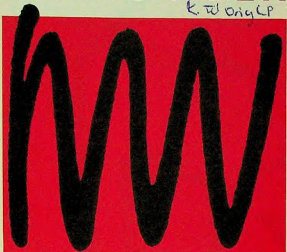


MUSIC WEEK



£1.80 U.S.\$2.75

ISSN 0265-1548

BARD gets a wary welcome
3 New Product: TV for Karajan,
 Hip Hop, Dublin songs and
 Replay **3**
Copycode: the next step
 forward **4**
Music Radio conference:
 looking at the future of the
 single and the DJ; hyping just
 the right amount **6**
Indie chart **8**
Publishing supplement:
 special focus on the Ivor
 Novello **Starts 11**
Singles, albums charts 21, 36
A&R: Sitting comfortably
 with The Chesterfields,
 getting brave with The

INSIDE



Company Of Cowards,
 taking the stage with The

Pogues, The Mission and
 George Melly, plus Dance,
 Hamilton, Tracking and
 reviews of all the latest
 releases (Feargal Sharkey's
 pictured) **Starts 22**
Classical, Airplay action; CD
Chart **24**
The Other Chart **31**
Dance Chart **31**
Music Video: news, reviews,
 and chart **38**
Sell Through video
supplement: focus on the
 children's market; music
 video market shares **38**
Diary; Dooley **Starts 39**
55

Royalties pact ends video 'anarchy'

AN END to "anarchy" in the music video market is predicted by publishers following an agreement with record companies over royalty rates. After three years of hard-fought negotiations, the Mechanical Copyright Protection Society and the BPI has agreed on a rate of six

per cent of the published dealer price — provided the content is at least 80 per cent music.

MCPS commercial operations controller Graham Churchill is looking forward to an orderly marketplace for the licensing of videos: "There has been a fair amount of anarchy in the video

market over the past six years. When they first came on the market we were the first country to talk about a rate. But then nothing happened."

Both sides describe the new deal as a breakthrough for the music industry. "It's been a long time

TO PAGE FOUR ▶

Sales slide: don't blame dealers

ACCUSATIONS THAT the decline of the singles market is due to the stocking policy of retailers is being quashed by an analysis of sales patterns released today.

The figures, prepared by Gallup for MW, show that the biggest reduction in volume in the last five years has come at the top of the chart, while sales of singles not widely stocked have remained relatively buoyant.

Comparing the statistics for the

first quarter of each year, the average weekly sale of a number one has dropped from 107,700 in 1984 to 76,900 this year. That represents a 25 per cent fall, and the decreases for numbers five, 10 and 20 are all at least 22 per cent.

However, of number 30 the fall over five years was 18 per cent and at 40 the drop was 12 per cent.

The figures for singles rarely stocked by any retailer show that,

at the bottom of the chart, sales have remained virtually constant since 1984. For example, during that period a number 50 single has consistently averaged 4,300 units a week and a number 75 has stayed around 2,200.

Record companies have been critical of retailers for what they have claimed to be the restrictive policy of taking only the highest placed singles. In some cases, that means stocking only the top 20. The record companies have argued that such a policy makes it harder for them to break new acts.

In the five years covered by Gallup's figures, the total singles market has declined by 18 per cent with the brunt of that fall being taken by seven-inchers. They are down 31 per cent while 12-inchers have shown a six per cent rise during the period.

Compact disc singles now account for 36,400 units in an average week while cassette singles sell some 5,300.

people will be found employment elsewhere in the company.

Meanwhile, Magnet's financial controller Keith Swallow is running the company day-to-day. Only he and Graham Mabbitt remain.

Magnet will remain at its current premises in York Street in the immediate future.

17 lose jobs at Magnet

WEA HAS confirmed the redundancies of 17 Magnet Records staff following the acquisition of the label last month.

The label and Magnet Music are now a subsidiary of WEA and as a result 13 people were made redundant and four had their contracts terminated. Another seven



RECORD RETAILER Andy Gray has slammed the nation's radio stations for their "low standard playlists" and "obsession with oldies". Gray, of Andy's Records, says that radio is no longer a useful vehicle for selling records and lays the blame at the feet of both small independent radio stations and Radio One.

"My own conclusion, and I think that of a lot of others, is that radio doesn't sell records in any volume. The low standard of most of the playlists of all the radio stations and their obsession with oldies is mostly to blame," he says.

Gray was due to deliver his attack at the Fourth UK Music Radio Conference, but was unable to attend. "Radio stations have an obsession with broadcasting and not necessarily with music. The music is just a gap of air between the DJs' chat," he adds. Gray also expresses the view that television has taken over radio's record-selling role, with "the juke box on EastEnders" selling more discs than daytime radio.

● See also pages four and six.

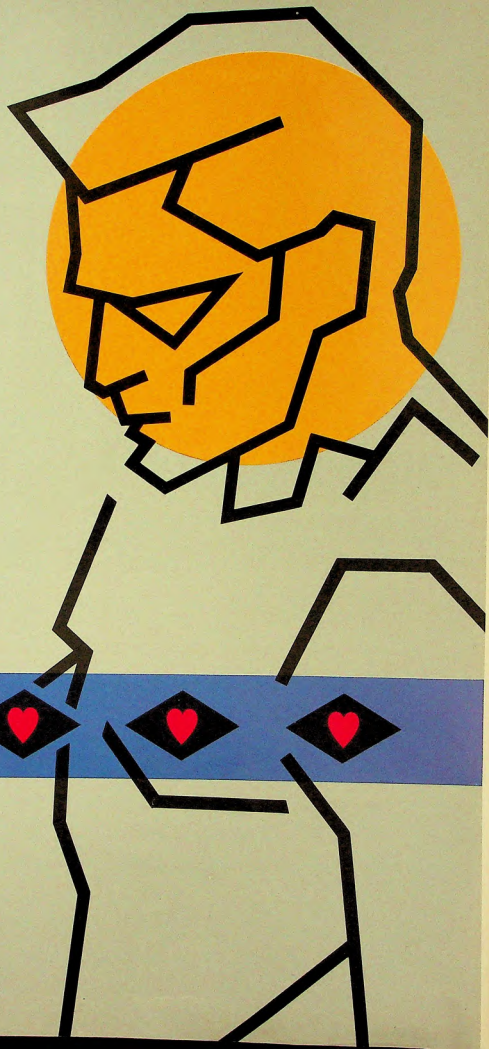
CONSCIOUS PARTY THE LONG AWAITED ALBUM FROM ZIGGY MARLEY AND THE MELODY MAKERS



ON LP, CASSETTE AND CD
 V2506 · 25067CV · CDV2506

OUT NEXT
 WEEK

T H E
HEART
O F A N
I N D I E
T H E
MUSCLE
O F A
M A J O R



TELDEC

NOW
A WARNER COMMUNICATIONS
COMPANY



Mason gives BARD a wary welcome

THE ESTABLISHMENT of an organisation representing the interests of record retailers is being given a cautious welcome by the record company sector.

Steve Mason, chairman of the BPI's retail liaison committee, says he "relieves the British Association of Record Dealers will be part of the industry, but that retailers must be sensitive to the costs faced by manufacturers."

Referring to comments made by BARD chairman Steve Smith (MW, April 2), Mason remarks: "I'm pleased to see that they may have to realise that they're only one part of the industry. It's all very well for a retailer to say singles should be cheaper, but they are not in the role of making and producing those singles."

"I hope that I will be able to make them more aware of certain facts regarding costs."

But Mason adds: "The idea of an organisation that is representative of people's views is a fine one. Their main aim to help the industry as a whole is something that is very close to my heart."

The companies involved in the formation of BARD are Tower, W H Smith/Our Price, Virgin, LivingHigh Distribution, Record Merchandisers, S Gold & Sons, Andy's Records, Wynd Up, HMV, Terry Blood and Sotsoound/Audio Merchandisers. Invitations have also been extended to Boots, Rival Records and Discovery.

Of the smaller indie shops, Smith says: "If there is an interest from them, we will consider creating an associate membership."

Dealers should write to Smith, clearly marking their envelope "BARD", c/o Tower Records, 62-64 Kensington High Street, London W8.

make them more aware of certain facts regarding costs."

But Mason adds: "The idea of an organisation that is representative of people's views is a fine one. Their main aim to help the industry as a whole is something that is very close to my heart."

The companies involved in the formation of BARD are Tower, W H Smith/Our Price, Virgin, LivingHigh Distribution, Record Merchandisers, S Gold & Sons, Andy's Records, Wynd Up, HMV, Terry Blood and Sotsoound/Audio Merchandisers. Invitations have also been extended to Boots, Rival Records and Discovery.

Of the smaller indie shops, Smith says: "If there is an interest from them, we will consider creating an associate membership."

Dealers should write to Smith, clearly marking their envelope "BARD", c/o Tower Records, 62-64 Kensington High Street, London W8.

Play it again on K-tel hits

K-TEL IS mounting a national TV campaign in support of Re-issue, an album of covers and re-recorded hits.

The promotion breaks with TV time in Granada and ads on Capital Radio from April 13. There will additionally be a poster campaign and in-store material will be available.

The 17-track album includes Gloria Gaynor's Never Can Say Goodbye, The Temptations' Papa Was A Rollin' Stone and Edwin Starr's War.



VIRGIN IS backing the new single from *Head, Sin Bin*, with music consumer press advertising, nationwide flyposting and in-store material. The record is released on April 18.

Singing the songs of Dublin

A £200,000 TV campaign in support of Dublin Songs, a double album celebrating the city's millennium, being mounted by K-tel.

The promotion breaks in Central and Scotland on Monday (11) before rolling out nationally. Radio advertising will also begin from that date.

The 21 track album includes contributions from The Dubliners, The Fureys and Davey Arthur and Brendan Grace.

Karajan — essentially for TV push

THE ESSENTIAL Karajan, a double album released by PolyGram on the Deutsche Grammophon label, is being backed with a TV campaign which runs this week and next in the London area.

It will be augmented with advertising in the Daily Express, Sunday Express, Daily Mail and Daily Telegraph and in-store material will be available.

The 18-track album includes pieces from The Planets Suite.

Stylus homes in on house compilation

STYLUS IS mounting a £300,000 TV campaign in support of Hip Hop And Kapping In The House. The promotion breaks in ITV and Yorkshire before a national roll-out later. It will also include press advertising and consumer competitors.

Dealer priced at £4.86 (compact disc £6.95), the album includes Bomb The Boss's Best Dix, Fat Boys and the Beach Boys' Wipeout and Salt 'n' Pepa's Pump.

No vinyl chain expands

A SPECIALIST chain of "compact music" shops is intending to expand over the next five years from five units to about 20.

Also, which specialises in compact discs and cassettes, is planning the expansion predominantly in the South-east.

It is being funded by way of a private placing of shares under the Business Expansion Scheme to raise up to £1m.

Alto was launched in December 1986 in St Pauls, London and Berkhamstead, Herts, where the company is based. There are two branches in London and one in Kent.

"Alto's image is deliberately pitched up market," says the company's managing director Steven Grundy. "We expect CDs and cassettes taken together to dominate the albums market for the foreseeable future. Our retailing policy reflects this."

"We are confident that Alto is already setting new standards in the retailing of recorded music in the UK for quality and service and we expect to become established as one of the leading retailers in our sector," comments Grundy.

MUSIC WEEK

A Spotlight Publications Ltd publication, incorporating Record & Tape Fanatic and Record Business.

Greater London House, Hemstead Road, London NW2 7SE. Tel 01-287 6611. Telex: 299485 MUKG G.

Editor: David Dalton. News Editor: Jeff Clark. Music Features Editor: Dave Lacey. AAR Team: Jeff Clark, Michael, David Dalton, Dennis Holland, Kevin Funn, Steve Long, Kay London. Production: Ian Girdler. Chief Designer: Alan Pearson. Design: David Dalton. Special Projects Editor: Kevin Funn. Contributors: James Han and Barry Stothard. Design: David Dalton. Advertising: James Han. (Clemont), Dave Henderson (Trinidad) Ltd. Tel: 01-849 9320. Research: Lene Berry. (Impage), Janet Yao, Gareth Thompson. Advertising Manager: Andy Gray. Ad Executives: Ruth Blandford, David Howell, Judith Kiven, Chastity-Judith Evans, Group Ad Production Manager: Claire Bowden. Ad Production Manager: Robert Gales. Commercial Manager: Kathy Lippard. Publisher: Andrew Biss.

Music Week is sold on condition that the pages containing charts will not be displayed in such a way as to conceal any of the names of artists and they may not be reprinted without the same condition being imposed on any subsequent publication. Printed for the publishers by Penfold Press Ltd, Green, Registered at the Post Office as a newspaper. A member of the Periodical Publishers Association and the Audit Bureau of Circulations. All names copyright 1988 Music Week Ltd.

Subscription rates: UK £46. Elsewhere £68. Europe \$140. Middle East, North Africa \$185. US, Canada, Mexico, Caribbean, Pakistan \$215. Australia, Far East, Japan \$242.

Subscription/Directory enquiries: Anny Taylor, Royal Sovereign House, 40 Bedford Street, London SE18 6EG. Tel: 01-854 7200.

Next Music Week Directory free to subscribers except in January 1988.

Fischer-Z

The New Single

7 INCH - 109 704
12 INCH - 609 704

featured on the new ALBUM-TAPE-CD

REVEAL

© 208 620 408 620 258 620

Profits increase 54pc at Castle Communications

CASTLE COMMUNICATIONS has announced a 54 per cent increase in pre-tax profits last year. This came as a result of a 65 per cent increase in the group's turnover following the successful launch of two new labels.

Turnover increased from £3,921,000 in 1986 to £6,481,000 in 1987. This led to an increase in pre-tax profit from £476,000 to £735,000. The final profit total after tax for 1987 was £393,000.

The successful year included the launch of the Unforgettable and Blanton labels, which cover middle-of-the-road and dance-oriented music.

Plans for the future include the launch of the Cirrus classical compact disc label in October, a new business to produce soundtracks for films, and continued acquisitions of companies.

Industry provides latest plan to beat CD clones

FOLLOWING THE rejection of Copycode as an acceptable means of dealing with the threat posed by digital audio tape, the international record industry has drawn up a new set of proposals for consideration by governments and the music hardware manufacturers.

At a meeting in New York between the board of the IFPI and the executive committee of the Record Industry Association of America, it was agreed that a technical system will be sought which would limit but not totally prevent digital-to-digital

cloning of compact discs.

According to IFPI director general Ian Thomas, neither organisation will be promoting any specific system, such as Solocopy or Unicoip. In addition, because the proposed system would allow some copying, the record industry will also be seeking a royalty on DAT equipment and blank tapes.

Says Thomas: "We wish to maintain a flexible negotiating position and we hope to discuss the matter with the round table of the electronics industry."

The New York discussions im-

mediately preceded the latest in a series of conferences involving music hardware companies from both Japan and Europe. The negotiations involve Philips, Grundig and Thomson from Europe and Hitachi, Toshiba, Matsushita and Sony from Japan. The Europeans are led by former PolyGram president, now Philips director, Jan Timmer.

The companies declined to give details of the discussions, except to re-state their intention of finding a solution acceptable to the music industry as a whole.

Lycett defends 'adventurous' playlist

THE EDITOR for daytime Radio One has defended his station's much-criticised playlisting policy, describing the selection of records as "wide-ranging and hopefully adventurous".

Chris Lycett hit back at claims that the playlist was uninspired and described Radio One's commitment to both its large audience and new music.

"Radio One isn't just about the playlist. We have an audience of 17m made up of a wide range of people from all walks of life. We have a duty to them and, whilst we are not in the business of selling records, it's our duty to ensure that there's a healthy market place to encourage new talent," he said.

Lycett, who is responsible for the shape and running of Radio One's daytime output, said that only half

the playlist was chart material, giving much opportunity for a wide-ranging selection of music.

"It is vital that Radio One leads rather than follows the charts. The playlist is in fact only five eighths of the daytime output and we've recently played such bands as The Primitives and The Soup Dragons," he said.

Lycett also defended his station's policy of occasionally banning records.

"Radio enters people's homes uninvited and we have a moral duty to the young and to the standards of good taste," he said.

Royalties pact

► FROM PAGE ONE

coming but the result was worth waiting for," comments Churchill. "I would like to think that we've created a model for the licensing of all video productions sold in the UK." Churchill believes the next important step is to encourage non-BPI members to take part in the agreement. "We are hopeful that we will be able to form an agreement with those video companies,"

The BPI's legal adviser Patrick Isherwood says the agreement, which is backdated to October 1986, will not mean a mad panic by record companies to pay the backlog of royalties.

"Many companies have been paying at the old rate of seven per cent, some are on account and a few have not paid anything at all," he says.

"If they have not paid anything then they will have to pay off their outstanding debts but I think most people have been making a provision anyway."



GEOFF KEMPIN (right) chairman of the BPI's video committee, who led the video industry negotiations, shakes hands with Graham Churchill of the MCPS after the agreement over royalty rates for music video.

Copyright Bill disappointment from Lords

THE COPYRIGHT Bill has had its third reading in the House of Lords, but this is latest debate has produced little additional cheer for the music industry.

Peers were told that the Government is not yet ready to introduce proposals that would make removing any spoiler device from a digital audio tape machine an offence in itself.

As the law currently stands, the law is broken only if that machine is subsequently used for making illicit copies.

Government spokesman Lord Beaverbrook also said he did not believe that composers and publishers should automatically receive royalties from the proposed rental right. However, he added that the Government is considering whether it should introduce a provision requiring the copyright tribunal, when assessing the rental royalty payable to record companies, to take account of the payments the companies would make under contract to the copyright owners.

Commenting on the proposal, a spokesman for the Music Copyright Reform Group said he was "far from satisfied" that it would adequately protect composers and publishers.

Phantom bumps up Really Useful profits by 14pc

ANDREW LLOYD Webber's Really Useful Group has announced a 14 per cent increase in pre-tax profits.

A half-yearly report indicates a rise to £2.9m in the six months up to December compared to £2.5m for the same period in 1986. Turnover rose from £9.4m to £11.6m.

This figure was boosted by sales of the Phantom Of The Opera album and a further increase in profits is expected at the end of the year as a result of \$19m in advance booking for performances of Phantom, in New York.

World BRIEFING

WASHINGTON DC: Both houses of Congress, the House of Representatives and the Senate, are discussing proposals to extend a legislative ban on record rentals. At present, a provision of the Copyright law bans record rentals until October 1989. The new bills if accepted could add another five years.

AMSTERDAM: The International Society of Performing Arts will be holding its second congress here on June 22-25. Over 30 countries will be represented.

NEW YORK: Administrative staff at Warner Bros Music and Chappell Music are being maintained despite efforts to unite creative and other back-up services for the recently merged operations. According to Warner-Chappell chief executive officer Chuck Kaye, Chappell's worldwide computer centre is in England while Warner's is in the US and it will take at least another year before the two are integrated. The joint company presently employs 600 people worldwide — 450 outside the US.

OTTAWA: Communications minister Flora MacDonald has urged a Canadian Senate committee to speedily pass the proposed reforms of the Copyright Act. She said that any move by the Senate to amend the bill would result in a lengthy delay. The new legislation includes fines of up to \$1m for copyright infringement and the replacement of the compulsory mechanical rate of two cents per song with a negotiated rate.

NEW YORK: WEA's purchase of Teldec Schallplatten GmbH has been approved by the German authorities and finalised by both parties. Jürgen Osterstein has been appointed MD.

NEW 12" SINGLE

DOMINIQUE

Jealous Heart (12 VHF 47)
Includes Bonus Track

D A T E S

April 8th - BIRMINGHAM, Edwards No. 8

April 8th - DUDLEY, A.B.'s

April 23rd - NOTTINGHAM, Mardi Gras

May 3rd - BRISTOL, Bierkeller

May 7th - LONDON, Marquee

IRON MAIDEN

- **T.V. Advertising: H.T.V., Yorkshire & Tyne Tees**
- **National ILR Advertising**
- **National 'Official' Poster Sites**
- **Over 500 National Window Displays Featuring Stunning Point-Of-Sale Material**

- **Full Colour Ads: Kerrang, Metal Hammer**
- **Spot Colour Ad: Sounds**
- **"Glow In The Dark" 60" x 40" Posters**
- **Extensive Music and National Press Coverage**



SEVENTH SON OF A SEVENTH SON

NEW ALBUM EMD 5306 **CASSETTE** CEMO 5306 **AND COMPACT DISC** C5EMD 5306

PRODUCED, ENGINEERED AND MIXED BY MARTIN BIRCH

FEATURING THE HIT SINGLE 'CAN I PLAY WITH MADNESS'

LIMITED EDITION ALBUM

MANUFACTURED BY DIRECT METAL MASTERING FOR ENHANCED SOUND QUALITY



ORDER NOW FROM EMI TELEPHONE SALES 01-848 9811



**UNLEASHED
MON 11th APRIL**

Last dance for the singles?

THE FUTURE of the single format was thrown into question at the 4th UK Music Radio Conference.

Delegates from both radio and the record industry claimed that by the Nineties singles would vanish from the music marketplace, out-moded by the increased popularity of albums and the CD.

"To buy one piece of music on a single will seem completely ridiculous in five years," predicted David Bowen, head of music at the GWR Radio Group, and other delegates shored his view that the format was on its way out.

Their predictions were met with vehement opposition, however, from other representatives who believed that singles, effectively acting as trailers for albums, had a healthy future as an integral part of the industry.

"A single is like those trailers for old movies. It encapsulates in three minutes what you're going to get in the album.

"Artists focus on albums but we will always have singles because we need them," said Muff Winwood, senior director of A&R at CBS Records.

Chris Lycutt, editor of daytime Radio One, said that research showed only two per cent of his listeners were singles-buyers, but Winwood argued that falling sales did not reduce the format's importance.

"The main singles-buyers are between 10 or 11 and 18 and for them it's very much a pocket money thing, it's either chewing gum or singles, but there are millions of other people who enjoy hearing singles but who never put their hands in their pockets to buy them," he said.



MAKING RADIO WAVES: Muff Winwood and Jonathan King.



Hype works says Winwood

A PROMINENT A&R executive has acknowledged the importance of "hype and image" when signing today's new acts.

Muff Winwood, senior director of A&R for CBS Records, told the conference that the decline of live work, particularly in the nation's grant-starved universities, meant that a good sound was no longer enough to break a new band.

"Hype and image are major factors at the moment. I look for something that stands out visually. It needs to be someone with character who can get a reaction from an audience and stands head and shoulders above other people," he said.

Winwood said that "instant visual appeal" had become a "prime requirement" in the Eighties because bands had fewer opportunities to play live and had to look good on video.

"The government has taken grants from universities and that's where the bands of the Seventies and the really early Eighties learnt their trade.

Unfortunately these places to perform have disappeared and in their place has come the video.

"A band now has to look instantly appealing and make a great video to get them to the public as quickly as possible — it's an extremely expensive operation to promote and develop an act."

Describing each new act as a £4m a year investment, Winwood said that major labels could only profit from new signings if they had the potential to sell albums on a worldwide market.

Winwood also admitted that he often had to persuade a band to change its sound to record a single likely to get airplay.

King decrees: 'hang the DJ'

A SCATHING attack on British radio was made by Jonathan King in the opening address of the conference.

Describing DJs as "vacuous, empty-headed, vain, illiterate morons" and their musical directors "the fogies of the record industry" the outspoken broadcaster told delegates: "Radio is dead. We are not here to reanimate it, we are here to bury it."

King's attack focused on radio DJs who, he said, failed miserably in their role of "inspiring dreams and fantasies".

"They create no atmosphere and have no love for or knowledge of music. Most of them I hate with a passionate loathing," he fumed.

King conceded that talented DJs did exist — he named Steve Wright, Simon Bates and John Peel as examples — but even they did not escape his wrath.

"Even the good people are going stale, they are festering in an atmosphere of decay," he said.

Radio's musical directors and executives — "either failed sales executives on their way down or

cunning tycoons on their way up" — were also slated and King summed up contemporary radio as "a small-time way of making money".

Adopting a more positive stance, the broadcaster said that radio had the potential to revive a "bitter and lousy" Britain.

"Britain desperately needs radio, we are a nation that's in serious trouble.

"Only in the sphere of music do we still dominate and I absolutely believe that music could be the ingredient for Britain's" he said.

NOW MORE FAMOUS THAN THE ORGAN!!

'DON'T TURN AROUND'

Recorded by ASWAD on Mango/Island Records

'NOTHING'S GONNA STOP US NOW'

Recorded by STARSHIP on RCA Records



ALBERT HAMMOND

Writing No. 1's
for over

TWENTY YEARS!!

☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

WANNA NEW ALBERT HAMMOND SONG ???

Call

EMPIRE MUSIC LIMITED

01-602 5031

(others did!!)



MUSIC PUBLISHERS





OVER 93,000 PEOPLE JAMMED
THE BBC SWITCHBOARD TO
REGISTER THEIR VOTE FOR "GO"



SCOTT FITZGERALD



THE UK ENTRY FOR THE EUROVISION SONG CONTEST 1988

THE *Peoples* CHOICE

7" - DOUBLE A SIDED SINGLE • PYS 10
OUT NOW ON PRT RECORDS



THE LABEL THAT'S GOING PLACES

ORDER FROM PRT DISTRIBUTION 01-640 3344

DISTRIBUTION TOP PINDLES SINGLES

- 1** 12 I SHOULD BE SO LUCKY PWL PWL(F)8 (P)
Kyle Minogue
- 2** 5 SHIP OF FOOLS Mute (12)MUTE74 (L/R/T/SP)
Erasure
- 3** 7 DOCTOR IN THE HOUSE Ahead Of Our Time
Cold Cat feat. Yaz & Plastic People
- 4** 7 BEAT DIS Mista-ran/Rhythm King/
Bomb The Bass Mute DODO(12) (L/R)
- 5** 4 GOODROUGE Derek 6
Music Of Life 7NOTE12 (12) - NOTE 12 (P)
- 6** 3 GIVE IT TO ME Ram Earn
Serious 70US10(12) - (8US10) (A)
- 7** 5 SHAKE! Gene & Jim
Rough Trade RT(12)16 (L/R)
- 8** 5 NOBODY'S TWISTING YOUR ARM Reception REC09(12) (L/R)
- 9** 3 THE MAJESTIC HEAD Soap Diagnostics
Raw TV Products RTV1125 (L/R)
- 10** 3 DJ MEGATRACK/WESTSIDE JAZZ Jackmaster Black
Westside DJR112 (A)
- 11** NEW STRONG ISLAND JVC FORCE
B Boy/Westside/Hardcore HAKT11 (A)
- 12** 13 ROK DA HOUSE Rhythm King/Mute LEFT11 (L/R)
The Beatmasters featuring the Cookie Crew
- 13** 7 ANIMAL (F... LIKE A BEAST) W.A.S.P.
Music For Nations (12)KUT 109 (P)
- 14** 17 FASCINATED Company 8
Bluebird BR(12)48 (SP)
- 15** 4 ANYONE Smith & Mighty
Three Stripe SAM111 (L/R)
- 16** 5 JACK MIX VII Midge
Debut DEBT(K)3042 (A)

- 17** 17 TOUCHED BY THE HAND OF GOD New Order
Factory FAC1937 (P)
- 18** 3 SHIMMER The Fishes Subway Organisation SUBWAY17 (L/R)
- 19** NEW NOTHING WRONG Red Lorry Yellow Lorry
Situation Two SITS0 (L/R/T/P)
- 20** 30 PUMP UP THE VOLUME/AMITINA (...)
M.A.R.K.'S 4AD(B)AD 707 (L/R)
- 21** 5 ANGEL IN BLUE General Lafayette
Plaza PZA031 (L) (SP)
- 22** 14 KIDNEY BINGOS Wire
Mute (12)MUTE67 (L/R/SP)
- 23** 4 COLD SWEAT The Sugarbears
One Little Indian (12)TP9 (L/N/M)
- 24** 15 TRUE FAITH New Order
Factory FAC1837 (12) - FAC183 (P)
- 25** 30 BLUE MONDAY New Order
Factory FAC73 (P)
- 26** 2 SHAME ON YOU The Darling Buds
Native Records (12)BUD1 (L/R)
- 27** NEW IS THIS THE LIFE The Cardiacs
Alphabet ALPH008 (T)
- 28** 4 PACK UP YOUR THINGS ... The Curtis
Hot Melt 7C15 (12) - 7C15 (L) (P)
- 29** 24 THE CIRCUS (REMIX) Erasure
Mute (11) MUTE66 (L/R/SP)
- 30** 22 BEYOND THE BLUE HORIZON Willy Finlayson
Carac... (CAR)A02 (SP)
- 31** 19 EVERGREEN Into A Circle
Abstract (12)ABS050 (P)
- 32** 17 SAVIN' MYSELF Eric Fadin
Saturday 7SD1 (12) - STD1 (A)
- 33** 6 STREETSOUNDS REAL MIX MASCARADE
Westside/Hardcore HAK(12)10 (A)
- 34** 34 TEMPLE OF LOVE Sisters Of Mercy
Merciful Release MR0327 (L/R)

- 35** NEW THE PEEL SESSIONS Joy Division
Strange Fruit SFP033 (P)
- 36** 13 BEHIND THE WHEEL (Remix) Depeche Mode
Mute (12)BONG15 (L/R/SP)
- 37** 32 THE NELSON ROCKEFELLER McCarthy
September... (SEPT 47) (L/R)
- 38** 35 LIES Amanda Scott
Quater QUAT4 (P)
- 39** 23 MY BABY JUST CARES FOR ME Nina Simone
Charly CY72112 (12) - CY2112 (CH)
- 40** 3 TEENAGE Brilliant Corners
McQueen MCQ(12) (L/R)
- 41** 24 HOUSEDOCTORS (GOTTA GET DOWN) HouseDoctors
Big One... (V)B18 (L/R)
- 42** NEW 14 DAYS IN MAY Overlord X
Hardcore/Westside HAKT12 (L/R)
- 43** 5 CRUISING FOR A BRUISING Three Wise Men
Rhythm King/Mute LEFT19 (L/R)
- 44** 13 THERE IS NO LOVE BETWEEN US ANYMORE Pop Will Eat Itself
Chapter 22 (12)CHAP20 (L/N/M)
- 45** 17 DANCING AND MUSIC (MUSIC PLEASE) Groove
Submission... (SUB 84) (L/R)
- 46** 44 JINGO Comrade
Hardcore HAKT(12) (A)
- 47** 38 WILLIAM IT WAS REALLY NOTHING The Smiths
Rough Trade RT(12)200 (L/R)
- 48** NEW OBSESSION Screaming Marionettes
Lobes To The... /Prism LTS25 (T) (P)
- 49** NEW LIGHTNING STRIKES The Sears
Rough Trade RT(12)182 (L/R)
- 50** 45 KNATURE OF A GIRL The Shamans
Moksha SMOA(12) (L/R)

DEFFEST!
HEAVY METAL
MEETS
RAP!
WITH THE RELEASE OF
WENDY O. WILLIAMS' ULTRAFRELY
AND THE HOMETOWN GIRLS'
NEW ALBUM
DEFFEST! AND BADDEST!



AVAILABLE APRIL 11

GRAM 35

ANAM RECORDS IS A DIVISION OF CHERRY RED RECORDS LTD.
DISTRIBUTED BY PINNACLE ORPINGTON KENT BR5 3SR 0859 73144

DEFFEST!

TOP 25 ALBUMS

- 1** 4 BEST OF HOUSE VOLUME 4 Various
Serious BEH04 (A)
- 2** 51 THE CIRCUS Erasure
Mute STUMM 35 (L/R/SP)
- 3** 3 STREETSOUNDS HIP HOP 20 Various
Streetsounds ELC520 (A)
- 4** 31 SUBSTANCE New Order
Factory FAC700 (P)
- 5** NEW SURFER ROSA Pixies
4AD CAD803 (L/R)
- 6** NEW HOUSE TORNADO Throwing Muses
4AD CAD802 (L/R)
- 7** 3 STREETSOUNDS 88-1 Various
Streetsounds STSND881 (A)
- 8** NEW JAZZ JUICE 7 Various
Streetsounds SOUND10 (A)
- 9** 23 GEORGE BEST Wedding Present
Reception LEED5001 (L/R)
- 10** 17 WONDERLAND Erasure
Mute STUMM25 (L/R/SP)
- 11** 13 HATFUL OF HOLLOW The Smiths
Rough Trade ROUGH74 (L/R)
- 12** 25 STRANGWAYS HERE WE COME The Smiths
Rough Trade ROUGH104 (L/R)
- 13** 16 LES MISERABLES Original London Cast
First Night ENCORE1 (P)
- 14** 16 BEST OF HOUSE MEGAMIX Various
Serious BO11 (A)
- 15** 5 WOODEN FOOT COPS ON THE HIGHWAY The Woodentops
Rough Trade ROUGH127 (L/R)
- 16** 4 ANTHEMS VOL 5 Various
Streetsounds MUSK13 (A)
- 17** 12 LIVE AND LOUD SH! Little Fingers
Link Link L026 (SP)
- 18** 21 THE MAN - BEST OF ELVIS COSTELLO Damon FRENDS2 (P)
- 19** 3 ACID BEATS 1 Various
Warrior WRLP003 (P)
- 20** 3 ROUGH EDGES Guano Bots
LD NOSE20 (L/R)
- 21** 34 HAIL! HAIL! ROCK 'N' ROLL Chuck Berry
Chess DET027 (CH)
- 22** 4 JACKMASTER VOL 2 Various
DJ International/Westside JACKPL502 (A)
- 23** NEW DOING THEIR OWN THING Macco And The Mocks
Charly CRB1176 (CH)
- 24** 5 LE MYSTERE DES VOIX BULGARES VOL 2 4AD CAD 801 (L/R)
- 25** 11 RARE GROOVE VOL 1 Various
Streetsounds RAREPL1 (A)

JET STAR ADVERTISEMENT 01-961 5818 REGGAE CHART

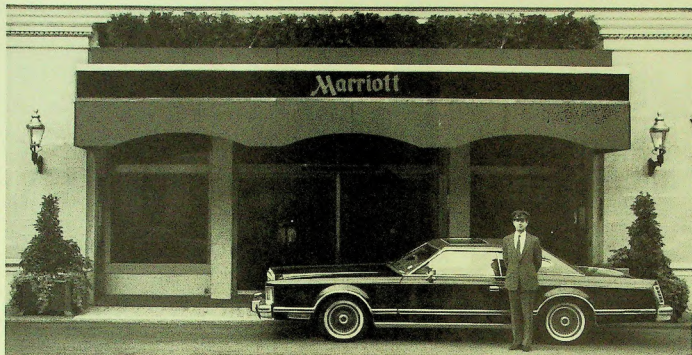
- THE WEEK'S BEST REGGAE DISCO CHART
- 1 (1) DON'T TURN AROUND Almond
Mango(12)15 341
- 2 (2) SHE'S MINE Barrington Levy
Tare/ATR 027
- 3 (3) WINGS OF LOVE Trevor Sparks
Blue Tropic/MAD 123
- 4 (9) COME TO ME Frankie Paul
German Records/GC1 31
- 5 (6) CHILL OUT... CHILL OUT... Tavaré Saw
Night/Mut 001
- 6 (9) EVERYWHERE Anasta Gattai
German Records/GC1 27
- 7 (5) DOCK OF THE BAY Junior Wilson
Blue Tropic/MAD 117
- 8 (4) GIRLFRIEND Dean Fraser
Dena Star DS1 1
- 9 (11) HOLDING ON Sandra Cross
Arista Records/AR 75
- 10 (7) SHE'S MY LADY Administration
Groove And Co./CKC 003
- 11 (12) KINGSTON 12 Profiles
Love Reggae/REG 1006
- 12 (10) BIG IN BED... J. Rodriguez
Edgewood/ED 1010 27
- 13 (13) LET ME TALK TO YOU LOVE ME Frankie Paul
German Records/GC1 25
- 14 (16) CARRY ME GO MARRIED Joseph Cotton
Unity Sounds/REA 011
- 15 (17) CASANOVA Frankie Paul
Love and Love Reggae/LLD 64

- ### REGGAE ALBUM CHART
- 1 (2) INSUFFERABLE Dennis Brown
J&W Records/WESP 7
- 2 (1) FEELINGS OF LOVE Michael Green
Five Star/FADU 306
- 3 (4) FOUR SEASONS LOVER Leroy Gibbons
Super Power/SP 6
- 4 (3) BIG BAD SAK LOVER Leroy Gibbons
Super Power/SP 9
- 5 (7) COLOURS OF LOVE Blackstones
Body Music/SOCH 011
- 6 (5) IN THIS TIME Love Hangover
Arista/WAV 001
- 7 (6) GIVE ME THAT FEELING Frankie Paul
Arista/WAV 1004
- 8 (10) WATCHMAN OF THE CITY C. Green
Real Red/REAL RECORDS 245
- 9 (11) KEEP ON COMING THROUGH... Various DJ
Tremor/REG 245
- 10 (1) DISTANT THUNDER Almond
Mango/PL 8995
- 11 (12) DANCE HALL FEVER Various
Y&D Records/718
- 12 (9) KINGSTON 14 Wilding Smith
Love And Lovers/LLP 38
- 13 (15) WARNING Frankie Paul
Ria Records/RS 2072
- 14 (16) COLLECTORS ITEMS 5 Mount
African Drum/Tony/Tamp/TAMFCP 206
- 15 (13) MAXI MAXI Peter
Ten Records/DR 64

- ### NEW RELEASE DISCOS
- CAN I BE YOUR FRIEND Big City Beat
Big City Beat Rec./BCB 001 (Soul)
- DARLING YOU SEND ME Leroy Gibbons
Pioneer M&A/PAI 003
- I'LL GIVE YOU LOVE Leroy Gibbons
Abiodun Rec./RO 005
- COWBOY DANCE Anasta Gattai
Senator Records/SZ 003
- T.V. LOVER Sandra Cross
Senator Records/SZ 001
- LOOK YOU SIZE Real Dragon
Redman/RED 111

- ### NEW RELEASE ALBUMS
- COME ALONG Gregory Isaacs
Line & Lovers/L&LP 22
- FLAMES Foundation
Mango/PLS 8994
- THE HIGH PRIESTESS Anika
Arista Records/ARL 029
- RUNNING BACK TO ME Cultural Roots
Mango/PLS 8987
- EVERYDAY PEOPLE Horace Andy
Tachyon Records/WB 77

Fly Business or First class with any airline to America and for up to 11 hours you'll be treated to exquisite cuisine fine champagne and luxurious surroundings.



Fly Continental Gold Pass and it'll last two days.

With most airlines the five star treatment usually ends at the same time as your flight. At Continental however, we believe the service shouldn't stop there. So we've introduced Gold Pass.

Gold Pass gives full-fare First or Business class passengers one or two nice little extras on transatlantic return flights. Like two complimentary nights in a luxury hotel, 2 days free executive car hire, or alternatively, limousine transfer to and from the airport. (There is absolutely no extra charge, but passengers should ensure that their tickets are 'Gold Pass' when booking.)

ONEPASS. You will also gain automatic enrolment into Continental's Frequent Fliers programme, OnePass, where every flight earns generous reward mileage. Rewards can be rich and varied. Ranging from straightforward upgrades on all Continental or Eastern Airline departures, right up to free flights to places as far away as Sydney.

Send the attached coupon if you'd like more details on Gold Pass and OnePass. But whatever you do, don't let them pass you by.

--- BOSTON CHICAGO DALLAS DENVER HOUSTON LOS ANGELES MIAMI NEW ORLEANS NEW YORK PHOENIX SALT LAKE CITY SAN FRANCISCO SAN DIEGO WASHINGTON ---

Name _____ Company Name (if appropriate) _____

Address _____

Tel. No. _____

MW11

Maureen Bendall, Continental Airlines, Beulah Court, Albert Road, Horley RH6 7HZ. Tel (0293)785500

CONTINENTAL AIRLINES
GOLD PASS

Chandos

WORLDS AHEAD FOR CLARITY



IMPORTANT NOTICE

FROM APRIL 1st

CHANDOS RECORDS

FROM

PINNACLE

EXCLUSIVELY



PINNACLE records

Unit 2, Orpington Trading Estate,
Sevenoaks Way,
Orpington,
Kent
BR5 3SR

TEL: (0689) 73144 - TELEX: 929053 - FAX: (0689) 78260

The Ivor Novello Awards 1987 rolled out in style on April 7 at the Grosvenor House Hotel. Nigel Hunter looks back on 32 years of BASCA's equivalent of the Oscars, the man who gave the awards his name and the way the ceremony has reflected the ever-changing sounds and moods of the pop music cavalcade

THE IVOR Novello Awards for 1987 being presented on April 7 mark the 32nd annual occasion on which the songwriting community has had its creativity recognised and honoured.

Instituted by the late Bruce Sievier, founder chairman of the Songwriters Guild of Great Britain (BASCA's former name), the Ivors, as they have become known, carry the same cachet as Oscars in the film world and Grammys in recorded music. It's the premier occasion in the calendar for songwriters and music publishers, underlining the fundamental fact that in the music business it all begins with a song.

"It's certainly BASCA's main event of the year," says Marilyn Worsley, general secretary of that organisation, which stages the awards each year under the sponsorship of the Performing Right Society. "When I took over my job seven years ago, there were about 500 guests at the luncheon. This year we've had to limit the number to 1,000 at the Grosvenor House."

It's also one of the more relaxed, informal and convivial happenings of the year, although characterised by a smoothly efficient presentation of the actual awards. There's a refreshing absence of hype and pretentious fanfares, and BASCA is determined to keep it that way.

"We've actively avoided having TV coverage because of the problems that might entail," Worsley declares. "It's virtually a private function; warm, spontaneous and intimate. The price for seating places has been kept reasonable, and the whole purpose is to honour the achievements of songwriters at an enjoyable occasion without ripping anyone off or seeking to make a huge profit. We are honouring songwriters and not riding on the backs of big-name artists, although people like Elton John, Sting and George Michael support the event."

So who was the man whose name was given to the occasion 32 years ago? Ivor Novello was a Welshman, born David Ivor Davies in Cardiff in 1893, who took his formidable mother's maiden name for professional purposes. Madame Novello Davies was well known in Wales and later London as a musician and singing teacher, and schooled and encouraged her son in all things musical. Visiting London in her company while still a small boy, he went to the theatre and developed an abiding affection for it which influenced and directed his future career.

Novello began writing songs in his early teens, and his first success (and the foundation of his fortune) was *Keep The Home Fires Burning*, penned towards the end of 1914. It caught the right sentiment in those terrible times, rivalled *It's A Long Way To Tipperary* for popularity during the Great War, and was revived again during the 1939-45 conflict. Novello joined the Naval Air Service (forerunner of the Fleet Air Arm), but was deemed untrainable as pilot and was transferred to ground duties.

He collaborated with Jerome Kern on the score of *Theodore & Co.*, produced in 1916, but his next major career step happened three years later with his first film role in *The Call Of The Blood*. Novello became known as "The Handsome Man In England" during his succession of silent film parts, and the good looks and charm earned him the status of matinee idol when he transferred to the stage.

His composing activities had been maintained continuously, and Novello reached the golden apogee of his career with a series of stage musical successes in which he often appeared. They included *Glamorous Night* (1935), which introduced *Shine Through My Dreams* as well as the well-known title song; *The Dancing Years* (1939), which contained I Can

The Ivors: publishing's unpretentious Oscars

Give You The Starlight and *Waltz Of My Heart*; *Perchance To Dream* (1945), which had the famous *We'll Gather Lilacs*, and *King's Rhapsody* (1949), which featured *Some Day My Heart Will Awake*. Novello died in March 1951 in his flat above the Aldwych Theatre after starring in a performance of *King's Rhapsody*.

"It sounds dated now, but he was a marvellous songwriter in his own style," declares lyricist and BASCA chairman Don Black. "Ivor Novello brought class and chandeliers into the songwriting business. He wrote marvellous melodies and truly theatrical music, and that's a special gift. He dominated his era with elegance and sophistication."

A glance through the Ivor Novello winners over the past 32 years emphasises the ever-changing sounds and moods of the popular music cavalcade. In 1955, the year's most popular song was *Everywhere* by Torchard Evans and Lerry Kahn; the year's outstanding song was *In Love For The Very First Time* by Jack Woodman and Paddy Roberts, who also wrote the outstanding comedy song, *Got In Idea*. The outstanding light orchestral piece that year was *The Dam Busters* by Eric Coates, and recipient of the outstanding services to popular music was disc jockey and ex-bandleader Jack Payne.

Nineteen sixty's best-selling and

most performed work was Lionel Bart's *As Long As He Needs Me*, and the most outstanding song musically and lyrically was *Portrait Of My Love* by Cyril Ornsted and Norman Newell. In 1965, the most performed work was *I'll Never Find Another You* by Tom Springfield, and the highest seller was *We Can Work It Out* by John Lennon and Paul McCartney, who also won the outstanding song award with *Yesterday*.

The Beatles duo took the highest selling trophy in 1969/70 with *Get Back* and the most performed category with *Ob-La-Di Ob-La-Da*. Best song musically and lyrically was Peter Sarstedt's *Where Do You Go To My Lovely*, and recipient of the outstanding services award was Sir Noel Coward, a friend and rival of Novello. Songwriters of the year for 1974/75 were Bill Martin and Phil Coulter,

the best song was Ralph McTell's *Streets Of London*, and best pop song was *Kung Fu Fighting* by Carl Douglas.

Best song for 1979/80 was *I Don't Like Mondays* by Bob Geldof which also won the outstanding British lyric category. Best song in 1985 for music and lyrics was *Nikka* by Elton John and Bernie Taupin, best British musical was *Me And My Girl* by Reginald Armitage (Noel Gay) and Douglas Furber, most performed work was *Easy Lover* by Phil Collins, Philip Bailey and Nathan East, and songwriter of the year was Roland Orzabal.

"Over the years, we've thought about changing the name," reveals Don Black, "but even today in the Eighties, it's right that Ivor Novello's name should be attached to the awards. He brings a touch of class to the songwriting equivalent of the Nobel Prize."



A GALLERY of Novello winners — Elton John and Bernie Taupin (above), Bob Geldof (top) and The Beatles — reflecting the changing face of pop

FILMTRAX

on the right Trax!

CONTACT

TIM HOLLIER - JOHN HALL - HELENA HENNESSY

FILMTRAX PLC, 7-8 GREENLAND PLACE, LONDON NW1 0AP TEL: 01-482 4979

The Ivors featured three nominees respectively in the seven categories of Best Contemporary Song, Best Song Musically and Lyrically, Best Selling A Side, International Hit of the Year, Most Performed Work, Best Theme from a Radio or TV Production and Best Film Score, Theme, or Song. *MW* takes a look at the nominees and pinpoints the highlights of their careers to date

Ivor Novello Awards:

Nominees: Mike Stock, Matt Aiken and Pete Waterman.

Categories: Best Contemporary Song; Best Selling A Side, International Hit of the Year; Most Performed Work (two separate nominations).

Titles: (For Best Contemporary Song, Best Selling A Side, International Hit of the Year and Most Performed Work nominations) Never Gonna Give You Up [Publishers: All Boys Music Ltd.]; (For Most Performed Work nomination number 2) Respectable [Publishers: All Boys Music Ltd.]; IN 1983, musicians Matt Aiken and Mike Stock played a demo of a song they had written to Pete Waterman, who was then working for Siff Records. The song was called The Upstroke and it became an indie dance chart hit. Since that time Stock, Aiken and Waterman have written at least 22 hits and produced some 18 others. Claiming to have sold over 35 million singles in 1987, they outsell Michael Jackson by at least five to one and Madonna by 10 to one.

Nominees: Barry Gibb, Robin Gibb and Maurice Gibb

Categories: Best Contemporary Song; Best Selling A Side.

Title: (For both nominations) You Win Again [Publishers: Gibbs Bros Music/Warner Chappell Music Ltd.].

ACHIEVING INTERNATIONAL

fame in the late Sixties with such hits as New York Mining Disaster 1941, Words and Ties Gotta Get A Message To You, The Bee Gees subsequently anticipated and to

some extent precipitated the rise and rise of disco pop. Their work in the mid-Seventies with producer Arif Mardin yielded such huge hits as Jive Talkin' and Nights On Broadway. This was followed by the astounding success of Saturday Night Fever which sold over 30m copies. More recently they have reunited with Arif Mardin to create *ESP* — their 25th album.

Nominees: Chris Lowe, Neil Tennant (The Pet Shop Boys)

Categories: Best Contemporary Song; International Hit of the Year

Titles: (For Best Contemporary Song nomination) What Have I Done To This World? (Publishers: 10 Music Ltd/Cage Music Ltd/MCA Music Ltd.); (For International Hit of the Year nomination) It's A Sin [Publishers: 10 Music Ltd/West Music Ltd.]. A RE-RECORDED version of End Girls became The Pet Shop Boys' first number one hit in January 1986 and since then they have become one of the most successful duos of all time with three number one singles and three platinum albums. It's A Sin reached number one in seven European countries, while What Have I Done To Deserve This may have only reached number two but did serve to re-introduce the singles-buying public to the Great Dusty Springfield who made a guest appearance on the record. With a feature film set for release, titled I Couldn't Happen Here, and it's A Sin slowly but surely climbing the American and Japanese charts, the Pet Shop Boys success story looks set to run and run.

Nominee: Lobi Siffre

Category: Best Song, Musically and Lyrically

Title: Something Inside So Strong [Publishers: Empire Music Ltd./Xavier Music Ltd.].

SOMETHING INSIDE So Strong was written as a result of watching a news item on South Africa. Siffre felt a strong desire to have the song covered. His manager, Brian Goode, played the demo to Derek Green of China Records, who, along with Goode, felt it was so personal in content that Siffre should record it himself. Siffre was teamed up with the legendary producer Glyn Johns and the recording was made during November and December of 1986.

Following the record's enormous success, Lobi Siffre was invited by the Prince's Trust to perform at Wembley. At the concert, Something Inside So Strong was announced as record of the year. Siffre has since been working at his cottage in Wales on his new album — due for release on China in late spring 1988.

Nominees: Anthony Banks, Phil Collins and Mike Rutherford

Category: Best Song, Musically and Lyrically

Title: Throwing It All Away [Publishers: Anthony Banks Ltd./Phil Collins Ltd./Michael Rutherford Ltd./Hit and Run Music Publishing Ltd.]. OUTSIDE OF GENESIS, Phil Collins is a much sought-after producer as well as a successful solo performer. Tony Banks has been greatly involved with film soundtrack composing and Mike Rutherford has formed his own solo vehicle in Mike And The Mechanics. Nevertheless, it is their work as Genesis which claims the lion's share of the public's attention and as they complete yet another world tour, these three musicians can look back on 20 years in the music business that have brought them every kind of success.

Nominees: Simon Climie and Dennis Morgan

Categories: Best Song, Musically and Lyrically; International Hit of the Year

Title: (For Both Nominations) I Knew You Were Waiting For Me [Publishers: Chrysalis Music Ltd.]. SIMON CLIMIE has been a successful songwriter for a number of years, while Dennis Morgan, based in Nashville, Tennessee, is something of a one-man hit factory, being a highly successful writer, publisher and producer. Their collaboration on I Knew You Were Waiting For Me has resulted in their writing several more songs together — chiefly for Simon Climie's recording outlet with Rob Fisher — the duo Climie Fisher.

Dennis Morgan has more than 500 hit songs under his belt and some of his co-writers include Derek Austin and Steve Cropper. Having expanded his activities to include starting his own publishing company and co-producing albums for CBS/Epic, he is currently working with a jazz act, The Caldwell Brothers, for MCA.

Nominees: Carol Decker and

Renald Rogers

Category: Best Selling A Side

Title: China In Your Hand [Publishers: Media International 5 Publishing Ltd./Virgin Music Pub Ltd.]. CAROL DECKER and Renald Rogers, respective singer and guitarist with T'Pau, hail from Shrewsbury, as do all the members of the band. Tracked down in Hamburg by producer Roy Thomas Baker, he was so impressed by their demo that he immediately booked them into a recording studio where they created the Bridge Of Spies LP, re-released by Siren records in September 1987. Prior to the album's release, their debut single Heart And Soul, which had seen little success in the UK, took off with a vengeance in the US. Confronted with this success with a sell-out club tour of the US, the band returned home to find the re-released single following suit in the UK, where it reached number four. Following a British and European tour with Bryan Adams, the release of China In Your Hand set the seal on their success with five weeks at number one.

Nominees: Marcus Vere and Steve Pigott

Categories: Most Performed Work

Title: Living In A Box [Publishers: Empire Music Ltd./Brampton Music Ltd.]

STEVE PIGOTT, originally from Wakefield, was running a small recording studio in Sheffield. Together with his friend Marcus Vere he concocted the song Living In A Box as a vehicle for Richard Darbyshire, a singer he had been recording. Darbyshire was most impressed and decided to join forces with keyboard player Marcus Vere and his musical partner drummer Titch Critchlow. Also favourably impressed was Chrysalis Records which signed the trio of Darbyshire, Critchlow and Vere to Chrysalis. The song Living In A Box, which had brought them success.

With the release of their debut album, entirely self-penned, Living In A Box has found the singer his own particular niche in today's pop market place.

Nominee: Stanley Myers

Category: The Best Film Score, Theme or Song

Title: Theme from Castaway [Publishers: Cannon Music Ltd.]

MYERS BECAME involved in writing music for television and films, with his first film score being Kaleidoscope in 1967. He soon amassed an impressive list of credits including work for numerous American network television companies.

In 1978 his theme from The Deerhunter, Cavatina, won an Ivor Novello award and, more recently, his work on Pick Up Your Fears won him an award for Best Music Contribution at Cannes, 1981. He has since worked on *Sammy And Rosie Get Laid*, *Nature Of The Beast* and *Stars and Bars*. Stanley Myers is currently in America scoring a new film with James Woods and Sean Young.



STOCK, AIKEN Waterman — outselling Michael Jackson and Madonna



T'PAU, CHINA In Your Hand set the seal on their success



BEE GEES: reunited with producer Arif Mardin

the nominations

Nominees: George Fenton and Jonas Gwangwa

Category: Best Film Score, Theme or Song

Title: Cry Freedom (Publishers: MCA Music Ltd.)

GEORGE FENTON has worked extensively for directors of the National Theatre and the Royal Shakespeare Company. For his work on the film *Ghandi* he was nominated for an American Academy award and he has received an Emmy and three British Academy awards for his music for television. He won Ivor Novello awards for his music for *Ghandi*, *The Jewel In The Crown* and *The Monocled Mutineer*.

Jonas Gwangwa arranged the award-winning album *An Evening With Belfonte/Makoba* in 1965 and went on to play with his own bands in New York, Boston and Los Angeles. 1978 found him touring with Herb Alpert and Hugh Masekela around the US. Since then, Gwangwa has toured extensively with his own band *Shakawa* and with *Amandala*.

Nominees: John Barry and Paal Waaktaar

Category: Best Film Score, Theme or Song

Title: *Living Daylights* (Publisher:

Blackwood Music Inc/United Lion Music Co. Administered by SBK Songs in the UK).

IN A career spanning 30 years, John Barry has excelled in every area of songwriting and composition: hit parade material, TV themes and film scores, most notably his long series of James Bond themes, of which *The Living Daylights* is the latest.

John Barry's co-writer on *The Living Daylights* is 26-year-old Paal Waaktaar, guitarist with the Norwegian pop group A-Ha. The band's global success began in 1985 when *Take On Me* reached number one in the US.

Nominees: Tony Hatch and Jackie Trent

Category: Best theme from a Radio or TV Production

Title: *Neighbours* (Publishers: Mr and Mrs Music/Dejimus Ltd). JACKIE TRENT met Tony Hatch in 1963, when the former had just signed a recording contract with Pye records, for whom the latter was recording manager. By the end of 1965 they had co-written their first number one hit, *Where Are You Now*. After that the hits came thick and fast — *Downtown*, *Don't Sleep In The Subway*, *I Know A Place* and *The Two Of Us*.

Tony Hatch's television themes include *Crossroads*, *Emmerdale Farm* and *Airline*. Film scores include *Travels With My Aunt* and *Sweeney Two* and more than 70 songs included in films over the last 20 years.

Nominee: Richard Holmes

Category: Best theme from a Radio or TV Production

Title: *Fortunes Of War* (Publishers: EMI Publishing Ltd).

RICHARD HOLMES' career as a composer has been distinguished by his work in television, including music for such productions as *Eyeless In Giza*, *Roads To Freedom*, *Oxbridge Blues* and *A Fine Romance*. In addition to his composing, Richard Holmes is an accomplished musical director, both on the concert platform and in the recording studio. He has acted as musical director to a host of artists including Andy Williams, Georgia Brown, Glen Campbell and, more recently, Howard Keel. Holmes has also worked extensively in the theatre; as musical director his West End credits include *Collette*, with Cleo Laine and Johnny Dankworth, *The Passion Flower Hotel* with John Barry, *Carry On London* as well as several London Palladium seasons. He has, in the past,



LIVING IN A BOX named themselves after the song which brought success

conducted the Royal Variety Performance but most recently he has been musical adviser as well as composer for the BBC's adaptation of Olivia Manning's two trilogies, *The Fortunes Of War*.

Nominee: Daryl Runswick

Category: Best theme from a Radio or TV Production

Title: *My Family And Other Animals* (Publishers: Abkco Music/Bucks

Music Ltd). DARYL RUNSWICK has enjoyed a varied and diverse career as a musician and composer. He has been employed as Frank Sinatra's bass player, Cleo Laine's pianist, a double-bass player with the London Sinfonietta and, briefly, an opera singer. He has also produced records for the King's Singers and conducted his own music for television.



WE BELIEVE IN

Music

138-140 Charing Cross Road, London WC2 0LD.
Telephone 01-836 6699 Fax 01-240 9814 Telex 269189 Telegrams & Cables EMIMUS London WC2

A THORN EMI company

The Government claims the Copyright Bill is an "improved system", but PRS chief executive, Michael Freegard, calls it "inadequate and profoundly disappointing. Here, he argues his case and explains the various implications of the new reforms

AS THIS article goes to press, legislation to bring about a major reform of the law of copyright (and certain other intellectual property rights) is awaiting its third reading in the House of Lords where it has undergone many hours of debate and been amended in several important respects. By the time this appears in print it will probably have begun its passage through the House of Commons and is expected to complete all its stages there before the summer recess.

From the point of view of composers, songwriters and music publishers, the bill — which the Government says "will provide an improved system of protection for intellectual property until well into the next century" — is in many respects inadequate and thus profoundly disappointing.

Home Taping

In the first place, although the Government claims that the bill takes into account both present and future technological developments, it fails completely to deal with the technological development which is of most concern to music copyright owners, namely the massive phenomenon of home taping. In its White Paper published in April 1986 the Government said:

● Copyright owners ... should be remunerated for the use of their material ... by those who tape at home.

● there is no realistic alternative to a compulsory levy on blank recording tape as a means of provid-

Songwriters prepare for

ing such remuneration;

● a levy scheme should give the public an entitlement to record for private purposes.

Yet when the bill was introduced the proposals for a levy were conspicuous by their absence, and the reasons given by the Secretary of State, Lord Young, were widely considered to be specious and unsatisfactory. At the committee stage in the House of Lords amendments put forward both by the Music Copyright Reform Group (MCRG), on behalf of composers and publishers, and by the record industry were widely supported but were defeated on a two-line whip. Since then the MCRG has launched a national lobby to campaign for this particular Government U-turn to be reversed.

Rental

Another major omission from the bill was any attempt to deal with the rental of copyright works. This provoked a chorus of protest, and in the course of the bill's passage through the House of Lords the Government did bring forward some amendments to introduce a rental right in respect of sound recordings, films and computer programmes.

Astonishingly however, these amendments made no provision for rental rights to be granted to

authors or composers, but only to the producers of the recordings. In response to an amendment put forward by the MCRG to rectify this the Government said that composers should be able to obtain a share in the proceeds of rental right by contract with the producers. The MCRG has now provided the Government with fully documented reasons why it would not in practice be possible for composers or publishers to obtain by contract, on a satisfactory basis, what the law fails to give them.

Abolition of the Statutory

Recording Licence

These two questions aside, the most important change in the law as far as music copyright owners are concerned will be the abolition of the statutory recording licence provisions of Section 8 of the 1956 Act.

Thus, it will no longer be possible for record companies to make without permission, for sale to the public, recordings of songs or other musical works which have already been recorded for retail sale by other manufacturers, on payment of the present statutory 6¼ per cent royalty. The permission of the copyright owner will be required in respect of all recordings of musical works made by the record industry.

'The bill fails completely to deal with the technological development of most concern to music copyright owners — home-taping'

No doubt in practice, new industry agreements will be negotiated between MCPS and the BPI similar to those in operation elsewhere in Europe under the BIEM/IFPI model agreement. If the terms of licences offered by the MCPS (or by publishers) to record companies cannot be settled by agreement, a new Copyright Tribunal (in effect the existing Performing Right Tribunal with a wider jurisdiction) will be empowered to make an Order regarding the terms.

SONGSEEKERS
INTERNATIONAL



THE NAME SAYS IT ALL

For expert advice on all aspects of music

Call: RUTH SIMMONS
7-8 Greenland Place
London NW1 0AP
Telephone: 01-482 4979
Fax: 482-4971
Telex: 94016170 TRAXG

copyright gloom

Moral Rights

The bill contains some completely new provisions, so far as British copyright law is concerned, for authors (including composers) to enjoy so called "moral rights". In brief, these are the right of the composer to be identified as the author of a work (and not to have a work falsely attributed to him) and the right not to have their works subjected to "unjustified modification".

But the value of these new rights to composers is severely limited for two reasons. Firstly, they can be waived (and composers are likely to come under strong pressure to do this); and secondly, they are subject to numerous exceptions. For example, as the bill stands, composers will have no statutory right to be identified when their works are broadcast on radio or television.

Other Changes

When enacted, the bill will change the law in a number of other respects of importance to composers and music publishers. Some of the changes are beneficial but others are not.

The changes include the following:

● **Broadcasting.** All satellite transmissions (including transmissions intended principally for re-

ception and distribution by cable systems) will count as broadcasts and thus be within the control of the copyright-owner provided that they are capable of being lawfully received by members of the public. This will apply even if the signals are encrypted, provided that decoding equipment has been made generally available by, or with the authority of, the person making the transmission.

● **Remedies.** The remedies available to copyright-owners against those who infringe their rights will be strengthened in certain respects (but not to the full extent that has been urged by the MCRG). There are also improved provisions under which persons who permit places of public entertainment to be used for infringing performances or who supply apparatus for certain kinds of performance will be liable as "secondary infringers".

● **Territorial Waters.** As well as applying in the territorial waters of the UK, Part 1 of the new act (ie the part dealing with the law of copyright) will apply in the UK sector of the Continental Shelf on structures such as oil rigs or vessels connected with the exploration of the sea bed. Also, although the Government initially rejected the MCRG's arguments that it should apply to British registered ships

'Rental right amendments made no provision for rental rights to be granted to authors or composers, but only to the producers of the recording'

and aircraft when outside territorial waters, it has now said that it will reconsider this.

● **Educational Exemptions.** The provisions of the bill will greatly widen the educational exemptions provided for in the 1956 Act, and in particular they will empower the Secretary of State to make an order under which schools and other educational establishments would be allowed to make photocopies of published musical works

without payment if a licensing scheme permitting such copying has not been put into operation by the copyright owners. In effect, music publishers will be obliged to operate blanket licensing schemes for photocopying in schools etc or risk losing their rights in this area.

● **Copyright Tribunal.** Under the provisions of the Bill as they currently stand the new Copyright Tribunal will have jurisdiction over the terms of licensing schemes or licences granted not only by organisations like PRS and MCPS but also over recording, public performance and broadcasting licences or schemes operated by almost all music publishers (eg for grand right works not controlled by the PRS).

The MCRG believes these provisions go too far and that in certain respects they would be in breach of the UK's obligations under the Berne Convention. It has urged the Government to amend the bill to make sure that the jurisdiction of the tribunal extends only to preventing any abuse of monopoly on the part of licensing bodies, such as the PRS and MCPS, which occupy a monopoly or quasi-monopoly position.

As well as campaigning on the major issues of home-taping and rental, the MCRG is lobbying MPs and ministers on other issues on which composers and publishers feel the bill is inadequate. These include the provisions governing the first ownership of copyright, the term of copyright protection, and the compatibility of the bill with the Berne Convention.

'The most important change in the law for music copyright owners will be the abolition of the statutory recording licence provisions of the 1956 Act'

We know the value of music

The UK has a music industry that is respected and envied throughout the world. As a result, British music is bought, played and enjoyed in many different countries and by people of remarkably diverse cultures.

At MCPS, we appreciate the importance of this. We realise that for our music industry to thrive, the artistic and commercial value of music needs to be recognised.

Music also needs protection — protection against exploitation and corruption in an often cut-throat and uncompromising commercial environment. At MCPS, we afford that level of protection. We also work hard to promote a healthy music marketplace.

The principle is always the same — whether it is music recorded onto discs and tapes, or into films, videos, audio-visuals, television programmes and advertisements. We seek to obtain a fair return for the commercial use of music.

MCPS represents over 10,000 composers and publishers in the UK and has established contacts with over 40 sister companies worldwide. So we know what is happening in the music world — all over the world. And we have done so since 1911, when mechanical copyright was first recognised by UK legislation. MCPS — over 75 years of making copyright work, for copyright works.

mcps

Elgar House
41 Streatam High Road
London SW16 1ER
Tel: 01-769 4400

75
years of making
copyright work for
copyright works

Commercial music making has become a far more sophisticated industry — gone are the days when ad executives whistled anonymous tunes down the phone to music consultants or told composers: 'Keep playing, I'll recognise it when I hear it.' Matthew Fearnley meets some companies which make music for advertising their business

THE LAST couple of years or so have seen two significant, yet opposed developments in commercial music making. On one hand, the use of new compositions is being used to create atmosphere, while on the other nostalgia is becoming an increasingly powerful persuader and ad agencies are looking to established songs to do the business.

One company there to service the agencies in their quests is Songseekers, set up eight years ago by Ruth Simmons. Its aim is to bridge the gap between the agencies and the music publishers. "I felt at that time the whole area of music for commercials needed someone who could speak music publishing but advertising as well. At first, the advertising agencies said we didn't need it before so why do we need it now, but soon the service caught on," says Simmons.

Songseekers specialises in either providing the agencies with original music or using its stable of in-house musicians to produce near-perfect sound-alikes, like advertising agency Barrie Bogle Hegarty's highly successful commercial for Renault 21 using Cream's 'Feel Free'.

"Eighty to 90 per cent of all our work is producing sound-alikes, although there is definitely an increase in the use of original, but more expensive, masters. Publishing houses are making it more worth our while now," says Simmons.

While it may cost an ad agency up to £5,000 to commission an original commercial's soundtrack from musicians, it may cost between £10,000 and £100,000 to buy the rights to use a popular piece of established music for a year from a publishing house. However, according to Friedman, the average price is around

Ad creatives put much currency on the associations a piece of music or theme already has with the audience

£25,000. It is hardly surprising that around 90 per cent of all publishers approached are enthusiastic about having their music included in an ad.

"Now publishers are even asking us to promote their songs with agencies and most publishing houses have a synchronisation manager who looks after the use of such music in commercials," continues Simmons.

And while it may seem logical to commission original work, advertising creatives put much currency on the acquisition of a piece of music or theme already has with the audience and so, rather like buying in a celebrity to add weight to a commercial, the music is used to give the ad extra longevity.

Simmons also points to the increase in one-stop shopping in the area of advertising music. "Advertising creatives used to simply ask us to arrange for the use of a particular song with the song's publishers, but now we are brought much earlier into the campaign to develop different musical prongs and give the strategy flexibility. More and more we are approached to come up with the whole package, from music origination to the production of the final tapes for the commercial."

Songseekers has developed a series of computer programmes to help catalogue and co-ordinate the use of established chart and popular music within the world of TV and radio commercials. Within an hour of asking, an advertising agency can have a comprehensive list of relevant song titles on their desks. It is then up to Songseekers to use its contacts and negotiating skills to capture the rights to use the music.

But while Songseekers concentrates on providing agencies with existing music and the resulting moods, other commercial music makers aim to produce original sounds and moods.

"I think the style of advertising music runs in phases, and as one campaign becomes highly successful other agencies jump on the bandwagon. This has happened notably with the advent of Fifies and Sixties nostalgia. But I don't believe it can go on forever and there may be a return to more original compositions," says composer Denis King.

King was 13 when he first started making music with his two brothers in 1952. Now, although the bulk of his work is written for TV, he still composes advertising music. "Making music for ads is very lucrative and gives the initial

Commercial vehicle

commissioning fee for a TV theme is between £400 and £500, a 30-second commercial soundtrack may generate £3,000," he assures. Logorhythm was set up by Simon Morfimer and Michelle Friedman in 1982. Among their most recent work has been the Creative Circle gold award-winning commercial for Lynx and two silver awards piece for the music to the AIDS commercials Why Me? and Wax Doll and Lowenbrau's Lock ad. Other notable work has included Lowenbrau's Headphones, Grolsch, Harp Lager and Pernod's Herringbone Man. An increased amount of Logorhythm's music uses a collage of music and lifestyle, but often emulated, sound-effects collectively termed soundscape.

Only around one quarter of Logorhythm's soundtracks are not produced in-house by one or more of the consultancy's five mainstay musicians and Friedman points out the weaknesses of non-original compositions: "Everyone hears something different in music and unless the music is totally relevant it may prove ineffectual — so I think it can be dangerous to use sound-alike music for commercials," she says.

"It is difficult to effectively re-create music produced sometimes 20 years ago with studio equipment 20 years old and artists on their 20th take. Although we push to use the original artist in such cases, even they are often still unable to re-create the original sound for these reasons. And I believe around 75 per cent of all sound-alikes are very poor."

"However, the increased involvement of the music publisher in the whole advertising music sphere has made our job slightly easier. Indeed, commercials have become a very strong selling market for a publishing group and record label's songs now that the stigma of being involved with advertising is not there anymore," Friedman

concludes. Logorhythm shares a symbiotic relationship with Virgin Music Publishing, which provides the consultants with the use of its artists' music for commercials.

Joe Campbell and Paul Hart of Joe and Co have produced some of the most original and witty TV ad soundtracks, including Whitebread's Bar where the faces of a bar are mirrored by the sounds of slightly hysterical brass instruments, and the Holsten Pils commercials with Gryff Hilly Jones and a whole host of Hollywood stars. But they identify an increasing number of agency creatives calling for pastiches of existing music.

"Often, creatives develop an idea or storyboard around a piece of music which they then find too expensive to obtain from publishers who think advertising agencies have a never ending supply of money, so then we are asked to produce the same musical effects without getting too near the original — that happens all the time," says Campbell.

The Tape Gallery is a hi-tech studio whose showpiece is the £200,000 Synclavier direct to multi-track recording system. With Synclavier, the studio costs £170 per hour to hire for TV work, with the final cost of a 30-second TV commercial ranging between £3,000 and £30,000.

But Tape Gallery director Lloyd Billing says that around 40 per cent of his work is producing pastiches of familiar music. Nevertheless, he is optimistic this is changing as

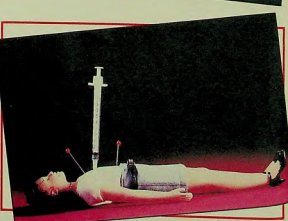
Making music for ads is very lucrative. A 30-second soundtrack may generate £3,000,' says Denis King

advertising agencies become more original in their use of music. Billing puts this down to technology. He believes the use of new technology doesn't stop at creating new sounds and speeding-up production, it also enables the mystique to be lifted from making music for ads and allows advertising creatives and film directors to think musically as well as visually.

"It's clear that gone are the days when advertising executives whistled anonymous tunes down telephones to their music consultants or appointed a composer with the brief, 'keep playing — I'll recognise it when I hear it.'" Advertising music has become a sophisticated business and contributes more wholly to the success of the TV or radio commercial now than ever before.



LOGORHYTHM HAS won silver awards for the music to the AIDS Wax Doll ad (right) and Lowenbrau's Lock (above). It continued its success with Lowenbrau's Headphones (top)





B M G
MUSIC PUBLISHING



CONGRATULATIONS
TO ALL
NOMINEES &
AWARD
WINNERS



B M G MUSIC PUBLISHING
3 CAVENDISH SQUARE
LONDON W1M 9HA
01-580 5566

A MEMBER OF THE BERTELSMANN
MUSIC GROUP



Why songwriters are no endangered species

Dave Laing considers the future of the non-performing songwriter

GLANCE DOWN any recent singles chart and you'll see that more than three-quarters of the songs in the top 50 were written by the recording artists themselves. In this situation, what are the prospects for the "pure" songwriter who is not also a recording artist?

Perhaps surprisingly, the consensus among leading music publishers is that songwriters have a future — if they are prepared to adapt. And adapting means the ability to work with artists as co-writer or producer and a willingness to look towards the US which still has many singers who don't write and need outside songs.

Certainly, lack of a recording contract or of a track record in performance does not prevent most publishers signing a writer

if they believe has potential. Chrysalis Music's Paul Curran estimates that half his company's roster is in this position, while Dennis Collopy of BMG Music says that a third of the writers he has under contract are non-performing. In his view "the power of the single song" is enduring and he adds that "we have a deliberate policy to encourage songwriters who are not natural performers. In particular, a great lyricist will always find work."

Curran points out: "It's not good enough any more just to write a song and hope. There are still major covers to be had — with 5 Star or Michael Jackson for instance — but there are fewer of them." Peter Reichert of Warner Bros Music, whose Terry Britton and Graham Lyle have clinched some of those major covers with Tina Turner and Michael Jackson, sees something of an upturn for cover versions with "the rise of the solo girl singers". But PolyGram Music Publishing's Lucian Grainge is emphatic that the trend is moving in the opposite direction. So far as fledgling British writers are concerned he sees "no future for pure songwriters in this country, in terms of my company's

strategy. We have no non-performer writers signed to our UK company."

Grainge makes a useful distinction between two types of writer and song: there are those who first compose a song which is later recorded and those who "write a record", often with a specific artist in mind, or composed with the artist themselves. For the first type, he says: "The US is vital, particularly Los Angeles, which for historical and cultural reasons is where many cover-orientated artists are based."

As a result, many British writers and publishers have given top priority to the American market. At SBK Songs, Richard Thomas cites the example of Ian Prince. "He has made at least four trips to the States and in the last two years has had 20 covers with artists like Gladys Knight, Jellybean, Al Jarreau and Elisa Fiorillo." In most cases such American safaris involve a process of what BMG's Collopy calls "mix and match", the teaming up of one of his writers with an American counterpart who is almost invariably a recording artist.

Richard Thomas points out that such methods demand an investment of time as well as money from the publisher. The writer's first trip to the US is something of a reconnaissance, to have a first meeting with potential collaborators. If the meeting is promising, the British writer goes home to work on ideas to take on the next transatlantic trip when the co-writing session will take place.

Among SBK's current crop of writers is Trevor Horn's ex-partner in Buggles, Bruce Woolley. He is about to make his second visit to the US where his list of potential collaborators includes Robbie Robertson, Nona Hendryx and Kool And The Gang.

The mix-and-match approach can also hold good for traditional-style songwriters, as PolyGram's recent signing of Broadway and Hollywood composer Marvin Hamlisch is intended to prove. "Marvin wants to have chart hits and we want to take an established writer and re-market him, to re-target and focus his work," says Grainge.

Aside from a ticket to the US, the non-performing writer needs technical proficiency, not just in composing but in recording. Nowadays a publisher supports a new writer not with a £2-a-week retainer but with a home studio (SBK's Ian Prince has 16-track equipment) or with access to a demo-standard facility. Chrysalis has a studio in the basement while SBK's in-house studio has a resident engineer to work with writers on their demo tapes.

It's a short step from there to production proper. Paul Curran of Chrysalis sees this as a logical progression for a writer like Steve Lironi who has been co-writing with Clare Grogan and has just produced his first master, while PolyGram's Grainge has "several sets of writers who can work with artists and co-write or produce". Writers who are brought into a project to work closely with artists can often end up involved with production, points out Dennis Collopy, citing Stock Aitken Waterman as songwriters who graduated to production.

The verdict of the industry is that far from being a dying species, the non-performing songwriter is alive and well in the studio and in new co-writing partnerships. But there is a final twist to the argument: the writer-performers of today may well become the writer-producers of tomorrow. With the examples of Abba's Benny and Bjorn and The Pet Shop Boys firmly in mind, Lucian Grainge says that one criterion for signing a band to a publishing contract is the potential of its writer members to graduate to production and writing for other singers after or during the lifetime of the group.

Many British writers and publishers give top priority to the US market



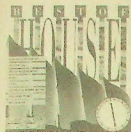
THE REALLY USEFUL GROUP plc

Making music
in Theatre, Film and Television
around the world.

A YEAR AGO THEY SAID *HOUSE MUSIC*
 WOULD NEVER CROSS OVER.....
 BUT JUST LOOK AT THE HOUSES

THAT **serious** BUILD
COLLECTION

6 TOP 100 ALBUMS IN 6 MONTHS
 & 3 NEW RELEASES
 CHART POSITIONS STRONGER THAN
 BRICKS & MORTAR!
 THE SERIOUS & NEEDLE HOUSE
 IS BUILT ON A STRONG FOUNDATION!
 EVEN IF IT IS A MADHOUSE!



BEST OF HOUSE VOLUME 1.
 CAT NO. BEHO 1. GALLUP CHART POSITION: 55.



BEST OF HOUSE VOLUME 2.
 CAT NO. BEHO 2. GALLUP CHART POSITION: 30.



BEST OF HOUSE VOLUME 3.
 CAT NO. BEHO 3. GALLUP CHART POSITION: 61.



BEST OF HOUSE VOLUME 4.
 CAT NO. BEHO 4. GALLUP CHART POSITION: 27.



BEST OF HOUSE MEGAMIX VOLUME 1.
 CAT NO. BOIT 1. GALLUP CHART POSITION: 78.



MAD ON HOUSE VOLUME 1.
 CAT NO. MADD 1. GALLUP CHART POSITION: 81.



THE FULL SERIOUS AND NEEDLE CATALOGUE IS AVAILABLE FROM THE DISTRIBUTORS
 PRT (PRECISION RECORDS & TAPES LIMITED). CALL TELESALS 0N:- 01 610 3314.

BAM BAM
 "GIVE IT TO ME"
 7" SINGLE CAT NO. OUS 7
 12" SINGLE CAT NO. OUS 10
 12" REMIX CAT NO. OUSX 10
 12" ACID REMIX CAT NO. OUSXX 10

NEEDLE
 RECORDS

UPFRONT

10

- ERIC B + RAKIM
- BAM BAM
- J.V.C. FORCE
- ROD BASS + D.J. EZ ROCK
- BOMB THE BASS
- MINI CURRY
- NITRO DELUXE
- CUT TO SHOCK
- ROYAL HOUSE
- ROU KHAN

PLUS BONUS DOUBLE TROUBLE MAD ON ACID MEGAMIX
 AND TWO EXTRA BONUS ACID HOUSE TRAX
 AS SEEN ON TV

DOUBLE ALBUM

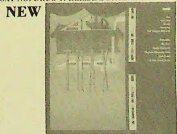
CAT NO: UPFT 10

CURRENTLY AVAILABLE
**WATCH OUT FOR
 HOUSE HITS
 COMING SOON!!**

BEST OF HOUSE MEGAMIX VOLUME 2.
 CAT NO. BOIT 2. RELEASE DATE: IMMINENT.



ACID TRAX
 CAT NO. DRUG 1. RELEASE DATE: IMMINENT.



SIMMER DOWN! SIMMER DOWN!



IS PROUD TO ANNOUNCE!

AFTER LENGTHY NEGOTIATIONS

WITH THE ENTERTAINMENTS COMMITTEE

(4 CRATES OF BROWN ALE & 1 LARGE ONION BHAJI)

THE WORLDWIDE SIGNING OF

★ STAR TURN ★

BRAND NEW SINGLE:



ALSO AVAILABLE FROM PACIFIC
THE L.P. 'ARE YOU AFFILIATED'
CAT NO TURNLP1

CAT NO: DRINK 1
D.P £1.15

ESCAPE DATE: APRIL 11th

HOUSE RULES:

1. RETURNS POLICY: ONLY ACCEPTED WITH THE BOTTLE TOPS ON
(NO TWIST CAPS!)
2. LICENSING AVAILABLE FOR BRITISH RAIL BUFFET CARS
AND THE SHAY STADIUM (HALIFAX)

MARKETED & DISTRIBUTED BY PACIFIC RECORDS PLC
U.K. SALES 01-800 4490 EXPORT SALES 01-800 4465
TELEX 261478 FAX 01-800 3242

ARE YOU AFFILIATED?



SOULFUL EXCELLENCE

★ **NORTHERN SOUL STORY 8 (LP/SD126)**
(32 Classic Rare Previously Unreleased Tracks, Double LP)

★ **RARE SOUL ON CD VOL 1 (SSCD 1)**
(Digitally Remastered, rare Soul Groups, Over 1 hr Playing Time)

★ **MODERN SOUL 1 (LP/SD 120)**
(DOUBLE LP OF RARE GROOVERS 70s & 80s, Brilliant New Package!!!)

SOUL SUPPLY
DISTRIBUTED BY **BACKS/THE CARTEL.**

THE TOWN & COUNTRY CLUB, LONDON



THEN JERICO 2 SOLD OUT SHOWS
JOHN MARTYN 3 SOLD OUT SHOWS
THE POGUES 6 SOLD OUT SHOWS



THE BOOGIE BROTHERS

7 SHOWS
SOLD OUT!

CONGRATULATIONS TO THE BOOGIE BROTHERS FROM ALL AT THE T&C

LERUE DEAL YOUR CARD

O U T



N O W

DISTRIBUTED BY S.R.D. 01-889 6555 MMG 0494-882858,
HOTSHOT 0532-742106, SWIFT 0424-220028, PROL. 0702-714025.
CAT NO-BRAVE 7 CASS BRAVE 7

AN UNAMERICAN ACTIVITIES RECORDING
LERUE NEW MANAGEMENT 0423-68579 TOM SHAW

A & R INDIES

T R A C K I N G

by Dave Henderson

AND, JUST as soon as you muster the thought that the independent labels were being organised and opting for strategic releases (which they still are, of course), there's a whole wealth of seemingly undirected, and dare we say slightly alternative, music seeping through. There seems to be just about everything that you might consider to be uncharitably running alongside singles from **Kylie Minogue**, **Eddie Edwards** (and other stalwarts) of the pro-celebrity golf circuit. For example, there's **The Surf Punks** on Enigma, through Pinnacle. A tastefully distasteful six-piece from the States who first surfaced with the 1979 album *My Beach on Day-Glo Records*, their fourth and latest LP is *Oh No! Not Them Again!* which features frantic covers of **The Sweet's** *Ballroom Blitz* and **Jan And Dean's** *Ride The Wild Surf*.

AND ALSO **The Trees** seem to have been brainstorming for ages. Their brand of moody edginess — back-to-the-earth-music, even — now gains credence and quality in the new *Reflex LP* (through Rough Trade and the Cartel). *The Millpond Years*. This time, they might just get some of the acclaim that so far seems to have eluded them. In a way **Tot Teyler** is in a similar situation. His string of orchestral-pop LPs are added to with the delightfully frothy *Jumble Soul* on LPs through Revolver. The mood, as ever, is up and there's more than a couple of hummable hooks reeling in the grooves. Singer/songwriters always have a difficult time though. And **Ju-lian Henry** of this parish, in his guise as **The Hit Parade**, has delved into the heartbeat pop market with a series of romantic pop 45s on his own *JSH Records* through Red Rhino and the Cartel. For those who've missed these little leary tinkers, there's the album *Welcome To...* **The Hit Parade**, which catches the finest moments of the HP's with vocal embellishments by **Minaou's** **Cath Carroll**. Also through Red Rhino and the Cartel is the debut album from Leeds-based **Hang The Dance**. Titled *Ghost Bloody Country* on the Blue M&P label, it features their recent Horseflesh single and slots itself neatly into the early **Cult** mode.

CRIME AND THE City Solution have inked a deal in the States with SST, and over here they sharpen their primal guitar urges with a new single on **THE MUCH-sampled Eric Haze** (see **M.A.R.R.S** and **Eric B**) has a new single on **IN OUR** back pages. **The Three Johns** debut in CD format with a 72 minute romp combining their two LPs *Atom Drum Bop* and *World By Storm* on the Abstract label through Pinnacle. The group are currently in the studio putting the finishing touches to a new single, *Torches Of Liberty*, which is set for imminent release. **Maceo Parker** turns out on *Doing Their Own Thing* on a re-issue of a 1970 LP featuring the **James Brown** teamsters **Maceo And All The King's Men**. **The Staple Singers** are given a *Best of...* tag on *Stax* through Ace through Pinnacle — an event that may just spark extra interest in their hybrid of gospel, reggae rhythm, soul et al — and on *Kent* (through Ace) there's a compilation called *The Deep South* which features 16 tracks of moody, deep soul with cuts from **Bobby Bland**, **Leon Haywood**, **The Augustine Twins** and more. Pass the Kleenex.

THE MUCH-sampled Eric Haze (see **M.A.R.R.S** and **Eric B**) has a new single on



HAWKWIND, Off touring to support new LP, Henderson's already booked his tickets

with a new single, on *Every Train*, and **LP Shine!** The band also features an additional member, **Simon Bonney**, and they've lurched into a looser "But more the finally-tuned collection of individuals". **The Sugarcubes** reveal a little more about their third single, *Deus on One Little Indian* — through the Cartel. The B side features a collaboration between the group and Icelandic club-bench **Johnny Tripp**, the 12-inch features an extra track, by the partnership and the CD singles features yet another track, *Organic Prankster*. More cultural rots? **Suns Of Arqa** add another chapter to their reggae-influenced soundtrack with *Seven* on their own *Arqa* label through Red Rhino and the Cartel.

IN OUR back pages. **The Three Johns** debut in CD format with a 72 minute romp combining their two LPs *Atom Drum Bop* and *World By Storm* on the Abstract label through Pinnacle. The group are currently in the studio putting the finishing touches to a new single, *Torches Of Liberty*, which is set for imminent release. **Maceo Parker** turns out on *Doing Their Own Thing* on a re-issue of a 1970 LP featuring the **James Brown** teamsters **Maceo And All The King's Men**. **The Staple Singers** are given a *Best of...* tag on *Stax* through Ace through Pinnacle — an event that may just spark extra interest in their hybrid of gospel, reggae rhythm, soul et al — and on *Kent* (through Ace) there's a compilation called *The Deep South* which features 16 tracks of moody, deep soul with cuts from **Bobby Bland**, **Leon Haywood**, **The Augustine Twins** and more. Pass the Kleenex.

THE MUCH-sampled Eric Haze (see **M.A.R.R.S** and **Eric B**) has a new single on



WILDFLOWERS: NEW LP *Sometime Soon*, due sometime soon...

Glabestyle through Pinnacle and that's called *Im Nin'Alu*. She'll be making her UK live debut at the Queen Elizabeth Hall to coincide and a brace of Yemineh fashions are set to follow. More orthodox [8] samples types, **Disco 2000** follow up their *I Love CD 12-inch* with *One Love Nation* — which is a re-write of the **JAMMS'** *I Hate This House* from their last album. Who killed the **JAMMS'**... Pretty convoluted eh?

THE WILDFLOWERS have broken free from their Midlands roots and have signed a "million dollar US deal" with *Slosh Records*. The group's debut LP will still be released in the UK by *Circle Confusion* — a Detroit band with *Test Dept*/metal dance aspirations — who release their debut LP, *Meat Dept* on *Lively Arts* through *New Rose* and *Pinnacle*. Actually the platter has a little more guitar grunge to guide it along the right road, but the graphics and production are pure post-industrial thud.

HAWKWIND On the road! *Woooooaaah!* They'll be undertaking a 15 date tour and release their first studio LP for three years in *Xenon Codex* through *GNVR*, *Mearnwhile*, *H'winder* **Dave Brock** steps out with a new album by his group, **Dave Brock And The Agents Of Chaos** on the *Flicknife* label. Title of the platter is simply *The Agents Of Chaos* and Brock Plans to tour with his band after completing the *Hawkwind* tour.

AT PINNACLE, the idea label thrives together its past roll of honour onto the 15 track *The Idea Compendium*, which features excellent material from **Automatic Diabini**, **The Jack Rubies** and **The Wolfhounds**. **Allen Toussaint** turns up with an album on *Edsel* called *The Sound Of New Orleans* — which features the man's distinctive piano style, going under the non-de-plume of *Toussaint*. **The Aloha Band** have a compilation of their three LPs on *Edsel* through *De-mo*, and it's filled interviews and features, with founder member **T Bone Burnett** joined by guest musician **Ringo Starr**.

Daryl Hall & John Oates

THE SINGLE

EVERYTHING your
heart desires

7-INCH 109 869 12-INCH 609 869



TOP 100 ALBUMS

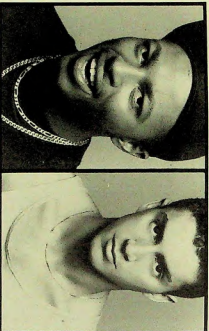
9 APRIL 1988

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

MW

No 1	1	NOVI! 11 CD	EMI/Virgin/Polysara NOV 11
2	2	PUSH CD	CSG 46629 1
3	2	THE BEST OF OMD • CD	Virgin QMD 1
4	3	POPPED IN SOUL'D OUT *** CD	Precedo/Phonogram AMWL 1
5	5	WINGS OF HEAVEN CD	Polygram FOLU 2371
6	6	LOVELY CD	RCA R 71388
7	20	TANGO IN THE NIGHT *** CD	Newo Records WMS
8	6	INTRODUCING THE HARDLINE ... *** CD	CSG 55191 1 1
9	8	LIVE IN EUROPE CD	Capitol ESTD 1
10	NEW	DISTANT THUNDER CD	Magnificent LPB985
11	4	VIVA HATE • CD	His Master's Voice CSO 2187
12	11	WHENEVER YOU NEED SOMEBODY *** CD	RCA R 1329
13	14	WHITNEY ***** CD	A&M 208 41
14	10	TURN BACK THE CLOCK * CD	Virgin V 2425
15	23	DIRTY DANCING (OST) • CD	RCA R 6848
16	5	NAKED • CD	EMI BMD 2065
17	9	HEARSAY * CD	Teledisc 45193 1
18	17	UNFORGETTABLE CD	EMI BMT 14
19	21	TIFFANY • CD	MCA/MCA 15
20	29	PET SHOP BOYS, ACTUALLY ** CD	Parlophone PCSO 104



mantronix

THE NEW ALBUM
'IN FULL EFFECT'

AVAILABLE NOW ON LP/CD CASSETTE. INCLUDES THE SINGLES
'SING A SONG' &
'SIMPLE SIMON (YOU GOTTA REGARD)'.
DIX 74 DIX 74 DIX CD 74



59	62	OUT OF THE BLUE CD	Atlantic WM 139
60	68	JUST VISITING THIS PLANET CD	Chryslis CHR 1589
61	54	IF I SHOULD FALL FROM GRACE ... • CD	Virgin/Motown 518 NR 1
62	44	COME INTO MY LIFE • CD	Hit! London LONLP 47
63	45	BEST OF HOUSE VOL. 4 CD	Sirena BSHO 4
64	69	BROTHERS IN ARMS ***** CD	Virgin/Phonogram VEBR 25
65	52	NOW AND ZEN CD	Epic/sonic Atlantic WM 149
66	65	ALL ABOUT EVE CD	Motown/Phonogram MEBH 139
67	55	DANCING WITH STRANGERS * CD	Motown/MCA 5071
68	39	RICHARD MARX CD	Motown/EMI INT 1072
69	63	IN FULL EFFECT CD	10/Virgin DRT 4
70	63	THE CREAM OF ERIC CLAPTON * CD	Polygram ECTV 1
71	73	DISCO * CD	Parlophone PFG 1001
72	75	HER • CD	Gulfon WM 122
73	NEW	THE SEVENTH ONE CD	CSG 46645 1
74	50	TALA SEVELLE CD	Tracy/Track/Western Brothers WM 145
75	72	RAINTOWN CD	CSG 46584 1
76	NEW	SAVAGE * CD	RCA R 71355
77	58	FLOODLAND • CD	Motown/Motown/WEA WM 8411
78	66	WHITESNAKE 1987 * CD	EMI BMC 2528



COMPANY OF COWARDS: taking it on the jawline

Bold steps for the Cowards

by Selina Webb

"A MAJOR record company could recoup its money on my jawline alone," quips Nicky Ager, charismatic frontman of Company Of Cowards, who are as yet unshocked to a record label of any description.

The London-based three lads and a lass (Lisa Newsome plays a mean drumkit) are baffled yet undeterred by the "almost, but not quite" major label reaction to their meticulously crafted pop songs. Since forming in 1986, they've made their own classy four-track EP which has sold nearly 500 copies, earned a pop or two on night time Radio One and stirred up considerable interest from



DIRE STRAITS at the Rock Garden: back in the days when they still had to look at the fretboard to make the chords

Garden of flowering new talent

by Matthew Cole

WHILE MOST small venues can lay claim to having staged big name acts in their past, there can be few who rival the track record of the Rock Garden in London's Covent Garden. From Dire Straits, Talking Heads and U2 in 1978, through to P'ov in 1986, its tiny stage has been host to an impressive line-up of now legendary acts. Its reputation of the Rock Garden as a breaking ground for fresh talent is the basis of Breakthrough UK, a talent contest which will raise money for the charity Turning Point as well as aiming to bring a light more names to add to the venue's roll of honour.

Rock Garden managing director, Arthur Wickson, was first introduced to Turning Point, a service for people with drug related problems, in 1986. "It's right at the cutting edge of the capital's drug problem," says Wickson. "We were thinking about ways we could help when Telethon got in touch asking for ideas for musical contributions to their live ITV fund-raising marathon on May 29-30. I then started thinking about trying to bring the two together," explains Wickson. The three top placed bands in Breakthrough UK will appear on the show, and the winners will have a promo video produced at the Rock Garden's expense.

Each band that enters the competition by submitting a tape pays a contribution of £3 to Telethon '88 and Turning Point. "We've already got 750 entries and 750 loans, which is well on the way to £2,000 raised for the fund," says Wickson.

The competition is being orga-

nised in regions with the backing of local TV and radio stations, whose judges will select four bands to play in a regional final at a local venue where the box office take will also go to the fund.

The only condition being placed on entrants is that they have no recording deal. "We want to make sure that we only have completely new talent," explained Wickson. "The whole direction of the Rock Garden is breaking new bands. We put on about 20 bands a week, all of them unknown talent."

Bands are paid a percentage of the gate which means £70 or thereabouts on a midweek night. Although Breakthrough UK is basically a fund raising exercise Wickson would like to see the bands benefitting: "It would be nice to see one or two of them getting a deal on the strength of the show."

Conn plots Red Army invasion

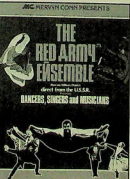
by Selina Webb

AFTER LENGTHY negotiations with the Soviet government, promoter Mervyn Conn has brought the Red Army Ensemble, one of the country's most spectacular live acts, to the UK for the first time in two decades.

He admits it wasn't easy, but brings over with compliments for the dozens of dancers, singers and musicians who provide the two and a half hour cultural extravaganza. "It's absolutely outstanding, a breath of fresh air for entertainment. These are such hard-working, talented people and the show is one of the most fast-moving I have ever seen," he enthuses.

Best known as a promoter of country music, Conn comments that although the mechanics of the year-long project were more complicated than usual, the artists themselves were "refreshing to work with." They are so very appreciative of everything you do for them, not like a lot of artists in the Western sphere who are totally spoiled and expect everything," he says.

The show, which recreates dances and songs from every region of the Soviet Union, opened its eight-week national tour on March 20 to what Conn describes as "an incredible reception." He also acquired the Red Army Ensemble's new, wide-ranging recording rights and a 36-track recording of the show was made during its three-day visit to the UK.



1988 TOUR



CHESTERFIELDS: in the comfortable chair

Sitting very comfortably

by Dave Henderson

DAVID CHESTERFIELDS admits it, right away... with little sentiment or regret. "We'll never be a stadium rock band," he whines. "Our songs are too short."

And there you probably have it. Since The Chesterfields play short pop songs and don't have long hair, their careers might as well be over. But they're not downhearted. No, their new single, Goodbye, Goodbye on their own Household label through Revolver and the Cartel, is far from being a swansong.

Forming two years back, numerous line up changes developed the sound but they found it hard to be taken seriously. "Well, people just don't take you seriously if you say you come from Yeovil."

No, maybe not, but one can't fault the quality in the group's early 45's for Subway, which culminated with the finer than grand Ashwinny Dee — an ode to a famous fanzine writer — and the garishly covered Kettle album.

"That's just a collection of three minute pop songs, really," says David C, "that's what we're good at." Ah, yes, I'd agree but don't let these Chesterfields' need the big label muscle to take them to a wider popular culture.

"No, we're happy to just bide our time. We don't want to be manipulated, we're quite happy to work through on our own label and do things in the right time."

With an EMI Publishing deal just completed, The Chesterfields' songwriting prowess has obviously impressed some pin-striped ears too, and listening to the four songs on Goodbye, you can deny their potential. "With an album of 'loury pop songs' set to be recorded in June and the current single holding its own in terms of sales, The Chesterfields look set to please.

Bennett: in pursuit of excellence

by Stan Britt

SINCE RE-SIGNING with CBS a few years ago, Tony Bennett's recorded output has shown a satisfying maturation of his not inconsiderable vocal talents. Both The Art of Excellence in 1985 and this year's tribute to the centenary

songwriter Bennett/Berlin augur well for the relationship between the singer and the company.

"Years ago, I used to do three albums a year," says Bennett. "And I really got burned-out doing that. Now, I really take 18 months — from one album to another. So there's a lot more care that goes into each album. I am a happier man, and I've found a lot more peace with myself — that's the bottom line."

Both Bennett's more recent recordings, as well as choice of repertoire for concert appearances like the recent rapturously-received London shows demonstrate a continuing use of material by both the great past-masters and the living composers who, for Bennett anyway, represent a link with the Kerns, the Gershwins, the Berliners and the Porters of yesteryear. Also apparent is his undiminished love for jazz, and his frequent use of jazz musicians: "I really think myself as a tunesmith. I'm an interpreter, so I look for songs that I think will work. So I keep in touch with all my favourite living songwriters, people like Sundrum, Legrand, Cy Coleman and Johnny Mandel. And, of course, I never forget the great writers of the past."

'I'm a happier man and I've found a lot more peace with myself — that's the bottom line'

Tony Bennett Jazz, a two-LP set containing a fascinating collection of recordings from 1954-1967, lends ample credence to Bennett's long-time involvement with the music. "All these fellows — Count Basie, and the Basie Orchestra, Stan Getz, Zoot Sims, Ralph Burns, Art Blakey and of course, my own pianist-Mildred Pearl Sharon — are, simply, magnificent. And, like Dizzy Gillespie, Dexter Gordon, and George Benson, who all guest on my Berlin LP, I have been fortunate to have worked with them all."

A happy man indeed. Happy enough, in fact, to risk accusations of nepotism. For Danny Bennett produced his father's tribute-to-Berlin set. And, says Bennett, it's a situation which is now an ongoing thing...

Pogues party

THE POGUES do not simply play concerts, they throw great parties. Even at the last of their six consecutive nights as the **Town & Country Club, Kenilworth, London**, they were still going strong.

The heaving, sweaty, joyous mass of people that filled the venue sang and danced along to countless favourites, drawn from three great LPs and all delivered in the group's inimitable style. It did not matter whether there were two or 19 performers on stage, they always played with just the required amount of restraint or raucousness. The Mission's **George Melly** rightly received a heroine's welcome when he joined the band for Fairytale of New York. The party's other special guests included **Joe Strummer**, who joined the group for storming versions of I Fought The Law and London Calling, and **Lynval Golding**, who came on for a rousing performance of A Message To You Rudy.

Festivities came to a height with *The Wild Rover*, when the whole venue was shaken by stomping feet, and with the carnival sound of *Fiesta*, when there was as much of a party on the stage as there was off.

The Pogues must be applauded for playing six nights at the Town and Country Club and one night at the Brixton Academy, rather than taking the easy option of playing one or two nights at a vast imperial arena in the capital. Hopefully, they will stick to this policy and their concerts will remain the wildest parties in town.

ANDREW BEEVERS

Mission impossible

A CONCERT by **The Mission** is certainly a joyous celebration, but it seems that unless you are a dedicated fan you are unlikely to understand why.

From the opening *Beyond The Pale* to the crushing guitar and

drum crescendo that ended the set, the faithful at **The Astoria, London** were totally involved in the music and seemed in constant awe of singer **Wayne Hussey**. The big, clear sound was enough to sweep most people into the atmosphere and even the band themselves had to smile at the extraordinary wall of noise flowing from the stage.

But it wasn't long before *The Mission's* thundering rock songs began to roll into one sound and lose any sparkle or originality. Only *Crystal Ocean, Tower Of Strength, Like A Hurricane and 1969* — the latter two cover versions — provided any colour in the set. Songs from the new album *Children Made no impression* live and the encore of *Shelter From The Storm* was rather self-indulgent.

The Mission's performance was reminiscent of a well-known lager — good, but not that good.

NICK ROBINSON

Fast and Furey-ous

THE FUREYS & Dave Arthur arrived at the **Royal Festival Hall** roughly halfway through a touring schedule that has seen them on the road since March 1987, and will continue on into this autumn.

The fact that **Finbar Furey** appeared as witty and fresh as if it had been the opening night epitomised what a professional outfit these Irish folkies have become. Live, they are far more exciting than they may sound on their rather safe studio recordings, and the speakers were veritably rattling during the gigs and reels, driven along by **Finbar's** furious Uilleann piping. **Rolph McTell** joined the band onstage for a rousing version of his classic song, *From Clare To Here*. From there on, the show consisted of their standard array of traditional and new songs, with *Lonely In London* and *The First Leaves Of Autumn* particularly memorable, the latter featuring **Paul Furey** on accordion. *Silver Threads Amongst The Gold* seemed to please the older members of the audience, although there were a considerable number of youngsters and fans in their mid-twenties present.

All five members are thoroughly adept musicians, but it is **Finbar** with his rambling, humorous stories



GEORGE MELLY — still sporting those lurid suits

who remains the star of the show. The band are particularly good in concert, and as their steady record sales reflect, remain very popular.

GARETH THOMPSON

Melly méléé

GEORGE MELLY'S skill as a performer was borne out in the way he adapted his usual bowdy, bar-room style to overcome the less than intimate atmosphere of the **Barbican Theatre**. His predictable set was broken with versions of *As Time Goes By* and *Route 66* although he couldn't get away without doing the *Wrong Keyhole* song which was greeted with familiar murmur.

Still sporting those lurid suits, **Good Time George** seems to be increasingly comfortable in his role of great British eccentric or living legend — as the lifestyle mags and Sunday supplements occasionally view him. Going to see him and his band, **John Chilton's Feetwarmers**, is rather like reuniting acquaintance with old friends — although the experience is never less than refreshing. The guest appearances of genre jazz guitarist **Barney Kessel** and powerful vocalist **Corne Smith** added some extra zing to the evening and gave Melly the opportunity to amble off stage and enjoy the show himself from the audience.

One can safely assume he succeeded in despatching a hefty quantity of autographed albums that night.

KAREN FAUX

THE MISSION (below): good, but not as good as *The Pogues'* wilder party in *Town & Country*



House to let

by **Barry Lazell**
STREETSONOUNDS IS actively recruiting artists and tracks for the forthcoming compilation album *Housestrax 2* from unsigned UK House music talent, following the successful experiment a few months ago which resulted in *Hip Hop 20* — a major chart album for the label.

Hip Hop 20 coupled a side of new UK talent with another of hot American tracks, and the thinking is that what demonstrably worked in the *Hip-Hop* genre should similarly succeed with *House* — all the more so now that that clutch of UK *House*-orientated dance singles have turned into major pop hits during the first quarter of 1988. *Streetsounds* **Morgan Khan** sums it up thus: "Despite the growing singles success by British *Hip-Hop* artists, earlier albums consisting of UK-produced tracks — like the excellent *Known 2 Be Down, Heroes and Hard As Hell* compilations — all previously failed to make an impact outside hardcore circles. *Hip Hop 20* may well have succeeded where these albums failed because it included one side of US material along with the British tracks. Fine, if that's what it takes to get UK tracks into the UK album charts; no problem — we'll use the device again for UK *House* music, and *Housestrax 2* will have a side apiece of each country's music."

Much of the UK complement on *Hip Hop 20* was filtered through the *National Rap Contest* which *Streetsounds* ran last year in conjunction with **Dave Pearce** at BBC Radio London's *Nite In Service*, which both served to arouse interest in the project and, importantly, to turn up the real diamonds amongst the rest. This time around, there is no contest as such, but the label is throwing an open invitation to music-makers in the *House* genre around the country: artists, producers and songwriters who would like to be considered for inclusion on *Housestrax 2* should write (with demo tape if one is available) to **British House Search**, at the normal *Streetsounds* address of 8 Springridge Mews, Ealing, London W5 2AB (Tel: 01-840 4800). Artists can also audition at the regular *Streetsounds*/Westside Instant Access A&R scheme on Monday, Wednesday and Friday of each week between 6pm and 7.30pm.

As was the case with the *National Rap Contest* winners on *Hip Hop 20*, the acts who have their work chosen for inclusion on *Housestrax 2* will be given all the studio time they need to produce finished masters, at *Streetsounds'* own in-house *Dance Music Studios*.



GEORFFREY WILLIAMS, 24 years old and UK born, is a recent signing to *Polydor*, having been writing songs and singing with bands since he was 17.

He signed a publishing and management deal with *Hit And Run Music*, and got down to a two-year stint of writing the songs which will now form the basis of his initial release here on *Polydor*, an LP, *Heroes, Spies And Gypsies* due later in the spring. The first leader was the single *There's A Nester In Me*. For the UK 12-inch (POSPX 506), the album track was remixed and extended to some 6 1/2 minutes by New York mixer **Merlin Bot**, and should have club potential.

RADIO LIST

A LIST		
ALMAH: <i>Dani Tam Actual</i>		Mango/Island
NATALIE COLE: <i>Wanna Be Your Woman</i>		Meridian/EMI
WILL DOWNING: <i>A Love Supreme</i>		4th & 9th/Island
WHITNEY HOUSTON: <i>Love Don't Break Here No</i>		Arista
FEBBLES: <i>Gulfstream</i>		MCA
SMOKEY ROBINSON: <i>Love Don't Give No Reason</i>		Motown
BRENDA RUSSELL: <i>Parade The Duck</i>		Breakbeat/Atlantic
JERMAINE STUART: <i>Get Lucky</i>		Sire/Virgin
SWEET CHARLES: <i>You'll See</i>		Urban/Polydor
TEENA MARIE: <i>One In A Lifetime</i>		Epic/CBS

CLIMBERS

BOB BASS & DJE ROCK: <i>The Fabulous New Part 1</i>		Chess/Bigman Boney
BARRY BIGGS: <i>Working Town</i>		Emery
JAMES BROWN: <i>Nothing And Love</i>		Urban/Polydor
JEAN CARNE: <i>Let Me Be The One</i>		RCA
CLARENCE CARTER: <i>Straw</i>		Libman
MAGGIAN JONAH: <i>Nothing And Love</i>		Columbia/Capitol
AUGUST LADY: <i>Beats Can't Love With My Love</i>		Motown/Jonico
JOTICE SMITH: <i>Walk Away</i>		London
MIKE STEVENS: <i>Just Another Fun</i>		RCA
LUTHER VANHORN: <i>Coming Up Home To A Good Place</i>		Epic

As featured on the **TONY BLACKBURN** Show, Radio London 9am-12 noon Monday-Friday (20th/18/87)



9 APRIL 1988

TOP 75 • SINGLES

MUSIC WEEK



Compiled by Gillian for the BBC. Music: *Waxxy* and BBC based on a sample of 500 record orders. Incorporating 7, 12, Cassette & CD single sales.

No 1	HEART Pat Sharp Boys	<i>TOP 75</i> <i>Singles</i>	Parlophone (128 8177) [E]
2	DROP THE BOY Bros	<i>TOP 75</i> <i>Singles</i>	CBS/AT&T (12) [C]
3	DON'T TURN AROUND Aswad	<i>TOP 75</i> <i>Singles</i>	Morgan/Island (12)S 341 [F]
4	COULD'VE BEEN Tiffany	<i>TOP 75</i> <i>Singles</i>	MCA (11)T 1 [F]
5	CAN I PLAY WITH MADNESS Iron Maiden	<i>TOP 75</i> <i>Singles</i>	EMI (12)EM 49 [E]
6	CROSS MY BROKEN HEART (Remix) Shirley	<i>TOP 75</i> <i>Singles</i>	Fonitone (12)FAN 15 [A]
7	LOVE CHANGES (EVERYTHING) Climate Fisher	<i>TOP 75</i> <i>Singles</i>	EMI (12)EM 47 [E]
8	STAY ON THESE ROADS A-Ho	<i>TOP 75</i> <i>Singles</i>	Warner Brothers W 7944 (T) [W]
9	I'M NOT SCARED Eighth Wonder	<i>TOP 75</i> <i>Singles</i>	CBS/SCARBET 1 [C]
10	I SHOULD BE SO LUCKY Kyle Minogue	<i>TOP 75</i> <i>Singles</i>	PWL (1)W 1 [F]
11	ONLY IN MY DREAMS Dubble Dubson	<i>TOP 75</i> <i>Singles</i>	Atlantic A 1222 (T) [W]
12	TEMPTATION Vel Wet Wet	<i>TOP 75</i> <i>Singles</i>	Precision/Phonogram #RWE 1712 [F]
13	EVERYWHERE Fleetwood Mac	<i>TOP 75</i> <i>Singles</i>	Warner Brothers W 7143 (T) [W]
14	NEVER THESE DREAMS Heart	<i>TOP 75</i> <i>Singles</i>	Capitol (12)CL 482 [E]
15	PROVE YOUR LOVE Taylor Dayne	<i>TOP 75</i> <i>Singles</i>	Atlantic A 1222 (T) [W]
16	DREAMING Glen Goldsmith	<i>TOP 75</i> <i>Singles</i>	Arista 19830 (12) 46930 [BMG]
17	WHERE DO BROKEN HEARTS GO Whitney Houston	<i>TOP 75</i> <i>Singles</i>	Regulation/RCA 78 1371 (12) F 4172 [BMG]
18	BASS (HOW LOW CAN YOU GO) Simon Harris	<i>TOP 75</i> <i>Singles</i>	Arista 19793 (12) 46973 [BMG]
19	AIN'T COMPLAINING Sister Sledge	<i>TOP 75</i> <i>Singles</i>	Hi/Loadez FF 101 4 [F]
20	WHO'S LEAVING WHO Sister Sledge	<i>TOP 75</i> <i>Singles</i>	Mercury/Phonogram QJLD 2112 [F]
21	WAXE & MARABE Waxxy	<i>TOP 75</i> <i>Singles</i>	EMI 12314 45 [E]

MICHAEL BOLTON



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

53	HEART OF GOLD Johnny Hates Jazz	<i>TOP 75</i> <i>Singles</i>	Virgin (15)T 1845 [E]
54	WE ALL SLEEP ALONE Clear	<i>TOP 75</i> <i>Singles</i>	Columbia GCF 3511 [W]
55	I PRONOUNCE YOU The Waitresses	<i>TOP 75</i> <i>Singles</i>	Virgin (15)T 1854 [E]
56	GIMME HOPE JO'ANNA Eddy Grant	<i>TOP 75</i> <i>Singles</i>	Isa (12) F 101 (12) 12870 [A]
57	FREEDOM Alice Cooper	<i>TOP 75</i> <i>Singles</i>	MCA (1)CA 11 (1) 1 [F]
58	BROKEN LAND The Adventurers	<i>TOP 75</i> <i>Singles</i>	Elektra EWA 6911 [W]
59	THAT'S THE WAY IT IS Mel & Kim	<i>TOP 75</i> <i>Singles</i>	Sydney SURET 117 [E]
60	SET IT OFF (BUNKER '88 MIX) Bunkie Koolhaire & The 4's	<i>TOP 75</i> <i>Singles</i>	Champion CD/AM 175 (4) [BMG]
61	BATMAN THEME Neal Peñi	<i>TOP 75</i> <i>Singles</i>	RCA PM 4931 (12) F 4932 [BMG]
62	HAZY SHADE OF WINTER (Remix) Bangles	<i>TOP 75</i> <i>Singles</i>	Del Jon BANGS (T) 3 [C]
63	TELL IT TO MY HEART Taylor Dayne	<i>TOP 75</i> <i>Singles</i>	Arista 19818 (12) 46918 [BMG]
64	PUSH BEAT/BAUHAUS Cappella	<i>TOP 75</i> <i>Singles</i>	Fair Globe (12)FG 1 [A]
65	DAYS OF NO TRUST Magnum	<i>TOP 75</i> <i>Singles</i>	Polydor POP 205 310 [F]
66	DO THIS MY WAY Kid 'n Play	<i>TOP 75</i> <i>Singles</i>	Colgems/Capitol COOL 1154 [C]
67	THE COLOURS The Mem They Couldn't Hang	<i>TOP 75</i> <i>Singles</i>	Magnum SELL (T) 6 [BMG]
68	DEVIL INSIDE INXS	<i>TOP 75</i> <i>Singles</i>	Mercury/Phonogram NCS 1012 [F]
69	I THINK WE'RE ALONE NOW Tiffany	<i>TOP 75</i> <i>Singles</i>	MCA (1)CA 11 (1) 1 [F]
70	FRAGILE Sting	<i>TOP 75</i> <i>Singles</i>	ALMA AM 17 437 [F]
71	PLANET GIRL Zodiac Mindwarp & The Love Reaction	<i>TOP 75</i> <i>Singles</i>	Mercury/Phonogram ZOD 2112 [F]
72	WHEN WILL YOU MAKE MY TELEPHONE RING Discolor Blue	<i>TOP 75</i> <i>Singles</i>	EMI 12314 45 [E]
73	SWEET LIES Waxxy	<i>TOP 75</i> <i>Singles</i>	CBS/SCARBET 1 [C]

U.S. SMASH SINGLE

21	IRA E Jellybean, featuring Abbie Bertel	3/27/04	2	21	10/11/03 (R) [10]
22	THAT'S THE WAY I WANNA ROCK N' ROLL AC/DC	3/27/78	1	22	10/11/03 (R) [10]
23	GIRLFRIEND Pebbles	3/27/78	1	23	MCA (MCA) [12] [23] [F]
24	PINK CADILLAC Natalie Cole	3/27/78	1	24	MCA (MCA) [12] [23] [F]
25	SEX TALK (LIVE) 7/9/04	3/27/04	1	25	Street View (S) [10] [6] [B]
26	I GET WEAK Bilinda Carlisle	3/27/78	1	26	Virgin (S) [10] [6] [B]
27	CRASH The Frimwives	3/27/78	1	27	Lamp (RCA) [10] [17] [F] [17] [6] [B] [G]
28	ARMAGEDDON IT (The Atomic Mix) Def Leppard	3/27/78	1	28	Big House (Elek) (Phonogram) (EP) [10] [F]
29	PIANO IN THE DARK Brenda Russell	3/27/78	1	29	Breakout (A&M USA) [17] [6] [2] [F]
30	RECKLESS Africa Bambaataa & Family feat. UB40	3/27/78	1	30	EMI (10) [20] [4] [1] [B]
31	I NEED A MAN Erasure	3/27/78	1	31	RCA (D) [11] [5] [10] [G]
32	SIDEWALKING The Jesus And Mary Chain	3/27/78	1	32	Blanco's Negro (WEA NEG) [10] [17] [W]
33	SHIP OF FOOLS Erasure	3/27/78	1	33	MCA (10) (MUTE) [10] [17] [2] [F] [S] [P]

U.S. SMASH SINGLE

"(SITTIN' ON) THE DOCK OF THE BAY"
7" & 12"

6513087-710

"Michael Bolton's version of 'Sitting On The Dock Of The Bay' is my all time favourite version of my husband's classic. I'm honoured that he chose to record it."

Zema Redding

CBS

59 **ROBERT PALMER**

74 **WALK IN THE NIGHT**
Polygram

75 **HOW MEN ARE**
Airex/Capitol

© Social Survivors (Capitol) Publ. Ltd. 1997.
Publication rights licensed exclusively to Music World, broadcasting rights to the BBC. All rights reserved.

T W E L V E • I N C H

1	HEARTY (Shop Boy)	12	WANT HER LIKE WINE
2	CAN'T TAKE MY HANDS OFF YOU	13	WANT HER LIKE WINE
3	CAN'T TAKE MY HANDS OFF YOU	14	WANT HER LIKE WINE
4	NEVER THESE DREAMS	15	WANT HER LIKE WINE
5	DROP THE BOMB	16	WANT HER LIKE WINE
6	NEVER THESE DREAMS	17	WANT HER LIKE WINE
7	NEVER THESE DREAMS	18	WANT HER LIKE WINE
8	NEVER THESE DREAMS	19	WANT HER LIKE WINE
9	NEVER THESE DREAMS	20	WANT HER LIKE WINE
10	NEVER THESE DREAMS	21	WANT HER LIKE WINE
11	NEVER THESE DREAMS	22	WANT HER LIKE WINE
12	NEVER THESE DREAMS	23	WANT HER LIKE WINE
13	NEVER THESE DREAMS	24	WANT HER LIKE WINE
14	NEVER THESE DREAMS	25	WANT HER LIKE WINE
15	NEVER THESE DREAMS	26	WANT HER LIKE WINE
16	NEVER THESE DREAMS	27	WANT HER LIKE WINE
17	NEVER THESE DREAMS	28	WANT HER LIKE WINE
18	NEVER THESE DREAMS	29	WANT HER LIKE WINE
19	NEVER THESE DREAMS	30	WANT HER LIKE WINE
20	NEVER THESE DREAMS	31	WANT HER LIKE WINE
21	NEVER THESE DREAMS	32	WANT HER LIKE WINE
22	NEVER THESE DREAMS	33	WANT HER LIKE WINE
23	NEVER THESE DREAMS	34	WANT HER LIKE WINE
24	NEVER THESE DREAMS	35	WANT HER LIKE WINE
25	NEVER THESE DREAMS	36	WANT HER LIKE WINE
26	NEVER THESE DREAMS	37	WANT HER LIKE WINE
27	NEVER THESE DREAMS	38	WANT HER LIKE WINE
28	NEVER THESE DREAMS	39	WANT HER LIKE WINE
29	NEVER THESE DREAMS	40	WANT HER LIKE WINE
30	NEVER THESE DREAMS	41	WANT HER LIKE WINE
31	NEVER THESE DREAMS	42	WANT HER LIKE WINE
32	NEVER THESE DREAMS	43	WANT HER LIKE WINE
33	NEVER THESE DREAMS	44	WANT HER LIKE WINE
34	NEVER THESE DREAMS	45	WANT HER LIKE WINE
35	NEVER THESE DREAMS	46	WANT HER LIKE WINE
36	NEVER THESE DREAMS	47	WANT HER LIKE WINE
37	NEVER THESE DREAMS	48	WANT HER LIKE WINE
38	NEVER THESE DREAMS	49	WANT HER LIKE WINE
39	NEVER THESE DREAMS	50	WANT HER LIKE WINE
40	NEVER THESE DREAMS	51	WANT HER LIKE WINE
41	NEVER THESE DREAMS	52	WANT HER LIKE WINE
42	NEVER THESE DREAMS	53	WANT HER LIKE WINE
43	NEVER THESE DREAMS	54	WANT HER LIKE WINE
44	NEVER THESE DREAMS	55	WANT HER LIKE WINE
45	NEVER THESE DREAMS	56	WANT HER LIKE WINE
46	NEVER THESE DREAMS	57	WANT HER LIKE WINE
47	NEVER THESE DREAMS	58	WANT HER LIKE WINE
48	NEVER THESE DREAMS	59	WANT HER LIKE WINE
49	NEVER THESE DREAMS	60	WANT HER LIKE WINE
50	NEVER THESE DREAMS	61	WANT HER LIKE WINE
51	NEVER THESE DREAMS	62	WANT HER LIKE WINE
52	NEVER THESE DREAMS	63	WANT HER LIKE WINE
53	NEVER THESE DREAMS	64	WANT HER LIKE WINE
54	NEVER THESE DREAMS	65	WANT HER LIKE WINE
55	NEVER THESE DREAMS	66	WANT HER LIKE WINE
56	NEVER THESE DREAMS	67	WANT HER LIKE WINE
57	NEVER THESE DREAMS	68	WANT HER LIKE WINE
58	NEVER THESE DREAMS	69	WANT HER LIKE WINE
59	NEVER THESE DREAMS	70	WANT HER LIKE WINE
60	NEVER THESE DREAMS	71	WANT HER LIKE WINE
61	NEVER THESE DREAMS	72	WANT HER LIKE WINE
62	NEVER THESE DREAMS	73	WANT HER LIKE WINE
63	NEVER THESE DREAMS	74	WANT HER LIKE WINE
64	NEVER THESE DREAMS	75	WANT HER LIKE WINE
65	NEVER THESE DREAMS	76	WANT HER LIKE WINE
66	NEVER THESE DREAMS	77	WANT HER LIKE WINE
67	NEVER THESE DREAMS	78	WANT HER LIKE WINE
68	NEVER THESE DREAMS	79	WANT HER LIKE WINE
69	NEVER THESE DREAMS	80	WANT HER LIKE WINE
70	NEVER THESE DREAMS	81	WANT HER LIKE WINE
71	NEVER THESE DREAMS	82	WANT HER LIKE WINE
72	NEVER THESE DREAMS	83	WANT HER LIKE WINE
73	NEVER THESE DREAMS	84	WANT HER LIKE WINE
74	NEVER THESE DREAMS	85	WANT HER LIKE WINE
75	NEVER THESE DREAMS	86	WANT HER LIKE WINE
76	NEVER THESE DREAMS	87	WANT HER LIKE WINE
77	NEVER THESE DREAMS	88	WANT HER LIKE WINE
78	NEVER THESE DREAMS	89	WANT HER LIKE WINE
79	NEVER THESE DREAMS	90	WANT HER LIKE WINE
80	NEVER THESE DREAMS	91	WANT HER LIKE WINE
81	NEVER THESE DREAMS	92	WANT HER LIKE WINE
82	NEVER THESE DREAMS	93	WANT HER LIKE WINE
83	NEVER THESE DREAMS	94	WANT HER LIKE WINE
84	NEVER THESE DREAMS	95	WANT HER LIKE WINE
85	NEVER THESE DREAMS	96	WANT HER LIKE WINE
86	NEVER THESE DREAMS	97	WANT HER LIKE WINE
87	NEVER THESE DREAMS	98	WANT HER LIKE WINE
88	NEVER THESE DREAMS	99	WANT HER LIKE WINE
89	NEVER THESE DREAMS	100	WANT HER LIKE WINE

Kingdom Come
The Debut Single

Get It On
Out Now

© 1994 Virgin Records Ltd. All rights reserved.

34	I WANT HER Keith Sweat	3/26	26	34	Virgin (Universal) (Elek) (A&T) [W]
35	JOE LE TAXI Vince Staples	3/26	26	35	FA Productions (Polygram) (Polygram) [10] [6] [B]
36	I WANT YOU BACK Bianca Travenca	3/26	26	36	London (MCA) [10] [17] [20] [10] [17] [F]
37	TOGETHER FOREVER (Lover's Leap Remix) Rick Ashley	3/26	26	37	RCA (R) [10] [17] [2] [F] [10] [17] [6] [B] [G]
38	GET OUTTA MY DREAMS, GET INTO MY CAR Billy Ocean	3/26	26	38	Jim (BOST) [10] [17] [6] [B] [G]
39	LOVE IS CONTAGIOUS Tina Turner	3/26	26	39	Parlay (RCA) (Reprise) (WEA) (W) [20] [10] [17] [F]
40	GET LUCKY Jernina Stewart	3/26	26	40	Street View (S) [10] [6] [B]
41	A LOVE SUPREME Will Downing	3/26	26	41	4th + 5th (S) [10] [17] [6] [B] [G]
42	LET'S ALL CHANT Pat & Mick	3/26	26	42	EMI (10) [17] [6] [B] [G]
43	I KNOW YOU GOT SOUL - Double Trouble Remix Eric B. & Rakim	3/26	26	43	Capitol (RCA) (Elek) (A&T) [10] [17] [6] [B] [G]
44	LOVE IS STRONGER THAN PRIDE Sade	3/26	26	44	Epic (S) [10] [17] [6] [B] [G]
45	PUSH IT/ I AM DOWN Salt 'n' Pepa	3/26	26	45	Jim (London) (FFRR) [2] [F]
46	EVERY ANGEL All About Eve	3/26	26	46	Epic (Phonogram) (Elek) [17] [F]
47	SHE'S LIKE THE WIND Patrick Swayze/Wendy Fraser	3/26	26	47	RCA (R) [10] [17] [2] [F] [10] [17] [6] [B] [G]
48	JUST LIKE PARADISE David Lee Roth	3/26	26	48	Warner Brothers (W) [10] [17] [W]
49	I FOUGHT THE LAW The Clash	3/26	26	49	CBS (Cash) [10] [17] [6] [B] [G]
50	DOCTORIN' THE HOUSE Goldcut	3/26	26	50	Ahead Of Our Time (CUT) [10] [17] [2] [F] [10] [17] [6] [B] [G]
51	BEAT DIS Bomb The Bass	3/26	26	51	MCA (RCA) (Elek) (A&T) (W) [10] [17] [6] [B] [G]
52	MARY'S PRAYER Dannii Minogue	3/26	26	52	Virgin (S) [10] [17] [6] [B] [G]

ROBBIE COLTRANE

"New Orleans"

12" 12 STRIKI

7" STRIKI

© 1994 Virgin Records Ltd. All rights reserved.

Reviewed by Jerry Smith

TRANSVISION VAMP: Tell That Girl To Shut Up (MCA TVT17) 2). It's a pity the brass and backing Transvision Vamp have deemed it necessary to do a cover version when their own blistering misses are bursting with latent energy, although this Holly & the Italians cover is dispatched with admirable venom.

 **STOCK IT**

RAYMONDE: Stop Kicking My Heart Around (Blue Guitar/Chrysalis AZUR (X) 7). Quite simply the best track on their Bobelogue debut LP, re-recorded with a touch more spiteful verve and a dose of Balineseque guitar, this single should push the James Maker fame machine onward.

JAMES: What For (Sire/blanco y negro/WEA NEG 31 (T)). Mancunian quartet James, return with this sprightly and charming number, dynamically produced by Hugh Jones, a good highlight in their eagerly awaited, forthcoming album, *Slim Mine*.

THE JESUS AND MARY CHAIN: Sidewalking (blanco y negro/WEA NEG 32 (T)). First new material from the very wonderful Reid brothers since the Darklands LP, and this outing sees them mining a sparser sound with its mutant beat accompanied by a hesitant, whanging guitar line that should see chart success assured.

McCARTHY: This Nelson Rockefeller (September SEPT 47). McCarthy returns with a rather fab five track EP, bristling with their fine style of zany indie pop. The title track proves to be particularly engaging with shimmering guitar lines and should draw more attention for their brilliant *I Am A Wollie LP*.

 **STOCK IT**

OFRA HAZA: Im Nin'Alu (Globevision/Ace NST 122). World music come to the charts when this song was sampled on Eric B. & Rakim's Paid In Full last year and this new mix should bring this Israeli star her own success with this stunning, modern version of an ancient Yemelite song.

THE SUGARCUBES: Deus (One Little Indian 7/12 TP 10). Iceland's The Sugarcubes already seem to have had their day, but at least this new track shows more invention than their last, disorienting single, with rolling rhythms and beguiling vocals just the sort to get under the skin.

STING: Fragile (A&M AM(Y) 439). Having gained a number of awards for his brilliant Nothing But The Sun LP, Sting's profile couldn't be higher, so this beautiful ballad, produced with Neil Dorfman, from the aforementioned LP should do very well indeed.

SMOKEY ROBINSON: Love Don't Give No Reason (Motown ZB 41783/ZT 41784). Another recent award winner in this revered soul singer, and the release of his single track from his current One Heartbeat album should receive plenty of exposure.

PAUL HURDCASTLE: Walk In The Night (Chrysalis PAUL (X) 4). This classic track, written by Johnny Bristol and Marilyn McLeod, gave Junior Walker a hit back in '72 and this completely worked new version, with Gary Barlow on sax, should leave a mark.

 **STOCK IT**

LAUGH: Time To Lose It (Remorse LOSS(LOST) 7). Upwardly mobile indie popsters Laugh issue their third, very promising single with this epic number, which might not be as immediately catchy as their last, the enigmatic Paul McCartney, but makes up for it with the wonderfully cranked up guitars!

CRIME & THE CITY SOLUTION: On Every Train (Grain Will Bear Grain) (Mute (12)MUTE 76). Half of the band having disappeared to form The Inmortal Souls, Crime & The City Solution return with a lighter, acoustic sound replacing their dark, introverted ramblings of old and this stirring single should attract new fans.

KINGDOM COME: Get It On (Polydora KC(X) 1). No, not the T Rex classic, but a self-written tune from the band's Led Zeppelin's reactivated, glossy and highly successful debut album. There is certainly a market for this plagenic heavy rock, so it'll be interesting to see how well it does.




RUBY BLUE: doing their cause no harm

RUBY BLUE: Because... (Red Flame RF (12)7/57). Having released a rather good and acclaimed debut LP, *Glances Asks*, last year this duo issue another fine, well-written single which should do much to further their cause.

EXPOSE: Seasons Change (Arista 109742/(609742)). This track from their current *Exposure* album has already been a number one hit in the US and with its smooth production and catchy hooks it could well give them their first hit over here.

OVERLORD X: 14 Days In May (Hardcore/Westside HART 12). Hard, bubbling hip-hop given a light production and a memorable catch line that should ensure it gets plenty of much deserved dancefloor exposure.

 **STOCK IT**

THE CHESTERFIELDS: Goodbye Goodbye (Household HOLD IT). Four more striking tracks of light, catchy indie pop from The Chesterfields, who deal with subjects ranging from unrequited love to the wonders of Yavoi, all in the same chirpy style.

TOP 40 SINGLES

1	CRASH	Leary/CA PR411 (BMG)
2	SHIP OF FOOLS	Musa/MUTE (U) (5/9)
3	PLANET GIRL	Decca/Motown And The Love Reaction
4	SUDEHEAD	Mercury/Phonogram ZODIAC (7)
5	DOMINION	HG Music/USA/EMI POP18 (1/9)
6	IF I SHOULD FALL FROM GRACE WITH GOD	Mercury/Release/WEA HR44 (1/9)
7	SHAKE (HOW ABOUT A SAMPLING, GEN?)	Poppy Music/SAB FC1 (2)
8	I WALK THE EARTH	Enigma Tracks RT 216 (1/9)
9	THE WIZARD OF OZ	London/CON34 (7)
10	TOWER OF STRENGTH	Mercury/Phonogram MHT5 (1/9)
11	NOBODY'S TWISTING YOUR ARM	Reception REC09 (1/9)
12	THE MAJESTIC HEAD	Raw T/WEA RTV5 (9)
13	THERE'S NO DECEIVING YOU	Capitol/COC8 (1/9)
14	MAKE MY HEART FIT	Chrysalis/CLAIM (1/9)
15	BIRTH, SCHOOL, WORK, DEATH	Envy GTC (1/9)
16	UNDER THE MILKY WAY	Saltwater SURWAY 17 (1/9)
17	NOTHING WRONG	Arista 109738 (BMG)
18	KIDNEY BINGOS	Shoutout TAY10 (1/9)
19	COLD SWEAT	Mercury/Phonogram MHT5 (1/9)
20	CAN'T ESCAPE FROM YOU	One Little Indian 7799 (UMMC)
21	NO NEW TALE	ZTT/MA (1/9)
22	UNDER THE MILKY WAY	Reagan Reagan REC098 (9)
23	SHAME ON YOU	Virgin Y105 (1/9)
24	IS THIS LIFE?	Nonesuch BL01 (1/9)
25	NILMB	Alphacore ALPH08 (7)
26	EVERGREEN	Reagan Reagan REC0708 (9)
27	SCALE FORCE WIND	Abstract ABO50 (9)
28	MILD HEARTED WOMAN	Virgin Y104 (1/9)
29	ALL NIGHT LONG	Eden/Mercury/Phonogram MHT5 (1/9)
30	ONLY LOVE	Reagan Reagan REC087 (9)
31	WE CARE A LOT	Smith's/Label 154 (1/9)
32	THIS NELSON ROCKERFELLER	Smith's/Label 154 (1/9)
33	TEENAGE	September SEPT4 (1/9)
34	CRUISIN' FOR A BRUISIN'	McQueen MCQ1 (1/9)
35	OBSESSION	Rhyme King/Mute LF15 (1/9)
36	LIGHTNING STRIKES	London To The Skies/Brain 1752 (1/9)
37	GOODBYE GOODBYE	Enigma Tracks RT182 (1/9)
38	TRICK OF THE LIGHT	Household/HOLD IT (1/9)
39	JANICE LONG SESSION	Enigma/Chrysalis ENY612 (1/9)
40	NIGHT TRACKS	Night Tracks SPNT066 (1/9)

TOP 20 ALBUMS

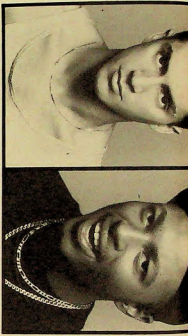
1	VIVA HATE	Hi Master's/Yavoi/EMI CS1057 (1/9)
2	CHILDREN	Mercury/Phonogram MHT47 (7)
3	THE CIRCUS	Musa STUM35 (1/9) (5/9)
4	IF I SHOULD FALL FROM GRACE WITH GOD	Poppy Music/SAB FN1 (1/9)
5	FLOODLAND	Mercury/Release/WEA HR44 (1/9)
6	ALL ABOUT EVE	Eden/Mercury/Phonogram MHT1 (1/9)
7	SUBSTANCE	Factory FAC236 (7)
8	SURFER ROSA	IGD CAD00 (1/9)
9	THE FRENZ EXPERIMENT	IGD CAD00 (1/9)
10	HOUSE TORNAO	IGD CAD00 (1/9)
11	TATTOOED BEE MESSIAH	Mercury/Phonogram ZODIAC (1/9)
12	THIS IS THE STORY	Chrysalis/CLAIM102 (1/9)
13	THE WIZARD OF OZ	Enigma/Chrysalis CHEN (1/9)
14	THE TEMENYEM YEAR	Faktoria/Phonogram SFLP5 (7)
15	BIRTH, SCHOOL, WORK, DEATH	Envy M031 (1/9)
16	WOODEN FOOT COPS ON THE HIGHWAY	Enigma/Chrysalis CHEN (1/9)
17	A RIERCE PANCAKE	Enigma/Chrysalis CHEN (1/9)
18	STARSHIP	Arista 20881 (1/9) (BMG)
19	ROUGH EDGES	IGD INCE 20 (1/9)
20	THE WORLD WITHOUT END	Bliss Color A23A (1/9)



LAUGH... I nearly... more upwardly indie pop from the promising band

- 21** **HIP HOP ANKAPPING IN THE HOUSE** **CD**
22 Various
Sly & Mike 523
- 22** **HEAVEN ON EARTH** **CD**
19 Belinda Carlisle
Vega 2496
- 23** **THE CHART SHOW ROCK THE NATION** **CD**
16 Various
Sony/Capitol 14022
- 24** **TEAR DOWN THESE WALLS** **CD**
12 Billy Ocean
J&H 8757
- 25** **THE STORY OF THE CLASH** **CD**
7 The Clash
CBS 662841
- 26** **WHO'S BETTER, WHO'S BEST** **CD**
13 The Who
Polygram NY 11
- 27** **BRIDGE OF SPIES** **CD**
24 T'Pol
See/Vega 52678
- 28** **HORIZONS** **CD**
13 Various
K&L INC 1360
- 29** **GIVE ME THE REASON** **CD**
22 Luther Vandross
Epic 60134-1
- 30** **BAD** **CD**
28 Michael Jackson
Epic 62726-1
- 31** **FROM LANGLEY PARK TO MEMPHIS** **CD**
18 Various
A&M/CBS 5019
- 32** **THE CHRISTMAS** **CD**
20 The Christians
Island UFS 9174
- 33** **KICK** **CD**
27 INXS
Mercury/Phonogram MGRN 114
- 34** **NOTHING LIKE THE SUN** **CD**
31 Sting
A&M A&M 402
- 35** **THE GREATEST LOVE** **CD**
25 Various
Telarc SFA 2116
- 36** **TELL IT TO MY HEART** **CD**
36 Taylor Dayne
A&M 208 898
- 37** **HEART** **CD**
57 Heart
Capitol EIC 20271
- 38** **THE JOSHUA TREE** **CD**
23 U2
Island U24
- 39** **BAD ANIMALS** **CD**
41 Heart
Capitol ECTV 2012
- 40** **WILL DOWNING** **CD**
38 Will Downing
4th & Wyndham B&B 518
- 41** **GREATEST HITS** **CD**
42 Isley Brothers
Telarc SFA 2034
- 42** **FATH** **CD**
53 George Michael
Epic 6620011

★ ★ ★ TRIPLE PLATINUM (300,000 units) ★ ★ ★ DOUBLE PLATINUM (200,000 units) ★ ★ PLATINUM (100,000 units)
● = GOLD (50,000 units) ○ = SILVER (25,000 units) NEW ENTRY RE ENTRY



- 43** **CHALK MARK IN A RAIN STORM** **CD**
26 Joni Mitchell
Geddy NY 111
- 44** **THE CIRCUS** **CD**
33 Erotica
M&M STUMM 35
- 45** **EVERYTHING** **CD**
47 Crime Fisher
EMI BMC 5358
- 46** **CHILDREN** **CD**
34 The Mission
Mercury/Phonogram MGH 2
- 47** **WHAT UP DOGG?** **CD**
47 N.W.A.
Fantasy Phonogram SF 24
- 48** **UPFRONT** **CD**
48 Various
Sireco UFR 110
- 49** **DESTINY** **CD**
49 Saxon
EMI BMC 3540
- 50** **SO FAR SO GOOD ... SO WHAT!** **CD**
37 Megadeth
Capitol ECT 2053
- 51** **A PORTRAIT OF ELIA FITZGERALD** **CD**
49 Elie Fitzgerald
Syl-A-SME 837
- 52** **MAKE IT LAST FOREVER** **CD**
46 Keith Sweat
Vanguard/Deluxe NY 143
- 53** **JUST FOR YOU** **CD**
51 Howard Keel
Telarc SFA 2018
- 54** **IDLEWILD** **CD**
40 Everything But The Girl
Blanco y negro/WEA BFN 14
- 55** **BLOW UP YOUR VIDEO** **CD**
50 AC/DC
A&M NY 114
- 56** **SKYSCRAPER** **CD**
48 David Lee Roth
Warner Brothers NY 140
- 57** **PHANTOM OF THE OPERA** **CD**
58 Various
Polygram 6009
- 58** **KINGDOM COME** **CD**
59 Rage Against the Machine
Polygram 6021

- 79** **THE SINGLES** **CD**
64 Various
Polygram 6021
- 80** **MEN & WOMEN** **CD**
64 Simply Red
Echco NY 85
- 81** **CLOUD NINE** **CD**
61 George Harrison
Dualtone/WEA NY 133
- 82** **ONCE AROUND THE WORLD** **CD**
40 Il Divo
Vega 2466
- 83** **RAINDANCING** **CD**
67 Alison Moyet
CBS 400 155-1
- 84** **GRACELAND** **CD**
78 Paul Simon
Warner Brothers WBS2
- 85** **SINITTAI** **CD**
83 Sinitta
Fantasy 6071
- 86** **SGT PEPPER KNEW MY FATHER** **CD**
Various
Nonesuch 7922 108
- 87** **RUMOURS** **CD**
80 Fleetwood Mac
Warner Brothers W 63344
- 88** **SIXTIES MIX** **CD**
83 Various
Syl-A-SME 733
- 89** **THE LION AND THE COBRAS** **CD**
87 Slimed O'Connor
Empire/Capitol CEN 17
- 90** **THE BEST OF UB40 VOL. 1** **CD**
70 UB40
Vega UBT 1
- 91** **RED** **CD**
88 The Communards
London DML 276
- 92** **NOW! 10** **CD**
74 Various
EMI/Vega/Polystar NOW 10
- 93** **SLEEPY WHEN WET** **CD**
93 Boy 2 Boy
Vanguard/Phonogram VERA 38
- 94** **HYSTERIA** **CD**
95 Def Leppard
Bludgeon/Billboard HRS 11
- 95** **PLEASE** **CD**
89 Pat Sharp Boys
Polygram PSM 1
- 96** **STREETSONDS HIP HOP 20** **CD**
79 Various
Sireco/WEA EIC 5726
- 97** **SUBSTANCE** **CD**
73 New Order
Factory FAC 200
- 98** **LOVE** **CD**
74 ABC/Gemma
Warner Brothers NY 133
- 99** **STREET LIFE - 20 GREAT HITS** **CD**
91 Bryan Ferry/Roxy Music
Epic/VCA EGT 11
- 100** **WHITNEY HOUSTON** **CD**
97 Whitney Houston
A&M 204 918

CD: Released on Compact Disc
The British Record Industry Chart © Social Surveys (Globe) Ltd. 1987. Publication rights licensed exclusively to Music Week. Broadcasting rights to the BBC. All rights reserved.



THE VITAL LINK

between music, media and marketing

The 3rd International Music & Media Conference, May 11 - 15, 1988, Montreux, Switzerland

★ MUSIC

- Montreux Rock & IMMC Gala Worldwide Telecasts
- The IMMC Music Video Competition
- Artist Showcases - Live Concerts

★ MEDIA

- Direct Radio & TV Broadcasts
- Artist & Industry Press Conferences - Interviews
- Special Promotions - Syndication - New Technology

★ MARKETING

- Advertising & Marketing With Music
- Sponsorship Deals & Worldwide Promotions
- Marketing/Media Synergy - Product Innovation

★ THE IMMC HIGH-LEVEL CONFERENCE

- Keynote Addresses By International Executives
- Panels, Roundtables & Workshops Discussing The Future Of Music, - Media, Marketing & Sponsorship

★ THE IMMC MARKETPLACE

- Ideal Meeting Place For Music, Media & Marketing Professionals
- Company Stands - Radio & TV Studios - New Products

IMMC MAIN OFFICE

Sanny Lampowier/Karen Holt
c/o European Music Report
Stadhouderskade 35, PO. Box 50558
1007 DB Amsterdam
The Netherlands
tel (020) 628483
fx 12938 - E-mail DGS1113
fax (020) 799856

IMMC UK

Mike Hennessey/Tony Evans
71, Beak Street
London W1R 3LF
England
tel (1) 439 9411
fx 262100
fax (1) 439 8617

BREAK MARKETING

Jane Bowen-Bravery
360 Oxford Street - Avon Hs. 4th Floor
London W1
England
tel (1) 409 1984
fx 22721
fax (1) 493 4286

Yes, please. Rush me more details on IMMC 1988.

Name:
Company:
Address:
Zipcode/City:
Country:
Telephone: Telex: Fax:
Type of business:

Send to your nearest IMMC office

TOP Dance SINGLES

9 APRIL 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	DOWN TURN AROUND	Mango/Island (12) 351 (F)		
2	15	HEART	Parlophone/EMI (12) R6177 (E)		
3	4	DROP THE BOY	Bros CBS ATOM (13) (C)		
4	13	PINK CADILLAC	Nashville Cole Manhattan/EMI (12) M4735 (E)		
5	4	BASS (HOW LOW CAN YOU GO)	Simon Harris Her/London FFR(X) 4 (F)		
6	17	GIRLFRIEND	Pebbles MCA MCA(T) 1233 (F)		
7	5	DREAMING	Glen Goldsmith RCA PB 41711 (12) -PT 41712 (1) (BMG)		
8	10	CROSS MY BROKEN HEART	Sinita Fanfare (12) FAN 15 (A)		
9	7	I'M NOT SCARED	8th Wonder CBS SCARE(T) 1 (C)		
10	12	ONLY IN MY DREAMS	Debbie Gibson Atlantic A9322(T) (W)		
11	14	WHERE DO BROKEN HEARTS GO	Whitney Houston Arista 109793 (12) -409793 (1) (BMG)		
12	42	WHO'S LEAVING YOU	Hazell Dean EMI (12) EM445 (F)		
13	7	I KNOW YOU GOT SOUL	Eric B & Rakim Cooltempo/Chrysalis COOL(X) 146 (C)		
14	17	RECKLESS	Afrika Bambaataa & Family featuring UB40 EMI (12) EM 41 (E)		
15	8	I WANT HER	Keith Sweat Vintertainment/Elektro EKR 68(T) (W)		
16	14	LOVE IS CONTAGIOUS	Tina Turner Top Sawelle Paisley Park/WEA W 8257(T) (W)		
17	4	PROVE YOUR LOVE	Taylor Dayne Arista 109830 (12) -409830 (1) (BMG)		
18	NEW	I WANT YOU BACK	Bonarrama London NANA 16 (12) -NANK 16 (F)		
19	27	PIANO IN THE DARK	Brenda Russell A&M USA(T) 623 (F)		
20	NEW	LET'S ALL CHANT	Pat & Mick PWL PWL(T) 10 (P)		

21	NEW	GET LUCKY	Jamonia Stewart Siren/Virgin SRN(T) 82 (E)
22	11	I SHOULD BE SO LUCKY	Nyle Martin PWL PWL(T) 8 (P)
23	NEW	PUSH BEAT	Capella Fast Globe (12) FGL 1 (A)
24	21	JUST A MIRAGE	Jellybean featuring Adelle Barthel Chrysalis JELLO 3 (C)
25	16	DOCTORIN' THE HOUSE	Colcord feat. Teza & The Plastic Population Ahead Of Our Time (12) -CCU(T) 1 (VKT)
26	18	TOGETHER FOREVER	Rick Astley RCA PB 41817 (12) -PT 41818 (1) (BMG)
27	22	GET OUT OF MY DREAMS,	Billy Ocean Jive BOS(T) 1 (BMG)
28	29	PUSH IT	Salt-n-Pepa Her/London FFR(X) 2 (F)
29	23	THAT'S THE WAY IT IS	Mel & Kim Supreme SUPE(T) 117 (E)

30	28	LOVEY DOVEY	Tony Terry Epic TONY (12) (C)
31	NEW	GOOD TIMES	Chic Atlantic/WEA AS 107(T) (W)
32	8	BEAT DIS	Master-on/Rhythm King/Music World (12) (VKT)
33	26	GOODGROOVE	Derrick B Music Of Life 7NOTE 12 (12) -NOTE 12 (1)
34	38	SHE'S MINE	Barrington Levy Time ATROZZ2 (J3)
35	NEW	STRONG ISLAND	J.V.C.F.O.R.C.E. 8 Boy/Hardcore/Westside (12) -HAKT 71 (A)
36	2	A LOVE SUPREME	4th + 8'Way/Island (12) BRW 90 (F)
37	11	NOBODY (CAN LOVE ME)	Timmy L In Cheek Criminal-BUST 61 (J3) (E)
38	25	Gimme HOPE JO'ANNA	Eddy Grant Ice ICE 78071 (12) -128701 (A)
39	4	GIVE IT TO ME	Boyz n the Bay Serious (7) OUS 10 (A)
40	24	DO THIS MY WAY	Kid 'n Play Cooltempo/Chrysalis COOL(X) 164 (C)
41	NEW	WALK IN THE NIGHT	Paul Hardcastle Chrysalis PAUL(X) 4 (C)
42	31	LET IT OFF	Bunior Ken/Karizma 4's Champion CHAMP(T) 64 (BMG)
43	3	PRIVATE PARTY	Wally Jump, Jr. & The Criminal Element A&M USA(T) 624 (F)
44	35	OO LA LA LA	Teena Marie Epic 6514237 (12) -6514238 (C)
45	42	THINKING ABOUT HIS BABY	Blue Zone Rockin' Horse/Arise RH(T) 115 (BMG)
46	NEW	WAM BAM	N.T. Gang Cooltempo/Chrysalis COOL(X) 163 (C)
47	NEW	ANYONE...	Smith & Mighty/J Jackson Three Stripe (12) -SAM 111 (VKS)
48	34	I'LL BET SHE'S GOT A BOYFRIEND	Shanice Wilson A&M USA(T) 625 (F)
49	NEW	LOVE DON'T GIVE NO REASON	Smokee Robinson ZB 41783 (12) -ZT 41784 (1) (BMG)
50	NEW	I WANT TO BE YOUR MAN	Roger Reprise/WEA W 8229 (T) (W)

TOP 10 ALBUMS

1	NEW	DISTANT THUNDER	Aswad Mango Island ILPS 9895/IC(T) 9895 (F)
2	1	HEARSAY	Alexander O'Neal Tabu 4509261/4509264 (C)
3	5	WILL DOWNING	Will Downing 4th + 8'way BRP(S) 18/BRCA(S) 18 (F)
4	6	MAKE IT LAST FOREVER	Keith Sweat Vintertainment/Elektro WX1 63/WX1 63C (W)
5	NEW	LIVE IN EUROPE	Tina Turner Capitol/EMI ESTD(T) CESTD 1 (E)
6	4	INTRODUCING THE HARDLINE ACCORDING TO	Tereza Trent D'Arby CBS 4509111/4509114 (C)
7	2	GIVE ME THE REASON	Luther Vandross Epic 4501341/4501344 (C)
8	NEW	WHAT UP DOG?	Was (Not Was) Fontana SFLP(S) SFLM(C) 4 (F)
9	NEW	HIP HOP AND RAPPING IN THE HOUSE	Various Stylus SMR8632/SMR832 (STY)
10	NEW	IN FULL EFFECT	Montrox 10/Virgin D1074/D1074 (E)

EVELYN 'CHAMPAGNE' KING
flirt

EMI

We make a song...
(and dance about it!)

ORDER NOW FROM EMI TELEPHONE SALES 01-848 9811

TOP 10 BUBBLERS

1	I JUST WANT TO LOVE YOU	Leroy Simmons Ariva AR1 72 (J3)
2	HEART OF STEEL	Peter Hunnigale Serious Vibes VS 008 (J3)
3	HOW LOW CAN YOU GO	Project Club Supreme SUPE(T) 125 (E)
4	ALL NITE PARTY	Fatback Start STS(X) 2 (A)
5	YES IT'S YOU/ROCK ME AGAIN...	Sweet Charles/Lyn Collins Urbani/Polydor URB(X) 15 (F)
6	SITTIN' ON THE DOCK OF THE BAY	Michael Bolton CBS 6513677 (12) -6513678 (1)
7	DINTY I	Kofi Ariva AR1 73 (J3)
8	I NEED SOMEBODY	CityBeat/B Bonquet CBETZ2C K Jenkins (12) -CBE 1222 (W)
9	I FOUND YOU	Don Deo/Wide 4th + 8'Way/Island (12) BRW 1 (F)
10	THE WINNER TAKES IT ALL	Sandra Edwards Boln (12) -BOLTS 112 (F)

PENTHOUSE 4
BUST THIS HOUSE DOWN
REMIXED BY FREDDY BASTONE. OUT NOW ON 7" AND 12"
ORDER NOW FROM EMI TELEPHONE SALES ON 01-848 9811

RIGHT, no imports, no albums, no diversions — let's try and break the back of the backlog of UK 12-inch reviews! **JACKSON 5** Want You Back (88 Remix) (Motown ZT 41914). **Phil**

Hending radically restructures their 1970 debut hit (the original is included, plus Never Can Say Goodbye). **JAMES BROWN** The Payback Mix (Urban URXB 17). **Coldcut**-created megamix of oldies by Mr. Brown and associates. **NARADA** Divine Emotions (Repulse W79677). **Narada Michael Walden** strides back in strong style. **MICK & PAT** Let's All Chant (PWL Records PWLT 10). **Stock**

Aiken-Waterson produced pop-oriented remake by **Capital Radio DJs Mick Brown & Pat Sharp**, in aid of the station's Help A London Child charity of **Michael Zagar's** 10 years old chunter. **ROB BASE & DJ E-Z**

ROCK IT Takes Two (CityBeat CBE 1224), import smash infectious jumpy rap duet based on **Lyn Collins'** Think (About It); **J.V.C.F.O.R.C.E.** Strong Island (Hardcore/B Boy Records HAKT 11), another import rap smash finally out here; **RICK CLARKE** I'll Meet You Along The Way (WA Records WAT 1), via Jet Star, superb gently joggling relaxed soulful swayer, not to be missed; **AL B. SURE!** Nite And Day (Warner Bros WB1927), lovely sweetly swaying drifter like **Lee John** singing **Janet Jackson's** Funny How Time Flies; **JOYCE SIMS** Walk Away (London LONX 176), tedious

pitfitter that fans will buy regardless for her typical plaintive tones. **THE W.O. BAND** Let's Have Some Fun (IZE Records MIC 2, via PRT), sneaky strong go-go-ish juggler with sampled **James Brown** punctuations; **GWEN**

GURTHIE Can't Love You Tonight (Warner Bros W79007), intriguing "There Ain't Nothin' Goin' On But AIDS And Herpes" warning (with a scratch from **James Brown's** Please, Please, Please — his 1956 debut, which at least is different from the usual samples); **AFRIKA**

BAMBAATAA & FAMILY Reckless (Fon Force Remix) (EMI 12EMXS 41), their pop hit, despite the supposed evidence of some dance charts, only really got club play in this remix, while **James Brown's** based hip hop Mind Body And Soul flip was the one that first aroused DJ interest. **TEENA MARIE** Ooo La La La (Epic 65 1423 6), soulfully squeaked sinuous tense slowie, now probably considered **Taja Sevelle**-like; **TAURUS BOYZ** featuring **Kevin Henry** You Are The One (Cooltemp COOLX 159), rather raw **D Train**-ish juddery striding thudder. **WELL RED** featuring

James Hamilton

C O L U M N

D.J. ZIRE M.F.S.B. (In Full Effect) (Virgin VST 1079), frantic chant 'n' scratch using **White Lines** bass and a bit of **For The Love Of Money**, neither really rap nor house but probably commercial. **LUTHER**

VANDROSS I Gave It Up When I Fell In Love (Epic LUTB 16), breezy centerer flipped with an oldies megamix by **Les Adams** which will help; **CAPELLA** Push The Beat Backhaus (Fast Globe 12FGL 1, via PRT), another samples filled blatant Pump Up The Volume copy; **MAC**

THORNHILL Who's Gonna Ease The Pressure (10 Records TENX 214), **Colonel Abrams**-ish nervily wriggling house hustler; **JULIAN JONAH** Jealousy & Lies (Cooltemp COOLX 157), nice languidly muddled subtle UK house centerer; **CLICK** (featuring **DJ Gold and Tony T**) Freq. Jam (Pure Records PURE 112), rather good jaunty house bubbler; **KOOL MOE DEE** Wild Wild West (Jive JIVET 167), **Cameo**-based rolling slinky rap; **RICHARD VALENTINE** Come Back Lower (Champion CHAMP 12-73), meandering **Ittcer** something like a male **Joey Sims**, here in only four of the import's seven mixes; **KECHIA**

JENKINS I Need Somebody (CityBeat CBE 1222), **Owen Guthrie/Loleita** Holyway-ish rambling New York "garage" shuffler; **TWIN-BEAT** Let's Pick Up The Pieces (And Make Some Music) (Big One (VBI)9), volume pumping; **Average**

White Band adaptation; **JEAN CARNE** Let Me Be The One (RCA PT41880), pleasant if not exactly grabbing wriggly jazz-soul loper (her album's sultry Heartache hit would have been far better); **DAVE COLLINS** Good Lovin' (G11 Records GT1 001T), **Ansil's**

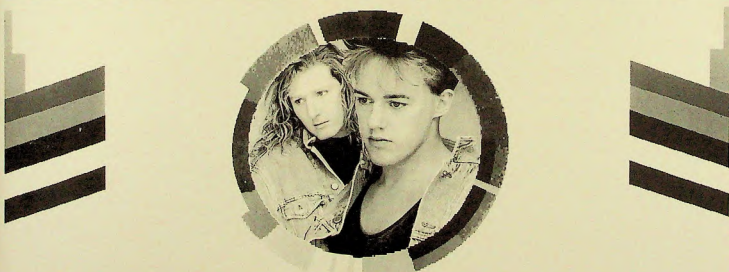
Double Barrel partner these days is a fine soul singer on a **Vandross**-ish wriggler; **T-CUT-F** House Reaction (Union Jack Mix) (10 Records TENX 226), busily remixed East Midlands house from **Mark Gamble** of **Krush's** other group; **The McKENZIES** Mealy Mouth (Ron Johnson Records Z-RON 18, via Rough Trade), busy bass bombed chugger scratched by **Derby DJ Graeme Park**, of **Groove** renown; **THE DEMON BOYZ** Northside (Music Of Life NOTE 13), **James Brown**-based simple rap pitfitter from North London; **RODNEY SAULSBERRY** Who Do You Love (Big Wave BWR 3T),

soulfully sung jolting swayer; **DEEPI** House Of Helmer (Kool Kat DEEP 1), trendy amalgam of Seventies disco and house; **SOHO** Piece Of You (Extended Arcade Remix) (Hedd Records HEDD1 13), ralling Hi-NRG house filler; **LOST IN BASS** Out On A Mission (Beatmaster Records BEATM 1712), mildly volume pumping sparse UK "house" centerer; **THE DTI** Keep This Frequency Clear (Premiere UK ERET 501, via PRT), clinched "jack-lick" track using a line from **Beat Dis**; **MAYDAY** Nude Photo '88 (Kool Kat KOOL T14), **Rhythm Is Rhythm's** classic frantic acid house instrumental in a new mix now credited to Detroit's **Transmat** label owning **Derrick** & **Santio's** pseudonym; **REESE & SANONIO** The Sound (Exclusive Motor City) (Kool Kat KOOL T15), remixed simple acid house instrumental, massive ground **Marsheyde** in its included original import mix; **COLIN FAVER/EDDIE RICHARDS** Westside Jocks (DJ International DJINT 2, via PRT), boss bombing house megamix, stronger than the official **JACKMASTER BLACK** DJ Mega Track A-side; **GANSTERS OF HOUSE** (There Was) Something Going On (SEI Records 12HTP 1), lean sinewy striding UK house with street warfare effects; **DYNAMIC 3** Feel Dynamic (Tuff Groove TUFF 002, via 01-737 3237), frantic UK rap using **James Brown's** Super Bad beat. That's not even as much as third of the pile!

THE LINKWREY BAD BAD BOY

7" 109 756

12" 609 756



ARISTA

ORDER NOW FROM BMG TELESales 021-500 5678

BMG
EURODISC LIMITED

EMI RECORDS (UK) LTD & THE PARLOPHONE LABEL,

WELCOME

EDDY GRANT AS A MAJOR INTERNATIONAL SIGNING.

EDDY GRANT
FILE UNDER ROCK



Eddy Grant
File Under Rock

The new album, compact disc and cassette
Includes the singles
Gimme Hope Jo'anna &
Harmless Piece of Fun

EDDY GRANT
FILE UNDER ROCK

File under
ROCK



By air mail
Par avion



Eddy Grant

Album PCS 7320 · Compact Disc CD PCS 7320 · Cassette TCPS 7320

Order from EMI · Telesales 01 848 9811



Castle clinches a classic collection

CASTLE COMMUNICATIONS has clinched a five-year deal to distribute the National Video Corporation (NVC) set through catalogue in the UK, Germany and Scandinavia.

The NVC catalogue includes a unique collection of major ballet and opera productions, recorded live by the corporation in some of the world's most prestigious opera houses.

Operas are featured from Glyndebourne, The Arena di Verona, La Scala Milan and The Royal Opera House, Covent Garden, and include such classics as Aida, Tosca and La Boheme. The featured singers include Kiri te Kanawa, Plácido Domingo and Jose Carreras.

Among the ballets in the NVC catalogue are performances from The Bolshoi, The Kirov and The Royal Ballet with titles including Sleeping Beauty, Giselle and The Nutcracker. NVC will continue to record new titles to add to the catalogue.

Commenting on the £75m deal, Castle chairman Terry Shand says: "The expansion of the sell through market has opened up a tremendous demand for top quality product in special interest areas like opera and ballet and we be-

lieve the NVC deal has given us the very best material available in these areas and a continuing stream of new titles.

"The catalogue will complement our other sell through material presently being launched and will make us a major player in the UK and European markets."

The NVC catalogue titles will have a retail price of £14.99.



PLACIDO DOMINGO and Kiri te Kanawa star in NVC's unique catalogue of major productions

Directors put stars in Limelight

BELINDA CARLISLE's next video is currently being directed by Limelight's Peter Care. Circle in The Sand is being shot on the rocky coast of California for the Virgin Records artist.

Other directors from the music video production house have been working on videos for Shakatak, The Cross, Brian Spence, Bourgeois Togg and new band Ellis Beggs and Howard.

Team directors Eden Diebel and Howard Myers have recently completed Dr Dr for Shakatak, a video which aims to recreate the Cotton Club-style mood and energy of the



BELINDA CARLISLE Circles In The Sand of California

Thirties. Diebel/Myers have also worked with Virgin Records on Heaven For Everyone, the Cross's new single. A studio-based video creating the illusion of people jumping off a cliff in relation has recently been completed for Bourgeois Togg's As The Worm Turns by Limelight director Nicho-

las Brandt in Los Angeles. Brandt will also be directing a video for Polydor Records' Brian Spence before returning to LA.

Steve Barron, who has just completed a third Storyteller for the Henson Organisation, is to direct Say A Prayer a video with RCA for new band Ellis Beggs and Howard.

The MUSIC promo work of director Derek Jarman is featured in a major retrospective of his film and video work at the ICA Cinema, London on May 13 and 14.

The retrospective covers the whole of Jarman's career including interviews, Super-8 films, a selection from his friends and influences and the music promos, which include work for Marianne Faithfull and the Pat Sharp Boys.

R E V I E W

WHITESNAKE: Trilogy. Picture Music International MVR 9900733. Running time: 27 minutes. Dealer price: £4.55. Comment: When it comes to solid, hot-blooded rock they don't come any harder than Whitesnake. These four tracks from the 1987 album are loosely linked together with out-takes of lead singer David Coverdale and his leading lady Tony Kilton bringing a laugh in between the steamy scenes of the videos. But although the tracks are supposed to show a blossoming

romance between the stars, all you really see is the wide graping and mouling each other for 20 minutes. Perhaps it's naive to expect any more from a heavy rock video and Trilogy does little but exploit the stereotype. The footage is expertly directed and the tunes themselves are foot-tippin' good, but little is left to the imagination.

Sales forecast: This is a guaranteed big seller and, like the 1987 album is likely to reach outside heavy rock circles.

NR

At Last! Due to public demand
SINGLE NOW AVAILABLE
The music from the British Airways TV ad

423 864-7



Giuseppe Verdi

NABUCCO
Chorus of the Hebrew Slaves
"Va pensiero"

AIDA
Triumphal Scene
"Gloria all'Egitto"

GIUSEPPE SINOPOLI

Order from PolyGram.
Tel: 01-590 6044

MUSIC VIDEO

	Description (Tracks)	Timings	Recommended Retail Price
1 3	HEART: If Looks Could Kill Compilation (7 tracks)/55min/£9.99		PMI MVR 99 0075 3
2 2	WET WET WET: The Video Singles Compilation (5 tracks)/25min/£9.99		Channel 5 CVF 05662
3 15	NOW THAT'S WHAT I CALL... II Compilation (14 tracks)/58min/£11.99		PMI/Virgin MV NW11
4 5	TERENCE TRENT D'ARBY: Introducing The... Live (13 tracks)/60min/£9.99		CBS/Fox S424 50
5 3	THE WHO: Who's Better Who's Best Compilation (17 tracks)/1hr/£9.99		Channel 5 CVF 05562
6 5	DEPECHE MODE: Strange Compilation (5 tracks)/30 min/£7.99		Virgin VVC 748
7 6	OMD: The Best Of OMD Compilation (17 tracks)/57min/£9.99		Virgin VVO 244
8 13	BILLY OCEAN: Tear Down These Hits Compilation (8 tracks)/33min/£9.99		Virgin VVO 313
9 7	CLIFF RICHARD: Always Guaranteed Compilation (4 tracks)/18min/£6.99		PMI MVS 99 0074 3
10 9	BILLY IDOL: More Vital Idol Compilation (17 tracks)/45min/£9.99		Chrysalis CHS 5012
11 8	ALEXANDER O'NEAL: Voice On... Compilation (6 tracks)/25min/£9.99		CBS/Fox S394 50
12	BON JOVI: Slippery When Wet Compilation (15 tracks)/£9.99		Channel 5 CVF 04002
13 16	IRON MAIDEN: 12 Wasted Years Compilation (17 tracks)/30min/£11.99		PMI MVN 99 118 2
14 12	MICHAEL JACKSON: Making Thriller Compilation (1hr)/£9.99		Vestron MA 11000
15 11	EURHYTHMICS: Live Compilation (15 tracks)/1hr 30min/£14.99		PolyGram Music Video O80 223 3
16	GENESIS: Visible Touch Compilation (40min)/£9.99		Virgin VVO 204
17	DIRE STRAITS: Alchemy Live Live (10 tracks)/1hr 20min/£9.99		Channel 5 CVF 020 22
18	THE STRANGLERS: Video Collection Compilation (58min)/£9.99		PMI MVP 99 1027 2
19	ELVIS PRESLEY: '56 - In The... Compilation (20 tracks)/1hr/£9.99		Virgin VVO 238
20	LIONEL RICHE: The Outrageous... Live (8 tracks)/1hr/£9.99		Video Collection VC 4041

Compiled by Gallup for Music Week © 1988

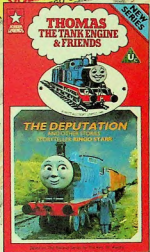
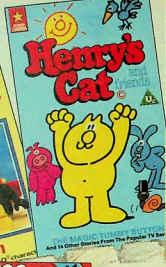
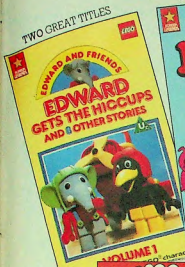
TWO GREAT TITLES

FOUR GREAT TITLES

FOUR GREAT TITLES

ALSO 'CLASSIC FAIRY TALES'

TWO GREAT TITLES



THOMAS THE TANK ENGINE & FRIENDS

THREE GREAT TITLES



TRACK DOWN THE BEST IN CHILDREN'S VIDEO



ONLY £6.99

Screen Legends
A division of
Pickwick Group plc

Order Now From:

Pickwick Video 01-200 7000

Lightning Distribution 01-965 9292

Terry Blood Distribution (0782) 566599/11/56/22

S.Gold & Sons 01-558 7133

K-tel breaks into sell through set

TV MUSIC marketing pioneer K-tel International is moving into the sell through video field.

K-tel, which has more than 16 years' experience in the TV marketing of music, launched its new video business on March 14 with a range of four motoring titles under the 'Front Runner' banner.

"With the enormous growth now taking place in sell through video, it's a natural area to benefit from a strong and experienced marketing initiative. We're very confident that K-tel will soon become a major force in sell through video," says general manager Steve Deasey.

Television marketing for the Front Runner range began on March 16 with a two-week campaign on Yorkshire television as a prelude to a national roll-out. The four new titles are Car Wars, a compilation of over 130 crashes

and smashes from top professional motorsport, Supertrucks, Challenge and Ticket To Ride, a driver's eye view of motor racing featuring footage from vehicle-mounted cameras, Supertrucks and Challenge feature highlights of the 1987 European Truck Racing Championship and recent Paris to Dakar rallies.

In addition to this debut range, K-tel says that it is rapidly acquiring many other titles for its sell through video catalogue, with the emphasis on titles with wide appeal which would benefit from its "high profile marketing strategy."

The company also recently signed a production and distribution deal for Screen Entertainment's sell through catalogue.

The K-tel Front Runner range has a dealer price of £6.95.



SCENES FROM Bowie's Glass Spider tour

Bowie's Spiders crawl out

HIGHLIGHTS OF David Bowie's elaborate 1987 Glass Spider Tour are to be released as a sell through video by Video Collection International.

The tour, described as "a multi-million pound extravaganza pack-

ed with avant-garde choreography featuring the most spectacular light and stage show imaginable", saw Bowie playing to audiences of over 27m in 100 shows.

The video has a recommended retail price of £9.99.

TOMY and MSD work together on Sylvanian

TOMY UK and MSD Video have resolved their legal dispute over the presentation of the DIC Sylvanian Family video series.

Both parties are now working together to distribute and promote the series after the disagreement over packaging and the use of the Sylvanian Family trademark.

Sylvanian Family was unanimously voted Toy Of The Year of the recent Earl Court Toy Fair and TOMY UK say it has an active programme for promotional support for the award-winning toy range.

Another Sylvanian Family title is available from Video Collection and the series is currently the subject of an on-pack offer from Persl.

Video Gems goes for Gold with Animalympics

VIDEO GEMS, the specialist sell through video company, has acquired the rights to the animated full length feature Animalympics. The deal was struck at the recent American Film Market (AFM) and the company's chief executive, Mo Claridge, says that the company intends to release the film in June, to capitalise on the interest that will be then building up in this year's Olympic Games in Seoul.

Claridge says that the acquisition of the film, which tells of an Olympic Games in which animals are the competitors, is "a major coup for the company," and that the deal was done in the face of fierce competition from many other companies.

THE SUCCESS of Billy Idol's sell through More Vital Idol regular has spawned "sizeable regular orders" for Pickwick Video's non-music titles.

Pickwick says that a number of independent outlets who initially opened accounts purely to order the Billy Idol release have gone on to order more titles from the Screen Legends range such as feature films, sports and children's titles.

"This situation seems to suggest that many more independent record retailers would find it profitable to begin stocking non-music sell through titles," says Pickwick.

The More Vital Idol release, from Chrysalis Video, topped in-store charts for both Virgin and HMV shops.



Murphy promotes Murphy

CIC's POLICY of using product in one area of its business to promote other releases has again paid dividends. Last autumn's sell through product of the first Beverly Hills Cop film, released at £9.99 rrp, did well and was boosted by the rental release of Eddie Murphy's Golden Child, and the theatrical release of Beverly Hills Cop II.

Now the company has launched the second adventure of Axel Foley onto the rental market with an early, but highly-rated Murphy comedy, Trading Places, being part of CIC's latest sell through batch.

Other titles include Steve Martin's The Jerk, and all are dealer priced at £6.95 for £9.99 rrp.

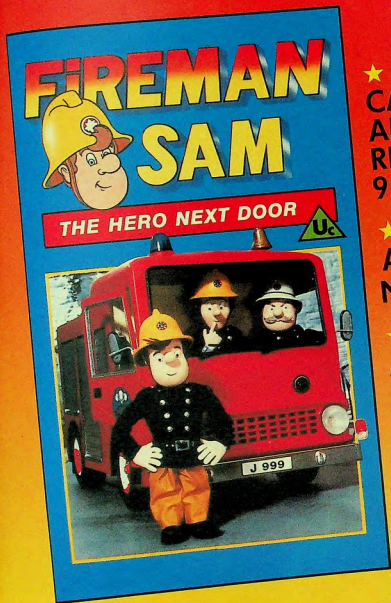


EDDIE MURPHY: Success in one video has knock-on effect for other product



A NEW BESTSELLER

A NEW MEMBER OF THE BBC VIDEO FAMILY OF BESTSELLERS HAS ARRIVED
FIREMAN SAM – THE HERO NEXT DOOR



- ★ MAJOR PROMOTION CAMPAIGN WITH ADVERTISING REACHING AN ESTIMATED 9 MILLION READERS
- ★ EXTENSIVE PUBLICITY AIMED AT TELEVISION, NATIONAL/LOCAL RADIO
- ★ EXTENSIVE PUBLICITY AIMED AT NATIONAL/LOCAL PRESS

Dealer Price: **£5.55** R.R.P. **£7.99**

Cat. No. **BBCV 4101**

**BBC
VIDEO**

Order from MGM/UA Home Video Hotline on 01-439 6322 or direct from your MGM/UA Home Video representative.

It's war as RCA Video takes on major movies

THREE CLASSIC war films have been released as sell through titles by RCA/Columbia Pictures Video UK.

Peter O'Toole and Omar Sharif turn in impressive performances in *Night Of The Generals*, described as "an exciting big budget military thriller set in World War II". A lengthy (138 minutes) feature film, the plot unfolds in Warsaw, 1942, when a prostitute — who is also a German agent — is brutally murdered. The hunt for her killer leads across Europe to Paris and a succession of even more violent deaths. Anzio stars Robert Mitchum as

an American news correspondent covering one of the fiercest campaigns of World War II. The action starts in 1944 when British and American troops land in Anzio to find the Germans ready and waiting with heavily fortified defences.

A love affair between a battle-weary US major and a Belgian aristocrat's wife is the unlikely plot pivot of *Castle Keep*, the third RCA/Columbia war classic release. The film stars Burt Lancaster and runs for 111 minutes.

All three films were released on March 25 with a dealer price of £12.30.

Big kick for soccer fans

SOCCER enthusiasts can bask in 53 minutes of the game's greatest moments thanks to the latest sporting sell through release from Channel 5.

Soccer — The Game Of The Century includes a complete history of the World Cup, with excerpts from 11 tournaments, and clips of Pele, Beckenbauer and Cruyff in all their goal-scoring glory. The video, which also features all six goals from England's victorious final match in the 1966

World Cup competition, has a dealer price of £6.95.

Channel 5's *March* release package is led by three star-studded feature films. Robert De Niro, Jack Nicholson, Robert Mitchum and Tony Curtis all star in *The Last Tycoon*, a lavish adaptation of F. Scott Fitzgerald's unfinished novel. Moses, with Burt Lancaster in the title role, and Nairobi, a story about a former military man hired to wipe out a band of ruthless poachers.

SELL THROUGH

(NON-MUSIC VIDEO TITLES)

TITLE (LABEL) RETAIL PRICE	Catalogue Number
1 (1) WATCH WITH MOTHER (BBC/Screen Legends) £7.99	BBCV 4091
2 (2) CHILDREN'S TV FAVOURITES (MSD) £7.99	V9047
3 (7) JANE FONDA'S NEW WORKOUT (Video Collection) £8.99	LR 2218
4 (4) LIZZIE WEBB'S BODY PROGRAMME (Video Gems) £7.99	R1137
5 (16) CAR WARS (Front Runner) £9.99	8503
6 (7) EDDIE MURPHY — DELIRIOUS (Screen Legends) £9.99	VHR 2162
7 (10) THUNDERBIRDS: VOL 8 (Video Gems) £7.99	CF 04382
8 (6) STAR TREK: EPISODES 12 & 13 (CIC/Screen Legends) £9.99	VHR 2256
9 (18) POSTMAN PAT 1 (ABB/C/Screen Legends) £7.99	BBCV 4028
10 (13) JANE FONDA'S LOW IMPACT AEROBIC WORKOUT (Video Collection) £8.99	LR 2234
11 (—) FAWLY TOWERS: THE KIPPER AND THE CORPSE (BBC/Screen Legends) £9.99	BBCV 7030
12 (11) 101 GREAT GOALS (BBC/Screen Legends) £9.99	BBCV 4092
13 (—) WAY OF THE DRAGON (Rank/Screen Legends) £9.99	0072
14 (—) FIST OF FURY (Rank/Screen Legends) £9.99	0071
15 (—) THE OFFICIAL HISTORY OF LIVERPOOL FC (BBC/Screen Legends) £9.99	BBCV 4078
16 (7) BILLY CONNOLLY — BILLY AND ALBERT (Virgin) £9.99	VVD 258
17 (—) GAME OF DEATH (Rank/Screen Legends) £9.99	0073
18 (—) SPEARHEAD FROM SPACE (BBC/Screen Legends) £9.99	BBCV 4107
19 (19) FIREMAN SAM: THE HERO NEXT DOOR (BBC/Screen Legends) £9.99	BBCV 4101
20 (9) THOMAS THE TANK ENGINE: THE DEPUTATION (Screen Legends) £6.99	5014 861 100 323

Compiled by Gallup for Music Week © 1987

PICKWICK PAPERS: two-part leading the BBC's latest varied and diverse range on sell through

BBC puts chuff-chuffs back on line

MICHAEL Palin and the late Sir John Bejeman are the presenters of two of the BBC's latest railway videos, to be released this month.

Palin presents *Great Railways: Confessions Of A Transpotter* while Sir John narrates the 47-

minute sell through product *Metroland*.

Two other railway videos, *Steam Days II* and *Great Railways: Flying Scotsman*, are also due for release, together with *Sign Language: A Beginner's Guide*. All five titles have a dealer price of £6.95.

These new products follow a batch of March releases by the BBC which covered subjects as diverse as classic dramas in *Silas Marner* and the two-part *Pickwick Papers* to wildlife in *Squirrel*. On My

Shoulder And Brocksides.

March also saw the release of the four-volume documentary *The Secret War* which tells the story of the back-room war fought between allied scientists and their German counterparts during World War II.

The acclaimed series, shown on BBC TV in 1977, includes a top secret German film showing their weapons and systems and rare archive film of scientists at the heart of the war effort.

Crossroads—the soap's final wash

APRIL 4 sees the screening of the last episode of long-running Midlands soap opera *Crossroads*, which has been on our screens for 23 years.

To commemorate the programme, Central Video is releasing a 60 minute souvenir video tape for fans which features three of the best known episodes, *The Wedding*, *The Fire* and *Meg's Farewell*.

This tape is the lead title in a package of releases which also includes material from *Auf Wiedersehen Pet* and *The Country Diary of an Edwardian Lady*, among others. All the product has an rrp of £9.99 and a dealer price of £6.95.

● A BEHIND-the-scenes look at Frank Sinatra's musical collaboration with Quincy Jones is provided in a new documentary release by MGM/UA Home Video.

Frank Sinatra — *Portrait Of A Legend* was one of five new titles released on the sell-through market by MGM/UA in March.

The all-action World War II adventure *Where Eagles Dare*, *Bandwagon*, and *Kismet* shared the March 22 release date, all with a suggested retail price of £9.99.

MGM/UA Home Video has also released *Droopy*, an hour-long collection of seven animated adventures.

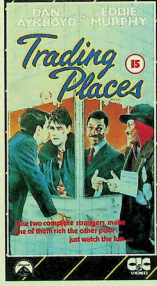
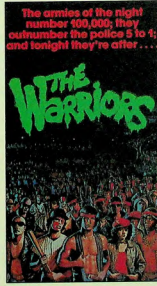
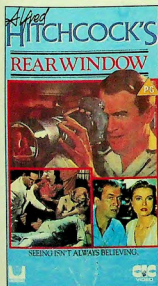
TOUGH TO BEAT!

(at £9.99)

THE WARRIORS



Great films from the Hollywood Studios of Paramount and Universal.



Videos at the right price. £9.99 each, yours for keeps. 

Music video: the class of '87

Music video market share 1987

Company	Percentage
PMI	28.9
Virgin	20.6
Channel 5	19.5
CBS	7.6
The Video Collection	5.1
A&M	2.5
RCA/Columbia	2.5
WEA Music	2.1
Warner Home Video	1.9
Vestron	1.7
MGM/UA	1.7
PolyGram Music Video	1.4
Wienerworld	1.0
Others	3.5

(Compiled from the Gallup weekly chart placings)

Number of weeks in the top 30 music video chart



U2	Under A Blood Red Sky	Virgin	49
Kate Bush	The Whole Story	PMI	46
Dire Straits	Alchemy Live	Channel 5	46
Queen	We Will Rock You	Video Collection	39
Status Quo	Rocking Through The Years	Channel 5	37
Queen	Live In Budapest	PMI	35
Bon Jovi	Breakout	Channel 5	35
Queen	Greatest Flix	PMI	33
Iron Maiden	Live After Death	PMI	32
Madonna	The Virgin Tour	WEA Music	31
Pet Shop Boys	Television	PMI	31
Level 42	Live At Wembley	Channel 5	29
Five Star	Luxury Of Life	PMI	28
Ozzy Osbourne	Ultimate Ozzy	Virgin	23
Led Zeppelin	The Song Remains ...	WHV	22
Whitney Houston	No 1 Video Hits	RCA/Columbia	22
Dire Straits	Brothers In Arms	Channel 5	22
Now 9	Various	Virgin-PMI	21

THE PUNDITS all agree that 1987 was the year music video came of age as a sell through product. While momentum was slow to pick up during the first part of the year, by the autumn and the run-up to Christmas most distributors were reporting rises in sales of several hundred per cent over the same period of 1986.

This is therefore an appropriate time for *MW* to publish a market share listing based on the titles that were placed in the Gallup Top 30 music video chart during last year.

To any close observer of the industry, the fact that Picture Music International, Virgin and Channel 5 were clearly ahead of the pack will come as no surprise. These are the three companies which have specialised in music video and released titles regularly and in volume throughout 1987.

However, each possessed one major artist whose sell through success made a major contribution to the label's success. PMI had Kate Bush, whose *The Whole Story* dominated the chart during the middle of the year. U2's *Under A Blood Red Sky* went one better for Virgin. Already in the chart at the start of 1987, it was still there at the top as the year ended. In its

turn, Channel 5 benefited from the popularity of Dire Straits, whose video *Alchemy Live* mirrored the success of the band's records.

While a few artists dominated the music video market, there were no less than 153 titles in the chart during the year and more than 20 labels were represented. The artists with most releases in the Top 30 were Queen, whose 10 titles included the three volumes of *Magical Years* as well as "best of" collections and live concert recordings from Hungary and Brazil. Perhaps surprisingly, the runner-up was Elvis Presley whose seven releases, taken from concert films and TV specials, were handled by four separate labels, Virgin, MGM/UA, Vestron and Channel 5.

The listings of artists who headed the music video chart and those who spent most weeks in the charts suggest that it is "album artists" in the mainstream rock area who sell best on video. Kate Bush, Queen, Dire Straits and U2 are the prime examples. Nevertheless, 1987 showed healthy sales for heavy metal (Bon Jovi, Iron Maiden) and for singles-based artists like Five Star and Pet Shop Boys. With an accelerating trend of releasing current videos for teenage-orientated artists (such as the current *Wet Wet Wet* compilation) the year-end charts for 1988 may well show music video sales much more close to the record charts in terms of artist popularity.

Number of weeks at number one



U2	Under A Blood Red Sky	Virgin	12
Kate Bush	The Whole Story	PMI	10
Level 42	Live At Wembley	Channel 5	5
George Michael	I Want Your Sex	CBS	5
Now 10	Various	PMI	4
Kiss	Exposed	PolyGram Music Video	3
The Mission	Crusade	Channel 5	2
UB40	Best Of UB40	Virgin	2
Genesis	Visible Touch	Virgin	1
Marillion	Live From Loreley	PMI	1
Mel & Kim	FLM	Wienerworld	1
Now 9	Various	Virgin-PMI	1
UB40	CCCP The Video Mix	Virgin	1
Wham!	The Final	CBS/Fox	1

THE TIP OF THE ICEBERG



**TALKING HEADS
STORYTELLING GIANT**

51 Minutes \$9.99 MYP 99 062 J
The An: An actor's journey. Once In A Lifetime,
Bearing Down The House, And She Was, Road To Nowhere



**KATE BUSH
THE WHOLE STORY**

55 Minutes \$9.99 MYP 99 042 J
The top selling greatest hits compilation
including the disco track 'The Big Sky'



**WHITESNAKE
TRILOGY**

77 Minutes \$8.99 MVS 99 001 J 3
The An: Still Of The Night, Hear I Go Again,
Is This Love, Give Me All Your Love and not takes



**IRON MAIDEN
12 WASTED YEARS**

90 Minutes \$11.99 MVS 99 032 J
Interviews and live footage from Maiden's
concerts in 1973 through to their
last released world tour



HEART

IF LOOKS COULD KILL
48 Minutes \$6.99 MYS 99 003 J
Including: These Dreams, Never, Nothing At All,
Ain't, Who Will You Be In, There's The Girl



TINA TURNER

BREAK EVERY RULE
60 Minutes \$2.99 MYP 99 048 J
Live material from 'Break Every Rule'
plus other classics



CLIFF RICHARD

ALWAYS GUARANTEED
17 Minutes \$8.99 MVS 99 004 J
The An: single: My Penny Out, Some People,
Remember Me, Two Hearts



**PET SHOP BOYS
TELEVISION**

30 Minutes \$6.99 MYB 99 005 J 2
Opportunities (Let's Make Love of Money),
Real Bad Girls, Love Comes Quickly,
Sabrina, Fantasy



**QUEEN
MAGIC YEARS VOLUME 1***

60 Minutes \$9.99 MYP 99 054 J



**QUEEN
MAGIC YEARS VOLUME 2***

60 Minutes \$9.99 MYP 99 055 J



**QUEEN
MAGIC YEARS VOLUME 3***

60 Minutes \$9.99 MYP 99 056 J



**MARILLION
LIVE FROM LORELEY**

87 Minutes \$11.99 MYN 99 053 J 2
Filmed in the Summer of '87 and featuring
Marillion's most popular live material

*Queen's amazing 16 year career captured on 3 classic videos including interviews with celebrity fans, memorable live concerts
and recording footage shot in the studio

All 3 available as a special presentation based on MYB 99 057 J \$29.99



ASK FOR THE NEW PMI CATALOGUE - THE STRONGEST IN THE INDUSTRY





CHILDREN'S VIEWING preferences aren't fickle and stock almost always sells eventually

DON'T FORGET the proven successes — BBC's *Watch With Mother* and *Beebots* tend to appeal to some very big kids

chool's out, video's in

Easter is a boom time for new children's video releases due to the surge in demand at holiday time. Rosie Horie looks at what's on offer

WHATEVER FIELD of interest has first drawn a retailer to the idea of stocking sell through video, whether it be music, video to record retailers, instructional DIY tapes to DIY stores, or sports programming to sports goods shops, they all seem to have one thing in common. Having once dipped or toe in the water, the next area of expansion is almost always children's tapes.

A glance at the selection available in outlets ranging from the Virgin Megastore to branches of Texas Homecare shows such programming soon becomes a substantial part of the stock.

In previous articles we have gone into some of the reasons why: how a video tape has a high perceived value as a gift, a child's facility for almost unlimited repeat viewing of a favourite; and parents' willingness to buy something which ensures prolonged peace of mind and quiet. The product also has a long shelf-life (children's viewing preferences aren't as fickle as those of the average record buyer for example) and so stock almost always sells eventually.

Nevertheless, a flow of new product is important to stimulate demand and satisfy regular custom-

ers. The video sell through industry is cyclical in a similar way to the music business, with a peak in the Christmas period, and another, albeit smaller, in the spring. Add to that the boom in demand for children's product around any school holiday time, and it's easy to see why this time of the year is one of the big periods for new product releases.

All the specialist sell through companies have major new children's releases around Easter, as well as one or two of the major video distributors to whom sell through is normally much less important than their rental business.

Walt Disney is a name synonymous with children's viewing and the company has done well with its previous releases, despite the fact that many have been priced over £10. There is now a series of five new Disney cartoon releases with a retail price of £9.99 — classics with self-explanatory titles like *Here's Goofy*, all of which will sell very so, and should continue to do so.

There are also a number of titles being promoted in unusual ways. Video Collection currently has an offer on around 18m Persil packs for an animated characters series called *The Sylvanian Family*. As this is mail order there won't be any direct benefit for dealers, but all publicity is good publicity, and this should promote not only Video Collection's tape, but the one already out on MSD and a second that they've just rush released.

While we're mentioning grocery promotions, one of the big boys, CBS/Fox, is putting a lot of clout behind its *Ewok* and *Droid* releases. Both these series are animated spin-offs from *Star Wars*, and as TV screenings have increased their popularity. Now they're to be promoted on a major packaged food product that's a household name with a specially prepared 30-minute short episode and trailer tape. This is being offered at

£1.99 plus p&p, and should stimulate demand for the full-length tapes.

Other recent TV ads have featured both the toys and videos of a new bunch of characters, *The Visionaries*. Video Gems has the video rights to this product, and is already doing well with the first tape. As the toy promotion really gets into its swing sales should increase even more.

Another toy newcomer being heavily promoted is *Headmasters*, the latest incarnation of those seemingly ever-popular robot/machines *The Transformers*. While Video Gems had some of the early product plus *Transformers — The Movie* (one of last year's big Christmas hits), MSD has the later material and has just released *Transformers: Headmasters*.

Merchandising-led releases are becoming monotonously regular, albeit successful. But one is a little different. *A.L.F. (Alien Life Form)* is a very friendly invader from outer space who's endeared himself to viewers countrywide on children's television and can now be seen on video courtesy of Video Collection.

Few sell through companies can really afford extensive promotional campaigns, so it's probably not surprising that those promoted by other industries too, such as toy companies, are often the most popular videos with kids.

Later this year, probably during the peak autumn period, MSD Video will be releasing *Action Force — The Movie*, which is bound to be one of the Christmas hits. Prior to that the company has a May release entitled *Arise, Sergeant, Arise*, which introduces the new character into the *Action Force* series which has already done well for the company. The toys have been around a long time, but recent re-promotion has helped the videos a lot.

One other factor often has an effect on sales — the cinema. If children's product on a general release there's an inevitable re-

surge of interest in the characters involved. Thus with Easter's showing of the latest *Care Bears* movie, all the companies with sell through product should notice an increase in demand. *Vestron*, *Virgin* and *MSD* all have or will have product out imminently — well worth stocking if the film's at your local cinema.

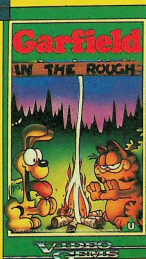
Care Bears generally appeal to girls rather than boys. The same is true of the evergreen favourite *My Little Pony*, a toy owned by that seems to be almost every child in the country. Again the product is scattered across many companies, but there's a new release up and coming from MSD Tempo called *My Little Pony And Friends* which not only features the equine favourites but also some mates of theirs, *GloFriends*, *Moondreamers* and *Charmkins*. This will do well, especially with younger customers.

In fact, this Easter sees the release of product for every age group of children. The BBC has just put out a whole range of tapes for the very small, ranging from little ones' favourite *Fireman Sam* to the compilation *Beebots*. My sees another *Fireman Sam* tape — and if this character can do half as well as *Postman Pat* has done with the same age group, they'll be delighted. Also look out for *FilmFair's Simon In The Land Of Chalk Drawings*.

EXPECT INTEREST in the *Care Bears* videos — the movie is out on cinema release — and *The Sylvanian Family* — out on Persil

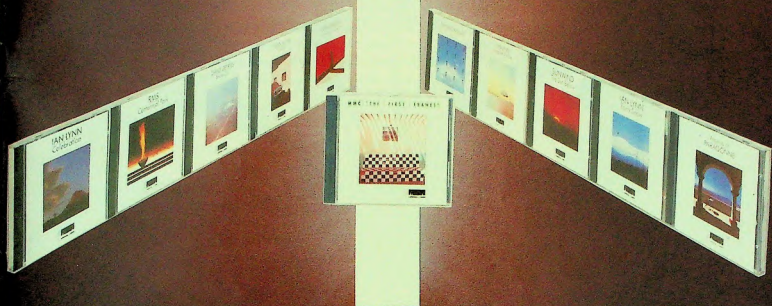


BEING THE BEST IS CHILDS PLAY!



VIDEO GEMMS

MMC



10 REASONS FOR LISTENING TO MMC RECORDINGS

1. "Music of the highest quality and superb musicianship" Q magazine
2. Ten releases ranging from blues to new instrumental music
3. All albums released on CD and Cassette available now.
4. **MMC: The First Frames**, a mid-price CD and Cassette sampler to really get to know us.
5. A competition to win a HITACHI Opus II music centre.
6. A **FREE** 12 page colour catalogue, plus information on further releases
7. Superb musicianship by some of the world's finest musicians.
8. A commitment to melody, composition and talent.
9. MMC offers superior sound quality and distinctive packaging.
10. MMC takes the listener beyond the confines of commercial popular music into broader areas of vocal and instrumental composition.

ORDER NOW FROM EMI TELEPHONE SALES 01-848 9811

TITLES NOW AVAILABLE ON CASSETTE & COMPACT DISC

"THE FIRST FRAMES" Various Artists - "20TH CENTURY BLUES" C20th Blues - "FORGOTTEN SUMMER" Ian Lynn - "CENTENNIAL PARK" RMS - "THE SUN BELOW" Sunwind
"BACK AGAINST THE WALL" Herbie Armstrong - "LARKSPUR" John Allair - "EARLY SNOW" Ian Lynn - "SECRET CITY" David Defries - "ASPECTS OF..." Paragonne
"CELEBRATION" Ian Lynn

music for a new age



Distributed by EMI Records Ltd.

EMI

CARDIACS



NEW ALBUM & CD

'A Little Man And A House And The Whole World Windo

(CD has 5 extra tracks not available on Album - ALPHCD007, Album ALPHLP007)

INCLUDES THE HIT SINGLE

'Is This The Life'

(Available in 7" & three track 12" - ALPH008SP & ALPH008T)

also available

'The Seaside' (cassette Album - ALPH001)

'Seaside Treats' (4 track 12" - ALPH002)

'Big Ship' (mini Album - ALPH004)

'There's Too Many Irons In The Fire' (3 track 12" - ALPH006)

ALL AVAILABLE THROUGH PINNACLE - PHONE 0689 73

MARKETPLACE

MERCHANDISING



BOY
AT
ITZNS

IN ADDITION TO OUR EXCITING RANGE OF T-SHIRTS AND ACCESSORIES, THE EXTENSIVE RANGE OF BOY T-SHIRTS AND CAPS IS NOW AVAILABLE DIRECT FROM US. For more information contact: FANS WHOLESALE, Unit 1, 51 Colthorpe St., London WC1E 6BH. Tel: 837 8202

LICENSED T-SHIRTS

POP — CHARACTER — FASHION

Choose from the largest range of Official T-Shirts in the U.K. Available from Europe's leading trade suppliers.

Outer Limits

20 Kings Street, London W1
Tel: 01-439 2306/01-734 4101
Telex: 267674 OUTER G

DISPLAY MERCHANDISING



SPONG RETAIL SYSTEMS

formed from the merger of

NORANK AND MURRELL'S

now offering the combined extensive range of specialised standard products for storage and display in audio and video shops

As used by *Virgin*

Please visit our showroom — one mile from Junction 22, M25

FOR STOCK ITEMS CONTACT: **HEAD OFFICE AND SALES**
FIELD ROAD, MILDENHALL, SUFFOLK IP28 7AR
TELEPHONE 0638 713011

FOR PRODUCED TO ORDER ITEMS CONTACT: **DESIGN CENTRE AND SHOWROOM**
WELLINGTON ROAD, LONDON COLNEY
HERTFORDSHIRE AL2 1EZ
TELEPHONE 0727 22018

(A MEMBER OF SPONG HOLDINGS PLC GROUP)

APPOINTMENTS

Management Trainees

EMI Records (UK)

EMI Records (UK) is the UK operating company of EMI Music Worldwide, comprising businesses operating globally in 35 countries. The UK company is involved in acquiring and developing artists for repertoire sales both nationally and internationally and is a market leader in this field.


We now have challenging career opportunities for two young, ambitious graduates (22-26) wishing to acquire a thorough grounding in general business and management techniques. Our programme will take you through the key divisions of the company and will leave you equipped to chart an exciting career path within the organisation.

Ideally you will possess a Business Studies degree, combined with experienced gained in a commercial working environment, and, as you will occupy highly visible roles your communication skills must be impeccable. Problem-solving must be your forte together with an insatiable appetite for music!

Besides an attractive salary and a range of large company benefits, we offer a dynamic, friendly yet professional working environment.

Interested? Then please write with full CV (in current photograph would be useful) to:

Barbara K. Rotterova
Senior Personnel Officer
EMI Records (UK)
20 Manchester Square
London W1A 1ES



A THORN EMI company

Stage 3 Promotions

SPECIALIST SUPPLIERS OF SCREENPRINTED PRODUCTS, BUSINESS GIFTS AND PROMOTIONAL AND ADVERTISING ITEMS

If you are interested in any promotional garment or product — just ask us, we'll tell you if it can be done. (Large or small orders equally welcome). E.g. POLO, T AND SWEAT SHIRTS, HATS, MUGS, PENS, STICKERS, Patches, Badges, Pennants, Suntags, P.O.S., Promotional items, Advertising incentives and Business Gifts. Printed and Personalised to your specification.

Please ring
TONY HICKMAN ON 0608 737831

at write to
STAGE THREE PROMOTIONS
Wheelwrights, Hook Norton, Banbury, Oxon OX15 5NT

OFFICE SPACE

OFFICE TO RENT
Marylebone NW1
1st floor
250 SQ FT

Call
Guy Holmes at
Gut Reaction
Promotions
on
706-2402

DISCS

G.R.S. DISTRIBUTION
3 CHEPSTOW STREET
MANCHESTER M1 5EN
TEL: 061-236 5368-9

1000's OF DELETIONS/
OVERSTOCKS, MID AND
FULL PRICE ALBUMS

Write or call NOW for our
latest list

DISCS



OLDIES UNLIMITED
(DEPT Y1) Dukes Way,
St Georges, TELFORD,
Shrops TF2 9QH, U.K.
Tel: TELFORD (0952)
616911.
Telex: 39493 Oldies G.
Fax: 61224.

For the Widest selection of back catalogue 7" + 12" singles, turn to Oldies Unlimited. We can offer you any quantity of such singles. Our lists are constantly updated and sent out automatically to our customers.

We also offer our Oldie Records Racking Service, where we leave a selection of Oldie singles at your premises on sale or return.

Contact us to get more details of the many services Oldies can offer.

MARKETING AND PROMOTION OFFICER

We are an International Record Company specialising in the production and marketing of classical music, and are seeking someone with a good experience in marketing and promotional strategy.

The successful candidate will be expected to play an important role in the conception of the promotional tools necessary to market our products, as well as our artists in general, and will have to work closely with creative services inside and outside the company.

Therefore, a sound commercial background and ability is essential together with a good understanding of the classical record business. (Knowledge of French or German might be useful).

In return, we can offer a stimulating environment and job satisfaction, together with attractive salary and benefits which include LV's, 5 weeks holiday, pension scheme, Xmas bonus.

Please submit a full CV in the first instance to Sally Vild, Decca International, 1 Rockley Road, W14 0DL.



CLASSIFIED ADVERTISEMENT RATES

MUSIC WEEK Classified Advertisement rates at £9.00 per single column centimetre + VAT. Recruitment £12 per single column centimetre + VAT. Spot red — prices available on request.

Box number charge £4.00, 6 insertions 10d, 13 insertions 15p, 1 year 20p. All advertisements are sold by the single column centimetre, minimum size 3cms. Airwork Thursday 9pm, 9 days before issue publication date. Advertisements can be submitted as flat artwork or typed copy for typesetting. PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT Further information contact: Judith Rivers. Tel: 01-387 0611 Ext. 255 — Greater London House, Hampstead Road, London NW1

MUSIC WEEK cannot be held responsible for claims arising out of advertising on the classified pages.

The Wholesaler

RECORDS...CASSETTES...COMPACT DISCS
TOP 100...K-TEL-STAR...BIG DISCOUNTS...
LARGE BACK CATALOGUE...RARITIES...
OVERSTOCKS...SPECIAL OFFERS...VIDEOS
CALENDARS...24 HOUR DELIVERY...
WEEKLY CATALOGUES...
TELEPHONE SALES...
ONE STOP...EXPORT...
ARABESQUE



Arabesque Ltd.

Swan Centre, Fishers Lane,
Chiswick, London W4 1RX
Tel: 01-994 7889, 01-995 3023
Telex: 291908 (ARAB G) FAX: 01-994 9037

CD PACKAGING

JEWEL BOXES

STANDARDfor 1 disk
MULTI PACKSfor 2, 3 or 4 disks
APPROVEDlatest P.D.O. licensed designs
COMPATIBLE.....with Ilemann and Kyoto packaging equipment
AVAILABLE.....delivery in 3 days
QUANTITY.....from a parcel of 100 to a truck load of 180,000

RYFORD LIMITED, BRICKYARD ROAD, ALDRIDGE, WALSALL WS9 8SR, ENGLAND.
TEL: (0822) 54747 TELEX: 336779 FACSIMILE (0822) 59429

APPOINTMENTS

De-Mix

De-Mix is a dance department within the Rough Trade group of companies which over the last year has enjoyed success by artists such as Bomb The Boss, Coldcut, MARRS and the Boomtasters and the Cookie Crew.

De-Mix is now looking to employ two individuals to play vital roles in assisting in the development and expansion of our involvement in this exciting field of music.

1 Sales Co-ordinator

Responsible for co-ordinating all sales activity through specialist retail accounts and working closely in conjunction with existing Label Managers on marketing strategies. The successful applicant would be expected to quickly evolve into full time label management and play an active role in label development and product acquisition.

The qualities necessary to fulfil this role would include good product knowledge, communication skills and a high degree of enthusiasm.

2 Promotions Person

Preferably experienced with a proven record in club and radio promotion of dance music. An ability to conceive and develop novel and innovative strategies in conjunction with the Marketing Manager coupled with excellent administrative skills would be the ideal type of qualities necessary to succeed in this role.

Should you have the desire and ambition to work within a young and dynamic team rapidly becoming No. 1 distributor of dance product write, enclosing CV, to:

DMV, De-Mix, 61 Collier Street, London N1 9BE

Virgin

The Oxford Street Megastore, flagship of the Virgin Retail chain, has brought innovation to the high street with its expansion into the leisure market.

CAN YOU MANAGE SALES IN OUR LARGEST STORE?
Exciting retail opportunity

Oxford Street

Excellent benefits package

We have enjoyed exceptional growth in products such as C.D.'s, videos, books and accessories. To build on this success and develop in our more traditional areas, we now recognise the need to create a new role, which will become the linch-pin of the store.

Reporting to the Store Manager, and supported by sales controllers, you will have sole responsibility for managing all the buying and selling functions, paying particular attention to Customer Service.

You will naturally also support the Store Manager in the overall running of the store. It is therefore important that you can offer both recent retailing experience, and whilst not

necessarily at the same level at the moment, can display the potential to move into this senior role. In return for your efforts and in addition to an excellent basic salary, profit related bonus, pension, private health and profit sharing scheme, we can provide you with the career opportunity you currently seek.

Applicants, male or female, should write with full career details to: Jan Suart, Mercury Ural, Spencer House, 29 Grove Hill Road, Harrow, Middlesex HA1 3BN. Telephone 01-863 8486 quoting ref: 93/88.

Mercuri Ural

Business Development Analyst

EMI Records (UK) is the UK operating company of EMI Music Worldwide comprising businesses in 35 countries. The UK company is involved in acquiring and developing artists for national and international careers, and is a market leader in this field.

The Business Planning Division plays an important role in actively assisting the management with the development of business strategies within this fast moving and highly competitive market place.

Reporting to the Business Development Manager, you will become responsible for the statistical analyses or market data, and for the provision of accurate economic and market information, forecasting and identification of new business opportunities, provide assistance with corporate planning procedures and with the development of computer based information systems.

This new appointment represents an excellent career opportunity for a graduate (23-28) with a degree in economics or business related discipline with a statistics/econometrics content, ideally possessing some research experience gained within media or commerce. You should have good communication skills and the ability to deal with creative and professional personnel, display a mature, self-motivated approach to work, coupled with an interest in music.

Besides an attractive salary and a range of large company benefits, we offer a dynamic, yet professional working environment.

Interested, then please write with full cv to:

Barbara K. Rotterova
Senior Personnel Officer
EMI Records (UK)
20 Manchester Square
London W1A 1ES



A THORN EMI company

C O L

▶▶ If you can keep yours,
whilst all about you
are losing theirs . . .

... you'd probably make a great Receptionist/Secretary with Mayking Records.

The world of record pressing, cassette duplication and compact disc manufacture may be fraught and could rely on you to maintain a calm centre to greet visitors, answer the phone, type (at least 50 wpm) and to deal with faxes and telefax, customers and courier's alike.

We are a young and successful, forward-thinking company with plenty of energy and a friendly professional approach.

We work in great surroundings, in new offices in S.W.

London, close to the river.

If you're looking for a company that recognises and rewards effort, look us over.

Phone: Hayawa Nazz on 01 224 1011 or write to her at Mayking Records, 220 York Road, Battersea, London SW11 3SL.

MAYKING RECORDS

THE SPECIALISTS
in the MUSIC
WORLD

Handle Recruitment
Permanent and
Temporary Secretarial
Consultants to the
Communications Industry
01-493 1184

AM
RECORDS
require

Secretary

for their TV Promotions Dept
Applicants should be in their early 20s, bright, have integrity, with good typing, shorthand and organisational skills. Please send CVs to: Carol Hewitt, AM Records Ltd 122-124 New Kings Road Fulham SW6 4LZ

MUSIC WEEK
01-387 6611

DISCS

ASSORTED DELETIONS

25p each. Min order 1,000 records
All titles chosen from: Queen, Cream, Led and Zeppelin, Miles, Incredible String Band, MARMEL RECORDS, PO Box 932, Postcard, New Jersey 08053-0932 USA. Trade only. Tel: 0800 246 9373 Fax: 0800 241 637 (24h)

30 PENCE FOR DELETIONS!
Buy Direct And Save. Specializing in Rock/New Wave/Soul LP's at the lowest prices in the world! All orders accepted, small and large. Phone, telex or write for extensive catalogues. SCORPIO MUSIC, 246 East State St, Trenton NJ 08611. Phone: (609) 890 9000. Telex: 843366 recapias cde. Fax: 60999247

YOUNG PERSON REQUIRED

For busy concert promoters office. You should be a good typist and numerate, although work is varied. Word processing preferred but will train.

For further information please call
CATHERINE or JILL on
01-409 1984

MOBILE DISCO/LIGHT SHOW

A good sound system and DJ Engineer with 'Top of the Pops' style lighting equipment, including 44 computer controlled coloured beams of light, 72 other coloured lights, radio mics, fog machines, strobes, pyrotechnics and lots lots more.
Available for promotions, groups, tours and private hire.
Tel. ACADEMY Operatives (0422) 21258 Mobile: 082 22021

MARKETPLACE

SERVICES

ADVANCE FINISHERS
FOR THE LUMBER
CUSTOMER SERVICE
CONTACT: MARK or JAMES
(0996) 97 178/431849
UNIT 13 - GORHAM ROAD
WIDEN - WEST SUSSEX

SHRINK WRAPPING
OVERWRAPPING
MANUAL ASSEMBLY
SOURCING PACKAGING FORMS
STORAGE • STOCK KEEPING
DISTRIBUTION

EQUIPMENT

POSTING RECORDS?



Don't leave anything to chance!

RING WILTON OF LONDON FOR PROTECTIVE ENVELOPES AND ALL YOUR PACKAGING NEEDS

Contact: Kristina on 01-341 7070 (6 lines)
Stanhope House, 4/8 Highgate High Street, London N6 5JL
Telex: 267363

PUBLICATIONS

THE BIBLE OF THE MUSIC INDUSTRY IS OUT NOW.



Over 1,100 pages, over 89,000 entries – all the singles, albums, cassettes and CDs known to be available in the UK in September 1987. The most comprehensive reference available.

£99.50
Including p&p

Send cheque to Dept. MW,
John Humphries
Publishing
1 De Cham Avenue,
Hastings
East Sussex
(0424) 715181



THE 1987 MUSIC MASTER CATALOGUE

PLEASE ADDRESS ALL BOX NO. REPLIES TO:

BOX No. . .

**MUSIC WEEK GREATER LONDON HOUSE
HAMPSTEAD ROAD LONDON NW1 7QZ**

TO LET

ROOM TO LET HENDON £45 per week

Lovely big flat use of everything, would suit male.

Call JULIE on 202-0463

TOUR MERCHANDISING



DESIGN AND PRODUCTION
TOUR SUPPLY
ADVICE, SERVICE AND SUPPORT
EUROPEAN RETAIL DISTRIBUTION

ACME TOTAL MERCHANDISING LTD
TEL 01 439 2472 TELEX 31766 T-SHRTG FAX 01 434 0133

FOR SALE

Entire Record and Video shop contents. Everything from Browsers & Storage units to Masterbags and PVC covers, Coffee machine, T-shirt press & prints, Hot Drinks Vending machine, Stock

For full details:

Home Entertainments (Kil) Ltd
P.O. Box No. 3
NEWMILNS, KA16 9NA
Ayrshire, Scotland

Flame Star Kiss

AVAILABLE ON 7" & EXTENDED 12"



SCARLET FANTASTIC

7" 109 882

12" 609 882

ORDER NOW FROM BMG TELESales 021-500 5678

ARISTA

Dorsey's

DIARY

AS IF they needed it, the tape levy lobby seems about to get a further setback — this time from Brussels. After months, years even of humming and haling, EEC Commissioner Lord Cockfield has given the royalty the thumbs down in his final draft of the community's green paper on copyright. However, he will face stiff opposition from his Spanish, French, German and Portuguese commissioners (all of whose countries already have a tape levy) when it comes under discussion by the commission in mid-April. Publication date should be (wait for it!) sometime during May ... Solicitors **Frere Cholmeley** have taken the initiative in inviting trade minister **John Butcher** to a "meet-the-industry" dinner following the useful social meeting they arranged of Midem with Lord Young's PPS **Nick Baker**. Yet Butcher, Baker or conducticlockmaker, it's difficult to escape the notion that this Government is not very interested in listening ... BMG chairman **Peter Jamieson** hasn't yet closed the net on a top man for Anisla and meanwhile **Tim Prior** — no doubt wishing to put his Towerbell experience behind him — has joined in an unflinching marketing position.

THE ENIGMATIC tone of the press statement from the Tokyo meeting of hardware companies (see p4) has dampened record industry hopes for an early summit on DAT between consumer electronics and music industries, but expect a meeting before the end of this year and one which could end the DAT wars ... **John Reid** assured Radio Academy director **Tim Blackmore** that celebrity interviewee **Elton John** would be at the UK Music Radio Conference even if he "had to go to America and drag him there himself". As things turned out, Elton's master tape broke and you can guess the rest, so **Paul Gambaccini** agreed to fill the gap by chatting to **Jonathan King**. "They've got lots of things in common," said Gamba. "They both wear glasses, they've both changed their names, they've both spent over 100 weeks in the singles charts. The main difference is while Elton sues *The Sun*, Jonathan writes for it".

THE LANDSCAPE CHANNEL COMPETITION

WIN

£10,000

CASH PRIZE

THE LANDSCAPE CHANNEL, the first all instrumental music satellite television network offers a prize of £10,000 for the best visual interpretation of an instrumental work in the field of classical, jazz, rock or new age music.

Plus

Nine additional prizes of satellite receiving equipment

For competition rules and entry form applications please reply to: THE LANDSCAPE CHANNEL, 194 Union Street, Southwark, London SE1 1UN. Tel: 01 620 2220. Telex: 265 871. Ref: DG5 2420

Name _____

Address _____

Country _____



BRIDGE OF size: Siren MD David Betteridge gets an award for Nimbus's longest CD run, 350,000 copies of *Bridge Of Spies*.



BESS MAN: The Duke of Kent joins senior classical engineer John Kurlander during the new EMI recording of *Porgy And Bess*.



PEACH, MELBA: EMI is celebrating 90 years of record business this year. This photograph shows Dome Nelle Malba laying the foundation stone of the Hayes factory in 1907.



SILVER LINING: All About Eve called silver from Phonogram MD Hein van der Ree.



ROGER, CHAPMAN: Tracy Chapman gets a warm welcome from WEA after her debut London dates.

COMMENT

The single is dead — long live the single. And before anyone rushes to upbraid me for greedily exaggerating reports of the short format's death, let me explain. With few exceptions there is no money to be made from the single, particularly when taking into account the multiplicity of versions and attendant marketing and promotional costs usually necessary to provide a hit. So the format is clinically dead. Yet there are all sorts of people keen to maintain these one track wonders on life support apparently ad infinitum.

Record companies — who rightly make great play of the investment that goes into establishing artists — have not come up with any alternative as an effective promotional tool for money-making albums. The record industry has reluctantly accepted the single as its loss leader. Radio has steadfastly ignored overtures to concentrate more on album tracks and still demands to be sponsored feature tracks in the form of singles selected by record companies and presented for acceptance or (more usually) rejection by stations national and local. The most significant and most popular TV music programme and focuses entirely on singles and

television generally demands single video clips. Even good old Joe and Joanne Public are in on the great life-after-death conspiracy, maintaining an inordinate interest in this extinct breed (largely through the media) even though they are not so keen as they were to shell out on the hits themselves. It's a sobering thought that a magazine such as *Smooth Hits*, which homes in on the singles chart, sells more units than any number one hit in recent memory.

The one co-conspirator most likely to break ranks and declare the single officially dead is the multiple retailer. The chains have been calling for a more realistic (ie lower prices, more generous returns facility) approach to singles for some time. Now it looks as though there is a coherent voice for multiples through the British Association of Record Dealers (see MW, April 2), record companies would do well to listen, otherwise they might be left with a smelly corpse on their hands.

David Dalton

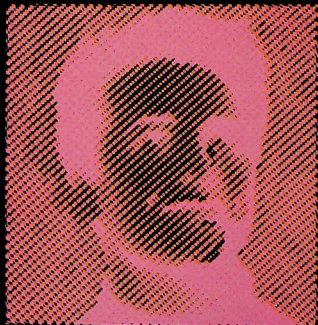


KIDS' STUFF: Phonogram hands over gold discs to The Mission for Children.



BEAN THERE, done that: Jellybean gets his gold disc for *Just Visiting This Planet* from Chrysalis.

CHANGING THE FACE OF MUSIC PUBLISHING



PolyGram

MUSIC PUBLISHING LTD