

MUSIC WEEK



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Our Price free to go national with Virgin

THE EXPANSION of Our Price across the UK is running at full speed this week following a decision by the Office of Fair Trading not to impede the chain's acquisition of 74 Virgin stores.

Officials have decided that the sale of the smaller Virgin outlets to what is already the UK's largest specialist music retailer is not against the public interest. They will not now be recommending that the deal be investigated by the Monopolies and Mergers Commission despite the stated disquiet of the BPI.

Asked for their opinion by the fair trading department, the record companies stated: "Concern is ex-

pressed at the consequences of such a retail development on record companies and the consumer." The BPI went on to say that the Virgin stores link with Our Price and parent company W H Smith would lead to a concentration of retailing power that could be abused.

However, now that this argument has effectively been dismissed by the officials, Smiths' managing director Malcolm Field says: "I wouldn't say we have power; we have influence. But, if we do a good job — which I think we do — and we continue to do that we can grow the business for everybody." Field is adamant that the only

reason the Office of Fair Trading examined the acquisition was because it was asked to do so. He claims the new group falls significantly short of the office's automatic trigger point of a 25 per cent market share.

At Smiths' annual results announcement last week, it was stated that Our Price's sales were up 29 per cent on the previous year, with established shops showing a rise of 16 per cent. Asked by MW what market share this represented, Brooks declines to elaborate, but says: "We are urgently working on the details. I am confident that the needletime nut is finally cracked."

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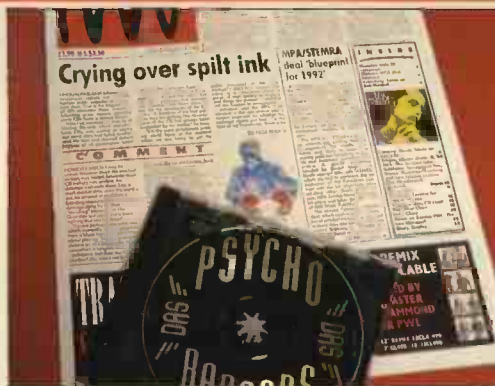
Enigma variations on needletime

AN ENIGMATIC hint is being dropped that an end may be in sight for the long-running needletime dispute between record companies and the ILR network.

Phonographic Performance Limited chairman John Brooks comments: "When the Association of Independent Radio Contractors

turned down our latest offer, I was depressed for a week. The problem seemed insoluble. Then, suddenly, the solution was staring me in the face."

Brooks declines to elaborate, but says: "We are urgently working on the details. I am confident that the needletime nut is finally cracked."



NICE TO see Music Week's suggestion taken up. Das Psycho Rangers manager Merck Mercuriadis thought "lifetime guarantee" stickers for CDs was a good idea and has placed them on copies of the group's latest release Love Terminator, through PRT.

R1's 'user-friendly' playlist

RADIO ONE's playlist system is being brought into the spotlight this week as the station seeks to assure the rest of the music industry that its computer-based programming does not hide anything sinister.

In the wake of recent criticism (MW, August 20), Radio One is keen to point out that its output is guided more by creative considerations than by any formula for playing records.

Says head of planning and pre-

sentation Dave Price: "The computer does the groundwork for the shows but no computer would ever be tolerated that told producers what to do. Our system is 100 per cent flexible."

The playlists are drawn up at the beginning of each week by a panel of producers and executives. "It's a very democratic process whereby each producer is asked to put forward suggestions," Price explains. "We go round the table like that for a couple of hours and after a fair bit of argument we end up taking off the records that are sounding a bit tired on the air and replacing them with fresher stuff."

"I know some cynics won't believe me, but I can assure them that that is really how it works."

The final list of 60 records is then allocated to the A, B and C lists. An A listing is intended to equate to 17 to 21 plays a week, a B listing to between 10 and 15 and a C listing to between one and six. The computer, programmed to acknowledge style and suitability for use of

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MALCOLM FIELD: 'We have influence, not power'

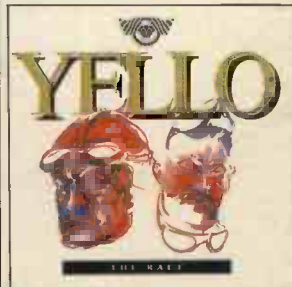
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PPL: ILR speaks softly but carries a big stick

DISCREET PRESSURE is being applied by ILR stations to indie labels in a bid to persuade them to leave Phonographic Performance Limited.

Informal promptings are often made to promotions staff and it is regularly suggested that quitting PPL could lead to more airtime for the label's product.

One pluggie who deals exclusively with indie product, but who declines to be named, comments: "It does go on in terms of gentle influence and indirect pressure. You are more likely to get the evening play if you are non-PPL. But, there is certainly no concerted campaign to persuade labels."

Several labels contacted by MW

say, though, that they have experienced a consistent argument from the radio stations. None is prepared to be named publicly, but one managing director says: "They let you know the carrot is there, and the stick comes when they start talking about how tight their budgets are. I've heard much the same story from stations right across the country."

One label that has never been a PPL member, Music For Nations, feels there are advantages to a go-it-alone philosophy. Says general manager Gem Howard: "It must benefit our records. While no station is going to refuse to play the number one record, when it

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TURNING UP THE HEAT

THE SYSTEM

DAVID LEE ROTH

CHER

COMING TO AMERICA

DAMN GOOD/STAND UP

SKIN DEEP

THE HIT DANCE THEME TO THE SMASH EDDIE MURPHY MOVIE

APPEARING LIVE IN THE U.K.

THE NEXT HIT FROM A SENSATIONAL SINGER



A9320/T



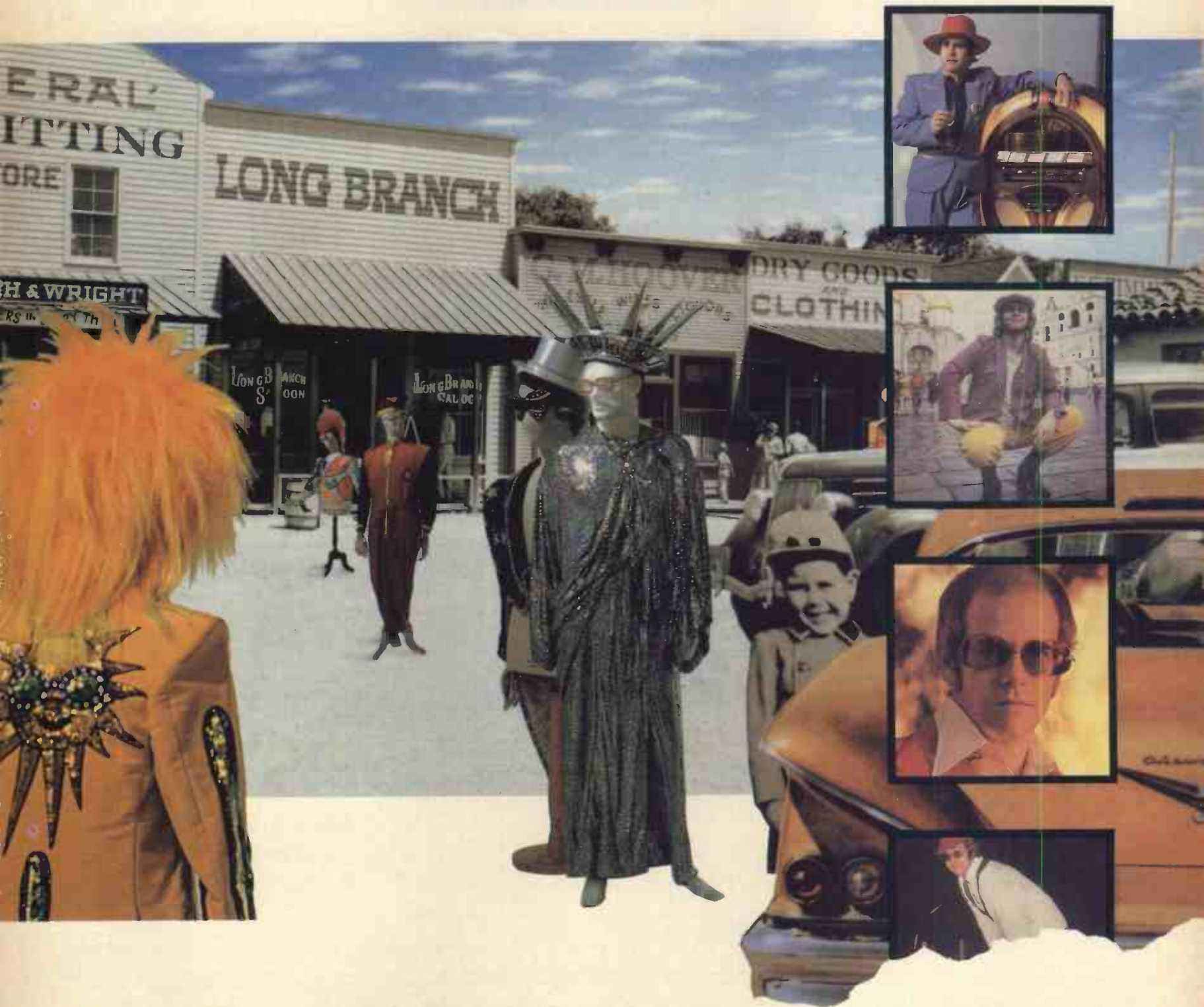
GEF 44/T



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Apathy in the UK

PLANS FOR a music industry-only trade show at the National Exhibition Centre near Birmingham have been put on ice because of what is said to be apathy from record companies.

Though not saying so publicly, the centre management is unhappy at the response it has received from all sections of

the music industry over plans to give them their own event and over the reaction to last week's Home Entertainment Dealer Show.

The exhibition sales staff say they were met with an across-the-board lack of interest when they contacted record companies with a view to running what would have been a mini-Midem. The music-only fair would have been an opportunity for trade and would have been augmented by associated events but despite the similarity of its projected format to that of the Cannes show, the NEC management shies away from any comparisons between the two.

However, the project now looks unlikely in the near future following the almost total absence of music industry representation at HEDS. Only shopfitter Lift UK was apparent with music-associated product among the 44 video-orientated exhibitors.

Says event spokesman Matthew Young: "Obviously the music industry does not want to talk to the dealers. We approached many people in compact disc and CD Video and we were met by apathy."

He adds that the majority of visitors to HEDS were video store owners in search of cheap product but feels that the small number of exhibitors will mean a re-appraisal of the event.

"For it to carry on in this format there has to be change, and involvement from the computer industry and the music industry," he asserts.

Young points out, though, the extent to which the NEC is committed to the concept. "We believe in it strongly," he says. "The whole fact that it has gone ahead despite the low turnout of exhibitors shows that the NEC is right behind it."



THE ONLY overtly music-orientated stand belonged to Lift UK



S-EXPRESS: fly into Wee Papa Girl Rappers

Rap attack

STYLUS IS mounting a £1/4 TV campaign in support of Rap Trax, a 20-track compilation of house and rap hits. The promotion breaks in Harlech and Yorkshire on Monday (29) before rolling out nationally.

Dealer priced at £4.86 (compact disc £6.99), the album includes Yazz And The Plastic Population's The Only Way is Up, BVSMP's I Need You, S-Express's Superfly Guy and Wee Papa Girl Rappers.

A SINGLE from Belinda Carlisle (right), World Without You, is being released by Virgin on August 30 to tie in with her UK tour.

LAUREN SMOKEN's debut album on Loop Records is being advertised in *Sounds*, *Q*, *Kerrang!*, *NME* and *RAW*. Distribution is through EMI/Supertrack.

PHONOGRAM IS releasing a single from Kiss, Turn On The Night, this week to capitalise on their appearance at Donnington.

DEAN FRIEDMAN will be promoting his new single on Arista, Summer Holiday, on a UK tour which runs until September 4.

A&M LABEL Breakout is releasing a single from Stetasonic, All That Jazz, to tie in with a seven-date tour beginning on September 24.

PARLOPHONE IS to release an album from Crazyhead to tie in with their tour during September.



NO IMPORT licences will be granted under the BPI/MCPS joint import licensing scheme until further notice for the following: Salt 'N' Pepa, Shake Your Thang (Next Plateau NP 50077); James Brown, Mother Lode (Polydor 837 126).



THE DOORS open at HEDS for the waiting visitors

Musicom come across

IN ANTICIPATION of a single European market, French organisations Musicom (The Music And Communication Marketplace) and MARS (Marketplace of International Live Entertainment) are launching an annual industry event in October.

Musicom 88 aims to bring together record companies, music publishers, radio stations, programme producers, advertising and communications agencies and artists from all over Europe in an effort to address the needs and expectations of 1992. The programme of seminars has yet to be finalised but there promises to be a heavy emphasis on radio and A&R.

The show runs from October 11-15 at La Villette in Paris. Further information can be obtained from Judy Lipsey at Lipsey Meade on 01-434 3655.

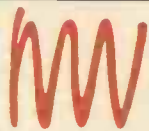
Directory

RECENT MOVES: The Rocket group of companies to 32 Galena Road, London W6 0LT (01-741 9933; fax 01-741 3938; telex 265870) ... MCM Networking to 3 Vere Street, London W1M 9HQ (01-493 5818; fax 01-493 5365) ...



STETASONIC: Jazzing it up

MUSIC WEEK



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Growth rate levels at 20pc

THE GROWTH rate for the recorded music market has levelled out at 20 per cent a year, according to the latest trade delivery figures released by the BPI.

In the year to June, the total value of trade deliveries was £560m, compared with £468.2m in the previous 12 months. However, the growth rate appears now to be stable at 20 per cent having dropped from 24 per cent for the year to March.

The second-quarter figures show that the only significant growth areas are now compact disc albums and singles. In the period, CD accounted for four per cent of all singles sales, with a steadily increasing proportion of three-inch discs among them.

Demand for 12-inch vinyl singles appears to be steady but a further decline in the seven-inch sector meant that the total singles market has lost 2m units over the year to stand at 62m for the 12 months ended June. Value, though, was up five per cent to £78.7m.

PPL: ILR speaks softly

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comes to a new release and they have the choice of two, they might pick yours if you're non-PPL."

PPL chairman John Brooks comments: "Choice is one thing, pressure another. You might think independent stations would give local indies a fair crack at airplay, if only to fulfil their much-vaunted public service responsibilities."

Brooks invites any labels who have been pressurised to write to the Monopolies and Mergers Commission which is currently considering PPL's future. He says PPL would be happy to offer confidential assistance with addresses and telephone numbers.

He concludes: "Leaving PPL isn't the guaranteed path to airplay. One company gave up its PPL income only to find it was getting no more new release plays than before."

Our Price to go national

► FROM PAGE ONE

sents for the Our Price/Smiths/Virgin grouping, Field replied 22.5 per cent, the same figure that the company supplied to fair trading officers. Smiths says the figure is based on BPI statistics.

Earlier, group chairman Sir Simon Hornby said the Virgin stores were being quickly changed

There was a similar increase in value in the black vinyl album market, to £149.6m despite a four per cent drop in unit volume.

The size of the re-recorded cassette market appears to be stable at about 75m units per annum but value has increased significantly and was up 20 per cent at £196.9m for the year. Says the BPI: "The increase in average trade prices of 16 per cent was a reflection of the confident pricing strategies at the top end of the market."

The organisation adds: "Well-paced expansion in the CD market now indicates that by the end of 1988 total volume will be between 27m and 28m units. The 74 per cent increase in unit volume in the year to June gives a current annual rate of uptake of 22.3m units."

EMI-Woolies settle in silence

THE TWO sides in the EMI-Woolworths dispute are keeping quiet this week about the settlement of a row which saw the record company's product barred from the chain's shelves for 24 weeks.

The only official comment being made is a short, joint statement which says there will be no changes in pricing policy or price increases as a result of the settlement.

Normal trading resumed immediately after the conclusion of top-level talks between the two companies, with Woolworths anxious to stock up on EMI chart product before the weekend peak sales period.

MW understands that the dispute was caused by EMI seeking to regularise all its trading terms in line with EEC legislation. This focused attention on the role of Woolworths-owned Entertainment UK (formerly Record Merchandisers) and its third-party accounts.

to the Our Price format. He commented: "Productivity, that is sales volume per square foot, was much less under Virgin than it will be under Our Price."

"The Virgin stores are all prime sites and a lot have Our Price over the door already. We can do a great deal to improve their profitability quite quickly."

He added that Our Price's profits had doubled in the space of 12 months, although he declined to give exact figures. Overall, the Smiths group made a record pre-tax profit of £70.6m in the year to May 28.



IRON MAIDEN: not likely to be beside the seaside

User friendly

► FROM PAGE ONE

each record at certain times during the day — "nobody wants a heavy metal song over breakfast" — then allocates eight records to each half-hour of the daytime shows.

It is at that point that the producer's judgment takes over. He will decide what order those records should be played in, which should be dropped if there is insufficient time and which ought to be omitted for the sake of continuity and smooth running of the radio programme.

"Whether or not a record deserves to get a play is something that is just about lowest in the producer's mind," Price asserts. "We pay £90 for every record we play and we think we have the right to play whatever we want. The editorial right is absolute and we stand very firmly on that."

Price answers the criticism that Iron Maiden's *The Evil That Men Do* received less plays than might be expected for a B-listed single by saying that the programmes it was dropped from were seaside roadshows. He contends that a heavy metal song is inappropriate for a crowd in holiday mood.

Night grows longer

THE SCOPE for television exposure of new talent is getting a substantial boost with the ITV companies' decision to take Night Network around the country.

The overnight, music-based service will be seen throughout the UK from September 2 — except in Central — and producer Jill Sinclair says: "With four networked hours every week, it means that in terms of our music policy we can't say no to anybody."

"We can accommodate mainstream pop artists as well as the sort of artists that are never normally seen on television in daylight hours."

An advantage for the programme, Sinclair maintains, is that at the time it is shown — between 2 and 4 am — the target audience of 16 to 24-year-olds are watching without parental interference. "The rest of the time they are competing with their parents for control. It's the first time in the day when they can sit down and watch what they like," she adds.

Asked about Night Network's success in airing new talent in the year that it has been operating in London, Sinclair points to the group Hothouse Flowers who made their UK television debut on the show.



TONY CARNE has been appointed marketing general manager at MSD Holdings. He will be responsible for both audio and video product. Carne was previously marketing manager for sell through product at CBS/Fox.

World BRIEFING

WASHINGTON DC: New US trade legislation could mean \$100m or more in annual sales for the record industry, according to RIAA.

The new bill provides for penalties equivalent to the losses of US companies due to piracy. It also allows for impositions of tariffs, quotas, suspension or withdrawal of trade agreements in the absence of change on the part of the offending nations.

CHICAGO: Elvis Presley songs and two each by the Beatles, Creedence Clearwater Revival and the Rolling Stones are among the all-time Top 40 favourite jukebox singles in the US.

The list, compiled by the Amusement Operators of America, a trade association, features only six songs released later than 1970.

AMSTERDAM: The Netherlands' pirate radio stations face an uncertain future following a July 28 ruling by the Amsterdam Court of Justice forbidding two local traders from continuing to advertise on unauthorised stations.

The court cautioned that if they disobeyed the order, they would risk a \$2,500 fine. Many other shops and businesses are expected to pull out of advertising deals with the pirates as a result.

LOS ANGELES: Capitol Records is to release a box set of all 15 Beatles studio albums in October. Twelve of the 15 will be out in their British versions and two others are compilations of singles not available on albums.

MONTREAL: Canada's largest manufacturer of recordings, Cinram, has bought PolyGram's tape duplication plant just outside Montreal. The purchase gives Cinram a foothold in the eastern Canada market and may provide a platform for an eventual assault on the north-eastern US. Cinram has made several purchases in the past year, most notably Praxis Technologies, a company that was competing for business in Toronto.

TOKYO: MTV Japan has been launched here to a potential audience of 30 million people in 10 million households. MTV will broadcast five hours a week with a mixture of local productions and American shows.

LOS ANGELES: The Prince's Trust Gala 1988 will be aired in the US by The Disney Channel, a children's cable network. Rights were sold by Radio Vision International which is handling worldwide broadcast sales.

No.1

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Produced by **COLDCUT**



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'End is nigh' for classical LP

CLASSICAL DEALERS are generally backing Deutsche Grammophon's decision to go compact disc only in January and believe the death of the classical LP is just around the corner.

Many specialist retailers say that classical CD sales are rapidly overtaking sales of LPs. "Most of our profit comes from that," says David Denis at City Radio in Cardiff. "I think it will be a good move to get rid of those other formats. You don't need LPs when CDs take such

prominence.

"I suppose the public should have a choice, but for me it is a much easier product to sell because it is more robust and there are no faulty returns," he adds.

John Hancock at Farringdon Records in London says CDs make up 70 per cent of his sales. "Records are only about 10 per cent. I think this move has been on the cards for about a year and I don't think it will hurt that much although record and tape buyers will be

cross," he says.

Mike Sweet, at Paul Roberts Hi-Fi in Bristol, also believes the move to CDs is inevitable. "It is just purely progress. I think it is about time, but obviously the market forces were such that it was not viable until now," he says.

But Mike Roberts, manager of Circle Records in Liverpool, says he will have many customers who will be disappointed by the news. "We still do very well with records with a ratio of about 60 (LPs and tapes) to 40 (CDs)," he says.

"I think many of my customers will be surprised, I think a lot of them thought that records would last for at least another five years.

"There are a lot of collectors out there aged about 50 to 60 who don't want to change. They won't want to switch to CDs straight away so Deutsche Gramophon is bound to suffer a loss," says Roberts.

Nigel Lines, manager of Covent Garden Records — which contrary to its title now sells only CDs — says the change will have no bearing on the shop.

"It has been something we have been expecting but it will not affect us in the slightest," he says. "It is inevitable and I would expect the other companies to follow suit. Once they have, that will be the end of the road for the LP."

REP OF THE WEEK



COLIN MILLER is CBS rep for south and south-west London. He lives near Croydon and has been with the company since 1977.

Miller says he has an insight into both performing and the marketing side of the music industry through his activities as a "freelance drummer".

"I feel that regular calls combined with an understanding of dealers' individual requirements can really bridge the gap between retailers and record companies — we need each other."

Counterpoint

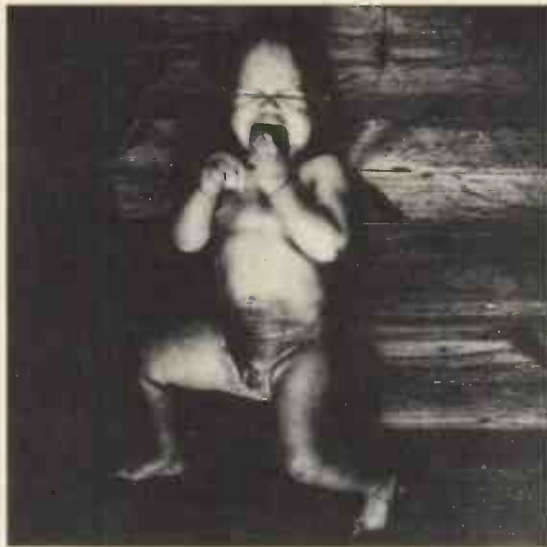
THERE IS a way to get 100 per cent success from chart return shop machines, says Bruce Keachie of Round Sounds in Wishaw, Scotland:

"So Woolworths want to hand back their Gallup machines and the question is asked — 'How useful are the machines to the independent dealer?' It is pretty well accepted that national multiples like Woolworths etc probably only punch in sales when they remember and I doubt if their success rate is anything like the 80 per cent quoted by independent Track Records. Why not 100 per cent success? For five years, we have used a record Manager computer system which gives us total control over stock, returns, sales etc, as long as every record sale is punched through. Surely this must be more attractive to Gallup to get all of a shop's sales, not just the ones the dealer or multiples remember to punch in. The chart is made by the public's buying trends — not Woolworths' stocking policy."

● Air your views through Counterpoint by contacting Jeff Clark-Meads at Music Week.



THIS IS HMV Oxford Street's new-look ground-floor showroom which has been refurbished with 20 new speakers. The room, which caters mainly for vinyl discs, was totally redecorated at the same time



ultra vivid scene

SIDE 1/SHE SCREAMED/SIDE 2/WALKIN' AFTER MIDNIGHT/NOT IN LOVE (HIT BY A TRUCK)
(DEDICATED TO HANK WILLIAMS & MARQUIS DE SADE)



12" E.P. BAD 806 & C.D. SINGLE BAD 806 CD



PIXIES

gigantic/river euphrates

12" E.P. BAD 805 C.D. SINGLE BAD 805 CD

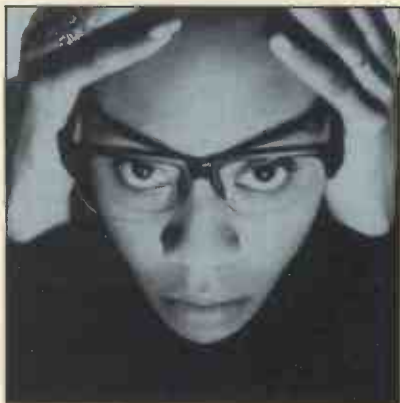


KING OF SOUL

THE WOLFGANG PRESS

bad 804 12" ep





GAIL ANN DORSEY



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MUSIC VIDEO

MUSIC VIDEO

Chart Show's leg-up for the unsigned

A NEW perspective is added to Channel Four's The Chart Show this month with a trial run of in-house promo videos featuring unsigned bands. Make Or Break will showcase an artist and the accompanying video will be paid for by Channel Four and produced by the F-Mix video company.

The programme's executive producer Keith Macmillan says the idea came from one of their regular production meetings. "It is part of an experiment to see whether we should make our own videos in special cases," he says. "It is also an attempt to broaden The Chart Show's trawl of bands on show. We are looking to give bands a leg-up."

Macmillan says the bands, the first of which was River City People, will be effectively employed by Channel Four but the company will keep the copyright on the video. The producer is unwilling to say how much will be spent on each video but adds that the money will come out of a lump sum deal with the production company.

Macmillan believes the project could be very fruitful. "I think we would like to take the view that if it goes well then we would like to make a video whenever we hear a track that we like that does not already have a video," he says.

"If the bands are then picked up by record companies and the songs are hits — that is our goal."



GREG MUSUAK directs Maxi Priest's new video for *Goodbye To Love Again*. The video was made on location in London shortly after Musuak completed the latest Kim Wilde video which was shot on the Michael Jackson tour in Berlin and at Jacob Street Studios in London. Musuak works through the AWGO production house.



Chart Show people (left to right): Keith Macmillan, Flora Andrews and Philip Davey

1	1 12	MICHAEL JACKSON: The Legend . . .	Videa Collection
		Compilation (22 tracks)/55min/£6.95	MJ 1000
2	2 13	MICHAEL JACKSON: Making Thriller	Vestron
		Compilation/1hr/£6.95	MA 11000
3	4 5	NOW THAT'S . . . MUSIC VIDEO 12	PMI/Virgin
		Compilation/1hr/£6.95	MV NOW 12
4	3 9	MADONNA: Ciao Italia . . .	WEA
		Live (16 tracks)/1hr 40min/£7.80	9381413
5	5 6	DEF LEPPARD: Historia	PolyGram Music Video
		Compilation (18 tracks)/1hr 30min/£10.42	041 684 2
6	7 22	WET WET WET: The Video Singles	Channel 5
		Compilation (5 tracks)/25min/£6.95	CFV 05662
7	6 3	INXS: Kick The Video Flick	Channel 5
		Compilation (6 tracks)/30min/£6.95	CFV 07452
8	9 5	GENESIS: VOL 1	Virgin
		Compilation (11 tracks)/55min/£6.95	VD 329
9	8 5	GENESIS: VOL 2	Virgin
		Compilation (12 tracks)/57min/£6.95	VD 330
10	NEW	U2: Under A Blood Red Sky	Virgin
		Live (12 tracks)/1hr 1min/£6.95	VD 045
11	12 8	LED ZEPPELIN: The Song Remains . . .	WHV
		Live (9 tracks)/2hr/£6.95	PEV 61389
12	NEW	AC/DC: Let There Be Rock	WHV
		Live (13 tracks)/1hr 34min/£6.95	PES 34073
13	19 6	MAGNUM: Wings Of . . .	PolyGram Music Video
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		Compilation/1hr 30min/£7.80	MNV 99 1152 2
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		Live (19 tracks)/2hr/£6.95	CFV 01292
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		Compilation (25 tracks)/1hr/£6.95	SV 0855
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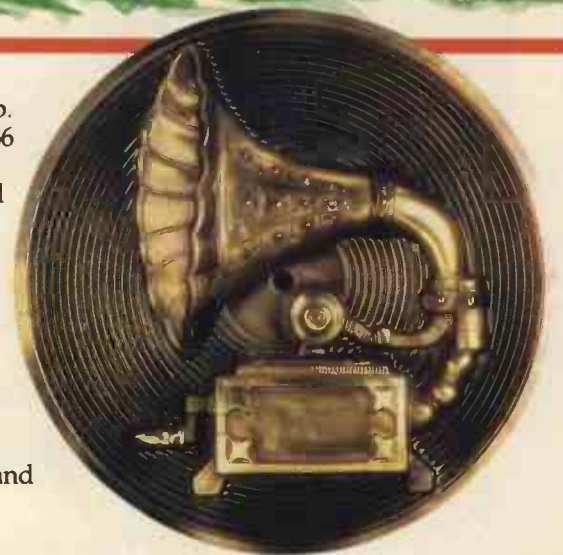
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2	17	ALBINONI ADAGIO/PACHELBEL CANON	Deutsche Gramm Herbert Von Karajan/BPO 4133091/4133094 (F)
3	2	VIVALDI FOUR SEASONS	L'Oiseau Lyre Hogwood/Academy Ancient Music 4101261/4101264 (F)
4	3	ELGAR CELLO CONCERTO/ENIGMA VARIATIONS	CBS Jacqueline Du Pre/Barenboim CBS76529/4076529 (C)
5	-	HOLST THE PLANETS	Deutsche Grammophon Herbert Von Karajan/BPO 2532019/3302019 (F)
6	6	ELGAR CELLO CONCERTO	Philips Herbert Von Karajan/BPO 4163541/4163544 (F)
7	5	SIBELIUS SYMPHONIES	HMV Reflexe Simon Rattle/CBSO EL7497171/EL7497174 (E)
8	4	ANDREW LLOYD WEBBER REQUIEM	HMV Domingo/Brightman/Maazel/ECO ALW1/TCALW1 (E)
9	14	GRIEG PEER GYNT/SIBELIUS PELLEAS	Deutsche Gramm Herbert Von Karajan/BPO 2532068/3302068 (F)
10	-	BEETHOVEN SYMPHONY NOS 1 & 6	HMV Reflexe Roger Norrington EL7497461/EL7497464 (E)
11	10	ARIAS BY VERDI & DONIETTI	Decca Classical Luciano Pavarotti 4170011/4170014 (F)
12	-	SIBELIUS SYMPHONY NOS 4 & 6	HMV Simon Rattle/CBSO EL7477111/EL7477114 (E)
13	-	GILBERT & SULLIVAN: HMS PINAFORE	HMV Malcolm Sargeant/GFO EX7495941/EX7495944 (E)
14	-	HOLST PLANETS	Telarc Andrew Previn/RPO CD80133 (CON)
15	-	FRENCH IMPRESSIONS	Virgin Classics Paul Tortelier/ECO VC7907071/VC7907074 (E)
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17	11	MOZART MASS IN C MINOR	Philips Gardiner/Monteverdi Choir/EBS 4202101/4202104 (F)
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19	-	MOZART HORN CONCERTO	Decca Classical Barry Tuckwell/ECO 4102841/4102844 (F)
20	-	TCHAIKOVSKY SYMPHONY NO 6	Deutsche Grammophon Herbert Von Karajan/BPO 4232232/4232234 (F)

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CLASSICAL

Chandos goes it alone

by Nicolas Soames

JUST SIX months after changing its distribution from Harmonia Mundi to Pinnacle, Brian Couzens' much admired English classical label Chandos is on the move again.

But unexpectedly, the label is to set up its own distribution network, with just four reps covering the country in addition to its tele-sales department at the Chandos HQ in Colchester which has been in operation handling the major classical accounts for some time.

"Brian has had it in mind that Chandos could do its own distribution, and when he felt that after six months Pinnacle had not come up to expectations, he felt it was the perfect opportunity to try it," says Andy West, Chandos sales and marketing manager.

Pinnacle ceases to handle the Chandos account on September 1, and enquiries about the 300 titles in the catalogue should be made

to Chandos House, Commerce Way, Colchester CO2 8HQ, Tel: 0206 577300.

West felt that the problems with Pinnacle may have been integral to the problems of independent classical distribution.

"We looked after 80 accounts through our tele-sales, but the sales figures on the accounts handled by Pinnacle were not as we had hoped perhaps because the Chandos label gets diluted when it is produced in a classical presentation with others, even if it is presented first."

Initially, the Chandos distribution service will sell just Chandos material, allowing the reps to work on back catalogue promotions, as well as the new releases.

But it is possible that Chandos will consider taking on other labels in the future, for even with just four reps — covering the north, west, east and London — it will be a costly business.

Dorothy Howes, classical marketing manager, Pinnacle, says that she is "naturally disappointed" with the decision of Chandos to leave after just six months. "I thought things were not bad considering that summer is not the best time for business, and I don't think they are going to find it any easier on their own."

Despite changes at Pinnacle — Mike Spring who ran the classical section left in August — through mutual agreement — the company still has a strong classical portfolio, with ASV and Hyperion, as well as imported labels such as Claves (Switzerland), Auvidis (France) and Thoroson (Germany).

And Pinnacle received support from ASV. "Our sales have rocketed since we moved to Pinnacle two years ago, and we remain pleased with what they are doing for us," says Neil Heyland, ASV.

Showboat gets star treatment

SHOWBOAT, the Kern-Hammerstein musical which contains the hit songs Old Man River and Only Make Believe, is being given the full opera star treatment by EMI with a September release backed by a substantial marketing cam-

aign. The recording project is another in the genre created — in the 1980s — by Bernstein's West Side Story for DG, and followed up by South Pacific on CBS, and My Fair Lady on Decca.

Though none matched the extraordinary sales figures achieved by Deutsche Grammophon, the cross-over projects have still sold well and EMI is hoping to capitalise on the forthcoming Christmas market.

But the company has gone to some pains to ensure that their recording is not just a result of the meeting of a few stars in Abbey Road. It has been masterminded by John McGlinn, the conductor who directed two previous EMI recordings, Gershwin Overtures and Kiri Sings Gershwin, and he has used his specialist knowledge to research the complex history of the musical to produce a recording based on "the original long-lost full score."

The recording runs for over three hours 40 minutes, and in-

cludes all surviving music ever associated with Showboat, including songs dropped prior to the opening nights. The main roles are taken by Frederica von Stade, Jerry Hadley, Teresa Stratas and Bruce Hubbard, and they are backed by the London Sinfonietta.

The three unit set will be formally launched by EMI on September 30, with a boat party attended by the stars on the Thames, broadcast live on Radio 2, although the product is planned to be in the shops by September 26. Just how much EMI is concentrating on cross-over appeal can be seen by the easy-to-remember numbers CDRIVER1, RIVER1 (3LPs) and TRIVER1 (tape).

The marketing campaign is varied. A Granada TV film of the making of the album is scheduled for later in the year which will give the project an extra impetus. But initially, the promotion is based on an ad roster that includes national press and nationwide British Rail posters.



FREDERICA VON Stade and Bruce Hubbard: stars of Showboat

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4	THE PAVAROTTI COLLECTION	Stylus Luciano Pavarotti SMR8617/SMC8617 (STY)
5	THE COLLECTION	Stylus/RCA Placido Domingo SMR625/SMC625 (STY)
6	GREATEST LOVE SONGS	CBS Placido Domingo CBS44701/4044701 (C)
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REPERTOIRE GUIDE



BEETHOVEN (from a painting by Bildris von Schimon)

when seen in terms of its historical development.

The symphony grew out of the orchestral suites and divertimentos of the late baroque period. In the mid-18th century, symphonies were churned out by the thousands almost to a set formula. That was the way Haydn (1732-1809) and Mozart (1756-1791) started, but between them they ennobled the form into a grand vehicle, Haydn with a distinctly human elegance and wit, and Mozart with artistic transcendence.

Beethoven (1770-1827) opened the floodgates for the 17th century. Using progressively larger forces, and writing longer works — No 3, the Eroica, lasts some 50 minutes — he broke out of the technical limitations of the 18th century. He marked the birth of the ego in western music: in the Eroica, and the great symphonies that followed, culminating in No 9, the Choral Symphony, he as-

IN THE whole of classical music, there is probably no better-known short theme than the famous opening of Beethoven's Symphony No 5. Just four notes, it is remarkably concise and economical, yet the genius of Beethoven builds it into a magnificent allegro movement, and then into one of the most powerful symphonies in the 250-year-old history of the genre.

It is perhaps surprising, because the symphony evolved as an abstract musical form, one in which composers enjoyed working with the technical intricacies of theme and development, conforming to set rules of composition, only breaking them when their imagination so dictated.

But at the same time, composers such as Haydn, Mozart and Beethoven, followed by the wild romantic figures of the 19th century, and right through the 20th century to the present day, used the symphonic form as a repository of some of their greatest thoughts and most profound feelings.

So, though it may be hard to see the link between the world-weary qualities of Mahler's great symphonies, and the diverting elegance of a Haydn symphony, it becomes easier



DVORAK: wrote nine symphonies

serted his magnetic musical personality and, in music, proclaimed — "I Am".

After Beethoven, almost every major composer felt compelled to make his symphonic mark. Schubert (1791-1828) emulated Mozart (Symphony No 5) and Beethoven (No 4) but found his own voice



TCHAIKOVSKY: composed six numbered symphonies

in his last two, Nos 8 (The unfinished) and No 9. Mendelssohn (1809-1847) and Schumann (1810-1856) both took up the challenge, as did Brahms (1833-1879) — though not until he was in his forties and he felt he had the technical skills.

The form was not restricted to the Austrian or German tradition. Tchaikovsky (1840-1893) wrote six numbered symphonies and the Manfred, Dvorak (1841-1909) wrote nine, and numerous others produced works that are now largely forgotten.

The two giants of the late-romantic era were from the German tradition, however, Bruckner (1824-1896) and Mahler (1860-1911) seemed to take the symphony as a form to its limits with nine completed symphonies each. But as Mahler carried the symphony into the 20th century, he was joined by others.

In England, Elgar (1857-1934), then Bax (1883-1953) Vaughan Williams (1872-1958), Walton (1902-1983) and others formed an English symphonic tradition which has continued to this day with the symphonies of Peter Maxwell Davies (b.1934), George Lloyd (b.1913) and others.

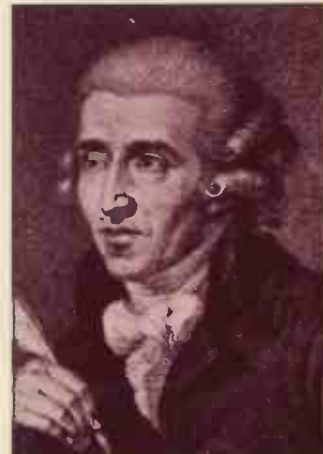
Russia has produced some of the great symphonists of the 20th century led by Prokofiev (1891-1953) and Shostakovich (1906-1975) who wrote 15 Symphonies sometimes incorporating voice as Mahler and Beethoven had done before him. Finland's Sibelius (1865-1957) also found the symphony a natural medium for his passion. And Charles Ives (1874-1954) found a true American symphonic expression in his four symphonies.

And, as the form became a testing ground for composers, so it became — and remains — a testing ground for conductors. No conductor feels he has truly established himself until he has put on tape his view of the great works.

Karajan has recorded Beethoven's nine symphonies three times.

It is interesting to note that Karajan has sold 100 million units of Deutsche Grammophon recordings worldwide, of which 25 million are the Beethoven's symphonies, with Symphony No 5 by far the most popular.

3. SYMPHONIES



HAYDN

Top 20 Symphonies

1. Symphony No 5, Beethoven.
2. Symphony No 9, Beethoven.
3. Symphony No 9, (New World) Dvorak.
4. Symphony No 1, Brahms.
5. Symphony No 6, Pathétique, Tchaikovsky.
6. Symphony No 40, Mozart.
7. Symphony No 3, Eroica, Beethoven.
8. Symphony No 41, Jupiter, Mozart.
9. Symphony No 6, Pastoral, Beethoven.
10. Symphony No 8, Unfinished, Schubert.
11. Symphony No 5, Mahler.
12. Symphony No 1, Sibelius.
13. Symphony No 4, Italian, Mendelssohn.
14. Symphony No 1, Mahler.
15. Symphony No 4, Tchaikovsky.
16. Symphony No 5, Sibelius.
17. Symphony No 1, Elgar.
18. Symphony No 104, London, No 94, Surprise, Haydn.
19. Symphony No 5, Shostakovich.
20. Classical Symphony, Prokofiev.

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classical section, they need to be stocked.

The Mravinsky Legacy. Volume 1, Overture — Tannhauser, Wagner. Symphony No 9, Bruckner. OCD 220. Volume 2, Prelude and Liebestod, Wagner. Mussorgsky/Liadov, Symphony No 5, Tchaikovsky. OCD 221. Funeral Music, Wagner. Alpine Symphony, Strauss. OCD 222. Volume 4, Overture, The Marriage of Figaro. Music for Strings, Percussion and Celeste, Bartok. The Swan of Tuonela, Symphony No 7, Sibelius. OCD 223. Prelude Act III Lohengrin, Wagner. Agon, Stravinsky. Symphony No 15, Shostakovich. OCD 224. The Leningrad Philharmonic Orchestra, Yevgeny Mravinsky, conductor. Olympia, distribution Conifer.

Over the past 18 months or so, the Olympia label has consistently shown what an interesting source is the catalogue of the Soviet state record company Melodiya, with its regular releases of older recordings of great Russian music, recordings of lesser-known composers, and music featuring younger Soviet musicians.

Even in this context, this Mravinsky Legacy is extremely interesting. Yevgeny Mravinsky conducted the Leningrad Philharmonic from 1938 until his death earlier this year, and as these recordings show, maintained an individual sound and approach that has been lost by many Western orchestras which are scarcely distinguishable.

Known for his interpretations of the German and Austrian repertoire (Wagner, Bruckner, Richard Strauss) as well as Russian music, he drew an exceptional depth of string sound from his players which resulted in intense and powerful readings.

The recordings contained on these well-filled discs were made between the '60s and the '80s, and are very variable in hi fi — or sometimes low-fi — quality, but the musical content is always captivating. For classical buffs generally, but a set of true historical worth.

EMI — reaching the masses

Two new recordings with a strongly popular appeal are being released by EMI in September. Plácido Domingo's Vienna, City of My Dreams, sold in excess of 200,000 units, and though he is unlikely to equal that with his next release, EMI are still hoping for good figures.

It is called Romanzas de Zarzuelas, and is a collection of Spanish popular songs, with the Orquesta Sinfónica de Madrid conducted by Manuel Moreno-Buendía (CDC 7491482 and on LP/tape).

The product is supported by an A2 poster, with major in-store displays, including special blow-ups of the CD front. It is EMI's LP/tape of the month with a reduction to

£3.60 on the dealer price up to October 14.

Unusually, EMI have also decided to mount an outdoor advertising campaign using large posters for the disc coupled with another release, Wagner Arias featuring Jesse Norman.

EMI's recording is interesting in that it was conducted by Klaus Tennstedt, returning for the first time after recovering from throat cancer. Norman sings arias from Tristan and Isolde, Tannhauser, The Flying Dutchman and Gotterdammerung (CDC 7497592 and on tape/LP).

In addition to the Domingo joint ads, the Norman release is also supported by A2 artist poster and in-store displays.

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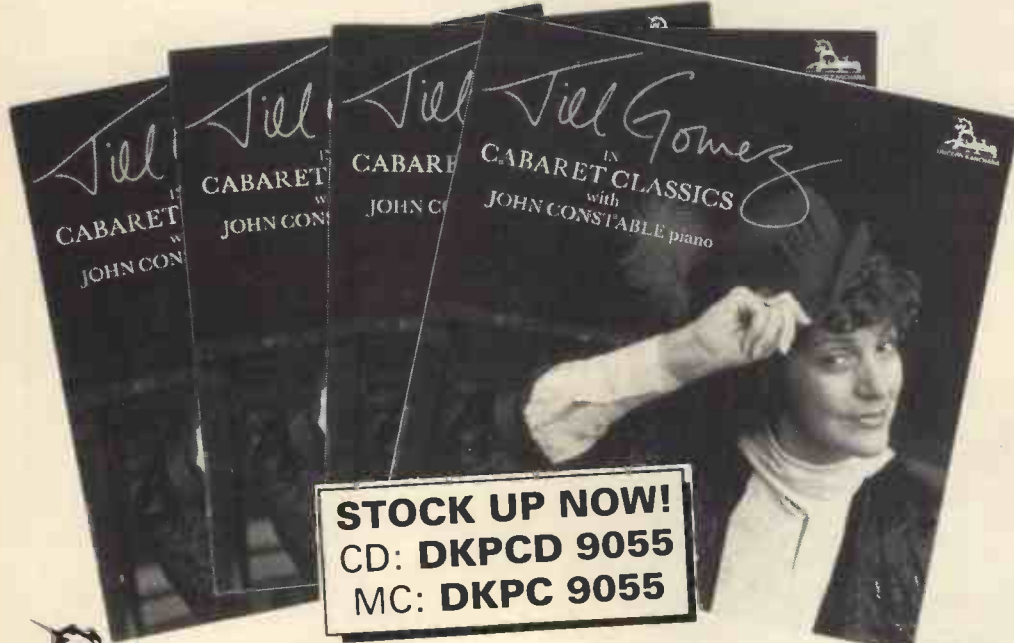
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	ACTUAL PLAYS (4 or more)	PLAYLISTED		PLAYLISTINGS (43 stations)				
A-HA Touchyl	Worner Brothers	6	5	B	—	30	23	26
ALL ABOUT EVE Martha's Harbour	Mercury	10	8	B	B	39	34	14
ARMATRADING, JOAN Living For You	A&M	—	—	B	—	19	15	9B
AZTEC CAMERA Working In A Goldmine	WEA	4	6	B	B	42	40	40
BENSON, GEORGE Let's Do It Again	Worner Brothers	4	4	—	—	27	21	63
BIG AUDIO DYNAMITE Other 99	CBS	—	5	A	B	—	6	—
BIG COUNTRY King Of Emotion	Mercury	12	4	—	—	35	22	—
BIG DISH European Roin	Virgin	10	B	A	A	18	23	79
BOLTON, MICHAEL That's What Love Is All About	CBS	—	—	—	—	10	21	—
BOMB THE BASS Don't Make Me Wait	Mister-ron	7	—	B	—	9	7	20
BREATHE Hands To Heaven	Siren	15	16	A	A	43	41	4
BROKEN ENGLISH Do You Really Want Me Back	EMI	6	—	—	—	5	13	—
BROTHER BEYOND The Harder I Try	EMI	16	15	A	A	40	41	3
BROWN, BOBBY Don't Be Cruel	MCA	7	4	B	—	18	14	42
BROWN, JAMES Static	Scotti Bros	—	4	—	—	—	—	83
B.V.S.M.P. I Need You	Debut	10	15	A	A	28	27	5
CLIMIE FISHER I Won't Bleed For You	EMI	12	—	B	B	35	32	35
COLLINS, PHIL Groovy Kind Of Love	Virgin	7	—	B	—	29	—	—
COMMODORES Easy	Motown	6	—	C	—	20	17	43
DOROTHY Still Waiting	Blue Guitar	4	5	B	—	5	5	92
EAGLES, THE Hotel California	Elektra	5	—	C	—	9	11	100
ESTEFAN, GLORIA Anything For You	Epic	5	5	—	—	32	26	25
EUROPE Superstitious	Epic	6	—	B	—	23	15	34
FAIRGROUND ATTRACTION Find My Love	RCA	8	13	A	A	42	40	7
FOUR TOPS Reach Out, I'll Be There	Motown	10	11	B	B	32	38	13
FUNKY WORM Hustle (To The Music)	Fon	4	9	—	—	23	22	19
GOODBYE MR MACKENZIE Goodbye Mr...	Capitol	—	4	—	—	12	9	62
GRANT, AMY Lead Me On	A&M	9	7	—	—	7	7	—
GRIFFIN, CLIVE Don't Make Me Wait	Phonogram	—	—	—	—	14	13	99
GROOVETRAIN Why Did You Do It	Urban	5	—	C	—	—	—	—
HINES, GREGORY That Girl Wants To Dance	Epic	—	—	—	—	9	19	—
HORNBY, BRUCE Look Out Any Window	MCA	6	10	—	—	29	34	88
HOUSE OF LOVE Destroy The Heart	Creation	—	5	—	—	—	—	90
IDOL, BILLY Catch My Fall	Chrysalis	—	4	B	B	14	15	69
IRON MAIDEN The Evil That Men Do	Chrysalis	6	6	B	B	10	12	9
JELLYBEAN Coming Back For More	Chrysalis	6	5	B	B	29	22	41
JETT, JOANI I Hate Myself For Loving You	London	6	10	B	B	18	14	48
JUNIOR High life	London	—	—	—	—	11	11	—
KAMEN, NICK Bring Me Your Love	WEA	4	—	—	—	7	18	—
KANTE, MORY Ye Ke Ye Ke	London	15	11	B	B	18	18	29
KEMP, JOHNNY Just Got Paid	CBS	4	5	—	—	13	15	68
LEVEL 42 Heaven In My Hands	Polydor	11	6	A	—	19	—	—
MATT BIANCO Good Times	WEA	7	—	A	—	32	—	58
MEDEIROS, GLENN Long And Lasting Love	London	—	—	C	28	10	27	—
MEDLEY, BILL He Ain't Heavy He's My Brother	Polydor	4	—	C	C	13	4	52
MINOGUE, KYLIE The Loco-motion	PWL	17	13	A	A	42	40	2
OCEAN, BILLY Colour Of Love	Jive	—	—	—	—	11	30	—
OSMOND, DONNY Soldier Of Love	Virgin	12	14	A	A	31	29	33
PARIS, MICA Like Dreamers Do	4th & B'way	10	14	B	A	33	41	50
PRIEST, MAXI Goodbye To Love Again	10	5	—	—	—	20	12	57
PROCLAIMERS, THE I Wanna Be (500 Miles)	Chrysalis	10	15	A	A	22	13	46
REA, CHRIS On The Beach	WEA	16	11	A	B	39	39	12
ROBERTSON, ROBBIE Somewhere Down The...	WEA	13	9	B	B	41	33	15
SCRITTI POLITI First Boy In This Town	Virgin	10	7	A	A	31	25	74
S-EXPRESS Superfly Guy	Rhythm King	9	13	C	A	21	29	11
SIMPSON, CARLY You're So Vain	Arista	6	—	C	—	8	6	—
SIMS, JOYCE Love Makes A Woman	London	4	—	B	B	10	21	—
SIOUXSIE & THE BANANAS Peek-A-Book	Wanderland	4	11	C	A	10	22	47
SPAGNA Every Boy And Girl	CBS	6	5	B	B	29	18	37
SPENCE, BRIAN Come Back Home	Polydor	—	—	—	—	13	20	—
STATUS QUO Running All Over The World	Vertigo	11	6	C	—	35	27	17
STEPHENSON, MARTIN Wholly Humble...	Kitchenware	7	7	B	B	12	12	81
STEWART, ROD Forever Young	Warner Brothers	9	10	A	A	31	33	73
10,000 MANIACS Like The Weather	Elektra	—	9	—	—	3	4	—
TALKING HEADS Blind (Vocal Mix)	EMI	6	—	B	B	13	13	75
TAMI SHOW She's Only Twenty	Chrysalis	5	6	—	—	—	—	—
TIKARAM, TANITA Good Tradition	WEA	15	17	A	A	42	38	10
TRANSMISSION VAMPI I Want Your Love	MCA	6	12	C	C	16	24	33
TURNER, RUBY Signed, Sealed, Delivered...	Jive	7	4	C	—	16	13	97
UB40 Where Did I Go Wrong	DEP Int	17	11	A	B	33	10	36
URE, MIDGE Answers To Nothing	Chrysalis	17	12	A	A	32	24	55
VAN HALEN When It's Love	Warner Brothers	9	8	A	A	30	29	28
VOICE OF THE BEEHIVE I Say Nothing	London	5	18	B	A	29	37	51
WIEDLIN, JANE Rush Hour	Manhattan	15	8	A	B	34	33	21
WILD SWANS, THE Bible Dreams	Warner Brothers	—	4	—	—	5	—	—
WILDE, KIM You Came	MCA	12	16	A	A	42	41	8
WILSON, BRIAN Love And Mercy	Sire	8	7	B	B	22	20	—
WINWOOD, STEVE Don't You Know What The...	Virgin	—	10	—	A	33	35	93
WOMACK & WOMACK Teardrops	4th & B'Way	17	18	A	A	32	27	18
WONDER/IGLESIAS My Love	CBS	4	9	—	—	37	26	6
YAZZ/PLASTIC POPULATION The Only Way...	Big Life	21	19	A	A	40	38	1
YELLO The Race	Mercury	12	—	—	—	—	—	31

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynn Facey on 01 387 6611 ext 221.

Records are eligible for the grid if they a) are on the current Radio 1 playlist, or b) had 4 or more plays on Radio 1 last week as logged by Sham Tracking, or c) are featured on 11 or more current ILR playlists (A & B lists).

Shooting little arrows at the charts

Twenty years ago Albert Hammond was responsible for Leapy Lee's Little Arrows. Far from giving up and going home after this worrying start he's gone from strength to strength, as Dave Laing discovers

WHEN ASWAD took his Don't Turn Around to number one earlier this year it was exactly 20 years since Albert Hammond's first British hit, a less distinguished number called Little Arrows, sung by Leapy Lee. That launched Hammond on a career which has included numerous songwriting successes in both English and Spanish.

He grew up bi-lingual in Gibraltar, "hearing everything from Mexican, Spanish and Moroccan music to pop, opera and R&B". Hammond recalls that he wrote his first song at 10 and encouraged by his father took up guitar, moving to London in the mid-Sixties. There he worked with Mike Hazelwood on such songs as Joe Dolan's Make Me An Island (1969), The Pipkins' Gimme Dat Ding (1970) and Blue Mink's Good Morning Freedom (1970), co-written with Cook and Greenaway.

Since 1970, Albert Hammond has been based in America where

he and Hazelwood first went in search of backing for a musical they had composed. That never materialised, but Hammond embarked on a new career as a singer, scoring a big hit with It Never Rains In Southern California, "a song I wrote in Fulham in 1969". As a result, says Hammond "I did four world tours with T Rex, Ten Years After, Yes and the Moody Blues". He was also recording for CBS and his The Air That I Breath ("my best rock 'n roll song") became a pop classic after The Hollies cut it in 1974. "It was first covered by the Everly Brothers", Hammond remembers, "the only cover on an LP produced by Duane Eddy. He wanted them to do it as a single, but they preferred to do their own material..." Next came When I Need You which started life on Hammond's final CBS album. "They refused to put it out as a single, so I got Leo Sayer to cut it. Adam Faith believed in it and it's now one of my biggest songs. It's like a nursery rhyme, a very simple song."

Albert Hammond's later hits have come from artists as diverse as Julio Iglesias, Starship and Aswad. For Iglesias he wrote Por Un Poco De Te Amor which in various languages has sold 9m copies since 1979. Other Spanish-language success has come with Jose Luis Rodriguez and Lani Hall, who won a Grammy with a Hammond song.

After a partnership with Hazelwood which lasted 11 years, Hammond has co-written in recent years with a variety of other writers, notably Diane Warren who collaborated on Don't Turn Around and Nothing's Gonna Stop Us Now, for which the US Navy offered \$400,000 to use it in a recruitment ad. "I refused because I'm a peace-loving person," says Hammond, although he is not in principle against the use of his work in commercials — the Starship song was eventually used

'I got Leo Sayer to record When I Need You. Adam Faith believed in it and it's now one of my biggest songs'

by Amnesty International.

The writer has his own publishing company, Albert Hammond Music, which is administered by Warner-Chappell everywhere except in Britain where he is with Empire Music. Empire's Bob Grace handled Hammond's copyrights at Rondor Music before setting up Empire in 1972 and the two have been close associates ever since.

Currently, Hammond is spending time on production as well as writing, with projects in progress involving Roger Christian (of The Christians) and Roy Orbison. And the next big Hammond song will almost certainly be Whitney Houston's version of his A Moment Of Time, which has been chosen as the theme for NBC's television coverage of the Seoul Olympics.

COMPACT

disc

DIGITAL AUDIO

- 1 THE FIRST OF A MILLION KISSES, Fairground Attract. RCA
- 2 TRACY CHAPMAN, Tracy Chapman Elektra
- 3 IDOL SONGS: 11 OF THE BEST, Billy Idol Chrysalis
- 5 BAD, Michael Jackson Epic
- 11 BEST OF EAGLES, Eagles Asylum
- 4 TANGO IN THE NIGHT, Fleetwood Mac Warner Brothers
- HOT CITY NIGHTS, Various Vertigo/Phonogram
- 8 KYLIE, Kylie Minogue PWL
- 9 TURN BACK THE CLOCK, Johnny Hates Jazz Virgin
- 6 NOW! 12, Various EMI/Virgin/PolyGram
- 14 BROTHERS IN ARMS, Dire Straits Vertigo/Phonogram
- 17 HYSTERIA, Def Leppard Bludgeon Riffola
- 13 ROLL WITH IT, Steve Winwood Virgin
- 14 KICK, INXS Mercury/Phonogram
- 15 GREATEST EVER ROCK 'N' ROLL MIX, Various Stylius
- 16 THE COLLECTION, Barry White Mercury/Phonogram
- LOVE, Aztec Camera WEA
- 13 WHITNEY, Whitney Houston Arista
- ALL ABOUT EVE, All About Eve Mercury
- 16 SMALL WORLD, Huey Lewis/The News Chrysalis

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



GUY CHADWICK, songwriter for independent chart-toppers House Of Love has signed a long-term worldwide publishing deal with EMI Music Publishing. Pictured are (left to right) Steve Walters (A&R, EMI Music), Frans de Wit (managing director EMI Music), Chris Mileson (business affairs, EMI Music), Chadwick, Peter Doyle (head of A&R, EMI Music), Simon Long (Chadwick's lawyer from the Simpkins Partnership) and Alan McGee of Creation Records, House Of Love's label

TOP Dance SINGLES

27 AUGUST 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		
1	1	6				THE ONLY WAY IS UP Yazz & The Plastic Population Big Life BLR 4(T) (I/RT)
2	2	5				I NEED YOU B.V.S.M.P. Debut/Skratch DEBT(X) 3044 (A)
3	3	4				THE LOCO-MOTION Kylie Minogue PWL PWL(T) 14 (P)
4	NEW					DON'T MAKE ME WAIT/MEGABLAST Bomb The Bass Rhythm King/Mute DOOD(12)2 (I/RT)
5	4	5				SUPERFLY GUY S-Express Rhythm King/Mute LEFT 28(T) (I/RT)
6	5	5				HUSTLE! (TO THE MUSIC) Funky Worm FON/WEA FON15(T) (W)
7	7	5				DON'T BE CRUEL Bobby Brown MCA MCA(T)1268 (F)
8	9	5				THE HARDER I TRY Brother Beyond Parlophone/EMI (12)R6184 (E)
9	13	4				TEARDROPS Womack & Womack 4th+B'Way/Island (12)BRW 101 (F)
10	NEW					THE RACE Yellow Mercury/Phonogram YELLO 1(12) (F)
11	11	6				YE KE YE KE Mory Kant London LON(X) 171 (F)
12	12	2				JUMP START Natalie Cole Manhattan/EMI (12)MT50 (E)
13	10	6				REACH OUT I'LL BE THERE ('88 REMIX) Four Tops Motown ZB 41943 (12)—ZT 41944 (BMG)
14	8	10				PUSH IT/TRAMP Salt 'n' Pepa FFR 2 (12)-CHAMP 1251/FFRX 2 (BMG/F)
15	6	10				ROSES ARE RED Mac Band Feat. McCampbell Bros MCA MCA(T) 1264 (F)
16	NEW					WHERE DID I GO WRONG UB40 Dep International/Virgin DEP 30(12) (E)
17	NEW					GET BUSY Rick Clarke Wa WA(T) 2 (JS)
18	NEW					IT BEGAN IN AFRICA Urban All Stars Urban/Polydor URB(X) 23 (F)
19	14	5				LIKE DREAMERS DO Mica Paris/Courtney Pine 4th+B'way/Island (12)BRW108 (F)
20	16	5				SO MANY WAYS Dennis Malcolm Charm—(CRT 19) (JS)

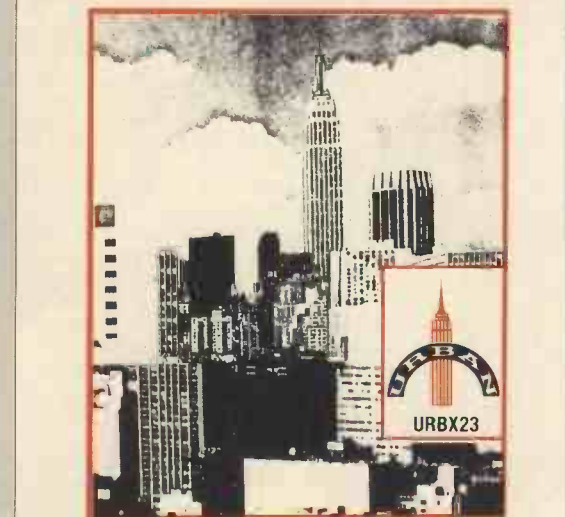
TOP 10 ALBUMS

1	2	KYLIE — THE ALBUM Kylie Minogue PWL HF3/HFC3 (P)
2	1	IT TAKES A NATION OF MILLIONS ... Public Enemy DEF JAM/CBS 4624151/4624154 (C)
3	NEW	ROCK THE WORLD Five Star TENT PL71747/PK71747 (BMG)
4	4	BAD Michael Jackson Epic 4502901/4502904 (C)
5	3	A SALT WITH A DEADLY PEPA Salt 'n' Pepa London FFRLP 3/FFRMC 3 (F)
6	NEW	THE HOUSE SOUND OF LONDON VOL 4 Various London FFRDP4/FFRDC4 (F)
7	5	DON'T LET LOVE SLIP AWAY Freddie Jackson Capitol EST2067/TCST2067 (E)
8	NEW	CONSCIENCE Womack & Womack 4th+B'way/Island BRLP519/BRCAS19 (F)
9	NEW	HOUSE HALLUCINATES PUMP UP LONDON Various Breakout/A&M HSEA9002/HSEC9002 (F)
10	6	THE MAC BAND Mac Band Feat McCampbell Bros MCA MCG 6032/MCGC 6032 (F)

**RUN
DMC
MARY
MARY**

21	17	4	JIBARO Electra frr/London FFR(X) 9 (F)
22	20	4	PUMP UP LONDON Mr. Lee Breakout/A&M USA(T) 639 (F)
23	18	2	COMING BACK FOR MORE Jellybean/Richard Darbyshire Chrysalis JEL(X)4 (C)
24	15	2	JUST GOT PAID Johnny Kemp CBS 6514707 (12)—6514706 (C)
25	38	2	AMNESIA/DANCE WITH THE DEVIL Project Club Supreme—(SUPET 131) (E)
26	25	9	HEAT IT UP Wee Papa Girl Rappers Jive JIVE(T) 174 (BMG)
27	NEW		GOODBYE TO LOVE AGAIN Maxi Priest 10/Virgin TEN(X) 238 (E)
28	28	3	EASY Commodores Motown ZB41793 (12)—ZT41794 (BMG)
29	36	3	TURN THE MUSIC UP Chris Paul Syncope/EMI (12)SY13 (E)

THE URBAN ALL STARS.



IT BEGAN IN AFRICA
12" FEATURES THE FULL LENGTH VERSIONS OF THE JACKSON SISTERS ... 'I BELIEVE IN MIRACLES' AND MACEO AND THE MACKS — 'CROSS THE TRACK'
THERE'S A LOT MORE TO THAT BEAT THAN MEETS AND GREETES THE EAR ...

30	22	3	THE RIGHT STUFF Vanessa Williams Wing/Polydor WING(X)3 (F)
31	26	2	STATIC James Brown Scoti Bros JSB(X)2 (F)
32	NEW		LET'S DO IT AGAIN George Benson Warner Brothers W 7780(T) (W)
33	27	2	STILL WAITING Dorothy Blue Guitar/Chrysalis AZUR(X)8 (C)
34	NEW		SHARE MY JOY Jo Ann Jones Champion CHAMP(12)81 (BMG)
35	23	7	DIRTY DIANA Michael Jackson Epic 6515467 (12)—6515468 (C)
36	24	4	ROCK MY WORLD Five Star Tent/RCA PB 42145 (12)—PT 42146 (BMG)
37	19	6	(WHAT CAN I SAY) TO MAKE YOU LOVE ME Alexander O'Neal Tabu 6528527 (12)—6528526 (C)
38	37	4	I'VE GOT A FEELING Deluxe Dance Yord/Unyque UNQ 3(T) (SP)
39	29	2	EVERYBODY (GET LOOSE) Phoenix Urban/Polydor URB(X)22 (F)
40	49	2	PARENTS JUST DON'T UNDERSTAND DJ Jazzy Jeff & Fresh Prince Jive JIVE(T)181 (BMG)
41	NEW		SOUL SURVIVOR C.C. Catch Hansa/RCA PB 42173 (12)—PT 42174 (BMG)
42	32	7	I'M TOO SCARED Steven Dante Cooltempo/Chrysalis DANTE(X)1 (C)
43	33	5	OFF ON YOUR OWN (GIRL) Al B Sure! Uptown/Warner Brothers W7870(T) (W)
44	NEW		GOOD TIMES Matt Bianco WEA YZ 302(T) (W)
45	21	6	LOVE IS THE GUN Blue Mercedes MCA BONA(T) 3 (F)
46	40	7	MONKEY George Michael Epic EMU(T)6 (C)
47	34	3	AIN'T NO STOPPIN' US NOW Steve Walsh A1 (12)A1304 (A)
48	NEW		NIGHT TRAIN T-Coy De Construction M 6262 (E)
49	NEW		MARY, MARY RUN-D.M.C. London LON(X) 191 (F)
50	47	3	IN THE NAME OF LOVE Swan Lake Bad Boy—(BAD 703) (IMP)

TOP 10 BUBBLERS

1	GET OUT OF MY HOUSE Sound Assassins Cooltempo/Chrysalis COOL(X)173 (C)
2	IF IT ISN'T LOVE New Edition MCA MCA23830 (F)
3	TUNE IN (TURN ON TO THE ACID HOUSE TEMPLE) Psychic TV/Jack The Tab TOPY037 (I/RE)
4	DIN DAA DAA (TROMMELTANZ) George Kranz 4th+B'way/Island (12)BRW110 (F)
5	NOT AS HAPPY Freddie McGregor/Cynthia Schloss Greensleeves GRED226 (BMG/JS)
6	SIGNED, SEALED, DELIVERED Ruby Turner Jive RTS(T)4 (BMG)
7	DELTA HOUSE Housemaster Baldwin Feat Bud Koolkat—(KOOLT21) (A)
8	H.O.U.S.E Adonis Feat M C Kodak Anxious—(BLAK002) (A)
9	DREAM GIRL Pierre Phantasy Club Jack Trax/Indigo—(JTX21) (A)
10	BEST 2 B A GIRL M.C. Syn Dee Virgin VS(T)1111 (E)

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Why ya Buggin' RUSH



James Hamilton

C O O L U M N

In an already somewhat album dominated week, **George 'Bad' Benson** is back, on single with **GEORGE BENSON** Let's Do It Again (Warner Bros W7780T), a gospel girls backed slinkily jaggig revival of the **Curtis Mayfield**-penned **Staple Singers**-originated 1975 theme song from the **Bill Cosby/Sidney Poitier** movie which by coincidence was an TV two weeks ago, and — more importantly — on LP with **GEORGE BENSON** Twice The Love (Warner Bros WX 160). Will a new Benson album sell? Will it rain before September? Also carefully crafted classy album product is **MICA PARIS** So Good (Fourth & Broadway BRLP 525) and the rapidly UK released **JEFFREY OSBORNE** One Love — One Dream (Breakout AMA 5205), while also selling like crazy to soul fans on import are **SCOTT WHITE** Success ... Never Ends (RCA 8419-1-R), the lurching and Benson-ish scattling track Friends being commended for radio attention, and **PERRI** The Flight (Zebro Records ZEB-42017, via MCA), sometime gospel singing sisters sounding at times not-unlike their mentor **Anita Baker** on a primarily home listening set.

Strictly for dancefloors are the new slew of "acid house" LPs, two rival double albums compilations being **London Records'** subtly retitled series-continuing **The House Sound Of London, Vol. IV — The Jackin' Zone** (ffrr FRDP 4), combining new UK and US productions (plus 1979's Scandinavian **Harry Thumann**-Underwater), and **A&M'S** obviously answering **House Hallucinates — Pump Up London, Volume One** (Breakout HSEA 9002), a slightly more retrospective US-only selection. **Westside Records'** latest single album of, in the main, extremely new acid house is **Jackmaster 3** (DJ International Records JACKLP 503), while single sets from the States on import that are doing well are **Acid** (Hot Mix 5 Inc Records HMF-LP-01), only an eight-tracker but "sizzling", and **Rough House, Vol. 1** (Minimal Records MINLP 100), largely **Arthur Baker** productions in acid mixes by **Junior Vasquez**.

However, despite all the foregoing, by far the biggest new seller — on pre-release promo at only the most specialist dance music stockists ahead of its September 5 official release date — has been **KID 'N' PLAY** Gittin' funky (UK Remix) (Cooltempo COOLX 168), an excitingly jumpy rap woven from a brossy **MFSB** TSOP break beat, funky drumming and "rock steady" clucking girls. **Mossive!** Likely to leapfrog it into the pop chart is **Dancin' Danny D's** specially UK-oimed remix of the

previously released US smash pop-rop "sleeper", **DJ JAZZY-JEFF & THE FRESH PRINCE** Parents (Just Don't Understand) (Jive JIVE R 169), while another pre-release rap that's been doing quite well ahead of its August 30 official release is **EPMD** Strictly Business (Cooltempo/Ensign COOLX 172), a chatting sinuous reggae-rop roller with **Bob Marley's** I Shot the Sheriff slotting through it. The other really big pre-release seller, ahead of September 5, has been the seriously acidic new **ADRENALIN M.O.D.** Ecstasy (MCA Records RAGAT 2), this controversial title being merely the lead tune on a "sizzling" four-tracker ("sizzling", incidentally, is in this context more a description of the twittering synth sound that sets your teeth on edge). Other acid house that's happening includes **GROOVE** Hijack The Beat (Submission SUB X 05), which began on promo as an East Midlands house adaptation of **Herbie Mann's** Hijack before now getting the full acid treatment, and **THE NIGHT WRITERS** Let The Music (Use You) (Jack Trax JTX 19), a somewhat Hi-NRG melodically pulsed and mournfully nagged canterer that since its original release over a year ago has become a firm favourite at London's more Balearic orientated acid gigs.

As a complete contrast, there are several UK produced singles that some people are calling "street soul", their common factors being female singers whose plaintively pitched sweet (and sometimes slightly tentative) vocal style reveals a "lovers rock" reggae origin, a concentration on the old style of slow to mid-tempo jaggig heartbeat rhythm that traditional black audiences here still prefer, and a steadily ticking over sales pattern. Current examples include **DELUXE** (I've Got A) Feeling (The Dance yard Recording Corporation/Unyque Artists UNQ 3T, via Spartan), **TONGUE IN CHEEK** Why (You Could Have Had It All) (Criminal Records BUST 11), **JENNY B** Sexy Eyes (Power Pack Production PP 1, via Jet Star), and a remix of the old **SAHARA** Love So Fine (Fast Forward FFO 2). Finally, a mole purveyor of street soul, and a very fine one at that, **Rick Clarke** is suffering from confusion over the two different sides of his current single. My original white label review copy had the titles hand written on the wrong sides but the matrix numbers at that time made me think the A-side was a superior slowie that I recommended to radio's attention. Ignore the confusion, now just be aware that this side is called Love, it remains better than the other side, Get Busy, but now it is the B-side. Flip it!

Foot-in-the-door music

by Paul Sexton

"NAMES LIKE Michael Jackson and Quincy Jones do seem to open a lot of doors," says Siedah Garrett, the lady who suddenly found herself at number one last summer with MJ on I Just Can't Stop Loving You. "But Quincy once told me, 'I can only open the door. I'm not responsible for what happens when you get inside.'"

Now she's inside, Siedah — "sigh-ee-da" if you're still having trouble — has finally made it on to an album of her own, **Kiss Of Life**, just out on Quincy's Qwest label via WEA and with "Q" as executive producer. "It seems like it took forever," says Garrett. "But I firmly believe that these things happen in their own good time."

It's four-and-a-half years since most of us first became aware of the formidable Garrett larynx, when she duetted on the soul classic **Don't Look Any further** with Dennis Edwards on Motown. But by then, the LA-born Blackfoot Indian girl had already been "discovered" by Quincy and plucked from 800 auditioning singers to join the dance group **Deco**: "Motown made an offer for me but by then I was already in the group and it seemed only natural to see that through to the end."

The end of that particular avenue came after a top three US dance hit, **Do You Want It Right Now**, and then came the hard work of grafting her way on to the session circuit. "I became the demo queen," she recalls. "I did the demo for **It's Gonna Be Special** for Patti Austin and **Through The Fire** for Chaka Khan — then I became the background queen."

Her gigs included backing vocals on **Madonna's True Blue** and **Night Shift** by the Commodores. "The demo circuit is definitely word-of-mouth, and doing demos gets your voice known," she says.

That was never truer than when Garrett did the guide vocal for a song she'd finished with writing partner **Glen Ballard** called **Man In The Mirror**. Michael Jackson



SIEDAH GARRETT: "Names like Michael Jackson and Quincy Jones do seem to open doors. But Quincy once told me "I can only open the door. I'm not responsible for what happens when you get inside.""

gave it the thumbs up and says Garrett, even went to the extent of filming her singing it at home to help him rehearse the number. Then came the surprise of being chosen by MJ for the duet. "I knew that was a leg-up. But I didn't realise the magnitude of it till later."

Garrett was then finally in a position to start that solo album, with producers **Rod Temperton** (a long-time Jackson collaborator) and **Dick Rudolph**. "I took a little over nine months to make. I'm very single-minded about it, I'm not going to just let it go." The performance of the first single, **K.I.S.S.I.N.G.** suggests that Siedah's perseverance will be tested, but she's ready for the long haul and certainly not lacking in self-belief.

"Who do I listen to at home? Me. I love listening to myself. And Michael, and Prince, and Chaka."

Keeping tabs on Milton Keynes

by Andy Beevers

FORGET ABOUT the concrete cows and red balloons — Milton Keynes could soon be better known as the home of the first Acid House hit. The record that looks set to give it that unlikely accolade is **Acid Man** by Jolly Roger, which was recorded in a garage in the

new town by local DJ, beat-boffin and Baad records boss **Eddie Richards**. The track uses the modulated bass sounds and nagging synthesizer lines which originated in Chicago, but adds samples and phrases which are specifically aimed at UK clubs and which make the record more accessible and more memorable than many other acid tracks.

Acid Man started off as just another of Eddie's experiments — it is loosely based on a short acid track, **Shout** by Jack Frost, aka **Adonis**. Eddie recreated his own longer interpretation of the record entirely from samples. He explains that his 16-track studio contains no drum machines or synthesizers, just a sampler, two turntables and 7,000 records! It is usually used for recording megamixes and edits for dance labels such as **Streetsounds** and **Rhythm King**.

The recording of **Acid Man** ended up on a tape of such megamixes which Eddie sent to **Colin Faver**, a DJ on a pirate station **Kiss FM**. Colin incorporated the track into his show and it was not long before **10 Records** was on the phone making enquiries. That was back in April, and the label has eventually released the track this week. But do not bother watching out for Eddie on the TV — he is hoping that the single's video will just be shots of dancers taken in the underground London clubs where he DJ's, such as **Brainstorm** and **RIP**. And if a **Top Of The Pops** appearance is needed then he will send along **Jolly Roger** himself — an enigmatic Arabian who apparently provided the inspiration and guidance for **Acid Man**.

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Chrysalis



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

27 AUGUST 1988

TOP 75 SINGLES

TRACY CHAPMAN

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TITLES A-Z (WRITERS)

All Fired Up (Talbot/Crombacher/Garoldo) 45	Look Out Any Window (Hornby/Hornby) 88
Answers To Nothing (Ure) 55	Love Bites (Clark/Collen/Elliott) 49
Anything For You (Estepan) 25	Longe/Savage 49
Blind (Byrne/Frantz/Harris) 42	Madd About You (Brown/Whelan/Evans) 78
Weymouth 75	Mannish Boy (Morganfield/McDaniel/London) 76
Breakfast In Bed (Fritts/Hinlan) 72	Martha's Harbour (Briehen/Choccolate Girl (Rosa) 59
Catch My Fall (Idol) 69	Coming Back For More (Roman/Toni C.) 41
Don't Be Cruel (Reid/Babyface/Simmons) 42	Daydream Believer (Stewart) 89
Don't Make Me Wait (L.) 99	Destroy The Heart (Chadwick) 90
Don't You Know What The Night Can Do? (Winwood/Jennings) 93	Dirty Diana (Jackson) 44
Dr Stein (Reikatz) 66	Do You Wanna Get Ready (Gibson) 47
Easy (Richie) 43	Don't You Know What The Night Can Do? (Winwood/Jennings) 93
Edge Of A Broken Heart (Marx/Waybill) 80	Dr Stein (Reikatz) 66
European Rain (Lindsey) 79	Easy (Richie) 43
Evil That Men Do (The Smith/Dickinson/Harris) 9	Edge Of A Broken Heart (Marx/Waybill) 80
Fast Car (Chapman) 61	European Rain (Lindsey) 79
First Boy In This Town (Love/Sick) (Green/Garbide/Gamson) 74	Evil That Men Do (The Smith/Dickinson/Harris) 9
Forever Young (Stewart/Cregan/Savogor) 73	Fast Car (Chapman) 61
Get Busy (Clarke/Hinds) 77	First Boy In This Town (Love/Sick) (Green/Garbide/Gamson) 74
Good Times (Reilly/Fisher) 58	Forever Young (Stewart/Cregan/Savogor) 73
Good Tradition (Moran) 10	Get Busy (Clarke/Hinds) 77
Goodbye Mr Mackenzie (Mackenzies) 62	Good Times (Reilly/Fisher) 58
Goodye To Love Again (Jones) 57	Good Tradition (Moran) 10
Hands To Heaven (Glasper/Litlington) 4	Goodye To Love Again (Jones) 57
Happy Ever After (Fordham) 54	Hands To Heaven (Glasper/Litlington) 4
Harder I Try (The Stock/Aitken/Waterman) 54	Happy Ever After (Fordham) 54
He Ain't Heavy, He's My Brother (Russell/Scott) 52	Harder I Try (The Stock/Aitken/Waterman) 54
Hib's Heroes (-) 95	He Ain't Heavy, He's My Brother (Russell/Scott) 52
Hole In My Head (Felder/Henley/Faery) 100	Hib's Heroes (-) 95
I Don't Want To... (Whitten) 19	Hole In My Head (Felder/Henley/Faery) 100
I Hate Myself For Loving You (Jethi/Child) 48	I Don't Want To... (Whitten) 19
I Need You (Rodgers/Bryd) 5	I Hate Myself For Loving You (Jethi/Child) 48
I Love You Nothing (The Brothers) 56	I Need You (Rodgers/Bryd) 5
I Soy Nothing (Bryns/Jones) 51	I Love You Nothing (The Brothers) 56
I Want Your Love (Soyler) 23	I Soy Nothing (Bryns/Jones) 51
I Won't Be Long (Cimino/Fisher/Morgan) 35	I Want Your Love (Soyler) 23
I'm Gonna Be (Reid/Reid) 46	I Won't Be Long (Cimino/Fisher/Morgan) 35
It Began In Africa (Brown/Capeman/Taylor) 67	I'm Gonna Be (Reid/Reid) 46
Jump Start (Calloway/Calloway) 39	It Began In Africa (Brown/Capeman/Taylor) 67
Just Got Paid (Kemp/Griffith) 68	Jump Start (Calloway/Calloway) 39
Just Of Emotion (Adomson) 16	Just Got Paid (Kemp/Griffith) 68
Let's Do It Again (Harris) 63	Just Of Emotion (Adomson) 16
Like Dreamers Do (Vale/Waters/Shirley) 50	Let's Do It Again (Harris) 63
Living For You (Armatrading) 98	Like Dreamers Do (Vale/Waters/Shirley) 50
Loop-Loop, The (Coffin/King) 2	Living For You (Armatrading) 98
	Loop-Loop, The (Coffin/King) 2

NICK HEYWARD

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This Week	Last Week	Wks on Chart	Title	Artists (Producers) Publishers	Label	7" (12")	Number (Distributor)
1	1	6	THE ONLY WAY IS UP	Yazz & The Plastic Population (Coldcut) BMG Music	Big Life	BLR 4(T)	(I/RT)
2	2	4	THE LOCO-MOTION	Kylie Minogue (Stock/Aitken/Waterman) EMI Music	PWL	PWL(T) 14	(P)
3	8	5	THE HARDER I TRY	Brother Beyond (Stock/Aitken/Waterman) All Boys Music	Parlophone	12(R) 6184	(E)
4	6	5	HANDS TO HEAVEN	Breathe (Bob Seeger) Virgin Music	Siren/Virgin	5RN(T) 68	(E)
5	3	6	I NEED YOU	B.V.S.M.P. (Felton Williams) EMI Music	Debut/Passion	DEBT(X) 3044	(A)
6	17	4	MY LOVE	Julio Iglesias feat. Stevie Wonder (H. Gatica) Jobete/Black Bull	CBS	JULIO(T) 2	(C)
7	7	5	FIND MY LOVE	Fairground Attraction (Fairground Attraction/Moloney) MCA Music	RCA	PB 42079 (12-PT 42080)	(BMG)
8	4	7	YOU CAME	Kim Wilde (Ricki Wilde/Tony Swain) Rickim Publishing	MCA	KIM(T) 8	(F)
9	5	3	THE EVIL THAT MEN DO	Iron Maiden (Martin Birch) Zomba Music	EMI	12(J)EM 64	(E)
10	15	5	GOOD TRADITION	Tanita Tikaram (Peter Van Hooke/Rod Argent) Copyright Control	WEA	YZ 196(T)	(W)
11	9	6	SUPERFLY GUY	S-Express (Mark Moore/Pascal Gabriel) Rhythm King	Rhythm King/Mute	LEFT 28(T)	(I/RT)
12	19	3	ON THE BEACH SUMMER '88	Chris Rea (Chris Rea/Jon Kelly) Warner Chappell	WEA	YZ 195(T)	(W)
13	11	6	REACH OUT, I'LL BE THERE	The Four Tops (Holland/Dozier/Harding/Curnow) Jobete Music	Motown	ZB 41943 (12-ZT 41944)	(BMG)
14	10	5	MARTHA'S HARBOUR	All About Eve (Paul Samwell-Smith) BMG Music	Mercury/Phonogram	EVEN(X) 8	(F)
15	22	6	SOMEWHERE DOWN THE CRAZY RIVER	Robbie Robertson (Daniel Lanois/Robbie Robertson) SBK Songs	Geffen	GEF 40(T)	(W)
16	24	2	KING OF EMOTION	Big Country (Peter Wolf) 10 Music	Mercury/Phonogram	BIGC 5(12)	(F)
17	30	2	RUNNING ALL OVER THE WORLD	Status Quo (Pip Williams) Warner Chappell	Vertigo/Phonogram	QUAID 1(12)	(F)
18	37	4	TEARDROPS	Womack & Womack (Chris Blackwell) Zomba Music	4th + B'way/Island	12(BRW) 101	(F)
19	13	5	HUSTLE! (TO THE MUSIC...)	The Funky Worm (Mark Brydon) Copyright Control	FON/WEA	FON 15(T)	(W)
20	NEW		MEGABLAST/DON'T MAKE ME WAIT	Bomb The Bass (Tim. Simonon/Pascal Gabriel) Rhythm King	Mister-ron/Mute	DOOD(12) 2	(I/RT)
21	38	4	RUSH HOUR	Jane Wiedlin (Stephen Hague/David Jacob) BMG Music	Manhattan/EMI	12(MT) 36	(E)
22	16	10	PUSH IT/TRAMP	Salt 'N' Pepa (Herby 'Lovebug' Azor) Warner Chappell Music	Champion	CHAMP 12(51) ffr/London FFR(X) 2	(BMG/F)
23	14	10	I WANT YOUR LOVE	Transvision Vamp (Zeus B. Held) Copyright Control	MCATV	TV(T) 3	(F)
24	35	2	SWEET CHILD O' MINE	Guns N' Roses (Mike Clark) Warner Chappell	Geffen	GEF 43(T)	(W)
25	34	7	ANYTHING FOR YOU	Gloria Estefan & Miami Sound Machine (Emilio Estefan) SBK Songs	Epic	651673 7 (12-651673 6)	(C)
26	NEW		TOUCHY!	A-Ha (Alan Tarney) ATV Music	Warner Brothers	W 7749(T)	(W)
27	12	11	NOTHING'S GONNA CHANGE MY ...	Glenn Medeiros (Jay Stone) Rondor/EMI/Warner Chappell	London	LON(X) 184	(F)
28	28	4	WHEN IT'S LOVE	Van Halen (Don Landis) Warner Chappell Music	Warner Brothers	W 7816(T)	(W)
29	39	6	YE KE YE KE	Mory Kate (Nick Patrick) London Music	London	LON(X) 171	(F)
30	18	11	ROSES ARE RED	Mac Band/The McCampbell Brothers (L.A./Babyface) Warner Chappell	MCA	MCA(T) 1264	(F)
31	NEW		THE RACE	Yello (Yello) Warner Chappell	Mercury/Phonogram	YELLOW 1(12)	(F)
32	20	8	I DON'T WANT TO TALK ABOUT IT	Everything But The Girl (Ben Watt) Rondor Music	Blanco Y Negro/WEA	NEG 34(T)	(W)
33	42	4	SOLDIER OF LOVE	Donny Osmond (Carl Sturken/Evan Rogers) MCA Music	Virgin	VS(T) 1094	(E)
34	44	2	SUPERSTITIOUS	Euro (Ron Nevison) EMI Music	Epic	EUR(T) 3	(E)
35	41	2	I WON'T BELIEVE FOR YOU	Climie Fisher (Stephen Hague) Chrysalis/Rondor Music	EMI	12(J)EM 66	(E)
36	46	2	WHERE DID I GO WRONG	UB40 (UB40) New Claims/ATV Music	DEP	INTERNATIONAL DEP 30(12)	(E)
37	55	2	EVERY GIRL AND BOY	Spagna (Spagna/Larry Pignagnoli) Copyright Control	CBS	SPAG(T) 1	(C)

THE NEXT 25

76	75	MANNISH BOY	Epic	WUD(T) 1(C)
77		GET BUSY	WEA	WA 2(T) (J&S)
78	73	MAD ABOUT YOU	10 Music	118 (F)
79	78	EUROPEAN RAIN	Virgin	WST 1102 (E)
80		EDGE OF A BROKEN ...	Motown	ZB 41943 (12-ZT 41944)
81	94	WHOLLY HUMBLE HEART	Kahena/London	3026 2 (F)
82	96	SO MANY WAYS	Charm	CMT 19 (J&S)
83	86	STATIC	Scotti Bros	PO10 (12-PT10) (F)
84	71	THE RIGHT STUFF	Virgin	WST 1107 (E)
85	80	PUMP UP LONDON	Breakout/EMI	USA(T) 639 (F)
86		MARY MARY	London	LON(X) 191 (F)
87	92	PARENTS JUST DON'T ...	Live	WET(T) 181 (BMG)
88		LOOK OUT ANY ...	RCA	PB 49533 (12-PT 49534) (BMG)
89	88	DAYDREAM ...	Arista	ACA 11652 (12-611652) (BMG)
90	76	DESTROY THE HEART	House Of Love	HOLOVE 5(T) (I/RT)
91		TONIGHT	Mercury/Phonogram	ROW 11(2) (F)
92	81	STILL WAITING	Blue Guitars/Chrysalis	AZURDE 8 (C)
93	89	DON'T YOU KNOW WHAT ...	Virgin	WST 1107 (E)
94	79	THIS IS YOUR LIFE	RCA	PB42149-12-PT42150 (BMG)
95	97	HIB'S HEROES	Duff	EDIN 1 (Self)
96		SOUL SURVIVOR	RCA	PB 42173 (12-PT 42174) (BMG)
97		SIGNED, SEALED, DELIVERED ...	Live	WET(T) 181 (BMG)
98		LIVING FOR YOU	ALM	AMNY(T) 440 (F)
99		DON'T MAKE ME ...	Mercury/Phonogram	STEP 21(2) (F)
100		HOTEL CALIFORNIA	Asylum/WEA	EKR 10(T) (W)

★ PLATINUM (One million) ● GOLD (500,000) ○ SILVER (250,000)

Ⓢ Indicates title available in sheet music
▲ Panel Sales Increase over last week
△ Panel Sales Increase of 50% or more over last week

Compiled by Gallup for the BPI, Music Week and the BBC based on a sample of 500 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and included if their sales fell by 20 per cent compared with last week.

Top 75 chart entries to date (33 weeks) 442
Panel Sales increase over last week +2%

38	21	8	FOOLISH BEAT	Debbie Gibson (Deborah Gibson) EMI Music	Atlantic	A 9059(T)	(W)	
39	48	2	JUMP START	Natalie Cole (Reggie Calloway/Vincent Calloway) Warner Chappell	Manhattan/EMI	12(MT) 50	(E)	
40	31	4	WORKING IN A GOLDMINE	Aztec Camera (Rob Mounsey/Roddy Frame) Warner Chappell Music	WEA	YZ 199(T)	(E)	
41	51	2	COMING BACK FOR MORE	Jellybean/Richard Darbyshire (Jellybean) Warner Chappell/Jobete	Chrysalis	JEL(X) 4	(C)	
42	43	4	DON'T BE CRUEL	Bobby Brown (L.A./Babyface) Warner Chappell	MCA	MCA(T) 1268	(F)	
43	52	3	EASY	Commodores (James A. Carmichael/Commodores) Jobete	Motown	ZB 41793 (12-ZT 41794)	(BMG)	
44	27	7	DIRTY DIANA	Michael Jackson (Quincy Jones/Michael Jackson) Warner Chappell	Epic	651546 7 (12-651546 8)	(C)	
45	26	9	ALL FIRED UP	Pat Benatar (Keith Forsey/Neil Giraldo) Chrysalis Music	Chrysalis	PAT(X) 5	(C)	
46	NEW		I'M GONNA BE	The Proclaimers (Pete Wingfield) Zoo Music/Warner Chappell	Chrysalis	CLAM(X) 2	(C)	
47	25	5	PEEK A BOO	Siouxsie/The Banshees (Hedges/Banshees) Dreamhouse/Warner Chappell	Wonderland/Polydor	SHE(X) 14	(F)	
48	61	2	I HATE MYSELF FOR LOVING YOU	Joan Jett & The Blackhearts (Child/Lagunc) SBK Songs/Virgin Music	London	LON(X) 195	(F)	
49	33	7	LOVE BITES	Def Leppard (R. J. Lange) Bludgeon Riffola/Warner Chappell/Zomba	Bludgeon Riffola/Phonogram	LEP(X) 5	(F)	
50	29	5	LIKE DREAMERS DO	Mica Paris feat. Courtney Pine (L'Equipe) Abacus/Warner Chappell	4th + B'way/Island	12(BRW) 108	(F)	
51	23	6	I SAY NOTHING	Voice Of The Beehive (Pete Collins) Virgin Music	London	LON(X) 190	(F)	
52	NEW		HE AIN'T HEAVY, HE'S MY BROTHER	Bill Medley (Giorgio Moroder) Chelsea Music/Jenny Music	Scotti Bros	PO10 (12-PT10)	(F)	
53	36	13	WAP-BAM-BOOGIE/DON'T BLAME IT ON ...	Matt Bianco (A)Reilly/Fisher(AA)Estepan/Casos/Oswald) Smooth Dog/Fishy	WEA	YZ 188(T)	(W)	
54	32	9	HAPPY EVER AFTER	Julia Fordham (Bill Padley/Grant Mitchell/Fordham) Blue Mountain	Circa/Virgin	YR(T) 15	(E)	
55	69	2	ANSWERS TO NOTHING	Midge Ure (Midge Ure/Rik Walton) Mott Music/Warner Chappell	Chrysalis	URE(X) 5	(C)	
56	47	11	I OWE YOU NOTHING	Bros (Nicky Graham) Graham/Warner Chappell/Virgin Music	CBS	ATOM(T) 4	(C)	
57	NEW		GOODBYE TO LOVE AGAIN	Maxi Priest (Linda/Dunbar/Shakespeare) Hot Licks/SBK Songs	10/Virgin	TEN(X) 238	(E)	
58	NEW		GOOD TIMES	Matt Bianco (Mark Reilly/Mark Fisher) Smooth Dog/Fishy Songs	WEA	YZ 302(T)	(W)	
59	49	7	CHOCOLATE GIRL	Deacon Blue (Jon Kelly) ATV Music	CBS	DEAC(T) 6	(C)	
60	45	11	THE TWIST (YO, TWIST)	Fat Boys/Chubby Checker (Albert Cabrera/Tony Martin) Carlin	Tin Pan Apple/Urban/Polydor	URB(X) 20	(F)	
61	50	12	FAST CAR	Tracy Chapman (David Kershenbaum) SBK Songs	Elektra	EKR 73(T)	(W)	
62	68	2	GOODBYE MR MACKENZIE	Goodye Mr Mackenzie (Kevin Moloney) Virgin Music	Capital	12(C) 501	(E)	
63	NEW		LET'S DO IT AGAIN	George Benson (David Lewis/Wayne Lewis) Warner Chappell	Warner Brothers	W 7780(T)	(W)	
64	NEW		THE TIME WARP 2	Damian (Des Tom) Richard O'Brien/Druiddcrest	Live	JIVE(T) 182	(BMG)	
65	66	2	THEME FROM 'VIETNAM' (Canon in D)	Orchestre De Chambre Jean-Francois Paillard (-)	Debut/Passion	DEBT 3053	(A)	
66	NEW		DR STEIN	Helloween (Tommy Hansen/Tommy Newton) Winthrop Songs	Noise Int.	7HELLO 1 (12-12HELLO 1)	(A)	
67	NEW		IT BEGAN IN AFRICA	The Urban All Stars (-) Warner Chappell/Copyright Control	Urban/Polydor	URB(X) 23	(F)	
68	NEW		JUST GOT PAID	Johnny Kemp (Teddy Riley/Kemp) Virgin/Cal-Gen/Mochrie	CBS	651470 7 (12-651470 6)	(C)	
69	63	3	CATCH MY FALL	Billy Idol (Keith Forsey) Chrysalis Music	Chrysalis	IDOL(X) 13	(C)	
70	40	4	ROCK MY WORLD	Five Star (Leon Sylvers) SBK Songs	Tent/RCA	PB 42145 (12-PT 42146)	(BMG)	
71	67	14	TRIBUTE (Right On)	The Pasadenas (Pete Wingfield) Island Music/CBS Music/SBK Songs	CBS	PASA(T) 1	(C)	
72	58	11	BREAKFAST IN BED	UB40 (with Chrissie Hynde) (UB40) SBK Songs/EMI Music	DEP	INTERNATIONAL/Virgin	DEP 29(12)	(E)
73	57	3	FOREVER YOUNG	Rod Stewart (Stewart/Taylor/Edwards) Cardinal/Warner C./Southern	Warner Brothers	W 7796(T)	(W)	
74	NEW		FIRST BOY IN THIS TOWN (LOVE SICK)	Scritti Politti (Green Gartside/Gamson) Chrysalis/Warner Chappell	Virgin	VS(T) 1082	(E)	
75	59	3	BLIND	Talking Heads (Steve Lillywhite/Talking Heads) Warner Chappell	EMI	12(J)EM 68	(E)	

Kids' play

AS A sort of indie Woodstock **Creation's** Doing It For The Kids showcase presentation at **London's Town & Country Club** was doing just fine until curtain call, when the collected cast of bands, numerous guests and comperes unwisely attempted to dismember **We Are The World**.

But for starters how about **Heidi Berry's** velvet jacket and plaintive quiver in her velveteen voice which made me think fondly of **Sandy Denny**? That voice and those brave covers of **Randy Newman** songs should see Heidi firmly ensconced in the favours of the blooming folk fraternity.

The manner in which **The Jasmine Minks** have returned once more to spin their brash, moddish pop anthems spells ebullience. They sounded healthy, but a trifle stodgy. A little more finesse wouldn't go down badly. **The Jazz Butcher's** full-blooded hootenanny and his severe pop skiffle is akin to **Lonnie Donegan** on 5000 volts, but it must be said it's getting better and better.

Primal Scream seem to have learnt nothing from their Elevation Records disappointments. If this clodhopping rockier format is progress, then the group are surely fooling no-one but themselves. They got a good reception, granted, although I can't see it.

Felt looked and sounded indifferent tonight, despite some wonderfully rousing guitars (three of 'em) behind **Lawrence's** mournful expressions (and shades). But by this time it was becoming clear that all the quick changeovers between bands didn't help that much.

House Of Love were welcomed with cheers and sent home with an ovation. Their dark, dramatic Bunnymen-like guitar flourished and bittersweet choruses make them leaders of the pack right now, **Creation's** rising stars. Watch them go.

And finally, the noise, the helter skelter of guitars and wicked backbeat of **My Bloody Valentine**, shaping up to be our answer to **Sonic Youth**. It was a



THE CHARMING *My Bloody Valentine*



GO-BETWEENS: touts favourites at £20 a throw

fine, fitting climax of leather, denim, rhythm and tension that benefits **Creation's** image. The label are back on course as Britain's most charismatic.

MARTIN ASTON

Go now

THE GO-BETWEENS have yet to notch up a hit record, but they have been slowly and quietly building up a sizeable and loyal following. So much so that the touts were having a field-day outside their recent concert at **London's Astoria Theatre**, with tickets changing hands at £20 a throw.

Inside the group could do no wrong — the crowd lapped up everything they did. But this was a patchy performance by their high standards. The set contained too many of **Robert Forster's** recent, rather tuneless compositions, including two new ones, *Clouds* and *Can't Say No Forever*. And **John Stead's** rockier bass playing does not suit the group's choppy guitar sound as well as **Robert Vickers's** plucky style used to. He also helped turn the beauty of *Cattle* and *Cane* into an ugly mess.

But, when they were good they were very very good. *Bye Bye Pride*, *Right Here*, *Apologies Accepted*, *Spring Rain* and *Head Full Of Steam* are all great slices of articulate pop which sounded great. And the group's other song-writer, **Grant McClennan**, is still on fine form as demonstrated by the new single, *Streets Of Your Town*, and *Was There Anything* — a track from the forthcoming LP, *16 Lovers Lane*.

ANDY BEEVERS

Firing blanks

IT MUST have been all of 100 degrees, the crowd were soaking and ecstatic and by 8.45 the queue was snaking way down the street from **The Fulham Greyhound**. *City Limits Rock Week No 3* was getting off to a rocking start.

We blasted off with **The Senseless Things** who played their brand of Eighties punk with a sustained verve and who have an aura and presence that belies their tender years (all except one are 17).

Although much more polished **Mega City 4** were a bit of a disappointment. Their brand of updated punk was leaden, but the crowd liked them.

The Celibate Rifles take a lot of chances and usually succeed. A powerful lot who combine hardness and thrash with psychedelic rippling guitar. A mixture which, when it came off, was very good indeed.

SARAH DAVIS

Bringing home the bacon

A YOUNG Danish group on a cultural visit to Ireland courtesy of a grant from the Danish Rock Council, **Stalin Staccato** combined a raw guitar-based energy with natural charisma to produce a potent brand of driving pop with excellent commercial possibilities.

Together just two years with a substantial following in their homeland, **SS** have just released a single *Civilised Guy* under license from **Tir (Den)** to **Scoff (Irl)**. That song is by no means the strongest number in a set full of hooks, spirit, and conviction. From the delightful pop of the single flip *Ocean Of Life*, which is reminiscent of **The Church** circa *Heyday*, to the heavy rhythmic riffola of *Stumblin' Down The Road* and *Keep Growing*, **Stalin Staccato's** have a tendency to overrun. However, the lengthy *Cliches In The Moonlight* sets the tone for a brilliantly pessimistic ballad full of rich textures and impassioned lyrical insights which rise to a blistering finish.

If **Stalin Staccato** can harness their potential and refine it to further exhibit their impressive sense of dynamics, then it shouldn't be long before they extend their audience beyond Ireland and Denmark and in the process attract major label interest.

PAUL O'MAHONY

TRACKING

by Dave Henderson

PLAY IT Again, Sam, through **Red Rhino** and the **Cartel**, has a number of its catalogue items submitted to CD, they include **The Weathermen's** 10 Deadly Kisses album, **Borghesia's** *No Hope No Fear* album, **Cassandra Complex's** double set *Feel The Width* and **The Legendary Pink Dots'** oldie *Island Of Jewels*. **Rhino** will also be handling some new **ROIR** tape-only releases real soon and they include **The Buzzcocks'** *Lest We Forget* live selection and **Black Uhuru's** *The Positive Dub*. Also on the horizon from the NY-based label are releases from **The Three Johns** and **The Prince Far I Musical Review**.

FAST FORWARD has a double A-sided seven inch from **The Dog Faced Hermans** called *Giao* (or *Mrs Grady* — depending on which way up it is). That's on the **Calculus** label. **Men Of Courage** have a seven-inch release too, their *Cold Winter* appears on the **Far Out** label and is cited as the best thing to come out of **Scandinavia** for some time. The **Off Hooks** confuse word pundits by releasing a mini-album called, simply, *Off The Hook* on the **DDT** label — you know the kind of thing: garage and emotional petrol-type stuff.

JOHNNY THUNDERS and **Patti Palladin** pull *She Likes To Mambo*, from their **Copy Cats** album on **Jungle**, and release it as a single for those discerning punters not willing to dive in for an album's worth of the duo (although the album is very good!). **Unicorn** releases a compilation album called *Skankin' 'Round The World'*, which features the top dozen perpetrators of the genre. It includes tracks from **Bad Manners**, **Bim Skala Bim**, **Blue Chateau**, **The Deltones**, **Saxawhaman**, **The Toasters** and more, more, more. That's available through **Nine Mile** and the **Cartel**. **The Dinner Ladies** release their debut LP *These Knees Have Seen The World* on **Hannibal** through **PRT** and jolly chirpy it is too.

HOLD ONTO your hats for the new **Cocteau Twins** album that's set for release in mid-September on **4AD** through the **Cartel**. It's an absolute scorcher! Titled *Blue Bell Knoll* it's the group's finest moment to date, an infectious, moving set of sounds that become a glorious whole that's

destined to be continually replayed and thoroughly enjoyed.

THE REVOLVER connection comes up trumps yet again with a whole variation of musical styles. First off, there's a new addition to the dictionary of rock 'n' roll with the **Acid Jazz** label offering a 12-inch by **Byron Morris And Unity**, titled *Kitty Bey*. The **Acid House** market is open for gazumping! **Revolver** also has an album and cassette compilation release on the **Trojan** subsidiary, **Attack**, which is titled *Sufferer's Choice* and features tracks from **Dennis Brown**, the original **Wailers** and **The Ethiopians**. **Cooking Vinyl** has an album and cassette release from **The Horseflies** titled *The Human Fly*, described as avant garde folk! Whatever next?

THE TOY Dolls release their fourth album, *A Bare Faced Cheek*, on the **Neat** label through **Red Rhino**. It will be available in LP, cassette and CD formats. The **Ediesta** label has picked up the **Scandinavian** delights of **Marie And The Wildwood Flowers**, releasing their debut eponymous LP, while **Fundamental** releases **TMA's** *Beach Party 2000* noise-a-tron. **The Coolies** follow up *Dig!* with *Doug* — which is acclaimed as a teen opera — and **The Palookas** have their *Hit The Bottle* album from the **Constrictor** label made available in the UK. **The Legendary Pink Dots'** who appeared in an earlier paragraph, return with CD versions of *Brighter Now*, *Curse* and *The Tower on the Terminal Kaleidoscope* label. **Honey** releases the 12-inch only acid hoe-down **The Acid Test** on the **Audio Instant** label and **The Legend** has his **Constrictor** 12-inch, *Step Aside* made available through **Red Rhino** and the **Cartel**.

THE MUTE label releases **The Silicon Teens'** cover of **Red River Rock** from the soundtrack of *Trains, Planes And Automobiles* through the **Cartel** and **Spartan**, while **Excalibur** release their first single, a 12-inch called *Hot For Love*, on the **Clay** label through **Pinnacle**. **Nitzer Ebb** have their first three **Pre-Mute** singles re-issued through **Backs** and the **Cartel** following the interest in the group created by the **Balearic Beat** wave and **The Spembirds** have their *Nothing Is Easy* LP released on **We Bite** through **Revolver** and the **Cartel**.



EXCALIBUR: crossing swords with their first single

TOP 5 • SINGLES

MUSIC WEEK



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

No 1	THE ONLY WAY IS UP Yazz & The Plastic Population	Big Life 8LR 4(T) (V/RT)
2	THE LOCO-MOTION Kylie Minogue	PWL PWL(T) 14 (P)
3	THE HARDER I TRY Brother Beyond	Parlophone (12)R 6184 (E)
4	HANDS TO HEAVEN Breathe	Siren/Virgin SRN(T) 68 (E)
5	I NEED YOU B.V.S.M.P	Debut/Passion DEBT(X) 3044 (A)
6	MY LOVE Julio Iglesias featuring Stevie Wonder	CBS JULIO(T) 2 (C)
7	FIND MY LOVE Fairground Attraction	RCA PB 42079 (12"-PT 42080) (BMG)
8	YOU CAME Kim Wilde	MCA KIM(T) 8 (F)
9	THE EVIL THAT MEN DO Iron Maiden	EMI (12)EM 64 (E)
10	GOOD TRADITION Tanita Tikaram	WEA YZ 196(T) (W)
11	SUPERFLY GUY S-Express	Rhythm King/Mute LEFT 28(T) (V/RT)
12	ON THE BEACH Summer '88 Chris Rea	WEA YZ 195(T) (W)
13	REACH OUT, I'LL BE THERE (88 Remix) The Four Tops	Motown ZB 41943 (12"-ZT 41944) (BMG)
14	MARTHA'S HARBOUR All About Eve	Mercury/Phonogram EVEN(X) 8 (F)
15	SOMEWHERE DOWN THE CRAZY RIVER Robbie Robertson	Geffen GEF 40(T) (W)
16	KING OF EMOTION Big Country	Mercury/Phonogram BIGC 5(12) (F)
17	RUNNING ALL OVER THE WORLD Status Quo	Verigo/Phonogram QUAD 1(12) (F)
18	TEARDROPS Womack & Womack	4th + B'way/Island (12)BRW 101 (F)
19	HUSTLE! (TO THE MUSIC...) The Funky Worm	FON/WEA FON 15(T) (W)
20	MEGABLAST/DON'T MAKE ME WAIT Bomb The Bass	Mister-ron/Mute DOOD(12) 2 (V/RT)
21	RUSH HOUR Jane Wiedelin	Manhattan/EMI (12)MT 36 (E)

WWW

JOHNNY KEMP JUST GOT PAID JUST GOT PAID 7"3 Track 12" CD



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

53	WAP-BAM-BOOGIE/DON'T BLAME IT ON THAT GIRL Matt Bianco	WEA YZ 188R(T) (W)
54	HAPPY EVER AFTER Julia Fordham	Circo/Virgin YR(T) 15 (E)
55	ANSWERS TO NOTHING Midge Ure	Chrysalis URE(X) 5 (C)
56	I OWE YOU NOTHING Bros	CBS ATOM(T) 4 (C)
57	GOODBYE TO LOVE AGAIN Maxi Priest	10/Virgin TEN(X) 238
58	GOOD TIMES Matt Bianco	WEA YZ 302(T) (W)
59	CHOCOLATE GIRL Deacon Blue	CBS DEAC(T) 6 (C)
60	THE TWIST (YO, TWIST) Fat Boys/Chubby Checker	Tin Pan Apple/Urban/Polydor-UR8(X) 20 (F)
61	FAST CAR Tracy Chapman	Elektra EKR 73(T) (W)
62	GOODBYE MR MACKENZIE Goodbye Mr Mackenzie	Capitol (12)CL 501 (E)
63	LET'S DO IT AGAIN George Benson	Warner Brothers W 7780(T) (W)
64	THE TIME WARP 2 Damian	Jive JIVE(T) 182 (BMG)
65	THEME FROM 'VIETNAM' (Canon in D) Orch. De Chambre Jean-Francois Paillard	Debut/Passion DEBT 3053 (A)
66	DR STEIN Helloween	Noise Int. 7HELLO 1 (12"-12HELLO 1) (A)
67	IT BEGAN IN AFRICA The Urban All Stars	Urban/Polydor-UR8(X) 23 (F)
68	JUST GOT PAID Johnny Kemp	CBS 651470 7 (12"-651470 6) (C)
69	CATCH MY FALL Billy Idol	Chrysalis IDOL(X) 13 (C)
70	ROCK MY WORLD Five Star	Tem/RCA PB 42145 (12"-PT 42146) (BMG)
71	TRIBUTE (Right On) The Pasadenas	CBS PASAT 1 (C)
72	BREAKFAST IN BED UB40 (with Chrissie Hynde)	DEP International/Virgin DEP 29(12) (E)
73	FOREVER YOUNG Rod Stewart	Warner Brothers W 7796(T) (W)

the U.S. Top 100 Hit

4514707 7-9-2

CBS

DPA

34	44	SUPERSTITIOUS Europe	Epic EUR(T) 3 (E)
35	41	I WON'T BLEED FOR YOU Climie Fisher	EMI (12)EM 66 (E)
36	46	WHERE DID I GO WRONG UB40	DEP International DEP 30(12) (E)
37	55	EVERY GIRL AND BOY Spagna	CBS SPAG(T) 1 (C)
38	21	FOOLISH BEAT Debbie Gibson	Atlantic A 9059(T) (W)
39	48	JUMP START Natalie Cole	Manhattan/EMI (12)MT 50 (E)
40	31	WORKING IN A GOLDMINE Aztec Camera	WEA VZ 199(T) (W)
41	51	COMING BACK FOR MORE Jellybean feat. Richard Darbyshire	Chrysalis EL(X) 4 (C)
42	43	DON'T BE CRUEL Bobby Brown	MCA MCA(T) 1268 (F)
43	52	EASY Commodores	Motown ZB 41793 (12"-ZT 41794) (BMG)
44	27	DIRTY DIANA Michael Jackson	Epic 651546 7 (12"-651546 8) (C)
45	26	ALL FIRED UP Pat Benatar	Chrysalis PAT(X) 5 (C)
46	NEW	I'M GONNA BE The Proclaimers	Chrysalis CLAM(X) 2 (C)
47	25	PEEK-A-BOO Stouxsie & The Banshees	Wonderland/Polydor SHE(X) 14 (F)
48	61	I HATE MYSELF FOR LOVING YOU Joan Jett & The Blackhearts	London LON(X) 195 (F)
49	33	LOVE BITES Def Leppard	Bludgeon Riffolar/Phonogram LEPI(X) 5 (F)
50	29	LIKE DREAMERS DO Mica Paris feat. Courtney Pine	4th + B. Way/Island (12)BRW J08 (F)
51	23	I SAY NOTHING Voice Of The Beehive	London LON(X) 190 (F)
52	NEW	HE AIN'T HEAVY, HE'S MY BROTHER Bill Medley	Scotti Bros PO 10 (12"-PZ 10) (F)

22	16	PUSH IT/TRAMP Salt 'n' Pepa	Champion CHAMP (12)51-ffrr/London FFR(X) 2 (BMG/F)
23	14	I WANT YOUR LOVE Transvision Vamp	MCA TV(T) 3 (F)
24	35	SWEET CHILD O' MINE Guns N' Roses	Geffen GEF 43(T) (W)
25	34	ANYTHING FOR YOU Gloria Estefan & Miami Sound Machine	Epic 6516737 (12"-6516736) (C)
26	NEW	TOUCHY! A-Ha	Warner Brothers W 7749(T) (W)
27	12	NOTHING'S GONNA CHANGE MY LOVE FOR . . . Glenn Medeiros	London LON(X) 184 (F)
28	28	WHEN IT'S LOVE Van Halen	Warner Brothers W 7816(T) (W)
29	39	YE KE YE KE Morry Kamte	London LON(X) 171 (F)
30	18	ROSES ARE RED Mac Band feat. The McCampbell Brothers	MCA MCA(T) 1264 (F)
31	NEW	THE RACE Yello	Mercury/Phonogram YELLO 1(12) (F)
32	20	I DON'T WANT TO TALK ABOUT IT Blanco Y Negro/WEA NEG 34(T) (W)	Virgin VS(T) 1094 (E)
33	42	SOLDIER OF LOVE Donny Osmond	

VANESSA PARADIS



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74	NEW	FIRST BOY IN THIS TOWN (LOVE SICK) Scriffi Politti	Virgin VS(T) 1082 (E)
75	59	BLIND Talking Heads	EMI (12)EM 68 (E)

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T W E L V E • I N C H

1	1	THE ONLY WAY IS UP Yaz & The Plastic Population	
2	2	I NEED YOU B.Y.S.M.P.	
3	NEW	MEGABLAST/DON'T MAKE ME WAIT Bomb The Bass	
4	4	THE LOCO-MOTION Kylie Minogue	
5	9	THE HARDER I TRY Brother Beyond	
6	5	SUPERFLY GUY S-Express	
7	7	HANDS TO HEAVEN Breathe	
8	6	HUSTLE! (TO THE MUSIC...) The Funky Worm	
9	3	THE EVIL THAT MEN DO Iron Maiden	
10	20	TEARDROPS Womack & Womack	
11	13	SWEET CHILD O' MINE Guns N' Roses	
12	10	REACH OUT, I'LL BE THERE Four Tops	
13	8	YOU CAME Kim Wilde	
14	15	DON'T BE CRUEL Bobby Brown	
15	NEW	THE RACE Yello	
16	18	YE KE YE KE Morry Kamte	
17	NEW	MY LOVE Julio Iglesias feat. Stevie Wonder	
18	11	ROSES ARE RED Mac Band feat. The McCampbell Brothers	
19	16	KING OF EMOTION Big Country	
20	NEW	TOUCHY! A-Ha	
21	12	PUSH IT/TRAMP Salt 'n' Pepa	
22	19	JUMP START Natalie Cole	
23	22	SOMEWHERE DOWN THE CRAZY RIVER Robbie Robertson	
24	27	ON THE BEACH Summer '88 Chris Rea	
25	36	EVERY GIRL AND BOY Spagna	
26	21	FIND MY LOVE Fairground Attraction	
27	26	GOOD TRADITION Tonto Dikang	
28	NEW	IT BEGAN IN AFRICA Urban All Stars	
29	14	MARTHA'S HARBOUR All About Eve	
30	40	ANYTHING FOR YOU Gloria Estefan & Miami Sound Machine	
31	31	COMING BACK FOR MORE Jellybean feat. Richard Darbyshire	
32	17	I WANT YOUR LOVE Transvision Vamp	
33	NEW	RUSH HOUR Jane Wiedlin	
34	30	WHEN IT'S LOVE Van Halen	
35	33	JUST GOT PAID Johnny Kemp	
36	NEW	THE TIME WARP 2 Dominion	
37	38	WHERE DID I GO WRONG UB40	
38	NEW	GET BUSY/LOVE Rick Clarke	
39	29	RUNNING ALL OVER THE WORLD Status Quo	
40	NEW	DR STEIN Helloween	

MARC ALMOND



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PARLOPHONE

TOP · 40 · SINGLES

1	1	MARTHA'S HARBOUR All About Eve	Eden EVEN8 (F)
2	2	I WANT YOUR LOVE Transvision Vamp	Polydor TVV3 (F)
3	4	I SAY NOTHING Voice Of The Beehive	London LON179 (F)
4	5	WORKING IN A GOLDMINE Aztec Camera	WEA YZ199 (W)
5	3	I DON'T WANT TO TALK ABOUT IT Everything But The Girl	blanco y negro/WEA NEG34 (W)
6	11	GOODBYE MR MACKENZIE Goodbye Mr MacKenzie	Capitol CL501 (E)
7	—	DESTROY THE HEART House Of Love	Creation CRE057 (I/RT)
8	17	STILL WAITING Dorothy	Blue Guitar AZUR 8 (C)
9	—	KINGDOM CHAIRS Soup Dragons	Sire W7820 (W)
10	7	CHARLTON HESTON Stump	Ensign ENY 614 (C)
11	10	RETURN TO YESTERDAY The Lilac Time	Fontana LILAC2 (F)
12	15	WHOLLY HUMBLE HEART Martin Stephenson And The Daintees	Kitchenware SK36 (F)
13	6	A WISH AWAY Wanderstuf	Polydor GONE 4 (F)
14	9	DEF CON ONE Pop Will Eat Itself	Chapter 22 PWE1 1001 (I/NM)
15	—	YOU MAKE ME REALISE My Bloody Valentine	Creation CRE055 (I/RT)
16	14	GLAMOUR BOYS Living Colour	Epic LCL2 (C)
17	12	OTHER 99 Big Audio Dynamite	CBS BAAD5 (C)
18	13	STREETS OF YOUR TOWN The Go-Betweens	Beggars Banquet BEG218 (W)
19	16	'CAUSE I SAID SO The Godfathers	Epic GFT2 (C)
20	19	HERE COMES TROUBLE The Icicle Works	Beggars Banquet BEG220 (W)
21	—	ALWAYS THE LIGHT The Weather Prophets	Creation CRE056 (I/RT)
22	—	LISTEN UP Ark	Rough Trade RTT229 (I/RT)
23	—	RETURNING TO GEHENNA Fields Of The Nephilim	Supporti Fonografico SF008 (I/JU)
24	35	MAYFAIR The Quireboys	Survival Sur045 (I/BK)
25	8	FIESTA The Pogues	Pogue Mahone FG2 (W)
26	21	WE HAVE THE TECHNOLOGY Pete Ubb	Fontana UBU1 (F)
27	27	DOCTORIN' THE TARDIS Time Lords	KLF Communications KLF003 (I/RT)
28	30	GOODBYE JIMMY DEAN Boys Wonder	Burning World BW1 (I/RT)
29	—	TUNE IN (TURN ON TO THE ACID HOUSE) Psychic TV/Jack The Tab	Temple TOPY037 (I/RE)
30	37	TIME HAS TAKEN ITS TOLL Crazyhead	Food/Parlophone FOOD12 (E)
31	22	RA! RA! RAWHIDE I Start Counting	Mute MUTE81 (I/RT/SP)
32	28	BLUE MONDAY 1988 New Order	Factory FAC737 (P)
33	20	MY LOVE OF THIS LAND Killing Joke	EG EG043 (E)
34	25	THE MERCY SEAT Nick Cave and The Bad Seeds	Mute MUTES2 (I/RT/SP)
35	—	SOMETHING NICE Robert Lloyd And The New Four Seasons	In Tape IT056 (I/RT)
36	—	SUMMER'S HERE Muscle Shoal	Treasure Island TID1 (I/RR)
37	39	CHAINS OF LOVE (REMIX) Erasure	Mute MUTE83 (I/RT)
38	23	MY GIRL AND ME Gangway	London LON182 (F)
39	—	PEEL SESSIONS The Cure	Strange Fruit SFF050 (P)
40	—	EVERY DAY IS LIKE SUNDAY Morrissey	His Master's Voice POP1619 (E)

TOP · 20 · ALBUMS

1	1	LET IT BEE Voice Of The Beehive	London LONLP57 (F)
2	3	ALL ABOUT EVE All About Eve	Mercury MERH119 (F)
3	—	DOING IT FOR THE KIDS Various	Creation CRELP037 (I/RT)
4	2	1977-1980: SUBSTANCE Joy Division	Factory FACT250 (P)
5	4	THE INNOCENTS Erasure	Mute STUMM55 (I/RT/SP)
6	—	IN MY TRIBE 10,000 Maniacs	Elektra EKT41 (W)
7	5	TOMMY The Wedding Present	Reception LEEDS2 (I/RR)
8	6	VIVA HATE Morrissey	His Master's Voice/EMI CSD3787 (E)
9	8	SUBSTANCE New Order	Factory FACT200 (P)
10	7	TIGHTEN UP VOLUME 88 Big Audio Dynamite	CBS 4611991 (C)
11	9	GLADSOME, HUMOUR AND BLUE Martin Stephenson And The Daintees	Kitchenware KWLP8 (F)
12	—	NOW THAT'S WHAT I CALL QUITE GOOD The Housemartins	Gat Discs AGOLP11 (C)
13	10	BARBED WIRE KISSES Jesus And Mary Chain	blanco y negro BYN15 (W)
14	11	THE HOUSE OF LOVE The House Of Love	Creation CRELP34 (I/RT)
15	12	LIFE'S TOO GOOD The Sugarbushes	One Little Indian TPLP5 (I/NM)
16	15	LOVELY The Primitives	RCA PL71688 (BMG)
17	18	THE WISHING CHAIR 10,000 Maniacs	Elektra EKT14 (W)
18	14	DAWNRAZOR Fields Of The Nephilim	Situation Two SITUP18 (I/RT)
19	—	VIVID Living Colour	Epic 4607581 (C)
20	—	GEORGE BEST The Wedding Present	Reception LEEDS 2 (I/RR)

A & R SINGLES

Reviewed by Selina Webb

UB40: Where Did I Go Wrong? (Virgin DEP 30). No Chrissie Hynde this time, but this lilting Reggae For Beginners packs a bigger punch than you'd expect after the first listen. Summery, breezy and should be a biggie.



STOCK IT

DEEPAK AND KHAN: Holle Holle (Circa YRTPR 16). A trip down the curry house from New York producer and DJ Mark Kamins which, despite being nearer Kurma than Vindaloo in the acid house stakes, will earn enough support in the clubs to get onto strobe fans' shopping lists.

SARAH JANE MORRIS: Can't Get To Sleep Without You (Jive SJM T1). A disappointingly MOR and fuzzily-produced number from this impressive vocalist. Can't Get To Sleep Without You hops uncertainly twixt jazz and big band sounds and is utterly forgettable.

BLYTH POWER: Goodbye To All That (Midnight Music Dong 38). Pained macho vocal spurts out all over a sour three-note lead guitar line, clomping beat and unexpected Talulah Gosh-style la-la backing vocals. (Just) exhilarating enough to get away with it, but pop appeal continues to elude Blyth Power.

KEVIN ROWLAND: Tonight (Mercury Row 1). Another attempt to pick up a piece or two from Dexy's may succeed with this harmless bopalong. Catchy, but only a hint of the old sparkle.



STOCK IT

YELLO: The Race (Phonogram. Yello 1). The scintillatingly odd Swiss duo should have become stars with Oh Yeah, but at least acid house has opened doors for their fab keyboard experiences. The Race is a breathless electro mix of guttural horns, Hawaiian guitars and vrooming car noises. Irresistible.

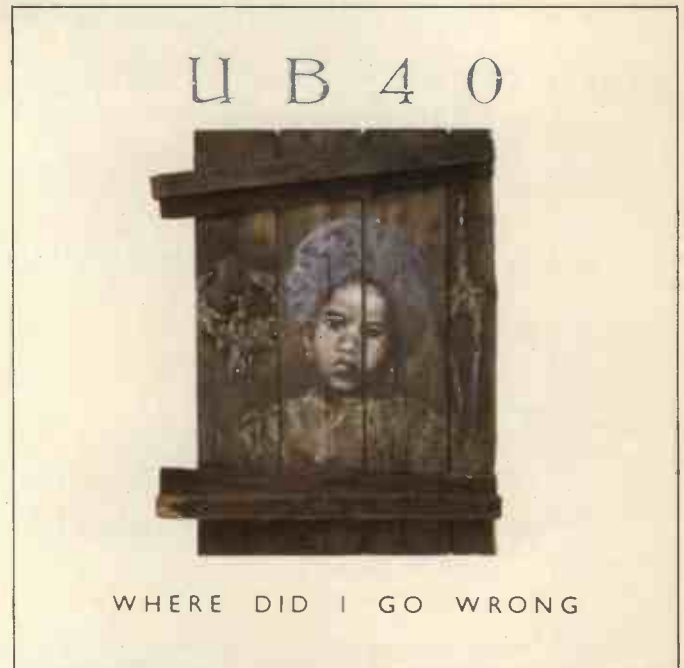
HEAVEN 17: The Ballad Of Go Go Brown (Virgin. VST 1113). A Sunday afternoon stroll turns into a major excursion into rural America with quivering guitar twangs, mouth organs, hillbilly beats and black soul interludes. Sadly, it never quite reaches its destination, but the track should still do well for a funtime Heaven 17.



STOCK IT

ANDY LEEK: Please, Please (Atlantic A905 4). I thought all the little men hunched emotionally over their keyboards had slipped down the cracks with Howie Jones, but Leek cannot be ignored for the brute force of his songwriting. This debut track gets you all gooey after the third listen and there's better on his George Martin-produced album.

CLOSE LOBSTERS: What Is There To Smile About? (Fire Records. Blaze 25T). Such jangly, twangy and occasionally gritty Six-



UB40 pack a punch

ties-style guitar bands are fast losing favour. Paisley's Close Lobsters have better haircuts than most, but this release struggles under the leaden weight of a repetitive melody.



STOCK IT

JOHN COUGAR MELLENCAMP: Rooty Toot Toot (Phonogram. JCM 11). The latest from the Lonesome Jubilee album puts similar guitar work-outs to shame with its in-the-pod freshness, stark bouncy percussion and superb production. Drags the hi-fi listener to the front of the joint and will sound fab on radio.

THE DUEL: Tell Me Why Love Dies (Tent. TENT 7). Buster "Five Star are my sprogs" Pearson has The Duel on his Tent label and would be wise to market this uninspired pop/bop down the same shopping malls as his offsprings' superior work. Looks alone should earn the Attack twins favour with the teen market.



STOCK IT

RUN DMC: Mary, Mary (London LONX 191). More chunky beats, gratuitous scratches and belly-slapping good humour from Run DMC whose crucial appraisal of the rap/hip-hop market continues with this spacey track. An ingenious reworking of a kiddies' rhyme but the refrain could become irritating to non-believers.

BOP BAROQUE: International (WRC BOP 1). Despite Ruby Turner's (barely there) backing vocals and Tony Taverner's slick production, this is a conventional pop debut which bungles its intermittent attempts to be funky. Their feet firmly in the Duran/Spandau mould, the bog-named Bop Ba-

roque will do better with a decent song.

THE SCREAMING TREES: Iron Guru (Native. 12 NTV 35). Writers/producers Swancott and Maloney release a New Order-style mix of punk vocals and electro-boogie backbeat from their 1987 Fracture In Time LP. The barrier-crossing works well here to create a bopping yet weird dance track.



STOCK IT

PRIMITIVES: Way Behind Me (RCA PB 42209). Coventry's pride hover just short of sickliness with this sugary one-off predictability concerning (discarded) lurve. Its silly melodies are completely ear-grabbing, but is life really this simple?

LEVEL 42: Heaven In My Hands (Polydor PO 14). King and Co. preview their Staring At The Sun LP with a blustering foray in which the brass intro, rocky guitars and backseat slap bass signify a more gritty pop than of late.



STOCK IT

EUROPE: Superstitious (Epic EUR 3). More huge, heart-wrenching stuff from Europe with regulation guitar solo intact and a surprising down-beat interlude towards the end. The first single from the band's new Out Of This World LP, this has 'massive' etched in its surging grooves.

LOVE AND ROCKETS: Lazy (Beggars Banquet BEG 217/T). Trampoline on the duvet to this simple yet multi-textured cheeky grin from the truly splendid Love And Rockets. Lazy is a real faberonee — and just dig that breaking glass percussion at the end!

CARLY SIMON: Greatest Hits Live. Arista 209 196. Interesting slant on the greatest hits idea. Give her the benefit of the doubt regarding overdubs; the singing, playing and production are clean and flawless. No sense of chronology in the order, but she never did pay much heed to the ticking of the clock. A double A-side single, You're So Vain/Do The Walls Come Down, acts as an hors d'oeuvre. The live context (and the windswept cover photo) may intrigue the casual browser. **DC**

 **STOCK IT**

VARIOUS ARTISTS: 'Til Things Are Brighter. Red Rhino REDLP 88. Laudable tribute to Johnny Cash from the indie bunch with a host of Cashophiles singing the man's songs with varying degrees of reverence (Mary of Gaye Bykers should not have been allowed near the studio). Michelle Shocked is a hoot, Stephen Mallinder spooky and Triffid Dave McComb well-nigh perfect on Country Boy. Excellent backing from the Mekons and Creepers personnel. **DC**

 **STOCK IT**

SILLY SISTERS: No More To The Dance. Topic 450. Distribution: Conifer. Twelve years on from their first collaboration, two of

England's greatest voices are back together. Maddy Prior and June Tabor interweave delightfully on a well-chosen set of songs with sympathetic accompaniment notably from Breton guitarist Dan ar Bras. Highlights are a rousing Hedger and Ditcher And a haunting How Shall Your True Love Know. With guaranteed airplay from Kershaw and co, watch it go to the top of the folk charts. **DL**

MICHAEL MESSER: Diving Duck. PT Records PTLP 002. Producer: Artist. Distribution: PRT. Messrs, a British singer/guitarist, appears to be following the path of the early Ry Cooder (mid-Seventies model) — a lot of very good slide playing largely country blues material. Recently exposed on both Andy Kershaw's and Paul Jones's radio shows, Messer could do well with what is an impressive debut, although it is happily far from mainstream. **JT**

DEAN FRAZER. Sings ad Blows. Greensleeves GREL 113. These superb arrangements of vintage lovers rock make Dean Frazer's position in the reggae hierarchy even stronger. After the velvet voice runs the gentle lyrics over smooth guitar on the vocal tracks, Frazer gets out his sax for some powerful blowing on the instrumental version. On the strength of the hit single Girlfriend alone, the album will do well. **OD**

KASSAV': Vini Pou. EPIC 460619. Vini Pou is a skilfully produced melange of Antillean 'Zouk' music and

American pop/soul. An added punch comes courtesy of earth, Wind and Fires brass section, The Phoenix Horns. Kassav' enjoy massive success in France and The West Indies and look set to emulate that success in the UK, with World Music doing well in the national charts. **AL**

DEVILS IN DISGUISE: Revealed. Get Moving GET 1. Distribution: Topic. Would anyone have dreamed that 1988 would see a Peter, Paul & Mary revival? Not me, but the originals are back, so are the Washington Squares, and now here's the UK equivalent. Chris Thompson, Jacqui Callis and Tony Minnion were all members of the late lamented Rivals, and this is very similar to that group, still country-tinged and with numerous very good songs. This should be picked up by a major — the best British acoustic trio in years. **JT**

 **STOCK IT**

ROBBEN FORD: Talk to your Daughter. Warner Bros. 925 647-1. Here is one hot-shot guitar picker from California, having himself a ball with some good rockin' blues. Mix in a little jazzy smooch and the result is an album full of timeless qualities — like unpretentious charm and first class musicianship. Can we have more like this please? **AB**

VARIOUS ARTISTS: Jackmaster 3. Westside JACKLP 503. The third volume of the Jackmaster series is a single LP rather than a limited edition double. But what it lacks in quantity it more than makes up for in quality. It embraces the soulful and poppy House of Peter Black's How Far I Go and I Want You Back by Kario Reyes & Joe Nell, as well as the pure acid of Fast Eddie's Acid Thunder and Mixmaster's Pump It Up Homeboy. **AB**

LEMONHEADS: Creator. World Service SERV 001. Distribution: Rough Trade/Cartel. This new import-licensee offshoot of rough trade begins with the second album by an excellent teenage four-piece from Boston, Massachusetts. Lemonheads map out the same rough, punkish but emotionally considered guitar-rock as fellow Americans Husker Du and The Replacements, and they do it very well too. Bound to be a late-night radio favourite all round. **MA**

THE LYRES: A Promise Is A Promise. Fundamental SAVE 59. Distribution: Red Rhino/Cartel. Another bristling set from one of Planet earth's foremost garage punk bands, whose 13 line-up history can be extensively traced inside the gatefold sleeve care of one of Pete Frame's wonderful family trees. A Promise ... is The Lyres' first for Fundamental recorded half in the studio and half live in Europe; pumped-up beats, that cheesy organ, adrenalin, razorish guitar. Great! **MA**

RECORDED DELIVERY: Martin Aston, Andrew Beever, Adam Blake, Dave Cavanagh, Ola Daring, Adam Isaacs, Dave Laing, and John Tobler

HEAVY METAL ALBUMS

This Month	Last Month	Title, Artist	Label, Catalogue No.
1	5	HYSTERIA Def Leppard	Bludgeon Riffola HYSLP1 (F)
2	2	WIDE AWAKE IN DREAMLAND Pat Benatar	Chrysalis CDL1 628 (C)
3	17	APPETITE FOR DESTRUCTION Guns N' Roses	Geffen WX125 (W)
4	9	SEVENTH SON OF A SEVENTH SON Iron Maiden	EMI EMD1006 (E)
5	10	OU812 Van Halen	Warner Brothers WX177 (W)
6	3	LONG COLD WINTER Cinderella	Vertigo VERH59 (F)
7	4	B' SIDES THEMSELVES Marillion	EMI EMS1295 (E)
8	1	SOUTH OF HEAVEN Slayer	London LONLP63 (F)
9	NEW	FROLIC THOUGH THE PARK Death Angel	Enigma ENVLP502 (E)
10	NEW	IN GOD WE TRUST Stryper	Enigma ENVLP501 (E)
11	16	SLIPPERY WHEN WET Bon Jovi	Vertigo VERH38 (F)
12	29	HITS OUT OF HELL Meat Loaf	Epic 4504471 (C)
13	7	OUTRIDER Jimmy Page	Geffen WX155 (W)
14	23	WHITESNAKE 1987 Whitesnake	EMI EMCP3528 (E)
15	25	BAT OUT OF HELL Meat Loaf	Cleveland International EPC82419 (C)
16	27	POWERSLAVE Iron Maiden	EMI POWER 1 (F)
17	20	PYROMANIA Def Leppard	Vertigo VERS 2 (F)
18	RE	THE NUMBER OF THE BEAST Iron Maiden	Fame/EMI FA3178 (E)
19	30	PIECE OF MIND Iron Maiden	EMI AMA800 (E)
20	26	RECKLESS Bryan Adams	A&M AMA5013 (F)
21	28	SKYSCRAPER David Lee Roth	Warner Brothers WX140 (W)
22	15	FOUR SYMBOLS Led Zeppelin	Atlantic K50008 (W)
23	8	SOMEWHERE IN TIME Iron Maiden	Fame/EMI EMC3512 (E)
24	32	LIVE AFTER DEATH Iron Maiden	EMI RIP 1 (E)
25	12	AIN'T COMPLAINING Status Quo	Vertigo VERH 58 (F)
26	18	ODYSSEY Yngwie J Malmsteen's Rising Force	Polydor POLD 5224 (F)
27	RE	KINGDOM COME Kingdom Come	Polydor KCLP1 (F)
28	NEW	ETERNAL NIGHTMARE Violence	MCA MCF3423 (F)
29	34	ELIMINATOR ZZ Top	Warner Brothers W3774 (W)
30	35	SO FAR, SO GOOD ... SO WHAT! Megadeth	Capitol EST 2053 (E)
31	13	WINGS OF HEAVEN Magnum	Polydor POLD 5221 (F)
32	24	BLOW UP YOUR VIDEO AC/DC	Atlantic WX144 (W)
33	14	OPEN UP AND SAY ... AHH! Poison	Capitol EST2059 (E)
34	6	NOBODY'S PERFECT Deep Purple	Polydor PODV10 (F)
35	19	SAVAGE AMUSEMENT Scorpions	EMI SHSP4125 (E)
36	11	OPEN ALL NIGHT Georgia Satellites	Elektra EKT 47 (W)
37	RE	RIDE THE LIGHTNING Metallica	Music for Nations MFN27 (F)
38	36	LITA Lita Ford	RCA PL86397 (BMG)
39	40	IRON MAIDEN Iron Maiden	Fame/EMI FA4131211 (E)
40	RE	KILLERS Iron Maiden	Fame/EMI FA4131221 (E)

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

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22	31	ALL ABOUT EVE ● CD	Mercury/Phonogram MERR 119
		All About Eve	
23	22	POPPED IN SOULED OUT ★★★★★ CD	Precious/Phonogram JWWWL 1
		Wet Wet Wet	
24	21	A SALT WITH A DEADLY PEPA CD	Hfr/London FERLP 3
		Salt 'N' Pepa	
25	23	WHITNEY ★★★★★ CD	Arista 208 141
		Whitney Houston	
26	54	ROBBIE ROBERTSON CD	Geffen WX 133
		Robbie Robertson	
27	25	HEAVEN ON EARTH ★ CD	Virgin V 2496
		Belinda Carlisle	
28	20	WIDE AWAKE IN DREAMLAND ● CD	Chrysalis CDL 1628
		Pat Benatar	
29	19	SMALL WORLD ● CD	Chrysalis CDL 1622
		Huey Lewis & The News	
30	29	ROLL WITH IT ● CD	Virgin V 2332
		Steve Winwood	
31	24	HEARSAY ★ CD	Tabu 450936-1
		Alexander O'Neal	
32	33	MORE DIRTY DANCING (OST) ● CD	RCA BL 86965
		Various	
33	39	FAITH ★★ CD	Epic 460000 1
		George Michael	
34	35	BROTHERS IN ARMS ★★★★★ CD	Vertigo/Phonogram VERH 25
		Dire Straits	
35	27	LET IT BEE CD	London LONLP 57
		Voice Of The Beehive	
36	32	THRILLER ★★★★★ CD	Epic EPC 85930
		Michael Jackson	
37	28	LOVESEXY ● CD	Pasley Plc/Warner Bros. WX 164
		Prince	
38	72	APPETITE FOR DESTRUCTION CD	Geffen WX 125
		Guns 'N' Roses	
39	26	IDLEWILD ● CD	Blanco Y Negro/WEA BYN 16
		Everything But The Girl	
40	43	INDIGO ○ CD	WEA WX 181
		Matt Bianco	
41	30	IT TAKES A NATION OF MILLIONS ... ○ CD	Def Jam/CBS 462415 1
		Public Enemy	
42	36	UB40 ● CD	DEP Int./Virgin LPDEP 13
		UB40	

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44	37	TUNNEL OF LOVE ★ CD	CBS 460270-1
		Bruce Springsteen	
45	34	OUT OF THE BLUE ● CD	Atlantic WX 139
		Debbie Gibson	
46	41	JULIA FORDHAM CD	Circal/Virgin CIRCA 4
		Julia Fordham	
47	48	THE CHRISTIANS ★★ CD	Island LIPS 9876
		The Christians	
48	47	BRIDGE OF SPIES ★★ CD	Siren/Virgin SRNLP 8
		T'Pau	
49	46	MOTOWN DANCE PARTY ● CD	Motown ZL 72700
		Various	
50	44	CLOSE CD	MCA MCG 6030
		Kim Wilde	
51	63	ON THE BEACH ● CD	WEA WX 191
		Chris Rea	
52	NEW	CONSCIENCE CD	4 B Way/Island BRLP 519
		Womack & Womack	
53	51	DON'T LET LOVE SLIP AWAY CD	Capitol EST 2067
		Freddie Jackson	
54	53	WHAT YOU SEE IS WHAT YOU GET CD	RCA PL 71750
		Glen Goldsmith	
55	42	JACK MIX IN FULL EFFECT ● CD	Sylus SMR 856
		Mirage	
56	49	INTRODUCING THE HARDLINE ... ★★★★★ CD	CBS 450 911-1
		Terence Trent D'Arby	
57	45	THE MICHAEL JACKSON MIX ● CD	Sylus SMR 745
		Michael Jackson	
58	56	THE JOSHUA TREE ★★★★★ CD	Island U26
		U2	

79	61	THE MAC BAND CD	MCA MCG 6032
		Mac Band Feat. McCampbell Bros	
80	74	I'M YOUR MAN ○ CD	CBS 46042-1
		Leonard Cohen	
81	73	THE BEST OF OMD ★ CD	Virgin OMD 1
		OMD	
82	RE	STAY ON THESE ROADS ● CD	Warner Brothers WX 166
		A-Ha	
83	65	FOLLOW THE LEADER CD	MCA MCG 6031
		Eric B & Rakim	
84	79	WILL DOWNING ● CD	4th + B Way/Island BRLP 518
		Will Downing	
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		Heart	
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		Phil Collins	
87	RE	SLIPPERY WHEN WET ★★ CD	Vertigo/Phonogram VERH 38
		Bon Jovi	
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		Cinderella	
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		Scriffi Politti	
96	93	NAKED ● CD	EMI EMD 1005
		Talking Heads	
97	96	BORN IN THE USA ★★ CD	CBS 86304
		Bruce Springsteen	
98	RE	B SIDES THEMSELVES CD	EMI EMS 1295
		Marillion	
99	81	FROM LANGLEY PARK TO MEMPHIS ● CD	Kitchenware/CBS KWLP 9
		Pretab Sprout	
100	77	DARK SIDE OF THE MOON ★ CD	Harvest SHVL 804
		Pink Floyd	

CD: Released on Compact Disc
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TOP 100 ALBUMS

27 AUGUST 1988

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

W

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No 1	2	KYLIE ★ CD Kylie Minogue	PWL HF 3
2	3	THE FIRST OF A MILLION KISSES ● CD Fairground Attraction	RCA PL 71696
3	1	NOW! 12 ★★ CD Various	EMI/Virgin/PolyGram NOW 12
4	4	TRACY CHAPMAN ★ CD Tracy Chapman	Elektra EKT 44
5	6	BAD ★★★★★★ CD Michael Jackson	Epic 450290-1
6	7	IDOL SONGS: 11 OF THE BEST ★ CD Billy Idol	Chrysalis BILTV 1
7	5	HITS 8 CD Various	CBS/WEA/BMG HITS 8
8	10	BEST OF EAGLES ★ CD EAGLES	Asylum/Elektra EKT 5
9	8	GREATEST EVER ROCK 'N' ROLL MIX ● CD Various	Sylus SMR 858
10	12	TURN BACK THE CLOCK ★ CD Johnny Hates Jazz	Virgin V 2475
11	9	DIRTY DANCING (OST) ★ CD Original Soundtrack	RCA BI 86408
12	15	HYSTERIA ★ CD Def Leppard	Bludgeon Riff/Phono HYSLP 1
13	NEW	HOT CITY NIGHTS ○ CD Various	Vertigo/Phonogram PROTV 15
14	11	PUSH ★★ CD Bros	CBS 460629 1
15	14	KICK ★ CD INXS	Mercury/Phonogram MERH 114
16	13	TANGO IN THE NIGHT ★★★★★ CD Fleetwood Mac	Warner Brothers WX65
17	NEW	ROCK THE WORLD CD Five Star	Tent/RCA PL 71747
18	NEW	THE EIGHT LEGGED GROOVE MACHINE CD The Wonder Stuff	Polydor GONLP 1
19	18	LOVE ● CD Aztec Camera	Warner Brothers WX 128
20	16	RAINTOWN/RICHES ● CD Deacon Blue	CBS 450549-1

59	52	1977-1980 SUBSTANCE CD Joy Division	Factory FACT 250
60	71	OU812 ○ CD Van Halen	Warner Brothers WX 177
61	40	A MOMENTARY LAPSE OF REASON ● CD Pink Floyd	EMI EMD 1003
62	50	SAVAGE ★ CD The Eurythmics	RCA PL 71555
63	69	EVERYTHING ● CD Climie Fisher	EMI EMC 3538
64	67	SEVENTH SON OF A SEVENTH SON ● CD Iron Maiden	EMI EMD 1006
65	58	OFF THE WALL ★ CD Michael Jackson	Epic 450086 1
66	57	STRONGER THAN PRIDE ★ CD Sade	Epic 4604971
67	60	PET SHOP BOYS, ACTUALLY ★★ CD Pet Shop Boys	Parlophone PCSD 104
68	55	THE INNOCENTS ● CD Erasure	Mute STUMM 55
69	62	RUMOURS ★★★★★★ CD Fleetwood Mac	Warner Brothers K 56344
70	59	NITE FLUTE ★ CD Various	CBS MOOD4
71	70	PHANTOM OF THE OPERA ★★ CD Various	Polydor PODV 9
72	75	SCENES FROM THE SOUTHSIDE ● CD Bruce Hornsby & The Range	RCA PL 86886
73	64	THE SHOUTING STAGE CD Joan Armatrading	A&M AMA 5211
74	86	DANCING WITH STRANGERS ★ CD Chris Rea	Magnet/WEA WX 180
75	66	THE CREAM OF ERIC CLAPTON ★ CD Eric Clapton/Cream	Polydor ECTV 1
76	NEW	HOUSE SOUND OF LONDON VOL 4 CD Various	fr/London FFR DP4
77	68	SIXTIES MIX 2 ● CD Various	Sylus SMR 855
78	83	GIVE ME THE REASON ★★ CD Luther Vandross	Epic 450134-1



DISKORD DATKORD: 'we emulate Bros'

Dis an' Dat

by Sarah Davis

ONE OF the new up-and-coming cult club records is a cover of X-Ray Spex' Identity by Diskord Datkord, that quirky, fun-loving bunch on Soho Girl Records.

The band are three men — plus Diskord the dog who appears for live shows. The record is a wicked House mix, with vocals and samples laid over a hard dance beat. Diskord's irreverent style and sense of wit is making them popular, not just in the clubs and on pirate radio, but on Radio One too. Liz Kershaw and John Peel have played the single numerous times since its release last month and BBC Radio Manchester plan to use the record in a competition. The record was voted single of the week in the NME, the Virgin Megastore keeps selling out and Diskord mania looks set to spread to the regions. Ask them why and they'll tell you: "It's because we emulate Bros."

Lawrence Bouvier of Soho Girl Records says another single will be released at the end of September. "We plan a massive launch for the next single followed by a tour with other bands on the label. It'll be an onslaught." He explains the policy of the label. "Hip hop, House and Eurodisc beats are going to cross over to pop music in all its forms. I'm looking at different bands that are drum machine-based but refreshing."

Diskord are certainly refreshing: their mischievous cross-over of hard house rhythms and punk is an original.



SONTICHE'S MARTIN McClatchey

Against all odds

by Selina Webb

THE ODDS would appear to be stacked against Sontiche. With three band members based in Co. Armagh, Northern Ireland, and the fourth working in Lincoln, full rehearsals are expensive and infrequent. When the group does get together it is, according to keyboard player Martin McClatchey, "one hell of a party".

But beyond the high spirits, Sontiche have released a debut single of considerable merit which sports an impossibly sleek finish when you learn that it was recorded in a day, mixed the next — all in a 16-track studio. A poppy departure from the raw guitar sound currently in vogue across the Irish Sea, I Stand has been released on the band's own Mercy Records, distributed by Backs. Supported by airplay in Northern Ireland and despite the band's low profile (they have never played a gig), McClatchey says around 450 copies have already been sold.

"Although we've done every-

thing ourselves the single isn't really independent in sound," says McClatchey, who deals with engineering, production and promotion for the band from his home in Lincoln. "We're letting the music take its time to develop, but if the situation arises that we are offered a major deal we will all move to England if necessary."

McClatchey is disappointed that there are so few opportunities for the wealth of new talent he sees developing in Northern Ireland and says the expansion of Mercy Records is a future possibility.

"There are no record companies at all in the North and we would like to expand Mercy. If the label does anything for Sontiche then that would obviously open up doors for other bands in the North of Ireland," he says.

Carpet baggers

by Mick Middles

EIGHTEEN MONTHS ago, Oldham's precocious Inspiral Carpets were little more than a rather clumsy collection of Sixties underground cliches. They produced a flexi disc, Garage Full Of Flowers, given away with the Manchester fanzine, Debris. Few people took them seriously. The disc was raw and introverted, even failing to gain airplay on the John Peel Show. Since then, Inspiral Carpets have matured beyond recognition. The cliches may remain, but they have been stretched to the brink of perversity. The dominating sound is the Manzarak-like organ of Clint Boon. It's a huge, enveloping sound, adding warmth and depth.

The rest of the band, rather like Manchester's Happy Mondays, rely on youthful spontaneity to punch their live appearances into areas of extraordinary intensity. In this respect they are far more reminiscent of 1976 than 1966. The spirit of punk lives in this band's sound, despite Boon's Small Faces haircut!

Their new EP, just out on the local Playtime label, is picking up a good deal of local airplay. The daytime DJs who are taking it to their collective hearts, focusing on the track Keep The Circle Around. It seems to be selling well, too. One

Manchester record shop, Eastern Bloc sold 70 copies within the first two hours of release, indicating a rapidly developing buzz.

The band has its comedy side. Clint has built a huge cow, larger than a mini and capable of being driven onstage, that is, if they ever find a stage strong enough to hold it. "I admit, I built the cow a bit on the large side," says Clint, whose mind is a constant pot pourri of madcap schemes and wayward marketing ideas. When charged with producing a blatant copy of the old Pink Floyd cow, he merely looks blank and states, "I never thought of that."

In presentation and music, Inspiral Carpets are perfecting the art of making past influences seem completely in sync with the Eighties. The Remainder of the band, vocalist Stephen Holt, bassist David Swift, guitarist Graham Lambert and drummer Craig Gill, dismiss accusations of revivalist tendencies with disarming simplicity.

"I've never even heard of some of the records they accuse us of copying," states Gill, who is the ginger haired 15 year old we all remember from school: "as far as we are concerned, no one has made music like this before."

Galaxy of stars

by David Giles

ONE OF this summer's most durable dance records is the updated version of War's Galaxy, released on Parlophone by the outfit Love Street. Not a band as much as a collective, Love Street centres around Mal (Stephen Mallinder) from Cabaret Voltaire, pioneers of electronic dance music long before acid was brought into the House.

For Galaxy Mal was joined by ex-Soft Cell keyboardist Dave Ball, Krush vocalist Ruthjoy and Fon Force producer Robert Gordon. Mal sees this line-up as a flexible unit, capable of absorbing other musicians, but not too many... "I don't want Love Street to become a totally dissipated thing, with a cast of thousands! But I would like to get other people involved, so that it's not set to a band of four people. Like a scaled-down Parliament or Funkadelic!"

Having left Cabaret Voltaire "on

ice" for the time being, Mal clearly has plenty of ideas for future material, and the first Love Street composition Come On Down To Love Street hits vinyl as the Galaxy B-side. Although the bass lines have a distinct House feel to them, Mal has steered clear of any deliberate attempts to cash in on recent club trends (although he is sporting a Smiley badge in the publicity pics). "I didn't want to jump on a bandwagon — everyone's doing Acid House re-mixes, but unless it's initially conceived as that."

And the wisdom of kicking off with a cover version? "Although you'll get people saying they preferred the original, in actual fact most of those people haven't played the original for six years!"

Spence's AOR has come

by Jerry Smith

SELLING SLICKLY-produced AOR rock to the Americans is akin to carrying coals to Newcastle, but British bands seem to be astonishingly good at it. The latest export is Scotland's Brian Spence whose new album, Reputation, is making steady in-roads over there, while over here he suffers from superfluous comparisons to Bryan Adams and Bruce Springsteen, a problem that he acknowledges: "This type of rock has a real problem getting heard in this country, unless you've already cracked it in America."

Having survived the gruelling club circuit with various bar-room bands in his native Edinburgh, Brian Spence first came to notice when his first album, brothers, spawned a European hit with Hear It From The Heart last year. The new album has a more melodic and atmospheric sound notably in the title track. Reputation's infectious melody won a healthy amount of radio play earlier this year, although the American comparisons have puzzled him. "Even people reviewing it were saying you can imagine it playing whilst driving down highways in America and I thought it was really British sounding!"

So, with the release of a new single, Come Back Home, it is to America that he looks for the first breakthrough although he certainly hasn't forgotten about us: "You obviously want to do it in your home country. I just feel it's a question of time and I've got plenty of time."



INSPIRAL CARPETS: more 1976 than 1966

TOP 100 ALBUMS

Table of Top 100 Albums (left column), listing album titles, artists, and chart positions.

STYLUS 60 ROCK 'N' ROLL HITS MIX ORDER NOW. Includes image of the album cover and promotional text.

ARTISTS' A-Z. Alphabetical list of artists and their chart positions.

Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 500 conventional record outlets.

KEY TO CHART. This Week, Last Week, Weeks On Chart.

Table with columns: TITLE, Artist (Producer), Label LP No. (Distributor), C: Cassette No./CD: Compact Disc No.

PAVAROTTI - LIVE OUT NOW. Includes image of Pavarotti and promotional text.

PAVAROTTI LIVE. Includes image of Pavarotti and promotional text.

Table of Top 100 Albums (right column), listing album titles, artists, and chart positions.

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MAKES SOUND SENSE

Vinyl holds its own as the cassette and CD march on

CD still has a way to go before it ousts the cassette from mass popularity or sounds the death-knell for vinyl. Rosie Horide gauges the market climate for both custom pressers and tape duplicators by talking to major and independent operators

According to CBS's corporate PR Jonathan Marsh, vinyl's much talked about demise has been greatly exaggerated: "For example, between 1986 and 1987 there was very little difference in the units produced — 52.1m as against 52.3m," he says. "Additionally, one must remember that there are between 17-18m turntables in this country. They aren't going to disappear over night, and people will still want records."

His sentiments are echoed by Jim Leftwich, who is director of manufacturing for CBS at their Aylesbury plant. He says: "We saw a large growth in tape duplicating last year, although some of that is down to us securing a larger share of the business available. But I believe that year after year the tape market is growing by 10 per cent. This is *not* at the expense of vinyl. That market has stayed steady."

For once the big boys are in agreement: EMI's general manager for cassette manufacture Geoff Grimmel says: "We are experiencing a growth rate, year on year, of around 10 per cent." However he disagrees about vinyl — "During the last three to four years we have seen a vinyl to cassette ratio of two to one switch right round until now it is almost one to two."

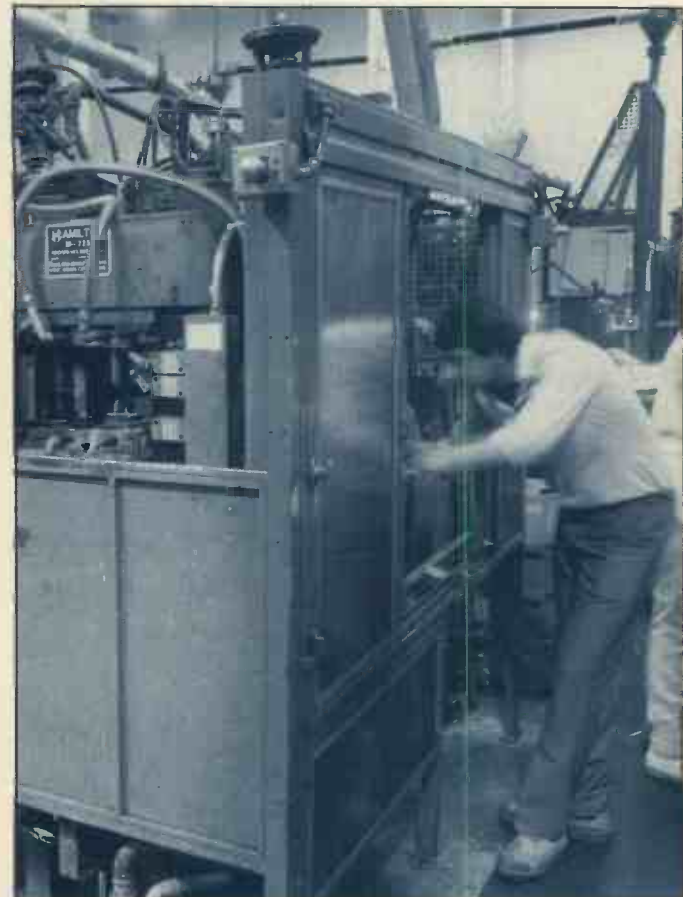
Nick Flower, managing director of both Damont and Lintone, says that in his company's case cassette business has increased dramatically. The company had had to make substantial investment in equipment, moving cassette duplication to a separate building nearby, and

its capacity is now treble the previous levels. But Damont is a vinyl specialist, and its output is still 2:1 ratio in favour of vinyl, with sales of the latter up on last year too.

With some of the smaller companies, the increase in demand for cassettes has been phenomenal. At Immediate Sound Services, Jon Powell, sales manager reports increases from 450,000 last year to in excess of 1 million this. Jim Wilmer at James Yorke says their business is up 20 per cent on last year, and he's another who doesn't believe it's at the expense of vinyl. He simply says that it is cassettes which are growing in market share — largely, he believes, because they are more convenient. His company has noted particularly the dramatic growth in business for spoken word cassettes, especially adult fiction — an area he says is going to keep growing rapidly.

At Ablex Dave Morris reports that volume business has more than doubled during the last year and puts this down to an increase in premiums and promotion work. In response to this upswing, it has ordered more labelling equipment to run two fully automated finishing lines and has been running at 24hrs, with an output of 600,000 cassettes a week. Ablex is now on two shifts until September and has already ordered up all of the raw material it anticipates using until the end of December.


Spool, which claims to have been the first UK company to install Gauss equipment and which places the emphasis firmly on quality, reports that it is currently turn-



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ing out 1/4m tapes a week and has healthy bookings in the lead up to Christmas.

Both Ablex and Spool recognise the importance of nurturing a high profile and Spool is in the process of putting together a new glossy brochure including data sheets and comprehensive information about its facilities. Spool's sales and marketing director Tony O'Dowd believes that 1988 is going to prove a bumper year for duplicators, partly due to the closure of the PolyGram plant which, has created an overflow situation which is benefiting the independents.

Mike Standen at PDO, which specialises in CD believes that while business has eroded vinyl demand — cassettes don't seem to have suffered so badly. In fact there's a school of thought that says it may even have benefited, as customers are often reported as buying a CD for home listening and a cassette for in-car or other more personal and portable purposes.

On the whole, tape business still seems to be booming, with 10 per cent a minimum reported. Vinyl seems to be holding its own, and there are definitely certain sectors of the market which prefer their music on vinyl. One widely known area is in heavy metal, whose fans just seem to like actual records — possibly because of the "freebies" such as posters which can be included. CBS's Morrish says CD could be responsible in part for this levelling out of demand for vinyl:

"CD has awoken many people's interest in music, in particular that of the 'boom generation' of the Sixties. Many of these people haven't bought a record for 10 years, and aren't locked into one format. In fact they may have a dormant affinity for records. And with the

CD market growing so quickly — the number of players in homes has doubled this year, and unit sales are also more than twice as many — this could help vinyl a lot."

Few people seem to be actively encouraging vinyl sales as opposed to those of cassettes, although all vinyl pressers emphasise continuing investment in new and better plants because of the continuing demand for higher quality. Everyone is happy to fulfil demand, and many believe vinyl still has a long life.

Tape certainly has a rosy future, and without wishing to appear ghoulish, many tape duplicators were made very happy by the PolyGram closure. EMI obviously took the cream of the business, but most others — especially those in the immediate London area — have noticed a marked increase in business directly attributable to the closure, or expect to benefit during the coming peak months.

EMI's Grimmel says that the effect at the Hayes plant has been to increase daily working by a whole extra shift since the closure, thus coming from two to three shifts on each of the five days.

On a smaller scale, Brian Bonner of Mayking Records also reports increased business, which he attributes to the fact that his is one of the few plants which can offer large volume in both seven inch and 12 inch. "In other words, we can service hits," he says. In fact his company is now re-commissioning presses which were de-commissioned in 1984 when the company began making CDs, and will have 54 available for the peak season. All the London based plants report increased business as a direct result of PolyGram's closure.

As we've already said, the real

effect of the closure won't be felt until the peak season is under way. While regular PolyGram customers will already have found replacement service, those who used the company on a seasonal basis will have to find capacity elsewhere in this pre-Christmas boom time.

Some companies are fortunate, in that their set up is such that this demand can easily be accommodated. At CBS there is something called The Tap, where it is possible to literally turn up or down the supply available and it's then simply a matter of taking on temporary staff for back-up jobs such as hand packing.

Other smaller companies are already planning extra shifts, or desperately trying to get new equipment in time. Some are calmly planning, others are apprehensive. James Yorke's Wilmer says that by October he believes that "there will be bedlam!" It will be terrific for the duplicators, but I think anyone needing capacity would do well to plan ahead now, if at all possible."

However, both he and the other

'CD has awoken many people's interest in music, in particular that of the boom generation of the sixties'

PRESSING/DUPLICATING



THE CBS duplicating room with Master Bin

companies all seem confident that they can and will cope, with many eager to stress that however busy they are there's always room for a few more customers, and if they had to work 24 hours, seven days a week, nothing would make them happier. Others, who've invested in more sophisticated a plant which can just absorb the business, are just looking forward to what looks certain to be a boom time even by record industry standards.

Who knows what the year ahead will bring for duplicators

and custom pressing plants? Without a crystal ball it's impossible to foretell, but a few things seem highly likely. Demand for cassette will continue to expand steadily, while its newer sister CD grows rapidly like all babies do. Duplicators will have their best season ever at Christmas, with a Happy New Year. And the family's oldest member, vinyl, will behave steadily like the middle aged format that it is, with youthful bursts, not by any means ready to be pensioned off yet.

Vinyl will behave steadily like the middle aged format it is

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PHOTO OF ROULETTE WHEEL COURTESY OF JOHN HUXLEY & Co

A day in the life of a tape duplicator

The cassette's share of the market continues to grow — but few people realise the work involved in producing a tape. *Music Week* takes a look at the process from start to finish

The process kicks off with the initial order from the customer: most of the big boys won't accept less than a minimum order of 500, unless it's for a good customer. Smaller independents may be able to do lesser amounts.

Once an order has been placed, details other than that must be sorted out. A master has to be supplied, the printing and delivery to the duplicator of inlays arranged, and other information such as label copy provided. Such details as type of box and colour are agreed, along with a delivery date. In normal circumstances, an average of five days is common, but assuming it's not at peak time and depending on the urgency, most duplicators can do better than that.

Printing the inlays can pose a problem — as Jim Wilmer of James Yorke points out, although any printer will say it's a job he can do, there are in fact few specialists.

Should the inlays not be cut to quite the right size or made incorrectly it could require costly hand packing, and delays. He says his company is fortunate in having a good relationship with nearby Beshara Press, but that those choosing non-specialist printers could be making trouble for themselves.

Assuming all the necessary components are arranged, the process can begin. A one inch loop-bin master is made from the master supplied. Then, once all necessary paperwork has been done, the duplicating process can begin.

The master is run continuously through the machine and copied onto whatever the requisite number of slave machines might be. In the case of the major companies, this proceeds at 64 times real time — although smaller companies still use 32 times machines. As Malcolm Goody points out, the faster machines need more maintenance, a cleaner environment and many other special facilities. With the smaller companies, who often don't need the greater capacity, it is not worth the trouble.

The tape itself is supplied from large "pancakes", which on average contain enough tape for around 30 cassettes. Once recording has taken place, the tape is loaded into a winding machine. The tape shell, supplied empty and at that point called a C Zero, simply has a tape leader between the two hubs. This is drawn out by the machine, and the recorded tape wound on and spliced at the appropriate place, as directed by the cue tone.

The selection of the appropriate shell is another choice the customer



PRECISION: Latest equipment is always important

now has to make, since the advent of the crystal shell (or crystal zero). Wilmer says there's a rapidly growing trend towards these totally transparent boxes, and his company is so confident they will become even more popular that it has laid in large stocks.

Quality control is important at all stages of the process, as Bryan Evans stresses. At CBS this takes several forms, ranging from the

making of a cue master at the same time as the full master so that a tape can be checked without stopping the run, right through to random sampling to look for splicing quality and any edge damage.

Once all these checks have been made and the product passed, it continues to have the body printing done with special quick drying ink. Then a special machine puts all the various components

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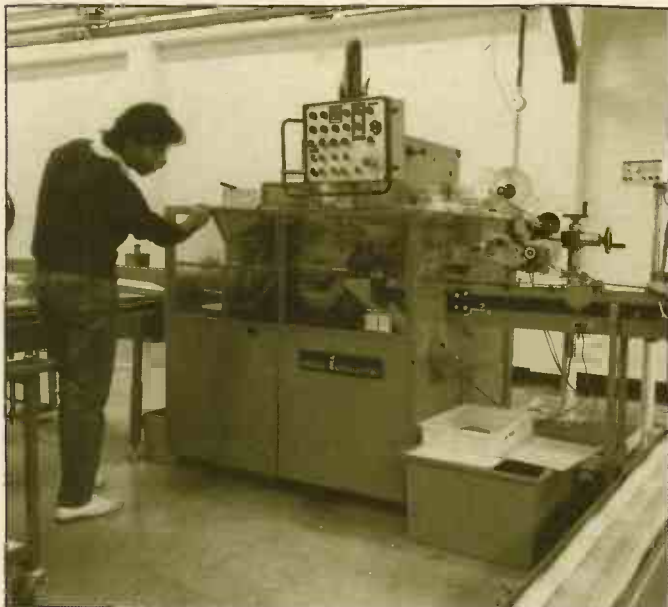
Sound reproduction on tape has become increasingly important with higher and higher fidelity required

while James Yorke has the most modern Otari set up. However, they all agree that keeping abreast of developments and improvements is important, and many have echoed Nick Flower of Damont who says that since the advent of CD the sound reproduction in tape has become increasingly important, with higher and higher fidelity required — if not demanded by customers.

One thing they all are in accord about is the fact that the tape duplicating is expanding, with the most

conservative estimates putting the increases at around 10 per cent per year. And the common belief is that those who do the best job for a reasonable price will come out on top.

To do this many plan substantial investment in new equipment — but the basic process will not change much. So perhaps gauging the potential of such things as crystal tape shells will be what gives some companies the edge. It's just one more factor in the complex life of a tape duplicator.



CBS PLANT: The Ilsemann K7M4 machine puts inlays, library cases and cassettes together

(tape, box, inlay etc) together automatically. There are still some tapes which have to be hand boxed, usually those where the box is in some way unusual — for example two tape boxed sets. But packaging machinery is becoming more and more sophisticated.

Once boxed, the tapes go off to be packed — in 10s at CBS, and then five packs strapped together, and in 20s at EMI. Depending on the order requirements, different wrapping techniques can be used — but once this is done the packs go off to the distribution areas, for forward delivery to the customer.

Talking to duplicators of every size, it becomes apparent that they all have slightly differing outlooks as to preferred equipment. Jon Powell of ISS swears by the company's sophisticated Gauss system,



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The music industry is an ever changing world. Bobbie Dahdi, managing director of COPS, gives a manufacturer's insights on the trials and tribulations of the last decade.

Music: Ten years after

HOW MUCH water flows under the bridge in 10 record industry years? 1987's top label, PolyGram, was enjoying runaway successes with Saturday Night Fever and Grease in 1978. Now some remote committee, to which we manufacturers are most grateful, has decided to close their factory. The pressing plant is the latest in a straggling list of deaths — Decca,

RCA, Island, West Drayton, MVS ... Today there is kudos in simply still being here.

Familiar Faces ... Many of the familiar faces from 1978 are still around. Frank Pearce can be found at expansionist Damont. Nick Flower has arrived there in a roundabout way, but the company's ever-optimistic founder Monty (Damont) Presky, now wears a different hat — Montmusic.

Phil Race of PR was with CBS in 1978, (so was John Hardman who is now heading up marketing at the Boulogne Chamber of Commerce!) Dave Richardson used to have a factory called SRT in Cambridgeshire. I am told Brian Bonnar drove a mini-cab at that time.

Peter Hall, recently returned to the EMI fold after a protracted stint at Orlake, remembers one of the missing — Bill Burgess. And I can recall the chill of learning that George Pocock of WEA had drowned at 29.

Griming "Media" People ... Boney M and Rose Royce topped the charts in August 1978. Judging by today's pop, we might conclude that little has changed. That would be wrong. Musically innovative bands of that time like The Police, Boombtown Rats and the Human League, all visually uninspiring, presold 100,000s units. To do so today, you must be a versatile "media" person like Kylie Minogue. Gloom is out. Wet Wet Wet Cheshire cat grins are in.

Medium Indies ... A vital element from the turn of the Eighties music scene has all but disappeared — the medium independent who released an album and perhaps four singles a month. Few have grown big enough to cope with the substantial overheads of releasing CDs. The rest have mostly gone under or gone away. The 1987 total market shares for "Others" (those with less than one per cent) are a mere 9.6 per cent of singles and 12.5 per cent of albums.

Where is to be the breeding ground for tomorrow's successes? Over the years, we have pressed on small indie labels such as Everything But The Girl, Simply Red, New Model Army and Billy Bragg (then Billy Bonkers!). One rainy January night, David Virr from Graduate proudly presented me with lacquers and hopes for a big



Bobbie Dahdi with the Gold Disc awarded for Save Your Love — the first Indie chart topper

hit in a seedy Tottenham Court Road café ... It was Food for Thought by UB40.

First Indie Number One ... Scepticism is the worst of sins. When John Edward of Hollywood Records in the Upper Clapton Road played me "Save Your Love" by Renée and Renato, I suggested it might do better on the Italian market. The first ever totally indie number one (Christmas 1982 — four weeks), it sold some 980,000 copies.

John Edward wrote and produced the song and released it on his own label. Promoter Fred Faber, now with BBC Records, says "I thought it was good for Terry Wogan on Radio Two. It took five weeks to get a play. Then calls flooded into the BBC."

Meanwhile, we manufactured 1000 units in plain black sleeves with heart-shaped cut-outs which let the red vinyl show through.

The "Buck" Stops Here ... The first Pinnacle, which distributed the song, were one of a growing number of early Eighties indie distributors. "When they went bust, the major creditors were manufacturers," says Peter Hall remembering the effect of failed I.D.S. on Orlake. I too felt sick when the first Pinnacle went under, as doubtless did Mayking with Making Waves.

Collecting the cash is always the manufacturers' problem. If you put the customer on stop, they go somewhere else. At COPS, we never know whether to celebrate the arrival of a new label or not. "It's a continual chase for money," was Monty Presky's only gripe about the world.

Margins are tight too. Peter Hall cannot understand why "whether oil goes down, or oil goes up, PVC goes up."

The crux of the margin problem lies in an excess of manufacturing

capacity. Ten years ago, there was much talk about singles breaking the "psychological" £1 barrier. They now retail at £1.75, yet we have had trouble adding 2p to our prices. Album and single markets have slumped and plants have been left holding the presses. Those which have planned for tomorrow's massive CD market are ready too early. The only ones laughing are the cassette manufacturers where volume has increased 400 per cent in years.

Toffee-Nosed A&R ... Will our future lie in DAT or in CDs for computer professionals rather than record industry people? Peter Hall thinks the record industry gets into your blood. Many of us would be saddened to change our client profile. We often see ourselves as masochists, particularly when repertoire people look down their noses as if we were some non-essential component of "the boring bit".

Yet the radio today plays flaccid pop. The still-present valid names like Michael Jackson, Elton John, Phil Collins, were the risks taken by the innovative A&R teams of 10 or even 20 years ago. Music is a fashion business that thrives on the "must have" syndrome. "Anything goes" is bad news for sales. If today's market has shrunk, much blame can be laid at the door of unimaginative A&R. Who's bad?

Bobbie Dahdi

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TOP INDIE SINGLES

1	1	5	THE ONLY WAY IS UP Yazz & Plastic Population	Big Life BLR4(T) (I/RT)
2	2	3	THE LOCO-MOTION Kylie Minogue	PWL PWL(T)14 (P)
3	3	5	SUPERFLY GUY S-Express	Rhythm King/Mute LEFT28(T) (I/RT)
4	NEW		DESTROY THE HEART House Of Love	Creation CREO57(T) (I/RT)
5	4	5	DEF CON ONE Pop Will Eat Itself	Chapter 22 PWE1(12)001 (I/NM)
6	NEW		YOU MAKE ME REALISE My Bloody Valentine	Creation CREO55(T) (I/RT)
7	6	19	THEME FROM S-EXPRESS S-Express	Rhythm King/Mute LEFT21(T) (I/RT)
8	5	3	I'VE GOT A FEELING De luxe	Unyque UNQ3(T) (SP)
9	8	43	BLUE MONDAY 1988 New Order	Factory FAC737 (12"—FAC 73R) (P)
10	7	15	GOT TO BE CERTAIN Kylie Minogue	PWL PWL(T)12 (P)
11	10	11	CHAINS OF LOVE (REMIX) Erasure	Mute (12)MUTE 83 (I/RT/SP)
12	9	12	DOCTORIN' THE TARDIS Time Lords	KLF KLF003 (I/RT)
13	NEW		TO THE RHYTHM Longsy D & Cut Master MC	Big One V(V)BIG 10 (I/RT)
14	NEW		ALWAYS THE LIGHT Weather Prophets	Creation CREO56(T) (I/RT)
15	15	19	I SHOULD BE SO LUCKY Kylie Minogue	PWL PWL(F)8 (P)
16	NEW		COULDN'T GET IT RIGHT Climax Blues Band	Clay CLAY49 (P)

17	11	3	EIGHTIES LADY Gwen McRae	Danceyard YARD(T)1 (SP)
18	12	10	ATMOSPHERE Joy Division	Factory FAC2137 (P)
19	18	9	THE ONE GAME Saylón Dola	Fly EAGLE 3 (P)
20	25	13	MOONCHILD (SECOND SEAL) Fields Of The Nephilim	Situation Two SITS2(T) (I/RT)
21	NEW		LISTEN UP Ark	Rough Trade—(RTT299) (I/RT)
22	24	2	DOCTORIN' THE HOUSE Yazz & Plastic Pop...	Cold Cut featuring Ahead Of Our Time CCUT27 (I/RT)
23	17	55	TRUE FAITH New Order	Factory FAC 183/7 (12"—FAC 183) (P)
24	22	5	LOCK, STOCK & BARREL Star Turn on 45 Pints	Pacific DRINK2 (T) (PAC)
25	40	4	THE PEEL SESSIONS VOLUME 2 Joy Division	Strange Fruit—SFPSO33 (P)
26	16	21	ANYONE Smith & Mighty	Beat Master BEAT M2(12)(A)
27	NEW		BAD YOUNG SISTERS Lisa & Lazy	Ahead Of Our Time CCUT3 (I/RT)
28	47	13	MAYFAIR Quireboys	Survival SUR(12)043 (I/BK)
29	38	6	WHAT DIFFERENCE DOES IT MAKE The Smiths	Rough Trade RT(T)146 (I/RT)
30	27	6	YOUR LOVING DRIVES ME CRAZY Deluxe	Unyque 7UN 7UNQ2 (SP)
31	13	7	BAMBOLEO Gypsy Kings	A1 (12)A1305 (A)
32	RE		UNBEARABLE Wonderstuff	Far Out GONE002 (I)
33	29	3	DREAM LOVER That Girl	Splash CPS(T)1011 (A)
34	NEW		YOU MAKE ME SO HOT Barabara Lynn	Ichiban ICHT04 (A)

35	NEW		TUNE IN Psychic TV (Jack The Tab)	Temple TOPY037 (I/RE)
36	28	3	RA! RA! RAWHIDE I Start Counting	Mute (12)MUTE81 (I/RT/SP)
37	43	2	GOODBYE JIMMY DEAN Boys Wonder	Burning World BW1(12) (I)
38	NEW		SUMMER'S HERE Muscle Shoal	Treasure Island (12)TID1 (I/RR)
39	49	5	SOMETHING NICE R. Lloyd & New Four Seasons	In Tape IT(T)056 (I/RR)
40	35	10	THE MERCY SEAT Nick Cave & The Bad Seeds	Mute (12)MUTE52 (I/RT/SP)
41	48	6	ASK The Smiths	Rough Trad RT(T)194 (I/RT)
42	32	16	DO YOU WANNA FUNK Sylvester with Patrick Cowley	Domino—(DOM4T) (CH)
43	50	4	H.O.U.S.E. Adonis featuring MC Kodak	Anxious BLMK002 (A)
44	20	2	HIJACK THE BEAT Groove	Submission—(SUBX05) (I)
45	14	2	SHIP OF FOOLS Erasure	Mute (12)MUTE74 (I/RT/SP)
46	19	6	HARD TO THE CORE London Rhyme Syndicate	Abstract (12)LR5001 (P)
47	21	2	DANCE TO THE RHYTHM Base Team	Hot Melt (12)TCT16 (P)
48	23	6	WILLIAM, IT WAS REALLY NOTHING The Smiths	Rough Trade RT(T)166 (I/RT)
49	30	17	BANGO (TO THE BATMOBILE) Todd Terry Project	Sleeping Bag HAK(T)16 (A)
50	34	2	CHRISTINE House Of Love	Creation CREO53(T) (I/RT)

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- SFPPSCD007 MADNESS
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- SFPPSCD013 JOY DIVISION I
- SFPPSCD020 THE BIRTHDAY PARTY
- SFPPSCD027 BILLY BRAGG
- SFPPSCD033 JOY DIVISION II
- SFPPSCD039 NEW ORDER II
- SFPPSCD043 SYD BARRETT
- SFPPSCD050 THE CURE

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TOP 25 ALBUMS

1	1	6	KYLIE — THE ALBUM Kylie Minogue	PWL HF3 (P)
2	NEW		DOING IT FOR THE KIDS Various	Creation CRELP037 (I/RT)
3	2	5	1977-1980: SUBSTANCE Joy Division	Factory FACT250 (P)
4	3	17	THE INNOCENTS Erasure	Mute STUMM 55 (I/RT/SP)
5	6	4	CHESS — THE RHYTHM & THE BLUES Various	Chess SAM500 (CH)
6	5	51	THE CIRCUS Erasure	Mute STUMM 35 (I/RT/SP)
7	4	5	TOMMY Wedding Present	Reception LEEDS2 (I/RR)
8	8	6	ACID TRAX VOL 2 Various	Serious DRUG2 (A)
9	9	4	THE SOUND OF SUN Various	Chess SAM3 (CH)
10	7	51	SUBSTANCE New Order	Factory FACT 200 (P)
11	10	37	WONDERLAND Erasure	Mute STUMM25 (I/RT/SP)
12	13	5	LOVE IS A RHAPSODY General Lafayette	Plaza PZAA001 (SP)
13	12	8	HATFUL OF HOLLOW The Smiths	Rough Trade ROUGH76 (I/RT)
14	14	3	HOUSE OF LOVE House Of Love	Creation CRELP34 (I/RT)
15	11	3	STREETOUNDS 88-2 Various	Streetsounds STSND882 (A)
16	17	15	HOUSE HITS Various	Needle/Serious HOH188 (A)
17	21	2	THE WORLD WON'T LISTEN The Smiths	Rough Trade ROUGH101 (I/RT)
18	23	8	BEST OF HOUSE VOL 5 Various	Serious BEH05 (A)
19	22	16	LIFE'S TOO GOOD The Sugarbubes	One Little Indian TPLP5 (I/NM)
20	19	6	UPFRONT 11 Various	Serious UPFT11 (A)
21	16	3	OUT TO LUNCH Wish	Ahead Of Our Time AHOT14U (I/RT)
22	20	3	STREETOUNDS ANTHEMS VOL 7 Various	Streetsounds MUSIC15 (A)
23	24	6	THE MONA LISA'S SISTER Graham Parker	Demon FIEND122 (P)
24	15	3	B BOY POSSE JVC Force	B Boy/Westside BBOYD3 (A)
25	25	5	GEORGE BEST Wedding Present	Reception LEEDS1 (I/RR)

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REGGAE DISCO CHART

1	(1)	SO MANY WAYS	Dennis Malcolm	Charm CRT 19
2	(2)	WOMAN OF MOODS	Trevor Dixon	Groove and QTR CRD 004
3	(7)	NO WAY BETTER THAN YARD	Admiral Bailey	Lived and Love LLD B1
4	(4)	LET ME LOVE YOU NOW	Sanchez	Charm Records CRT 1 B
5	(3)	RUMOURS	Gregory Isaacs	Greensleeves Records GRED 221
6	(18)	MUSIC LOVER	Shabba Ranks	Live and Love LLD B3
7	(8)	HOLDING BACK THE YEARS	Earl Sixteen	Rock Star RS01
8	(5)	SENORITA	Dennis Brown	J/W Records JW 591
9	(6)	TELEPHONE LOVE	J. C. Lodge	Greensleeves GRED 222
10	(9)	DUCK DANCE	Red Dragon	Live and Love LLD 78

REGGAE ALBUM CHART

1	(3)	TURBO CHARGE	F. Paul/Pinchers	Super Supreme SUPLP 1
2	(1)	LONELINESS	Sanchez	Techniques Records WRLP 17
3	(2)	REGGAE HITS VOL 4	Various Artists	Jet Star JELP 1004
4	(4)	CONSCIOUS PARTY 2	Marley/The Melody Makers	Virgin V 2506
5	(5)	MUSIC WORKS SHOWCASE '88	Various	Greensleeves GREL 117
6	(9)	GET READY	Mighty Diamonds	Greensleeves Records GREL 112
7	(6)	MAXI	Maxi Priest	Ten Records DIX 64
8	(7)	MISTRESS MUSIC	Burning Spear	Greensleeves GREL 116
9	(17)	LOOKS ARE DECEIVING	Maka B	Aniwa Records ARILP 038
10	(11)	JAMMY'S ANGELS	Various Artists	Jammy's SPLP 08

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MINE YOU GET A LICK Johnny P. Skengdon SKD 058

ROSES ARE RED Patrick Rose Seaview SV 16

ANOTHER MAN'S GIRL Sugar Minott Skengdon SKD 082

MAKE ME YOURS Tracey King Music Scene MKS 62548

NOT AS HAPPY Mcgregor/Cynthia Schloss Greensleeves GRED 226

NEVER GONNA CHANGE MY MIND Freddie Clarke Business BR 01

SINCE YOU CAME INTO MY LIFE J. C. Lodge Sugar Minott GRED 227

ROUGH NECK Gregory Isaacs/Mighty Diamonds Greensleeves GRED 225

MRS JONES Michael Levy Hawley HD 90

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 I—Cartel East 0926 496060
 I—Cartel West 0272 541291
 I—Cartel South-East 01-837 4404
 IRS—Independent Record Sales 01-850 3161 (Chris Wellord)
 JET—Jeffisoundz 0253 712453
 J—Jungle 01-359 8444
 JS—Jetstar 01-961 5818
 K—K-tel 01-992 8000
 KS—Kingdom 01-836 4763
 LG—Lightning 01-965 9292
 LO—Londisc 01-522 2936
 M—MSD 01-961 5646
 MMG—Magnum Music Group 0494-882858
 ML—Mainline 01-686 3636
 NM—Nine Mile 0926 496060
 O—Outlet 0232 322826
 OR—Orbitone 01-965 8292
 P—Pinnacle 0689 73144
 PAC—Pacific 01-800 4490
 PK—Pickwick 01-200 7000
 PL—Prism Leisure 01-804 8100
 PP—Probe Plus 051 236 6591
 PROJ—Projection 0702 72281
 PVG—Palace Virgin and Gold 01-539 5566
 PY—Priority 01-992 7021
 RA—Rainbow 01-589 3254
 RC—Rollercoaster 0453 886252
 RE—Revolver 0272-541291
 REC—Recommended 01-622 8834
 RH—Rhino 01-965 9223
 RL—Red Rhino 037-988 693
 RM—Record Merchandisers 01-848 7511
 ROSS—Ross 08886 2403
 RR—Red Rhino 0904 641415
 RT—Rough Trade 01-833 2133
 SIL—Silva Screen 01-284 0525
 SO—Stage One 0428 4001
 SOL—Soloman & Peres 08494-32711
 SP—Spartan 01-903 8223
 SRD—Southern 01-889 6555
 SSD—Silver Sounds (CD) 01-808 0833
 STERN—Stern's/Triple Earth 01-388 5533
 STY—Stylus 01-453 0886
 SW—Swift 0424 220028
 TB—Terry Blond 0782 620321
 VFM—VFM Casette Distributors 0296 437307
 W—WEA 01-998 5929
 WYND—Wynd-up 061-872 0170

Artist Title Label "LP" "MC" "CD" Cat Nos Dealer Price (Distributor) Music Category

BALDRY, Long John LET THE HEARTACHES BEGIN—THE BEST OF LONG JOHN BALDRY PRT PYL 4008/PYM 4008"MC"/PYC 4008"CD" £2.85/4.86 (A) Pop
 BARRETTO, Ray HARD HANDS Caliente HOT 109/TCHOT 109 "MC"/CDCHARLY 127 "CD" (CH) Salsa
 BIG DISH CREEPING UP ON JESUS Virgin V 2542/TCV 2542"MC"/CDV 2542"CD" £3.85/7.29 (E) Salsa
 BIG WALTER BOOGIES FROM COAST TO COAST Ace CHD 246/— £4.45 (P) R&B
 BLADES, Ruben METIENDO MAN Caliente HOT 103/TCHOT 103"MC"/CDCHARLY 123"CD" (CH) Salsa
 BLUES & TROUBLE BLUES & TROUBLE Ammunition BNTLP 1/— £3.45 (P) Rock
 BLUES & TROUBLE NO MINOR KEYS Ammunition BNTLP 2/— £3.45 (P) Rock
 BLUES & TROUBLE THANK YOU & GOODNIGHT Ammunition BNTLP 3/— £3.45 (P) Rock
 BRUBECK, Dave QUARTET/PAUL DESMOND THE DAVE BRUBECK QUARTET WITH PAUL DESMOND Giants Of Jazz CD 53031"CD" £3.91 (CP) Jazz
 CARLO & THE BELMONT'S CARLO & THE BELMONT'S Ace CHD 251/— £4.45 (P) Pop
 CONCORD ALL STARS TAKE 8 Concord/New Note CJ 347/CJ 347C"MC"/CCD 4347"CD" £4.29/6.95 (P) Jazz
 CONCORD ALL STARS OW! Concord/New Note CJ 348/CJ 348C"MC"/CCD 4348"CD" £4.29/6.95 (P) Jazz
 COREA, Chic ELEKTRIC EYE OF THE BEHOLDER GRP/New Note GRP 91053/GRPM 91053"MC"/GRD 9564"CD" £4.29/6.95 (P) Jazz
 CRAYTON, Pee Wee BLUES AFTER DARK Charly CRB 1186/— (CH) Blues
 CREDENCE CLEARWATER REVIVAL THE BEST OF VOLUME 2 Fantasy/Ace FACE 510/FACC 510"MC" £2.99 (P) Rock
 CRUZ, Celia & Willie COLON WINNERS Caliente HOT 113/TCHOT 113 "MC"/CDCHARLY 132 "CD" (CH) Salsa
 CRUZ, Celia INTRODUCING Caliente HOT 112/TCHOT 112 "MC" (CH) Salsa
 DANIELS, Eddie MEMOS FROM PARADISE GRP/New Note GRP 91050/GRD 9561"CD" £4.29/6.95 (P) Jazz
 DAVIS, Miles Gil EVANS CONCERTO DE ARANJUEZ Giants O' Jazz CD 53023"CD" £3.91 (CP) Jazz
 DIDDLEY, Bo DIDDLEY DADDY Chess CDRED 2"CD" £4.86 (CH) Blues
 DOCTOR ALIMANTADO REGGAE REVUE PART 1 Keyman 002"CD" £7.99 (I/RE) Reggae
 DOCTOR ALIMANTADO IN THE MIX Keyman 003"CD" £7.99 (I/RE) Reggae
 DUSKIN, Big Joe DON'T MESS WITH THE BOOGIE MAN Special Delivery SPD 1017/SPCD 1017"MC" £3.65 (I/NM) Blues/Jazz
 ELLINGTON, Duke DUKE ELLINGTON & HIS ORCHESTRA 1927-31 Giants Of Jazz CD 53030"CD" £3.91 (CP) Jazz
 ELLINGTON, Mercer STEPPIN' INTO SWING SOCIETY Affinity AFF 194/— (CH) Jazz
 ELLIS, Tinsley GEORGIA BLUES Alligator/Sonet AL 4756/ALCD 4756"CD" (A) Blues
 EUBANKS, Kevin SHADOW PROPHETS GRP/New Note GRP 91054/GRD 9665"CD" £4.29/6.95 (P) Jazz
 FANIA ALLSTARS LATIN JAZZ FUSION Caliente HOT 110/TCHOT 110 "MC"/CDCHARLY 128 "CD" (CH) Salsa
 GO-BETWEENS, The 16 LOVERS LANE Beggars Banquet BEGA 95/BEGC 95"MC"/BEGA 95CD"CD" £3.85/6.99 (W) Rock
 GRUSIN, Dave & Don STICKS & STONES GRP/New Note GRP 91051/GRD 9562"CD" £4.29/6.95 (P) Jazz
 HAMMOND, Clay TAKING HIS TIME Kent/Ace 081/— £3.65 (P) Soul
 HELSTAR A DISTANT THUNDER RoadRunner RR 95241/RR 95242"CD" £3.65/6.99 (P) Rock
 HERETIC BREAKING POINT RoadRunner RR 95341/— £3.65 (P) Rock
 HONEYCOMBS, The THE BEST OF THE HONEYCOMBS PRT PYL 4009/PYM 4009"MC"/PYC 4009"CD" £2.85/4.86 (A) Pop
 HOOKER, John Lee HOUSE OF THE BLUES Chess CDRED 5"CD" £4.86 (CH) Blues
 HUTCHERSON, Bobby FAREWELL KEYSTONE Theresa/New Note TR 124/TRCD 124"CD" £4.29/6.95 (P) Jazz
 IVY LEAGUE, The THE BEST OF THE IVY LEAGUE PRT PYL 4010/PYM 4010"MC"/PYC 4010"CD" £2.85/4.86 (A) Pop
 JONES, Oliver SPEAK LOW SWING HARD Bold Reprise BRMLP 019/BRMCD 019"CD" £3.89/7.29 (A) Jazz
 JONES, Oliver TRIO COOKIN' AT SWEET BASIL Bold Reprise BRMLP 020/BRMCD 020"CD" £3.89/7.29 (A) Jazz
 JUNGLE BAND, The JUNGLE GROOVES Charly CRB 1197/CDCHARLY 134"CD" (CH) Funk
 KILLDOZER SNAKEBOY Touch & Go TGLP 6/- (SRD) Rock
 LITTLE WALTER, BOSS BLUES HARMONICA Chess CDRED 4"CD" £4.86 (CH) Blues

** Previously listed in alternative format
 * Import

Artist Title Label "LP" "MC" "CD" Cat Nos Dealer Price (Distributor) Music Category

MANTLER, Michael MANY HAVE NO SPEECH ECM/New Note WATT 19/8355802"CD" £4.29/6.95 (P) Jazz
 MARGO MARGO NOW Ritz RITZLP 0045/RITZLC 0045"MC" (SP) Country
 MARIENTHAL, Eric VOICES OF THE HEART GRP/New Note GRP 91052/GRD 9563"CD" £4.29/6.95 (P) Jazz
 MASQUELERO AERO ECM/New Note ECM 1367/8357672"CD" £4.29/6.95 (P) Jazz
 MONOCHROME SET, The WESTMINSTER AFFAIR EL/Cherry RED ACME 17/— (P) Rock
 MULDAUR, Geoff SLEEPY MAN BLUES Big Beat/Ace WIK 78/— £3.65 (P) Blues
 MULLIGAN, Gerry QUARTET/Chet BAKER GERRY MULLIGAN QUARTET WITH CHET BAKER Giants Of Jazz CD 53027"CD" £3.91 (CP) Jazz
 ORCHESTRA HARLOW SALSA Caliente HOT 104/TCHOT 104"MC"/CDCHARLY 124"CD" (CH) Salsa
 ORIGINAL SOUNDTRACK COTTON CLUB Giants Of Jazz CD 53022"CD" £3.91 (CP) Jazz
 ORIGINAL SOUNDTRACK RAMBO 3 Polydor POLD 5227/POLDC 5227"MC"/834929-2"CD" £3.99/6.99 (F) Films & Shows
 PANDEMONIUM THE KILL RoadRunner RR 95371/— £3.65 (P) Rock
 PATITUCCI, John PATITUCCI GRP/New Note GRP 91049/GRD 9560"CD" £4.29/6.95 (P) Jazz
 PEPL, Harry/Herbert JOSS/Jón CHRISTENSEN CRACKED MIRRORS ECM/New Note ECM 1356/8334722"CD" £4.29/6.95 (P) Jazz
 PEPOWSKI, Ken DOUBLE EXPOSURE Concord/New Note CJ 344/CJ 344C"MC"/CCD 4344"CD" £4.29/6.95 (P) Jazz
 PIAZZA, Rod SO GLAD TO HAVE THE BLUES Special Delivery SPD 1015/— £3.65 (I/NM) Blues
 PRECIOUS METAL THAT KIND OF GIRL Savage LPVAG 001/CASSVAG 001"MC"/CDVAG 001"CD" (A) Metal
 PUENTE, Tito BEST OF THE 60's Caliente HOT 105/TCHOT 105 "MC"/CDCHARLY 125 "CD" (CH) Salsa
 RUSH, BobbyRUSH HOUR Charly CRB 1196/TCCRB 1196"MC" (CH) Blues
 SEDUCER TOO MUCH AIN'T ENOUGH Illegal ILP 027/— £3.65 (P) Rock
 SHEARING, George DEXTERITY Concord/New Note CJ 346/CJ 346C"MC"/CCD 4346"CD" £4.29/6.95 (P) Jazz
 SHOCKED, Michelle SHORT SHARP SHOCKED Cooking Vinyl CVLP 1/CVMC 1"MC"/836343-2"CD" £3.99/6.99 (F) Folk
 SILLY SISTERS, The NO MORE TO THE DANCE Topic 12TS 450/KTSC 450"MC"/TSCD 450"CD" £3.65/7.05 (CON/CM/PROJ) Folk
 SINGERS & PLAYERS VACUUM PUMPING On-U Sound ONULP 39/ONULP 39C"MC" (SRD) Rock
 SMOKEN, Lauren LAUREN SMOKEN Loop LOPL 502/LOPC 502"MC"/LOPCD 502"CD" (E) Rock
 SOULSIDE TRIGGER Dischord 29/C 29"MC" (SRD) Rock
 SOUNDS ORCHESTRAL CAST YOUR FATE TO THE WIND PRT PRL 4011/PYM 4011"MC"/PYC 4011"CD" £2.85/4.86 (A) Jazz/Pop
 SOUTHWEST F. O. B. SMELL OF INCENSE Big Beat/Ace WIK 81/— £3.65 (P) Psychedelic
 STAPLES, Mavis DON'T CHANGE ME NOW Stax/Ace SX 014/SXC 014"MC"/CDSX 014"CD" £3.65/7.29 (P) Soul
 STATUS QUO FROM THE BEGINNING PRT PYX 4007 "Pic Disc" £3.23 (A) Soul
 TEX, Joe THE VERY BEST OF JOE TEX Charly CDX 29"2 LP"/TCCDX 29"MC"/CDCHARLY 133"CD" (CH) Soul
 URE, Midge ANSWERS (ANSWERS TO NOTHING) Chrysalis CHR 1649/ZCHR 1649"MC"/CCD 1649"CD" £3.99/7.29 (C) Rock
 VARIOUS FAST, FUNKY & FANTASTIC-70'S SOUL FROM FANTASY (David SIMMONS, Damon HARRIS etc) Kent/Ace 082/— £3.65 (P) Soul
 VARIOUS GREAT SIXTIES SOUL GROUPS (The ESQUIRES, The VISITORS etc) Kent/Ace 083/— £3.65 (P) Soul
 VARIOUS RAP TRAX Stylus SMR 859/SMC 859"MC"/SMD 859"CD" (STY) Rap
 VARIOUS REMEMBER NEW ORLEANS Giants Of Jazz CD 53026"CD" £3.91 (CP) Jazz
 VARIOUS SALSA GREATS VOL 1 Caliente HOT 102/TCHOT 102"MC" (CH) Salsa
 VARIOUS SOUL SOLDIERS Stax/Ace SX 012/SXC 012"MC"/CDSX 012"CD" £3.65/7.29 (P) Soul
 VARIOUS THIS IS LATIN MUSIC Caliente SHOT 1/TCSHOT1 "MC"/CDSHOT 1 "CD" (CH) Salsa
 VARIOUS WE GOT LATIN SOUL VOL 1 Caliente HOT 111/TCHOT 111 "MC"/CDCHARLY 129 "CD" (CH) Salsa
 WILLIAMSON, Harry & Antony PHILLIPS TARKAS PRT PYL 18/PYM 18"MC"/PYC 18"CD" £3.85/7.29 (A) Rock
 WOULD-BE-GOODS THE CAMERA LOVES ME EL/Cherry Red ACME 14/— (P) Rock
 YANKOVIC, Weird Al EVEN WORSE Scotti Brothers POLD 5229/POLDC 5229"MC"/837282-2"CD" £3.99/6.99 Rock/Humour

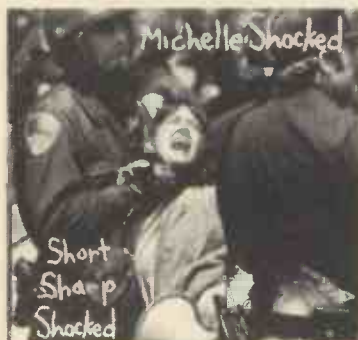
Tues 30th August-Fri 2 September

Album Releases 84

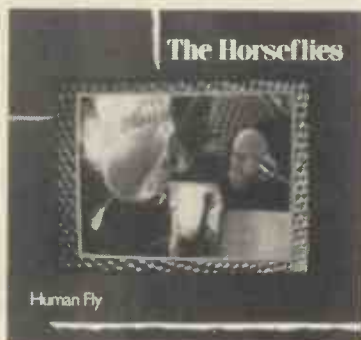
Year to Date: 35 weeks to 2 September

Album Releases: 3169

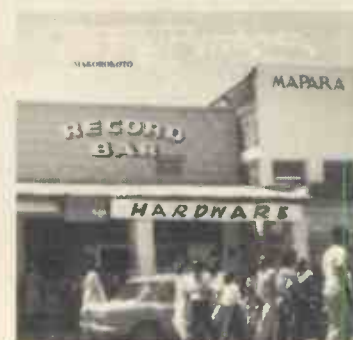
COOKING VINYL NEW RELEASES



MICHELLE SHOCKED — SHORT SHARP SHOCKED
 LP: CVLP 1 MC: CVMC 1 CD: 836 343-2
 Order from Polygram



THE HORSEFLIES — HUMAN FLY
 LP: COOK 013 MC: COOKC 013
 Order from the Cartel



FOUR BROTHERS — MAKOROKOTO
 LP: COOK 014 MC: COOKC 014
 Order from the Cartel



NEW SINGLES

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

ALASKA BAILANDO (BALEARIC MATEY MIX)/(Version) (Syncopate/EMI SY 17 12" Pic Bag 12SY 17 12" Pic Bag (E))

**ALL SYSTEMS GO POP MUZIK (HIT IT! MIX)/tba Unique NIQX 3 Pic Bag; 12NIQX 3 12" Pic Bag (A)

**ALMOND, Marc TEARS RUN RINGS/Everything I Wanted Love To Be Parlophone 12 RS 6186 12" Special Etched Pic; CDR 6186 "CD" (E)

**ANDERSON, Jon IS IT ME/Top Of The World (The Glass Bead Game) Epic 652477 Pic Bag (C)

ANTHRAX MAKE ME LAUGH/Anit Social (Live) Island IS 379 Pic Bag; 12 IS 379 12" Pic Bag (F)

ARMY OF LOVERS LOVE ME LIKE A LOADED GUN/(Dub) Sonet SON 7 Pic Bag; SONL 7 12" Pic Bag (A) House

BASTARD KESTRAL RASERA/tba Wiiiija WIIKIT 2 12" (SRD)

BEATLES, The HEY JUDE/Revolution Parlophone RP 5722 Pic Bag; 12R 5722 12" Pic Bag; 12RP 5722 12" Pic Disc (E)

BENNY PROFANE ROB A BANK/tba Ediesta CALC 061; CALC 061T 12" (I/RR)

BENSON, Sharon OUR LOVE'S ALIVE/tba Tribute/Supertrack TRIB 1; 12TRIB 1 12" (E)

BIG FIN CRY/Honey From The Spoon S.A.M. FINE 1 (PY/BMG)

BIG DISH LOOKING FOR HEROES/(Version) Virgin VS 1106 Pic Bag; VST 1106 12" Pic Bag (E)

BIG SMILE CROCODILE TEARS/tba IRS/MCA IRM 170 Pic Bag; IRMT 170 12" PIC BAG (F)

BLACK STATE CHOIR JIHAD/tba Brainwar BW 001 12" (I/RR)

**BOOM! WERE NOT CAUSIN' ANY TROUBLE (THE GANGSTER GROOVE)/(Part II) Dance Trax DRX 1 Pic Bag; DTRAX 913 12" incls (Part III) (BMG)

BRAGG, Billie WAITING FOR THE GREAT LEAP FORWARDS/Wishing The Days Away/Sin City Go! Discs GOD 23 Pic Bag (C)

BRASS CONSTRUCTION HA CHA CHA (RADIO VERSION)/(Version) Syncopate/EMI SY 15 Pic Bag; 12SY 15 12" Pic Bag (E)

CAMPER VAN BEETHOVEN LIFE IS GRAND/Love Is A Weed Virgin VS 1122 Pic Bag; VST 1122 12" Pic Bag (E)

CARTER, Lisa DOCTOR'S ORDERS/Good Medicine (Inst) Parlophone/EMI NHS 1 Pic Bag; 12NHS 1 12" Pic Bag (E) Hi-NRG

CARTER SHELTERED LIFE/tba Big Cat BBA 03 12" (SRD)

CETERA, Peter ONE GOOD WOMAN/One More Story Warner Brothers W 7824 Pic Bag; W 7824T 12" Pic Bag incls Daddy's Girl (W)

CHUBB ROCK CAUGHT UP/(Inst) Champion CHAMP 88 Pic Bag; CHAMP 1288 Pic Bag (BMG) Dance/Disco

CLICK CLICK I RAGE, I MELT/tba Play It Again Som BIAS 079CD "CD" (I/RR)

CRAZY HEAD RAGS/Rub The Buddah EMI FOOD 14 Pic Bag; 12FOOD 14 12" Pic Bag incls Screaming Apple (E)

CROSS, Christopher I WILL (TAKE YOU FOREVER)/Just One Look Reprise/WEA W 7795 Pic Bag; W 7795T 12" Pic Bag incls Ride Like The Wind (W)

CROWDED HOUSE SISTER MADLY/Mansion In The Slums Capitol CL 509 Pic Bag; 12CL 509 12" Pic Bag incls Something So Strong (Live); CDCL 509 "CD" (E)

DESIRELESS JOHN/tba CBS DESI 3 Pic Bag; DESI T3 12" Pic Bag; CDDESI 3 "CD" (C)

DOROTHY STILL WAITING/tba Blue Guiton/Chrysalis AZUR 8 Pic Bag; AZURX 8 12" Pic Bag (C) Reggae

E.P.M.D. STRICTLY BUSINESS/(Dub) Cooltempo/Chrysalis COOL 172; COOLX 172 12" (C) Dance/Disco

EROTIC DISSIDENTS SHAKE YOUR HIPS/tba Subway SUB 033 12" (I/RR)

ESCAPE CLUB WILD WILD WEST/We Can Run Atlantic U 7928 Pic Bag; U 7928T 12" Pic Bag (W)

FINI TRIBE MAKE IN INTERNAL/Little Visitors Wax Trax WAXUK 028 (SRD) Dance/Disco

FOUR TOPS INDESTRUCTIBLE/tba Arista 111717 Pic Bag; 611717 12" Pic Bag (BMG) Dance/Disco

GOLDSMITH, Glen SAVE A LITTLE BIT/Give Your Ward Reproduction/RCA PB 42147 Pic Bag; PT 42148 12" Pic Bag; PD 42148 "CD" (BMG)

GRAND GROOVE LET'S DANCE/tba Rham RS 8302 12" (I/RR) Dance/Disco

GRAUZONE EISBEAR/tba Licenced LD 873CD "CD" (I/RR)

HEART OF ICE DELVING AWAY/(Version) Virgin VS 1120 Pic Bag; VST 1120 12" Pic Bag (E)

**HOLLIES, The HE AIN'T HEAVY, HE'S MY BROTHER/Carrie/Air That I Breathe EMI 12EM 74 12" Pic Bag (E)

HOTHOUSE FLOWERS EASIER IN THE MORNING/Carrick Fergus Landon LON 186 Pic Bag; LONX 186 12" Pic Bag incls Feet On The Ground (Live) (F)

I.S.P. I'M ON A ROLL/Making A Killing Champion CHAMP 87 Pic Bag; CHAMP 1287 12" Pic Bag (BMG) Dance/Disco

JAMES TAYLOR QUARTET STARKY AND HUTCH THEME/(Version) Urban/Polydor URB 24 Pic Bag; URBX 24 12" Pic Bag (F)

JOBSON, Richard BAD MAN/The Heat Is On Parlophone R 6181 Pic Bag; 12R 6181 12" Pic Bag; CDR 6181 "CD" incls Big Fat City (E)

JOLLY ROGER ACID MAN/(Version) 10/Virgin TENX 236 12" (E)

KASSAV' ZOUK IS THE ONLY MEDICINE WE HAVE/Kaye Man Man Greensleeves GRE 701 Pic Bag; GRED 701 12" (BMG/JS) African

KING, Evelyn 'Champagne' HOLD ON TO WHAT YOU'VE GOT/(Versions) Manhattan/EMI 12MTX 49 12" Pic Bag (E)

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

LA COMPAGNIE CREOLE LE MACHINE DANSE/Mon Aime Ou Sonet SON 5 Pic Bag; SONL 5 12" Pic Bag (A)

LEEK, Andy PLEASE PLEASE/Entangled Hearts Atlantic A 9054 Pic Bag; A 9054T 12" Pic Bag (W)

LODGE, J.C. & SUGAR MINNOTT SINCE YOU CAME INTO MY LIFE/(Version '88) Greensleeves GRED 227 12" (BMG/JS)

LOPEZ, Denise SAYIN' SORRY (DON'T MAKE IT RIGHT M&M HOT 7" MIX)/(Version) Breakout/Vendetta USA 645 Pic Bag; USAT 645 12" Pic Bag (F)

LOUGHEED, Lisa RUN WITH US/Ain't No Planes Ariola 111713 Pic Bag; 611713 12" Pic Bag (BMG)

MAC BAND featuring McCAMPBELL BROTHERS STALEMATE/tba MCA MCA 1271 Pic Bag; MCAT 1271 12" Pic Bag; DMCA 1271 "CD" (F) Dance/Disco

MACHINE CLUB, The CREEPSHOW/Blase With A Beat Sonet SON 3 Pic Bag (A)

McGREGOR, Freddie & CYNTHIA SCHLOSS NOT AS HAPPY/(Freddie McGregor Solo Version) Greensleeves GRED 226 12" (BMG/JS)

MELLENBAMP, John Cougar ROOY TOOT TOOT/Check It Out Mercury/Phonogram JCM 11 Pic Bag; JCMX 11 12" Pic Bag incls Pretty Ballerina (F)

MOBEY DICK SONG FROM THE RADIO/Reunion Red House/Sonet RH7 Pic Bag (A)

MOEY YEAH, WHATEVER (REMIX)/tba Nettwerk NT 12-3020 12" (I/RR)

NAME, The MAYBE SOMEDAY/Calm Before The Storm China/Polydor CHINA 8 Pic Bag; CHINX 8 Pic Bag incls Dangerous Times (F)

NEON JUDGEMENT TOMORROW IN THE PAPERS/tba Play It Again Sam BIAS 014CD "CD" (I/RR)

NEON JUDGEMENT A MAN AINT NO MAN IF A MAN AINT GOT NO HORSE MAN/tba Play It Again Sam BIAS 065CD "CD" (I/RR)

NEW KID ON THE BLOCK PLEASE DON'T GO GIRL/tba CBS 6529927 Pic Bag; 6529926 12" Pic Bag; 6529922 "CD" (C)

PALMER, Barry DOO WAH DIDDY/tba Pyramid/Supertrack PYR 4; 12PYR 4 12" (E)

PASTELS, The TRAIN TRUCK TRACTOR/tba Glass GLASS 12048 12" (I/RR)

PIXIES GIGANTIC/RIVER EUPHRATES/Vamos/Heaven (Lady In The Radiator Song) 4AD BAD 805 12" 4 Track EP; BAD 805CD "CD" (I/RT)

PLAYGROUND SEEKING THE TRUTH/Violence For Violence Sake/Final 4th Dimension FDS 18 (SRD)

POP MAN AND THE RAGING BULL NEW FEELINGS/Friends And Lovers Greensleeves GRE 223 Pic Bag; GRED 223 12" (BMG/JS)

POPINJAYS DON'T GO BACK/Sa Close/Move To Perish Big Cat BBAO 2 12" (SRD)

**POP, Iggy COLD METAL/Instinct/Tough Baby A&M AMP 452 12" Pic Disc (F)

PROCLAIMERS, The I'M GONNA BE/Better Days Chrysalis CLAIM 2 Pic Bag; CLAIMX 2 12" Pic Bag incls Teardrops (C)

**ROTH, David Lee DAMN GOOD/STAND UP Warner Brothers W 7753 Pic Bag (W)

ROWLAND, Kevin Of DEXYS MIDNIGHT RUNNERS TONIGHT/Kevin Rowland's Band Mercury/Phonogram ROW 1 Pic Bag; ROW 1122 12" Pic Bag incls Come On Eileen (F)

RUMBI SALEH EKU EGHEMI/tba Tarsa TORSO 70066; TORSO 12066 12" (SRD)

SCREAMING TREES IRON-GURU (REMIX)/tba Native NTV 035 12" (I/RR)

SHRIEKBACK GET DOWN TONIGHT/Big Fun Island IS 343 Island IS 343 Pic Bag; 12IS 343 12" Pic Bag (F)

SILICON TEENS RED RIVER ROCK/Chip 'n' Roll Mute SILI 1 Pic Bag (I/SP)

SOUL ASYLUM CARTOON/Twiddly Dee A&M AM 463 Pic Bag; AMY 463 12" Pic Bag incls Standing In The Door Way (F)

**SPANDAU BALLET RAW/tba CBS SPANDS Q3 12" (C)

STING THEY DANCE ALONE/Ellas Damzan Solas (Cueca Solas) A&M AM 458 Pic Bag; AMY 458 12" Pic Bag incls Si Estamos Juntos; AMCD 458 "CD" (F)

STRYPHER ALWAYS FIRST TO YOU/In God We Trust Enigma/Virgin ENV 1 Pic Bag; ENVT 1 12" Pic Bag incls Soldiers Under Command (E)

**SUGARCUBES, The BIRTHDAY: CHRISTMAS EVE CHRISTMAS DAY/Christmas Present/Petrol (Live) One Little Indian 12TP 11L 12" Pic Bag (I/NM)

TERMINAL CHEESECAKE BLADDERSACK/tba Wiiiija WIIKIT 1 12" (SRD)

TRANSVISION VAMP REVOLUTION BABY/Honey Honey/Long Lonely Weekend MCA TVV 4 Pic Bag; TVVPR4 Poster Bag TVVT 4 12" Pic Bag; TVVTP 4 12" Coloured Vinyl in Pic Bag; DTVV 4 "CD" (F)

TRISOMIE 21 JO'BURG/tba Play It Again Sam BIAS 032CD "CD" (I/RR)

ULTRA VIVID SCENE SHE SCREAMED/Walkin' After Midnight/Not In Love (Hit By A Truck) 4AD BAD 806 12" EP; BAD 806CD "CD" incls You Know It All (I/RT)

**URBAN ALL STARS IT BEGAN IN AFRICA/THE JACKSON SISTERS — When Your Love Is Gone Urban/Polydor URB 23 (F)

VIERRA, Christina YOU CAN FLOAT IN MY BOAT/Break The Chains Warner Brothers W 7879 Pic Bag; W 7879T 12" Pic Bag (W)

WELL RED HARD/Mix Up Virgin VS 1112 Pic Bag; VST 1112 12" Pic Bag (E) Dance/Disco

**WIEDLIN, Jane RUSH HOUR/The End Of Love Manhattan/EMI MTP 36 Pic Disc; CDMT 36 "CD" (E)

WOLFGANG PRESS, The KING OF SOUL/(Versions) 4AD BAD 804 12" (I/RT)

YELLO THE RACE/(Versions) Mercury/Phonogram YELLO 1 Pic Bag; YELLO 112 12" Pic Bag incls La Hanbanera (F) Dance/Disco

A Man Ain't No Man If A
Mon Ain't Got No Horse
.....N

Acid Man.....J

Always First To You.....S

Bad Man.....J

Bailondo.....A

Birthday.....S

Bladdersack.....T

Cartoon.....S

Caught Up.....S

Cold Metal.....S

Creepshow.....M

Crocodile Tears.....B

Cry.....B

Damn Good/Stand Up.....R

Delving Away.....H

Doctor's Orders.....C

Don't Go Back.....P

Doo Wah Diddy.....H

Easier In The Morning.....H

Eisbear.....G

Eki Eghehi.....R

Get Down.....F

Gigantic.....P

Ha Cho Cha.....B

Hard.....W

He Ain't Heavy.....H

Hey Jude.....B

Hold On To What You've Got.....K

I Rage I Melt.....C

I Will (Take You Forever).....C

I'm Gonna Be.....P

I'm On A Roll.....F

Indestructible.....S

Iron-Guru.....F

Is It Me.....A

It Began In Africa.....U

Jihad.....B

Jo'Burg.....D

John Cougar.....J

King Of Soul.....W

Le Machine Danser.....L

Let's Dance.....G

Life Is Grand.....C

Looking For Heroes.....B

Love Like A Loaded Gun.....A

Make It Internal.....F

Make Me Laugh.....A

Maybe Someday.....N

New Feelings.....P

Not As Happy.....M

One Good Woman.....C

Our Love's Alive.....B

Please Don't Go Girl.....N

Please Please.....L

Pop Muzik.....A

Rags.....C

Rasera.....B

Row.....S

Red River Rock.....S

Revolution Bobby.....T

Rob A Bank.....B

Rooy Toot Toot.....M

Run With Us.....L

Rush Hour.....W

Save A Little Bit.....G

Sayin' Sorry (Don't Make It Right).....L

Screaming Trees.....J

Seeking The Truth.....P

Seeking The Truth.....P

Shake Your Hips.....E

She Screamed.....U

Sheltered Life.....C

Since You Came Into My Life.....L

Sister Madly.....C

Song From The Radio.....M

Stalemate.....M

Starky & Hutch Theme.....J

Still Waiting.....D

Strictly Business.....E

Tears Run Rings.....A

The Race.....Y

They Dance Alone.....S

Tomorrow In The Papers.....N

Tonight.....R

Train Truck Tractor.....P

Waiting For The Great Leap Forward.....B

We're Not Cousin' Any Trouble.....B

Wild Wild West.....E

Yeah Whatever.....M

You Can Float In My Boat V Zouk Is The Only Medicine We Have.....K



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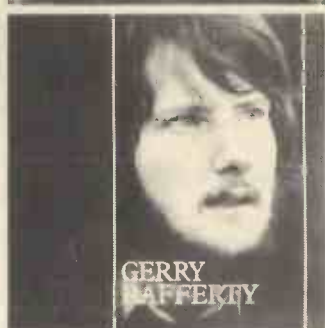
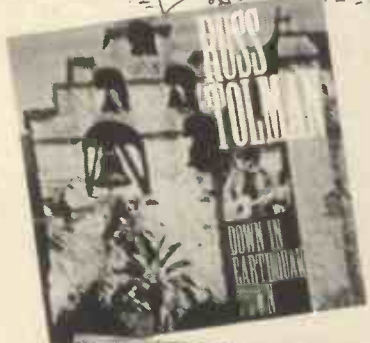
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Dooley's

D I A R Y

VIRGIN MAY well have completed the formalities which will allow the company to return to private ownership but the official word is that there won't be any developments "for a few weeks". Virgin's directors, meanwhile, have been enjoying the heatwave at the company's international sales conference in Greece ... The great WH Smith market share debate (see p1) seems unlikely to die down completely for Our Price profits having "nearly doubled in a year", according to chairman Sir Simon Hornby, and the group still keen on more growth, it seems certain the retailer's "power", "influence" or however anybody wants to interpret it will be drawn to the attention of Office of Fair Trading officials again at some point in the future ... Smiths MD Malcolm Field has a proud boast that since the company took over Our Price "we have not had one person leave us". That's true but readers may recall the Music Market personnel who didn't hang around too long ... It is always a privilege for Dooley to be asked by Sire boss Seymour Stein, as president of the Rock and Roll Hall of Fame, to vote for the celebrated nominees. It was rather disturbing, however, to read the biographical notes on R&B great Jimmy Reed — correctly listed as having died in 1976 — who is apparently "still active today performing around the country" ... Apologies to George Martin for listing him as a definite speaker at BARD 88 when he has not yet had a chance to respond to the invitation.

REPORTS OF the death of Cherry Red appear to have been greatly exaggerated. The company admits that the emphasis is now more on publishing arm Complete Music but the record operation continues to trade and will do so for the foreseeable future ... Organisers of the Reading Festival say they have noticed a change in artists' preferences over the years. Instead of drink and drugs, they now tend to request creches, vegetarian food and mineral water backstage ... MW received a fax from a prominent music biz executive describing himself as a "horizontal industry figure with gammy leg". And even more bizarre, we knew instantly who it was from. Can you guess? ... Is MW's news editor making a takeover bid for EMI? He appears in the latest edition of the company's house magazine *Off The Record* no less than three times — once more than even Bhaskar Menon ... The other Steve Mason (or is he the real Steve Mason?) has spoken up. Heading promotional service Club Preview UK, Mason mark II tells Dooley that the difference between him and the Pinnacle boss is "in the breeding — I being the aristocratic one". He lays claim to being the Earl of Oakdene and has it entered on his driving licence to prove it ... MTV Europe is claiming its biggest ever advertising commitment in a three year deal with Levi Strauss ... Phonographic Performance (Ireland) has begun a campaign to license night clubs which PPI director Oliver Sheridan estimates could net more than £1m a year.

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WE GET the point: It was a piece of cake when PolyGram celebrated the opening of its new Dublin offices.



BARGAIN BASSMENT: Indie dance label Bassment's Craig Bevan celebrates his new UK marketing and distribution deal with Westside's Morgan Khan.



SEA, HEAR: WEA and Radio One got together to celebrate the station's series for 40 years of Atlantic.



TOYA-ING WITH greatness: BMG Music International gets excited about its worldwide deal for La Toya Jackson.

C O M M E N T

Garbage in — garbage out. That is the favourite explanation of technologists to those anxious to blame a computer for their ills. And what it means basically is that the machine is only as good as the information fed into it. If the individual elements are not right, then the overall result won't be either.

Adapting that notion, it can provide an apt — if loose — representation of Radio One's attitude to the music it plays, compared to the music other interested parties feel it ought to play. The radio station is only as good as its music output, as judged by listeners, and Radio One is much more prepared to be judged by its listeners rather than the music providers. Therefore it will be responding to audience research it has undertaken when reshaping its schedule this autumn.

Back to the dreaded computer again. It is all very well computer assistance taking some of the slog out of deciding rotation of records on the playlist, yet computer hiccup — as seemed to be advanced initially by Radio One for several seeming playlisting anomalies (MW, August 20) — was too glib an answer to be the real reason behind complaints of unfair

treatment by the network. More simply, producers will always want to control what goes out on the airwaves and will not play tracks they deem to be inappropriate for a particular time slot, whatever the computer suggests. That certainly builds in a prejudice against, say, heavier rock material because it is simply more likely that a heavy metal track will stick out awkwardly rather than a pop single, as confirmed by Dave Price (see p1).

There is a small footnote which appears at the bottom of each playlist which states: "Appearance of an item on this list does not guarantee plays." Perhaps it should be emblazoned across the top to get the message across because however high records may get in the chart, however hard they're promoted, and however successful they may be in getting on the playlist, it's a hard fact that there really is no certainty in this world. Just as there is no certainty, however much effort has gone into making a record and getting everything right, that it will be hit.

David Dalton



HALE FELLOW well wed: The Cure's Robert Smith with bride Mary Poole and wedding guests.



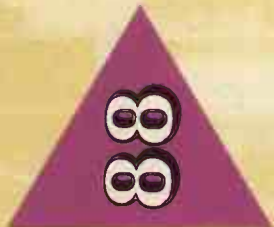
BEAT AND one veg: Andy Leek got a good turnout for a showcase of his songs.



LICENSED PREMISES. Chrysalis's worldwide licensees turned up in force for a product presentation at the company's London HQ.



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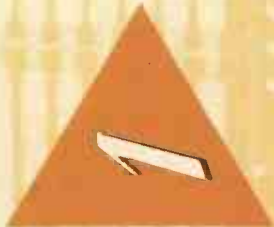
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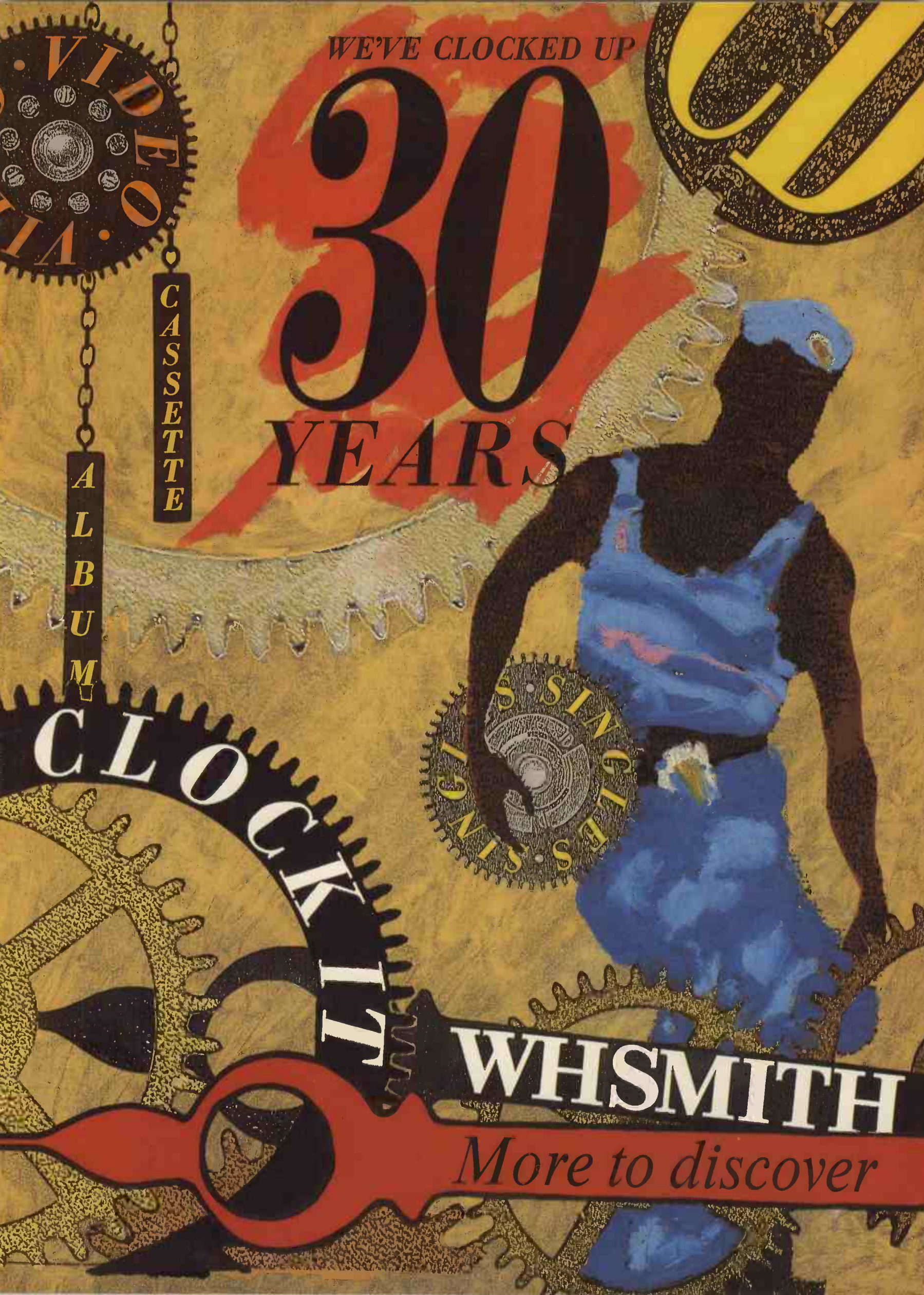
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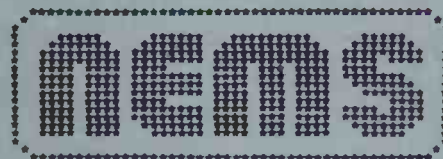
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Records and books — living hand in glove at Smiths

From humble beginnings to a vast empire is the story of Smiths. Robin Cobb talks to Joanna Smith about the early days of the record department and how it's grown into a chain of 278 shops.

'It all started as an experiment to see whether records could replace our subscription libraries which were quickly becoming unprofitable'

IT WAS life without music at Smiths for 166 years. This was from the first small London newsagent shop in 1792 to when, in 1958, it was a vast High Street empire. Then Joanna Smith was brought in to launch what is today the Sounds department in 278 stores.

The idea of a bookseller, stationer and newsagent entering into the retailing of recorded music came about with the decline of the circulating library. In those days, W H Smith had in all its larger shops — and some of the smaller ones — space reserved for its subscription library.

As the "free" public libraries improved and spread, so the commercial circulating libraries lost their customers. Having seen the writing on the wall, then Smiths chairman David Smith and co-director Peter Bennett decided to experiment with the sale of records as a possible means of utilising the shop space occupied by the libraries.

While this plan was germinating, Joanna Smith, David Smith's daughter, was working at the Doubleday bookshop in New York. This was probably the only major bookshop in the world which also sold records.

Miss Smith, who had previous experience at W H Smith, received a letter from her father. It asked her to transfer from the books to the record side at Doubleday to get some experience and then come home and make a report.

"This was in 1957," says Miss Smith. "I did as my father asked and then made my report, which I think strengthened the decision to go into records."

On January 1, 1958, she began work at Smiths to plan the opening of what was to be called the gramophone record department.

"It all started as an experiment to see whether records could replace the libraries, which were quickly becoming unprofitable," she recalls. "If it did not work we were faced with the prospect of this huge hole in our shops when the libraries were closed."

It was decided that the first gramophone record department should be at the Kingsway, London, branch and then possibly expanding to a further six branches for evaluation.

An initial team of three people, led by Miss Smith, had the job not only of planning and opening each department but acting as sales staff at each one in turn while other staff were hired and trained.

The first gramophone record department opened on March 31, 1958. Miss Smith was on hand to make the very first sale. "It was for a polythene inner, price six old pence (2½p)," she says. "My goodness, we've grown since that first sixpence!"



JOANNA SMITH: back in the halcyon early days

The early days were far from smooth. What threatened to be a catastrophic problem occurred well before the first opening, as Miss Smith recounts . . .

"In those days, in order to be a successful record provider, you had to get an HMV dealership. This had to be applied for and they had the total right of veto, with no appeal.

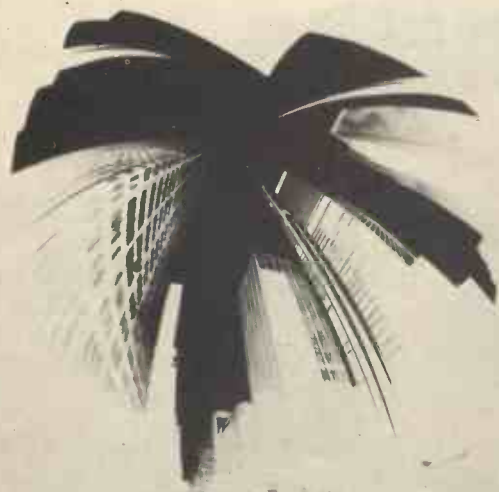
"We put in our application — and were turned down.

"The chap in charge of issuing dealerships was one of the major junior directors at HMV. Fortunately, Peter Bennett was a great friend of Sir Joseph Lockwood, chairman of HMV. He rang him up and said 'What on earth are you thinking about?'

"He had previously talked to Sir Joseph, who had been enthusiastic at the idea of getting a whole lot of new outlets all over the country. Obviously, he hadn't passed the message down. He was frightfully embarrassed, poor man.

"We got our dealership and I think the chap who turned us down was nearly fired."

The first record outlets all proved successful. Miss Smith and



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Past and present at Smiths record retailing



her small team worked long hours setting up each one and training staff.

The shop management, steeped in the printed word, were not always enthusiastic and some regarded the interlopers with suspicion.

"So, on top of everything else, we had a major public relations and education job to do on them," Miss Smith says. "It took quite some doing at times to convert them when they had been brought up on books, news, stationery and the library service. They were often rather frightened because it was something they knew nothing about."

"We had to get them first of all to accept it as an exciting development and secondly to persuade them that even though they knew nothing about music they could actually learn to control it and make it an integral part of their shop. That took quite some doing."

"The current generation of managers, of course, don't even think about it, it is so much part of their lives."

Another near-disaster occurred with the opening of the record department at the Bradford store. This was the first of Smiths' super stores and the first custom-built branch since the war.

"In those days the new Bradford store seemed huge — it was medium-sized compared with today — and we had a great deal more space than we were accustomed to for records. We were a bit pushed to fill our space."

"We all worked like beavers to get the super store ready. We had to leave the order for the top 50 as late as possible to ensure they were current. The suppliers promised they would send our order on the train the day before the opening. We met the train — and no records."

"You can imagine the prospect

'Our first sale was a polythene inner, price six old pence . . . my goodness we've grown since that first sixpence'



CBS · WHS
The best of both worlds

of a record department without the top 50. And at the grand opening the next day we were going to have the Mayor of Bradford, the Lord Lieutenant of the County and all the other bigwigs.

"I rang the EMI director with whom I had arranged the delivery and he had his store manager personally pick the stock for us and put it on the early morning milk train on the opening day.

"I had to meet the train at half past five in the morning, collect the stock and then get it ready in the store before we opened. I was awake all night because I was so terrified I wouldn't wake up when the alarm went off."

Right at the start of introducing records into Smiths, the decision was made not to stock 78 rpm records. Although these were still popular, Miss Smith had identified the fact that they were rapidly being superseded by the 45s and LPs.

More trend spotting a few years later enabled W H Smith to probably be the first High Street chain to sell cassettes.

"Everybody was very wary of them to begin with," she remembers. "It was regarded as quite a daring experiment. Fortunately, the manufacturers were so anxious to get the stuff on show that they gave us very favourable sale or return terms, which were unheard of in those days."

By being able to offer a wide range of cassettes so soon after their introduction, W H Smith gained a reputation for being major stockists which greatly en-

hanced sales.

There was a hiccup when a one-third purchase tax was suddenly placed on cassettes and prices had to be increased by 25 per cent. This dampened sales for a while but Smith's high profile in this product paid off and the customers returned.

When Miss Smith eventually relinquished the post of records merchandise controller, departments had been established in virtually every branch. From there, she went on to be retail staff manager and then project manager for staff training.

"My early days in records were a wonderful preparation for being retail staff manager because I knew so many of the locations and so many of the managers and staff," she says. "After I became merchandise manager and we had a larger staff so that I no longer had to work directly on the openings myself, I still went to them."

"And I used to insist that all my head office staff, including myself, went out and worked through the Christmas period in record departments. Sitting in head offices doing the buying was all very well but you can get very ivory towered."

"It was a good way of getting back into the swim of what customers were asking for and talking about. Also, any new developments, in policy or in systems, if they were to break down would break down at Christmas. It was an opportunity to observe how one's innovations stood the test."

Miss Smith has innumerable anecdotes. There was the record



HIGH STREET profile: A Smith's can now be found in almost every major town — a long way from the first newsagent in 1792.

signing at Llandudno by pop pianist Russ Conway, idol of the more mature age group. "The shop was full of screaming middle-aged women and he escaped with his

jacket half torn off. When mature women get really hysterical you run for your life. They are much worse than teenagers!"

Now retired, Miss Smith looks

back fondly to the pioneering days of W H Smith's Sounds. There is still change and excitement — but today the keen professionals have succeeded the gifted amateurs.

A
&
M

CONGRATULATIONS ON YOUR
 30TH ANNIVERSARY
 FROM ALL AT A&M RECORDS



W H SMITH

Many Happy Returns
From all your friends at EMI Records



P.S. Not too many returns Please!

A technological revolution is taking place in Smiths' Sounds division, and it's called EPOS. This new retailing tool, similar to supermarket systems, speeds up the whole business of selling records, but importantly plays a crucial role in ordering and stocking

Sounds' basis for technology

CELEBRATING ITS 30th anniversary this year, the Sounds division of W H Smith has witnessed many advances in technology related to the products it sells — from records, to cassettes, to videos, to CDs.

Now the company is undertaking its own technological revolution with EPOS — electronic point of sale.

Based on the electronic reading of the bar codes on products at the till, with the data recorded and assembled from there on to a computer system, EPOS will give several benefits.

It will increase efficiency at checkout, provide real time inventory keeping and, most important of all, optimise ordering and stocking.

Says John Rowland, merchandise controller for Sounds: "The introduction of EPOS has reached the point where we can stop just referring to it in a passive way but actually start to take charge.

"It is our intention during the next few months to put together a proper development plan which will enable us to control the bulk of the branch ranges.

"A primary reason for introducing EPOS was the need to be able to control and manage the way the product ranges are sorted into their classifications," he says.

"The next step was to devise a system which would manipulate these to reflect the local tastes and demands in each

'We have the technology and we now need to develop the application'

TO PAGE 10 ►

All at Jive would like to wish you a Happy 30th Birthday, especially after saying such wonderful things about our new Ruby Turner album

Wonderful collection — Tim Forrester

Hit album — Ian Cherry

Superb idea — Bianca Cory

Lovely package — Alison Parker

Thrilling prospect — Graham Budd

Divine concept — Carol Martin



W H SMITH

CONGRATULATIONS ON THE LAST THIRTY YEARS



HERE'S SOME **INSIGHT** INTO THE NEXT THIRTY



CHANGES INSTORE ► W H SMITH HAS GROWN FROM ONE TO OVER 250 STORES IN THE LAST THIRTY YEARS

INSIGHT INSTORE ► 250,000 COPIES OF INSIGHT MONTHLY FROM OCTOBER UNTIL CHRISTMAS



JOHN ROWLAND: looking forward to the fast-feed back potential

'We are doing a pioneering job, but WH Smith is no stranger to pioneering'

Sounds'

► FROM PAGE EIGHT

branch area."

In most applications of EPOS technology, the objective has frequently been to minimise and standardise ranges. W H Smith is taking the opposite course by employing it to really cater for local customer demands.

The company is believed to be the first major multiple outside of supermarkets to introduce EPOS. The version introduced at Smiths has been tailored to the company's requirements to accommodate the variety of products and ranges it stocks.

Sounds will develop a sophisticated tiering system broken down by classification types. "We have the technology and we now need to develop the application," says Rowland.

EPOS will be applied across all Smiths Sounds departments

and will be one of the most "fashionable" product ranges to be controlled in this way.

"To that extent we are doing a pioneering job," he adds. "But W H Smith is no stranger to pioneering!"

Scaling models will be developed which will enable Sounds to calculate order sizes and co-ordinate them. This should enable a helpful feedback of information at the regular meetings and negotiations that take place between the industry and the Sounds buyers.

Long term, the aim is to have a screen-based rather than paper-based operation. As routine administration and calculation is reduced, so the buyers will have more time to be able to concentrate on those parts of their responsibilities which call for human judgement and to work closely with those handling promotion.

HAPPY 30TH ANNIVERSARY

SIGHT AND SOUND IN HARMONY

Wind-Up Distribution Ltd.

WHOLESALE DISTRIBUTORS TO THE LEISURE INDUSTRY



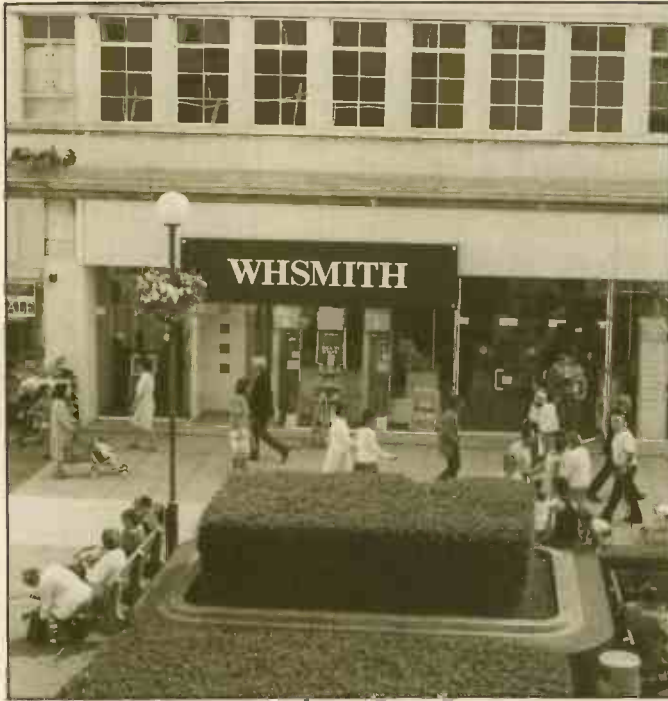
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technology

"Being a multiple and part of a product mix rather than a solus retailer, we are very dependent on imaginative promotions to generate business," says Rowland. "Fast feed-back and the ability to manage promotions centrally in terms of range, scaling, etc, should enable us to do these even better."

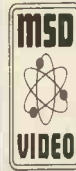
Technology is also applied by Smiths in the layout of shops and departments. Computer aided design (CAD) is employed in the allocation and layout of space, such as that between vinyl records, cassettes, CDs, videos, posters and all the sub-divisions into which these products fall.

Rowland has a special affinity to these latest applications of technology. Before taking up his current position about a year ago, his area of interest was in computers and special products.



M.S.D. Congratulates

**WH SMITH
ON THEIR
30th BIRTHDAY
Best Wishes For The Next
30 YEARS
From**



whs

30 YRS

STEREO

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(ROWLAND/FORRESTER)
THE WHSMITHS

ANOTHER 3 1/3 YEARS
AND IT WOULD BE
A RECORD

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Smith and lessons in video



THE NEW-look Smiths Leeds branch

VIDEO HAS emerged as a continuing growth area at Smiths, according to Tim Forrester, buying manager responsible through his buying deputies for the whole range of products stocked in the Sounds departments.

A major in-store promotion for video is video itself. This was introduced back in 1981, when 220 stores were equipped with video players and monitors. Since 1984 this has been supported with a fortnightly video programme lasting around 30 minutes and a weekly audio programme of around one hour.

This has been extended further, with 50 of the largest stores — they represent more than a third of total turnover — banks of three screens have been installed. These are fed by a TSARS computer controller.

There is greater impact because the synchronising of the three screens provides the flexibility to switch pictures and information between screens.

There is longer playing time and continuity. When the tape reaches the end, automatic rewind is triggered. During this two minute period the second picture source takes over, so there are no blank screens.

And there is more information. The second video source enables extra graphics information to be introduced.

"It is a sophisticated system," says Forrester. "We display the latest promo tapes or tailor-made material to promote current artists. We can switch around the screens, so that you can have, say, two outer screens showing the video and the middle screen giving the information or the promotional message."

About 18 months ago the company introduced its video catalogue. "It has proved very successful," Forrester enthuses. "A very strong video market has been established."

The catalogue is produced at Easter and Christmas. Some 750,000 copies of each edition find their way into willing hands.

"It represents everything to stock or which can be sent away for," Forrester says. "The width of our range still comes as a surprise to a lot of customers."

The two buyers of pre-recorded video who report to Forrester are Valerie Mutter and Nick Wingrove.

"This year we have an aggressive advertising and marketing plan," says Wingrove. "As well as press and television advertising, we have the catalogue and in-store

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W H SMITHS

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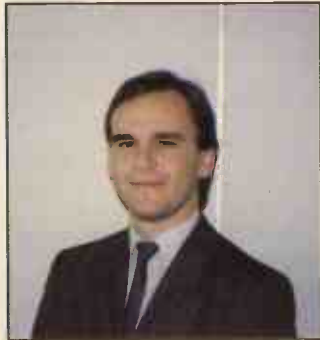
SHARON MOUSAVI

AND ALL AT VIDEO GEMS

ON

**VIDEO
GEMS**

THE CREATIVE SOURCE



VALERIE MUTTER and Nick Wingrove: buyers of pre-recorded video

promotion. The range of videos carried in any given store is determined by its size and turnover. Product selection is carried out centrally at the Swindon head office, as is the display material.

This policy, as well as maximising sales, has the spin-off benefit that it gives confidence to suppliers that if promotional material is jointly funded there is going to be widespread application.

"Obviously, video is a big growth area for us," Wingrove says. "Over the last two years, we have allocated increasingly more space to video and we are giving it more support. Our marketing plan is to improve upon our market share."

In the early days of video, W H Smith carried out a small experiment with video rental but this was not developed. Sell-through is seen as the more interesting and potentially fruitful area.

"There is nothing to preclude us

from looking at video rental again in the future if the situation changes," says Wingrove. "We look at every opportunity that comes along."

The effort that the company has put into video sales is indicated by the fact that Smiths and Woolworths now control two-thirds of the market.

The whole range of videos is covered, which broadly divide into four categories — feature films, children's product, music and special interest.

"I think we offer the widest range of videos in the High Street, as indeed with other product groups as well," he claims. "This is part of our overall High Street proposition. Coupled with this, we have our own particular customer profile which can be capitalised upon."

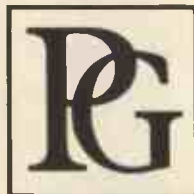
Looking ahead, he sees no reason why Smiths should not continue and develop its leading position. Such new retail trends as the



WITH CHANNEL 5, WH SMITH HAS IT ALL . . .

CHEERS!

for 30 great years



PICKWICK GROUP plc

'I think we offer the widest range of videos in the High Street'

sell-everything convenience stores are not seen as any sort of threat in sell-through video. "They cannot devote the amount of space to it that we can and so they cannot offer the range."

Meanwhile, the overall market for sell-through video continues to expand — and the company's market share with it.

In Wingrove's view, there could be an acceleration in market growth as quality and range continue to improve. "In the early days of video, companies would release just B-grade films on the assumption that just about anything would sell. Today, we buyers can be much more selective and pass that selectivity on to our customers."

The new release package for Christmas is expected to be larger than ever before — about 1,400 to 1,500 titles. This is where the buyers' selectivity will have to be applied, for even Smiths' biggest branches can only stock up to about 1,200.

With feature films, Wingrove notes that the gap is continually narrowing between cinema release, TV holdback and sell-through and rental video. Additionally, more and more products are being developed specifically for sell-through.

Special interest products are particularly prominent in this large category and this is one of Smiths' particular strengths.

"Three years ago nobody really knew whether sell-through video was going to last," Wingrove recalls. "It was difficult for us as retailers to decide whether we should

give it a long-term commitment. Now we have decided it is here to stay and so we now offer it our full support in spacing, advertising and marketing.

Video will feature as part of the company's £35m Christmas television campaign and in this it will work with the video suppliers. There will also be promotions tailored to specific products.

He believes the video industry has now recovered from the bad press it received in the times of the "video nasties". In fact, when W H Smith began to stock selected video in its branches, this did much to restore the industry's reputation.

"We are not censors and we appreciate that contemporary tastes change," Wingrove explains. "Nevertheless we are conscious of the fact that we are a family retailer and have children in our departments.

"We stock a wide range. But we can also order for our customers anything that is currently available."

Fellow buyer Valerie Mutter echoes Nick Wingrove's confidence in the future of the video market. "I buy a full range of videos so that we stock more of the range of titles priced at £14.99 and below.

"Within our range can be seen specific attractions. These include children's video, music and such special interest as sport, keep fit, documentaries and educational tapes."

Her forecast is that special interest will prove to be possibly the biggest growth area.

The company has also experienced success with its own brand videos. These cover a range of children's titles, opera and ballet and Shakespeare titles.

To assist customers, the company publishes its own top 20 video chart. This started off as top 10 but provoked such interest that it has been extended.

"The market has changed in that more people are buying videos to keep. Some special interest and children's videos are watched over and over again. They are like a hard-back book compared with a paperback."

Although children's video is still dominated by cartoon characters, Mutter can see a trend developing

in favour of tapes with an educational flavour.

Ancillary to its pre-recorded videos, Smiths also stocks blank tapes. These include its own brand.

"We offer the market leaders plus an own brand which is produced for us by leading quality manufacturers so that a less expensive alternative is available," says Wingrove.

The market for blank videotape, although always busy at the Christmas run-up, is also event driven. A World Cup final, the Olympics or a major concert on television, such as Live Aid, produces a demand.

Part of the job of the buyers is to be able to predict and promote such demands.



TIM FORRESTER: buying manager

WHSMITH &



the greatest ever Rock 'N' Roll M!X

Ready for the CD boom

Sensing the growth in CD popularity, WH Smith laid early plans for its promotion. Here, its experts project what the future holds

ALTHOUGH the compact disc population is only in about 10 per cent of the UK homes for WH Smith the advent of CDs was perceived as an opportunity to be seized upon. The Sounds buyers rightly judged that sales would be out of proportion to the percentage of CD machines, since the new machines meant there were whole collections to be renewed.

"From the beginning, we allocated a lot of space to compact discs," says merchandise controller John Rowland. "To a large extent we pioneered on compact discs because we think that that medium has a good long-term future. CDs are eminently collectable."

Although CDs may represent the latest in reproduction technology, he does not believe they are the last word. "Anything that moves must be low tech," he explains. "The disadvantage with all the media we have at the moment is that they move — they rotate or they are pulled across tape-heads. There may be a time quite soon when music will all be in solid state form."

Meanwhile, people are collecting CDs — and WH Smith is in the business of helping to build up

music collections. Attention is currently on 3-inch CD singles. This, says Rowland, is an example of the medium leading the hardware, because the penetration of the "custom" three-inch machines is minute.

"If you were to pick a non-vinyl medium which had a wide appeal, a larger user base, it would have to be cassette on any basis of logic. The singles purchaser is aged between 11 and 17 and a fair proportion of them have cassette players."

"Nevertheless the CD looks like winning the day. One of the reasons: the CD, a nice laser-read high-tech product, is a very sexy object. It is intrinsically very collectable. I see it as the major medium by the end of the next five years."

He also harbours a suspicion that when people trade in their old systems, within a few years they will buy ones that do not incorporate an LP change system. This will hasten the sales of CDs as replacement discs.

So CD sales of the future will be both replacements and new entrants. "Some of the youngsters who are seven or eight now will never buy a vinyl product. At the same time there are some very tough decisions out there to be



IAN CHERRY: WH Smith's recorded music buying manager

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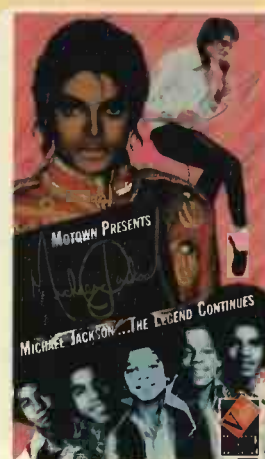
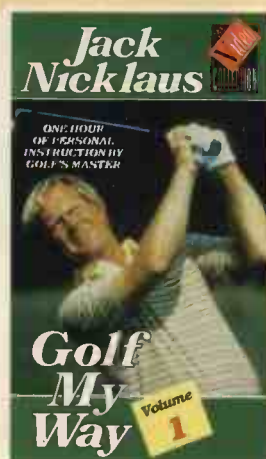
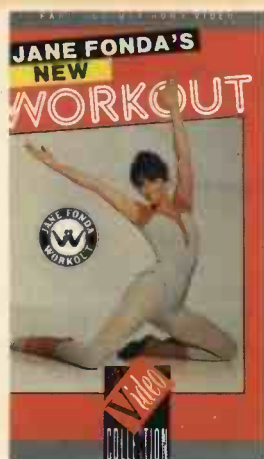
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ON
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**FROM BRITAIN'S BIGGEST SELLING
VIDEO LABEL.**



(Sorry – we couldn't resist showing some product.)

'We made a conscious decision two years ago to go gung-ho for the future CD market, while establishing the cassette'

made among 40 year olds."

Ian Cherry, the recorded music buying manager, agrees: "Three years ago you could find LPs and cassettes sharing the same sort of retail space, with hardly any CD and very little video. Now the Sounds departments have completely changed.

"We made a conscious decision two years ago to go gung-ho for the future CD market, while establishing the cassette. LPs was unfortunately the area in which we felt we had to reduce the amount of space."

But now the point has been reached at which it is felt the LP space cannot be reduced further. An LP presence has to be maintained.

For the past two years, a CD voucher promotion has been operated during the first half of each year. For CDs, this is the extended buying period and the vouchers help to induce a loyalty factor among purchasers.

'We believe our new facilities for browsing through CDs are the best on the market'

This unusually long buying period — for most music products a third of annual sales take place in December — stems from the Christmas purchase of CD players, followed by a steady build up of sales of discs to go with them.

Just as a presence is being maintained in LPs so the cassette is also being nurtured. "I think it is an area which can be under-estimated and it is an area in which we have always been strong," Cherry maintains.

To underline this, there has been a promotion on cassettes at Smiths, offering vouchers on repeat purch-

ases off for every £10 spent on them. Although there are already signs that LPs are becoming a specialist format, strongest at the independents, cassette sales at Sounds departments remain buoyant with car owners representing a continuing market.

Talk of cut-back or not getting carried away has to be seen in scale. W H Smith has between 18,000 and 20,000 lines in LPs, cassettes and CDs.

The CDs are treated differently in distribution. While LPs and cassettes are delivered direct to branches by the suppliers, about 50 per-

cent of CDs are held at the central warehouse adjoining the Swindon head office and distributed from there.

The historical reason for this is that two years ago CDs were in short supply and the decision was taken to bulk buy and hold buffer stocks.

Overall Sounds buying manager Tim Forrester concurs with the present and future importance of CDs. He points out that along with the redesign of W H Smith stores which is now taking place to give them a more spacious atmosphere, CDs are being presented in a new sys-



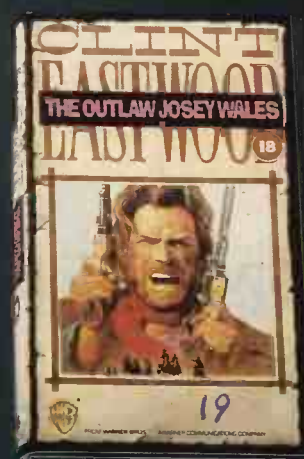
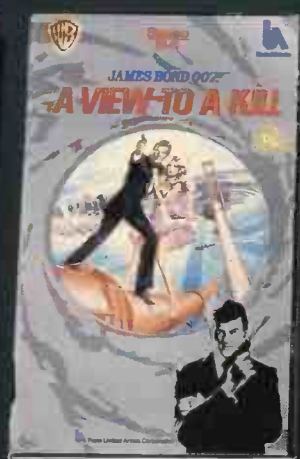
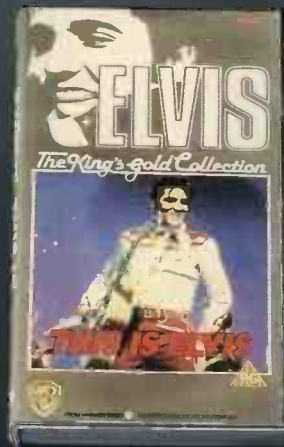
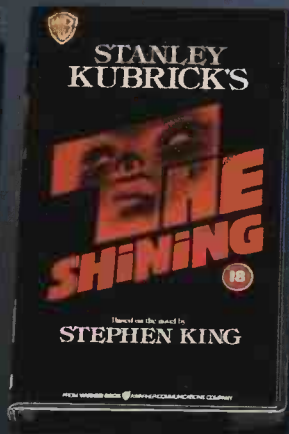
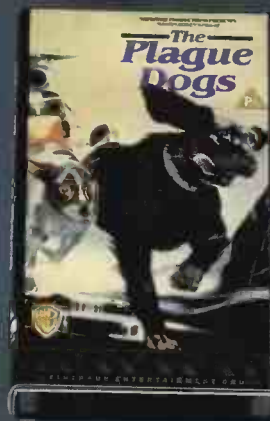
OXFORD STREET: Interesting shopfronts are important

A GREAT RECORD

WHSMITH
TH
Happy 30 Birthday

CONGRATULATIONS FROM  THE ORIGINAL THE BEST

CONGRATULATIONS



TO W.H. SMITH ■ ALL THE BEST

FROM



© 1997 Warner Bros. Inc. A WARNER COMMUNICATING COMPANY

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tem manufactured by Lift to give them "flipability".

"We believe our new facilities for browsing through CDs are the best on the market," he says.

He sees the relatively sparse number of players as being a limiting factor in the development of CD singles. "I think we have to decide what format we want for singles in the short term and stick with it," he argues and refers to the "current nonsense" of having a seven inch, a 12 inch, a three inch, a five inch and a cassette all of the same single.

Agreeing that singles are a declining market, singles buyer Alison Parker nevertheless finds the profusion of formats makes an interesting buying problem. It has to be remembered, she points out, that singles are still important in how a shop is viewed by the customer. "If you haven't got the number one single they think you are old and boring."

She believes that, since the average buyer of hit singles is about 14 years old, price is an inhibiting factor. "I think that in two or three years time the record companies will bring the cost down and that will revive sales."

Another development which interests her is the introduction of the CD Sony Walkman — "the new Virgin 3-inch singles look lovely on them but the players are so expensive."

Parker concludes: "There is still a lot of mileage in singles. When you look at it from the record company point of view, it is still the best way to promote an album or break in a

'There is still a lot of mileage in singles — it is still the best way to promote an album or break a new band'

new band. Until they find a better way of doing that, singles are going to remain important."

The company's strong relationships with major labels plays a part in the arranging of tie-ins with suppliers' television campaigns, said Graham Budd, CD range buyer. The newest member of the buying team — he joined from Scotland just before last Christmas — Budd said: "In return we give them support and a good instore profile."

The material which is the subject of tie-in campaigns can range through classical, Sixties and popular compilations. Recent such promotions have been carried out in co-operation with K-tel, Stylis and Telstar.



THE NEW boy, Graham Budd — CD range buyer

'We have to decide a format we want for singles and stick to it'

To honour its millions of customers
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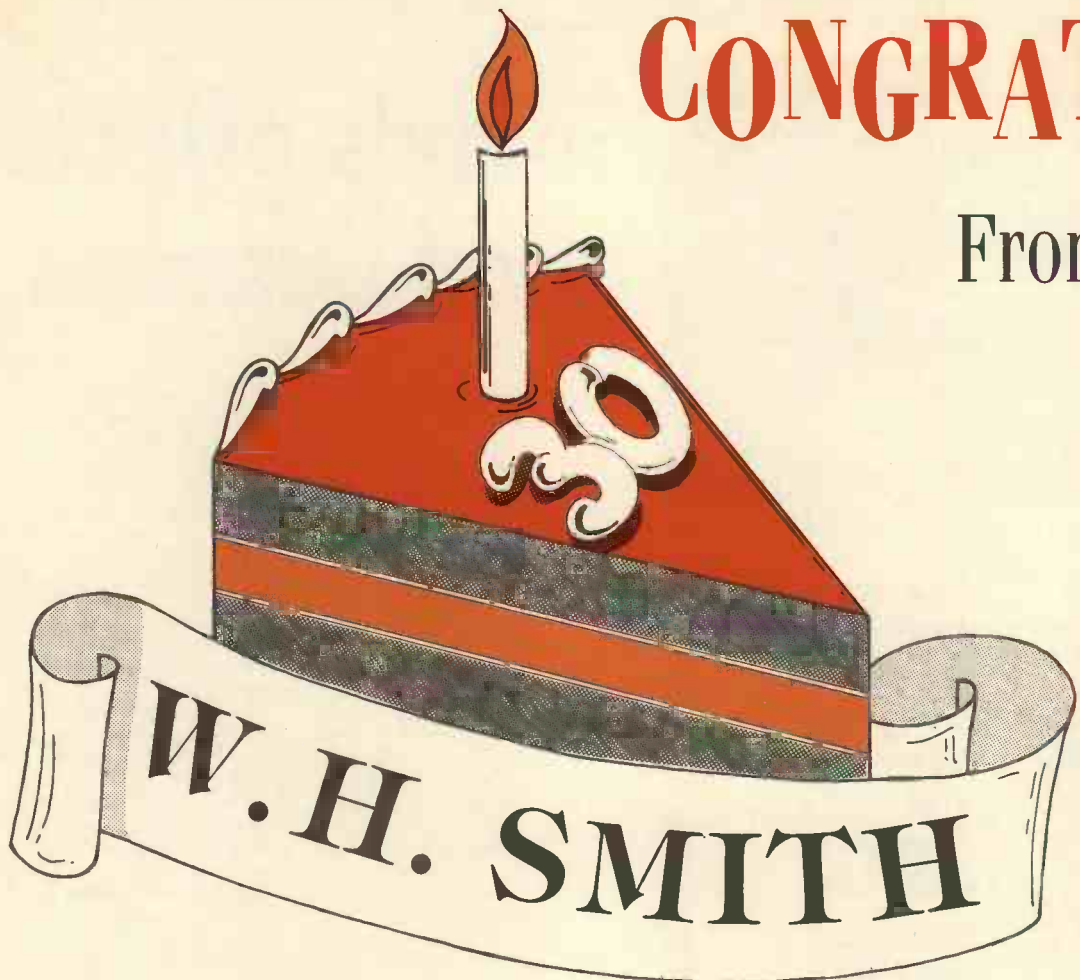
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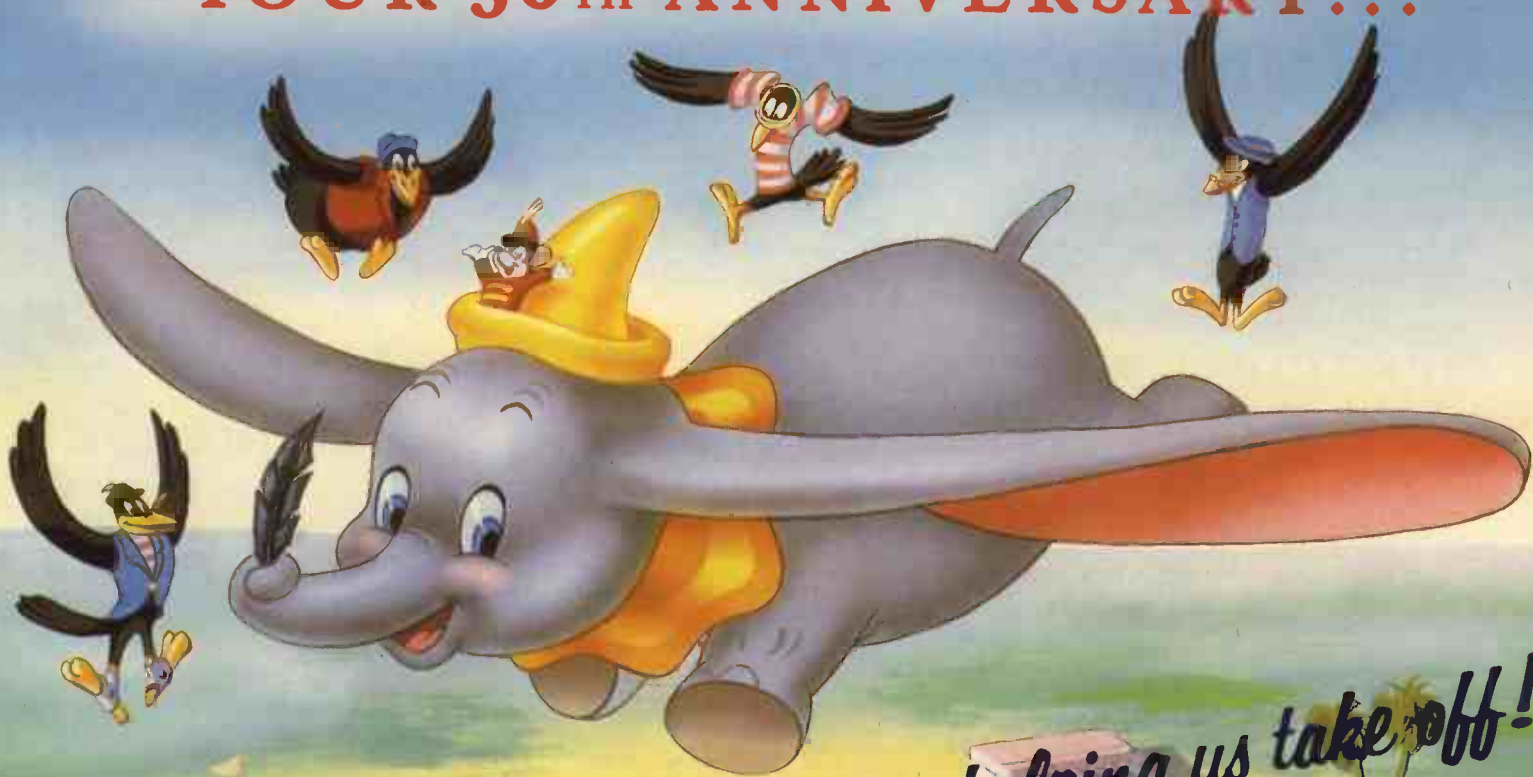
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**CONGRATULATIONS W.H. SMITH ON
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And thanks for helping us take off!

WALT DISNEY
HOME VIDEO

Child benefits

CHILDREN ARE well catered for in all W H Smith departments and Sounds is no exception. Products for youngsters are to be found in virtually all the ranges stocked.

Carol Martin controls the book cassette range for youngsters and sees this as a significant market. Her job is made easier and more productive with the introduction of electronic point of sale (EPOS).

"With our EPOS information, according to the space available in each branch, we can allocate a range according to the number of spinners. This gives us greater control."

There are three main suppliers — Pickwick, Rainbow and Multiple Sounds/Tempo. The Postman Pat series is also taken from the PRT range.

W H Smith is also enjoying success with its own brand book cassettes, with a range of seven about to be supplemented by a further three. These are specially produced under a joint arrangement with the Children's Company. The best selling ones are Action Songs and Playgroup Favourites.

There is increasing emphasis on educational book cassettes and two of the new ones are on learning to count and learning the



CAROL MARTIN: *Trendsetters like Masters Of The Universe tend to come and go'*

alphabet, narrated by Dame Judy Dench.

On the entertainment side, it is still the favourite characters, such as Thomas The Tank Engine and Postman Pat, which lead the field. "Trendsetters like Masters Of The Universe, seem to come and go," says Martin. "We are very dependent on the coverage given in TV advertising by the toy companies and on television cartoons which are running on Saturday mornings."

The biggest competitor to the book cassette is the video. "These are very strong," says video buyer Valerie Mutter. The company has developed its own brand range of children's titles.

As with cassette books, children's video tends to be character-led, but there is a discernable increase in sales of educational videos.

'We are very dependent on the coverage given in TV advertising and on TV cartoons which are running on Saturday mornings'

Sounds effects good business

DESCRIBING HIS Sounds colleagues, merchandise manager John Rowland says: "We are very lucky at W H Smith because we have a terrifically capable and young buying team who have the uncanny knack of being able to understand not only the music and the business of promoting the products but also a good understanding of the commercial realities of selling pre-recorded music."

He adds: "This combination of the arts and the sciences is quite unusual. Our results show that we have always attracted a very high calibre of staff. Many of them have been in the business all their working lives."

"Some of them have become figures in the music industry — if you place an order for 20 per cent of what anybody is making you do get to be important!"

The emphasis is on team work. Buyers might deal in similar products but each with their own group of suppliers. The division of responsibility is not always clear-cut. For instance, who deals with CD singles — the singles buyer or

the CD buyer? Answer: They co-operate and agree their individual areas depending on the circumstances. There are rarely demarcation disputes of any kind.

Considerable co-ordination is called for in such areas as range management and promotions and they meet regularly together to achieve this. Some of the buyers worked at retail branches before their present appointments, giving them direct experience of dealing with the customer.

Says buying manager Tim Forrester: "In apportioning space to the different products, we have a healthy debate about it. We approach it in a scientific way. Through our EPOS system, we can measure precisely what our sales are in each format and we know how the overall market is moving."

"There is always the difficulty of space. There are certain products to which we would like to give more space but you reach a limit. Naturally, each division makes out its case for having more space. But in the end it comes down to evaluating the profitability of each square foot in the shop."

Those buyers at W.H.Smith know a good thing when they see it...



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Inside Insight

NEW, FEATURES, celebrity interviews and reviews across the whole range of CD and video are contained in the W H Smith magazine *Insight*. The magazine is offered free to customers purchasing a CD or video and it has an impressive circulation of about 125,000.

"A lot of customers, especially those who are new compact disc player purchasers, are looking for prompts to buy," says buying manager Tim Forrester. "They don't

really know what is available as they are often lapsed music promo buyers who don't listen to singles any more. *Insight* provides the vehicle to inform and stimulate purchase."

Singles buyer Alison Parker also has responsibilities for the magazine, liaising with *Insight's* publishing agent and editor.

CD and video charts are compiled for inclusion. These do not solely reflect the sales of CDs and videos. Because there is a lead time of about two months in the production of the magazine the charts have to contain an element of forecast.

"*Insight* has been very exciting," said Parker. "It has got better as it has gone along and by the beginning of next year it should be exactly how we want it to be. We plan to include more competitions, for instance, and the idea is to make it a fun magazine but informative as well."



ALISON PARKER: 'Insight has been very exciting'

Sounding board for public opinion

FOR THE first time in about a decade, W H Smith's Sounds is embarking on television advertising. With a budget of about £3.5m, the advertising will spearhead a co-ordinated marketing campaign "that will lead the customer from the armchair in front of the television screen right to the point of sale," says buying manager Tim Forrester.

The campaign will be operated in conjunction with record companies and instore display material will feature the albums advertised.

The advertising and promotion of Sounds is co-ordinated by Alison Parker. She briefs the company marketing department, which in turn deals with the advertising agency and suppliers of print and point-of-sale materials.

She is confident that sales will react to the campaign. "Television is the most intrusive medium," she says. "When an album is advertised on TV, you see it go straight up the charts."

Work on the campaign has been going on for several months and

the results will be seen over a 12-week period.

Although a major promotion, this is just one of a continuing series. At any one time, Sounds will be attacking its markets in several different ways.

There is the *Insight* magazine which, as well as attracting advertising in its own right, promotes the sales of CD and video. Point-of-sale materials are continually changed and kept topical. Joint promotions and tie-ins are organised with suppliers. The video catalogue is issued twice a year — 750,000 copies.

Instore promotion includes banks of videos and screens for promos and graphics. There are proposals for an electronic catalogue — a giveaway promotional trailer videotape.

Another form of promotion is Sounds' own Hit List, which is updated weekly and displayed in all branches. "It is a reflection of W H Smith rather than the Gallup chart," says compiler Carole Martin. Like the CD and video charts published in *Insight*, the Hit List

incorporates an element of forecasting.

"With the Gallup chart based purely on sales, you are a week behind," Martin explains. "Our charts says what we think is going to sell this week. All the buyers sit round once a week and discuss the release."

"Our EPOS system gives us our actual sales figures and on considering a new album we can see how many we sold of another album in a very similar market."

'When an album is advertised on TV, you can see it go straight up the charts'



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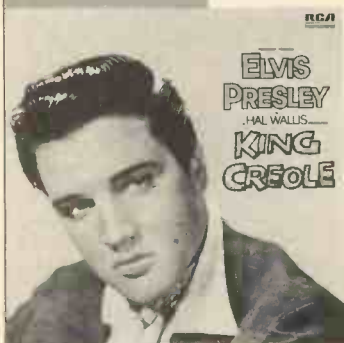
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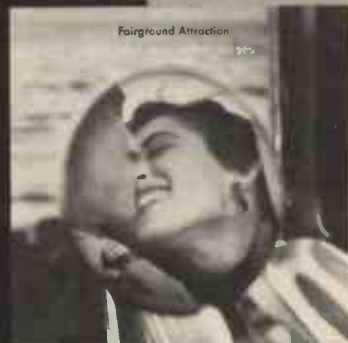


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Sounds breaks the classics barrier

AS THE buyer of classical music across the three formats of LP, cassette and CD, Bianca Cory views her task with an almost missionary zeal.

Her objective is to persuade WH Smith customers that classical music is not full of mystique and demanding of special knowledge but that it can be appreciated simply as music.

"We look at the entire range of classical products and select according to our market," she says. "We cater for both the specialist and the non-specialist audience, the classical buff and the person who perhaps knows little of the subject but would like to know more."

She feels the environment in the Sounds departments of WH Smith lend themselves to this type of encouragement — "people don't feel intimidated when they are in there".

Interest in classical music is steadily increasing, Cory finds. "A

lot of the record companies are making great efforts with the advent of CD to educate people into classical music and to build up libraries."

While the album market is fading a little, cassettes remain buoyant, especially in the mid-price and budget areas, and CD, as in other areas, is perceived as the growth market.

A classical buff herself — she played the oboe in her school orchestra — Cory believes that interest in the subject is spreading beyond the accepted market of males aged 35 and above.

"We are now getting a lot more interest from women, particularly in cassettes," she said. "And with the growth of CD, which appeals to all age ranges, younger people are being attracted."

Sometimes, the introduction to classical music comes from hearing a few bars in a TV commercial or as film or television theme music. "People come in and ask about the music, not always knowing it is

from a classical work."

Most user catalogues list classical music by the name of the composer, sometimes making it difficult for retail staff to assist customers who enquire by title of the work — or even by the film or TV commercial which featured it.

To solve this problem, Cory is producing a guide for the branches which lists and cross references main titles, composers with brief biographies, the classical music from films, TV programmes and commercials, a section on record company catalogues, main artists and which labels they are assigned to and whether they are exclusive to one label.

A further section will deal with how staff can further assist customers and make recommendations.

"I started work on the guide soon after I arrived here last September," she says. "I previously worked at a branch of Our Price and this experience has helped me to know the sort of information that customers seek."



BIANCA CORY: 'We cater for both the classical buff and the non-specialist audience'

Sounds engineering and maintenance

SOUNDS MERCHANDISES complementary accessories as well as mainstream products. These add up to a considerable range of brand care and storage products, from record cases to cassette cleaning tapes.

Nick Wingrove, buying manager for pre-recorded video and accessories, says: "It is a very comprehensive range. Some of the products are unique and they are all own-brand."

The marketing philosophy is that the accessories follow the software trends. So as CD increases, for

instance, so do the storage and care products.

Often the need for a new accessory is identified at Sounds and the product is developed jointly with the supplier. An example might be a storage rack capable of accommodating both CDs and videos. "We regularly conduct market research to find out what customers want," Wingrove said. "Then we go to the suppliers and give them a brief."

Although accessories must, above all, be practical, Sounds is proud of the design elements it has introduced into its range.

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