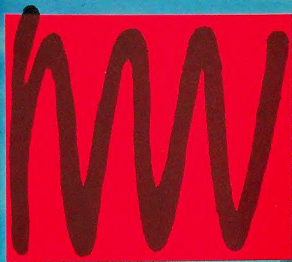


# MUSIC WEEK

9 JULY 1988



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ISSN 0265-1548

*Paul (C) did  
the ripple  
in the  
water*

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ASWAD
5. **LOVE CHANGES (EVERYTHING)**  
CUMIE FISHER
6. **I DON'T WANNA GO ON WITH YOU LIKE THAT**  
ELTON JOHN
7. **OH PATTI (DON'T FEEL SORRY FOR LOVERBOY)**  
SCRITTI POLITTI
8. **IN THE AIR TONIGHT ('88 REMIX)**  
PHIL COLLINS

## RECORD 1 SIDE 2

1. **DON'T GO**  
HOTHOUSE FLOWERS
2. **EVERYDAY IS LIKE SUNDAY**  
MORRISSEY
3. **MARY'S PRAYER**  
DANNY WILSON
4. **HEART OF GOLD**  
JOHNNY HATES JAZZ
5. **DON'T CALL ME BABY**  
VOICE OF THE BEEHIVE
6. **CAN I PLAY WITH MADNESS**  
IRON MAIDEN
7. **THESE DREAMS**  
HEART
8. **I WILL BE WITH YOU**  
T'PAU

## RECORD 2 SIDE 1

1. **DOCTORIN' THE TARDIS**  
THE TIME LORDS
2. **BOYS (SUMMERTIME LOVE)**  
SABRINA
3. **I WANT YOU BACK**  
BANANARAMA
4. **I THINK WE'RE ALONE NOW**  
TIFFANY
5. **WHO'S LEAVING WHO**  
HAZELL DEAN
6. **THERE'S MORE TO LOVE**  
THE COMMUNARDS
7. **GET LUCKY**  
JERMAINE STEWART
8. **NOTHING'S GONNA CHANGE MY LOVE FOR YOU**  
GLENN MEDEIROS

## RECORD 2 SIDE 2

1. **THEME FROM S-EXPRESS**  
S-EXPRESS
2. **PUSH IT**  
SALT 'N' PEPA
3. **BAD YOUNG BROTHER**  
DEREK B
4. **THE PAYBACK MIX (PART ONE)**  
JAMES BROWN
5. **CAR WASH**  
ROSE ROYCE
6. **PINK CADILLAC**  
NATALIE COLE
7. **JUST A MIRAGE**  
JELLYBEAN featuring Adele Bertel
8. **A LOVE SUPREME (RADIO MIX)**  
WILL DOWNING

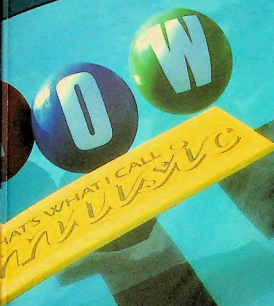
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## Watson: 'I'm here to stay at Arista'

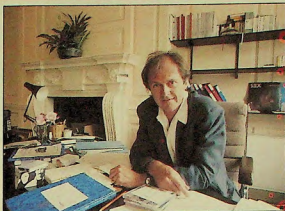
ARISTA'S NEW managing director Roger Watson is assuring his staff that unlike the company's past administrations he is here to stay and is determined to get Arista acts back on the public's shopping lists.

Watson has eventually taken over from general manager Jeff Gilbert who administered Arista following the departure of the previous MD Brian Yates.

He admits there is a lot to be done to get Arista back in the running again but believes his experience and enthusiasm will help him form a winning team.

His extensive and varied career so far includes work with Decca, MCA and, for the last 15 years, as professional manager at Chrysalis interspersed with a year spent setting up Island Visual Arts.

"I will provide a stability through an energetic and fresh approach,"



WATSON: 'I am a people person'

says Watson, "I am a people person. I want to spend a lot of time with the people at Arista and the acts. The first process will be to evaluate and strengthen the team."

As well as nurturing UK talent, Watson intends to make the most of US acts. "We need to examine how we can best service the incredible talent supply from the US

and, in turn, their unquenchable thirst for British talent," he says. BMG chairman Peter Jamieson is confident about Watson's abilities. "Roger's proven skills and expertise will ensure that Arista UK plays its role in the creation of exciting repertoire which has always been the hallmark of Arista's excellence," he says.

## Crying over spilt ink

UNQUALIFIED AND inflammatory newspaper reports will seriously hamper public acceptance of compact discs. That is the biggest fear of BPI chairman Peter Jamieson following press reports claiming some CDs have a limited lifespan.

Mike Lee, commercial director of Nimbus Records which manufactures CDs, was quoted as saying that some discs had failed accelerated life tests and showed defects because of ink penetration which

corroded the aluminium layer. Other CD manufacturers have strenuously denied the claims but Jamieson recognises that damage may already have been done. "I fear for the developers of the CD in the UK because of the bad publicity they are getting. The development of the CD has always been bedevilled by the media," he says.

"It is the most unfortunate press we could have at the moment when we are trying to get the

public interested in this new medium. I don't think anyone can come to a conclusion about a piece of high quality technology until things are proven — and that will not happen in newspapers."

Jamieson says the BPI's main concern is the speculation and it cannot comment on whether the technical claims are true. "To the best of my knowledge, there is no

TO PAGE FOUR ▶

## MPA/STEMRA deal 'blueprint for 1992'

"A BLUEPRINT for 1992" is how the Music Publishers Association describes its long-awaited agreement with Dutch counterparts STEMRA. Negotiations began in January following MPA protests at STEMRA's controversial deal with PolyGram under which the record company would receive a single licence for the use of musical works for Europe and pay the resulting mechanical royalties in Amsterdam.

The MPA saw STEMRA's move as undermining existing national arrangements for royalty payments and likely to mean less money paid less frequently to British and American publishers and writers. A special committee headed by Rocket Music's Jim Doyle opened talks with STEMRA, which agreed to postpone the introduction of the PolyGram contract until the UK objections were satisfied. When Doyle joined the non-MPA Zomba Music last month, his place was taken by Peter Smits of EMI Music Publishing.

The revised PolyGram-STEMRA deal, which applies only to international product recordings released in more than one country, involves central licensing by STEMRA but retains national accounting where-

TO PAGE FOUR ▶

## INSIDE

Musician Style 89 campaign? **3**  
Watson/MCA deal finalised **4**  
Publishing: Focus on Bob Mitchell **6**



Country: Randy Travis on Route 88 **8**  
Singles, albums charts **9, 24**  
A&R: The Anxious Label, Belfonte, Springsteen live, Dance, Hamilton, Tracking and new release reviews (the Wonderstuff, pictured) **Starts 10**

Dance chart **11**  
Classical: Success for Emma Johnson **12**  
Airplay chart; CD chart **12**  
The Other Chart **19**  
Indie Chart **22**  
Focus on Zomba/PWL: The new Motown? **32**  
Diary: Dooley **33**

## COMMENT

HOWEVER MUCH it may be untrue, however much the mischief makers may recant, however much CD makers may protest, the damage is already done. Like a stock market slide, once the word is out, no amount of confidence-boosting reassurance can undo damage done by the likes of the "knocking" coverage in *The Guardian* last week. Yet is there nothing that can be done?

There is perhaps one solid idea which, ironically, can be poached from a blank tape company. How about placing "lifetime guarantee" stickers on oil CDs in order to give consumers a tangible token of confidence that their much-prized compact disc won't rust before

their eyes like an old Corvina. Such a sticker could guarantee purchasers that if their discs become corroded through any failure of the manufacturing process, they will be replaced by the same title discs. This would surely allay the fears of buyers hesitating about investing in CD. At the same time if the number of discs likely to be affected in the way described is very few, then the risk of suffering large-scale returns in years to come will be minimal.

*David Dalton*



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## Charity angle backs campaign to attract young musicians

MUSICIAN STYLE 89 is a new campaign to inform, educate and entertain young people with music and raise money for charity at the same time.

The 1988 British Music Fair will launch the initiative which is backed by the Music Industries Association and Music Retailers Association.

The campaign aims to attract

more people into specialist music shops to buy instruments and equipment and educate them on what is available.

Phase one is a national competition for both talent and musical knowledge and prizes include the chance to record in a studio. Details will be released in August. Phase two will be a schools programme of workshops and

video demonstrations to encourage young people to play musical instruments.

Nordoff-Robbins Music Therapy will benefit from the funds raised by the campaign to help set up more therapy centres in the country and train more musicians to become music therapists. For more information, contact Bronwen Andrews on 01 494 3041.

## Abbott wins £60,000 in royalty case

SPIRIT RECORDS and publishers Spirit Music have been ordered by the High Court to pay comedian and singer Russ Abbot over £60,000 in royalties.

Abbott and Liver Music sued Spirit of Fulmer, Bucks, for not paying him royalties from UK sales of an album and three singles, including the hit Atmosphere.

The judge ordered a full account of all the royalties due and also ordered the two Spirit companies to make an interim payment of £61,250 which he said was undoubtedly due on the figures available.



MUSICIAN STYLE: informing, educating and entertaining young musicians

### MUSIC WEEK



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Subscription/Directory enquiries: Mary Taylor, Royal Sovereign House, 40 Bedford Street, London SE18 4BQ. Tel: 01-854 2400.

Next issue: Wood Directory free to subscribers current in January 1988.

## Clegg expelled from the MU

JOHNNY CLEGG has been expelled from the Musicians' Union over his links with South Africa.

Charged with "conduct detrimental to the union", Clegg claims his playing in South Africa has had the support of the African National Congress and that he has consistently opposed apartheid.

Clegg's management says that without Musicians' Union membership Clegg will be unable to effectively promote his music in the UK through live work or television appearances.

ENTERTAINMENT INDUSTRY solicitors Paul Woolf and Tony Seddon are merging with Roscoe Phillips to form Woolf Seddon Roscoe Phillips, which will be based at 5 Portman Square, London (01 486 9681).

## Directory

RECENT MOVES: The See For Miles group to Unit 15, Littleton House, Littleton Road, Ashford, Middlesex TW15 1UU (0784 247176; fax 0784 241168).

Before moving the whole office to Wood Lane, White City, in September, as a temporary measure the directors of Our Price will be moving to their former head office at 100 High Street, Kensington while the rest of the staff will move to the first floor of the present premises at Paramount House. The property department will be relocated in the company's Heston warehouse.



DEATH BY Milkflat have their single *The Absolute Non-End* released by Eivesta to tie in with live dates in August.

## Now 12 hits the streets

EMI/VIRGIN are launching a fully-networked national television advertising campaign to back the release of Now That's What I Call Music 12 on July 10.

The campaign will run for three weeks and will be supported by

in-store display material, two weeks of radio advertising and full music press advertisements.

The release of the 32 track chart his compilation will coincide with the release of Now That's What I Call Music 12.

## Abba and Rod videos collected

THE VIDEO Collection is releasing a video biography of Rod Stewart *And The Faces* on July 15. The 58-minute programme features Maggie May, You Wear It Well and other hits from the 1969-1974 era, including 18 tracks, the title has a dealer price of £6.95.

Meanwhile, Pickwick Video is releasing a 54-minute tape featuring 14 of Abba's greatest hits. *Abba: The Video Hits* includes *Knowing Me, Knowing You*, *Dancing Queen* and *Take A Chance On Me*. It also has a dealer price of £6.95.

● VIRGIN IS releasing 50 new mid-price compact discs and reduced the mid-price dealer price from £5.75 to £5.25.

● SEX WAX, through Play It Again Sam, is releasing La Mueret's single *Scorpio Rising* to coincide with British charts this month.

● STRESS, a new label launched by Merck Records, will release its first single on July 11 by *The Psycho Rangers*, called *Love Terminator*.

● LATEST RECORDS has signed a European distribution deal with Supertracking/EMI. The first release as a result of the deal is *Holiday Rockin'* by Mark Two.



EMI has added 17 titles to its Price Attack series and these will be launched through a national press and radio campaign and point of sale promotions.

## Gordy bows out as Motown sale is signed and sealed for \$61m

THE LONG-anticipated purchase of Motown Records by PolyGram and Boston Ventures, an investment group, was completed last week. The deal marks the end of the record industry career of Berry Gordy Jr, founder of the first black-owned company to become a household name.

MCA will pay approximately 20 per cent of the \$61m price for the label. Boston Ventures will raise the additional capital. MCA is expected to buy out the Boston Ventures interest in the label at some later date.

As expected, Berry Gordy Jr will

continue to hold Jobete Music and Motown Pictures, a movie-making operation.

In the UK, MCA managing director Tony Powell says he is "excited and proud" of the purchase, but adds that no discussions have yet taken place about its implications for the UK arm of the MCA enterprise.

"It's a little bit early to know what the situation out of the US will be," he says. "One has to assume that some time in the future we will handle the Motown catalogue but there is already a deal with BMG. Just because of the purchase you

can't throw contracts out of the window and the BMG deal will continue for a period of time."

Peter Prince, vice president of Motown International and MD of Jobete Music UK, says he can make no comment at the present time on his own future. He also points out that the licensing agreement between Motown and BMG for the world outside North America and Africa has over three years to run.

"It has been working very well. MCA will inherit that contract along with the assets of the company," he says.

## EMI profits up; now it's on worldwide in the US

THE WORLDWIDE turnover of EMI Music has increased by 22 per cent in the last year and the company's intention is to become the industry leader, according to Colin Southgate, chief executive of Thorn EMI plc. Announcing figures for 1987-8, Southgate says that gross profits of the music division had gone up by 40 per cent to \$330 million.

"It is exceptionally there has been an increase through performances" in such European territories as France, Germany, Spain and Italy, while EMI's market share in Britain is 15 per cent and in America, 11 per cent.

The market share has also improved in Japan. Commenting on recent personnel changes in the American record company, he says: "Finding the right quality of management takes time but we now have a fully restructured company headed by Jim Field."

The total turnover of the music division (which includes Thorn's store in Thames Television) at £649.5m shows little change compared with £637.3m in 1986-7, but Southgate points out that the division no longer includes the HMV shops, which are now part of Thorn-EMI's rental and retail division.

He adds that the figures are distorted by adverse currency fluctuations during the last year.

## Diversity is key to radio franchises

A PURE music format is unlikely to win one of the three national commercial radio franchises to be offered by the Government.

In a White Paper published last week the Government conceded that the new networks could not be expected to be "all things to all people", but stressed that any narrow format would be unacceptable and that programme diversity would be taken into account when awarding the contracts.

## PPL escapes 'monopoly' clause in Copyright Bill

PROPOSALS To break Phonographic Performance Ltd's sole representation of record company interests have been withdrawn from the Copyright Bill.

Amendments to change the law to enable other bodies to compete effectively against PPL were rejected because the Commons Licensing Committee discussing the Bill says the plans would be premature as PPL is presently being investigated by the Monopolies and Mergers Commission.

The discussion sparked a number of arguments for and against restrictions of PPL's powers. William Powell pointed out a suggestion by the Association of Independent Radio Contractors that under the Rome Convention, the UK should protect only those foreign records originally recorded in other Rome Convention countries. "The alternative source of supply that that simple change would create would not ruin the UK record companies represented by PPL but would require them to charge more realistic rates to have their records broadcast," he said.

Powell suggested another answer was to legally prevent record companies from banding together to impose conditions on broadcasting royalties and for collecting royalties.

The Parliamentary under-secretary of state for corporate affairs Francis Maude remained unmoved on the issue of a PPL monopoly.

"We have never proposed that the PPL monopoly, which is almost what it is, should be broken up. There have been consultations about several possible alternatives and that was one of them. It is because there was uncertainty about the matter that it was referred to the MMC," he said.

Dafydd Wigley said accepting the amendment would be disastrous for music radio in the UK. "We should play into the hands of those who want American records played by a range of commercial radio stations which would inevitably have an adverse effect on British records," he said.

Austin Mitchell concluded the debate by saying: "The argument for the amendment is fallacious

because it will restrict consumer choice rather than widen it — only the cheapest wares will be displayed."

## Harris resigns

TED HARRIS, long-time managing director of EMI Manufacturing and Distribution Services at Hayes, has resigned from the post "for health reasons", according to the company, and is on long-term sick leave from EMI.

The caretaker managing director, while a replacement is being sought, is Andreas Von Imhoff, director of operations for EMI Music Europe.



DISCS WILL last as long as their owners, say manufacturers

## MPA/STEMRA

► FROM PAGE ONE

by royalties will be paid out in the country of sale. To this end STEMRA will open a bank account in each European country into which PolyGram will pay royalties. STEMRA is pledged to transfer that money to the relevant collecting society within 24 hours. In the UK, PolyGram will continue to pay royalties on LPs and cassettes direct to publishers where requested but all CD royalties will be distributed by MCPS.

STEMRA's administration fee for

## Spilt ink

► FROM PAGE ONE

truth in the recent suggestions that the quality is vulnerable," he says.

"It could well be that somebody is not making them right but the answer must come from the original manufacturers," he adds.

The BPI has referred the press stories to its technical consultant while CD manufacturers try desperately to allay public fears about the longevity of CDs.

Sony UK's group audio manager Steve Dowdle dubbed the Nimbus claims a misconceived marketing exercise. "Now Nimbus's own move-over technology is becoming unstuck but it would be irresponsible of the media to use this failure to smear the technological integrity of virtually every other CD pressing plant in the world," he says.

"There is a real danger of undermining consumer confidence in the format. The industry must pull together to make sure this does not happen."

Sony, Philips and EMI all claim to have carried out accelerated life tests on their CDs and say they have not experienced problems with links or lacquers. "We reiterate our claim that CDs will last as long as their owner," says Philips Electronics.

In reply to the Sony/Philips backlash, Mike Lee at Nimbus says his company had spoken out for the sake of the industry. "It is something that we felt should be noticed so that we keep standards up in the industry," he says.

Lee adds that Nimbus CDs were not victims of the defects but that the company had obtained CDs from other manufacturers which did not survive the life tests. He refused to name which other companies were involved but says: "There is a correlation between the cost-cutting and the end product."

## about a BRIEFING

**GENEVA:** Proposals for the strengthening of copyright protection under the current GATT talks here have been attacked by the world record industry. In a joint statement (FPI Europe, the RIAA and the Japanese record companies say that the document submitted by private industry groups in the EEC, US and Japan suggests that it may be acceptable for sound recordings to receive a lower level of protection than other intellectual property. The GATT discussions are intended to create a new framework for copyright law in 1990. Against the wishes of some Third World nations, copyright protection and piracy have been included in the negotiations for the first time.

**NEW YORK:** A scheme under which composers and writers who left BMI to join ASCAP would receive a cut in royalties for works remaining with BMI has been ruled illegal by the US Justice Department. The Department has concluded that the BMI's 1987 Payment Plan was in violation of the rights organisation's anti-trust decree.

**PRAGUE:** Czechoslovakian record company Supraphon has just completed building eastern Europe's first compact disc manufacturing plant.

**NEW YORK:** Michael Jackson became the first artist to score five number one singles off one album, with *Dirty Diana*.

**HAMBURG:** PolyGram is expanding its Phonogram division by setting up a separate A&R base in Cologne. The move, which takes place on January 1 1989, is part of PolyGram president Ben Benders' plans to widen the group's access to talent in other German regions.

**NEW YORK:** The 85th Audio Engineering Society convention is set for November 3-6, at the Los Angeles Convention Centre. This year's theme is A Century Of Technology In The Service Of Artistry which will also celebrate the 100th anniversary of recorded sound.

**AMSTERDAM:** About 12 West German Special Security Service paramilitary men carried out merchandise raids outside Michael Jackson's concert at the Feyenoord stadium. The incident was filmed and broadcast on national TV 40 minutes before the show and the SS men were immediately given deportation orders and told to hand over the goods to Rotterdam police. No one is quite sure who employed the men.





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## US TOP FORTIES

## SINGLES

1*	3 THE FLAME, Cheap Trick	Epic
2*	6 MERCEDES BOT, Pebbles	MCA
3*	7 FOUR SOME SUGAR ON ME, Def Leppard	Mercury
4*	9 NEW SENSATION, INXS	Alicante
5	1 DIRTY DIANA, Michael Jackson	Epic
6*	8 NOTHING BUT A GOOD TIME, Poison	Enigma
7	7 FOOLISH BEAT, Debbie Gibson	Alicante
8*	15 HOLD ON TO THE NIGHTS, Richard Marx	Meridian
9*	5 THE VALLEY ROAD, Bruce Hornsby & The Range	RCA
10	11 NITE AND DAY, A1 & Suede	Warner Bros
11	4 MAKE IT REAL, The Jets	MCA
12*	21 ROLL WITH IT, Steve Winwood	Virgin
13*	18 LOST IN YOU, Rod Stewart	Warner Brothers
14*	20 HANDS TO HEAVEN, Brother	Virgin
15*	19 BUSH HOUR, Jane Wiedlin	Meridian
16*	22 MAKE ME LOSE CONTROL, Eric Carmen	Arista
17*	27 SIGN YOUR NAME, Terence Trent D'Arby	Col/CBS
18*	15 STILL BELIEVE, Brenda K Starr	MCA
19	10 TOGETHER FOREVER, Rick Astley	RCA
20	14 KISS ME DEADLY, Liu Ford	RCA
21*	26 PARENTS JUST DON'T... DJ Jazzy Jeff & The Fresh Prince	Live
22*	24 PARADISE, Sade	Epic
23*	17 BEDS ARE BURNING, Midnight Oil	Col/CBS
24*	28 1-2-3, Gloria Estefan & Miami Sound Machine	Epic
25*	31 JUST GOT PAID, Johnny Kemp	Col/CBS
26	25 TALL COOL ONE, Robert Plant	E/Parencia
27*	36 I DON'T WANNA GO ON WITH YOU LIKE THAT, Elton John	MCA
28*	33 DO YOU LOVE ME, The Contours	Motown
29*	30 THE COLOUR OF LOVE, Billy Ocean	Live
30	12 ALPHABET ST, Prince	Paisley Park
31*	34 I DON'T WANNA LIVE WITHOUT YOUR LOVE, Chicago	Arista
32	16 ONE MORE TRY, George Michael	Col/CBS
33*	35 I SHOULD BE SO LUCKY, Kylie Minogue	Geffen
34*	38 LOVE CHANGES (EVERYTHING), Clime Fisher	Capitol
35	39 TROUBLE, No Nipples	Mercury
36*	— THE TWIST!, The Fat Boys	Tin Pan Alley
37*	23 CIRCLE IN THE SAND, Belinda Carlisle	MCA
38*	— RAG DOLL, Roxanne	Geffen
39*	— TOMORROW FOREVER, Ziggy Marley & The Melody Makers	Virgin
40*	— LOVE WILL SAVE THE DAY, Whitney Houston	Arista

## ALBUMS

1	1 OUBTIE, Van Halen	Warner Brothers
2*	3 HYSTERIA, Def Leppard	Mercury
3*	2 FAITH, George Michael	Col/CBS
4	4 DIRTY DANCING, Original Soundtrack	RCA
5*	6 SCENES FROM THE SOUTHSIDE, Bruce Hornsby & The Range	RCA
6	5 OPEN UP AND SAY... AHH! Poison	Enigma
7*	8 APPETITE FOR DESTRUCTION, Guns & Roses	Geffen
8	7 STRONGER THAN PRIDE, Sade	Epic
9	16 TRACY CHAPMAN, Tracy Chapman	Elektra
10	15 MORE DIRTY DANCING, Original Soundtrack	RCA
11	10 SAVAGE AMUSEMENT, Scorpions	Mercury
12	17 LET IT LOOSE, Gloria Estefan/Miami Sound Machine	Epic
13	11 NOW AND ZEN, Robert Plant	Esperanza
14	12 INTRODUCING THE... Terence Trent D'Arby	Col/CBS
15	9 TOUGHER THAN LEATHER, Run-D.M.C.	Profile
16	15 BAD, Michael Jackson	Epic
17	17 KICK, INXS	Alicante
18	18 PEBBLES, Pebbles	MCA
19*	21 LAP OF LUXURY, Cheap Trick	Epic
20	20 OUT OF THE BLUE, Debbie Gibson	Alicante
21	22 DIESEL AND DUST, Midnight Oil	Columbia
22*	29 HES THE D.J., I'M THE RADIO, DJ Jazzy Jeff	Live
23	19 LOVESEY, Prince	Paisley Park
24	25 IN EFFECT MODE, A1 & Suede	Warner Brothers
25	24 WHENEVER YOU NEED SOMEBODY, Rick Astley	RCA
26	23 CONSCIOUS PARTY, Ziggy Marley	Virgin
27*	33 RICHARD MARX, Richard Marx	Meridian
28	27 EVEN WORSE... "Weird Al" Yankovic	Road 'N' Roll
29	26 MAKE IT LAST FOREVER, Keith Sweat	Ventura/inn
30	22 LFA, Liu Ford	RCA
31	18 PRIDE, White Lion	Alicante
32	36 PERMANENT VACATION, Aerosmith	Geffen
33	35 OUT OF ORDER, Rod Stewart	Warner Brothers
34	31 RAM IT DOWN, Judas Priest	Columbia
35	37 MAGIC, The Jets	MCA
36	30 SEVENTH SON OF A SEVENTH SON, Iron Maiden	Capitol
37	34 OOH YEAH! Hall & Oates	Arista
38*	— ROLL WITH IT, Steve Winwood	Virgin
39*	— NEG STRIKES BACK, Elton John	MCA
40*	— SUR LA MER, The Moody Blues	Polydor

Charts courtesy Billboard, July 9, 1988

\* Bullen are awarded to those

albums demonstrating the greatest airplay and sales gain

## Mitchell: combating conventional wisdom



THE CONVENTIONAL wisdom in much of the publishing community is that to be a non-performing writer is an uphill struggle in Britain in an era when new rock artists feel honour-bound to create their own material. Billy Louie of Red Bus Music quotes Lance Freed, head of Randor Music International, as saying that while 44 per cent of US artists record covers, the figure drops to 14 per cent in Britain.

This may explain why Red Bus writer Bob Mitchell is still writing for a UK hit, while in America his epic ballad The Flame, recorded by Cheap Trick, is currently at number one. Explains Mitchell: "I wrote the song with Nick Graham and it was originally intended for Elkie Brooks, but 10 days after it was finished Cheap

Trick were in the studio cutting it. It went to No 1 in Australia and then into the US charts."

Until 1978 Bob Mitchell was a sales rep for Ford in north-west England. Then he brought his savings to London, rented a flat over the Co-op in Brixton and began to sell his songs to London publishers. The first breakthrough came when he co-wrote and produced Exiled, a sci-fi concept album for RCA which had actor Robert Powell as narrator and Colin Blunstone among the singers.

Gradually he had songs accepted by a range of artists including Nazareth, Sarah Brightman, Stephanie Lawrence, Pia Zadora and soul stars Millie Jackson and Jimmy Ruffin. "I grew up with soul and Tamla as dance music," says Mitchell. "It's more of a chal-

lenge to do music you really like, in case you spill it. The first big hits came in 1984 when Laura Branigan included Mitchell material on her gold album Self Control. She was followed by American white soul singer Sam Harris and more recently Marilyn Martin who duetted with Phil Collins on Night Moves, Mitchell's Pretender will be Martin's next single. In Britain, Mitchell's latest covers are by Simita, Imagination (Rock Me Slow) and Elkie Brooks (Only Love Will Set You Free on the CD version of her current album), while he also has a track on Hazell Dean's forthcoming LP.

Mitchell is a believer in co-writing and in professionalism. "With Nick Graham I have written seven songs in the past 18 months and six have been recorded," he says. Despite the lack of chart success here, however, he doesn't intend to move across the Atlantic. "There is a stimulus in the UK. The industry is so vibrant and the competition so good."

Billy Louie admits that out of 20 songs Mitchell has brought to Red Bus in the last year, 18 have been put on record. Bob Mitchell is also a great believer in writers taking care of business.

"My publisher, Red Bus Music, sends monthly reports about what's happening in each territory," he says. "When publishers say it's difficult, I make it my business to find out what's possible and isn't so we can get it right. Every writer should do that."

## PRS plan to get composers back to school

A NEW scheme to get composers into schools has been launched by the Performing Right Society.

Schools, colleges, education authorities and arts centres will be invited to apply for funding for projects involving any kind of music from classical to pop, rock and ethnic genres. The PRS is providing "seed money" of £50,000 for the composers in education scheme and additional funding from education authorities, regional arts associations and sponsorship will be sought.

Introducing the initiative, PRS director Andrew Potter of Oxford University Press says the society has more than 20,000 for the members in the United Kingdom and that it is right that the organisation representing such a wealth of creativity should encourage its



MIDGE URE signs a worldwide publishing deal with Warner Chappell Music (pictured left to right are Robin Godfrey-Cass (MD Warner legal) and business affairs manager).

members' participation in such projects as the composing element of the new GCSE syllabus.

The application for the first phase of the scheme, to take place in 1989, is a 75th anniversary of the foundation of PRS, must be in by 31 October this year. Successful applicants will be notified by 1 April 1989 and terms are available from the Public Relations department of PRS.

ROBERT PLANT'S current American hit Tall Cool One is to be used on a forthcoming Coca-Cola advertisement. The song was written by Plant and Philip Johnston and published by Virgin's Music Publishing. Virgin's Steve Lewis, who was responsible for the writing team's formation, comments that this is the first time that the former Led Zeppelin singer has allowed his work to be used in advertising.



# REG STRIKES BACK

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## Travis finds another Amen corner

by John Tobler  
**GAZING OUT** of his Kensington hotel's window across Hyde Park, US country music's biggest contemporary star, Randy Travis, admits, "It's not as different from home as I thought it might be, not to look at and see the city, Europe's kind of an adventure — I was nervous about coming over because I didn't know what to expect. It was the same when I first went to Canada". Travis, a likable man and an expert interviewee, quickly turns the conversation to music, noting that he was still unsure about how his music was viewed here and that due to less than maximum radio play, it was like starting over again. Compared to his US achievements, where both his Storms of Life and



**ROUTE 88 STARS.** (left to right) Kristine Arnold, Randy Travis, Janis Gill, K T Olin, Michael Johnson, k & lang and Lyle Lovett

Always And Forever albums are double platinum, Mikes, is quite right, although groundwork was laid by his recent Albert Hall debut, where a fair part of the sold out crowd was enthusiastic.

"I think it's important to break in Europe, although it's not something everyone has to do, but it's what I want — it's important as a whole 'nother outlet to play for. Sooner or later, you burn out in the US because there's only so many places to play, and this is a whole 'nother world'".

The eagle-eyed may have noticed in the Route 88 booklet mention of a third album, Old 8 x 10, which will be released in the US on July 12, although Travis suspects that WEA here may delay it in order to maximise sales of the two current LPs or at least go with a single or two before the new album. "It's still slicking to the same basis of traditional country music, but there are a couple of differences.

"One song, Is It Still Over, is a kind of novelty song, although not like Ray Stevens — 'Is it still over, Are we still through. Since our phone ain't still ringin', I assume it still ain't you'. It's also a little different instrumentation, which was fun to do, with all the people in the

studio together. And another one, Promises, I did sitting in front of the mic with an acoustic guitar and no other instruments. We recorded it with the full band and it was the flip side of Forever And Ever Amen in the States, but I like this version better".

Does he, as the spearhead of the New Country campaign, see it as more than a passing phase which will be soon forgotten? "You remember that Urban Cowboy movie which started a craze for country music? I don't think that lasted, because there wasn't much good country music coming out at that time, but now, with all these people like George Strait, Reba McEntire, Ricky Skaggs and all the others, it's getting stronger all the time. There's a lot of great music coming out of Nashville at the moment, so I think I'll sustain".

It will be quite important for Travis to perform here again quite soon if WEA is to capitalise on the BAH show and Route 88 in general. After the initial US promotion for Old 8 x 10, wouldn't it be nice to have him back here to launch the UK release? The example of the Judds, who made a huge impact at the start of 1987 which has now all but dissipated, should be heeded.

## TOP 10 COMPILATIONS

- 1 ANNIVERSARY — 20 YEARS OF HTS**  
 Tammy Wynette Epic 4503931 (C)
- 2 THE KENNY ROGERS STORY**  
 Kenny Rogers Liberty EM729 (F)
- 3 DOLLY PARTON'S GREATEST HITS**  
 Dolly Parton RCA PB4422 (BMG)
- 4 BEST OF WILLE NELSON — ACROSS**  
 Willie Nelson labels SA42317 (BMG)
- 5 THE BEST OF DOLLY PARTON**  
 Dolly Parton RCA PB 9807 (BMG)
- 6 THE BEST OF GLEN CAMPBELL**  
 Glen Campbell MFP DMF76023 (E)
- 7 THE COLLECTION**  
 Jim Reeves Collector Series CCS31 (F) (BMG)
- 8 THE COLLECTION**  
 Willie Nelson Collector Series CCS41 (F) (F)
- 9 THE BEST OF CRISTAL GAYLE**  
 Crystal Gayle Warner Bros 9254221 (M)
- 10 THE COLLECTION**  
 Inez & Charlie Weller Series CCS31 (F) (BMG)

## TOP • 20 • ALBUMS COUNTRY

9th July 1988

1	1	<b>ALWAYS AND FOREVER</b> Randy Travis	Warner Brothers WX107 (W) C: WX107/C/D: WX 107/C/D
2	2	<b>LITTLE LOVE AFFAIRS</b> Nanci Griffith	MCA MCF3413 (F) C: MCF3413/C: DMCF 3413
3	12	<b>SHADOWLAND</b> k & lang	Warner Brothers WX171 (W) C: WX171/C/D: WX171/C/D
4	4	<b>LONE STAR STATE OF MIND</b> Nanci Griffith	MCA MCF3364 (F) C: MCF3364/C: MCAD5927
5	3	<b>DON'T FORGET TO REMEMBER</b> Daniel O'Donnell	Ritz RITZLP0043 (SP) C: RITZLCO0043/C: RITZCD105
6	9	<b>STORMS OF LIFE</b> Randy Travis	Warner Brothers 9254351 (M) C: 9254354/C: 9254352
7	7	<b>THE LAST OF THE TRUE ...</b> Nanci Griffith	Rounder Europa REU1013 (F) C: CDH 1109
8	5	<b>PONTIAC</b> Lyle Lovett	MCA MCF3389 (F) C: MCF3389/C: DMCF3089
9	11	<b>TRACES</b> Don Williams	Capitol EST2048 (E) C: TCEST2048/C: CDEST2048
10	NEW	<b>ONE TIME ONE NIGHT</b> Sweethearts Of The Rodeo	CBS 4607791 (C) C: 4607794/C: 460779-2
11	6	<b>I NEED YOU</b> Daniel O'Donnell	Ritz RITZLP 0038 (SP) C: RITZLC 0038/C: RITZCD 104
12	20	<b>LYLE LOVETT</b> Lyle Lovett	MCA MCF3361 (F) C: MCF3361 (C)
13	14	<b>HILLBILLY DELUXE</b> Dwight Yoakam	Reprise WX106 (W) C: WX106/C/D: 9255672
14	10	<b>HIGHER GROUND</b> Tammy Wynette	Epic 4511481 (C) C: 4511484/C: 451148-2
15	8E	<b>EXIT 'O'</b> Steve Earle & The Dukes	MCA MCF3379 (F) C: MCF3379/C: DMCF3379
16	8	<b>TRIO</b> Dolly Parton/Linda Ronstadt/Emmylou Harris	Warner Brothers WX99 (W) C: WX99C C: WX106/C/D: 9255672
17	17E	<b>SWEETHEARTS OF THE RODEO</b> Sweethearts Of The Rodeo	CBS 4605311 (C) C: 4605314
18	18E	<b>COMIN' HOME TO STAY</b> Ricky Skaggs	CBS 4606921 (C) C: 4606924
19	17	<b>TWO SIDES OF DANIEL O'DONNELL</b> Daniel O'Donnell	Ritz RITZLP0031 (SP) C: RITZLC0031
20	18E	<b>NEW MOVES</b> Don Williams	Capitol EST2004 (C) C: TCEST2004

Compiled by Gallup for the Country Music Association © 1988

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# Dante catches fire

by Barry Lazell

SOME OF US have been waiting a long time for Steven Dante's first album. He was originally one of the first signings to Chrysalis' Cooltempo label in the latter part of 1984 as the voice of the group Dante, formed by ex-Light Of The World member Blaney Manuick. Those were early days, though. Dante was still a teenager, and as he admits today, still had a lot of suiting out to do, with regard to exactly where he wanted his career to go. The group supported Steve Arrington on his 1985 UK tour, and pretty well stole the show from the American (a matter both of pride and mild embarrassment, as Dante recalls it) before quietly dropping away from the scene.

Chrysalis had, in fact, earmarked Dante as a soloist, and gave him some breathing space to develop out of the group situation by concentrating on his songwriting. That, really, was the genesis of the solo LP which is likely to be with us in mid-summer, and of which the just-released single 'I'm Too Scared' is a taster, though as Dante says 'days just turned to months as I put the songs together. Luckily, the record company weren't trying to rush me, they were happy enough with my learning process.'

This process included working here with Steve Harvey, and then going to America, where he began to see the insides of US studios and the people who worked and produced in them. In LA, New York, and particularly Minneapolis, where he met and worked with Monte Moir, he soaked up the influences and got to work seriously on the solo album.

In 1987, he turned up as the vocalist on Jellybean's, The Real Thing, the first UK hit single from the latter's Just Visiting This Planet LP. 'I sort of drifted into that. Jellybean had heard my voice on a tape at Chrysalis in London, and reckoned I would be right for



STEVE DANTE: not Jellybean!

something he had in mind. When he called and asked if I was interested in working with him in New York, cynositi as much as anything else prompted me to go. The experience was wonderful, because seeing Jellybean at work was an educational experience for me and saying 'It's Jellybean', so I came out of it made it doubly worthwhile. Mind you, after the record had been in the charts, I'd get some people 'recognising' me and saying 'It's Jellybean', so I suppose there was a bit of confusion in some people's minds over just who did what?

He works on his songs in all sorts of ways. 'I don't have any formula, but quite often, the lyrics to lead will come from real life. The single, 'I'm Too Scared, for example, is a true story. It's based on a real incident.'

Dante doesn't feel he has specific influences, but there are many vocal stylists whom he particularly admires: Anita Baker, Freddie Jackson, Alexander O'Neal, Whitney Houston, and, interestingly enough, ex-Japan singer David Sylvian, with whom Dante would really like to work if the opportunity arose. He has already tried a version of Ghosts, arguably Sylvian's classic song and performance.

'I suppose the main difference, vocally at least, between me and an American singer who might be doing similar work to me', he says, 'is in where that voice comes from. Certainly, most of the classic soul singers have a gospel background, which doesn't apply to me. My voice was trained when I was young, but my background is lovers rock and reggae — Carroll Thompson was probably my original inspiration — and it's a completely different tradition. I hope that's enough to make me and my style just a little bit different, unique.'

# Totally new experience

TOTAL EXPERIENCE, the Los Angeles dance label run by Lonnie Simmons, which has already had a decade of success in the UK via licence deals with Phonogram and RCA, is to establish its label identity anew here via a just announced exclusive UK/Eire marketing and distribution pact with Westside Records.

The arrangement is a long-term one, and includes not only current and future product, but also the entire Total Experience back-catalogue, which will give Westside the opportunity to re-instate into the UK catalogue the erstwhile hit material and albums from major acts like the Gap Band, Billy Paul, Switch, Pennye Ford, Will King and Yarborough & People. Back-catalogue albums will also be issued on CD, which should open up a whole new market for some of this classic black music repertoire.

Simmons said in LA that he felt excited to have "such an aggressive and successful" licensee as Westside. "They were our first choice for the UK", he added, "in part, because they share with Total Experience both an affinity for the street, and the kind of organisation which enables them to respond fast to both artist and audience needs."

For Westside's Morgan Khan, Total Experience "has always represented innovation and quality". He was thrilled, he said, at the chance to work with such a creative roster of artists and producers, "and with such a remarkable entrepreneur as Lonnie Simmons."

The deal will be off and running shortly with a new LP by the label's top act, Gap Band 9 will be re-released simultaneously in the US and UK, and the band will be touring here in the near future to promote it. Total Experience's newest signing, the three-piece girl group Sparkle, whose reports suggest have more than a hint of the early Supremes about them, image-wise, will also be seeing early release here for their debut single *So Inspired*, due in July.

# C O L U M N

LAST WEEK'S biggest noise-maker was inevitably the new import album by the 'b' boys' **PUBLIC ENEMY II** Takes A Nation Of Millions To Hold Us Back (Def Jam BFW 44303), a tracks-cramped typically angry rap set from which **Night Of The Living Baseheads** has already exploded as the top cut. Likewise, the b' boys have ignored the UK pop success of the old Push It and instead made the **Isley**

**Brothers!** It's Your Thing based **SALT-N-PEPA** Shake Your Thang (Next Plateau NP50077) the biggest import 12-inch.

Other important singles include **TUFF CREW** My Part Of Town (Remix) (Rhythm Records) RHYTHM 004, Dutch released remix by **Rutger 'Rutty' Kreese** of the already hot US rap; **FINAL CUT** The Boss Has Landed (Full Effect Records FE 118560), suspiciously British 'sounding exciting if clichéd' volume pumps.

**ULTRAMAGNETIC MC'S** Watch Me Now (Next Plateau NP50079), shuffling routine rap 'I'll scratch, neither worse nor better than so many others'; **CHILL BOB & Dope Rhymes** (Wild Pitch WP1005), very funky drum groove backed gruff rap; **BROADNAX AND ROBINSON** Go For Yous (Grand Groove Records GG 712), tumbling and weaving down tempo duet which I find naggingly soulful, although others possibly have yet to latch onto it.

**JAMES 'D-TRAIN' WILLIAMS** In Your Eyes (Columbia 4 07843), good soulful ralling jigger likely to have meant more in the earlier Fifties, before hip hop and house polarised the scene; **GERRY WO** Help Yourself! (Polydor 887 529-1), likewise topping cool rapper with a stunning jazz-funk sax instrumental version; **KETH SWEAT** Make It Last Forever (Vanguard 0 46755), **Jessie McNeal** duveted wailing slow lortous roller.

Import LPs include **MAJEE Day** By Day (EMI-Manhattan ET-190096), blond sex easy listening jazz soul instruments; **BOBBY BROWN** Don't Be Cruel (J&M Records MCA-42183), sold if sometimes derivative modern soul; **WOMACK & WOMACK** Consciousness (Island 90815-1), typically self-indulgent and

idiosyncratic soul for converts, with a few danceable gems; **GREGORY HINES** GH (Epic EDC 40671), very classy listening album created by **Luther Vandross** in his own style (it includes his and Gregory's current UK-issued slow there's Nothing Better Than Love, Epic LUTM 17), likely therefore to be a longterm seller.

New UK LPs include **STETSASONIC** In Full Gear (Breakout AMA 9001), a snelling tracks-cramped pop set that's altogether different from their **Force MD's** featuring lush smooth revival of the **Flowerpot** Floor On; **KOOSÉ ENDS** The Real Chuckeebo (Vergin V2528), accomplished if unstartling glassy midtempo package which looks like it's aimed at the **Sade** market; **VARIOUS** Techno The New Dance Sound Of Detroit (10 Records DIX 75), particularly tedious duobal album of acid-type house with few highlights; **RICK James** Wonderful (Reprise Records WX 156), his refreshing **Loopy's** Rap was a setback as he reverts to the macho snappy strutting old style; **KYLIE MINOQUE** Kylie (PWL Records BF 31), one-dimensional shrill but bright **Sheek Elzy** **Waterman** creations for the pop market.

Speaking of which, pop oriented singles include **THE SPECIAL A.K.A.** Free Nelson, Mandela! (The Whole World Is Watching Mix) (2-Tone FNMX 1), unlikely acid house remix of their old African keener; now, a big **Solomon** **RONI AND JAZZ** Reach Out (Ani-music Records AR/SU-2001), **Mel & Kim** -sh Punjabi pop. It reads like four Top 10s song, currently doing better especially in HS-NG based venues than the new remix of the original article;

**SPINX** Superfly Guy (Rhythm King LEFT 28), disappointing monotonous chugging thudder that's sadly less catchy than their first hit; **Extended Version** **Monkey** (Extended Version) (Epic EMU 74), topping and juddering started **Jim & Lewis** remix of the ponderous preter, far from instantaneously grabbing though sure to create interest;

**MICHAEL JACKSON** Dirty Diana (Epic 651 546 8), his last album's **Brother** had little lasting dance-floor impact here, this slow funk rock song being unlikely to change things (in recognition of which it's even featured on the old Bad, not that even that was really big), although of course after upcoming events will doubtless make it a national smash — just so long as you don't believe it's a "Dance" hit!



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# TOP DANCE SINGLES

9 JULY 1988

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

THIS WEEK		LAST WEEK		WEEKS ON CHART		MUSIC WEEK	
1	7	1	7	7	1	7	1
PUSH IT/TRAMP Champion/HR/CHAMP 51/ Salt 'n' Pepo FFR 2 (12-CHAMP 1251/FFRX 2) (BMG/F)							
2	1	4	1	4	1	4	1
TRIBUTE (RIGHT ON) CBS PASA(T) 1 (C)							
3	5	3	3	5	3	3	3
BREAKFAST IN BED U&A & C Hyde Dep International/Virgin DEP29(12) (E)							
4	3	2	3	2	3	2	3
THE TWIST (YO, TWIST) Fat Boys & Chubby Checker Urban/Polydor URX(X) 20 (F)							
5	2	1	2	1	2	1	2
I TALK YOU NOTHING CBS ATOM(T) 4 (C)							
6	9	3	9	3	9	3	9
ROSES ARE RED Mac Band Featuring McCampbell Bros MCA/MCA(T) 1264 (F)							
7	6	5	6	5	6	5	6
WILD WORLD 10/Virgin TEN(X) 221 (E)							
8	4	5	4	5	4	5	4
BOYS (SUMMERTIME LOVE) Sabrina Intarc/London 18(2)(X) 1 (F)							
9	25	2	25	2	25	2	25
FOLLOW THE LEADER Eric B & Rakim MCA MCA(T) 1256 (F)							
10	2	2	10	2	2	10	2
DON'T BELIEVE THE HYPE Public Enemy Del Jonz/CBS 6528337 (12)-6528336 (C)							
11	10	5	11	5	11	5	11
WAP BAM BOOGIE Math Bianco WEA YZ 1188 (T)							
12	8	6	12	6	12	6	12
DOCTORIN' THE TARDIS Time Lords KLF KLF 003 (T) (U/R/T)							
13	11	4	13	4	13	4	13
CAR WASH/IS IT LOVE YOU'RE AFTER Royal Royce MCA/MCA(T) 1253 (F)							
14	13	2	14	2	14	2	14
EVERLASTING Natalie Cole Manhattan/EMI (12)MT 46 (E)							
15	15	1	15	1	15	1	15
MAYBE (WE SHOULD CALL IT A DAY) Hazel Dawn EMI (12)EM 62 (E)							
16	17	1	16	1	16	1	16
HEAT IT UP West Fagin Girl Rappers Jive JIVE(T) 174 (BMG)							
17	12	5	17	5	17	5	17
WHAT YOU SEE IS WHAT YOU GET Gles Goldsmith RCA PB 42075 (12)-PT 42076 (BMG)							
18	20	1	18	1	18	1	18
IN MY DREAMS Will Downing 4th = B'Way/Island (12)BRW 104 (F)							
19	7	2	19	2	19	2	19
CROSS MY HEART Eighth Wonder CBS 6515527 (12)-6515528 (C)							
20	18	2	20	2	20	2	20
GOOD LOVE Me! so Morgan Capitol (12)CL483 (E)							

21	15	10	21	15	10	21	15
MY ONE TEMPTATION Mica Paris 6th = B'Way/Island (12)BRW 85 (F)							
22	NEW	NEW	22	NEW	NEW	22	NEW
WE'VE GOT THE JUICE Derek 8 Tuff Audio/Phonogram DRKB 2(12) (F)							
23	14	8	23	14	8	23	14
VOYAGE VOYAGE CBS DES(T) 2 (C)							
24	32	5	24	32	5	24	32
TOMORROW PEOPLE Ziggy Marley & The Melody Makers Virgin VS(T) 1049 (E)							
25	NEW	NEW	25	NEW	NEW	25	NEW
ANYONE... Smith And Mighty/J Jackson Beatmaster BEAM 2(12) (A)							
26	21	7	26	21	7	26	21
GIVE A LITTLE LOVE Awood Mango/Island (12)IS 358 (F)							
27	35	5	27	35	5	27	35
RIGHT BACK TO YOU/ONE KISS WILL... Ten City Atlantic A 9088(T) (W)							
28	NEW	NEW	28	NEW	NEW	28	NEW
THERE'S NOTHING BETTER THAN LOVE Luther Vandross/Gregory Hines Epic LUTH(T) 7 (C)							
29	41	3	29	41	3	29	41
J C Lodge Greensleeves - (GRED 222) (BMG/J)S							

30	26	4	30	26	4	30	26
THE BEST OF MY LOVE Dee Lewis Mercury DEE 3(12) (F)							
31	NEW	NEW	31	NEW	NEW	31	NEW
K.I.S.S.I.N.G. Siedah Garrett Qwest/WEA W 7928(T) (W)							
32	29	5	32	29	5	32	29
RUMOURS Gregory Isaacs Greensleeves - (GRED 221) (BMG/J)S							
33	34	4	33	34	4	33	34
JUST GOT PAID Johnny Kemp CBS 6514707 (12)-6514706 (C)							
34	NEW	NEW	34	NEW	NEW	34	NEW
WOMAN OF MOODS Trevor Dixon Groove And A Quarter - (CRD 004) 125							
35	NEW	NEW	35	NEW	NEW	35	NEW
ALL THIS LOVE THAT I'M GIVING... Flame/Ware MELT(T) (U/R/T)							
36	30	3	36	30	3	36	30
SURRENDER TO YOUR LOVE By All Means 4th = B'Way/Island (12)BRW 102 (F)							
37	NEW	NEW	37	NEW	NEW	37	NEW
SENORITA Dennis Brown J&W JW(T) 59 (J)S							
38	NEW	NEW	38	NEW	NEW	38	NEW
ACID OVER Tyeek Hfr/London FFR(X) 6 (F)							
39	31	8	39	31	8	39	31
CHECK THIS OUT L.A. Mix Breakout/A&M USA(T) 629 (F)							
40	NEW	NEW	40	NEW	NEW	40	NEW
NOBODY (NOW LOVE ME) Tony Joe Criminal BUJST(6) (E)JS							
41	24	6	41	24	6	41	24
LOVE WILL SAVE THE DAY Whitney Houston Ariola 111516 (12)-611516 (BMG)							
42	23	8	42	23	8	42	23
GOT TO BE CERTAIN Kylie Minogue PWL PWL(T) 12 (F)							
43	45	3	43	45	3	43	45
CUDDLY TOY Roccoblow CBS ROA(T) 2 (C)							
44	43	2	44	43	2	44	43
EVERLASTING LOVE (P HAMMOND REMIX) Sandra 10/Virgin SRN(T) 85 (E)							
45	35	1	45	35	1	45	35
GO ON GIRL Roseanne Shawver A&M USA(T) 633 (F)							
46	NEW	NEW	46	NEW	NEW	46	NEW
ARE YOU LONELY? Randy Brown Three Way - (WAY 1037) (CH)							
47	39	6	47	39	6	47	39
I'M REAL James Brown Scotti Bros JSB(X) 1 (F)							
48	28	6	48	28	6	48	28
MR BACHELOR Louis Ernie Virgin VS(T) 1040 (E)							
49	40	2	49	40	2	49	40
ROMANTIC Shirley Lewis A&M USA(T) 635 (F)							
50	NEW	NEW	50	NEW	NEW	50	NEW
SYMPTOMS OF TRUE LOVE Tracee Spencer Capitol (12)CL490 (E)							

## YAZZ

AND THE PLASTIC POPULATION

NEW SINGLE  
RELEASED JULY 11th

## TOP 10 ALBUMS

1	1	1	1	1	1	1	1
NITE FLITE Various CBS MOOD4/MOOD4(C)							
2	2	2	2	2	2	2	2
REGGAE HITS VOL 4 Various Jivert/JELP1004/JELC1304 (E)JS							
3	NEW	NEW	3	NEW	NEW	3	NEW
THE REAL CHUCKEBOO Loose Ends Virgin V2528/TCV2528 (E)							
4	NEW	NEW	4	NEW	NEW	4	NEW
STRONGER THAN PRIDE Sade Epic 4604971/4604974 (C)							
5	NEW	NEW	5	NEW	NEW	5	NEW
THE COLLECTION Barry White Mercury BWT(V)/BWTVC1 (E)							
6	7	7	6	7	7	6	7
JOY Teddy Pendergrass Elektro EKT48/EKT48C (W)							
7	3	3	7	3	3	7	3
I'M REAL James Brown Polydor POLD5230/POLD5230(F)							
8	5	5	8	5	5	8	5
THE HITS OF HOUSE ARE HERE Various K-Tel NE1419/CE2419 (K)							
9	NEW	NEW	9	NEW	NEW	9	NEW
MAX! Maxi Priest 10/Virgin DDX44/CDX44 (E)							
10	NEW	NEW	10	NEW	NEW	10	NEW
THE B-BOY SAMPLER Various B Boy/Westside BBOY1/ZCB8Y1 (A)							

## TOP 10 BUBBLERS

1	1	1	1	1	1	1	1
GIRL YOU KNOW IT'S TRUE Milli Vanilli Cooltempo/Chrysalis COOL(X)170 (C)							
2	2	2	2	2	2	2	2
NICE 'N' SLOW Freddie Jackson Capitol (12)CL502 (E)							
3	3	3	3	3	3	3	3
PUSH THE BEAT Mirage Debut/Skratch DEBT(X)3050 (A)							
4	4	4	4	4	4	4	4
THE EARTH IS MOVING Overload X Mango Street/Island (12)IS5372 (F)							
5	5	5	5	5	5	5	5
SPECIAL Patrick Rose Seaview JS - (SV14) (J)S							
6	6	6	6	6	6	6	6
JAM PACKED (AT THE WALL) Nicole Epic 6528227 (12)-6528226 (C)							
7	7	7	7	7	7	7	7
THIS IS HOUSE MUSIC/IT'S RAW Fitz & The Bones Rudio O'Selle Boss/Polo B55(12) (BMG)							
8	8	8	8	8	8	8	8
I'M TOO SCARED Steven Dante Cooltempo/Chrysalis DANTE(X)1 (C)							
9	9	9	9	9	9	9	9
(LET'S) ALL GO BACK! DISCO NIGHTS Jazz & The Brothers Grimm Ensign/Chrysalis ENJ(X)816 (C)							
10	10	10	10	10	10	10	10
BEATIN' THE HEAT (122 BPM IN THE SHADE) Jack 'N' Chill 10/Virgin TEN(X)234 (E)							

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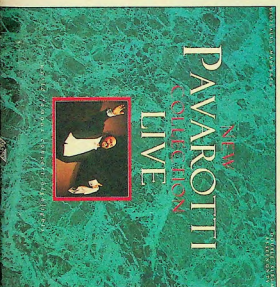
NEW

<b>No 1</b>	1	TRACY CHAPMAN • CD	Elektra ERT 14
		Tracy Chapman	
<b>2</b>	3	IDOL SONGS: 11 OF THE BEST • CD	Chryslis BILT 1
		Billie Holiday	
<b>3</b>	2	PUSH • CD	CBS 66029 1
		Bros	
<b>4</b>	4	ROLL WITH IT • CD	Vega V 2322
		Steve Winwood	
<b>5</b>	6	TANGO IN THE NIGHT • CD	Warner Brothers WK 125
		Fleetwood Mac	
<b>6</b>	7	POPPED IN SOULED OUT • CD	Reprise/Phonogram JPHN 1
		MC 101 W&S	
<b>7</b>	9	DIRTY DANCING (OST) • CD	K&L E 5448
		Original Soundtrack	
<b>8</b>	5	NITE FLITE • CD	CEM 00014
		VariouS	
<b>9</b>	19	THE COLLECTION • CD	Mercury/Phonogram HWY 1
		Berry White	
<b>10</b>	22	JACK MIX IN FULL EFFECT • CD	Syde SW 856
		Midge	
<b>11</b>	8	HEAVEN ON EARTH • CD	Vega V 2494
		Bernadette Corliss	
<b>12</b>	10	STRONGER THAN PRIDE • CD	Epic 66497 1
		Sade	
<b>13</b>	11	WHITNEY • CD	A&M 333 141
		Whitney Houston	
<b>14</b>	14	THE HITS OF HOUSE ARE HERE • CD	K&L NE 1419
		VariouS	
<b>15</b>	35	TUNNEL OF LOVE • CD	CE 44073 1
		Bee Gees/Springsteen	
<b>16</b>	16	MORE DIRTY DANCING (OST) • CD	K&L E 5645
		VariouS	
<b>17</b>	NEW	HEAVY NOVA • CD	EMI DM 1107
		Robert Palmer	
<b>18</b>	32	BRIDGE OF SPIES • CD	Sire/Virgin SBN 18
		T'Pol	
<b>19</b>	24	LOVE • CD	Warner Brothers WK 128
		Artie Cameron	
<b>20</b>	17	MOTOWN DANCE PARTY • CD	A&M 333 238
		VariouS	

AS SEEN ON TV

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NEW  
PAVAROTTI  
COLLECTION



<b>59</b>	51	OUT OF ORDER • CD	Warner Brothers WK 125C
		Rod Stewart	
<b>60</b>	70	ROD OF THE BLUE • CD	A&M 333 139
		Debbie Gibson	
<b>61</b>	56	VIVA HATE • CD	HMV/EMI CD 3787
		Morrissey	
<b>62</b>	48	NOW! 11 • CD	EMI/Regal/Phonogram NOW 11
		VariouS	
<b>63</b>	53	DISTANT THUNDER • CD	Mercury/Phonogram BPS 955
		Award	
<b>64</b>	62	JULIA FORDHAM • CD	Coral/Vega CUC 4
		Julie Fordham	
<b>65</b>	57	THE COLLECTION • CD	Teldec STAR 220
		Frankie Valli/Four Seasons	
<b>66</b>	39	OPEN ALL NIGHT • CD	Elektra ERT 47
		The Georgia Satellites	
<b>67</b>	59	TOP THE SOUND OF PHILADELPHIA • CD	K&L NE 104
		VariouS	
<b>68</b>	76	PHANTOM OF THE OPERA • CD	Polygram PODY 9
		VariouS	
<b>69</b>	72	BULLET FROM A GUN • CD	1 <sup>st</sup> Hit Audio/Phonogram BUX 1
		Derek B	
<b>70</b>	60	THE JOSHUA TREE • CD	Island U2a
		U2	
<b>71</b>	65	GIVE ME THE REASON • CD	Epic 65124 1
		Luther Vandross	
<b>72</b>	77	THE BEST OF UB40 VOL 1 • CD	Vega UBTV 1
		UB40	
<b>73</b>	75	THE SEA OF LOVE • CD	Elektra ERT 5
		The Adventurers	
<b>74</b>	83	BORN IN THE USA • CD	CBS 86204
		Bee Gees/Springsteen	
<b>75</b>	48	NOW THAT'S WHAT I CALL QUITE GOOD • CD	Capitol KCOUJ 11
		The Housemartins	
<b>76</b>	97	TURN BACK THE CLOCK • CD	Vega V 205
		Johnny Hates Jazz	
<b>77</b>	67	FROM LANGLEY PARK TO MEMPHIS • CD	Kelowne 545 WM 9
		Fred Spivey	
<b>78</b>	NEW	20 YEARS OF JETHRO TULL • CD	Capitol TROJ 1
		John Tull	

# Something in the air

by Duncan Holland

IRISH GOOD chops Something Happens! have picked up a strong role on Virgin's roster and celebrate by releasing a 6-track mini LP named, obscurely, after their lead guitarist, I Know Ray Harman. Musically they have cunningly side-stepped the Irish curve of being the new U2 (however much certain journalists insist that they are) and emerge with a significant slant towards thumbs-up guitars and a winning reference to Sixties construction which has us scurrying to the reference books, only to discover that their entry has yet to be penned, and this sound is satisfyingly original.

On the team we have Tom the voice, a warm and expressive instrument, Eamonn on drums, a backbone of solid proportions knitting neatly with Alan's plucky bass and soft shoe stage antics, capped by the surprisingly ferocious guitar of Ray, very much the quiet man who turns into beast on stage.

The band's early history is pretty much the standard stuff of school days, ambitions, shattered illusions, recruitment in streets and bars, supports, silly names and building up the following. But where things get interesting is where the band begin to take control.

"Slipping as an amateur band, we would've ended up as a cabaret act," says Tom. "By 1986 we'd recorded Burn Clear which was the biggest selling Irish indie of that year, but to continue we needed record company support." Enter Virgin and Rennie Carr with a contract in the back pocket.

While they continued to gig and carve that special place on the hearts of Dublin's excitable, other plans were afoot. Something Happens were featured heavily on the soundtrack of the film *The Courier*, a menacing slice of low-life Gabriel Byrne brooding, but the band remain somewhat unconvinced by the validity of this exposure, feeling a couple of good songs were lost on the way. Then came support on UK tours by *About Eve* and *The Sapp Drogan*.

In going for a live recording for the big Virgin release they've succeeded in puffing their best foot forward, presenting themselves at their current best. Their approach is a traditional one, do the gigs, build the following, learn their trade and there's little chance of them being elevated to a position where they suddenly find they can't finally deliver who's required. By the time the first LP proper comes out in four months, the songwriting (all four members, in credited order, though the band as a whole) will have moved up another step, leaving Something Happens well poised to continue the career.



SOMETHING HAPPENS: Eamonn, Tom, Alan and Ray

## No qualms for Anxious

by Selina Webb

THE ANXIOUS label was born eight months ago as a logical extension of Dave Stewart's Church Studios, owned jointly with Anne Lennox, and his two-year-old publishing company, Anxious Music. "Dave kept getting tapes from people he met and he knew songwriters who he thought could develop into good artists. It has just spun on from there," explains 34-year-old company head Jan Mais, who came to Anxious from Kondor A Music and previously worked for A & M, WEA and CBS. With Stewart as effective head of A&R, the business side is run by a team of four. The label's six-act roster is led by singer/songwriter Toni Holliday whose single, *Weekday*, was the first Anxious release. London Beat, partly made up of Paul Young's backing vocalists, The Royal Family, are another act signing who, at least *There's A Beat Going On* last month, following an appearance at Montreux.

Mellow, vocalist Jim Nellis, a startling pop band called Pleasure, a duo known as Esperanto and Rebel Angels — a rock band discovered busking on the Paris Metro — complete the label's diverse line-up. Mais says all will be developed as career artists over a number of albums.

"All our artists are very different, we believe that to have put all our eggs in one basket would have been very wrong," she says, adding that although Stewart works closely with all the Anxious signings, acting as their mentor and writing the occasional track, he will not be producing all their material.

Other advantages of the Stewart connection are financial, as suggested by the plush Anxious offices in Crouch End, North London, and the soon-to-be-upgraded Church studios which are used by

the acts to record their material as they write it, "to retain spontaneity and freshness." "Dave has sunk a tremendous amount of money into the business and that's a measure of how committed he is," Mais comments.

Anxious has a licensing deal with RCA which gives the company's first refusal for any of the label's acts. Tony Holliday and London Beat are currently under RCA's wing for all territories excluding the US.

While this means some artists could go the complete indie route, Mais says the label is conscious of its need to work with majors. "We do need the manpower and expertise of a major to deal with the press and marketing. It's too early for us to take those sorts of things on until we've had some success with the acts."

## Head cases

by Jerry Smith  
BRISTOL'S RAUCOUS rock 'n' roll rebels, Head, have just released their superb album, *Tales Of Ordinary Madness*. A more accomplished affair than *A Snog On The Rocks*, this set A Snog deeper than their image as loveable rogues signing songs of love and football would suggest.

Their last single, *Sin Bin*, was a glorious tale of sweet and tender, soulful hooligans, whilst the new one, *Cars Outside* is equally exhilarating.

Besides ex-Clash guitarist Nick Sheppard, the other band member with a pronounced pedigree is keyboard player Gareth Sager, who as much as anyone else has shaped the British independent scene with his work with seminal bands such as The Pop Group, Rip Rig And Panic and Float Up CP. He sees Head as 'getting back to the spirit of rock 'n' roll', but without completely departing from his jazz/funk roots.



ANXIOUS RECORDS: Dave Stewart bookended by Phil Hope (left) and Jan Mais

Despite having signed a major deal with Virgin, Head will continue developing at their own pace as the company don't expect them to be one hit wonders. "We'd much rather the actual material, and what was exciting and special about the band, stick together than some promotional gimmick," says Sager.

Despite Howard Grey's consummate production and Head's use of modern technology, including samplers, the LP displays a loose feel that gives it a refreshingly live air. But then Sager believes that people are getting carried away by the emergence of CD/Digital technology. "Still very much why people buy records is Friday night, get out and listen to somebody do something you'd love to do. It's got very little to do with the sharpness of reproduction. At the end of the day, if it ain't got that swing...!"



HEAD BOYS get dirty

## Bulls eyes

by Ola During  
ARROWS' INTERNATIONAL hit *Hot Hot Hot* came along a pure accident five years ago and their been no stopping it. It has been covered in 12 different languages, it was the theme of the Mexico World Cup, it featured in a film *Casual Sex*, and Miller Lite beer is using it in a basketball commercial in America. Most recently it has been recorded by Buster Poindexter.

"The song came about when I was touring Holland," says soca king Arrow, a name he got when his school teacher told him that his soca was piercing like an arrow. His real name is Alphonus Casselli.

"Usually we play one set, but on this night I realised we had to play three. Holland was very cold that night and the club was hot. While we were doing a rhythm breakdown I said to the crowd, 'how you feeling?' and one of the musicians said 'hot hot hot', and everybody picked it up. So we went away and worked on it."

Soca is the fusion of soul and calypso and Arrow has created his own distinctive brand by mixing it with other kinds of music. On his latest album, out from Island's Mango label, Tell *Mango* is based on a distinctive African rhythm, Big *Big* has a Trinidadian flow while with *Groove Master* he teams up with New York rappers Audio 2 to get a hip hop feel.

The five year deal with Mango follows previous releases through Chrysalis. "Mango has been after me for the last two years," says Arrow. "And I felt it was necessary for me to go to a major label, and Mango has a better understanding of third world music."

Arrow wants soca music to be treated as seriously as all other music instead of being regarded simply as summer music. He says: "Soca needs to get the right recognition, companies behind and promote it. In a couple of years it could be a force to be reckoned with."



HARRY BELAFONTE: first LP for 15 years

## Belafonte: the message remains no compromise

by Stan Britt

THERE'S BEEN but one recent pre-occupation for Harry Belafonte outside the appearance of his first album release in 15 years: the Wembley concert in celebration of Nelson Mandela's 70th birthday.

Belafonte feels an intense personal pride in being associated with the venture. "It is distinctly different from anything I have ever experienced before. Because I've never been on a platform where all the most popular artists of the day are locked-in, around a calculated political situation. I've never known artists come to give and sing to the cause of a black political prisoner who's being oppressed by the white society in South Africa, against the regime called apartheid. It's a phenomenon..."

It comes as no surprise that Belafonte's long-overdue album *Paradise In Gozankulu*, his first for EMI-Manhattan — is strongly influenced by the situation of African blacks. Because he has been performing his long-overdue album for years, Belafonte's own vocal contributions had to be added in the US. For the rest, musical director Richard Cummings and lyrical-scribe Jake Holmes travelled to South Africa as tourists to help supervise, together with Johannesburg-based Hilton Rosenthal, the recording of music by indigenous black (and white) South Africans.

The tracks were laid down in Powerhouse Studios, Johannesburg. And when the local security forces began to take an interest in what was happening, the tapes were virtually smuggled out of the country, returning to the States via London.

Due to the participation of Rosenthal and some of the musicians who played on *Graceland*, *Paradise In Gozankulu* has been compared with the Paul Simon album. Belafonte is far from being dismayed. Indeed, of *Graceland* he says: "I love it. He went where he had to go, to do what he wanted to do. He used the music very astutely. He brought in his own lyrical integrity, which took him to places that had very little to do with Africa. In that, our albums are very different."

At 61, Belafonte, whose eponymous calypso album was the first-ever by a solo artist to sell over a million copies — can scarcely wait to get into the studios to make a follow-up to *Gozankulu*. Certainly, he says, it will be cast in a similar mould. Under his present contract with EMI, he has five albums to do: really, I have seven, because there's one album, a year for five years, and provision for an additional LP in the first two years."

## Detroit motors back with technology

by Andy Beevers

THE NEW dance sound of Detroit is techno: a transatlantic fusion of American dance rhythms and European experimentation. One of techno's leading lights, Kevin Saunderson, explains: "With Motown, one group of people would write the songs, then some other people would play the instruments and others would sing. With techno, I will have an idea and because I have a sequencer and keyboards I can bring my ideas together myself. I have technology behind me rather than people."

This use of high technology has allowed the entire techno scene to evolve around a nucleus of just four people: Juan Atkins, Derrick May, Saunderson and Blake Baxter, techno's main vocalist. They use different names for different projects: Juan Atkins is either Model 500 or Juan, Derrick May uses Rhythim & Techno, and while Kevin Saunderson records under the names Reese and KS Experience. Most of their earlier singles have been released in the UK on house music compilations.

Only now is techno music being given its own identity in this country with the release of a double-cassette LP entitled Techno: The New Dance Sound of Detroit. The record has been compiled by Neil Rushton of the Midlands-based independent label, Real Gone, and licensed to 10 Records.

Baxter explains that up to now techno music has not had the necessary backing or marketing and has suffered in consequence. It has only attracted a very small audience in its hometown. "Detroit is five years behind," claims May. But with the backing of a major UK label it looks set to take off and UK acts have already recognised the considerable production talents of the techno artists. May has been working with UK house artists Tuff and Adrenalin MOD tracks by Kevin has radically remixed tracks by the Wee Papa Girl Rappers and Blow. Detroit is back in fashion.

● ONE OF the fastest-growing media industries in London is the motorcycle messenger service. Each working day record industry press officers despatch dozens of pieces of paper via bike to the nation's pop pundits. But the days of this costly form of communication may be numbered if Stardato takes off. The brainchild of Maggie Farnham, a sound engineer and computer buff, Dave Dodd, Stardato is a computerised programme of information that allows to which any journalist or radio producer with the appropriate hardware can gain access.

"The press don't have to pay for the service," says Farnham, "and it will only cost a record company a few pence to put a press release or artist biography on to Stardato." With a daily update, working in that each journalist or pundit can call up the latest additions to the Stardato file, choosing which they wish to print out or read on a screen. Users can also request information on artists and the system logs such calls so that any gaps in coverage can be filled. The system is currently being tested at Radio One where, according to Farnham, "Johnny Beerling is very impressed".

## The Boss is always right . . .

TOWARDS the end of his 30 year, 200 minute **Wembley Stadium** concert, Bruce Springsteen talked of his first London appearance at Hammersmith Odeon in 1975. "As a mere lad of 25 I sang for the first time that night a song I've been singing every night ever since," he said. Springsteen then launched into an unusual acoustic version of Born To Run singing and playing harmonica in ways that recalled the early descriptions of him as "the new Dylan".

It was one of many highlights in a show which reaffirmed Springsteen's status as one of the greatest rock performers. Not content with only providing the hits (and there were crowd-pleasing renditions of Dancing In The Dark, Born In The USA and the rest), Springsteen adds a strong soul/gospel flavour plus some less successful cracker-barrel monologues. With strong support from the 12-strong E Street Band, he paid homage to Little Richard and Solomon Burke in a series of energetic and emotive numbers culminating in a version of Presley's Love Me Tender that breathed new life into a sentimental ballad. And by the end of the show, 70,000 people were happily singing the responses to Twist And Shout. "What a showing, what a show!"

DAVE LAING



BRUCE SPRINGSTEEN: the old new Bob Dylan

## Godfather part 32

IT'S NO wonder James Brown was smiling throughout his performance at the **Brixton Academy**. The amount of back-patting and tributes he received from his band and the audience was enough to make any mere mortal curl up in embarrassment.

But then after 32 years in the business, Brown is no mere mortal.

From his casual entrance to his no-mess'n' departure, it was clear that the singer is a star of the most natural order. There are no prelections. What he does is done with real feel and style and the ecstatic applause was well-deserved.

And despite his age, Brown proved that he can still scream and holler as good as the next man and match D'Arby and Prince in the dance stakes. These days, though, these qualities come in moderation.

The middle section of the set showed his appeal with the classic trio of Get Up Offa That Thing, Papa G.A. Brand New Bag and I Feel Good. Elsewhere, Brown slowed things down with some smooth soul crooning before bringing the show to a climax with the uptight funk of Sex Machine.

Credit must also be paid to Brown's band who stuck tightly with him during each song and helped make it a memorable show.

NICK ROBINSON



JAMES BROWN: still the star

## Paradise palace?

THE ALEXANDRA Palace is a striking and quite beautiful work of modern architecture. Whether or not it's a suitable place to hold a **Sade** concert is another matter altogether. Its main hall is gigantic — anyone paying £12.50 for a seat at the rear must have wished the price had included the hire of a pair of binoculars. Oh, but there were two huge video screens either side of the stage. Great, we might as well have stayed home and watched the thing on the telly when it was screened!

Naturally, these poor souls wanted a closer look, so they began streaming down the central aisles. This caused people with seats at the front to stand up, which meant that the rest of us behind had to follow suit. Then Sade (on behalf of the organisers) asked us all to sit down. But when she played Hang On To Your Love, up we all popped again. What jolly fun we had.

Under these conditions, the slower, more introspective numbers like Your Love Is King worked much better than the uptempo material, where audience hand-clapping and overkill on snare

drum (for 'live impact') tended to kill off the nagging subtlety that makes songs like Paradise so effective on record. The second encore, Jazazel, where for the most part the voice was accompanied by solitary acoustic guitar, proved the highlight of the show. Are there any more gifted female singers in Britain than Sade, when she is in one of her sultry moods?

Unfortunately though it might be for promoters, Sade's music is so much better suited to cocktail lounges than to echoing caverns like the Ally Polly. We had the balmy summer evening but the setting was hopelessly inappropriate.

DAVID GILES



SADE: ALLY Polly Paradise

## Priests of power

WHEN **JUDAS Priest** came home after 4 1/2 years in the wilderness those who had waited for them hardly knew how to express their delight. I have never seen such a warm reception for any band as Priest received when they played their first UK show on December 1983, a home-town gig at **Birmingham Powerhouse**. They had the punters chanting their name by the end of the second song — the largely appropriate Metal Gods — and on several occasions the band simply stood back to savour the moment. That magnitude of adulation wasn't just confined to their own backyard; I saw it repeated at Hammersmith, Manchester and Leicester with each set off fans seemingly desperate to prevent another 4 1/2-year absence.

At each of those venues, the consensus was that the wait had been worth it. Priest served up a set of consummate power, achieving total frenzy with material from the still-warm Ram It Down and 14-



JUDAS PRIEST: back with a vengeance

year-old songs like The Ripper and Victim Of Changes. Perhaps the biggest cheer of the nights, though, was reserved for Beyond The Realm Of Death, resurrected into the set after a rest of six or seven years.

It was also a source of delight to many that there was no place in any show for material from the unnaturally commercial Turbo, an apparent acknowledgement from the band that they really shouldn't make albums designed to appeal more to American radio stations than the fans.

JEFF CLARK-MEADS

## Hats off to Williams

ON the night after Kandy Travis triumphed at the **Royal Albert Hall**, the same venue saw a similarly sized audience similarly enraptured. But by a comparative old liner of country music, the velvety-voiced **Don Williams**. He included his lone UK hit singles You're My Best Friend and I Recall A Gypsy Woman, but also featured numerous equally easy paced ballads like Amanda, I Believe In You, The Shelter Of Your Eyes etc.

The audience frantically applauded each one and often mouthed the words. Backed this time by a quintet including long-time intro to Orbison's Of Pretty Women, Williams had merely to walk on stage to produce complete capitulation from the crowd. Only he could provide a tension by merely removing his hat, perhaps marginally older than the Route 88 target market, this was indicative of how faithful a British country audience can be once they've found a hero. Eric Clapton and Pete Townshend think he's great — so do I.

JOHN TOBLER



## the comprehensive guide to the new releases



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- \* Album artists appearing on compilations
- \* Singles chart — new entries for the year to date plus initial entry date, highest position, weeks on chart, producer
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## Beat heads Hendring music titles

against Apartheid at London has been video for the first time within a 10 minute film

featuring tracks from 13 artists including Sting, Peter Gabriel, Billy Bragg and Sade. The AAA freedom festival was the biggest outdoor UK concert since the Isle of Wight Festival before an audience of 100,000. Hendring's release, timed to coincide with publicity for the

Nelson Mandela Anniversary Concert at Wembley, aims to capture the unique atmosphere and superb performances of this vibrant and uplifting show. Freedom Beat has a dealer price of £10.43 and a suggested retail price of £14.99.

Other music video titles released by Hendring on June 15 were Wild Lady Of Rock featuring Tina Turner and Downpressor Man, which catches the late Peter Tosh in performance at the Greek Theatre in 1983 during the Live Africa tour.

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Downpressor Man is a 60 minute programme featuring one of reggae's most charismatic artists, including African, Glass House and Equal Rights, there are 11 Tosh tracks in all on this release, which sells to dealers at £11.08 (suggested retail price £15.99).

## to sell through

next year by John McDowell. "The Prestwich Group will be providing savings on distribution which we cannot possibly match... and in the long run our dealers will benefit from the availability of such top quality merchandise at acceptable prices for sell through."

● HENDRING IS expanding its staff with the appointment of a new sales manager and head of legal and business affairs. Trevor Drain comes to Hendring as sales manager from FVG where he was area sales manager. Drain will be responsible for music and sell through in the UK.

## to

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Commenting on the deal, BBC home of entertainment David Baser says: "We have enjoyed a long and fruitful relationship with MGM/UA Home Video. However,

and dive for cover. St Trinians are out

8

## Fraser Peacock expands to meet demand

VIDEO DUPLICATOR Fraser Peacock is installing new technology at its Wimbledon factory to meet increasing demand from video programme owners for enhanced audio quality.

A Sony PCM (pulse code modulating) one-inch mastering machine — the first of several planned by Fraser Peacock — brings the company's one inch mastering capacity of Wimbledon to six machines, which it claims gives it the second largest mastering capacity in the UK duplication industry.

"PCM audio quality is very useful for duplicating feature films and industrial videos — and absolutely critical for the music video market," says Fraser Peacock sales and marketing director Mike Carey.

## Dealers — get a slice of the £5m Sega business

VIDEO DEALERS are to be given the opportunity to carry the Sega system, a sophisticated home video arcade games machine retailing at £99.95 by RCA/Columbia Pictures Video UK and Mastertronic.

Sales of the system are said to have already reached over £5m retail — mainly through the leading leisure stores such as Boots and Woolworths, and through all the major catalogues. Dealer profit margin on the Sega hardware is expected to be 18/20 per cent.

The Sega system is currently very hot in the UK and many of the country's most popular games come from the Sega stable," says

RCA/Columbia MD John McDowell. "This is a marvellous opportunity for video dealers to obtain extra sales from their existing customers — the target market of the average video shop includes a high proportion of computer games players."

RCA/Columbia and Mastertronic have also agreed a distribution agreement to give dealers access to a comprehensively-stocked Home Entertainment stand containing a variety of pre-recorded and blank software. Designed to encourage random regular purchase, initial outlay for stock (the stand comes free) starts at £400.

## Kings of Castle Communications

CASLE COMMUNICATIONS has released the first batch of titles on its new sell through label, Castle Whicker.

Leading the package is Granada TV's Men Of Our Times series, featuring profiles of Hitler, Mussolini, Gandhi, Roosevelt and Lenin, all written and narrated by leading historians. The five titles, all running for around 40 minutes, have a dealer price of £6.75 each.

Also released on June 20 was the controversial and emotive documentary from Yorkshire Television on the Falklands War, The Untold Story and, on a lighter note, Whicker's World Abroad. The Orient Express and The Roggy Dolls, both from Yorkshire TV.

The Falklands War... The Untold Story claims to "reveal for the first time to the British public the harsh realities of modern warfare". Produced and directed by Peter

Kosmisky, this 105 minute title has a dealer price of £6.95.

Whicker's World Abroad The Orient Express is a 53 minute programme which joins Alan Whicker aboard the Orient Express for its inaugural journey to Venice. A continuous party covering 1,000 miles and 300 bottles of champagne, Whicker introduces us to passengers aboard the train who include Liza Minelli, assorted tycoons and a gossip columnist. The title has a £6.25 dealer price.

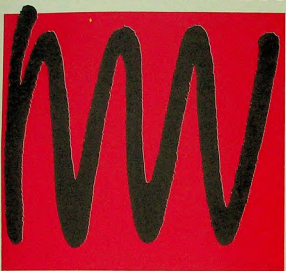
Children's TV favourite The Roggy Dolls (below) features five adventures with the seven rag dolls who, relegated to the reject bin, come to life when no one's looking. A new series of the programme will be shown on ITV from August 23 while the sell through title goes out to dealers at £5.50.

These titles are the first in a line-up of monthly releases from Castle,





# MUSIC WEEK



## Freedom Beat heads Hending music titles

THE 1986 Artists Against Apartheid UK Freedom Festival of London's Clapham Common has been made available on video for the first time by Hending.

Selling 10,000 units within a week of its release on June 15, Freedom Beat is a 70 minute film

featuring tracks from 13 artists including Sting, Peter Gabriel, Billy Bragg and Sade. The AAA Freedom festival was the biggest outdoor UK concert since the Isle of Wight Festival before an audience of 1.4m. Hending's release, timed to coincide with publicity for the

Nelson Mandela Anniversary Concert at Wembley, aims to capture the unique atmosphere and superb performances of the vibrant and uplifting show. Freedom Beat has a dealer price of £10.43 and a suggested retail price of £14.99.

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### INSIDE

Feature: Mike Oldfield (pictured) hears the bells of video's New Age 2



New releases: What's out and what's about to sell 3  
Top 30 sell through chart 4  
Distributors guide: Where to get the sell through hits and who's selling them. Starts 6  
New product: CIC's latest range draws in the Trekkies and dives for cover. St 8  
Trimmers are out

## 100 rental hits go sell through

RCA/Columbia Pictures Video UK is releasing 100 of its back catalogue titles on sell through.

The titles, which includes Born Free, Sir Crazy, Guns Of Navarone and Oliver, will be branded "RCA/Columbia Pictures" and are to retail at £9.99. They will be

marketed over the next year by Prestwich Operations.

"Many of these titles were major rental product and it now makes excellent marketing sense to widen their appeal by offering them for sell through at competitive retail prices," says RCA/Columbia MD

John McDowell.

"The Prestwich Group will be providing savings on distribution which we cannot possibly match — and in the long run our dealers will benefit from the availability of such top quality merchandise at acceptable prices for sell through."

## BBC Video signs to CBS Distribution

CBS DISTRIBUTION, the audio and visual distribution arm of CBS Records, has signed an agreement to provide a sales and distribution service to BBC Video.

The company is covering the independent sector of the market for the complete range of BBC Video titles with a field and telesales backup service. Paul Willcock has been appointed as video sales manager to handle the BBC Video business.

Commenting on the deal, BBC head of home entertainment David Risner says: "We have enjoyed a long and fruitful relationship with MGM/UA Home Video. However,

with the rapid expansion of the sell through market, we feel the time is now right to work with a dedicated sell through operation which will largely concentrate on our catalogue. CBS Records provides a distribution service second to none and we are confident that their new involvement in the sales area will be just as efficient and effective."

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Whicker's TV favourite The Raggy Dolls (below) features five adventures with the seven rag dolls who, relegated to the reject bin, come to life when no one's looking. A new series of the programme will be shown on ITV from August 23 while the sell through title goes out to dealers at £5.56. These titles are the first in a line-up of monthly releases from Castle.



## MUSIC VIDEO

Rank	Artist/Title	Description (tracks) / Running Time / Price	Label
1	MADONNA: Ciao Italia ...	Live (16 tracks) / 1hr 40min / £7.80	WEA 9391 413
2	MICHAEL JACKSON: The Legend ...	Compilation (12 tracks) / 55min / £6.95	Video Collection MJ1000
3	WET WET WET: The Video Singles	(7 tracks) / 25min / £6.95	Channel 5 CFV05662
4	HEART: If Looks Could Kill	Compilation (13 tracks) / 30 min / £4.55	PMI MVR 99 00753
5	LED ZEPPELIN: The Song Remains The Same	Live (10 tracks) / 2hr / £6.95	WHV PEV 41389
6	DAVID BOWIE: Glass Spider 2	Video Collection VC 4044	WEA 9391 413
7	SIXTIES MIX II	Compilation (25 tracks) / 1hr / £6.95	Stylus SV 0855
8	VIDEO HITS: Girls Girls Girls	Compilation (13 tracks) / 25min / £6.95	Wienersworld WNR 1044
9	MICHAEL JACKSON: Making Thriller	Compilation (1hr) / £6.95	Vestron MA 11000
10	EURHYTHMICS: Savage	Compilation (12 tracks) / 45min / £6.95	Virgin VD 340
11	DURAN DURAN: Working For The Skin ...	Live (8 tracks) / 57min / £6.90	MVP 99 11633
12	DAVID BOWIE: Glass Spider Tour	Video Collection Live / 45min / £6.95	VC 4043
13	TPAU: View From A Bridge	Compilation (5 tracks) / 20min / £5.55	Virgin WVC 335
14	RUSH: Grace Under Pressure	Compilation (11 tracks) / 1hr / £6.95	Channel 5 CFV 07352
15	WHITESNAKE: Trilogy	Compilation (4 tracks) / 20min / £4.55	PMI MVS 99 00733
16	AC/DC: Let There Be Rock	Live (13 tracks) / 1hr 34min / £6.95	WHV PES 34073
17	DIRE STRAITS: Alchemy Live	Live (10 tracks) / 1hr 20min / £6.95	Channel 5 CFV 00122
18	LEVEL 42: Live At Wembley	Live (12 tracks) / 1hr 13min / £6.95	Channel 5 CFV 07042
19	ABBA: The Video Biography	Compilation (19 tracks) / 55min / £6.95	Virgin VD 752
20	W.A.S.P.: Videos ... In The Raw	Compilation (8 tracks) / 1hr / £4.50	MVP 99 11631

Compiled by Gallup for Music Week © 1988

## Video's new age?

**Mike Oldfield's tour-de-force, The Wind Chimes, stands on the threshold of a new age of video albums. By Dave Laing**

**W**HILE THE sell through market has proved the viability of long-form music video, the vast majority of releases remain either concert films or compilations of promo videos for singles. The number of video album releases probably remains in single figures. The main reason is simply commercial: while a record label can stand spending up to £50,000 on a single video that might become a hit and repay itself, the company is wary of multiplying that by six or ten for a product that may not get TV time and may only sell 30,000 to 40,000.

However, all this may be changing. With a growing number of satellite channels planned, the chances to get shown will increase. Just as important, there is a sphere

of primarily instrumental music steadily growing (call it New Age or not) which cries out for complementary visuals.

With a smile, Mike Oldfield says of New Age: "They accused me of starting it! And certainly his remarkable tour-de-force, The Wind Chimes, stands on the threshold of this possible new age of video. The hour-long programme contains the whole of his last album, Islands, plus a compilation of five single videos including Moonlight Shadow. With no hope of any finance for such a major project from a record company, Oldfield simply sunk his own time and money into it: making the result took three years and by Oldfield's own estimate cost £300,000.

The urge to do video came in part from Oldfield's obsession with film music. "I'm still inspired by 2001, my favourite film," he says. Less inspiring was Oldfield's experience in writing the score for The Killing Fields. "I tried to do something different," he recalls. "In the bottle scene I wanted wild Sixties Hendrix-style stuff, but film people only seem to want clichés."

With the video for his own album, Oldfield could achieve artistic control, but first he had to master the technology. The key figure here was video director Pete Clardage who "came and edited a couple of videos. He helped me

MIKE OLDFIELD sunk his own time and money into making The Wind Chimes

with Wind Chimes" (the 20-minute major piece on the video album). The composer equipped a state-of-the-art video studio at a cost of £1m and set to work.

Computer-generated graphics are to the fore in The Wind Chimes (note the wit of the endless loop of wine bottles tumbling away from Kevin Ayers on In High Places), because "I love the machines, especially computers that make pictures."

Away from video, Oldfield is working on his next music project, which begins with "getting my own new system together, linking synthesizers and song ideas". The next release, he says, might be a pair of albums, one instrumental and one with songs, although "one of the worst problems I have is finding good singers. Maybe I'm going to have to have maybe singing lessons."

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BBCV 4159



BBCV 4160



BBCV 4155

# BBC VIDEO

CBS RECORDS

PICKWICK


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

<b>1 WATCH WITH MOTHER</b> (BBC/Screen Legends) BBCV 4091	<b>16 GOLF MY WAY 1: JACK NICKLAUS</b> (Video Collection) VC 2006
<b>2 JANE FONDA'S NEW WORKOUT</b> (Video Collection) LR 2218	<b>17 GREASE</b> (CIC/Screen Legends) VHR 2003
<b>3 CARTOON COLLECTION</b> (Warner Home Video) RS 10000	<b>18 BILLY &amp; ALBERT</b> (Virgin) VVD 258
<b>4 RETURN OF THE JEDI</b> (CBS/Fox) 1478 50	<b>19 SOUTH PACIFIC</b> (CBS/Fox) 7045 50
<b>5 THE EMPIRE STRIKES BACK</b> (CBS/Fox) 1425 50	<b>20 JANE FONDA'S PRIME TIME WORKOUT</b> (Video Collection) LR 2159
<b>6 LIZZIE WEBB'S EXERCISE VIDEO</b> (Video Collection) VC 6041	<b>21 EDDIE MURPHY — DELIRIOUS</b> (CIC/Screen Legends) VHR 2256
<b>7 CHILDREN'S TV FAVOURITES</b> (MSD) V 9047	<b>22 THE WANDERERS</b> (Video Collection) VC 3246
<b>8 WILLY WONKA &amp; THE CHOCOLATE FACTORY</b> (Warner Home Video) PES 61206	<b>23 STAR TREK: EPISODES 14 &amp; 15</b> (CIC/Screen Legends) VHR 2258
<b>9 HIGHLANDER</b> (Warner Home Video/Hollywood Nites) PES 38050	<b>24 CONAN: THE BARBARIAN</b> (Warner Home Video/Hollywood Nites) PES 38044
<b>10 BATMAN: THE MOVIE</b> (CBS/Fox) 1470 50	<b>25 THE HITCHER</b> (Warner Home Video/Hollywood Nites) PES 38051
<b>11 THE WARRIORS</b> (CIC/Screen Legends) VHR 2007	<b>26 POSTMAN PAT 1</b> (BBC/Screen Legends) BBCV 4028
<b>12 CHITTY CHITTY BANG BANG</b> (Warner Home Video) PES 99253	<b>27 GOLF MY WAY 2: JACK NICKLAUS</b> (Video Collection) VC 2007
<b>13 THOMAS THE TANK ENGINE: THE DEPUTATION</b> (Screen Legends) 5014 861 100 323	<b>28 10 TO MIDNIGHT</b> (Video Collection) VC 3230
<b>14 JANE FONDA'S LOW IMPACT AEROBIC WORKOUT</b> (Video Collection) LR 2234	<b>29 BEVERLY HILLS COP</b> (CIC/Screen Legends) VHR 2159
<b>15 CAR WARS</b> (Front Runner) 8503	<b>30 101 GREAT GOALS</b> (BBC/Screen Legends) BBCV 4092

Best selling non-music video titles for the four weeks ending June 25, 1988. Compiled by Gallup for Music Week © 1988



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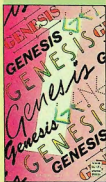


The Original Television Series  
**STAR TREK**  
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# GENESIS

## 2 VOLUMES ON VIDEO.

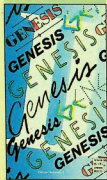
REVELATIONS AT SIX NINETY FIVE (dealer price)



### GENESIS 1

FEATURES MAMA, NO REPLY AT ALL, THAT'S ALL, LAND OF CONFUSION, TONIGHT TONIGHT, DUCHESS, ANYTHING SHE DOES, ROBBERY ASSAULT AND BATTERY, IN TOO DEEP, ABACAB, FOLLOW YOU FOLLOW ME.

(Approx. running time 55 mins) VVD 329



### GENESIS 2

INCLUDES ILLEGAL ALIEN, THROWING IT ALL AWAY, MISUNDERSTANDING, RIPPLES, KEEP IT DARK, TRICK OF THE TAIL, HOME BY THE SEA, MAN ON THE CORNER, TURN IT ON AGAIN, MANY TOO MANY, INVISIBLE TOUCH.

(Approx. running time 57 mins) VVD 330

DEALER PRICE: £6.95 (+VAT) PER TITLE. ORDER FROM VIRGINIPVG LTD. ON 01-539 5566



IT'S ALSO WORTH REMEMBERING THAT EURYTHMICS' VIDEO ALBUM "SAVAGE" (VVD 340) AND ROY ORBISON'S "BLACK & WHITE NIGHT" (VVD 308) ARE OUT NOW THROUGH VIRGIN MUSIC VIDEO.

## ideo distribut

## SPECIAL

## THE MAJORS

## BBC Video

Woodlands, 80 Wood Lane,  
London W12 7T,  
01-743 5588/576 2020.

BBC VIDEO used to have a considerable amount of rental product, but has recently concentrated on sell through and exploiting its superb catalogue of material in a huge variety of areas, including sport, wildlife programming and children's videos. Some of its greatest successes have included *Watch With Mother* (the completion of children's TV programmes from the Fifties), *The History Of Liverpool FC* and favourites ranging from *Wildlife On One* to *Postman Pat*.

The company has just signed a distribution deal with CBS Distribution, and from July 1 all non-multiples sales will be handled from Aylesbury. (BBC product for the multiples is handled by Pickwick through the Screen Legends label).

## Buena Vista Home Video

Twentieth Century House, 31-32  
Hammer Lane, London W14 6AP.  
01-734 8111.

BUENA VISTA is the new company which has been formed to handle the distribution of all Walt Disney and Touchstone video product, since the decision to split from Rank and become independent. Phil Jackson left Rank to head the new company. Disney has extensive and excellent sell through product, including such classics as *Dumbo* and *Alice In Wonderland*.

Distribution arrangements have still to be confirmed, but enquiries should be addressed to Buena Vista at the above address.

## CIC Video

Glenhorne House, 5-17  
Hammersmith Grove, London  
W6 0ND.  
01-846 9433.

CIC is one of the major video distributors, which handles product from two famous Hollywood studios, Universal and Paramount. Apart from being among the top five distributors of video rental product, it is also market leader in the feature film sector of the sell-through video market. Committed to "under a tennor" product, its biggest sellers so far have included *Beverly Hills Cop*, *Grease* and *White Christmas*, plus recent releases *Back To The Future*.

Distribution is through CBS Records and via Pickwick to the multiples. Product is available from major wholesalers.

## CBS/Fox Video

Perivale Industrial Park,  
Unit 10, Middx UB8 7TRJ.  
01-997 2552.

WITHIN ITS Perivale complex, CBS/Fox Video boasts a complete range of services, including its own duplication and distribution. The company has achieved a large percentage of the rental market with its film product from 20th Century Fox, and entered the video sell through market last autumn with a package including *The Sound Of Music* and *Star Wars* — most of which were priced at the premium level of £11.99 srp. More product has subsequently been added, and the success of CBS music titles such as Terence Trent D'Arby has given the company an excellent market share.

## MGM/UA Home Video

Hammer House, 113-117  
Wardour St, London W1V 3TD.  
01-499 9932.

APART FROM its rental product from the great studio whose name it bears, MGM/UA also has excellent sell through material, ranging from feature films like *Pollstergeist* and *Dr Zhivago* to famous children's material including such great cartoon names as *Tom And Jerry* and *The Pink Panther*, and musicals like *Easter Parade*.

Distribution for MGM/UA is handled through CBS Records, with product for the multiples handled by Pickwick on the Screen Legends label. (MGM/UA product is also stocked by the major wholesalers).

## Palace Video

16-17 Wardour Mews, London  
W1V 3DG.  
01-734 7040

PALACE VIDEO not only has high-quality rental product on video, but also excellent sell through material. The main categories covered are children's programmes, feature films and music product. Perhaps the outstanding example is *The Snowman*, the animated version of the Raymond Briggs classic, which is still one of the best-sellers ever, and seems to be a perennial favourite. Other top titles include *Talking Heads' Stop Making Sense*, *The Cure's Staring At The Sea* on the music front, and top films like *Diva*.

All Palace's distribution is handled through PVG, except supplies to Woolworths which are via MSD.

## RCA/Columbia Pictures International (UK)

Metropolis House, 22 Percy  
Street, London W1P 9FF.  
01-636 8373.

RCA/Columbia has long been a

major in the video rental market, but has yet to achieve the potential many believe it has in the sell through market, possibly because of high prices. Product is excellent, ranging from feature films like *Ghostbusters* to music titles from artists like Daryl Hall And John Oates.

RCA has just done a deal with Vestron, whereby the latter has bought 100 titles which will be distributed through Prestwick Operations. This could signal a new era for RCA/Columbia in the sell through market. Rental product will continue to be distributed via the RCA Records set-up, as will the remainder of the sell through product.

## Vestron Video

69 New Oxford Street, London  
WC1A 1DD.  
01-379 0221.

VESTRON IS a comprehensive entertainment company comprising Pictures, Television and Video. The latter benefits from successes in other areas, most notably the company's box office smash *Dirty Dancing* (Vestron's first production). On the sell through front, the company has a comprehensive range of product, with notable items ranging from top-seller *The Making Of Michael Jackson's Thriller*, through to children's material such as *The Care Bears*, *My Little Pony* and the *Go Bots*, and sports titles including the NFL American Football series.

All Vestron's distribution is handled through CBS Records.

## Virgin Video

Portobello Dock, 328 Kensal  
Road, London W10 5XJ.  
01-968 8888.

VIRGIN WAS one of the prime movers in the setting up of PVM (Palace/Virgin/Gold), the distribution set-up based in East London at 5 Gold & Sons. This is now wholly owned by Virgin, which not only distributes its own brand range of rental and sell through product, but also distributes for Palace, Hendrick, ARM and Beggar's Banquet.

Virgin's own sell through material covers a very extensive range, from highly successful comedy like the Billy Connolly programme *Billy 'N' Albert* and *Comic Relief*, through to classic black and whites from greats like Laurel And Hardy on the Virgin Archive label; to the innovative Video Book range of "how to" tapes. The company also has excellent music product of course, including top sellers like Genesis and U2 and its share of the Now compilations with PML.

## Warner Home Video

135 Wardour Street, London  
W1V 4AP.  
01-437 5600.

WARNER HOME Video has always had a large share of the rental market, but apart from a few early titles (most notably *Superman*) hadn't really done an assault on the sell through market until recently. This year all that has changed, with around 200 titles scheduled ranging from Clint Eastwood westerns through to nostalgic material like *Bette Doves* films.

To cope with this the company has done a distribution deal with Hollywood Nites, from which all sell through product will be available. Warner's rental product will continue to be distributed from its original Alperston base.

## Castle Vision

Unit 7, Merton Road Industrial Estate, 271 Merton Road,  
London SW18 5JS.  
01-871 2022.

A BRAND new label, but one with great potential. At the recent launch a whole batch of excellent product was announced, including some superb documentaries on famous men (Churchill, Lenin) etc and a new children's TV series called *Tugs*. Lots of potential for a new label obviously intending to be successful.

Castle product is distributed through PolyGram Distribution.

## Channel 5

1 Rackley Road, London W14  
0DL.

THE SECOND of the specialist labels to be launched, Channel 5 came on the scene as the result of a joint venture between PolyGram and Heron in spring 1986. Since then it has established an extensive catalogue and acquired a particular reputation for music product, ranging from David Bowie and Donna Summer to Bon Jovi and Bonanora. It also has excellent product in other areas, especially children's material like *Teddy Ruxpin*, *Barbie* and the highly successful *Gerry Anderson* stable — *Stingray*, *Thunderbirds* et al.

Channel 5 product is distributed through PolyGram Distribution, and available also from major national wholesalers.

## THE WHOLESALERS

## S Gold &amp; Sons

Gold House, 69 Flempton  
Road, London E10 7NL.  
01-539 3600.

THIS LONG-established music wholesaler saw the potential of video at an early stage, and is now very successful in that area of home entertainment too. Golds has an extensive range of product on the sell through, and offers certain useful aids to customers, including regular "charts" of best sellers in key areas of a sell through such as music, chil-

dren's product, and sport titles. There is a general catalogue — sell through version of "the bible" (as Gold's catalogue is often called) — which lists over 3,000 titles available to customers: not only a valuable reference work for ordering but also for customer enquiries.

## Heron Relay

Telford House, Woodside  
Lane, London N12 8TP.  
01-446 8441.

HERON RELAY has just moved to new premises, thus acquiring

more space for its expanding activities. The company was one of the later converts to sell through, but now has a comprehensive range of titles and reckons to stock all major new releases.

Customers can benefit from Heron/Relay's Gold Card incentive scheme.

## Lightning Distribution

103 Bashley Road, Park  
Royal,

# rs: who se Is what ST SELL THROUGH LABELS

## GMH Entertainments

22 Manesty Road, Orton  
Southgate, Peterborough PE2  
0UP  
(0733) 233464.

GMH IS a small independent label that has concentrated on a particular specialist area of the sell through market: documentaries, particularly those re-creating scenes from history such as the Second World War. Historical news footage is used in the making of the programmes, which also spotlight legendary airplanes such as the Spitfire. The company's product is available direct from them, or by mail order, or from the major wholesalers.

## Hending Video

The Garden Suite, 21 Tower  
Street, London WC2H 9NS.  
(01-379 5526).

HENDING IS another video label best known for its music product that is currently diversifying into other areas. It recently announced the release of the highly successful Sherlock Holmes TV series on video, and has some interesting product forthcoming including a tape on self-defence for women, some documentaries and children's material, and an unusual compilation — of Evil Kneivel's greatest jumps.

All Hending product is available through PVG. The company was recently acquired by Castle Communications, which should bode well for its future expansion.

## Hollywood Nites

Unit 4, Whitworth Road  
Industrial Estate, Pin Green,  
Stevengage, Herts SG1 4QS.  
(0438) 318733.

HOLLYWOOD NITES is an expanding video company which not only distributes product from other labels, most notably the Warner Home video sell through product, the Wentrub feature films and all the Missing In Action catalogue, but the company also has some product of its own, like the classic Peter Sellers film *Being There*, and the *History Of The World* series.

## Missing In Action

19 Upper Brook Street,  
London W1Y 1PD.  
(01-493 9637).

A SMALL but thriving video label which has been acquiring product for distribution through other companies for the last three years, and had its own independent set-up for the last year. It has had major success with *Hero* — the story of the 1986 World Cup. The company also has video rights to *Garfield*, and with that famous fat cat the company has done well. The most recent release, to coincide with the laconic feline's 10th birthday, is *Garfield Goes To Hollywood*, and there's also considerable interest in a recent boxing release featuring two of Henry Cooper's classic fights, his world championship battle with Muhammad Ali and the controversial fight with Joe Bugner, after which he retired.

All product is distributed through Hollywood Nites.

## MSD Video

3 Standard Road, Park Royal  
Trading Estate, London NW10  
6EX.  
(01-961 5646).

IN ITS first year of operation, MSD Video has carved a significant niche in the sell through market. Top sellers have included the *Children's TV Favourites* compilation (from which all profits go to the NSPCC); other children's product on the Tempo label including *My Little Pony — Quest of the Princess*, *Transformers — Headmasters*, and *Action Force — Arise, Serpenter, Arise*. Other notable successes have been the chart comedy title *The Return Of Bruno*, starring Bruce Wills, and music product like *Eric Clapton — In Concert*.

Distribution for the label is handled through MSD Distribution.

## Pickwick Video

Hyde Industrial Estate, The  
Hyde, London NW9 6JU.  
(01-200 7000).

PICKWICK IS probably best known for the fact that it distributes many of the major video companies' sell through product to the multiples via the Screen Legends label (companies include CIC, MGM/UA and BBC). However, it does have some of its own product, including the highly successful children's title *Thomas The Tank Engine*. The Deputation. Pickwick has also recently announced a deal whereby it will release the *Ladybird* range of videos and books from the autumn.

## Quadrant Video

37a High Street, Carshalton,  
Surrey, SM5 3BB.  
(01-669 1114).

QUADRANT IS a specialist label which deals almost exclusively with sport. Some of the product is in the higher price range than would normally be considered a sell through price (although this doesn't seem to worry sports fans). But there is also an excellent range around the £9.99 mark, including *Goal! World Cup Rugby '87*, *A Decade Of The British Open*, *Stick Football* and *A Golf Lesson With Jack Nicklaus*.

Quadrant deals direct with the multiples, but otherwise product is available via MSD and wholesalers.

## Stylus Video

Media House, 21 Abbey Road  
Industrial Park, Abbey Road,  
London NW10 7XF.  
(01-453 0968).

STYLUS IS a name well known in the music business, so it's not perhaps surprising that its sister company Stylus Video has excellent music product, including current hits *Sixties Mix and Hip, Hop and Rapping In The House*. But the video label has other strengths, especially in the area of wildlife tapes where it not only has the *National Geographic* series, but also the excellent *Anglia TV World Of Survival* programmes. Stylus also has children's product such as *Kissyfur*, and it is just promoting a sport/hobby title *Go Fishing*.

Stylus product is supplied direct to the multiples, and via either First Strike Promotions or four major national wholesalers to the independent trade (TBD, Lightning, Golds, Wynd Up).

## Video Collection

Prestwich House, Brunswick  
Industrial Estate, Waterval  
Road, London N11X.  
(01-368 5545).

GENERALLY ACKNOWLEDGED as the leading specialist sell through label, Video Collection has gone from strength to strength since its launch in autumn 1985. It now boasts a very strong catalogue of titles covering every subject, including all four of the best-selling *Jane Fonda Workout* tapes, a specialist sports label and current chart-topper *Michael Jackson: The Legend Continues ...* (already an all-time best-seller), excellent children's product.

Video Collection is distributed through Prestwich Operations, and stocked by authorised major wholesalers: Golds, Lightning, Wynd Up, TBD, plus Solomon and Peres and CBS Eire.

## Video Gems

Acorn House, Victoria Road,  
London W3 6UL.  
(01-993 7705).

VIDEO GEMS went through some ownership and management changes in its early days which made things a little unsettled, but has won through and now is a thriving and successful label. It has one of sell through's top titles, *Lizzie Webb: The Body Programme*, plus children's titles like *Transformers — The Movie*, *Visionaries* and *Charlotte's Webbs*. One new but topical title is *The Pot Cash Story*.

MSD handles Video Gems' distribution.

London NW10 6SD.  
(01-965 5555).

LIGHTNING IS another music wholesaler to have rapidly become established in the video industry too. The company has an excellent reputation for its sell through video service, not only because of the extensive range of product carried but for its comprehensive subject-by-subject catalogues in areas such as children's product and sport. The quality of service and delivery makes this one of the top sell through wholesalers.

## Terry Blood Distribution

Units 18-20, Rosevale Road,  
Parkhouse Industrial Estate,  
Newcastle Under Lyme,  
Staffordshire ST5 7QT.  
(0782) 566511.

TBD SAYS that it sees enormous potential in the sell through market — so much so that at its stand at the recent Video 88 sell through had a very high profile, with a draw for *Michael Jackson* concert tickets helping to promote the

new Video Collection tape. The company stocks not only a full range of sell through product, but also believes retailers should diversify to make profits, and thus offers (in addition to its video and music product) ancillary leisure products including computer software and the Audiflex and Videoflex ranges of racking.

## Wynd Up Distribution

Unit 11, Guinness Road

Trading Estate, Trafford  
Park, Manchester M17 1FD.

WYND UP, recently acquired by the Prestwich Group, is another great believer in the sell through market — it boasts that it carries every sell through title available.

The company also offers special catalogues, and a free rack to anyone purchasing 112 mixed units. In particular, it has a very high profile for its stock of music product, and the company is actively promoting its service for sell through.

## Next month

Don't miss next month's *MUSIC WEEK* sell through supplement for a guide to specialist music video companies

# NEW VIDEO RELEASES

- AMAZING ADVENTURES OF SHERLOCK HOLMES, VOL 6:** CIC/Screen Legends VHS VHR 3012 Cert: U D. Price: 5.56 Episodes French Doll, Talking Parrot & Silver Blades (22/07/88) Children Cartoons
- AUTOSPORT SPECIAL 1: PARIS TO DAKAR:** V.S.R./Lightning VHS VSR 8571E VHS Cert.— D. Price: 6.95 (04/07/88) Sport
- BACK TO THE FUTURE:** RCA/Columbia, RCA VHS VHR 1204 Cert. PG. D. Price: 6.95 Teenager travels back in time to change his parents (22/07/88) Sci-Fi
- BORN FREE:** RCA/Columbia, RCA VHS CVT 30012 Cert. PG. D. Price: 6.99 Stars Virginia McKenna and Bill Brown (15/07/88) Drama
- BUCK ROGERS IN THE 25TH CENTURY:** CIC/Screen Legends VHS VHR 1015 Cert. PG. Price: 6.95 Astronaut wakes up and finds himself in the 25th Century (22/07/88) Sci-Fi
- CAT BALLOU:** RCA/Columbia, RCA VHS CVT 2009 Cert. PG. D. Price: 6.99 Spool western starring Jane Fonda and Lee Marvin (15/07/88) War/Westerns
- CONFESSIONS OF A WINDOW CLEANER:** RCA/Columbia, RCA VHS CVT 20021 Cert. 1 B D. Price: 6.99 Robin Askwith stars as rainy-window cleaner (15/07/88) Adult
- DARK CRYSTAL, THE:** RCA/Columbia, RCA VHS CVT 20146 Cert. PG. D. Price: 6.99 Crystal shared must be returned to the Dark Crystal (15/07/88) Sci-Fi
- HAVING A BABY:** BBC/Screen Legends VHS BBCV 4135 Cert.— D. Price: £6.95 Practical information on all aspects of pregnancy (01/07/88) Others
- INTERNATIONAL KYOKUSHINKAI KARATE:** V.S.R./Lightning VHS VSR 8523E Cert.— D. Price: 6.95 (04/07/88) Sport
- JAMES THE CAT: NEIGHBOURS:** Screen Entertainment VHS SE 9002 Cert. U D. Price: 4.86 Garden adventures with James and his friends (11/07/88) Children
- KNIGHT RIDER 2: NIGHT OF THE JUGGERNAUT:** CIC/Screen Legends VHS VHR 1210 Cert. PG. D. Price: 6.95 Full-length feature of popular TV series (22/07/88) Drama
- LE MANS 1988 — THE YEAR OF THE BIG CATS:** Front Runner/K-tel VHS KT 8507 Cert.— D. Price: 6.95 Prestigious 24 hour race (04/07/88) Sport
- MAGNUM: ON THE WINGS OF HEAVEN LIVE:** PolyGram Music Music VHS 041 698 2 Cert.— D. Price: 10.42 (04/07/88) Music
- RUN WILD, RUN FREE:** RCA/Columbia, RCA VHS CVT 20659 Cert. U D. Price: 6.99 Mark Lester stars as mute animal lover (15/07/88) Drama
- SKI, ADVENTURE & SENSATION:** V.S.R./Lightning VHS VSR 8535E Cert.— D. Price: 6.95 (04/07/88) Sport
- STAR TREK: THE MENAGERIE:** CIC/Screen Legends VHS VHR 2274 Cert. PG. D. Price: 6.95 Spock hijacks The Enterprise to help former Captain (22/07/88) Sci-Fi
- STIR CRAZY:** RCA/Columbia, RCA VHS CVT 20028 Cert. 15 D. Price: 6.99 Wrongly convicted bank robbers try to escape from prison (15/07/88) Humour
- SUMMER TO REMEMBER, A:** CIC/Screen Legends VHS VHR 1167 Cert. U D. Price: 6.95 Ape who knows sign language meets 10 year old deaf boy (22/07/88) Drama
- TOUGHEST SEA SAILING RACE IN THE WORLD:** V.S.R./Lightning VHS VSR 8545E Cert.— D. Price: 6.95 (04/07/88) Sport
- VAGABOND SURFERS:** V.S.R./Lightning VHS VSR 8536E Cert.— D. Price: 6.95 (04/07/88) Sport
- WOODY WOODPECKER AND HIS FRIENDS: VOL III:** CIC/Screen Legends VHS VHR 1125 Cert. U D. Price: 5.56 Eight episodes including Smoked Hams & I'm Cold (22/07/88) Children Cartoons
- WORLD CHAMPIONSHIP KICKBOXING:** V.S.R./Lightning VHS VSR 8522E Cert.— D. Price: 6.95 (04/07/88) Sport
- WORLD CHAMPIONSHIP MOTORCROSS:** V.S.R./Lightning VHS VSR 8553E Cert.— D. Price: 6.95 (04/07/88) Sport
- WORLD CHAMPIONSHIP RALLY PART 1:** V.S.R./Lightning VHS VSR 8570E Cert.— D. Price: 6.95 (04/07/88) Sport
- WORLD OF THE TALISMAN, THE:** MasterVision VHS MV 044 Cert. U D. Price: 8.99 Brother and sister embark on a voyage of discovery (01/07/88) Children Cartoons

# NEW PRODUCTS

## CIC Video goes boldly for Trekkies

BUCK ROGERS, Woody Woodpecker, Casey the orang-utan and Knight Rider are some of the colourful characters making up the cast of CIC Video's July 22 sell through releases.

Heading the package is the only two-part episode ever produced of the original television series of Star Trek. Winner of the science fiction Hugo Award, The Menagerie (running time 98 minutes) tells how Spock hijacks the Enterprise and risks his own life to help his former Captain, Christopher Pike (Jeffrey Hunter), who has been paralysed and disgraced in an accident.

Based on the famous Thirties comic strip which launched an era of science fiction heroes, Buck Rogers in the 25th Century (which runs for 85 minutes) is studded with spectacular effects. Gil Gerard takes the title role as an astronaut who is time-warped five centuries into the future and finds himself aboard the flagship of the computer-run Drocopian Empire.

Yet more fantasy adventure is dished up in Knight Rider 2: Night Of The Juggernaut, a feature length episode from the popular television series in which Michael and KITT have a dangerous mission to guard a new isotope.

Louise Fletcher heads the cast of A Summer To Remember, a heart-warming family drama. Casey is a female orang-utan, but she is no female ordinary ape: she has been taught the American sign language by Dolly, her owner trainer. However, when Dolly has a car crash, Casey suddenly finds herself a lost and lonely runaway — until she meets 10-year-old deaf Toby and his younger sister Jill.

The Amazing Adventures Of Sherlock Holmes — Volume Six features the cartoon canine sleuth in three more tales: The Talking Parrot, The French Doll and The Silver Blade.

Completing CIC's package are eight classic cartoons featuring Woody Woodpecker And His Friends — Volume Three. All the new CIC titles have a dealer price of £6.95 with the exception of the cartoons which go out to dealers at £5.56.



CASEY THE orang-utan and chum, Louise Fletcher

## It's pure hell as St Trinians hit Warner

THOSE AWFUL St Trinians schoolgirls have let loose on the sell through market in four new releases from Warner Home Video.

Based on Ronald Searle's outrageous schoolgirl cartoons, The Belles Of St Trinians was the creation of Fifies partnership Lauder and Gilliat, who later went on to make the three sequels which complete the Warner collection: Blue Murder At St Trinians, Pure Hell At St Trinians and The Great St Trinians Train Robbery.

In The Belles Of St Trinians (originally released in 1954) the plot centres on an unruly and bankrupt school for girls where more time is spent studying the racing form than the three Rs.

Blue Murder At St Trinians takes the anarchic schoolgirls to Rome, having won a UNESCO prize trip. They become involved with a jewel thief and their poor grasp of foreign languages does nothing to help the situation.

In Pure Hell At St Trinians a rich Arab sheik visits the school hunting for gym-splashed harem recruits while The Great St Trinians Train Robbery, made three years after the real robbery, centres on a bunch of criminals who infiltrate the school and plan to use the dubious educational establishment to stash the loot.

All four films have a dealer price of £6.95.

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44	28	I SAW HIM STANDING THERE Tiffany	MCA TRF/T3 (P)
45	35	ATMOSPHERE Joy Division	Factory FAC 121 (12) FAC 133 (P)
46	68	DROWNING IN THE SEA OF LOVE The Adventurers	Elektra EKR 7401 (W)
47	53	BEST OF MY LOVE Dee Lewis	Spyglass/Mercury/Phonogram DEE 312 (P)
48	37	CIRCLE IN THE SAND Belinda Carlisle	Virgin VST1 104 (P)
49	58	BEATIN' THE HEAT Jack 'N' Chill	10 Virgin TMV1 124 (E)
50	38	HAPPY EVER AFTER Julia Fordham	Cross/Virgin VRT1 15 (E)
51	38	WHAT YOU SEE IS WHAT YOU GET Glen Goldsmith	Reproduction/RCA PR 42025 (12) PR 42026 (BMG)
52	56	I KNOW YOU'RE OUT THERE SOMEWHERE Moody Blues	Polygram POP/PA 191 (P)

22	36	CROSS MY HEART Eighth Wonder	CBS 651552 7 (12) 651552 8 (C)
23	10	I DON'T WANT TO TALK ABOUT IT Everything But The Girl	10 1/2 hrs/11 (12)BRW/85 (P)
24	27	NEVER TEAR US APART INXS	Mercury/Phonogram INXS 1112 (P)
25	20	CAR WASH/IS IT LOVE YOU'RE AFTER Kase Royce	MCA MCAT1 1253 (P)
26	13	CHAINS OF LOVE Remix Erasure	MCA MCAT1 1253 (P)
27	19	GOT TO BE CERTAIN Kylie Minogue	PWK PWR12 12 (P)
28	29	EVERLASTING Natalie Cole	Mercury/EMI 12244 (A, B)
29	24	SOMEWHERE IN MY HEART Patric Cameron	MCA 1212MITE 83 (P)RTSPY
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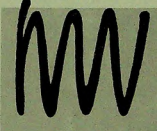
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- SUMMER TO REMEMBER. A. CIC/Screen Legends VHS VHR 1167 Cert. U.D. Price: 6. language meets 10 year old dead boy (22/07/88)
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**BIG AUDIO DYNAMITE:** Tighten Up Vol. 88. CBS 4611991. Mick Jones and crew spring back with more urban dance sounds but this one is a more relaxed affair. This time the tape effects take a backseat role and the emphasis is on shorter, catchy pop songs with greater use of the guitar. **NR**

**STOCK IT**

**PATTI SMITH: Dream Of Life, Arista 209 172.** Her first LP for nine years makes few departures from the sound and style of the late Seventies. Although her melodic and poetic abilities have undoubtedly matured, she certainly isn't dangerous any more — but perhaps that's her concession to modernity. Nevertheless an enjoyable LP, welcome back Patti. How about some gigs? **AB**

**SOMETHING HAPPENS: I Know Ray Harman, Virgin V2535.** Six slices of live tickle and passion from a band variously described as Dublin's best and largely inappropriately the "New U2". Good songs with loud guitars is their favourite description for a clutch of power tunes, with each member leaving a positive tick in the required box. One to watch. **DH**

**IGGY POP: Instinct, A&M AMA 5198.** Iggy Pop gets back on the metal highway he rode with the Stooges way back but still manages to come up with a sound that is entirely contemporary. The vocals are as hollow and quirky as might be expected and dominate Steve Jones' slammung guitar. It's a dead lucky sleeve but fans won't be deterred. **KF**

**LAVINE HUDSON: Intervention, Virgin Records V2529.** Somehow the gospel label doesn't seem to quite fit Hudson's debut. There's a lush and even frosty feel to some of the conventional pop/soul sounding tracks and it is conceivable that the uncompromising religious lyrics could go unnoticed on

the dancefloor. Hudson demonstrates real vocal prowess when she embraces the traditional gospel form but the peaks and troughs seem ultimately short-lived. **KF**

**BRIAN SETZER: Live Nude Guitars, Manhattan/EMI MT 1025/TCMT 1025/CDMT 1025.** Former Stray Cat, Brian Setzer returns to his rockabilly roots with this blistering new album set. Straight forward ballers like Red Lightning Blues and the Stray Cat romp style Rockabilly set the mood for this no nonsense, no frills, good time romp although two exceptional ballads show he can also handle subtler tracks with just as much aplomb. **JS**

**ACT: Laughter Tears And Rage, ZTT ZQLP.** Claudia Bruckten takes her theatrical leanings a logical step further on from Propaganda with new musical collaborator Thomas Leer. Brash, electric instruments underpin Bruckten's cynical vocals while the mood shifts and swings, aiming to surprise. At their best on the dark swirling Under The Nights Of Germany. **KF**

**RONDO VENEZIANO: Venice In Peril, Fanfare (ZC) RON 1 (CD/CDRON 1).** Light classical instruments by young Italian musicians with a rock rhythm section, this has sold over 7m units in Europe, and after exposure on BBC TV's Hospital Watch, which used La Serenissima as its theme, plus a forthcoming £150,000 TV spend for this album, it should be a big seller, especially as the animated video for the track mentioned is reportedly "far out". **JT**

**LIME SPIDERS: Volatile, Virgin V2543.** The Australian wave goes guitar but loses direction with this new Spiders album. The music has been filtered and re-assessed into a much broader sound portraying a much broader sound portraying the Spiders as chunky guitar heroes and relaxed balladeers and it's a mix that doesn't really flow. Not an earth-shattering album for fans and short of a true direction for new ears. **DEH**

**STOCK IT**

**VARIOUS: Rare Groove Vol. 1, Streetsounds/Westside RARE LP2.** Just to prove the dance world does not revolve around a beach, there are some fine old cuts of solid funk jam-packed together here, including Fred Wesley, Maceo Parker and even Wilson Pickett. Colourful, bossy rhythms are the vital ingredient that makes this an irresistible dance record. **NR**

**LIGHTNING STRIKE: Lightning Strike, RCA PL90239.** The spirit of The Clash is alive and kicking on this debut of short, snappy rock and roll songs. What these pub rock punks lack in originality they certainly make up with enthusiasm and it's difficult not to join in the catchy, singalong choruses. Sales could be limited though. **NR**

**THE JANITORS: Deafhead, Abstract ABT 019.** A delightfully abrasive collection from these often psychedelic grunge-mongers. Treeding a similarly dazed path as Gaye Bykers On Acid, the Janitors rock of the garage but have sense enough to add whiffs of country, psychobilly and U2-style stadium rock to their eclectic guitars. Old ideas put to good use. **SW**

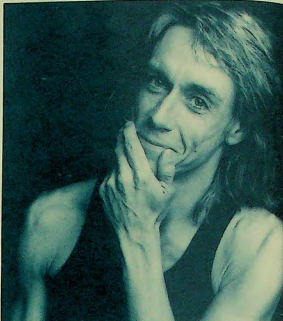
**THE HIT PARADE: With Love From... JSH Records JPEW1.** Distributed by Red Rhino/Carrel. It's funny how everyone's in a better mood when the sun's shining. Well, anyway, while we wait for the summer sun, The Hit Parade provide an album of bright and breezy pop songs that have the same effect. Thank heavens — romance is not dead. **NR**

**STOCK IT**

**JUNK: Drop City Souvenirs, Native Records JUNK LP1.** This is a wonderful, classic album. All the finest qualities of Eighties rock and hip-hop meet to form a mighty guitar-driven dance sound. There are quieter moments too which help make one of the most accomplished and powerful albums of the year. **NR**

**TOT TAYLOR: Jumble Soul, London Popular Arts Total 1.** Jumble Soul captures a fair spread of Taylor's disparate styles giving new enthusiasts the chance to catch up on singles that have been deleted. To whet the appetite there's the jazzy, summery feel of Take The Train With Tootie, the callo heavy Australian and in total contrast Don't Spy On Me reflects the Sixties film feel that fellow LPA artist Vima Lindt achieved so intriguingly. **KF**

**INI KAMOZE: Shocking Out, Greensleeves. GREL 115.** This self-produced album from one of Jamaica's finest singer songwriters is an impressive mixture of rhythms from the uptempo title track with its sharp guitar flicking and simple lyrics about being a soldier, to the smooth, flowing dance track Girl F. Revolution, with a special appearance by dub poet Mutabaruka, and Clown Talking are the ones that stick in the mind. **OD**



IGGY POP: back on the metal highway

**ROGER ENO: Between Tides, Land OI.** Brian's sibling makes New Age record with titles like Autumn and Sunburst. Every track sounds like the pure wool advert. To hear it is probably to like it — it ain't 'arf relaxing, mum — but you'll keep expecting a sheep to walk in front of your TV. The Eno monkier should help sales. **DC**

**STOCK IT**

**THE SNEETCHES: Lights Out, Kaleidoscope Sound KSLP 007.** San Francisco trio in vinyl celebration of sunshine, open-top cars and feminine pulchritude. They play like The Byrds and sing like The Beach Boys (not easy). Often brilliant — 54 Hours especially — it's a minor summer classic. One of them looks like Mike Gilling, but stock anyway. **DC**

**VOICE OF THE BEEHIVE: Let It Be, London LONLP57.** Funtine outfit with brass, spangling guitars and C&W drawl provide nursery rhyme choruses and 11 darn unshakable tunes on this happy debut. Though hinting at the B-52s and Chrissie Hynde, their hearts lie in the Sixties and this cheap 'n' cheerful revival could appeal massively to the early teen market. **SW**

**JENNY MORRIS: Body & Soul, WEA 254 897.** From the INXS stable, which accounts for Andrew Farriss and a couple of other group members being involved, this is an album in the vein of Pat Benatar by singer/songwriter Morris, who wrote half the tracks. Of more interest to Kerrang! than the mainstream, this seems likely to be bigger in the US than the UK, although it's by no means a disaster. **JT**

**MAE MCKENNA: Nightfallers, Expressive (TCJVE 18; CD:CDVE 18).** Expressive Scottish singer returns to the fray with her first album since 1977. This Celtic-tinged return is another feather in the cap of

Virgin's Venture label, as McKenna mixes a capella, trad, folk, singer/songwriter and even a rockish track in sounding like a happy mixture of Sandy Denny and Barbara Dickson. **JT**

**THE TANNAHILL WEAVERS: Dancin' Feet, Green Linnet SIF 1081.** One of Scotland's premier folk acts demonstrate their perennial quality and despite the cheap cover, the musical content is as high as we've come to expect. Alongside the usual jigs and reels are a variety of traditional songs, including as good a version of The Wild Thyme as you're likely to hear anywhere. Nothing new, but a well-bracketed of course, but graceful, and with a timeless appeal. **GT**

**JOAN ARMATRADING: The Shouting Stage, A&M AMA 5211.** Armatrading after her stunning best with 10 original and very powerful songs on the subject of being crossed in love. As a bonus, Mark Knopfler plays a couple of tasteful solos, but these do not distract the listener from the main event, which will not be to everyone's taste, but it is deserving of the highest praise. **JT**

**ELTON JOHN: Reg Strikes Back, Rocket ELP 3.** The press release which claims this is Elton's best album in years is correct. Largely optimistic and upbeat, with a preponderance of worthwhile songs like Town Of Plenty, I Don't Wanna Go On With You Like That (45), the gentle Japanese Hands and the cynical Goodbye Marlon Brando, this shows (as the title suggests) Elton rediscovering his real self. Potentially an album of the year, but it is too intelligent for the mass consumption it deserves? **JT**

**COMBO CONNOISSEURS: Adam Blake, Dave Cavanaugh, Ota Durkin, Dave E Henderson, Duncan Holland, Karen Fox, Nick Robinson, Jerry Smith, Gorek Thompson, John Tabler and Salina Webb.**



JENNY MORRIS: US beckons while UK thinks about it

Reviewed by Jerry Smith

## TOP 40 SINGLES

1	DOCTORIN THE TARDIS <small>Tom Verlaine</small>	KLF Communications (KLP) (S)
2	CHAINS OF LOVE (REMIX) <small>Madonna</small>	Mute (MUTE) (S) (R)
3	EVERY DAY IS LIKE SUNDAY <small>Menahan Street</small>	His Master's Voice (PM) (S)
4	ATMOSPHERE <small>De La Soul</small>	Factory (FACT) (S)
5	SOMEWHERE IN MY HEART <small>Adina Carter</small>	WEA (Y) (S)
6	DON'T CALL ME BABY <small>Queen Of The Damned</small>	London (LON) (S)
7	I WANT YOUR LOVE <small>De La Soul</small>	Polygram (P) (S)
8	LUCRETIA MY REFLECTION <small>Sisters Of Mercy</small>	Mercury (MERC) (S)
9	BLUE MONDAY 1988 <small>New Order</small>	Factory (FACT) (S)
10	MOONCHILD <small>Public Enemy</small>	Sire (S) (S)
11	THE CREST <small>The New York City Five</small>	Magnum (MAG) (S)
12	THE MERCY SEAT <small>Nick Cave and The Bad Seeds</small>	Mute (MUTE) (S) (R)
13	WAYFARER <small>The Chieftains</small>	Sire (S) (S)
14	JUST PLAY MUSIC <small>The Roots</small>	Big Audio Dynamite (BAD) (S)
15	LOVE WILL TEAR US APART <small>SWANS</small>	Profile (PRO) (S)
16	IT'S ALL UP TO YOU <small>The Suffers</small>	Nonesuch (N) (S)
17	SOMEWHERE SOUTH <small>Robyn</small>	Virgin (V) (S)
18	THE EUREKIAN ARE COMING <small>The Eureka</small>	Beggars Banquet (B) (S)
19	SILK SKIN PAWS <small>Mina</small>	Mute (MUTE) (S)
20	LITTLE IS <small>De La Soul</small>	Mute (MUTE) (S) (R)
21	MY GIRL AND ME <small>Public Enemy</small>	London (LON) (S)
22	AMERICAN BOYS <small>The Boyz II Men</small>	Red (RED) (S)
23	CRYSTAL PALACE <small>The B-52's</small>	Chrysalis (CHR) (S)
24	JESUS LOVES AMERICA <small>The Roots</small>	Edison (E) (S)
25	CHURCH OF NO RETURN <small>Christina Aguilera</small>	Jive (J) (S)
26	PEEL SESSIONS <small>Carl Sagan</small>	Strange Fruit (SF) (S)
27	ESCAPE FROM NEW YORK <small>Nancy Sinatra</small>	Zet (Z) (S)
28	FALL DOWN (LIKE THE RAIN) <small>The Matrix</small>	Blue (BLU) (S)
29	MIRROR PEOPLE <small>Earl Sweatshirt</small>	Beggars Banquet (B) (S)
30	1WANNAWORK! <small>Carrot and the Mice</small>	Capitol (C) (S)
31	RETURNING TO GENUINA <small>Public Enemy</small>	Support (S) (S)
32	GIVE GIVE GIVE ME MORE MORE MORE <small>The Whispers</small>	Polygram (P) (S)
33	CAT HOUSE <small>Cherise</small>	Awesome (A) (S)
34	DEUS <small>The Supremes</small>	One Life In Limbo (L) (S)
35	OUT OF REACH <small>Eric Burdon</small>	Capitol (C) (S)
36	PEEL SESSIONS VOL 2 <small>John Denver</small>	Strange Fruit (SF) (S)
37	AMERICA <small>Killing Joke</small>	EG (Y) (S)
38	EVERT ANGEL <small>All About Eve</small>	Eton (E) (S)
39	LITTLE GIRL LOST <small>Lulu</small>	Beggars Banquet (B) (S)
40	PEEL SESSIONS <small>New Order</small>	Strange Fruit (SF) (S)

HEAD: Cars Outside (Virgin VST) 1097). Another glorious blast of outrageously dynamic pop taken from their stupendously brilliant new album, *Tales Of Ordinary Madness*, and its driving insistence should give other chart contenders a run for their money.

## STOCK IT

**THE WONDER STUFF:** A Wish Away (The Far Out Recording Company/Polydor GONE (X) 4), Bright trash and brazen, The Wonder Stuff bounce back with this bubbling, effervescent pop track, marked by its fizzing guitars and infectious chorus.

**STUMP:** Charlton Heston (Ensign/Chrysalis ENY(X) 614). Otherwise known as Light's Camel Action! Charlton Heston Meets The Irresistible Force, these bizarre Stumpers turn this track from their *A Fierce Pancake LP* inside out to produce a wonderful, sampled, technical-our drama. Masses know what the great man himself thinks of it all.

**THE GO-BETWEENS:** Streets Of Your Town (Beggars Banquet BEG 218T). Those marvellous antipodians return with this engaging track, a smoother but no less charming and memorable one than their previous singles and so deserves wide exposure.

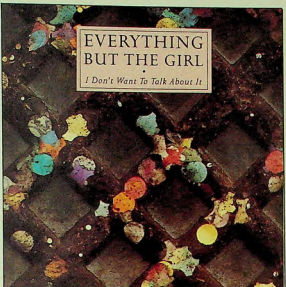
## STOCK IT

**EVERYTHING BUT THE GIRL:** I Don't Want To Talk About It (Blanco y negro NEG 34T). Surprise choice of song, but this version of the number that Rod Stewart took to number one in 1977, which doesn't appear on their latest album *Idelwild*, is beautifully performed and should provide this duo with their greatest hit to date.

**BAM BAM & THE CALLING:** Neck Tattoo (Great GREAT 02T). Derry rockers issue another rousing anthem, written by their singer-songwriter Paul McCartney and delivered in a refreshingly raw and exhilarating manner. The 12-inch version also includes a marvellous bonus in the form of a spirited version of Tom Verlaine's *Gloria*.

**STEINIS & MASS MEDIA:** Let's Play It Cool (4th & Broadway/Island 12) (BRW 84). Hip-hop legend and mastermind behind the

*SYDNEY YOUNGBLOOD* (below) with this week's second cover and Steinski & Mass Media (right) plan to keep the dancefloors packed



## EVERYTHING BUT THE GIRL

*I Don't Want To Talk About It*

*EVERYTHING BUT THE GIRL* Don't Want To Talk About covering Rod Stewart's hit

latest sampling craze, Steinski issues another superb sound collage, with the help of JD "Sugar" Kane, which should intrigue and amuse while keeping the dancefloors jam-packed.

## STOCK IT

**THE ICICLE WORKS:** Here Comes Trouble (Beggars Banquet BEG 220T). Another striking misfire from the pen of Ian McNabb and taken from the latest icicle works album masterpiece, *Blind*. Powerfully dramatic, as ever, it deserves to rekindle their fortunes.

**RICHIE RICH:** Turn It Up (Gee Street/Phonogram JAB(X) 68). Built on a totally infectious rhythm and put together in striking fashion despite the presence of some too-well-known samples, this bubbling dance track should pick up crossover play.

**TYKA NELSON:** Marc Anthony's Tune (Coaltempa/Chrysalis COOL(X) 166). Prince's sister makes a very smooth and competent debut with this lush ballad, and without any help from her brother. Produced by Preston Glass, its sweeping strings should help it noticed.



**HOT HOUSE:** Crazy (deConstruction/RCA PB 42113/PT42114). Hot House return after a year's absence with a moody blue cover version of this Willie Nelson track, which despite its very downbeat nature should gain attention.

**DENNIS BROWN:** Senorita (J&W JW 59). Reggae superstar Brown lifts this jaunty, medium-paced ballad from his current in-approachable album with its slick Willie Lindo production.

**SYDNEY YOUNGBLOOD:** Ain't No Sunshine (Circa/RYR 1T). Doze delightfully smooth soul, with this dreamy version of the old Bill Withers classic made quite striking with its inspired arrangement adding swelling strings, Spanish guitar and breezy trumpet to its atmospheric mood.

**ELLERT:** Something To Talk About (RCA PB 42077/PT 42078). Written by hit duo Climie Fisher and produced by Phil Harding and Ian Currow, this lively and very catchy dance-pop number should be a successful debut for this Dutchman, Ellert Driessen.

**WAS (NOT WAS):** Anything Can Happen (Fontana/Phonogram WAS 512). Those wizard WAS brothers are back with this unforgettable track from their highly successful *What Up... Doz!* album. Superbly sung as ever, its wacky lyrics, polished backing and melodic hooks should ensure another hit.

**DEACON BLUE:** Chocolate Girl (CBS DEAC16). Sounding just like any of their other songs, the poor man's Prefab Sprout issue this inspired track from their *Raindown LP*, but is unlikely to enthrall anyone other than committed fans.

## STOCK IT

**SARA DAVIS:** Goodbye Scarlett (September SEPT 3T). Marked by its sparse simplicity, this haunting EP proves to be strikingly effective with Sara Davis' crisp vocals soaring over the subtle, acoustic backing. A very promising debut.

## TOP 20 ALBUMS

1	LET IT BEE <small>Let It Be... Live</small>	London (LON) (S) (S)
2	THE INNOCENTS <small>Madonna</small>	Mute (MUTE) (S) (S)
3	VIVA HATE <small>Menahan Street</small>	His Master's Voice (PM) (S) (S)
4	NOW THAT'S WHAT I CALL QUITE GOOD <small>The Compilations</small>	Capitol (C) (S)
5	FLOODLAND <small>Sisters Of Mercy</small>	Mercury (MERC) (S)
6	RAMONES MANIA <small>The Ramones</small>	Sire (S) (S)
7	SUBSTANCE <small>Public Enemy</small>	Factory (FACT) (S)
8	ALL ABOUT EVE <small>All About Eve</small>	Eden (E) (S)
9	LIFE'S TOO GOOD <small>The Roots</small>	One Life In Limbo (L) (S)
10	LOVELY <small>De La Soul</small>	KCA (Y) (S)
11	BARRIED WIFE KISSES <small>The Jesus And Mary Chain</small>	Mono (M) (S)
12	68 <small>68</small>	Beggars Banquet (B) (S)
13	DAMNRAZOR <small>Public Enemy</small>	Sire (S) (S)
14	CHILDREN <small>Mercury</small>	Mercury (MERC) (S)
15	EUREKA <small>The B-52's</small>	Chrysalis (CHR) (S)
16	HOUSE OF LOVE <small>House Of Love</small>	Creston (CRE) (S)
17	RAPID SESSIONS <small>New Order</small>	Abstract (ABT) (S)
18	THIS IS OUR ART <small>The Gang Singers</small>	Sire (S) (S)
19	GEORGE BEST <small>The World's Best</small>	Creation (CRE) (S)
20	JUDGES, JURIES AND HORSEMEN <small>Weather Prophets</small>	Creation (CRE) (S)

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- 51 45 **REMEMBER YOU'RE MINE** ● CD Syntax SMR 833
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SBK Productions would like to congratulate  
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Thank you for giving us our first number 1 album.



# DISTRIBUTION TOP INDIE SINGLES

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2	CHAINS OF LOVE (REMIX) Erasure	Mute (2)MUTE83 (I/R/SP)
3	ATMOSPHERE Joy Division	Factory FAC2137 (P)
4	GOT TO BE CERTAIN Kylie Minogue	PWL PWL1(1)2 (P)
5	BLUE MONDAY 1988 New Order	Factory FAC37 (12)—FAC 738 (P)
6	THEME FROM S-EXPRESS S-Express	Rhythm King/Mute LEF21(1) (I/R/SP)
7	POP MUZIK All Systems Go	Unique (12)NIQ003 (A)
8	PUSH THE BEAT Mingus	Debut DEB1(X)350 (A)
9	MOONCHILD (SECOND SEAL) Fields Of The Nephilim	Situation Two SITS2(2) (I/R/SP)
10	THE MERCY SEAT Nick Cave & The Bad Seeds	Mute (2)MUTE52 (I/R/SP)
11	ANYONE Smith & Mighty	Three Stripe SAM111 (I/RE)
12	MAYFAIR Queerback	Survival SUR12(8)43 (I/8K)
13	BANGO (TO THE BATMOSBIE) Todd Terry Project	Showering Boy HAK(1)716 (A)
14	LOVE WILL TEAR US APART SWANS	Product Inc PROD23(1) (I/R)
15	ARE YOU LONELY? Randy Brown	Three Way—WAT103(1) (CH)
16	IT'S ALL UP TO YOU The Darling Buds	Native (12)INTV33 (I/RR)

17	LIVIN' WITHOUT YOU Tigerbalt	Music For Nations (12)KUT129 (P)
18	SILK SKIN PAWS Wire	Mute (2)MUTE84 (I/R/SP)
19	ALL THIS LOVE THAT I'M GIVING Green McKee	Flame/Mute MEL17(1) (I/R)
20	BAD MOUTH RISING Credence Clearwater Revival	Big Beat NS(1)24 (P)
21	LITTLE 15 Depeche Mode	Mute (Import) (12)LITTLE 15 (I/R/SP)
22	SHIP OF FOOLS Erasure	Mute (2)MUTE74 (I/R/SP)
23	LET'S ALL CHANT Pat & Mick	PWL PWL1(1)0 (P)
24	THE TOYS TAKEOVER Capitol Scumbie	Delic DEL1(1) (P)
25	AMERICAN BOYS Rhythm Savers	Red Rhino RED(1)72 (I/RR)
26	JESUS LOVES AMERIKA The Shamen	Ediesta CALC(1)69 (I)
27	TRUE FAITH New Order	Factory FAC 183(7) (12)—FAC 183 (P)
28	DO YOU WANNA FUNK Synthesizer with Patrick Cowley	Domino—(DOMAT) (CH)
29	STAY AWAY Hypnotic	Rhythm King/Mute LEF24(2) (I/R)
30	I SHOULD BE SO LUCKY Kylie Minogue	PWL PWL(F)8 (P)
31	THE CIRCUS (RE MIX) Erasure	Mute (1) MUTE66(1) (I/R/SP)
32	CAT HOUSE Danielle Dax	Awsome AOR12(1) (I/R)
33	YOUR LOVING DRIVES ME CRAZY Deluxe	Unique 7UNQ2 (G + M)
34	DEUS The Supercubes	One Little Indian TPI18 (12)—TPI18 (I/UM)

35	CHURCH OF NO RETURN Christian Death	Jungle JUNG40(1) (I/2)
36	THE PEEL SESSIONS VOL 2 Joy Division	Strange Fruit—SFF5033 (P)
37	ANIMAL (F... LIKE A BEAST) W.A.S.P.	Music For Nations (12)KUT109 (P)
38	DOCTORIN' THE HOUSE Cold Cut feat. Yaz & Plastic People	Ahead Of Our Time CCU2(1) (I/R)
39	THE ONE GAME Saylun Dola	Fly EAGLE3 (P)
40	BEAT DIS Bomb The Boss	Mister-n/Rhythm King/Mute D00(1)2 (1) (I/R)
41	SAFE IN THE ARMS OF LOVE Shooting Party	Lisson DOLE(Q)9 (A)
42	THE PEEL SESSIONS VOL 1 Joy Division	Strange Fruit—SFF5033 (P)
43	PUMP UP THE BITTER Star Turn on 45 Fists	Pacific/Immaculate DRINK (1) (P)
44	TOUCHED BY THE HAND OF GOD New Order	Factory FAC1937 (P)
45	HOTHOUSE DJ Jack	Quazar QUAT9 (P)
46	SAMBO SANDINISTA Split Case	Big Life BLR3(1) (I/R)
47	WANNAWORK! John Jims	Cat & Mouse ABB04(1) (P)
48	PUMP UP THE VOLUME/INTRO M.A.R.S.	(A)D(1)7 (I/R) (A)D 707 (I/R)
49	THE PEEL SESSIONS The Cure	Strange Fruit—SFF5050 (P)
50	RETURNING TO GEHENNA Fields Of The Nephilim	Support Photograph/Jungle SPO06 (I/2)



## THE CHART

THIS MONTH'S TOP SELLING RECORDS  
TOP 10 COMPACT DISCS

1	HOLIDAY IN CAMBODIA The Police	Cherry Records CD 029 (1)
2	ACID BATH The Jesus Lizard	Cherry Records CD 029 (1)
3	TOO DRUNK TO PUCK The Waitresses	Atlantic CD W024 (1)
4	HARD CENTRES (THE ROCK YEARS) The Jam	Cherry Records CD 029 (1)
5	A DISTANT SHORE The Waitresses	Cherry Records CD 029 (1)
6	NOVA AKROPOLIS The Waitresses	Cherry Records CD 029 (1)
7	FRESH FRUIT FOR ROTTING VEGETABLES The Waitresses	Cherry Records CD 029 (1)
8	NORTH MARINE DRIVE The Waitresses	Cherry Records CD 029 (1)
9	GOLD MINE TRASH The Waitresses	Cherry Records CD 029 (1)
10	ALL OUR YESTERDAYS The Waitresses	Cherry Records CD 029 (1)

## TOP 20 ALBUMS

1	NEW The Waitresses	Cherry Records CD 029 (1)
2	FRESH FRUIT FOR ROTTING VEGETABLES The Waitresses	Cherry Records CD 029 (1)
3	ALL OUR YESTERDAYS (THE SINGLES 1980-1987) The Waitresses	Cherry Records CD 029 (1)
4	PUNK AND DISORDERLY #1 (THE FINAL SOLUTION) The Waitresses	Cherry Records CD 029 (1)
5	A DISTANT SHORE The Waitresses	Cherry Records CD 029 (1)
6	ONLY THE METEORS ARE PURE PSYCHOBILLY The Waitresses	Cherry Records CD 029 (1)
7	THE RED SHOES The Waitresses	Cherry Records CD 029 (1)
8	NORTH MARINE DRIVE The Waitresses	Cherry Records CD 029 (1)
9	BURNING AMBITIONS (A HISTORY OF PUNK) The Waitresses	Cherry Records CD 029 (1)
10	NOVA AKROPOLIS The Waitresses	Cherry Records CD 029 (1)
11	HARD CENTRES - THE ROCK YEARS The Jam	Cherry Records CD 029 (1)
12	SIX LANE ENDS The Waitresses	Cherry Records CD 029 (1)
13	GOLD MINE TRASH The Waitresses	Cherry Records CD 029 (1)
14	THAMES VALLEY LEATHER CLUB The Waitresses	Cherry Records CD 029 (1)
15	IGNITE THE SEVEN CANNONS The Waitresses	Cherry Records CD 029 (1)
16	LAZY WAYS The Waitresses	Cherry Records CD 029 (1)
17	LONDON PAVILION (VOLUME TWO) IN 1987 The Waitresses	Cherry Records CD 029 (1)
18	IT (THE ALBUM) The Waitresses	Cherry Records CD 029 (1)
19	THE MAGIC OF THE HERBIBUNS The Waitresses	Cherry Records CD 029 (1)
20	NEW The Waitresses	Cherry Records CD 029 (1)

## TOP 25 ALBUMS

1	THE INNOCENTS Erasure	Mute STUMM35 (I/R/SP)
2	HOUSE HITS Various	Needle/Serious HOH188 (A)
3	THE B BOY SAMPLER Various	B Boy/Westside B BOY1 (A)
4	THE CIRCUS Erasure	Mute STUMM35 (I/R/SP)
5	BEST OF HOUSE VOL 5 Various	Serious BEH05 (A)
6	SURVIVE Nuclear Assault	Under One Flag FLAG21 (P)
7	JACK TRAX THE FIFTH ALBUM Various	Jack Trax JTRAX5 (A)
8	SUBSTANCE New Order	Factory FACT 200 (P)
9	THEM King Diamond	Roadrunner RR5501 (P)
10	LIFE'S TOO GOOD The Supercubes	One Little Indian TPI15 (I/UM)
11	WONDERLAND Erasure	Mute STUMM25 (I/R/SP)
12	ACID TRAX Various	Streetsounds ACID1P1 (A)
13	MEMORY OF A MAN AND HIS MUSIC Rare Lo Rock & RKS-One	B Boy/Westside B BOY 2 (A)
14	THE MISERABLES Original London Cast	First Night ECORE1 (P)
15	69 A.R. Kane	Rough Trade ROUGH119 (I/R)
16	DAWNRAZOR Fields Of The Nephilim	Situation Two S1UP18 (I/R)
17	NO PLACE FOR DISGRACE Platinum & Jetstream	Roadrunner RR5491 (P)
18	RARE GROOVE VOL 2 Various	Streetsounds RARELP2 (A)
19	LIVE AND LET LIVE! Bobby King & Terry Evans	Special Delivery SPD106 (I/UM)
20	STAND IN LINE Impellitteri	Music For Nations MFN87 (P)
21	THE XENON CODEX Howland	GWR GWRP26 (A)
22	HOUSE OF LOVE House Of Love	Creation CRELP 34 (I/R)
23	RADIO SESSIONS New Model Army	Abstract ABT017 (P)
24	JUDGES, JURIES AND HORSEMEN Weather Prophets	Creation CRELP33 (I/R)
25	HATFUL OF HOLLOW The Smiths	Rough Trade ROUGH76 (I/R)

## REGGAE ADVERTISEMENT

01-961 5818

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	REGGAE CHART
1	(1)	RUMOURS Cinggis lyrics	Greenline Records GR02 227
2	(2)	TELEPHONE LOVE (C) Lodge	Greenline Records GR02 222
3	(4)	DION'T Lie	Arma Records AR76
4	(3)	SAY YOU John McClean	Arma Records AR76
5	(7)	CALL ME Johnny Melody	Charm Records CRT 18
6	(8)	LET ME LOVE YOU NOW Sanchez	Charm Records CRT 18
7	(5)	HEART OF STEEL Peter Hamilton	Street Vibe SV 008
8	(14)	KUFF SHINE	Blue Fire Records BFD 34
9	(11)	WILD WORLD Max Frost	Cherry Records CD 029 (1)
10	(6)	FOLLOW ME Horsemans	Digital Record DR 001
11	(2)	LONELINE LEAVE ME ALONE Sanchez	Techiques WAT 036
12	(15)	IT'S A SHAME Sunny Lee	Way Ahead 127
13	(12)	DIBI DIBI Bruce Lee	Yamaha Music YM 011
14	(10)	DIBI DIBI GIRL Mervin S. Chamone	Taura TS 007
15	(16)	YOUNG GALS BUSINESS Straindown	Stargazer Record SKD 060
16	(9)	EVERYWHERE Horsemans	Greenland GR—CD004
17	(50)	WOMAN OF MOODS Trevor Dain	German Records GR02 27
18	(19)	MUD UPSIDE	Stargazer Record SKD 021
19	(2)	TAKE TIME TO... Tings Stewart & Kings Man	Hotbyte Records HD 88
20	(13)	WE'VE ONLY JUST BEGUN Frankie Paul	CR 12

## REGGAE ALBUM CHART

1	REGGAE HITS VOL 4 Various	Jan Star JSD 004
2	LONELINE Sanchez	Techiques Record WAT 036
3	CASNOVA Frankie Paul	Love And Love LALP 23
4	BAD BOY Johnny Melody	Techiques Record WAT 036
5	RUNNING BACK TO ME Cultural Roots	Mango Lips MIP 87
6	NAL LEE JAMAICA Iova Roberts	Mango Record IPS PE84
7	COME ALONG Gregory Hays	Love And Love LALP 23
8	SANCHEZ	Yama Records YAL 1
9	ONE STEP MORE Louie Dupree	Mango Record IPS 9953
10	CONSCIOUS PARTY & Herby & The Herbs	Hotbyte Records HD 88
11	TRUE HAWKLEY	Black Scorpio Records BSR 801
12	FOUR SEASONS LOVER Ivory Gibbons	Super Power Records SP 6
13	COOL OUT Trevor Sparks	Love And Love LALP 24
14	BLOW ME Horsemans	Taura TS 007
15	MISTRESS MUSIC Burning Spear	Greenline Records GR02 221

## NEW RELEASE DISCO

MAKE IT WITH YOU	John Farnham	Charm Record CRT 30
WHY I CARE	John Hall	Reborn To Rock 17
NO MASH UP THE DANCE	Seabird	Digital Record DR 006

## NEW RELEASE ALBUMS

CHANTALS COLLECTION	Chantal	Phase One Record FR 7
SINGS & BLOWS	Chris Brown	Greenline Records GR 12
DE MUSIC HOT MAMA	Artemis & The Chromatics	Dynasty DR 3497 (S)
MUSIC WORKS SHOWCASE '88	Various Artists	Music World GUS55 2001

## REISSUES

WITH THE number of reissues in the pop, rock, soul and reggae field running at up to 50 a month, this column will now be a regular guide to this ever-increasing part of the market.

R&B and soul continues to be the largest segment of the reissue field, where stalwart labels Charly and Ace have been joined by EMI's Stateside whose from Route 66 To The Flamingo includes music by **Jimmy McRiff** and the **Soul Sisters**. The most likely to succeed among other R&B reissues is Of Lions And Lambs (Charly) the second volume from the jazzy **second volume from the jazzy** **Julia Lee** and **It Play The Blues For You (Ace)**, a marvellous greatest hits from **Albert (King Under A Bad Sign) King**. Elsewhere, The Bishop Reads South (Charly) is a classic 1969 album from **Solomon Burke** while 'Keep soul is represented by **OV Fright, Bobby Bland** and **James Brown** on Kent's **James Brown** and by **James & Bobby Purify's** 100% Purified Soul. While some soul reissues should have "for collectors only" stickers, two relatively unknown singles, those well-known and postaged Charly albums deserve a wide hearing are **Alvin Robinson** (Shine On) and **Clayton Kershaw Jr** (Papa Don's Preacher).

The efforts of Damon and Magnum Music Group have contributed to making Atlantic rock the fastest growing reissue area. Through its Edel and Ace labels, Damon's latest offerings include double albums from **Taj Mahal** (Giant Steps: The Ole Foke At Home) and **Al Kooper** with **Mike Bloomfield** (The Amazing Adventure Of MMG's Thunderbolt label has **Delaney & Bonnie's** Accept No Substitute, one of the psychedelic front, Charly has been issuing the International Artists catalogue from Johnnie's Stateside, featuring sampling sleeve designs and artists like **Stanley Dunes** (Power Plant) and **Endie S & C** (Thank You All Very Much). On a more laid-back note are the **Youngbloods**, whose epicomic disc by Earth Music albums are out from Edel. The same label carries their worthwhile **Phil Spector** series with **Al Kooper's** **That's Fit To Sing** and reissues of country-rock gem in **Gene Clark** with **The Gosdin Brothers** from 1967. More classics for Ace becomes due to its reissuing of Lou Alder's Duhalil label, notably Songs Of Other Times (Big Beat) on album devoted to the work of **P.F. Sloan**, author of Eye Of Destruction.

Pride of Place in the British rock sector goes to Edel's double album from the **Goodie Band Organisation** (There's A Bond Between Us/The Sound Of 65), British R&B at its best. Among the most active labels has been Beat Goes On, with its dogged policy of bringing back British beat through **Gerry & The Pacemakers**' **Ferry Cross The Mersey**, **The Hollies**' **In The Hollies**' Style and even the

resurrection of **Man** (Be Good To Yourself/At Least One Day) and the blessed **Edgar Broughton** whose Sing Brother Sing must be top of the Storenhege chart! Nick Lowe and Dave Edmunds fans will want to get **Rockpile's** Seconds For Pleasure, a 1980 album from Charly.

Also not to be missed by psychedelic fans on the International Arty label, but now on Decal, are the two albums by the **Thirteenth Floor Elevators** (which features **Rocky Erickson**), **The Psychedelic Sound Of** and **Easter Everywhere**, plus the first two from stalemates **Red Crayola: The People Of Arable Land** and **God Bless The Red Crayola** (All At One With It) from Edel come. **Clear Spirit**, the 1969 album from seminal group **Spirit**, and one off classics by **Tim Rose** (Morning Glory) and **Clear Light** (Black Boxed) while **The Light Band** (which included **T-Bone Burnett**) has a compilation from its three original albums, interesting also on Edel.

Back to folk, Decal is gradually raising the original **Townes Van Zandt** catalogue originally on Tamato Records, but long unavailable. The first two albums concerned are **Our Mother The Mountain** and **Delta Mama Blues**, while Edel continue with their reissues of **Wainwright III's** early works with **Attempted**, **Mustache** and **Unrequited**. Also on Edel is **The Blues Project**, a compilation of New York folkies from 1955, including **Koerner**, **Roy & Glover**, **Dave Van Ronk** and **Eric Von Schmidt**.

R&B-wise, Edel continues its New Orleans series with **The Wild Sound Of New Orleans** by **Tyson**, the artist now being better known as **Allen Toussaint**, a double album from his **Records of Memphis** and the **Best Sessions** which includes **Myers** by **Willie Mitchell**, and **Fingerpoppin'** — **The Warner Brothers Years** by **Ike & Tina Turner**.

On the rock music front, **Trogan** (inimitable and a clearly reggae history continue with **Musik Is My Occupation**, a collection of ska instruments) by **Don Drummond** and **Dance Crasher** whose 8 tracks take us from ska to rock steady. Also worthy of note are **Top Notes** (Folk Roots) a compilation of British dance music from the successful folk magazine's own label and liberation (live), a selection of Eighties recordings by **Don Drummond** and **Trumpeter Hugh Masekela**.

Finally, in the pop/postaliga category, **Conifer** has issued albums by two top torch singers. **Three Beautiful Words Of Love** follows the career of **Dorothy Squires** from 1945-62, while **Eve Boswell's** Sentimental Journey comprises sessions from 1956-7.

## TRACKING

by Dave Henderson  
**SKINN'S** SECOND LP, *Shame, Humility, Revenge*, is finally released in the UK; this week after nearly two years of legal wrangles over the group's name in the States. Recorded at the same time as *Blud*, *Women, Roses*, it features further collaborations between **Swans members Gira and Jarboe**. The record is only pressed in this form (available on CD and LP through the Cartel) in the UK; in the States it will be remastered and resequenced with the group's debut to make a double set titled *The World Of Skin*. Another big profile release in the album stakes this week comes from **AR Kame** with the album and CD release of their long-awaited 69 album on Rough Trade through the Cartel. Also from Rough Trade, **The Heart Throbs** release their third single, a 12-inch with limited quantities on ghostly blue vinyl featuring **Too Many Shadows** and two tracks (whereas the seven features a merge two tracks overall and comes in "normal" block plastic).

THERE ARE some lasty packages on schedule from el through Pinnacle. It kicks off its latest onslaught with **The Would Be Gods'** single *The Camera Loves*, and that's quickly followed by the group's debut LP of the same name. **The Monochrome Set** have their history re-examined on Westminster *AHAR*, a 14-track vinyl album featuring their finest moments through their ever-productive career. The compact disc equivalent features an additional five tracks and an even longer glowing response can be expected from yours truly.

THE IN Tape label, through Red Rhino and the Cartel, follow **Frank Sidelobott's** Tribute To Freddie Mercury (with additional mentions to the luscious **Kylie Minogue**) with a seven and 12-inch from former **Nightingales** singer **Robert Lloyd**. Backed by a plethora of renowned musicians — who are rather pertinently dubbed **The New Four Seasons** — expect to see Robert entering the more serious turntables in town (now, if only he were a suit).

BRISTOL THRASH BAND, **Chaotic Dischord** release their sixth album, *Very Fuckin' Bad*, which features a pastiche of **Michael Jackson's** *Bad* sleeve, on the Not Very Nice label through Revolver, and *Revolver* also

announces that it is now handling the entire Temple Records catalogue, including releases from **Psychic TV**, **Zos Kia**, **Turning Skiries**, **Very Lights**, **The Reverend Jim Jones** and **Nigel Bourne** And **Soldidy Bate**. **The Circle Jerks'** classic hardcore punk album, *Group Sex*, is submitted to CD and is available on the German Weir System label through Revolver at a UK price. **Sperm Walls** have a 12-inch called *Boy Hairdresser* on Spurt Records through Revolver and it rather noisy and good it is too. It also features legendary cricket commentator **Nery Blotfeld** ... well, whatever **Hex!**

A MYSTERIOUS press release from Ugly Man Records announces the release of **Too Much Texas's** 12-inch only single *Urry On Down*, through Red Rhino and the Cartel. The release that this may well be "the last single release from the label". What can this mean? It's moving into CD? Or perhaps it's decided to call it a day after discovering such popette sounds as **The Desert Wolves**, **The Man From Delmo** and **The Danny Boys**. Our March 1985 correspondent was not available for comment. Meanwhile, **Salvation's** cover of **Donovan's** *Sunshine Superman* on Karbon (through Pinnacle) has been put back to July 11 when the group will be playing selected dates.

CREATION RELEASE the third album from subtly mixed-up wonderkid **Momus** (occasionally aka **Nick Currie**). The tender *Wainwright* develops the tales of infelicitous inter-relations as first portrayed on *Poison Boyfriend* and it'll be available through the Cartel. **Cherry Red** is set to plunge further into the CD market and has a brace of reissues set to go including **Doed Kennedys'** *Holiday* in Cambodia and **Too Drunk To Fuck** singles as CD singles. **Allen Sex Fingers** and **Both**, **John's Children's** *Orgasm* and the label's excellent sampler album of some years back *Follows And Progers* which featured **Thomas Low**, **Tracy Thorny**, **Ben Watt**, **Fat**, **Eyeless In Gaza** and more. **Cherry Red** also has the final episode in its Seeds series released on vinyl. Volume Five is sub-titled *Electric* and features tracks from **Virna Lindt**, **Claudio Nouvoux**, **Richard Bone** and more.

SONIC YOUTH pre-empt the release of the *Whitney Album* in



TIM JONES: apparently *Somebody Famous*

the incarnation of **Ciccone Youth** with a live retrospective collection titled *Sonic Death* which is released in both cassette and CD formats ... but not vinyl. It's on the Blast First label through the Cartel. **Aftaco Deceite** continue to progress with a new single on their own All Or Nothing label through Red Rhino and the Cartel. *The Will Of One* is taken from their critically-acclaimed *The Baby Within Us* *Marches* On album and has been re-recorded and surgically lengthened by 10 seconds. **Somebody Famous** release their debut LP, *The Gift*, on the Reinforce label through Fast Forward and the Cartel. It's an intensely personal view of life in the Eighties, which forgoes the obvious insights and concentrates on a more lubricated rock style.

**MARK E SMITH'S** *Cog Sister* label, through the Cartel, releases a compilation album titled *The Disparate Cognesent* — which features a bizarrely-stained collection of stylish but strange artists from **The Hamsters** to **The Lovethers** with honorable mentions for **John The Postman's Puerto**, **The Obi-Men**, **Boatrice** and **Philip Johnson** along the way.

THE VINYL Solution label has the full-power rawness of **Bolt Thrower** on their debut LP *In Battle There Is No Law* (through Pinnacle). **Derry band, Bam Bam And The Calling** release a new single, *Next Tattoo* on Great through Pacific, and will be doing a short UK tour during July to support.



BAM BAM AND THE CALLING: new single going for the neck



ROBERT LLOYD: spinning a more serious turn

TOP ALBUM

- 1 TRACY CHAPMAN... 2 DOOL SONGS: 11 OF THE BEST... 3 Billy Idol (Keith Forsey)... 4 RUSH... 5 ROLL WITH IT... 6 TANGO IN THE NIGHT... 64 Fleetwood Mac (Backlund/McVie)... 67 POPPED IN SOULED OUT... 7 DIRTY DANCING (OST)... 8 NITE FLUTE... 9 THE COLLECTION... 10 JACK MIX IN FULL EFFECT... 11 HEAVEN ON EARTH... 12 STRONGER THAN PRIDE... 13 WHITNEY... 14 THE HITS OF HOUSE ARE HERE... 15 TUNNEL OF LOVE... 16 MORE DIRTY DANCING (OST)... 17 HEAVY NOVA... 18 BRIDGE OF SPIES... 19 LOVE... 20 MOTOWN DANCE PARTY... 21 PEOPLE... 22 FAITH... 23 INDIGO... 24 THE INNOCENTS... 25 EXU... 26 LET IT BEE... 27 VOICES OF THE BEEHEE... 28 BROTHERS IN ARMS... 29 SAVAGES... 30 KICK... 31 INXS... 32 BAD... 33 MICHAEL JACKSON... 34 HEART... 35 IRISH FAREWELL... 36 TIGHTEN UP VOL 8... 37 THE CHRISTIANS... 38 PROVISION... 39 CONFESSIONS OF A POP GROUP... 40 EVERYTHING... 41 BACK ON THE ROAD... 42 SUR LA MER... 43 THE MOODY BLUES... 44 THE BEST OF OMD... 45 OUTRIDER... 46 SIXTIES MIX... 47 PET SHOP BOYS... 48 VENICE IN PERIL... 49 HEARSAY... 50 RUMOURS... 51 FLEETWOOD MAC... 52 THE CREAM OF CREM CLAPTON... 53 STAY ON THESE ROADS... 54

- 51 REMEMBER YOU'RE MINE... 52 I'M REAL... 53 LOVESEY... 54 WILL DOWNING... 55 FACE VALUE... 56 THE END CHUCKEEOO... 57 INTRODUCING THE HARDLINE... 58 AIN'T COMPLAINING... 59 OUT OF ORDER... 60 THE BLUE... 61 VIVA HATE... 62 NOW!!... 63 DISTANT THUNDER... 64 JULIA FORDHAM... 65 THE COLLECTION... 66 OPEN ALL NIGHT... 67 TSP OF THE SOUND OF PHILADELPHIA... 68 PHANTOM OF THE OPERA... 69 BULLET FROM A GUN... 70 THE JOSHUA TREE... 71 WE MADE THE REASON... 72 THE BEST OF UB40 VOL 1... 73 THE SEA OF LOVE... 74 BORN IN THE USA... 75 NOW THAT'S WHAT I CALL QUITE GOOD... 76 TURN BACK THE CLOCK... 77 FROM SLANGLEY PLAZA TO MEMPHIS... 78 REGGAE HITS VOL 4... 79 NO JACKET REQUIRED... 80 NOTHING LIKE THE SUN... 81 WHITNEY HOUSTON... 82 DIESEL AND DUST... 83 HYSTERIA... 84 DOWN IN THE GROOVE... 85 BABY DRAGON... 86 TIFANY... 87 OURB2... 88 THE CIRCUS... 89 WHENEVER YOU NEED SOMEBODY... 90 JOY... 91 ALCHEMY... 92 KILLING THE GATE... 93 THE SINGING DETECTIVE... 94 DANCING WITH STRANGERS... 95 THE GREATEST LOVE... 96 SEVENTH SON OF A SEVENTH SON... 97 GRACELAND... 98 TELL IT TO MY HEART... 99 TOP GUN... 100 FLOODLAND...

MASTERFILE

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

ARTISTS' A-Z

Table with 2 columns: Artist Name and Record Label. Includes entries like A.A.A., ABBA, AC/DC, ADAMS, AEROSMITH, etc.

Compiled by Geoff Dyer for the BPI, Music and BBC... Key to chart... A = Album, S = Single, CD = Compact Disc, etc.

Table with 2 columns: Artist Name and Record Label. Includes entries like ABBA, AC/DC, ADAMS, AEROSMITH, etc.

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

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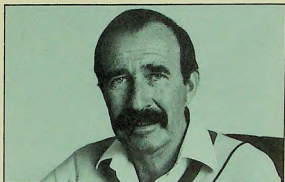
IF IT'S OUT IT'S IN





# The Zomba/SAW mills: so

**While Motown is gripped in the inevitable process of changing hands, many observers would say that it had already lost its heart and its way. Now there are new aspirants seeking to capture that street feel and special family atmosphere of Motown's early days. Yet they don't come from Detroit, New York, LA, or even the West End of London. Zomba is based in Willesden, north west London, and PWL in Borough, south east London, yet both have been making considerable impact on both sides of the Atlantic. Selina Webb tells how**



THE ZOMBA hit factory team (top, left to right): Steven Howard (creative director), Bob Nolan (director, Jive), Jonathan Butler (writer-turned-artist), Mike Noble (Butler's manager) and Clive Calder (chairman), plus group MD John Fruin (above)

**I**N THE Sixties, Tamala Motown churned out dozens of classic pop records, launching the careers of such greats as Stevie Wonder, Marvin Gaye and Snooky Robinson. Operating as a self-contained musical family, with financial and musical independence, Berry Gordy's company matched its talented young discoveries with a tightly-knit team of in-house writers, producers and musicians. No-one could knock the formula, but by the early Eighties Motown had lost its autonomy, many of its key personnel had fallen in line with the industry set-up it had been founded to shun.

Now two small but fast-growing UK companies, PWL and Zomba, are attempting to rekindle the magic of Motown. Both acknowledge their operational similarities to the early days of Gordy's company, but they take a realistic view of tackling record-making the family way.

PWL managing director David Howells is candid about his company's debut to the Motown formula. "We've taken Berry Gordy's blueprint and adapted it for Britain in the Eighties. It's surprising no-one's done it before," he says.

The PWL operation rebuffs accusations that its product is trashy and manufactured, but its conveyor-belt techniques have earned it phenomenal success. "We're proud of what we do," states Howells as he reels off a list of achievements: Kylie Minogue and Bananarama hogging the singles charts, Rick Astley riding high with his debut album, Mandy Smith a staunch presence in Europe ("We'll break her here eventually").

Since Mike Stock, Matt Ait-

ken and Pete Waterman became an item back in 1983 they have written more than 30 hits and produced some 28 others. Claiming to have sold over 35m singles in 1987, they outsell Michael Jackson by at least five to one and Madonna by ten to one on that format. It's a record reminiscent of Motown's Holland-Dozier-Holland, fellow backroom-boys-cum-artists, and the British trio's songwriting skills have recently been acknowledged with three prestigious Ivor Novello awards.

Pete Waterman sowed the seed which is now PWL when, disillusioned with the UK record industry, he met his "all-time hero" Lamont Dozier in the US.

"I used to go round to his house and got very friendly with all the Motown people. I thought, why not start again if Motown never happened?" Several false starts and plenty of luck later (PWL wouldn't exist if the Allied Irish Bank hadn't chosen to go on strike just as Waterman was writing most of his cheques), Pete Waterman Limited had a hit with Divine's 'You Think You're A Man and the company started to show signs of the success which would put it on the tip of every industry tongue just five years after its inception.

**T**oday Howells describes the PWL headquarters — tucked away in a less-than-salubrious backstreet of south London — as a shrine to Motown. Littered with evidence of the boss's passion for cars and trains, the studios are a musical playground, their happy atmosphere punctuated by the distracting Waterman

crescendo, short bursts of Kylie Minogue and the rhythmic pat-pat of tape ops bashing a table tennis ball at each other in the impromptu games room. In this where all those hits come from?

"We've got the family atmosphere of Motown," says Howells. "We try to make the studios as comfortable and relaxing as possible, but when these boys work it's a total commitment — it's a very tight team and everyone's fully stretched. We work on a factory production line basis. We make it fun, happy, exciting but it's still a business."

This factory's nerve centre is the kitchen where a back-slopping "hype board" lists the current chart positions of all releases given the PWL golden touch — anything from the re-mixed Jackson Five single to the Pete Hammond-produced Cardiacs release and Gene & Jim's Shake, published by All Boys Music. Together with the ominous "hit-seeking guided missile" strung from the ceiling in another room, the hype board aims to put the team of 42 into a world-beating "A1 for one and one for all" mood.

And it works. Spurred forward by Waterman's unflagging enthusiasm, the PWL machine knits perfectly to run a speedy production line: singles recorded in three days, mixed in one, studios on the go round the clock, lyrics polished off in minutes, videos made in a day and a half — and a 95 per cent success rate. Everything, from sleeve design (Howells' creative input) to programming the drum machines, is done in-house.

"We've got growing pains but without doubt I have the best staff in the record industry and that's proved by our suc-

cess," says Waterman. "There's no studio in the world with as much talent in it as this building. We do a good job of work and we do it all ourselves."

But the doors haven't been closed to new talent and Waterman stresses his company's commitment to "putting back into the record industry what we take out and creating employment". Youngsters from as far as Australia join PWL on an apprenticeship which can take a keen individual from tea boy to tape op to junior engineer in two years. The best can join the ranks of Phil Harding, Pete Hammond and Daize Washburn as producers and are expected to train other youngsters to fill the gap they have left.

**O**ccasionally, artists follow the same route "to prepare them for the pressures, give them a chance to know the family and understand how the industry operates", as illustrated by the much-touted tale of the teaboy from Newton-le-Willows who became Rick Astley, pop star.

Currently the company is nurturing seven trainee engineers, and that anonymous girl scuttling through the office turns out to be "our latest signing".

While the Motown sound was often billed as "The Sound Of Young America", even PWL record is easily identifiable by its up-tempo dance beat invariable girl (or boy) next-door vocal — surely geared for recognition as its British counterpart. But what of charges that the sound is "too manufactured": lacking in soul and born of a computer? Waterman will tell you that pop music is about fun, dance floors and "ordinary people having a go". He points out that Motown, too, was knocked for its formulaised melodies and clichéd lyrics — but now those songs are remembered with a nostalgic sniff as "great pop records".

Like Motown's famed quality control department, Waterman says strict checks are made on what goes out of the building: "For every track we release there are 10 we didn't," he says. "We're only knocked because the record industry doesn't understand what we're

# Imagining the Motown magic



THE TRIO who set the precedent as backroom-boys-cum-artists, Holland-Dozier-Holland (top left) and the man who started the Motown production line, Berry Gordy (left), are now followed by the UK young pretenders. Meanwhile, Pete Waterman and Matt Aitken (above) clutch one of their numerous awards — just add a little Stack

doing, why we're doing it or why people buy our records. I have to thank the record companies for not liking what we do — we would have been swallowed up by now if they had."

But although Waterman freely admits idolising both Berry Gordy and what Motown did for R&B in the Sixties, he has the good sense to acknowledge the need to depart from the formula.

"The only philosophy where we differ from Motown is that we do outside work and we do give artists to other labels, such as Rick Astley to RCA. We're not greedy in this building, it's not a big endeavour to become another CBS — we need CBS, we need Warner Bros. Our biggest crime would have been to put Rick on PWL. At that time as a label, our resources could never have matched that boy's talent," he says.

Any claim PWL may have on the "British Motown" tag is rivalled by the Zomba group of companies.

Zomba's hit factory has turned the grubby North London district of Willesden into a

lucrative and prolific creative island. The five state-of-the-art Battery Studios are the nucleus for the group's 100-strong team of writers, producers, studio and administration staff who together turned hits for the 17 artists currently signed to Jive, the Zomba record label. Artists including Samantha Fox and Billy Ocean, a dozen producers and in-house writers such as Wayne Braithwaite and Barry Eastmond boost the Motown-style backrock of "a studio background and pool of creative staff" and the team is refreshed by the group's in-house training scheme.

"The advantages of doing everything in-house are enormous," says Bob Nolan, Jive director and general manager. "For a start, it's much easier to keep track of what's happening because everything is literally within walking distance and, cost wise, it is easier to control what we spend. We can experiment, try out things in the studios, put different artists, producers and writers together until we hit on the right combination."

The Motown credits often

show one individual in the role of writer, producer and performer on a variety of tracks and such crossovers are par for the course at Zomba. Before becoming an artist in his own right, Jonathan Butler wrote songs for Jive's Ruby Turner and Billy Ocean, while Martin Page, unsuccessful as a performer, went on to write hits for Starship. Nolan cites Billy Ocean's success as an indication of the strength of the set-up.

"There were more than a few raised eyebrows when we signed Billy because his career was going through a bad patch, but we helped find the right creative people for him to work with. Now he's our biggest artist, the most successful British soul artist and has had three number ones and two number twos in America," he says.

The Zomba Group, formed in 1974 by Clive Calder and Ralph Simon, has grown from its publishing roots to encompass the Battery Studios, Jive (formed in 1982), Bruton Music

**The common thread running strongly through both PWL and Zomba is their desire to keep everything in-house and, as far as possible, controllable**

— a background library music company — a management company, an audio equipment hire service, soundlike library Coombe Music and many smaller subsidiaries. Like PWL, the studios are operational 24 hours a day and if writers have completed their work for a Jive artist, they may be seen in one of the studio's writing rooms, equipped with four-track and synthesiser, writing snippets for The Jingle Zone, another Zomba company.

There is no "Zomba Sound" as such, but Jive's strength is undoubtedly in black rap, soul and gospel music. Its clutch of hip-hop and rap artists (including The Wee Papa Girl Rappers, DJ Jazzy Jeff and Fresh Prince and Boogie Down Productions) rival Def Jam's roster and are enjoying enormous success in the US where Jive was recently acclaimed "the hottest label in the Urban Network US lip sheet. Zomba Music Publishing is equally successful. As well as handling most of Jive's artists, it administers Bruce Springsteen's UK publishing and has recently signed Boys Wonder, writer/producer John Porter and The Wild Flowers to tie-in with significant expansion within the division.

"Our operation is an enlargement of the Motown principle," says group MD John Fruin, who joined Zomba a year ago after 40 colourful years in the music industry, which have seen him head WEA, Polydor and chair the BPI. He says Zomba is run like a good football team, with four old pros and seven runners. "It's a blend of some old experience and younger enthusiasts who don't know any barriers."

"We have looked for and developed a planetary system in which the studios are the sun and all the others are interlinked and rotate around the studio — and we are always looking for other companies to follow the pattern," he explains. This expansion is directed towards the US, where Fruin says Zomba is

looking to duplicate its UK operation.

"We think of Zomba as an international company, the UK is just part of it as far as we are concerned. We are already very successful in records and publishing in America and now we are building studios in New York."

From Jive's early successes with Tight Fit and A Flock Of Seagulls, Zomba is becoming a sizeable, if low-profile, international success-story.

"The reason the way we run is so successful is because each part is integrated with another one, and we're going to try very hard to keep that integrated situation so that everyone is conscious of the other parts of Zomba," he says, admitting that "the bigger we get, the more corporate we get, the more difficult it will be to do that".

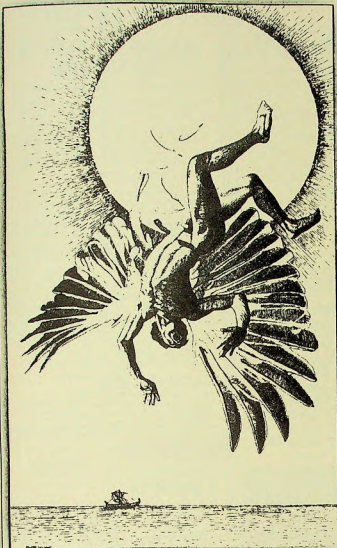
"The big endeavour here is to keep everything broadly in-house. Firstly, if you can do that it's a much more profitable way of doing business, and creatively there's the huge advantage of being based around the studios, a creative centre that can be used and writing rooms where people can just go in and write. It's got to be advantageous."

The common thread running strongly through both PWL and Zomba is their desire to keep everything in-house and, as far as possible, controllable. As they strive to emulate the feats achieved by Motown, they are also mindful of the problems which even that great music corporation has experienced in recent years — profits down, some of its top artists now with other labels, shortage of fresh talent, becoming a target for predators.

It is clear from their own realistic philosophies, however, that both PWL and Zomba have adapted the Motown formula so that they keep their feet firmly on the ground — at street level.



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"We have improved the department greatly and dealers can expect a much better service," he adds.

● COMPACT DISC, video companies are being asked to take part in the UK's first Home Entertainment Dealer Show, at Birmingham's National Exhibition Centre, between August 16-18.

The show will provide a meeting place for dealers and the chance to sample new ideas and products. One of the features is video, cash and carry whereby dealers can purchase various products from the video stands. For more information, contact Matthew Young on (0527) 37303.

● A LONDON Records strike force is making its debut on the road this week. Now each of PolyGram's main labels has its own strike force.

## Counter POINT

WHO SHOULD pay the price for sent-in errors? Surely it is not the dealer's responsibility? says Steve Gibbs, managing director at Pinpoint Music, in Eastleigh, Hants:

■ One thing which does continually annoy me is the process whereby we have to fork out cash for sent-in errors and shortages from the distributors. In both cases, the fault never lies with us. CBS is the only company to be commended by offering Freepost to notify all SIEs. Why can't other distributors, large and small, offer the same service. In the past, I have attempted to reclaim postage and telephone costs from distributors only to be met with almost total blank refusal. Refund requests? "Sorry sir, that's not part of our policy." The distributors obviously keep a record of all SIEs and shortages so is it not impossible for them to calculate the amount they would have to reimburse dealers? So come on boys, play ball and introduce Freepost and Freepost systems asap, or explain why it is not policy to offer any level of reimbursement. ■

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## Dorley's

## DIARY

AS THE music industry collectively starts to scrape unmentionable material off the fan following last week's self-destructing CDs score, manufacturers will start to say "We told you so" to record companies who have gleefully negotiated down factory margins and forced a very few makers, so it is said, to cut corners ... From the interesting facts department: new Arista boss **Roger Watson** went to the same school — Slove — as **Richard Branson**, was once a mad and gave **Roy Orbison** a lift on his scooter. He had two singles out himself as a singer on Parlophone and was nominated for a Grammy along with **Tim Rice** for work on **Joseph And His Amazing Technicolour Dreamcoat** ... Record Merchandisers chief **Mike Sommers** says that if there have been any special arrangements between the distributor and record companies as described in last week's column, he's never heard of them ... With print publishing giant **Pearson** taking a 14.3 per cent (and rising) stake in **Pickwick** — acquired mostly from **Monty Lewis's** stake — he will be retiring as non-executive chairman of the next AGM ... In detailing **EMI Music's** recent successes with the likes of **Climie Fisher** (see p4), **Thom EMI's** chief exec **Colin Southgate** (a music lover, we are assured) had to ask: "Are they boys or girls?" ... Just showing how independent it can be! The day after a predictable rubbishing for **Aida** from *The Independent's* opera critic, the paper published an enthusiastic editorial in praise of opera for the masses ...

THIS IS no hype: **Godfrey Rust** has resigned as chart manager of Gallup on what he describes as "entirely amicable" terms. Gallup director **Graham Dasset** says he and **Rust's** deputy **John Pinder** will be absorbing his duties for the time being ... What could **MCA's Tony Powell** have been doing up at CBS Aylesbury, one wonders? ... "More overheads," cries **China MD Derek Green** as he takes on **Adrian Sear** — formerly director of promotions at **Polydor** — as general manager ... Best wishes for a speedy recovery to **EMI's Ted Harris** (see p4) ... Sad to report the death of **Flexi Records MD Fred Dennis**, remembered for his stint at **Ornet**, **CBS and Sound For Industry** ... **MTV Europe's** sales director **Zed Zawada** has left the station and is reportedly racing bikes in Japan ... **Henry Hadaway** — responsible for picking up *The Birdie* Song in 1981 — reckons he has done it again by acquiring the rights to the hit version of **Bamboleo** by **Los Reyes**, which is knocking them dead in sun spots across Europe ... Who might be engineering a takeover of **K-tel**? ... **Virgin Vision MD Mike Watts**, hosting a splendid product launch aboard the **Thames motor cruiser Edwardson** (owned by **Richard Branson**), described the English "season" as consisting of **Ascot, Wimbledon, Henley**, a day at **Lord's** and "for those who really have a lot of money — a **Michael Jackson** concert".



HEEPS OF fun: **Uriah Heep** tout the success of their concerts in the Soviet Union and the commemorative album released this month.



MERRY MEN: **Deep Purple** held a fancy dress party to celebrate the release of their new album **Nobody's Perfect**.



ROCK AND roll high jinks: The **Ramones** entertain the crowds at **HMV Oxford Street** in support of their **Ramones Mania** album.



A MODEL friend: **Jerry Hall** and friend (centre) meet up with **Sweethearts Of The Rodeo**, during the **Route 88** festival.



SILVER LINING: The stars turned out and the music business dug deep into its pockets to produce a record sum from the 1988 **Silver Clef Luncheon** in aid of the **Nordoff-Robbins Music Therapy Centre**. **Paul McCartney** was presented with the **Silver Clef** award for "outstanding achievement in the world of British music" by **George Martin**, while **Wet Wet Wet** received the **HMV-sponsored "newcomers"** award. **Koo Stark**, **David Essex** and **Phil Collins** helped out with the raffle which, along with the auction and ticket income netted a record £220,000 to help fund the charity's future development.



MEET YOUR mates on **Route 88**: **WEA UK** chairman **Rob Dickens** (left), **WEA US** Division deputy **MD Roy Still** (centre) and **WEA US** Division **MD Paul Conroy** (right) joined country star **Randy Travis** and his manager **Lib Hatcher** after **Travis' Royal Albert Hall** show.



ANOTHER PLAQUE on the wall: **Pink Floyd**, **EMI** Music executives and officials of **Versailles** commemorate the band's concert in the city with a special plaque ceremony.



MORGAN WORDS can say: **Mel's** **Morgan** is delighted to have the company of **EMI** staff and executives after her **London** shows.

## UNDERWORLD

## UNDERNEATH THE RADAR



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