities. It has since gone national with a slight shift away from music. A *Biz* spokesperson says this reflects that the magazine is most popular among female teenage readers and the editorial has been adjusted accordingly.

As a result, *Biz* now has less advertising support from record companies and the bulk of its ad revenue comes from fashion, film, books and recruitment.

It seems that record companies

THE SNOB element of free magazines is dying out and they are now more likely to end up on the coffee table than in the gutter

now have more choice of vehicles for their product than ever before. Barbara Charone, head of press UK at WEA, says: "We take all the free magazines seriously. *Tracks* and *Insight* have professionals running them, *Making* Music succeeds in making a specialist area exciting and *Top*'s mag is the best of the lot."

"But there's still an element of doubt in the fact that while it's good to reach the record buyers direct, they are likely to be less discerning than someone who would buy NME or *Melody Maker*. Also they work for in advance which can be problematic."

"As the paid-for magazines' circulations decline and become less significant, so the free magazines will become more important. Their strength lies in their link to the chain."

John Waller of Phonogram recognises that they have a part to play and can be effective for reaching consumers directly. "Out of them all *TOP* is the best; *Tracks* has suffered too much from being like a catalogue, although it has recently improved. *Insight* suffers from the restrictions imposed by Smiths insofar as it's not helping to expand the CD market — but merely preaching to the converted. And their advertising rates are too high generally."

HAW is one major chain which decided it could spend its money better elsewhere than on its own magazine, *The Beat*, which was brought to a halt nine months ago. "We feel we can do more in-store outside of *The Beat* by spending our money in other avenues such as on personal appearances, live bands and enhancing our use of graphics."

Retailers are clearly becoming increasingly innovative in their marketing strategies and in spite of the death of *The Beat*, it seems that free magazines are going to have an important role for some time.

BETTER DESIGN and quality journalism have resulted in growing credibility for giveaways

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An EMAP-Metro Publication



Competition hots up in Ireland

Music journalist Paul O'Mahony examines the state of the Irish music press and talks to some leading exponents.

MAGAZINES SUCH as *Jazz News* and the classically-orientated *Music Ireland* have emerged in the last two years, yet it is in the rock and pop market that the keenest competition is now to be found with the arrival of a *Smash Hits*-type glossy, *Fresh*, throwing out a challenge to the established and well-respected *Hot Press*.

In a market where sales alone cannot hope to justify a magazine's

survival, the battle for advertising space is where the newcomer will either establish itself or disappear. With its ninth issue on the newsstands, *Fresh* has capitalised on the existence of a gap in the market for a local alternative to imported UK magazines like *Smash Hits*, *Record Mirror* and *No. 1*. Similar in format and content to these titles, *Fresh*'s blend of international pop, fashion, and lifestyle coverage has the added — but crucial — ingredient of an Irish dimension.

It is this precise marketing which has surprised many in the music and publishing fields who predicted an early failure. "But, when you consider that in the age group 14-24, there are 882,000 people here, I don't see it as being surprising at all," says Andy Ruane of *Fresh*. "The problem with previous failed efforts in this market was lack of finish. We've got top-class coverage of all the topics of interest to people of that age, and we do it with stylish layout and a lively approach to writing."

"We have moved from an initial sale of 28,800 to 33,000 and we see our 'selling level' at around 60,000. We expect to make further gains now that we have switched from monthly to fortnightly publication, a move that will be backed by a substantial TV advertising campaign."



THE ESTABLISHMENT: *Hot Press*, born in the white heat of punk and now a proud, colourful 10-year-old.

Unlike *Fresh*, which hasn't been on the market long enough to qualify for the all-important ABC rating, *Hot Press* has an audited figure of 18,335 per fortnightly issue. Now celebrating its 10th year of publication, its slow but consistent growth from black-and-white tabloid to full-colour status

has mirrored its mix of music, politics, and social issues — reflected in the slogan "It's not only rock 'n' roll." Selling to the 14-35 segment, with an average reader age of 22, the *Hot Press* emphasis is an intelligent incisive and wide-ranging re-

▶ TO PAGE 36



NEWCOMER FRESH: throwing out a challenge.



JAZZ NEWS: specialisation is increasing.

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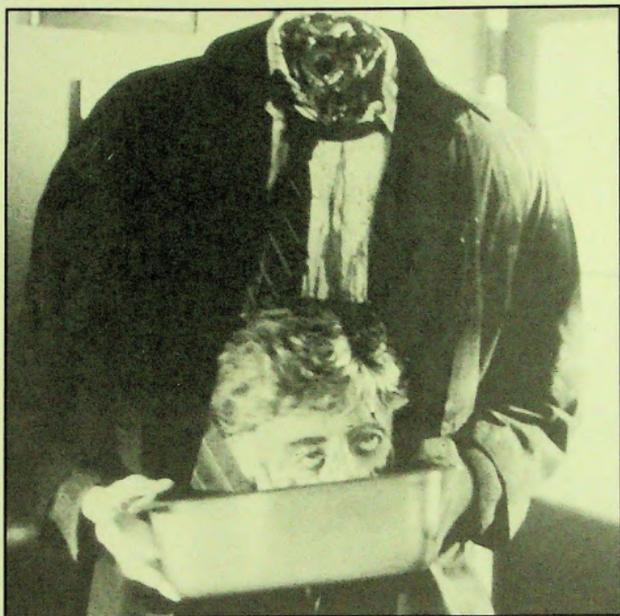
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Once again the music press has had a close shave, but we've kept our head while others have lost theirs. . .



SOUNDS

A clean cut rock newspaper
with a sense of humour

▶ FROM PAGE 34

porting. Editor, Niall Stokes: 50,000 people in our age profile have emigrated in the last 12 months, yet we're still gaining in circulation. These new readers are obviously coming from right across the spectrum because among those 50,000, about 5,000 ACTUAL readers must have been lost to foreign shores."

Obviously there's a dependable music audience in this country which provides a basis for a paper like *Hot Press*, says Stokes. "But as we know from even the most popular albums over here, that base audience can be quite small. And again, you can take the number of people who read about music as against just purely listening to it. That narrows it down further. So, with *Hot Press*, I'd always felt that given the size of the market here, you'd need a broader readership than a readership purely interested in music. But there was a constituency there who'd come through a rock 'n' roll experience and that was a new readership in this country."

With music "being a hook around which the other factors would work," *Hot Press* appeared for the first time right in the middle of the spirit of '77 with a blatantly anti-establishment stance, directing this treatment initially through coverage of politically and socially aware music and extending it to broader spheres of Irish life over subsequent years. Its identity established, *Hot Press* encouraged readers to take an active role through the letters page.

Yet, where once artists like Madonna or Michael Jackson would have received minimal treatment, such most appeal pop stars now regularly appear on the cover of *Hot Press*. The question arises then as to how the paper balances coverage of politics and "alternative" music on the one hand, and "corporate rock" on the other.

"We had to make a decision at a certain stage as to whether we needed to write pieces about obscure bands who'd make two singles and disband, and whether we needed to give cover-stories to bands who had little or no significance in the long run. The answer on both counts was 'no'." Stokes explains. "It was much more important to keep *Hot Press* viable and as a result of that to keep people in employment."

Editorial priorities aside, Niall Stokes feels that *Hot Press*'s journalistic standards mark it out from the other music publications both in Ireland and the UK. "I think that the quality of work done for the paper stands up beside any similar publication and that it's a distinguishing factor," he elaborates. "The reputation that the paper has in Britain

is second to none. I always felt there was a basic arrogance in the attitude of the British music press which bore no relation to reality, where you had people who were themselves second-rate writers berating musicians in the most outrageous terms. I just couldn't see the point of it."

Graphically, as well as journalistically, *Hot Press* has improved dramatically over the past two years: colourful and vibrant art direction, thoughtful use of typefaces, and sharpness in headlines and captions, have seen it diversify into other realms of publishing — an annual yearbook, a *Book Of Pop* published in association with Ireland's national pop radio (RTE 2), and a major export, *The U2 File*, now in its third edition. The regular fortnightly issue is also readily available in central UK locations.

Like the rest of the Irish music industry *Hot Press* has been helped by the global success of U2, Bob Geldof's role in Live Aid and Ireland's own Self-Aid telethon for the unemployed. Such a mass profile for home-produced talent has meant an increasing awareness of the importance of the youth market in a country that spends an annual total of £198m on books, newspapers and magazines.

This has meant that newspapers are now willing to devote considerable space to rock music, a fact borne out by the appearance of 12 weekly rock-orientated columns in Dublin-published papers. The influence these writers now command, given their publications' circulation figures, is having a positive effect on both record and con-

cert sales.

The biggest of these is undoubtedly *The Sunday World* whose writer, Carolyn Fisher, claims "Across-the-board coverage of rock and pop, with informative stories from behind the scenes".

George Byrne of *The Irish Independent*, on the other hand, has created quite a deal of notoriety for his "tolerate no nonsense" approach to rock criticism. His column has definite musical standards and while he is often scathing of acts not to his taste, his style has been imitated by other columns. With a "more mainstream, but hard-hitting" style, Richie Taylor of *The Sunday Press* tackles his subject matter with equal amounts of incisiveness and charisma. Dublin's evening papers also carry considerable weight, with *The Evening Herald* running three columns per week of which Friday's Seven-Day Weekend column by indie label MD, Eamonn Carr, chock-full of up-to-the-minute happenings, gossip, and comment. Overall, the Irish music press is in its healthiest state for years.

Which music publications do PR and marketing people love to use or love to hate — and for what particular reasons? *Music Week* will be answering these questions and more when it publishes the results of a survey in its next music press focus which will coincide with the January-June '88 ABC figures.



CAROLYN FISHER: helping spread rock news in the national weeklies; Hot Press editor Niall Stokes

"We had to make a decision as to whether we needed to write pieces about bands who'd make two singles and disband. The answer was 'No'."

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CIC tempts dealers with Caine, Spielberg

MICHAEL CAINE and Steven Spielberg are among the famous names scheduled for sell through release by CIC Video on March 18.

In response to the current cinema success of the remake of *Dragoon*, CIC is releasing the original film that treated the Filles television series, which starred Jack Webb as Sgt Joe Friday. Also on an criminal theme is the Italian Job, starring Michael Caine.

The package includes the sequels *Jaws 2* and *Airplane 2*, which has a guest appearance from William Shatner who appears in a more familiar role in CIC's *Star Trek* episodes 12 and 13. The featured episodes are *Miri* and *The Coscience Of The King*.

The film of Joseph Heller's *Catch 22*, Franco Zeffirelli's *Brother Sun Sister Moon*, based on the early life of St Francis of Assisi, Spielberg's directorial de-

but *Doc*, starring Denis Weaver, *Foolhouse*, the film starring Kevin Bacon with a hit soundtrack, and *Ordinary People*, directed by Robert Redford, make up the package. All of the tapes retail at £9.99 with a dealer price of £6.95.

Looking further ahead CIC releases for April will include *Trading Places* with Eddie Murphy and Dan Ackroyd, *Hitchcock's Rear Window* and *The Jerk* with Steve Martin.



TINA TURNS on the samba style

Turner's Rio show due soon

POLYGRAM MUSIC Video has a tape of Tina Turner's recent Rio concert due for release on March 28, under the title *Rio '88*. The tape's 13 tracks include her "samba flavoured" performance of such hits as *Private Dancer*, *What's Love Got To Do With It* and her version of *Robert Palmer's* *Addicted To Love*.

The show features a carnival floor, 100 samba dancers, two tons of glitter and confetti and a fireworks finale.

Running time is 75 minutes and the tape will retail at £14.99 with a dealer price of £10.42.

Puzzle over the fate of ET

PARAMOUNT'S BOX-office smash, *ET*, is the subject of some speculation within the industry following rumours that it is to be released as sell through product. Whether it appears as sell through or rental, the film promises to be a sure success for CIC which owns the rights.

Release of an *ET* video has already been delayed by Steven Spielberg's desire to retain the film as a cinema attraction. Whatever decision is made it seems certain that a video of the movie will appear in late summer, and it remains possible that it will make history by being immediately re-released to the sell through market.

Video Collection in horror movies foray

RELEASES RANGING from *Danger Zone* to James Herbert's *The Rats* appear in Video Collection's large package for March 14.

The Official Sylvianian is the title of Video Collection's new Sylvianian family release which is being promoted both through the toy range and in a special offer involving Persil. The tape runs for 40 minutes.

Moving into a different area of the market, Video Collection's March 14 package includes two 18 certificate horror movies - Stephen King's *Cujo* and James Herbert's *The Rats*. Both spine-chillers carry a dealer price of £6.95 for retail at £9.99.

A further volume of *Thundercats* adventures is also due coinciding with a re-promotion of the *Thundercats* toys. The new tape includes two episodes of the *Thundercats* antics. *The Adventures of the*

Galaxy Rangers heralds the launch of a new toy and a children's television series to be screened on Saturday mornings from mid-April. Each of the above titles has a dealer price of £6.25 and will retail at £8.99.

The only children's title in the batch that goes out at the cheaper price of £7.99 is the *Thomas* Compilation. The tape includes *Thomas TV's* most successful children's animations, *Danger Mouse* and *The Wind In The Willows*. The dealer price is £5.56.

Further film releases are *Kidnaped*, the adaptation of R L Stephenson's novel, and *Graeme Greene's* *The Human Factor*. Both have a dealer price of £5.56. *The Sea Wolves* with Gregory Peck and David Niven is released at a dealer price of £6.25 and *The Biko Inquest* goes out to dealers at £6.95.



THE FIRST sell through product of 1988 from CBS/Fox is a package of six children's tapes based on characters from George Lucas's *Star Wars* trilogy.

Four of these space-age animations for young children feature the furry characters known as *Ewoks* who first appeared in *The Return Of The Jedi*. The other two tapes star the *Droids*, led by *C-3PO* and *R2-D2*. A series of *The Droids* is currently being screened on BBC children's television.

The retail price of the tapes is £9.99, with a dealer price of £6.95. The simultaneous release of all six tapes is due for March 31.



SELL THROUGH

		TITLE (LABEL) RETAIL PRICE	(NON-MUSIC VIDEO TITLES)	Catalogue Number
1	(1)	WATCH WITH MOTHER (BBC/Screen Legends) £7.99		BBCV 4091
2	(-)	EDDIE MURPHY — DELIRIOUS (CIC/Screen Legends) £9.99		VHR 2162
3	(5)	JANE FONDA'S NEW WORKOUT (Video Collection) £8.99		LR 2218
4	(7)	CHILDREN'S TV FAVOURITES (MSD) £7.99		V9047
5	(7)	LIZZIE WEBB'S BODY PROGRAMME (Video Gems) £7.99		R1137
6	(19)	THE OFFICIAL HISTORY OF LIVERPOOL FC (BBC/Screen Legends) £9.99		BBCV 4078
7	(17)	POSTMAN PAT 1 (BBC/Screen Legends) £7.99		BBCV 4028
8	(-)	DOCTOR WHO — THE ROBOTS OF DEATH (BBC/Screen Legends) £9.99		BBCV 4108
9	(11)	BEVERLY HILLS COP (CIC/Screen Legends) £9.99		VHR 2159
10	(15)	SPEARHEAD FROM SPACE (BBC/Screen Legends) £9.99		BBCV 4107
11	(4)	BILLY CONNOLLY — BILLY AND ALBERT (Virgin) £9.99		VVD 258
12	(-)	HIGH PLAINS DRIFTER (CIC/Screen Legends) £9.99		VHR 1021
13	(-)	THAT CHAMPIONSHIP SEASON 1986-87 (CBS) £9.99		5433 50
13	(-)	THAT TOUCH OF MINX/THE GRASS IS GREENER (Video Collection) £9.99		DB 00005
15	(-)	THE WORLD'S GREATEST GOALS (Virgin) £9.99		VVD 220
16	(8)	THOMAS THE TANK ENGINE: THE DEPUTATION (Screen Legends) £6.99		SO14861100323
17	(-)	THE HERD NEXT DOOR (BBC/Screen Legends) £9.99		BBCV 4101
18	(-)	NOTORIOUS B.I.B.O (Video Collection) £9.99		DB 0006
19	(-)	TRANSFORMERS: THE MOVIE (Video Gems) £8.99		R1101
20	(14)	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT (Video Collection) £8.99		LR 2234

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MUSIC VIDEO

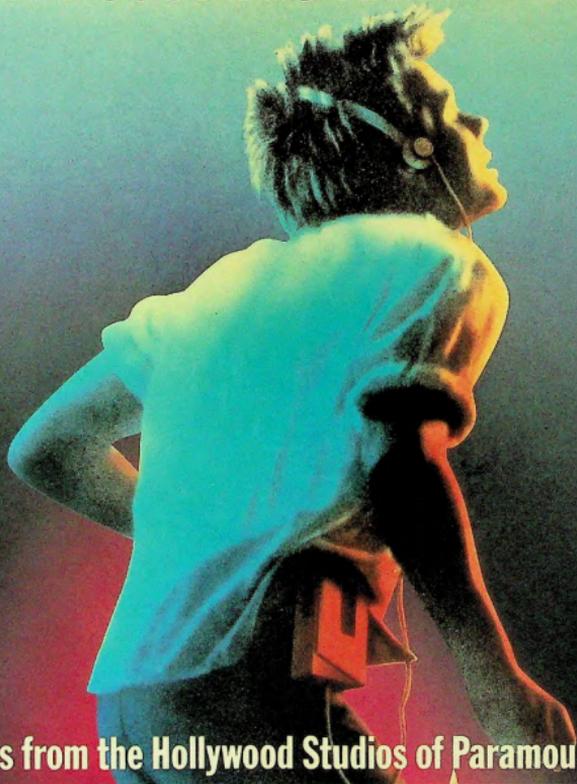
		Description (tracks) Timings/Recommended Retail Price	
1	2	ALEXANDER O'NEAL: Voice On The Radio (CBS/Fox Completion) (6 tracks) 12min/£9.99	CBS/Fox 5394 50
2	6	BILLY IDOL: More V.I.D.I.O (Chrysalis CMS 5017 Completion) (10 tracks) 45min/£9.99	Chrysalis CMS 5017
3	12	BON JOVI: Slippery When Wet (Channel 5 Completion) (4 tracks) 11:59	Channel 5 CPV 04002
4	-	U2: Under A Blood Red Sky (Virgin Live) (12 tracks) 61 min/£9.99	Virgin VVD 045
5	NEW	TERENCE TRENT D'ARBY: Introducing ... (CBS/Fox Live) (13 tracks) 45min/£9.99	CBS/Fox 5428 50
6	-	INXS: The Swing And Other Stories (Completion) (1 track) 58min/£14.95	Channel 5 CPV 05332
7	12	EURYTHMICS: Eurhythmics Live (PolyGram Music Video Completion) (15 tracks) 1hr 30min/£14.99	08022237
8	-	PETER DINKEL: The Videos (Completion) (8 tracks) 40min/£9.99	VVD 241
9	NEW	BARBRA STREISAND: One Voice (Completion) (13 tracks) 58min/£9.99	CBS/Fox 5150 50
10	-	PET SHOP BOYS: Television (PML Completion) (6 tracks) 30min/£9.95	MVR 9900372
11	16	UB40: Best Of UB40 1 (Completion) 1hr/£9.99	Virgin VVD 246
12	9	IRON MAIDEN: Twelve Wasted Years (Completion) 1hr 30min/£11.99	MVN 99 11522
13	NEW	THE BEST OF OMD (Completion) (17 tracks) 57min/£9.99	Virgin VVD 247
14	-	ESQUIRE: Live At The Seaside (Live) 1hr/£9.99	Virgin VVD 209
15	14	MICHAEL JACKSON: Making Thriller (Completion) 1hr/£9.99	Vestron MA11000
16	-	ELVIS PRESLEY: '56 — In The Beginning (Completion) (20 tracks) 60min/£9.99	VVD 238
17	-	LEVEL 42: Live At Wembley (Live) (13 tracks) 70min/£9.99	Channel 5 CPV 02047
18	5	KATE BUSH: The Whole Story (Completion) (14 tracks) 50min/£9.99	PML MWP 99 1143
19	11	GENESIS: Visible Touch (Completion) 40min/£9.99	Virgin VVD 204
20	NEW	ANITA BAKER: One Night Of Rapture (Completion) 1hr/£9.99	WEA KPA01053

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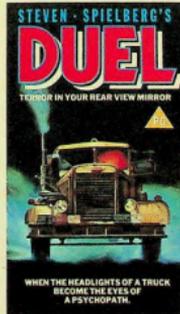
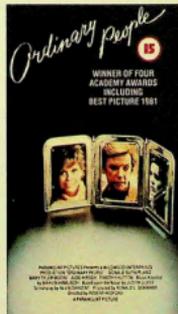
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Best sellers: A classic case of a nice little earner

AS THE sell through market for video tapes becomes established, one area of product that sells consistently well — and in some cases better than expected — is classic films. Almost every distributor will cite a classic among its best sellers, so companies thinking of establishing a successful range of sales tapes in-store must include some in their inventory.

But there are hundreds available, so choosing is difficult. With the help of the distributors, *Music Week* has selected a few that are essential stock items — but it's still only a fraction of the product around, as a glance at any major wholesaler's catalogue will tell you.

Even defining a classic is difficult. With films like the Bogart classic *African Queen*, there's no argument. But for modern cinema hits classic look? Opinions vary, but there are probably two important criteria for judgement: is it a sufficiently good film for customers to want to watch frequently and has it some special merit — like a top name star — to attract customers initially?

The video distributors which are allied to the major companies of the major film studios have the lion's share of the top product. Since its potential on video was realised, little of that catalogue has been sold by the rights owners to other video companies.

The market leader for feature films on sell through is CIC, the video arm of Paramount and Universal. It was one of the first majors to experiment with sell through, releasing *Raiders Of The Lost Ark* at a £13+ dealer price which allowed a £20 suggested retail. This achieved excellent sales, considering the higher price and lower national VCR penetration of the early Eighties.

Since the market has matured and cheaper prices have become possible, CIC's catalogue has grown to nearly 100 titles. It includes the famous Bing Crosby/

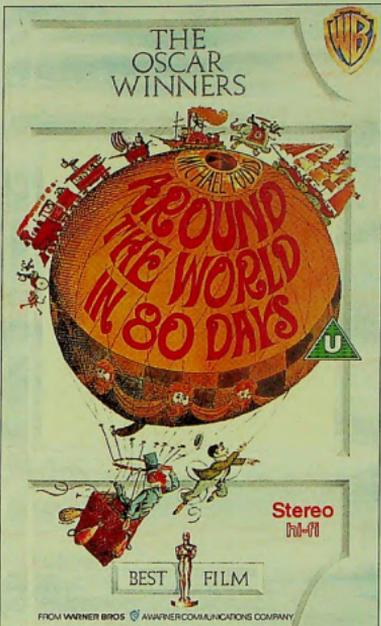
Bob Hope films through newer hits like Michael Caine in *Len Deighton's Funeral In Berlin* and *Jaws*, to very recent blockbusters such as *Star Trek — The Motion Picture* and *Beverly Hills Cop*. Many other famous films are on CIC's best-seller list, from John Wayne's *True Grit* through to *The Sing and Paint Your Wagon*. And one mustn't forget the all-time classic *White Christmas*, which as CIC managing director John Bickley explains: "The first year it was released it sold 40,000 units, with sales peaking around Christmas. Last year it did the same and looks set to keep on at the same pace for ever. It's amazing."

Bickley is committed to sell through, which is a valuable addition to his already successful retail business, and believes that music retailers may well capitulate on the reluctance and hesitation of some video dealers to take sell through seriously. As he points out, the music business is used to selling rather than renting — a distinct advantage.

MGM/UA is another Hollywood studio linked company with an early commitment to sell through with its Classic Collection label. Priced at over £20 retail, these titles did comparatively well and were among the first material to be sold by the multiples. The label's product ranges from *Gigi* to newer film greats like *Cat On A Hot Tin Roof*.

That 1984 experiment was partly masterminded by Steve Ayres, who now runs Video Collection, the country's most successful sell through label. It led to the release of an extensive catalogue including *Doctor Zhivago*, *Kelly's Heroes* and recent blockbuster *Pollstergeist*. There were also *Howard Keel* in *Rose Marie* and *Morix Brothers* classic right through to *Pennies From Heaven*.

CBS/Fox was a late entrant into sell through and has "premium priced" all its product at more than



AROUND THE World in 80 Days: retailing at around £14.99 of Clint Eastwood films. The most recent release is an "Oscar Winners" package with material like *The Goodybye Girl* and *Annie Hall*, *Around The World In 80 Days* and *Rocky*. All product so far has been given a suggested retail price of £14.99, in line with other premium product. Warner did "dip a toe" in the market some months ago with six titles, of which *Superman* was a top seller, and has followed with a James Bond Collection. But this year's releases should be extensive, and will include many Bogart and Bette Davis movies. The other studio-based label, RCA/Columbia, has had quite a lot of sell through product available,

Companies thinking of establishing a successful range of tapes must include some classics in their inventory

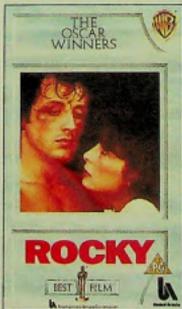
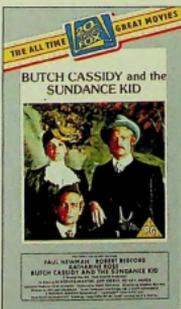
but at the higher retail price (which many felt it didn't warrant) and a high dealer price (£12.30 on £14.99) which allows only a small margin for the dealer. Most notable have been the nostalgic collections featuring Cary Grant and Fred Astaire, and the later film success *Ghostbusters*.

Although the majors have most of the classic product, they haven't got it all their own way. Some of the smaller companies have picked up the rights to add titles, and Virgin in particular has established an excellent roster of golden oldies on its Archive label.

The two biggest sell through specialists also have some very worthwhile product. Video Collection had classics in its launch package in autumn 1985, and at under £10 they sold really well. Some of the earliest titles are still in demand, according to marketing manager Peter Scott: "The *Quiet Man*, one of the classic John Wayne films, was in our launch package; in the two years since then it has sold over 100,000 units, and it is still selling steadily."

Finally in this brief resume we look at Channel 5, whose under a tanner range has a healthy proportion of classics. Marketing manager Kim Hawson says: "We have the famous John Wayne Lone Star westerns from the Thirties, and many cinema greats like *King Kong* and *Citizen Kane*. More recent greats include *The Last Tycoon*, *The Cotton Club* and *The Big Sleep*. Classics sell consistently well, and are an essential part of any distributor or retailer's product."

That last statement reflects the consensus view of the industry. So check out what's available, and watch *Music Week* for new releases. You could find, as the film companies here, that classic movies are nice steady earners.



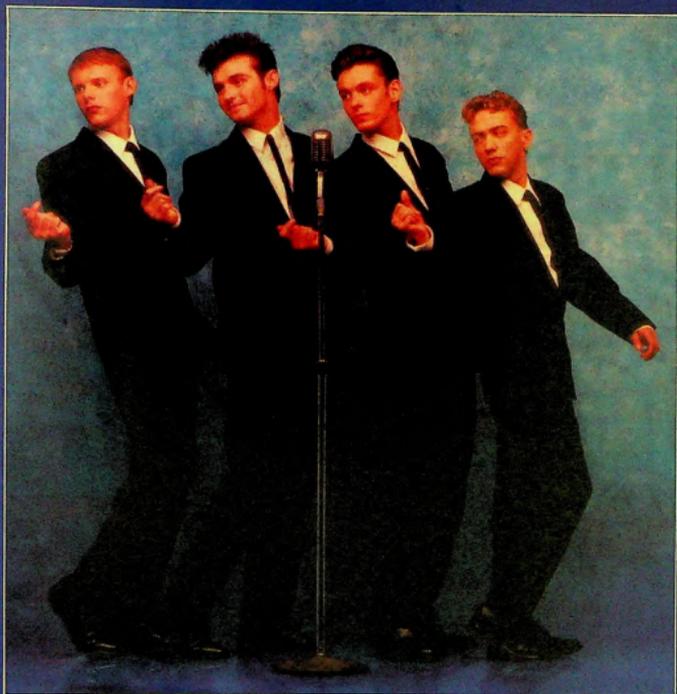
LATE ENTRANT: CBS/Fox's *Star Wars* and *Butch Cassidy*

OSCAR WINNERS' package includes *Annie Hall*, *Rocky* and *The Goodbye Girl*

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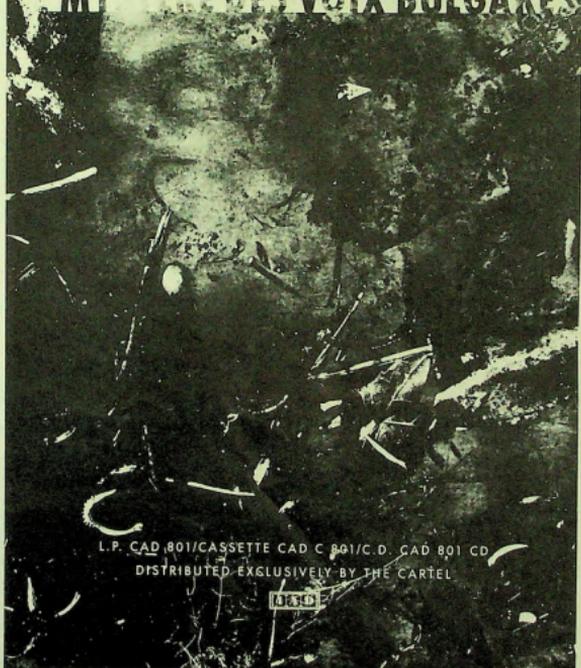
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D I A R Y

YOU WON'T catch any of them saying so, but many senior industry figures have been preparing themselves for the failure of *Copycode* [see p1] for some time. It's nice to report that those preparations include the lining up of several alternatives, one of which is likely to get the industry's corporate blessing... Former Tube producer Malcolm Gerrie says of talk of Tyne Test's plans to lure him back to work in his native North-east: "I had some of the best years of my life there but it's over now." Gerrie believes the speculation is being fuelled by the fact that he still lives near Newcastle... Been trying to get the Mammoth album after MW's "stock it" review last week? Well, you'll have to wait because the band, with their album, parted company with record label Jive just as we went to press... A snippet from New York where the Grammys were held for the first time in seven years: such was the red carpet treatment afforded by the city to the music community (there was literally a red carpet on Sixth Avenue to take guests from Radio City Music Hall to the post-awards party), it's likely that New York will alternate with LA as awards venue of the future...

ACCORDING TO Philips' Jan Timmer, the delay to the introduction of CDV has been caused by problems "with the hardware and the software". Apart from those two small problems everything else is fine, it seems... Brian Yates, former Aristo and, briefly, EMI exec is joining A&M's business development operation in Paris very soon... Faced with the knotty problem of how Peter Reichardt (Warner Bros) and Jonathan Simon (Chappell) might both fit into one operation following approval of the Warner-Chappell takeover by the Monopolies and Mergers Commission, the company appears to have found a neat solution employing the talents of both, while allowing them to report through separate channels. Reichardt is head of the UK operation, with its now massive list of copyrights, while Simon has international responsibilities. The rock'n'rollers of Berners Street will soon be disturbing the more serene atmosphere of Chappell's Park Street offices as they merge under one roof, but the company will fortunately not be adopting a US-inspired idea for using the company's initials for a new bold logo. "In Britain CDV means toilet." HQ was wisely informed... More than £65,000 was raised for charity during the first year of Disco Aid, now formally called the Dance Aid Trust as it plans its second year programme including a gala lunch to be held in May... Unfortunately not everyone did well out of the Music Week Awards. Our singles reviewer Jerry Smith returned home from the event to find his flat had been burgled and his most prized possession — an old black US-made Fender Telecaster guitar [serial number 5822933, if you spot it] — was pinched. MCA would like the world to know that Tiffany's gold disc for I Think We're Alone Now is the company's first for 2½ years. Her top five album is the label's biggest hit since The Greatest Hits of Neil Diamond 11 years ago.

MW AWARDS: THE BEST OF THE REST



JOHNNY, V. GOOD: CBS sales director John Aston makes a close inspection of the award for second-placed albums company.



STILL STANDING: WEA US division's Ray Still collects the award for third-placed singles label at the MW Awards luncheon.



EPIC FEAT: Kit Buckler, marketing manager at Epic, collects the second place award in the albums label section.



GOOD, GUY: Jason Guy takes the top consumer press advertisement award for A&M's Squeeze promotion.



FOR EADE'S a jolly good fellow: Malcolm Eade, director of international A&R at Epic, collects the top albums producer award from Studio Week editor Neville Fomer.



WE'RE THIRD: WEA's Andy Murray receives the third-placed albums company award from MW editor David Dalton.



MEN FROM MIAIRIRIS: Collecting the award for top indie distribution single are MIAIRIRIS's David Darrell and manager Roy Conroy.



ONE FOR THE WALL: Julian Wall, UK product manager at RCA, with the award for top MW advertisement.



ART FOR Art's sake: Chrysalis creative director John Pasche is congratulated by MW commercial manager Kathy Leppard on the award for best LP sleeve design. The Art Of Noise's In No Sense? Nonsense! Pictured with them is Suzi Crowley, part of MW's on-stage team, who is available for promotional assignments on 01-370 5612.

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