

# MUSIC WEEK



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PETER JAMIESON: no Gordon Gekko

## Jamieson targets BPI image

PETER JAMIESON, chairman-elect of the BPI, has two personal priorities for his two years at the head of the organisation: to promote unity throughout the music industry and to present a better image of the business to the public at large.

He takes over the role from WEA chairman Rob Dickens after

the BPI AGM on June 3, and he says: "It is a singular honour to be asked by my peers to represent the interests of all of us. There is much that can be achieved collectively, and I do not regard the job as a lumber nor an accolade or a reward for past labours but an opportunity to contribute positively."

Jamieson, chairman of BMG UK, defines the main challenge with: "The survival of those that invest in recorded music copyrights has never been easy and it continues to become increasingly difficult; tomorrow is always a greater challenge than yesterday."

Of his personal objectives, he says: "The first is to promote a unity of purpose among all those parts of the business connected with the creation of recorded music. We stand better together when facing those who play a role in our welfare than if we bicker among ourselves."

"Secondly, I want to ensure a greater depth of understanding and perception of what is involved in the making of recorded music. The perception of the industry as being run by greedy Gordon Gekkos (the mercenary anti-hero of the film Wall Street) needs to be changed."

Asked whether he has a different style to Dickens, Jamieson responds simply: "Yes."

RENEWED SPECULATION that Virgin's shops are about to be sold is being discounted by the group.

Several publications, following up MW's revelation six months ago that the chain was up for grabs, have suggested that the late announcement of Virgin's interim results was due to an imminent sale.

However, a Virgin spokesman says: "The results are not delayed, they are merely two weeks later than last year. We have signed no deal for the sale of the shops."

## CDs raise banner for flagging singles market

THE FLAGGING singles market, seen by many to be in terminal decline, is receiving a ray of hope from the booming sales of compact disc singles.

The format, originally a purely promotional device, last week

accounted for 4.3 per cent of all singles sales and that figure is rising by around one per cent a month.

The BPI is now finalising its trade delivery figures for the first quarter of the year — the first full three

months in which CD singles have been eligible for the chart — and they are expected to show that the format accounted for around three per cent of total sales during the period.

Since the end of the first quarter, sales have grown even further to the point where, last week, 44,000 were sold from a total singles market of 1,020,000, according to figures supplied by Gallup.

A substantial contributory factor in that success is the three-inch CD single. The low price of these discs has bolstered the whole market and they are now selling around 10,000 units each week.

Some singles have particularly benefited from the CD format and Eurythmics' I Need A Man is being held up as a classic example.

In its first week of release, I Need A Man sold some 8,000 copies on all formats, of which 50 per cent were CD singles.

At the end of its life, the single had sold out its initial pressing of 8,000 CDs. A number one compact disc single normally sells between 7,000 and 8,000 units.

## Sell through hits platinum

THE VIDEO sell through market, which started from scratch in 1985, is set to burst through the platinum barrier this year and clock up £150m in sales at retail level.

The title expected to lead video into the platinum era is a music tape — Michael Jackson... The Legend Continues... with projected sales of more than 300,000 units, the accepted benchmark for audio products.

Other firsts achieved by the Michael Jackson tape will be the largest ever ship-out — already guaranteed to break 150,000 — and the biggest ever advertising promotion, with the

actual spend at £350,000.

"This calibre of release sets a milestone which makes people stop and examine the whole business of sell through video which has expanded at a phenomenal rate from nothing in 1985," says Steve Ayres, managing director of The Video Collection which is distributing the Jackson tape and was the first sell through specialist.

"The 1987 figure was in excess of £100m and the way both distributors and retailers are budgeting this year I think £150m is a realistic figure," says

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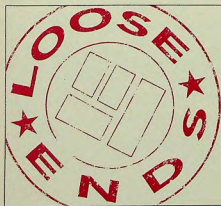
## Blackwell to sell off Island Music

ISLAND MUSIC, which celebrates its 25th anniversary this month, is up for sale, company founder Chris Blackwell has confirmed.

The publishing company, which owns the copyright of many of Island's most successful works, is expected to be sold by the summer.

"Island Music has been extremely successful but its growth depends increasingly on administering outside catalogues — that kind of role is not the Island style," says Blackwell.

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## Motown in multi-media promotion

A TV campaign in support of Motown Dance Party is running in Granada and Yorkshire this week and next prior to a national roll out.

The promotion will be backed by advertising in the music consumer press and national newspapers. The 40-track double album, dealer priced at £4.80 (compact disc £9.72), features the Jackson 5, Marvin Gaye, The Temptations, The Four Tops and Stevie Wonder.



MARVIN GAYE — one of Motown's golden aides

### MUSIC WEEK



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## CDV's 'uphill battle'

COMPACT DISC Video will have "one hell of an uphill battle" to establish itself as a format, according to music video programmer Ian Wiener.

Speaking at a music video seminar at the London Press Centre, Wiener said that the advent of CDV amounted to the industry "shooting itself in the foot" by creating unique marks in the consumers' minds about the music video medium as a whole.

"In many ways, I would be a lot happier if there was one worldwide accepted/acceptable format and system, be it CDV or VHS. It would appear to me that Compact Disc Video is going to have one hell of an uphill battle to establish itself as a format with VHS having already beaten off all its competitors to date," said the Wienerworn A&P.

Wiener was also sceptical about consumer reaction to the pricing of Compact Disc Video product, cur-

rently estimated to start at around £5.

"The main question to be answered is: will customers pay around that price to get one or two video clips and the equivalent of half a compact disc of audio? I am not convinced," he said.

Wiener, who said that UK record retailers are starting to derive at least 10-20 per cent of their earnings from music video product, adopted a more positive stance on the future of sell through as a whole, describing the market as "rasy and buoyant".

"So long as we, the programme suppliers, can make and release entertaining, professional programmes of the same realistic, under-a-tenner price and as long as the youth of today grow up buying videos to complement their fast, frenetic lifestyles, then I foresee an extremely bright road ahead for our sell through music video market," he said.

## K-tel puts £1/3m behind Philly Sound

K-TEL is mounting a £300,000 national TV campaign in support of its latest release, the Sound Of Philadelphia.

The promotion begins in London and Yorkshire next week, supported by slots on Capital Radio. A national roll out will follow later and K-tel says it expects the advertising campaign to run well into the summer.

The 28-track double album includes such classics as the O'Jays' Love Train, Harold Melvin And The Blue Notes' If You Don't Know Me By Now, Lou Rawls' You'll Never Find Another Love Like Mine and Teddy Pendergrass's Turn Off The Lights.

● COUNTERPOINT IS claiming to have mounted its biggest press advertising campaign to launch its Recording Arts Reference Edition box sets of Miles Davis, John Coltrane, Billie Holiday and Marilyn Monroe. Space has been bought throughout May in the *Wire*, *Jazz Journal*, *Jazz Rag*, *The Guardian* and *Top*.

● CBS IS releasing a single from Leonard Cohen, *Ain't No Cure For Love*, to tie in with his dates at the Royal Albert Hall at the end of this month.

## New-look Dance Aid launches 'businesslike' 1988 programme

THE DANCE Aid Trust — dance music's charitable organisation — has a new look and new organisation as it launches its 1988 programme with a gala luncheon this month.

Born as Disco Aid, the trust has already raised more than £65,000 for charity in its first year of operation, but the intention is to make it "more businesslike", says recently-appointed company secretary Marilyn Levett.

"In the past, it has been run by DJs, for DJs, but now we want to broaden it to involve the whole music business," adds Levett, who says that cheques have already been presented to The Band Aid Trust, Help The Aged, SANE, Children In Need and the Gloria Miles Foundation For Cancer.

The first step towards this is the luncheon at the London Metropole Hotel on May 26 when guest speakers will include Pete Waterman.

"In the past we tried to get clubs to dedicate one day as Disco Aid Day, but in the future we aim to be more flexible so that if venues want to stage an event, we will ensure that a couple of names come along

in order to boost the event," says Levett.

● Tickets and information from The Dance Aid Trust Headquarters, 64a Holloway Road, London N7 (Tel: 01-607 8311).



ANDREW LAUDER (centre) who has launched the new label Silvertone Records as part of the Zomba group, lines up with Zomba's John Fruin (left) and Ralph Simon. The label will concentrate on new recordings from American and English acts.

## BRIEFS

● REPUBLIC RECORDS is a new label, connected to Rough Trade, which specialises in black and dance music. The first release is the single *Get Busy (It's Party Time)* by MD&M.

● AWARENESS RECORDS has switched distribution to Revolver/The Cartel. Signal Publishing has signed a sales and distribution agreement with PRT for its 15-volume recording of the Bible on cassette.

● PRESTWICH IS opening a trade showroom at its headquarters in north London on May 19. The company describes the project as a "supermarket for dealers" and says 110,000 units of the group's product and other items will be on sale.

● PLANS ARE being made to record a commemorative album to celebrate this year's Birmingham Music Festival, at the NEC on July 30 to August 6. The event will feature a number of concerts and may also be filmed.

● A FORUM on international tax as it affects the entertainment industry is being run by London accountants Stoy Hayward. The event takes place on May 23 at the CFS Conference Centre, Baker Street, London W1.

# Pyramid Promotions

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# Flame still flickers for CD royalty reform as MPs meet over bill

TWENTY-SIX MPs are due to sit down today (10) to give detailed consideration to some of the most important issues facing the music industry: the possibility of a tape levy, a rental royalty and the nature of the proposed Copyright Tribunal.

The MPs, a majority Conservative, form the committee to analyze the Copyright Bill before its final debating by the House of Commons. They are being pressed by the music industry to reconsider the introduction of a tape levy and to look again at current proposals for a rental royalty.

The Government has already examined a willing Guinness, but will now examine provisions introduced by the House of Lords which would outlaw any renting of an album for the first year of its life. The music industry is seeking a right through which it could control rental for the full 50-year copyright period.

Ministers have repeatedly stated

their opposition to a tape levy although there are distant hopes that the concept could be re-introduced by the committee. The music industry argues that with one Labour MP on the committee who can be persuaded on a levy and two from other parties, it would take only three Conservatives to vote with them for a levy to be adopted.

During the bill's latest airing in the Commons, trade and industry minister Kenneth Clarke addressed the rental issue by saying: "A period of one year is specified in the bill and we could have an interesting debate on the proposition to extend that. I am sure that that will give rise in committee to debates on how long music re-releases are exploitable from the date that a record is made."

"Consideration of the protection period is only one possible approach. Ministers have already canvassed a variety of proposi-

tions in our discussions and we look forward to having further propositions canvassed in committee."

Later in the debate, Labour's Brian Gould said: "We share the objections to a levy on blank tapes. We do not want a system which merely makes Madonna richer but does not do anything for the creation of music."

However, he added: "The Government cannot go away from this problem without attempting to deal with it. Apart from the interests of the music industry, the Government seem to have no intention of changing the law or of ensuring that the illegal taping done by millions of our best citizens is brought to an end. I urge the Government to recognise that they have a responsibility they have not yet discharged. In committee and in the remaining stages of the bill, we shall do what we can constructively to help the Government to reach at least a partial solution."

## RUG eyes independent radio

THE REALLY Useful Group has begun its campaign to win the franchise for one of the three national independent radio channels proposed by the Government.

As a preliminary step, it has bought a 12½ per cent share in independent production company Golden Rose Broadcasting. Golden Rose has been set up by David Moker, former managing director of Lancashire ILR station Red Rose Radio.

RUG and Golden Rose now intend to work together on the pre-

paration of a bid for one of the new national stations to be introduced under the Government's proposed broadcasting legislation.

Say the companies: "Once the new radio regulatory authority is in place we intend to lead a major consortium who share our views with an application for a licence to offer a broadcasting service, national classical music and news station."

RUG and Golden Rose are also seeking to invest in existing radio stations.

## Music Box back on Yorkshire TV

MUSIC BOX is to provide seven hours of programmes for Yorkshire TV as part of a new deal struck at this year's MIP-TV market.

The company will contribute seven hourly programmes for the overnight service and the agreement represents one of the first deals since Clive Leach took over as managing director at Yorkshire TV.

The programmes, which are aimed at younger viewers and begin on May 30, include The Nino

Firetto Show — live from the Music Box studio, Formula One — from the Bavaria Studio in Munich and a new production of the club and dance music programme Boogie Box.

Other deals made by Music Box at MIP-TV include agreements with Canale 10 in Spain, TVM in Norway, NHK in Japan, RFP in Portugal, SVT in Sweden, the USA cable network and negotiations are in progress with the Hong Kong cable network.

## 2½ hour CDs 'kick industry up the bum'

AN IMPORTER is planning to give major record companies "a kick up the bum" by releasing two and a half hour compact discs.

He believes the release of the seven CD set of Wagner's *The Ring*, although only available in mono, will encourage companies to make greater use of the maximum time limit for stereo CDs.

Richard Harrison, of Harmonia Mundi, says the set has a total running time of 14 hours 14 minutes and is available via the French label Roodolphe.

"Such a long running time is limited to mono recordings because they only use one track," he says.

"But people going into record shops will realise that they can get these long recordings and will naturally wonder why more stereo recordings are not longer, which of course they have the capability to be."

"At last there is something that might kick the companies up the bum and make them produce longer CDs," adds Harrison.

Nimbus Records sound engineer Martin Jackson says the maximum running time for a stereo CD is about 74 minutes.

"We have produced one at 79 minutes 56 seconds but we certainly can't go much further because we are almost at the end of the disc as it is," he says.

## PolyGram sales up as CD takes root

MARBELLA: PolyGram International has announced an eight per cent increase in sales for 1987. While net figures, expressed in Dutch guilders, show a slight drop to 2,974 billion this represents an increase when currency fluctuations are taken into account.

The proportion of PolyGram sales in north America rose from 19 per cent to 21 per cent.

Announcing the figures to the PolyGram international conference here, chairman David Fine said that compact discs now represent 40 per cent of the company's turnover.

He added that in 1987 global sales of Ben Jovi's *Slippery When Wet* reached 12m copies. Other successful artists for PolyGram included Def Leppard, Led 42 and John Cougar Mellencamp.

"Our business and the livelihood of our artists depends on the proper protection of the musical work, its sound and audio-visual recordings which we control," he said.

"Legislation, in most countries, still falls short of providing the protection that enables the creative community to prosper."

Fine added that it was still the intention of Philips to float 20 per cent of the PolyGram company on world stock exchanges. However, no date has yet been set for the flotation.

## BRIEFING

BRUSSELS: The Belgian music industry has announced an increase in turnover of 16.7 per cent from 1986 to 1987. This is largely due to the increase in unit sales of compact discs. In the pop/rock category, CD sales rose 164 per cent from 508,000 to 1,538,000 and in the classical category they rose 112.8 per cent from 436,000 to 928,000.

KUALA LUMPUR: Nine concert promoters are involved in talks with the management of the Putra World Trade Centre to try and formulate conditions to attract major overseas performers to the country. The centre has already agreed in principle to work out special deals for concert promoters, including discount rates.

NEW YORK: David Glew has been named senior vice president/general manager of the Epic/Portrait/CBS Associated Labels, by CBS Records Division. A newly appointed president Tommy Tomney, Glew has spent the last 19 years with Atlantic as VP/GM.

CALIFORNIA: MCA Inc has acquired Bill Graham's concert merchandising firm Winterland Productions for an undisclosed price. Graham will serve the unit — now under MCA Music Entertainment Group — as a consultant.

NEW YORK: William Velez, former business affairs executive of ASCAP, has formed William Velez & Associates, a music rights and royalty management firm. Velez, a lawyer, offers services including ongoing audits of domestic and foreign mechanical and performance rights fees, preparation and international registration of TV and film cue sheets; clearances; and management of sub-publishing agreements.

MOSCOW: Heavy metal is having to fight for acceptance by the country's media. Even though there are thousands of young metal bands in the Soviet Union, the genre is attracting more discussion rather than actual music. The youth paper *Komsomolski* recently commented: "Heavy metal is a contradictory to socialist values, so foreign to humanism and democracy, that there should be no dialogue with it. It is frankly an enemy."

NEW YORK: 3M has called off its live big band DAT recording session at the June Consumer Electronics Show. "Since there's no availability of hardware it is pointless to tout 3M's tape," says a harried PR exec.

## Sell through

► FROM PAGE ONE

Ayres. The 1987 figure represents just over 11m units at an average price of £8.99. The Video Collection's slice of that was approximately 3m units, while Woolworths led the way at a retail level, capturing almost half the market.

Ayres expects some of the growth to be organic, with the addition of new categories sold through specialist outlets.

Michael Jackson... The Legend Continues is a 55-minute programme based on an US TV special and will be released on June 3 with a retail tag of £9.99 (dealer price £6.95).

## Blackwell

► FROM PAGE ONE

"To use an analogy with Island Records, the company's talents are concentrated in the creative areas. We don't manufacture our own records, for instance, nor do we distribute them."

The same philosophy will be applied to our future publishing activities. We intend to start again with a small company signing and developing writers and building a record re-active partnership," he adds.

Lionel Conway, the Los Angeles-based president of Island Music, is actively involved in the selling of the company. He is believed to be trying to find a buyer who will take on all existing staff and premises.



CHRIS BLACKWELL: Island Music on the market and a new smaller publishing company in the pipeline



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## BBC makes an exhibition of itself

BBC RADIO is celebrating the 21st birthday of its national and local radio networks with a £1m exhibition at Earls Court. The BBC Radio Show runs from September 30 to October 9 and will feature The Story of Radio, and in particular it celebrates the replacement of the Home, Light and Third Services with Radio One, Two, Three and Four and the launch of local radio stations 21 years ago.

BBC Enterprises and International Ski Show organisers PAISS are sharing the £1m cost to put on the event which will include major displays and a broadcasting studio in the arena.

Exhibits will come from a variety of firms, including radio and television manufacturers, record labels, hi-fi manufacturers, retailers and Government departments. There will also be a variety of competitions and opportunities for the public to take part in radio programmes.

Show publicity officer Jane Fullrell hopes the event will increase radio audiences. "We are enjoying a renaissance with the popularity of radio and we hope to encourage more people to listen to and enjoy radio by way of this show," she says.

"We will also be focusing on the future of radio which includes broadcasting on FM and Radio Data System push-button radios."

● AN IMPORTER has been banned from trading in novelty masks and plastic hares which play Conga rotations.

Mr Justice Millet heard at the High Court that Cypher International of Wilton Road, Belgravia, was trading the goods which used a microchip to play the 1968 hit, KPM Music of Streamline, London, alleged that this was a breach

## MUSICAL

# Changes

POLYDOR RECORDS has appointed Mark Foster as its new marketing manager. He joined the company in July 1986 and is promoted from his present post of senior product manager... Sally Caplan has been promoted to director of legal and business affairs at PolyGram Music Video while Adrian Workman becomes PMV's head of marketing. The restructuring has led to the appointment of Annie Kelley as marketing manager. She previously worked for Channel Five... a new recruit to Roger & Cowan International Division is Niki Turner from Shandwick PR... Pilman group managing director Giles Pitman has been appointed finance director of The Really Useful Group. He will be responsible for strategic planning... The General Booking Company has become Search.

The Sound Advice Company and has appointed Carol Worman as bookings manager... WEA's financial accounting manager Richard Brattle has been appointed general manager of Financial Management Ltd... William Higham has joined the Epic press office from Tony Brainin PR, replacing Roger James who moves into international A&R... Jackie Green has been appointed chief rental coordinator at Band Width and Natalie Waldon is now head of accounts. Founding partner Mel Jones has left the company.

of the song's copyright. Cypher agreed to the judge granting summary judgement to KPM whose claim was backed by the Mechanical Copyright Protection Society.

The judge ordered that no further breach of copyright should be made and that any song-playing novelties that infringed copyright should be handed over by Cypher International.



JIMS IN: Jim Doyle (third left) meets from left Steve Howard, Neil Watson and Zomba director, Ralph Simon

## Jim'll fix it for Zomba

THE ZOMBA group of companies this week confirmed details of the significant expansion taking place within its music publishing division, and announced the appointment as general manager of Jim Doyle.

Doyle, who for the past 10 years has run Rockal Music, Elton John's major publishing arm, joins Zomba as general manager responsible for all publishing activities outside of North America. Zomba has also appointed Neil Watson as professional manager, reporting to Doyle. Watson was formerly with Chappell.

"I'm delighted to become part of Zomba as I've always had great respect for the very musical and creative approach they have exhibited over the years," says Doyle. "I would say that in general, people are not fully aware of the extent and international breadth of Zomba's activities, but the company has a great independent spirit coupled with unparalleled facilities for writers and composers alike. The company is at a very exciting stage of its development and I feel they're on course to become one of the world's premier publishing operations", he adds.

## Collopy takes the indie route to EG

by Nigel Hunter

DOING THINGS that can't be done in a multi-national corporation is the main motive for the recent departure of Dennis Collopy from the UK MD's chair at BMG Music to join the EG Group.

At the Kings Road location he is now managing director of EG Music, EG Management and EG Records, reporting to chairman Sam Alder and Mark Fenwick, who made him the proverbial offer he couldn't refuse.

"Working in all three sectors is one of the chief attractions of the opportunity," says Collopy. "At an independent company structured like EG, there is a simpler framework and less constraints for

getting things decided and done. I can spend less and achieve much more."

Collopy's career in the music industry began at Chryslis Music, followed by 18 months at RCA Records, eight years at Billy Goff's Riva Music and Records, and then two and a half years at RCA Music, which became BMG Music during that period.

His time at Riva gave him an insight into what is possible operating under an independent banner compared with the frustrations of working in a multi-national with its inevitable layers of time-consuming decision-making, which can often mean losing a promising deal or at least seeing the price of that deal meagre or even treble as other companies make their offers to the band and their business representatives.

Collopy is also disappointed at the apartheid which frequently exists within multi-nationals whereby the publishing arm and the A&R department have little productive contact or mutual outlook and sometimes a very small opinion of each other's worth in the general scheme of things.

"Sam Alder and Mark Fenwick

**'Zomba is at an exciting stage of its development and is on course to become one of the world's premier publishing operations'**

our policy of developing qualitative songwriters has borne great fruit", says Zomba chairman Clive Calder.

"We have purposely concentrated heavily in America and with particular emphasis on the black music area."



ZAIREAN ARTIST Roy Loma has signed to Island's world music label, Mango. Pictured with him are, at rear, manager Laurent Vigue and label manager Jumbo Vanrenen. Seated with Loma is Island chairman Tom Hayes










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More dates  
for Route 88

**ROUTE 88 UPDATE:** Additions to the list of acts published in the last country column include an extra date for Sweethearts Of The Rodeo at Woolwich Trashed on June 20, while Kathy Mattea's Mean Fiddler gig has been moved to June 21. This allows legendary western swingers, Asleep At The Wheel (albums on numerous labels, but currently signed to Epic) to play Horleaden's Mean Fiddler on June 19 and 20. For the first time in Britain, Lyle Lovett will be backed by what is called his Large Band for his June 17 show at Kenish Town's Town & Country Club. More shows are still to be added to the list which now includes gigs on 15 days between June 17 and July 1. For up to date info, call the Route 88 Hotline on 0998 121066 to hear the dulcet tones of Andy Kershaw providing latest campaign details.

TOP 10  
COMPILATIONS

- 1 **THE KENNY ROGERS STORY**  
Lenny Rogers Liberty (MVP) (F)
- 2 **GREATEST HITS**  
Dolly Parton RCA (R) 4423 (3MG)
- 3 **BEST OF WILLE NELSON — ACOSS...**  
Wille Nelson Capitol ST217 (3MG)
- 4 **VERY BEST OF DOLLY PARTON**  
Dolly Parton RCA (R) 8007 (3MG)
- 5 **ANNIVERSARY — 20 YEARS OF HITS**  
Tina Turner EMI (MVP) (IC)
- 6 **THE BEST OF GLEN CAMPBELL**  
Glen Campbell MCA (MVP) (M2) (F)
- 7 **A BROKEN HEART NEVER MENDS...**  
Don Williams Composure (VSDRP) (15P)
- 8 **DIAMOND SERIES**  
Dolly Parton Diamond RCA (C) 105 (10MG)
- 9 **THE COLLECTION**  
Janis Renoir Collector Series (CS) (18) (3MG)
- 10 **DIAMOND SERIES**  
Janis Renoir Diamond RCA (C) 101 (10MG)

## R E V I E W S

**RICKY SKAGGS: Comin' Home** To Stay, Epic 460692-1 (Cass: £6.09/£2.4). **Producer: Artist.** It's curious that the first New Country artist of the current wave is not rated highly enough for musician credits to be included with this new album, but courtesy of the Byrnes/Woodson press release, Carl Jackson, Mark O'Connor and Lloyd Green are involved along with Skaggs's usual band. The first side of this is rather good, especially 'I'm Tired and the quile novel Hold Watcha Got, plus the bluegrass gospel of If You Don't Believe The Bible, which is of a quality only matched by Albert E. Brumley (I Turn Your Radio On for me). There's a duet with Mrs Skaggs titled Home Is Wherever You Are, which is OK, but an appallingly wimpy song. Thanks Again, nearly cancels out all the pluses. Skaggs will be headlining at Peterborough during the summer, and spinoff sales will obviously occur then, following those of his already committed following. **JT**



RICKY SKAGGS, headlining at Peterborough, expect a sales boom

**MICHAEL JOHNSON: That's That.** RCA PL 86715 (Cass: PK 86715). **Producer: Brent Maher.** On hearing this largely excellent album, one is doubly sorry that Johnson didn't make it as billed to Wembley at Easter. Of the folk/country persuasion, Johnson voices a good song, and is lucky enough to have found a pretty neat writer in Hugh Freshwood, whose four compositions here seem to be the best tracks. The quickie title song, and Johnson's duet with Juice Newton, *I Must Be You*, are better than many songs on albums by more famous country artists, but even these pale next to *Roller Coaster Run*, which cleverly combines driving a truck to life itself, and the Moon Is Still Over Her Shoulder, a song about enduring love which avoids schmaltz. Other worthwhile tracks include *Oh Rosalee* (rather like *The Price Of Love* by the Everlys) and *Crying Shame*. Very good — how about this duet for Peterborough, Mr Kruger? **JT**

**GEORGE JONES: Too Wild Too Long.** CBS 460805-1 (Cass: 460805-1). **Producer: Billy Sherrill.** The ultra prolific George, who seems to make three new albums of varying quality each year, seems to veer towards the downside on his latest. Best track is the amusing *The Bird* (about his wife's parrot, who repeats everything he's said to his illicit lover), while *I'm A Survivor* is autobiographical enough (although George didn't write it) to be a very suitable inclusion. *I'm A Long Gone Daddy* (by Hank Williams) is similar to *I'm Movin' On* (by Hank Snow), and *The USA* today smacks of right wing patriotism — it includes a spoken passage as does the rather maudlin *The Old Man No One Loves: Performance* — fine; material — dubious. **JT**

● **GREAT TO see** the Randy Travis single, *Forever And Ever, Amen*, bubbling under the national charts — this is only the beginning — but sad to hear Steve Earle can't make it over to Route 88 due to recording obligations.

14th May 1988

- 1 **LITTLE LOVE AFFAIRS**  
Nanci Griffith MCA MCF3413 (F)  
C: MCF3413/CD: DMCF 3413
- 2 **LONG STAR STATE OF MIND**  
Nanci Griffith MCA MCF3364 (F)  
C: MCF3364/CD: MCAD5927
- 3 **I NEED YOU**  
Daniel O'Donnell Ritz RITZL 0038 (SP)  
C: RITZL C 0038/CD: RITZC 104
- 4 **ALWAYS AND FOREVER**  
Randy Travis Warner Brothers WX107 (M)  
C: WX107/C
- 5 **DON'T FORGET TO REMEMBER**  
Daniel O'Donnell Ritz RITZL P0043 (SP)  
C: RITZL C0043/CD: RITZC 105
- 6 **PONTIAC**  
Lyle Lovett MCA MCF3389 (F)  
C: MCF3389/CD: DMCF3389
- 7 **TRIO**  
Dolly Parton/Linda Ronstadt/Emmylou Harris CBS WX99 (M)  
C: WX99/C
- 8 **NEW COMIN' HOME TO STAY**  
Ricky Skaggs CBS 460692 (IC)  
C: 460692/CD: 460692-2
- 9 **TWO SIDES OF DANIEL O'DONNELL**  
Daniel O'Donnell Ritz RITZLP 0031 (SP)  
C: RITZL C 0031
- 10 **TIRED OF THE RUNNIN'**  
The O'Kanes CBS 460831 (IC)  
C: 460831/C
- 11 **THE LAST OF THE TRUE...**  
Nanci Griffith Rounder Europa REU1013 (F)
- 12 **TRACES**  
Don Williams Capitol EST2048 (E)  
C: TCES12048
- 13 **SWEET DREAMS**  
Patsy Cline MCA MCG6003 (F)  
C: MCG6003
- 14 **RE GUITAR TOWN**  
Steve Earle MCA MCF 3335 (F)  
C: MCF3335/CD: DMCF 3335
- 15 **STORMS OF LIFE**  
Randy Travis Warner Brothers 9254351 (M)  
C: 9254354/CD: 9254352
- 16 **EXIT O**  
Steve Earle & The Dukes MCA MCF 3379 (F)  
C: MCF3379/CD: DMCF 3379
- 17 **RE GUITARS, CADILLACS ETC ETC**  
Yodanis Yodanis Reprise 9253721 (C)  
C: 9253724/CD: 925372-2
- 18 **HILLBILLY DELUXE**  
Yodanis Yodanis Reprise WX106 (M)  
C: WX106/C: 9255672
- 19 **LYLE LOVETT**  
Lyle Lovett MCA MCF3361 (F)  
C: MCF3361
- 20 **RE HIGHWAY 101**  
Highway 101 Warner Brothers 9256081 (M)  
C: 9256084

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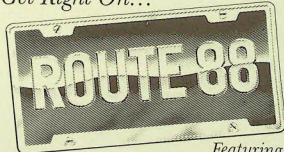
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| ★★★★★ |    |   |
|-------|----|---|
| 1*    | 2  | ANYTHING FOR YOU, Gloria Estefan & Miami Sound Machine Epic |
| 2*    | 8  | SHATTERED DREAMS, Johnny Hates Jazz Virgin                  |
| 3     | 1  | WISHING WELL, Terence Trent D'Arby Col/CBS                  |
| 4     | 14 | ONE MORE TRY, George Michael Col/CBS                        |
| 5     | 5  | PINK CADILLAC, Natalie Cole Manhattan                       |
| 6*    | 6  | ALWAYS ON MY MIND, Pat Shop Boys Manhattan/EMI              |
| 7     | 3  | ANGEL, Aerosmith Geffen                                     |
| 8*    | 10 | NAUGHTY GIRLS (NEED LOVE TOO), Samantha Fox Jive            |
| 9*    | 9  | ELECTRIC BLUE, Icecube Chrysis                              |
| 10*   | 11 | I DON'T WANT TO LIVE WITHOUT YOU, Foreigner Atlantic        |
| 11    | 4  | WHERE DO BROKEN HEARTS GO, Whitney Houston Arista           |
| 12*   | 13 | WAIT, White Lion Sitar                                      |
| 13*   | 16 | TWO OCCASIONS, The Deele Atlantic                           |
| 14*   | 18 | PIANO IN THE DARK, Brenda Russell A&M                       |
| 15    | 7  | PROVE YOUR LOVE, Taylor Dayne Arista                        |
| 16*   | 21 | EVERYTHING YOUR HEART..., Daryl Hall & John Oates Arista    |
| 17    | 25 | TOGETHER FOREVER, Rick Astley RCA                           |
| 18*   | 24 | DREAMING, Orchestral Manoeuvres In The Dark A&M             |
| 19    | 15 | GET OUTTA MY DREAMS..., Billy Ocean Jive                    |
| 20*   | 26 | MY GIRL, Suave Capitol                                      |
| 21*   | 30 | CIRCLE IN THE SAND, Belinda Carlisle MCA                    |
| 22    | 22 | FAMELA, Toto Col/CBS  |
| 23*   | 28 | STRANGE BUT TRUE, Times Two Rapine                          |
| 24    | 12 | DEVIL INSIDE RIKS Atlantic                                  |
| 25*   | 33 | MAKE IT REAL, The Jets MCA                                  |
| 26    | 17 | GIRLFRIEND, Pebbles MCA                                     |
| 27*   | 32 | WE ALL SLEEP ALONE, Cher Geffen                             |
| 28    | 29 | ONE GOOD REASON, Paul Carrack Chrysis                       |
| 29*   | 36 | FOOLISH BEAT, Debbie Gibson Atlantic                        |
| 30*   | 35 | I STILL BELIEVE, Brenda K. Starr MCA                        |
| 31*   | 37 | I'M STILL SEARCHING, Glass Tiger EMI-Manhattan              |
| 32*   | —  | THE VALLEY ROAD, Bruce Hornsby & The Range RCA              |
| 33*   | —  | ALPHABET ST., Prince Paisley Park                           |
| 34    | 27 | SAY IT AGAIN, Jermaine Stewart Arista                       |
| 35*   | —  | KISS ME DEADLY, Lisa Ford RCA                               |
| 36    | 23 | I WISH I HAD A GIRL, Henry Lee Summer CBS/Assoc             |
| 37*   | 29 | NIGHTMARE, Pretty Poison Virgin                             |
| 38*   | —  | NITE AND DAY, A.B. Sure Warner Bros                         |
| 39*   | —  | DA' BUTT, EU EMI-Manhattan                                  |
| 40*   | —  | DIRTY DIANA, Michael Jackson Epic                           |

## ★★★★★ ALBUMS

|     |    |   |
|-----|----|---|
| 1*  | 2  | FAITH, George Michael Col/CBS                         |
| 2   | 1  | DIRTY DANCING, Original Soundtrack RCA                |
| 3   | 3  | MORE DIRTY DANCING, Original Soundtrack RCA           |
| 4*  | 4  | INTRODUCING THE..., Terence Trent D'Arby Col/CBS      |
| 5*  | 5  | BAD, Michael Jackson Epic                             |
| 6   | 6  | KICK, INXS Atlantic                                   |
| 7   | 9  | APPETITE FOR DESTRUCTION, Guns & Roses Geffen         |
| 8   | 8  | NOW AND ZEN, Robert Plant Espartero                   |
| 9   | 7  | TIFFANY, Tiffany MCA                                  |
| 10* | 14 | LET IT LOOSE, Gloria Estefan/Miami Sound Machine Epic |
| 11  | 10 | HYSTERIA, Def Leppard Mercury                         |
| 12  | 11 | PRIDE, White Lion Atlantic                            |
| 13  | 12 | PERMANENT VACATION, Aerosmith Geffen                  |
| 14  | 13 | KINGDOM COME, Kingdom Come Polydor                    |
| 15* | 24 | SEVENTH SON OF A SEVENTH SON, Iron Maiden Capitol     |
| 16  | 15 | CUT OF THE BLUE, Debbie Gibson Atlantic               |
| 17  | 17 | PEBBLES, Pebbles MCA                                  |
| 18* | 33 | SAVAGE AMUSEMENT, The Scorpions Mercury               |
| 19* | 20 | WHENEVER YOU NEED SOMEBODY, Rick Astley RCA           |
| 20  | 16 | MAKE IT LAST FOREVER, Keith Sweat Vintertainment      |
| 21  | 19 | NAKED, Talking Heads Sire/Fly                         |
| 22  | 18 | TEAR DOWN THESE WALLS, Billy Ocean Jive               |
| 23  | 21 | RICHARD MARK, Richard Marx Manhattan                  |
| 24  | 26 | WHITNEY, Whitney Houston Arista                       |
| 25  | 23 | SKYSCRAPER, David Lee Roth Warner Brothers            |
| 26  | 25 | TUNNEL OF LOVE, Bruce Springsteen Col/CBS             |
| 27  | 31 | DIESEL AND DUST, Midnight Oil Columbia                |
| 28  | 22 | GOOD MORNING, VIETNAM, Original Soundtrack A&M        |
| 29* | 29 | SURFING WITH THE ALIEN, Joe Satriani Relativity       |
| 30  | 27 | THE LONESOME JUBILEE, John Cougar Mellencamp Mercury  |
| 31  | 28 | HEAVEN ON EARTH, Belinda Carlisle MCA                 |
| 32* | 32 | CHER, Cher Geffen                                     |
| 33  | 30 | BLOW UP YOUR VIDEO, AC/DC Atlantic                    |
| 34* | —  | CONSCIOUS PARTY, Ziggy Marley Virgin                  |
| 35* | 35 | LITA, Lita Ford RCA                                   |
| 36* | —  | CROSSROADS, Eric Clapton Polydor                      |
| 37  | 37 | HOW YA LIKE ME NOW, Koolhae Dee Jive                  |
| 38* | —  | IN MY TRIBE, 10,000 Maniacs Elektra                   |
| 39  | 34 | JODY WATLEY, Jody Watley MCA                          |
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# DISTRIBUTION TOP INDIAN SINGLES

|    |   |
|----|---|
| 1  | THEME FROM S-EXPRESS<br>S-Express<br>Rhythm King/Mute LEFT12(17) (UK)                         |
| 2  | BLUE MONDAY 1988<br>New Order<br>Factory FAC373 (12" - FAC 73R) (P)                           |
| 3  | PUMP UP THE BITTER<br>Sho-Tan on 45 Fint<br>Pacific/Immaculate DRINK 1 (P)                    |
| 4  | LET'S ALL CHANT<br>Pat & Mick<br>PWL PWL010 (P)   |
| 5  | ALL THIS LOVE THAT I'M GIVING<br>Gwen McKee<br>Flame/Mute MELT7(1) (UK)                       |
| 6  | DEUS<br>The Sugarbears<br>One Little Indian 7P10 (12" - 12P10) (NM)                           |
| 7  | I SHOULD BE SO LUCKY<br>Kylie Minogue<br>PWL PWL170 (P)                                       |
| 8  | IS THIS THE LIFE<br>The Cardiacs<br>Alphabet ALPHA007 (P)                                     |
| 9  | DO YOU WANNA FUNK<br>Sylvester with Patrick Cowley<br>Domino--DOM47 (CH)                      |
| 10 | CAT HOUSE<br>Danielle Dax<br>Awesome AOR12(7) (UK)  |
| 11 | SHIP OF FOOLS<br>Erasure<br>Mute (12)MUTE74 (UK/SP)   |
| 12 | ANYONE<br>Smith & Mighty<br>Three Stripes SAM11 (UK/R)  |
| 13 | DOCTORIN' THE HOUSE<br>Ahead Of Our Time<br>Cold Cut/Real. Yaz & Plastic People<br>CCUTZ (UK) |
| 14 | BEAT DIS<br>Bomb The Beats<br>Mister-R/Rhythm King/<br>Mute DOOD(12) (UK)                     |
| 15 | BOOGIE OOGIE OOGIE<br>Sid Haywood<br>Freshher (12)SID001 (P)                                  |
| 16 | COLLISION<br>Loop<br>Chapter 22 (12)CHAP27 (1) (NM)   |



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| 17 | LET'S PICK UP THE PIECES<br>Two-Beat<br>Big-One--(VVBI9) (1) (UK)                            |
| 18 | BOYS AND GIRLS<br>Mandy<br>PWL PWL(11) (P)   |
| 19 | GOOD LOVIN'<br>Dawn Chase<br>G.T.I. GT100(1) (UK)  |
| 20 | STRONG ISLAND<br>JVCFORCE<br>8 Bay/Westside/Hardcore HAKT1 (A)                               |
| 21 | GOODGROOVE<br>Derek B<br>Music Of Life 7NOTE12 (12" - NOTE 12) (P)                           |
| 22 | IT USE TO ME<br>Bam Bam<br>Serious 70US10(12" - BUS10) (A)                                   |
| 23 | UP HOME<br>A.R. Kane<br>Rough Trade--(RRT201) (UK)   |
| 24 | ROK DA HOUSE<br>Rhythm King/Mute LEFT11(7) (UK)<br>The Beatmasters featuring The Cookie Crew |
| 25 | ANIMAL (F... LIKE A BEAST)<br>W.A.S.P.<br>Music For Nations 12UK109 (P)                      |
| 26 | NOBODY'S TWISTING YOUR ARM<br>Wedding Present<br>Reception REC009(12) (UK/R)                 |
| 27 | TRUE FAITH<br>New Order<br>Factory FAC 183/7 (12" - FAC 183) (P)                             |
| 28 | PUMP UP THE VOLUME/ANITINA ...<br>M.A.R.S. 5<br>4AD(B) AD 707 (UK/R)                         |
| 29 | TOUCHED BY THE HAND OF GOD<br>New Order<br>Factory FAC1937 (P)                               |
| 30 | DJ MEGATRACK/WESTSIDE JACKS<br>Jackmaster Black<br>Westside DJIN(2) (A)                      |
| 31 | STYLE WARS<br>Hijack<br>Music Of Life--(NOTE16) (A)  |
| 32 | IT'S PERCUSSION<br>M. Doc<br>Jack-Trax--(12)TX13 (A)   |
| 33 | THE CIRCUS (REMIX)<br>Erasure<br>Mute (1) MUTE66(7) (UK/SP)                                  |
| 34 | SHOULD THE BIBLE BE BANNED<br>McCarthy<br>Sennep SEP757 (UK/R)                               |

## TOP 25 ALBUMS

|    |  |
|----|--|
| 1  | THE INNOCENTS<br>Erasure<br>Mute STUMM 55 (UK/SP)                        |
| 2  | LIFE'S TOO GOOD<br>The Sugarbears<br>One Little Indian TPLS (1) (NM)     |
| 3  | THE CIRCUS<br>Erasure<br>Mute STUMM 35 (UK/SP)                           |
| 4  | QUITAR<br>Frank Zappa<br>Zappa/Music For Nations ZAPPA 6 (P)             |
| 5  | UPFRONT 10<br>Various<br>Serious UPFT10 (A)                              |
| 6  | WONDERLAND<br>Erasure<br>Mute STUMM25 (UK/SP)                            |
| 7  | SUBSTANCE<br>New Order<br>Factory FACT 200 (P)                           |
| 8  | BEST OF HOUSE VOLUME 4<br>Various<br>Serious BEHQ4 (A)                   |
| 9  | SOMEBODY UP THERE LIKES ME<br>Brilliant Corners<br>McQueen MCQ011 (UK/R) |
| 10 | SUFFER ROSA<br>Pixies<br>4AD CAD803 (UK)                                 |
| 11 | HATFUL OF HOLLOW<br>The Smiths<br>Rough Trade ROUGH 76 (1) (UK)          |
| 12 | LES MISERABLES<br>Original London Cast<br>First Night ENC09E1 (P)        |
| 13 | STREETOUNDS HIP HOP 20<br>Various<br>Streetsounds ELCS20 (A)             |
| 14 | HAIRWAY TO STEVEN<br>Bathoole Stars<br>Blot First Mute BFFP29 (1) (UK)   |
| 15 | GEORGE BEST<br>Wedding Present<br>Reception LEED5001 (UK/R)              |
| 16 | BEST OF HOUSE MEGAMIX<br>Various<br>Serious: BOIT1 (A)                   |
| 17 | SOME RARE GROOVES VOL 2<br>Various<br>Cherry CRM1188 (CH)                |
| 18 | LIVE AND LOUD<br>Shifft Limingers<br>Link Link LINKLP26 (5)              |
| 19 | MOSHKINSTEIN<br>Acid Reign<br>Under One Flag MFLA20 (P)                  |
| 20 | STRANGEVANS HERE WE COME<br>The Smiths<br>Rough Trade ROUGH106 (UK)      |
| 21 | HOUSE TORNADO<br>Throwing Muses<br>4AD CAD802 (UK)                       |
| 22 | THE QUEEN IS DEAD<br>The Smiths<br>Rough Trade ROUGH 96 (1) (UK)         |
| 23 | IN ROCK<br>Rone of Anarchia<br>Fire FIREP12 (P)                          |
| 24 | GREEN THOUGHTS<br>The Smithereens<br>Enigma 82751 (P)                    |
| 25 | THE MAN - BEST OF ELVIS COSTELLO<br>Elvis Costello<br>Demon FIEND52 (P)  |

|    |   |
|----|---|
| 35 | JACK THE BEAT<br>P.Y.G.<br>Queezer QUAT7 (P)                                  |
| 36 | ANGEL IN BLUE<br>General Lafayette<br>Ploze PZ403(12) (SP)                    |
| 37 | SLUT<br>Fresh Volcano<br>Some Bizzare SLUT07 (1) (UK)                         |
| 38 | SHIMMER<br>The Flatmates<br>Organisation SUBWAY17(7) (UK/R)                   |
| 39 | SHAME ON YOU<br>The Onions Band<br>Native Records 1218UD1 (UK/R)              |
| 40 | HOLLOW HEART<br>Weather Prophets<br>Creation--(CRE54) (P)                     |
| 41 | SHAKE!<br>Gene & Jim<br>Rough Trade TRT1212 (UK)                              |
| 42 | SAMARITAN<br>Condemns<br>Axis 7AX1 (12" - 12AX1) (A)                          |
| 43 | THE PEEL SESSIONS<br>New Order<br>Strange Fruit--(SFP5 CD001) (P)             |
| 44 | HOUSE TRAIN<br>Rise<br>Jack-Trax 7 TX7 (A)                                    |
| 45 | COLD SWEAT<br>The Sugarbears<br>One Little Indian (12)TP9 (1) (NM)            |
| 46 | FASCINATED<br>Company 8<br>Bluebird BR148 (5) (UK)                            |
| 47 | GOTTA GET DOWN (CRAZY CUTS MIX)<br>House Doctors<br>Big One--(VVB 9) (1) (UK) |
| 48 | ONLY A MEMORY<br>The Smithereens<br>Enigma SMIT(7) (P)                        |
| 49 | RADAR LOUV<br>Mazique<br>Rage RAGE1(1) (P)                                    |
| 50 | YOU LOVE<br>Zip<br>Immaculate (12)IMMACS (PAC)                                |

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| 3 (7) FROM MY HEART Ams and Senia<br>BB Records/BB 20             | 3 (7) FROM MY HEART Ams and Senia<br>BB Records/BB 20             |
| 4 (4) EVERYWHERE Morris/Goffin<br>Ampa Records/AR 77              | 4 (4) EVERYWHERE Morris/Goffin<br>Ampa Records/AR 77              |
| 5 (3) HOLDING ON Sandra Cress<br>Ampa Records/AR 75               | 5 (3) HOLDING ON Sandra Cress<br>Ampa Records/AR 75               |
| 6 (2) COME TO ME Frankie Paul<br>Carnation Records/CG 21          | 6 (2) COME TO ME Frankie Paul<br>Carnation Records/CG 21          |
| 7 (10) DIDN'T I Call<br>Ampa Records/AR 73                        | 7 (10) DIDN'T I Call<br>Ampa Records/AR 73                        |
| 8 (9) WE'VE ONLY JUST BEGUN Frankie Paul<br>Redness Int./RED 13   | 8 (9) WE'VE ONLY JUST BEGUN Frankie Paul<br>Redness Int./RED 13   |
| 9 (11) SLOW DOWN Frankie Paul<br>Redness Int./RED 13              | 9 (11) SLOW DOWN Frankie Paul<br>Redness Int./RED 13              |
| 10 (12) JUST WANT TO LOVE YOU Leroy Sibbles<br>Ampa Records/AR 72 | 10 (12) JUST WANT TO LOVE YOU Leroy Sibbles<br>Ampa Records/AR 72 |
| 11 (8) SHE'S MINE Barmington Lory<br>Tone/ATR 027                 | 11 (8) SHE'S MINE Barmington Lory<br>Tone/ATR 027                 |
| 12 (15) FOLLOW ME Horanans<br>Dingle Records/DI 001               | 12 (15) FOLLOW ME Horanans<br>Dingle Records/DI 001               |
| 13 (18) HEART OF STEEL Peter Hain<br>Scepter Vibes/SV 008         | 13 (18) HEART OF STEEL Peter Hain<br>Scepter Vibes/SV 008         |
| 14 (5) DON'T TURN AROUND Awood<br>Mango 125 241                   | 14 (5) DON'T TURN AROUND Awood<br>Mango 125 241                   |
| 15 (13) I'M IN LOVE Leroy Gibbons<br>Fashion Records/FAO 053      | 15 (13) I'M IN LOVE Leroy Gibbons<br>Fashion Records/FAO 053      |
| 16 (21) OLD FRIENDS Swatches<br>Redness Int./RED 6                | 16 (21) OLD FRIENDS Swatches<br>Redness Int./RED 6                |
| 17 (22) WHEN BROS Horanans<br>Cherry Records/CH 15                | 17 (22) WHEN BROS Horanans<br>Cherry Records/CH 15                |
| 18 (14) GIRL FRIEND Dean Fraser<br>Dennis Stars/DS 17             | 18 (14) GIRL FRIEND Dean Fraser<br>Dennis Stars/DS 17             |
| 19 (16) BIG IN NEED Jody Melody<br>Avalanche/HCM 150 015          | 19 (16) BIG IN NEED Jody Melody<br>Avalanche/HCM 150 015          |
| 20 (24) EASE UP New Ticks<br>Red Dragon/Redness Int./RED 4        | 20 (24) EASE UP New Ticks<br>Red Dragon/Redness Int./RED 4        |

## REGGAE ALBUM CHART

|    |  |
|----|--|
| 1  | (2) COME ALONG Gregory Isaacs<br>Live And Loud/LALP 22             |
| 2  | (1) DISTANT THUNDER Awood<br>Mango/PS 9815                         |
| 3  | (3) FOUR SEASONS LOVER Leroy Gibbons<br>Super Powers/SP 6          |
| 4  | (5) KEEP ON COMING THROUGH ... Various DJ<br>Trojan/TELS 255       |
| 5  | (6) FEELINGS OF LOVE Michael Gordon<br>Fire Style/FADP 006         |
| 6  | (9) GIVE ME POWER Lee Perry & Friends<br>Trojan Rec./TELS 254      |
| 7  | (4) BIG BAD SAX Dean Fraser<br>Super Powers/SP 6                   |
| 8  | (7) INSEPARABLE Dennis Brown<br>J.W. Record/WXP 7                  |
| 9  | (12) ARISE Hugh Mundell<br>Alto/AREK 1207                          |
| 10 | (13) RUNNING BACK TO ME Cultural Roots<br>Mango/PS 9887            |
| 11 | (14) ONE THE HARD WAY Chuck Turner<br>Live And Loud/LALP 21        |
| 12 | (16) REGGAE CLASSICS VOL. 3 Various<br>Trojan Rec./TELS 256        |
| 13 | (17) THINK ABOUT IT Johnny Clarke<br>Super Powers/SP 7             |
| 14 | (8) WATCHMAN OF THE CITY J. Brown<br>Buhla Rec./BEP/PS 93000 009   |
| 15 | (10) GIVE ME THAT FEELING Frankie Paul<br>Mooles Records/MR 1004   |
| 16 | (11) TO THE TOP Awood<br>Sando/SAN 197                             |
| 17 | (28) CONSCIOUS PARTY Ziggy Marley<br>The Mobby/Moby 1              |
| 18 | (46) NA LEF JAMAICA Josey Wilson<br>Mango/PS 9814                  |
| 19 | (47) BAD BOY Coomes/Debris<br>Techniques Records/TEP 14            |
| 20 | (49) STUDIO KINDA CLOUDY Keith Hudson and Frank<br>Trojan/TELS 258 |



KEY: A Radio 1, B 1st F, C 2nd F, D 3rd F, E 4th F, G 5th F, H 6th F, I 7th F, J 8th F, K 9th F, L 10th F, M 11th F, N 12th F, O 13th F, P 14th F, Q 15th F, R 16th F, S 17th F, T 18th F, U 19th F, V 20th F, W 21st F, X 22nd F, Y 23rd F, Z 24th F, AA 25th F, AB 26th F, AC 27th F, AD 28th F, AE 29th F, AF 30th F, AG 31st F, AH 32nd F, AI 33rd F, AJ 34th F, AK 35th F, AL 36th F, AM 37th F, AN 38th F, AO 39th F, AP 40th F, AQ 41st F, AR 42nd F, AS 43rd F, AT 44th F, AU 45th F, AV 46th F, AW 47th F, AX 48th F, AY 49th F, AZ 50th F, BA 51st F, BB 52nd F, BC 53rd F, BD 54th F, BE 55th F, BF 56th F, BG 57th F, BH 58th F, BI 59th F, BJ 60th F, BK 61st F, BL 62nd F, BM 63rd F, BN 64th F, BO 65th F, BP 66th F, BQ 67th F, BR 68th F, BS 69th F, BT 70th F, BU 71st F, BV 72nd F, BW 73rd F, BX 74th F, BY 75th F, BZ 76th F, CA 77th F, CB 78th F, CC 79th F, CD 80th F, CE 81st F, CF 82nd F, CG 83rd F, CH 84th F, CI 85th F, CJ 86th F, CK 87th F, CL 88th F, CM 89th F, CN 90th F, CO 91st F, CP 92nd F, CQ 93rd F, CR 94th F, CS 95th F, CT 96th F, CU 97th F, CV 98th F, CW 99th F, CX 100th F, CY 101st F, CZ 102nd F, DA 103rd F, DB 104th F, DC 105th F, DD 106th F, DE 107th F, DF 108th F, DG 109th F, DH 110th F, DI 111th F, DJ 112th F, DK 113th F, DL 114th F, DM 115th F, DN 116th F, DO 117th F, DP 118th F, DQ 119th F, DR 120th F, DS 121st F, DT 122nd F, DU 123rd F, DV 124th F, DW 125th F, DX 126th F, DY 127th F, DZ 128th F, EA 129th F, EB 130th F, EC 131st F, ED 132nd F, EE 133rd F, EF 134th F, EG 135th F, EH 136th F, EI 137th F, EJ 138th F, EK 139th F, EL 140th F, EM 141st F, EN 142nd F, EO 143rd F, EP 144th F, EQ 145th F, ER 146th F, ES 147th F, ET 148th F, EU 149th F, EV 150th F, EW 151st F, EX 152nd F, EY 153rd F, EZ 154th F, FA 155th F, FB 156th F, FC 157th F, FD 158th F, FE 159th F, FF 160th F, FG 161st F, FH 162nd F, FI 163rd F, FJ 164th F, FK 165th F, FL 166th F, FM 167th F, FN 168th F, FO 169th F, FP 170th F, FQ 171st F, FR 172nd F, FS 173rd F, FT 174th F, FU 175th F, FV 176th F, FW 177th F, FX 178th F, FY 179th F, FZ 180th F, GA 181st F, GB 182nd F, GC 183rd F, GD 184th F, GE 185th F, GF 186th F, GG 187th F, GH 188th F, GI 189th F, GJ 190th F, GK 191st F, GL 192nd F, GM 193rd F, GN 194th F, GO 195th F, GP 196th F, GQ 197th F, GR 198th F, GS 199th F, GT 200th F, GU 201st F, GV 202nd F, GW 203rd F, GX 204th F, GY 205th F, GZ 206th F, HA 207th F, HB 208th F, HC 209th F, HD 210th F, HE 211th F, HF 212th F, HG 213th F, HH 214th F, HI 215th F, HJ 216th F, HK 217th F, HL 218th F, HM 219th F, HN 220th F, HO 221st F, HP 222nd F, HQ 223rd F, HR 224th F, HS 225th F, HT 226th F, HU 227th F, HV 228th F, HW 229th F, HX 230th F, HY 231st F, HZ 232nd F, IA 233rd F, IB 234th F, IC 235th F, ID 236th F, IE 237th F, IF 238th F, IG 239th F, IH 240th F, II 241st F, IJ 242nd F, IK 243rd F, IL 244th F, IM 245th F, IN 246th F, IO 247th F, IP 248th F, IQ 249th F, IR 250th F, IS 251st F, IT 252nd F, IU 253rd F, IV 254th F, IW 255th F, IX 256th F, IY 257th F, IZ 258th F, JA 259th F, JB 260th F, JC 261st F, JD 262nd F, JE 263rd F, JF 264th F, JG 265th F, JH 266th F, JI 267th F, JJ 268th F, JK 269th F, JL 270th F, JM 271st F, JN 272nd F, JO 273rd F, JP 274th F, JQ 275th F, JR 276th F, JS 277th F, JT 278th F, JU 279th F, JV 280th F, JW 281st F, JX 282nd F, JY 283rd F, JZ 284th F, KA 285th F, KB 286th F, KC 287th F, KD 288th F, KE 289th F, KF 290th F, KG 291st F, KH 292nd F, KI 293rd F, KJ 294th F, KK 295th F, KL 296th F, KM 297th F, KN 298th F, KO 299th F, KP 300th F, KQ 301st F, KR 302nd F, KS 303rd F, KT 304th F, KU 305th F, KV 306th F, KW 307th F, KX 308th F, KY 309th F, KZ 310th F, LA 311th F, LB 312th F, LC 313th F, LD 314th F, LE 315th F, LF 316th F, LG 317th F, LH 318th F, LI 319th F, LJ 320th F, LK 321st F, LL 322nd F, LM 323rd F, LN 324th F, LO 325th F, LP 326th F, LQ 327th F, LR 328th F, LS 329th F, LT 330th F, LU 331st F, LV 332nd F, LW 333rd F, LX 334th F, LY 335th F, LZ 336th F, MA 337th F, MB 338th F, MC 339th F, MD 340th F, ME 341st F, MF 342nd F, MG 343rd F, MH 344th F, MI 345th F, MJ 346th F, MK 347th F, ML 348th F, MN 349th F, MO 350th F, MP 351st F, MQ 352nd F, MR 353rd F, MS 354th F, MT 355th F, MU 356th F, MV 357th F, MW 358th F, MX 359th F, MY 360th F, MZ 361st F, NA 362nd F, NB 363rd F, NC 364th F, ND 365th F, NE 366th F, NF 367th F, NG 368th F, NH 369th F, NI 370th F, NJ 371st F, NK 372nd F, NL 373rd F, NM 374th F, NO 375th F, NP 376th F, NQ 377th F, NR 378th F, NS 379th F, NT 380th F, NU 381st F, NV 382nd F, NW 383rd F, NX 384th F, NY 385th F, NZ 386th F, OA 387th F, OB 388th F, OC 389th F, OD 390th F, OE 391st F, OF 392nd F, OG 393rd F, OH 394th F, OI 395th F, OJ 396th F, OK 397th F, OL 398th F, OM 399th F, ON 400th F, OP 401st F, OQ 402nd F, OR 403rd F, OS 404th F, OT 405th F, OU 406th F, OV 407th F, OW 408th F, OX 409th F, OY 410th F, OZ 411th F, PA 412th F, PB 413th F, PC 414th F, PD 415th F, PE 416th F, PF 417th F, PG 418th F, PH 419th F, PI 420th F, PJ 421st F, PK 422nd F, PL 423rd F, PM 424th F, PN 425th F, PO 426th F, PP 427th F, PQ 428th F, PR 429th F, PS 430th F, PT 431st F, PU 432nd F, PV 433rd F, PW 434th F, PX 435th F, PY 436th F, PZ 437th F, QA 438th F, QB 439th F, QC 440th F, QD 441st F, QE 442nd F, QF 443rd F, QG 444th F, QH 445th F, QI 446th F, QJ 447th F, QK 448th F, QL 449th F, QM 450th F, QN 451st F, QO 452nd F, QP 453rd F, QQ 454th F, QR 455th F, QS 456th F, QT 457th F, QU 458th F, QV 459th F, QW 460th F, QX 461st F, QY 462nd F, QZ 463rd F, RA 464th F, RB 465th F, RC 466th F, RD 467th F, RE 468th F, RF 469th F, RG 470th F, RH 471st F, RI 472nd F, RJ 473rd F, RK 474th F, RL 475th F, RM 476th F, RN 477th F, RO 478th F, RP 479th F, RQ 480th F, RR 481st F, RS 482nd F, RT 483rd F, RU 484th F, RV 485th F, RW 486th F, RX 487th F, RY 488th F, RZ 489th F, SA 490th F, SB 491st F, SC 492nd F, SD 493rd F, SE 494th F, SF 495th F, SG 496th F, SH 497th F, SI 498th F, SJ 499th F, SK 500th F, SL 501st F, SM 502nd F, SN 503rd F, SO 504th F, SP 505th F, SQ 506th F, SR 507th F, SS 508th F, ST 509th F, SU 510th F, SV 511th F, SW 512th F, SX 513th F, SY 514th F, SZ 515th F, TA 516th F, TB 517th F, TC 518th F, TD 519th F, TE 520th F, TF 521st F, TG 522nd F, TH 523rd F, TI 524th F, TJ 525th F, TK 526th F, TL 527th F, TM 528th F, TN 529th F, TO 530th F, TP 531st F, TQ 532nd F, TR 533rd F, TS 534th F, TT 535th F, TU 536th F, TV 537th F, TW 538th F, TX 539th F, TY 540th F, TZ 541st F, UA 542nd F, UB 543rd F, UC 544th F, UD 545th F, UE 546th F, UF 547th F, UG 548th F, UH 549th F, UI 550th F, UJ 551st F, UK 552nd F, UL 553rd F, UM 554th F, UN 555th F, UO 556th F, UP 557th F, UQ 558th F, UR 559th F, US 560th F, UT 561st F, UU 562nd F, UV 563rd F, UW 564th F, UX 565th F, UY 566th F, UZ 567th F, VA 568th F, VB 569th F, VC 570th F, VD 571st F, VE 572nd F, VF 573rd F, VG 574th F, VH 575th F, VI 576th F, VJ 577th F, VK 578th F, VL 579th F, VM 580th F, VN 581st F, VO 582nd F, VP 583rd F, VQ 584th F, VR 585th F, VS 586th F, VT 587th F, VU 588th F, VV 589th F, VW 590th F, VX 591st F, VY 592nd F, VZ 593rd F, WA 594th F, WB 595th F, WC 596th F, WD 597th F, WE 598th F, WF 599th F, WG 600th F, WH 601st F, WI 602nd F, WJ 603rd F, WK 604th F, WL 605th F, WM 606th F, WN 607th F, WO 608th F, WP 609th F, WQ 610th F, WR 611th F, WS 612th F, WT 613th F, WU 614th F, WV 615th F, WW 616th F, WX 617th F, WY 618th F, WZ 619th F, XA 620th F, XB 621st F, XC 622nd F, XD 623rd F, XE 624th F, XF 625th F, XG 626th F, XH 627th F, XI 628th F, XJ 629th F, XK 630th F, XL 631st F, XM 632nd F, XN 633rd F, XO 634th F, XP 635th F, XQ 636th F, XR 637th F, XS 638th F, XT 639th F, XU 640th F, XV 641st F, XW 642nd F, XY 643rd F, XZ 644th F, YA 645th F, YB 646th F, YC 647th F, YD 648th F, YE 649th F, YF 650th F, YG 651st F, YH 652nd F, YI 653rd F, YJ 654th F, YK 655th F, YL 656th F, YM 657th F, YN 658th F, YO 659th F, YP 660th F, YQ 661st F, YR 662nd F, YS 663rd F, YT 664th F, YU 665th F, YV 666th F, YW 667th F, YX 668th F, YY 669th F, YZ 670th F, ZA 671st F, ZB 672nd F, ZC 673rd F, ZD 674th F, ZE 675th F, ZF 676th F, ZG 677th F, ZH 678th F, ZI 679th F, ZJ 680th F, ZK 681st F, ZL 682nd F, ZM 683rd F, ZN 684th F, ZO 685th F, ZP 686th F, ZQ 687th F, ZR 688th F, ZS 689th F, ZT 690th F, ZU 691st F, ZV 692nd F, ZW 693rd F, ZX 694th F, ZY 695th F, ZZ 696th F, AA 697th F, AB 698th F, AC 699th F, AD 700th F, AE 701st F, AF 702nd F, AG 703rd F, AH 704th F, AI 705th F, AJ 706th F, AK 707th F, AL 708th F, AM 709th F, AN 710th F, AO 711st F, AP 712nd F, AQ 713th F, AR 714th F, AS 715th F, AT 716th F, AU 717th F, AV 718th F, AW 719th F, AX 720th F, AY 721st F, AZ 722nd F, BA 723rd F, BB 724th F, BC 725th F, BD 726th F, BE 727th F, BF 728th F, BG 729th F, BH 730th F, BI 731st F, BJ 732nd F, BK 733rd F, BL 734th F, BM 735th F, BN 736th F, BO 737th F, BP 738th F, BQ 739th F, BR 740th F, BS 741st F, BT 742nd F, BU 743rd F, BV 744th F, BW 745th F, BX 746th F, BY 747th F, BZ 748th F, CA 749th F, CB 750th F, CC 751st F, CD 752nd F, CE 753rd F, CF 754th F, CG 755th F, CH 756th F, CI 757th F, CJ 758th F, CK 759th F, CL 760th F, CM 761st F, CN 762nd F, CO 763rd F, CP 764th F, CQ 765th F, CR 766th F, CS 767th F, CT 768th F, CU 769th F, CV 770th F, CW 771st F, CX 772nd F, CY 773rd F, CZ 774th F, DA 775th F, DB 776th F, DC 777th F, DD 778th F, DE 779th F, DF 780th F, DG 781st F, DH 782nd F, DI 783rd F, DJ 784th F, DK 785th F, DL 786th F, DM 787th F, DN 788th F, DO 789th F, DP 790th F, DQ 791st F, DR 792nd F, DS 793rd F, DT 794th F, DU 795th F, DV 796th F, DW 797th F, DX 798th F, DY 799th F, DZ 800th F, EA 801st F, EB 802nd F, EC 803rd F, ED 804th F, EE 805th F, EF 806th F, EG 807th F, EH 808th F, EI 809th F, EJ 810th F, EK 811st F, EL 812nd F, EM 813th F, EN 814th F, EO 815th F, EP 816th F, EQ 817th F, ER 818th F, ES 819th F, ET 820th F, EU 821st F, EV 822nd F, EW 823rd F, EX 824th F, EY 825th F, EZ 826th F, FA 827th F, FB 828th F, FC 829th F, FD 830th F, FE 831st F, FF 832nd F, FG 833rd F, FH 834th F, FI 835th F, FJ 836th F, FK 837th F, FL 838th F, FM 839th F, FN 840th F, FO 841st F, FP 842nd F, FQ 843rd F, FR 844th F, FS 845th F, FT 846th F, FU 847th F, FV 848th F, FW 849th F, FX 850th F, FY 851st F, FZ 852nd F, GA 853rd F, GB 854th F, GC 855th F, GD 856th F, GE 857th F, GF 858th F, GG 859th F, GH 860th F, GI 861st F, GJ 862nd F, GK 863rd F, GL 864th F, GM 865th F, GN 866th F, GO 867th F, GP 868th F, GQ 869th F, GR 870th F, GS 871st F, GT 872nd F, GU 873rd F, GV 874th F, GW 875th F, GX 876th F, GY 877th F, GZ 878th F, HA 879th F, HB 880th F, HC 881st F, HD 882nd F, HE 883rd F, HF 884th F, HG 885th F, HH 886th F, HI 887th F, HJ 888th F, HK 889th F, HL 890th F, HM 891st F, HN 892nd F, HO 893rd F, HP 894th F, HQ 895th F, HR 896th F, HS 897th F, HT 898th F, HU 899th F, HV 900th F, HW 901st F, HX 902nd F, HY 903rd F, HZ 904th F, IA 905th F, IB 906th F, IC 907th F, ID 908th F, IE 909th F, IF 910th F, IG 911st F, IH 912nd F, II 913th F, IJ 914th F, IK 915th F, IL 916th F, IM 917th F, IN 918th F, IO 919th F, IP 920th F, IQ 921st F, IR 922nd F, IS 923rd F, IT 924th F, IU 925th F, IV 926th F, IW 927th F, IX 928th F, IY 929th F, IZ 930th F, JA 931st F, JB 932nd F, JC 933rd F, JD 934th F, JE 935th F, JF 936th F, JG 937th F, JH 938th F, JI 939th F, JJ 940th F, JK 941st F, JL 942nd F, JM 943rd F, JN 944th F, JO 945th F, JP 946th F, JQ 947th F, JR 948th F, JS 949th F, JT 950th F, JU 951st F, JV 952nd F, JW 953rd F, JX 954th F, JY 955th F, JZ 956th F, KA 957th F, KB 958th F, KC 959th F, KD 960th F, KE 961st F, KF 962nd F, KG 963rd F, KH 964th F, KI 965th F, KJ 966th F, KL 967th F, KM 968th F, KN 969th F, KO 970th F, KP 971st F, KQ 972nd F, KR 973rd F, KS 974th F, KT 975th F, KU 976th F, KV 977th F, KW 978th F, KX 979th F, KY 980th F, KZ 981st F, LA 982nd F, LB 983rd F, LC 984th F, LD 985th F, LE 986th F, LF 987th F, LG 988th F, LH 989th F, LI 990th F, LJ 991st F, LK 992nd F, LL 993rd F, LM 994th F, LN 995th F, LO 996th F, LP 997th F, LQ 998th F, LR 999th F, LS 1000th F, LT 1001st F, LU 1002nd F, LV 1003rd F, LW 1004th F, LX 1005th F, LY 1006th F, LZ 1007th F, MA 1008th F, MB 1009th F, MC 1010th F, MD 1011th F, ME 1012th F, MF 1013th F, MG 1014th F, MH 1015th F, MI 1016th F, MJ 1017th F, MK 1018th F, ML 1019th F, MN 1020th F, MO 1021st F, MP 1022nd F, MQ 1023rd F, MR 1024th F, MS 1025th F, MT 1026th F, MU 1027th F, MV 1028th F, MW 1029th F, MX 1030th F, MY 1031st F, MZ 1032nd F, NA 1033rd F, NB 1034th F, NC 1035th F, ND 1036th F, NE 1037th F, NF 1038th F, NG 1039th F, NH 1040th F, NI 1041st F, NJ 1042nd F, NK 1043rd F, NL 1044th F, NM 1045th F, NO 1046th F, NP 1047th F, NQ 1048th F, NR 1049th F, NS 1050th F, NT 1051st F, NU 1052nd F, NV 1053rd F, NW 1054th F, NX 1055th F, NY 1056th F, NZ 1057th F, OA 1058th F, OB 1059th F, OC 1060th F, OD 1061st F, OE 1062nd F, OF 1063rd F, OG 1064th F, OH 1065th F, OI 1066th F, OJ 1067th F, OK 1068th F, OL 1069th F, OM 1070th F, ON 1071st F, OP 1072nd F, OQ 1073rd F, OR 1074th F, OS 1075th F, OT 1076th F, OU 1077th F, OV 1078th F, OW 1079th F, OX 1080th F, OY 1081st F, OZ 1082nd F, PA 1083rd F, PB 1084th F, PC 1085th F, PD 1086th F, PE 1087th F, PF 1088th F, PG 1089th F, PH 1090th F, PI 1091st F, PJ 1092nd F, PK 1093rd F, PL 1094th F, PM 1095th F, PN 1096th F, PO 1097th F, PP 1098th F, PQ 1099th F, PR 1100th F, PS 1101st F, PT 1102nd F, PU 1103rd F, PV 1104th F, PW 1105th F, PX 1106th F, PY 1107th F, PZ 1108th F, QA 1109th F, QB 1110th F, QC 1111th F, QD 1112th F, QE 1113th F, QF 1114th F, QG 1115th F, QH 1116th F, QI 1117th F, QJ 1118th F, QK 1119th F, QL 1120th F, QM 1121st F, QN 1122nd F, QO 1123rd F, QP 1124th F, QQ 1125th F, QR 1126th F, QS 1127th F, QT 1128th F, QU 1129th F, QV 1130th F, QW 1131st F, QX 1132nd F, QY 1133rd F, QZ 1134th F, RA 1135th F, RB 1136th F, RC 1137th F, RD 1138th F, RE 1139th F, RF 1140th F, RG 1141st F, RH 1142nd F, RI 1143rd F, RJ 1144th F, RK 1145th F, RL 1146th F, RM 1147th F, RN 1148th F, RO 1149th F, RP 1150th F, RQ 1151st F, RR 1152nd F, RS 1153rd F, RT 1154th F, RU 1155th F, RV 1156th F, RW 1157th F, RX 1158th F, RY 1159th F, RZ 1160th F, SA 1161st F, SB 1162nd F, SC 1163rd F, SD 1164th F, SE 1165th F, SF 1166th F, SG 1167th F, SH 1168th F, SI 1169th F, SJ 1170th F, SK 1171st F, SL 1172nd F, SM 1173rd F, SN 1174th F, SO 1175th F, SP 1176th F, SQ 1177th F, SR 1178th F, SS 1179th F, ST 1180th F, SU 1181st F, SV 1182nd F, SW 1183rd F, SX 1184th F, SY 1185th F, SZ 1186th F, TA 1187th F, TB 1188th F, TC 1189th F, TD 1190th F, TE 1191st F, TF 1192nd F, TG 1193rd F, TH 1194th F, TI 1195th F, TJ 1196th F, TK 1197th F, TL 1198th F, TM 1199th F, TN 1200th F, TO 1201st F, TP 1202nd F, TQ 1203rd F, TR 1204th F, TS 1205th F, TT 1206th F, TU 1207th F, TV 1208th F, TW 1209th F, TX 1210th F, TY 1211st F, TZ 1212nd F, UA 1213th F, UB 1214th F, UC 1215th F, UD 1216th F, UE 1217th F, UF 1218th F, UG 1219th F, UH 1220th F, UI 1221st F, UJ 1222nd F, UK 1223rd F, UL 1224th F, UM 1225th F, UN 1226th F, UO 1227th F, UP 1228th F, UQ 1229th F, UR 1230th F, US 1231st F, UT 1232nd F, UV 1233rd F, UW 1234th F, UX 1235th F, UY 1236th F, UZ 1237th F, VA 1238th F, VB 1239th F, VC 1240th F, VD 1241st F, VE 1242nd F, VF 1243rd F, VG 1244th F, VH 1245th F, VI 1246th F, VJ 1247th F, VK 1248th F, VL 1249th F, VM 1250th F, VN 1251st F, VO 1252nd F, VP 1253rd F, VQ 1254th F, VR 1255th F, VS 1256th F, VT 1257th F, VU 1258th F, VW 1259th F, VX 1260th F, VY 1261st F, VZ 1262nd F, WA 1263rd F, WB 1264th F, WC 1265th F, WD 1266th F, WE 1267th F, WF 1268th F, WG 1269th F, WH 1270th F, WI 1271st F, WJ 1272nd F, WK 1273rd F, WL 1274th F, WM 1275th F, WN 1276th F, WO 1277th F, WP 1278th F, WQ 1279th F, WR 1280th F, WS 1281st F, WT 1282nd F, WU 1283rd F, WV 1284th F, WW 1285th F, WX 1286th F, WY 1287th F, WZ 1288th F, XA 1289th F, XB 1290th F, XC 1291st F, XD 1292nd F, XE 1293rd F, XF 1294th F, XG 1295th F, XH 1296th F, XI 1297th F, XJ 1298th F, XK 1299th F, XL 1300th F, XM 1301st F, XN 1302nd F, XO 1303rd F, XP 1304th F, XQ 1305th F, XR 1306th F, XS 1307th F, XT 1308th F, XU 1309th F, XV 1310th F, XW 1311st F, XY 1312nd F, XZ 1313th F, YA 1314th F, YB 1315th F, YC 1316th F, YD 1317th F, YE 1318th F, YF 1319th F, YG 1320th F, YH 1321st F, YI 1322nd F, YJ 1323rd F, YK 1324th F, YL 1325th F, YM 1326th F, YN 1327th F, YO 1328th F, YP 1329th F, YQ 1330th F, YR 1331st F, YS 1332nd F, YT 1333rd F, YU 1334th F, YV 1335th F, YW 1336th F, YX 1337th F, YZ 1338th F, ZA 1339th F, ZB 1340th F, ZC 1341st F, ZD 1342nd F, ZE 1343rd F, ZF 1344th F, ZG 1345th F, ZH 1346th F, ZI 1347th F, ZJ 1348th F, ZK 1349th F, ZL 1350th F, ZM 1351st F, ZN 1352nd F, ZO 1353rd F, ZP 1354th F, ZQ 1355th F, ZR 1356th F, ZS 1357th F, ZT 1358th F, ZU 1359th F, ZV 1360th F, ZW 1361st F, ZX 1362nd F, ZY 1363rd F, ZZ 1364th F, AA 1365th F, AB 1366th F, AC 1367th F, AD 1368th F, AE 1369th F, AF 1370th F, AG 1371st F, AH 1372nd F, AI 1373rd F, AJ 1374th F, AK 1375th F, AL 1376th F, AM 1377th F, AN 1378th F, AO 1379th F, AP 1380th F, AQ 1381st F, AR 1382nd F, AS 1383rd F, AT 1384th F, AU 1385th F, AV 1386th F, AW 1387th F, AX 1388th F, AY 1389th F, AZ 1390th F, BA 1391st F, BB 1392nd F, BC 1393rd F, BD 1394th F, BE 1395th F, BF 1396th F, BG 1397th F, BH 1398th F, BI 1399th F, BJ 1400th F, BK 1401st F, BL 1402nd F, BM 1403rd F, BN 1404th F, BO 1405th F, BP 1406th F, BQ 1407th F, BR 1408th F, BS 1409th F, BT 1410th F, BU 1411st F, BV 1412nd F, BW 1413th F, BX 1414th F, BY 1415th F, BZ 1416th F, CA 1417th F, CB 1418th F, CC 1419th F, CD 1420th F, CE 1421st F, CF 1422nd F, CG 1423rd F, CH 1424th F, CI 1425th F, CJ 1426th F, CK 1427th F, CL 1428th F, CM 1429th F, CN 1430th F, CO 1431st F, CP 1432nd F, CQ 1433rd F, CR 1434th F, CS 1435th F, CT 1436th F, CU 1437th F, CV 1438th F, CW 1439th F, CX 1440th F, CY 1441st F, CZ 1442nd F, DA 1443rd F, DB 1444th F, DC 1445th F, DD 1446th F, DE 1447th F, DF 1448th F, DG 1449th F, DH 1450th F, DI 1451st F, DJ 1452nd F, DK 1453rd F, DL 1454th F, DM 1455th F, DN 1456th F, DO





# TOP DANCE SINGLES

14 MAY 1988

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

| THIS WEEK  |    | LAST WEEK |    | ON CHART |    |
|--|----|-----------|----|----------|----|
| 1  | 1  | 5         | 1  | 1        | 1  |
| THEME FROM S—EXPRESS<br>Express Rhythim King/Mute LEF71(T) (I) (W)                       |    |           |    |          |    |
| 2  | 3  | 2         | 2  | 2        | 2  |
| PINK CADILLAC<br>Natalie Cole Manhattan/EMI (12)MT35 (E)                                 |    |           |    |          |    |
| 3  | 3  | 3         | 3  | 3        | 3  |
| THE PAYBACK MIX<br>James Brown Urban/Polydor UR8(X) 17 (F)                               |    |           |    |          |    |
| 4  | 5  | 4         | 4  | 4        | 4  |
| A LOVE SUPREME<br>Will Downing 4th + 8'Way/Island (12)BRW 90 (F)                         |    |           |    |          |    |
| 5  | 18 | 6         | 6  | 5        | 5  |
| BLUE MONDAY 1988<br>New Order Factory FAC 737 (12)—FAC 738 (I) (F)                       |    |           |    |          |    |
| 6  | 6  | 7         | 7  | 6        | 6  |
| WHO'S LEAVING WHO<br>Hazel Dean EMI (12)EM45 (E)   |    |           |    |          |    |
| 7  | 10 | 8         | 8  | 7        | 7  |
| DIVINE EMOTIONS<br>Norada Reprise/WEA W 7967 (T) (W)                                     |    |           |    |          |    |
| 8  | 4  | 9         | 9  | 8        | 8  |
| I WANT YOU BACK '88 REMIX<br>Henry Enfield Mercury/Phonogram DOSH 1 (12) (F)             |    |           |    |          |    |
| 9  | 19 | 10        | 10 | 9        | 9  |
| LOADS AMONEY<br>Michael Jackson/Jackson 5 ZB 41913 (12)—ZT 41914 (BMG)                   |    |           |    |          |    |
| 10   | 13 | 11        | 11 | 10       | 10 |
| I WANT YOU BACK<br>Benatar/EMI London NANA 16 (12)—NANX 16 (F)                           |    |           |    |          |    |
| 11   | 17 | 12        | 12 | 11       | 11 |
| ALPHABET STREET<br>Prince Paisley Park/WEA W 7900 (T) (W)                                |    |           |    |          |    |
| 12   | 16 | 13        | 13 | 12       | 12 |
| WALK AWAY<br>Joyce Sims Hrr/London LON(X) 176 (F)  |    |           |    |          |    |
| 13   | 11 | 14        | 14 | 13       | 13 |
| LET'S ALL CHANT<br>Fat & Mick PWL PWL(T) 10 (P)  |    |           |    |          |    |
| 14   | 26 | 15        | 15 | 14       | 14 |
| BAD YOUNG BROTHER<br>Derek B Tough Audio/Phonogram DRKB 1 (12) (F)                       |    |           |    |          |    |
| 15   | 9  | 16        | 16 | 15       | 15 |
| GET LUCKY<br>Jermaine Stewart Sire/Virgin SRN(T) 92 (E)                                  |    |           |    |          |    |
| 16   | 14 | 17        | 17 | 16       | 16 |
| IT TAKES TWO<br>Rob Base & DJ EZ-Rock CityBeat/Beggars Banquet CBE 724 (12)—CBE 1224 (W) |    |           |    |          |    |
| 17   | 7  | 18        | 18 | 17       | 17 |
| GIRLFRIEND<br>Pebbles MCA MCA(T) 1233 (F)  |    |           |    |          |    |
| 18   | 20 | 19        | 19 | 18       | 18 |
| PIANO IN THE DARK<br>Brendo Russell A&M USA(T) 6123 (F)                                  |    |           |    |          |    |
| 19   | 25 | 20        | 20 | 19       | 19 |
| I'LL SEE YOU ALONG THE WAY<br>Rick Clarke WA WA(T) 1 (J5)                                |    |           |    |          |    |
| 20   | 15 | 21        | 21 | 20       | 20 |
| NITE AND DAY<br>A.B. Sure! Warner Brothers W 8192 (T) (W)                                |    |           |    |          |    |

|   |    |    |    |    |    |
|---|----|----|----|----|----|
| 21  | 37 | 2  | 2  | 21 | 21 |
| MY ONE TEMPTATION<br>Nicca Paris 4th + 8'Way/Island (12) BRW 65 (F)               |    |    |    |    |    |
| 22  | 22 | 5  | 5  | 22 | 22 |
| I GAVE IT UP (WHEN I FELL IN LOVE)<br>Luther Vandross Epic LUTHT6 (E) (C)         |    |    |    |    |    |
| 23  | 12 | 10 | 10 | 23 | 23 |
| DREAMING<br>Glen Goldsmith RCA PB 41711 (12)—PT 41712 (BMG)                       |    |    |    |    |    |
| 24  | 21 | 3  | 3  | 24 | 24 |
| ALL THIS LOVE THAT I'M GIVING<br>Caren McCrease Flame/Mute MELT 7 (I) (R) (S) (P) |    |    |    |    |    |
| 25  | 45 | 2  | 2  | 25 | 25 |
| CALYPSO CRAZY<br>Billy Ocean Jive 805 (T) 2 (BMG)                                 |    |    |    |    |    |
| 26  | 41 | 2  | 2  | 26 | 26 |
| OUT COME THE FREAKS (AGAIN)<br>Was (Not Was) Fontana/Phonogram WAS 4 (12) (F)     |    |    |    |    |    |
| 27  | 2  | 1  | 1  | 27 | 27 |
| IM MIN' ALU<br>Clio Matta WEA YZ 190 (T) (W)                                      |    |    |    |    |    |
| 28  | 48 | 3  | 3  | 28 | 28 |
| INTERVENTION<br>Lynnie Hudson Virgin VS(T) 1067 (E)                               |    |    |    |    |    |
| 29  | 30 | 5  | 5  | 29 | 29 |
| BUST THIS HOUSE DOWN<br>Peebles 4 Synco/EMI (12) SY 10 (E)                        |    |    |    |    |    |

|   |     |    |    |    |     |
|---|-----|----|----|----|-----|
| 30  | 23  | 10 | 10 | 30 | 30  |
| JUST A MIRAGE<br>Jamelaine featuring Adelle Bertei Chrysalis JEL(X) 3 (C)                       |     |    |    |    |     |
| 31  | 33  | 3  | 3  | 31 | 31  |
| STROKIN' WATCH WHERE YOU STROKE<br>Dionne Carter/Gary Coleman Island 7 STROKE (12)—STROKE 1 (A) |     |    |    |    |     |
| 32  | 24  | 9  | 9  | 32 | 32  |
| PROVE YOUR LOVE<br>Taylor Dayne Arista 109830 (12)—409830 (BMG)                                 |     |    |    |    |     |
| 33  | 35  | 3  | 3  | 33 | 33  |
| M.F.S.B.<br>Well Red Virgin VS(T) 1079 (E)  |     |    |    |    |     |
| 34  | 27  | 12 | 12 | 34 | 34  |
| NOT TURN AROUND<br>Awared Mango/Island (12)JS 34 (F)  |     |    |    |    |     |
| 35  | 21  | 1  | 1  | 35 | 35  |
| INTIMACY<br>Si Foul MCA MCA(T) 1245 (F)   |     |    |    |    |     |
| 36  | 38  | 8  | 8  | 36 | 36  |
| PUSH IT<br>Salt-N-Pepa Hrr/London FFR(X) 2 (F)  |     |    |    |    |     |
| 37  | 47  | 3  | 3  | 37 | 37  |
| FROM MY HEART<br>Ann & Sonia BB—(BB) 201 (J5)   |     |    |    |    |     |
| 38  | 36  | 5  | 5  | 38 | 38  |
| DON'T LOOK ANY FURTHER<br>Kane Gang Kitchanware SK(X) 33 (F)                                    |     |    |    |    |     |
| 39  | 46  | 4  | 4  | 39 | 39  |
| ANYONE...<br>Smith & Mighty/J Jackson Three Stripe—(SAM 111) (I) (R) (E)                        |     |    |    |    |     |
| 40  | 41  | 13 | 13 | 40 | 40  |
| NOBODY (CAN LOVE ME)<br>Tangie in Check Criminal—(BUS)76 (J5) (E)                               |     |    |    |    |     |
| 41  | NEW | 1  | 1  | 41 | NEW |
| HOT BUTTERFLY<br>Dennis Edwards/Sadeh Garrett Gurdy TMG(T) 1334 (BMG)                           |     |    |    |    |     |
| 42  | 32  | 1  | 1  | 42 | 32  |
| HOT BUTTERFLY<br>Gregg Isaacs & Bonic Boogie Urban/Polydor UR8(X) 16 (F)                        |     |    |    |    |     |
| 43  | NEW | 1  | 1  | 43 | NEW |
| RUMORS<br>Gregg Isaacs Greenleafs—(GRED 221) (BMG) (J5)   |     |    |    |    |     |
| 44  | 39  | 9  | 9  | 44 | 39  |
| CROSS MY BROKEN HEART<br>Sinita Fanfare (12) FAN 15 (A)   |     |    |    |    |     |
| 45  | NEW | 1  | 1  | 45 | NEW |
| WHO'S GONNA EASE THE PRESSURE<br>Mac Thornhill 10/Virgin TMI(X) 214 (E)                         |     |    |    |    |     |
| 46  | NEW | 1  | 1  | 46 | NEW |
| DEBI DEBI GIRL<br>Peter Multra/Sister Charmaine Taurus—(TRS 007) (J5)                           |     |    |    |    |     |
| 47  | NEW | 1  | 1  | 47 | NEW |
| FLIRT<br>Evelyn Champagne King Manhattan/EMI (12) MT 37 (E)                                     |     |    |    |    |     |
| 48  | NEW | 1  | 1  | 48 | NEW |
| DO YOU WANNA FUNK<br>Sylvester With Patrick Cowley Domino—(DOM.4T) (CH)                         |     |    |    |    |     |
| 49  | NEW | 1  | 1  | 49 | NEW |
| OVERFLOWING<br>Jonathan Butler Jive JIVE(T) 172 (BMG)   |     |    |    |    |     |
| 50  | NEW | 1  | 1  | 50 | NEW |
| GOOD LOVIN'<br>Dave Collins G.T.I. GTI 001 (T) (I) (R) (T)                                      |     |    |    |    |     |

## OF '88 ON UK RELEASE!

**THE TODD TERRY PROJECT**

**'BANGO (TO THE BATMOBILE)'**  
**'BACK TO THE BEAT'**

SLEEPING BAG HAKT 16 (12") HAK 16 (7")

OUT NOW 

## TOP 10 ALBUMS

|   |     |    |    |    |     |
|---|-----|----|----|----|-----|
| 1   | 1   | 1  | 1  | 1  | 1   |
| HIP HOP AND RAPPING IN THE HOUSE<br>Various Styfus SMR82/SMC852 (S) (T)     |     |    |    |    |     |
| 2   | 2   | 2  | 2  | 2  | 2   |
| WILL DOWNING<br>Will Downing 4th + 8'Way/Island RCLP518/BRCA518 (F)         |     |    |    |    |     |
| 3   | NEW | 1  | 1  | 3  | NEW |
| STRONGER THAN PRIDE<br>Sade Epic 4604971/4604974 (C)                        |     |    |    |    |     |
| 4   | 4   | 4  | 4  | 4  | 4   |
| NITE FLUTE<br>Various CBS MOODA/MOODC4 (C)                                  |     |    |    |    |     |
| 5   | 5   | 5  | 5  | 5  | 5   |
| COME INTO MY LIFE<br>Joyce Sims Hrr/London LONLP47/LONC47 (F)               |     |    |    |    |     |
| 6   | 4   | 6  | 6  | 6  | 4   |
| DISTANT THUNDER<br>Akwafina Mango/Island ILPS985/ILCT985 (F)                |     |    |    |    |     |
| 7   | 3   | 7  | 7  | 7  | 3   |
| HEARSAY<br>Alexander O'Neal Tubu 4509361/4509364 (C)                        |     |    |    |    |     |
| 8   | 7   | 8  | 8  | 8  | 7   |
| GIVE ME THE REASON<br>Luther Vandross Epic 4501341/4501344 (C)              |     |    |    |    |     |
| 9   | NEW | 1  | 1  | 9  | NEW |
| IN EFFECT MODE<br>A.B. Sure! Warner Bros WX173/WX173C (W)                   |     |    |    |    |     |
| 10  | 5   | 10 | 10 | 10 | 5   |
| MAKE IT LAST FOREVER<br>Keith Sweat Vintertainment/Elektra WX163/WX163C (W) |     |    |    |    |     |

**THE BREAK BOYS**

**'AND THE BREAK GOES ON'**

HARDCORE HAKT 15 (12") HAK 15 (7")

OUT NOW **harc** 

 BOTH RECORDS MARKETED BY WESTSIDE AND DISTRIBUTED BY PRT

## TOP 10 BUBBLERS

|   |    |    |    |    |    |
|---|----|----|----|----|----|
| 1   | 1  | 1  | 1  | 1  | 1  |
| BETCHA CAN'T LOSE (WITH MY LOVE)<br>Magic Lady Motown ZB42003 (12)—ZT42004 (BMG)          |    |    |    |    |    |
| 2   | 2  | 2  | 2  | 2  | 2  |
| OUT ON A MISSION<br>Lost in Boss Beatmaster BEATM1 (12) (E)                               |    |    |    |    |    |
| 3   | 3  | 3  | 3  | 3  | 3  |
| HARMLESS PIECE OF FUN<br>Edis Great Blue Wives/Panlaphone (12)R6180 (E)                   |    |    |    |    |    |
| 4   | 4  | 4  | 4  | 4  | 4  |
| SOMETHING JUST AIN'T RIGHT<br>Keith Sweat Vintertainment/Elektra EKR271 (W)               |    |    |    |    |    |
| 5   | 5  | 5  | 5  | 5  | 5  |
| WOULDN'T YOU LOVE TO LOVE ME?<br>Tajiri Savelle Reprise/Paisley Park W8127 (T) (W)        |    |    |    |    |    |
| 6   | 6  | 6  | 6  | 6  | 6  |
| I WANT YOUR (HANDS ON ME)<br>Sinnad O'Connor with MC Lysta Ensign Chrysalis ENY(X)613 (C) |    |    |    |    |    |
| 7   | 7  | 7  | 7  | 7  | 7  |
| WINGS OF LOVE<br>Trevor Spark Blue Trac—(IMM) 1231 (J5)                                   |    |    |    |    |    |
| 8   | 8  | 8  | 8  | 8  | 8  |
| WARLOCK<br>Block Riot Champion CHAMP1 (12)75 (BMG)  |    |    |    |    |    |
| 9   | 9  | 9  | 9  | 9  | 9  |
| CAN'T LOVE YOU TONIGHT<br>Crown Gulliver Warner Bros W7990 (T) (W)                        |    |    |    |    |    |
| 10  | 10 | 10 | 10 | 10 | 10 |
| JACK THE BEAT<br>P/P/JC Quotaz QUAT7 (P)  |    |    |    |    |    |

# BRASS CONSTRUCTION. MOVIN' 1988

MIXED BY 'MIXMASTER' PHIL HARDING

RELEASE DATE: 16TH MAY 1988

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# TOP 100 ALBUMS

14 MAY 1988

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MUSIC WEEK

W

|             |     |   |                            |
|-------------|-----|---|----------------------------|
| <b>No 1</b> | 1   | TANGO IN THE NIGHT ***** CD<br>Freewood Mac           | Warner Brothers 1945       |
| <b>2</b>    | NEW | STAY ON THESE ROADS ● CD<br>A-Ha                      | Wessex Records, WY 146     |
| <b>3</b>    | NEW | STRONGER THAN PRIDE CD<br>Sade                        | Epic 4044971               |
| <b>4</b>    | 15  | THE CHRISTIANS ** * CD<br>The Christians              | Island 1115 8976           |
| <b>5</b>    | 4   | DIRTY DANCING (OST) ● CD<br>Original Soundtrack       | RCA 11 8648                |
| <b>6</b>    | 3   | NOW! 11 * * * CD<br>Various                           | EMI/Virgin/PolyGram NDM 11 |
| <b>7</b>    | 2   | THE INNOCENTS ● CD<br>Erosure                         | Mus STUMM 55               |
| <b>8</b>    | 8   | POPPED IN SOULED OUT * * * * CD<br>Mel Wei Wei        | Freelove/Phonogram JPMN 11 |
| <b>9</b>    | NEW | MORE DIRTY DANCING (OST) CD<br>Various                | RCA 11 8645                |
| <b>10</b>   | 10  | WHITNEY * * * * * CD<br>Whitney Houston               | A&M 281 14                 |
| <b>11</b>   | 9   | PURH * CD<br>Bros                                     | CBS 46429 1                |
| <b>12</b>   | 6   | THE BEST OF OMD * CD<br>OMD                           | Virgin OMD 1               |
| <b>13</b>   | 13  | NITE FLUTE CD<br>Various                              | CBS MCD 4                  |
| <b>14</b>   | 5   | HIP HOP AND RAPPING IN THE HOUSE ● CD<br>Various      | Sphix 5M 832               |
| <b>15</b>   | 7   | PET SHOP BOYS, ACTUALLY * * * * * CD<br>Pet Shop Boys | Parlophone PCS 104         |
| <b>16</b>   | NEW | SIXTES MIX 2 * CD<br>Various                          | Sphix 5M 835               |
| <b>17</b>   | 12  | BRIDGE OF SPES * * * * * CD<br>T'Pol                  | Sony Virgin SMDP 8         |
| <b>18</b>   | NEW | SAVAGE AMUSEMENT CD<br>Scorpions                      | Home 19M 514P 115          |
| <b>19</b>   | 17  | HEAVEN ON EARTH * CD<br>Belinda Carlisle              | Virgin V 246               |
| <b>20</b>   | 11  | SEVENTH SON OF A SEVENTH SON ● CD<br>Iron Maiden      | EMI SMO 106                |

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STARS

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|           |     |  |                          |
|-----------|-----|--|--------------------------|
| <b>59</b> | NEW | SCOT PEPPER KNEW MY FATHER CD<br>Various             | NME/Island PRP 100       |
| <b>60</b> | 48  | NOTHING LIKE THE SUN * CD<br>Sling                   | A&M A&M 6402             |
| <b>61</b> | 52  | THE STORY OF THE CLASH ○ CD<br>The Clash             | CBS 54024 1              |
| <b>62</b> | 50  | THE JOSHUA TREE * * * * * CD<br>U2                   | Island U28               |
| <b>63</b> | 56  | THE GREATEST LOVE ● CD<br>Various                    | Talent STK 2718          |
| <b>64</b> | 30  | ALIENS ATE MY BUICK CD<br>Thomas Dolby               | Mushroom/EMI MET 1200    |
| <b>65</b> | 67  | MEET DANNY WILSON CD<br>Danny Wilson                 | Veget V2419              |
| <b>66</b> | 68  | PHANTOM OF THE OPERA * * * * * CD<br>Various         | Foghorn FOD 9            |
| <b>67</b> | 59  | THE CIRCUS * CD<br>Erosure                           | Mus STUMM 35             |
| <b>68</b> | 51  | VIVA HATE ● CD<br>Merrissey                          | Hi/Warner's Voice CD 137 |
| <b>69</b> | 76  | THE CREAM OF ERIC CLAPTON * CD<br>Eric Clapton/Cream | Foghorn FCTV 1           |
| <b>70</b> | 45  | HITS REVIVAL 2: REPLAY CD<br>Various                 | A TEL NE 105             |
| <b>71</b> | 55  | ALL ABOUT EVE ○ CD<br>All About Eve                  | Mercy/Phonogram MEB 119  |
| <b>72</b> | 53  | UNFORGETTABLE CD<br>Various                          | EMI ENT 44               |
| <b>73</b> | NEW | BEST OF HOUSE MEGAMIX VOL. 2 CD<br>Various           | Sony DOR 2               |
| <b>74</b> | NEW | DIVINE EMOTION CD<br>Nerudo                          | Republic/WEA WR 172      |
| <b>75</b> | 61  | THE CHART SHOW ROCK THE NATION ● CD<br>Various       | Dancer/Chrysalis AD02    |
| <b>76</b> | 88  | SUBSTANCE CD<br>New Order                            | Factory FACT 100         |
| <b>77</b> | 69  | DISCO * CD<br>Pet Shop Boys                          | Polygram PEG 1001        |
| <b>78</b> | 42  | EVER LASTING CD<br>Natalie Cole                      | MCA/EMI INT 1012         |



# Tin miners

by Duncan Holland

TIN GODS strike you as the sort of band that enjoy the thought of misbehaving. And if that's a tenet to bring better music to a bit more passion than they're already succeeding.

Formed in 1985 after singer Jonny Bealby and guitarist Andy Osborne returned from an extended Australian jaunt, infused by the local music scene there — all bars, drinking and having a good time — their numbers are now made up by Guy Denning on bass and the drums of Tom Hackwood. First manna from the gods is the four-track *Cosmetics* EP on Razor, a telling little document, stuffed full of the rocky radio sounds and lyrical epiphanies that form the band's manifesto.

Andy Osborne explains: "We're trying to put a bit more thought and energy into music. At the moment it's almost impossible to get away from all the processed music. It needs more noise and more thought. Lyrically, I've always admired Matt Johnson and Elvis Costello, and the Jam, who succeeded in producing exciting music with thoughtful lyrics."

Interestingly, Osborne writes for Bealby to sing, unusual in the rock/guitar format the band works. Bealby sings his own words, Jim Kerr is the lyrics to Simple Minds, and is Rick Butler to the Psychedelic Furs, but not in Tin Gods. Much debate later and only The Who and possibly The Undertones stand as examples where a guitarist puts words into the singer's mouth. Any problems here for Bealby?

"None," says Jonny. "I'm the show-off. Andy's more reserved, but I love performing in the whole thing of being larger than life and enjoying the whole business of going on stage and entertaining, having a good time. I'm sick of bands that look apologetic about being on a stage."

Where Tin Gods will triumph where others have floundered is that over the last three years and upwards of 100 gigs they've chattered out an act and direction, learnt their trade and built a steady following. Resisting the temptation to jump on the first deal offered, they've built what they believe to

be the best vehicle for the band's varied talents and now have the confidence to take the next step. The EP sold out in the Megastore, so it seems they're going about it in the right way.

A video was made and picked up by Chart Show preview, as well as exposure on Night Network, but, typically for the band, this was not a standard piece of work.

"We realised that another band-performed video would've been a waste of time," explains Andy. "We knew a few people involved in video so we hassled, pulled in a few favours and eventually got a fairly professional piece of work for a surprisingly small cost. It obviously worked."

"Video's not really the way we want to go," adds Jonny, "but if it's required, which seems to be the case, then we'll do it. You've got to work within this business, but do it your way."

It's rare to encounter a band with such enthusiasm yet direct vision. Putting a bit of rock 'n' roll spirit back into music can't be that bad an idea, and the twin axis of Bealby/Osborne, "fire and ice" as they say, seems to be holding winning hand. Can you thrill people and make them think at the same time? "Definitely!"

## Follow that

by Nick Robinson

WHEN YOUR debut album achieves as much critical acclaim as The Smithereens' *Especially For You*, writing a follow-up is a real test.

"Especially For You" was recorded over eight years and I then found I had to write the next album in just a few months," says vocalist Pat DiNizio. The band had just finished an extensive US and European tour promoting the debut LP and DiNizio was mentally and physically exhausted. "So I just took a break and locked myself in my house for two months with the phone off the hook," he says.

In that time, he managed to write the band's latest album, *Green Thoughts*, which maintains the three-minute guitar pop vein for which the US quartet is renowned.

"I love that sort of Buddy Holly sound. The songs were short but they had everything and that's the feel that we wanted to create but I don't think we are Sixties rip-offs. Our sound is more than that," he states. Both *Green Thoughts* and the first album were produced by Don Dixon, famed for his work with REO. "I was a bit worried about working with him because of the REM thing, but when we met him we got on really well and I realised that he would do a good job."

*Green Thoughts* is a marked progression from the bristling pop of *Especially For You* and has a slight harder, more mature sound. One surprise on the LP is the vocal credit for Sixties star Dal Shannon on *The World We Know*. "Yeah, I suppose it is kind of unusual. Our drummer is a great Dal Shannon fan and when we did the first album he sent a copy to him. Shannon wrote back and said he really liked it and if we were ever passing, to pop in and see him."

Shannon is recording the new album nearby so we gave him a call and he came into the studio to say hello and in typical rock and



THE SMITHEREENS indulge in some *Green Thoughts*

roll tradition he ended up singing on one of the tracks," says DiNizio. Sadly, Del won't be joining the boys on the *Green Thoughts* tour which is due to visit the UK in September. But later this year the band is re-releasing some of its old material, recorded on New York's D-Tone label, which should keep the fans happy.

## Root stock

by Dave Laing

WHEN IAN A Anderson talks about English dance music he doesn't mean *Case Dancing*. Editor of *Folk Roots* magazine and proprietor of Rogue Records, Anderson has recently released *Turp Roots*, which is subtitled "a history of the new wave of English country dance music plus *Hawling Moth*, a new album by Tiger Moth, the current supergroup of the genre."

The *Turp Roots* tracks range from a 1923 Columbia 78 of *Speed The Plough* by the Morris Motors Band to 1988 pieces by Tiger Moth and Edward II And The Red Hat Polkas, two groups led by melodeon player Rod Strouding, the gumnor of the current folk dance band scene. Distribution is by The Cartel, which, according to Anderson, "is like a major label distribution as far as a folk company is concerned."

The compilation contains a number of tracks which have been deleted for some years and Anderson says that through pre-publicity in *Folk Roots* and on Andy Kershaw's *Radio One* show 2,000 were sold before the release date. *Hawling Moth* is the follow-up to a debut 1984 record which Anderson says has now sold 4,000-5,000, healthy figures for a folk record. The new album is also the first Rego Records has issued on CD.

"Set up costs have fallen and we can break even on sales of 600 out of our 1,000 run," explains Anderson. He feels that there is a "chicken and egg situation" with regard to folk/roots/world music and CD. "People who like the music won't get a CD player be-



ANDERSON: IT'S up to labels like us to hasten things along



TIGER MOTH: supergroup of the folk genre

cause not enough music is available on CD's labels like us to hasten things along. In our recent *Folk Roots* readership survey, only 17 per cent said they had a CD," says Anderson. "But that's up from only three per cent two years ago."

Latin music constantly faces mixed fortunes and ambivalent attitudes, even in the US, where the Hispanic population is increasing dramatically in the demographic charts. As Charly announced its Musica Latina arrangement here, A&M over there closed its Latin department after six years, blaming disappointing US sales and the adversely fluctuating currency rates in the Latin republics south of the border. It also must be said that Latin stars and music executives themselves sometimes do nothing to improve their lot because of a laid-back manana policy towards getting things done and together.

In the UK, existing aficionados of Latin music are only too familiar with the outlook of visit vehicles like BBC radio, whose post patterns has been six months on the air for a Latin series and then six years off. The brief interludes on the air gave positive proof of the latent interest among the public, but the general lack of the continuity accorded to jazz, folk and country music has prevented it gaining a regular foothold.

The release will include a low-price sampler, *A Best Of Tito Puente* and a similar *Celia Cruz* selection, a volume of Latin Soul LPs by congaero Ray Barretto and the Fania All Stars, a salsa compilation, an album by Larry Harlow (as non-Latin as his name but a widely respected exponent of the music) and repertoire by Ruben Blades, Johnny Pacheco, Willie Colon, Joe Cuba and Joe Batoan.

Fisher is hoping that some of these artists can be present in the UK for the launch. That might just be the right sauce and seasoning to whet a lot of British appetites.



PETER ROSENGARD is the man who gave Curiosity Killed The Cat their names and managed their rise to stardom. Now, with publisher Eddie Levy, he is launching *Ice Cold In Alice*, a new teenage male foursome, all in their first year at university.

"I showcased them last year," says Rosengard, "and Rob Dickens and Max Hole of WEA walked out, just as they had at the first Curiosity showcase." This confirms Rosengard's view that the band will make it. A champion life assurance salesman and originator of the London Comedy Store, Rosengard discovered Curiosity when he heard their demo tape playing in a Kings Road pizza house. The group was then called Ryeband but their song was Curiosity Killed The Cat. "That's what the band should be called," said Rosengard, and it was.

*Ice Cold In Alice's* first single is *Fade Away*, produced by Graham Gouldman, released on Revelation and distributed by PRT with promotion by Alan James (the man in black).

DAVE LAING



TIN GODS: ain't misbehavin'

# Gospel Dallas style

IT MAY be stating the obvious but **Whitney Houston** is one hell of a singer. She's only little and she's very thin but she commands a great big voice. At **Birmingham NEC**, after a few shaky moments in the first half, she launched into two gospel numbers, one slow and one fast and it was *perfect*. It could almost be Aretha, she sang so well. "The music I love singing," she said, "that's where I come from." It showed.

Prior to this, proceedings had been somewhat stilted by corny showbiz routines: "You'reilly wonderful," "Are you gonna enjoy yourselves tonight? Are ya? Are ya?" "Gee, I just love the way you guys talk over here." Well choreographed but unimaginative stop-start dance routines, grossly overblown endings, Vegas, Hollywood — love it or hate it, that's how these American soul singers do their shows — especially if they've sold 27 million records... But maybe Whitney just needed time to warm up, because after the gospel section there followed a tribute to Aretha which included a breathtaking version of You Make Me Feel Like A Natural Woman, before the set ended with a scabbering Greatest Love Of All. The encore was, of course, a costume change (strictly Dallas) and I Wanna Dance With Somebody. The audience went berserk.

ADAM BLAKE



WHITNEY HOUSTON, a star despite the glitter

# Enter the Dragon

THREE SULLEN faces fronted by the snarling presence of a black-dog Sean Dickson, **The Soup Dragons** delivered a blitzkrieg set at **London's Town and Country Club**. The sweaty, heaving crowd gelled itself to the stage as the first ferocious beats of Great Empty Space, and the longer they

played the more pugnacious they became. Dickson's aerobic vocal was spat to the back of the venue with scant regard for melody; propulsive funk stands, pop-style, resembled a rudely awakened swamp creature.

The Soup Dragons glanced over their shoulders to the best bits of the 1970s — psych-funk, funk, Monke-ish tunefulness — and it's their zestful reworking of these formulae which underpins their appeal. Tonight's set was a fiery onslaught, solid rhythms spliced with some deft guitar lines and a beserk drum beat from the Animal-esque Ross Sinclair. There are downbeat moments on the band's first LP, but none were forthcoming for this performance. Kingdom Chairs, Passion Protest and King Of The Castle all lent themselves to a healthy headbanging, and when Dickson screamed his way through old fave Hang Ten! something in those heads must have gone flip.

Having broken their teeth in the first half, **The Soup Dragons** are going for wider appeal with a new glossy-sleevd album and major label respectability. Live, they stick staunchly to their roots.

SELINA WEBB

# Economically independent

KICKING OFF a night of four indie bands at the **London School of Economics** were **Worm** with a relatively new four-piece from High Wycombe. They delivered a fine set of guitar-driven pop that brought to mind the early singles of the very same band. Helped. With the bassist and two guitarists sharing the singing and songwriting, they have quickly amassed a varied and high-quality collection of songs. Their performance was still slightly rough around the edges, but they show all the signs of being one of the most important new indie bands of BR. Watch out for their debut single which is due for release on the Sub-Aqua label, through Rough Trade, later this month.

Next up were **Ludicrous**, two men, a guitar and a drum machine. They set out to amuse but failed miserably. Audiences at Leonard Cohen and Joy Division have laughed more than the poor wretches who have had to endure a set by this duo.

It is only April, and **McCarthy** have already released two of this year's finest singles, namely *This Nelson Rockefeller* and *Should The Bible Be Banned?* Listen to one of their records once and you will hear an upbeat pop song. Listen a second time and you will notice that the lyrics are much more incisive and relevant than we have come to expect from indie-chart popsters. They voice their loathing of royalty, MPs, Fleet Street hacks, stockbrokers, and captains of industry in no uncertain terms. But there is no Cross-style rant; these are eloquent and listenable reflections on Eighties Britain.

On stage they are slightly less low-key than they appear to be. However, they could still be more consistent: for every great song, there is one simply 'good' one. But, at a time when most other bands are trying to produce a 'live' record, it is clear that McCarthy should be cherished.

ANDY BEEVERS

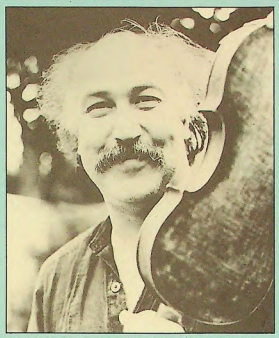
# T R A C K I N G

by Dave Henderson  
NOW, THAT'S what we call, er, two LPs or cassettes, sold separately with just about the same title. Yep, there'll be some ordering mix ups on **Beechwood Music's Indie Top 20 Volume Four** (parts one and two). Part one concentrates on the guttural independent pop sound of **The Smiths'** William, It Was Really Nothing, **The Woodentops'** You Make Me Feel, **Wire's** Kidney Bingos, **The Wedding Present's** Nobody's Twisting Your Arm, **The Flatmates'** Shimmer, **The Primitives'** Stop Killing Me and tracks from **Pop Will Eat Itself**, **The Shamen**, **Fields Of The Nephilim** and more, while volume two features the dance sound of **S-Express**, **Coco**, **Steel And Lovebomb**, **Smith And Mighty**, **Gene And Jim**, **Are Into Snakes** and more. Both albums are available through Revolver and the Cartel and are expected to prop each other up at the top of the charts for some time to come.

WHO IS **King Blank?** Yes, that's the cry of excited self-doubt that's ringing around the room at the moment, and it's even vaguely revealed in this sentence that it's Ian Lowery? Who? Well, me dear, he's the man who led the highly acclaimed **Folk Devils** Oh, that London band, and now he's teamed up some months of note, including **Buc** Messias but person **Bill Carter**, to produce Mouth Of A Rat. Well, OK, that coincides with the release of a rough FD album and cassette, Folk Devils. Good-night irony. All this bracing activity gets down on Situation Two through the Cartel.

THERE'S the usual blast of outrageous rock coming straight from the heart of Pinacide (or should that be the tip of Pinacide?). **The Hard-Ons** new LP, *Dickcheese* is raising a few eyebrows with its heads-down assault on the senses. That's on Vinyl Solution, while on *Amny Adverse* has a debut album, *The Red Shoes*, **Always** debut with *Thomas Sally* Leathers Club, and **Marden Hill** gives the world the flowing and creative *Cadequez*. On CD, **Bill Nelson** has his popular album *Chorus Encounters* on The Garden Of Light made available on Cocteau.

THERE'S LOUD, and there's loud... but at Revolver the churning Chinese burn of rampant metal is just loooooouud **Critical Mass** release *In Deepest Rebellion*, a 12-inch on Enclosed Kingdom, in which see them on the tasteful, thoughtful side of independent music, while **Toxic Reasons** have no qualms about billing the foremost that feeds them in their frantic Funhouse album *Dedication*. **Throbbing Gristle** have their career seasonally dusted off with the release of *Social Treatment* on Mental Decay, this album is taken from live recordings of the Cryptic One Club around '78. My, how it has changed. On *Konzul*, **God** (a Dutch three-piece,



MICHAEL DOUCET: Cajun makes a rare tracking appearance

not the Aussie psyche tribe) have an LP called *Sweet Life* and **Kempes Dolores** have a self-titled thrust. Finally the thrill of prickly pimple-pop comes back into town at **The Poppyheads** release a single, *Cremation Town*, on the fabby Sarog label. Now, all these bands have guitars but can you spot the subtle difference? Yes, some of them have them plugged in!

HEAD-AND excess have a opera-on collision as **Diamonda Galas** takes two tracks from her forthcoming LP, *You Must Be Certain Of The Devil*, for a wocky 12-inch that's unlikely to appear on Mike Smith's playlist. The tracks in question are *Double-Barrel Prayer* and *Malediction* and it's on Mute. The Play It Again, Sam label throws its lot in with a dancebeat and a smilie on two new 12 inches, **Trash** *It's Trash* III and **Zinnia's** *Black-aya* — both available through Red Rhino and the Cartel here in UK land. Also through Red Rhino at the moment is another slice of tasteful booty music from **Manufacture** — a 12-inch on the Canadian Network label, titled *Arm Forces*.

SOUTHERN RECORD Distribution has two new full length and album cassette releases with **The Grim's** *Face Of Betrayal* on Alchemy (a fitting exercise in devil may care rock 'n' roll) and **Neurosis's** *Pulsebeat* explosion on Pain Of Mind (again from Alchemy). At the other end of the rock-out spectrum, **The Mondays** weld together four tracks of newsworthiness in their *Fortune And Glory* set for Unicorn through Nine Mile and the **Cartel**. **Ry Cooder's** back up vocalists **Bobby King** and **Terry Evans** step out in their own right on the LP *Live And Let Live* for Special Delivery through Nine Mile and the Cartel while

**Michael Doucet** has his Hot Cajun And Blues for the same label.

THE EXTREMELY productive and bizarrely off-the-wall Hangman label delivers deeper and deeper into the world of books and records with a handful of newbies ranging to go through Revolver and the Cartel. **Wild Billy Childish** steps out for a solo run through an I Remember... **Rocking Richard** and **Whistling Vic Templar** offer *Tea And Baccy*, **Saxton Ming** wanders *Six Miles From The Graveyard*, **Jack Ketch** and **The Crewmen** have a *Brunifl Of Hate* and **The Delmonas** have their self-titled debut album (which originally appeared on Empire) reissued.

IN THE midst of the rush for the new **Kylie Minogue** single, the Parade warehouse also plays host to CD versions of Peel Sessions from **Syd Barrett** and **The Cure**, into **A Circle's** long awaited *Assassins LP* on Abstract, and hat on the heels of **New Order's** *Blue Monday* remix by Quincy Jones, there's also the re-release of the original version on Factory.

THE ADVENT of CD has also prompted 4AD to comb through its back catalogue and make a selection of quality music available in the medium. **Bauhaus** have their *In The Flat* with additional tracks available, **The Birthday Party's** *Prayers On Fire* appears with previously unavailable material, **Gilbert And Lewis** have their back pages smudged into a best of vinyl compilation for 8 time, while **Salin Newman** couples *Provisionally Entitled* *The Singing Fish* and *Not To* (the first 3,000 copies of which come with a free CD single). All available through the Cartel too.



# TOP 5 SINGLES

14 MAY 1988



## MUSIC WEEK

# W

## Basia

new single

### TIME & TIDE 7" 12" CD



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

- |           |   |  |   |
|-----------|---|--|---|
| <b>1</b>  | <b>PERFECT</b>                                  |  |   |
| 2         | Feinground Attraction                           |  | RCA PB 8184 (12" P) 4184 (BMG)              |
| <b>3</b>  | <b>THEME FROM S-EXPRESS</b>                     |  |   |
| 4         | S-Express                                       |  | Byronic King/Man (EFT 710) (J&R)            |
| <b>5</b>  | <b>BLUE MONDAY 1988</b>                         |  |   |
| 6         | New Order                                       |  | Factory FAC 72 (12" FAC 720) (P)            |
| <b>7</b>  | <b>LOADSAMONEY (Do'n' Up The House)</b>         |  |   |
| 8         | Harry Enfield                                   |  | Mercury/Phonogram DOSH 1128 (P)             |
| <b>9</b>  | <b>WITH A LITTLE.../SHE'S LEAVING HOME</b>      |  |   |
| 10        | Billy Bragg/Wet Wet Wet                         |  | Challenger CHILD 1 (P)                      |
| <b>11</b> | <b>I WANT YOU BACK</b>                          |  |   |
| 12        | Bananarama                                      |  | London NANA 81 (12" NANA 16) (P)            |
| <b>13</b> | <b>MARY'S PRAYER</b>                            |  |   |
| 14        | Danny Wilson                                    |  | Virgin VS 94 (12) (E)                       |
| <b>15</b> | <b>WHO'S LEAVING WHO</b>                        |  |   |
| 16        | Hazell Dean                                     |  | EMI 1216M 45 (E)                            |
| <b>17</b> | <b>ALPHABET STREET</b>                          |  |   |
| 18        | Prince  |  | Paisley Park/Warner Brothers W 7902 (1) (W) |
| <b>19</b> | <b>I WANT YOU BACK '88</b>                      |  |   |
| 20        | Michael Jackson with Jackson 5                  |  | Motown 28 4193 (12" 7" 2) 4194 (BMG)        |
| <b>21</b> | <b>PINK CADILLAC</b>                            |  |   |
| 22        | Natalie Cole                                    |  | MCA/MCA 112 (MT 25) (E)                     |
| <b>23</b> | <b>PUMP UP THE BITTER (Bitter Mix)</b>          |  |   |
| 24        | Star Turn On 45 Films                           |  | Profile/Atlantic DENK 1 (1) (P)             |
| <b>25</b> | <b>ANFIELD RAP (RED MACHINE IN FULL EFFECT)</b> |  |   |
| 26        | Liverpool F.C.                                  |  | Virgin UG 112 (E)                           |
| <b>27</b> | <b>LET'S ALL CHANT</b>                          |  |   |
| 28        | Mick And Pat                                    |  | PWL PWK 116 (P)                             |
| <b>29</b> | <b>GOT TO BE CERTAIN</b>                        |  |   |
| 30        | Kylie Minogue                                   |  | PWL PWK 112 (P)                             |
| <b>31</b> | <b>DIVINE EMOTIONS</b>                          |  |   |
| 32        | Nazario   |  | Republic/Warner Brothers W 7902 (1) (W)     |
| <b>33</b> | <b>A LOVE SUPREME</b>                           |  |   |
| 34        | Will Downing                                    |  | 44 - B/Way Island 128 (W 99) (P)            |
| <b>35</b> | <b>HEART O</b>                                  |  |   |
| 36        | Pet Shop Boys                                   |  | Parlophone 12R 4177 (E)                     |
| <b>37</b> | <b>ONE MORE TRY</b>                             |  |   |
| 38        | George Michael                                  |  | Epic EMAT 15 (C)                            |
| <b>39</b> | <b>THE PAYBACK MIX PART ONE</b>                 |  |   |
| 40        | James Brown                                     |  | Urban/Polygram URBK 17 (P)                  |
| <b>41</b> | <b>EVERYWHERE</b>                               |  |   |
| 42        | Fishwood, Mac                                   |  | Warner Brothers W 8141 (1) (W)              |

**TOP 5**

**of the**  
**TOP 5**  
**POPS**

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

- |           |   |  |  |
|-----------|---|--|--|
| <b>53</b> | <b>THERE IS ALWAYS SOMETHING THERE TO REMIND ME</b> |  |  |
| 35        | The Housemartins                                    |  | Get On (GODD) 2 (C)                      |
| <b>54</b> | <b>PROVE YOUR LOVE</b>                              |  |  |
| 33        | Taylor Dayne  |  | Atco 19838 (12" 4985) (BMG)              |
| <b>55</b> | <b>I GAVE IT UP (WHEN I FELL IN LOVE)</b>           |  |  |
| 32        | Luther Vandross                                     |  | Epic LUTV (1) 6 (C)                      |
| <b>56</b> | <b>ENDLESS SUMMER NIGHTS</b>                        |  |  |
| 10        | Richard Marx  |  | MCA/MCA 112 (MT 29) (E)                  |
| <b>57</b> | <b>SOMETHING JUST AIN'T RIGHT</b>                   |  |  |
| 10        | Kelli Rowland                                       |  | Yours/Interscope (Black) 149 2711 (W)    |
| <b>58</b> | <b>COULDN'T BEEN</b>                                |  |  |
| 38        | Travis  |  | MCA 19872 (2) (P)                        |
| <b>59</b> | <b>NITE AND DAY</b>                                 |  |  |
| 45        | Al B. Sure!   |  | Upstart/Warner Brothers W 8192 (1) (W)   |
| <b>60</b> | <b>DREAMING</b>                                     |  |  |
| 34        | Glen Gaidemith                                      |  | Republic/PCA PB 4711 (12" 7" 4117) (BMG) |
| <b>61</b> | <b>WOULDN'T YOU LOVE TO LOVE ME?</b>                |  |  |
| 10        | Topi Sevelle  |  | Paisley Park/Republic W 8127 (1) (W)     |
| <b>62</b> | <b>CHANGES</b>                                      |  |  |
| 34        | Alan Price  |  | Atco 10911 (BMG)                         |
| <b>63</b> | <b>CARELESS LOVE</b>                                |  |  |
| 66        | Sammy Davis Jr. with Miki Searles                   |  | WVA 52 123 (1) (W)                       |
| <b>64</b> | <b>BETCHA CAN'T LOSE (WITH MY LOVE)</b>             |  |  |
| 10        | Logic Lady  |  | Motown 28 4208 (12" 7" 2) 4206 (BMG)     |
| <b>65</b> | <b>CROSS MY BROKEN HEART (Remix)</b>                |  |  |
| 43        | Sinitta   |  | Feather 1729 (AN) 15 (A)                 |
| <b>66</b> | <b>BEYOND THE PALE</b>                              |  |  |
| 40        | The Mission   |  | Mercury/Phonogram MTHQ 6 (P)             |
| <b>67</b> | <b>LITTLE GIRL LOST</b>                             |  |  |
| 59        | The Icicle Works                                    |  | Regatta (Isaac) REG 21 (1) (W)           |
| <b>68</b> | <b>DON'T CALL ME BABY</b>                           |  |  |
| 10        | Voice Of The Beehive                                |  | Her/London LON 100 135 (P)               |
| <b>69</b> | <b>ELECTRIC BLUE</b>                                |  |  |
| 10        | Icehouse  |  | Chryslis CHR 12 229 (C)                  |
| <b>70</b> | <b>VOYAGE VOYAGE (Remix)</b>                        |  |  |
| 10        | Detress   |  | CBS 0630 (2) (C)                         |
| <b>71</b> | <b>WHAT A WONDERFUL WORLD</b>                       |  |  |
| 53        | Louis Armstrong                                     |  | ALM AMV 1 (35) (P)                       |
| <b>72</b> | <b>DON'T TURN AROUND</b>                            |  |  |
| 52        | Aswad   |  | Atco/Island 12165 241 (P)                |
| <b>73</b> | <b>I'M NOT SCARED</b>                               |  |  |
| 69        | Stax Talk Live                                      |  | Capitol 4500 (1) (W)                     |



- 21** **16** EVERYWHERE  
Fishhead/Misc  
Worms/Broken W (13/11) (W)
- 22** **29** START TALKING LOVE  
Megamax  
Polydor (P059) (120) (F)
- 23** **30** BROKEN LAND  
The Adventurers  
Eakins (EKA 69) (11) (W)
- 24** **20** SHE'S LIKE THE WIND  
Patrick Swayze feat. Wendy Fraser  
RCA (R 4956) (17) (F) (4566) (BMG)
- 25** **26** BORN AGAIN (Remix)  
The Christians  
Island (1215) (36) (F)
- 26** **36** DEREK B  
Bad Young Brother  
Meridian/A&M (1216) (12) (F)
- 27** **24** WALK AWAY  
Joyce Sims  
Meridian/London (1216) (12) (F)
- 28** **39** THE KING OF ROCK 'N' ROLL  
Pretzels Sprout  
Meridian/EMI (1216) (12) (F)
- 29** **13** LOVE CHANGES (EVERYTHING)  
Clayton Frazier  
Meridian/EMI (1216) (12) (F)
- 30** **19** GET LUCKY  
Jermaine Stewart  
Seven/Virgin (SMT) (82) (F)
- 31** **42** CIRCLE IN THE SAND  
Belinda Carlisle  
Virgin (VST) (1024) (F)
- 32** **23** PIANO IN THE DARK  
Brenda Russell  
Breakout/ALM USA (1216) (12) (F)
- 33** **44** SOMEWHERE IN MY HEART  
Aztec Camera  
WEA (1216) (12) (W)


- 34** **21** GIRLFRIEND  
Pebbles  
MCA (MCA 121) (23) (F)
- 35** **41** NOTHIN' BUT A GOOD TIME  
Poison  
Capitol (1216) (84) (F)
- 36** **25** OUT OF REACH  
The Primitives  
Lenny/Kelca (R 4201) (12) (F) (4017) (BMG)
- 37** **47** OUT OF THE BLUE  
Debbie Gibson  
Atlantic (A 990) (11) (W)
- 38** **46** IM NIN'ALU  
Ora Inca  
WEA (1216) (12) (W)
- 39** **48** CALYPSO CRAZY  
Billy Ocean  
Jive (J057) (2) (BMG)
- 40** **10** WHAT ABOUT LOVE  
Heart  
Capitol (1216) (48) (F)
- 41** **64** OH PATTI (DON'T FEEL SORRY FOR LOVEBOY)  
Scritti Politti  
Virgin (VST) (104) (F)
- 42** **51** MY ONE TEMPTATION  
Mica Paris  
4th & Play (4th) (1216) (84) (F)
- 43** **31** DROP THE BOY  
Roxie  
CBS (610) (1) (C)
- 44** **57** OUT COME THE FREAKS (AGAIN)  
Wax (Not Wax)  
Frontal/Phonogram (WAS 412) (F)
- 45** **28** JUST A MIRAGE  
Jullybeon featuring Adele Berlei  
Chrysalis (REX) (3) (C)
- 46** **67** LONDON CALLING  
The Clash  
CBS (610) (1) (C)
- 47** **10** DON'T GO  
Hothouse Flowers  
Meridian/London (1216) (12) (F)
- 48** **27** IT TAKES TWO  
Rob Base & DJ EZ Rock  
Chrysalis (REX) (3) (C) (1216) (W)
- 49** **49** BEDS ARE BURNING  
Midnight Oil  
Sprint/CBM (1) (C)
- 50** **37** WHEN WILL YOU MAKE MY TELEPHONE RING  
Deacon Blue  
CBS (610) (1) (C)
- 51** **10** THEY MR. HEARTACHE  
Kim Wilde  
MCA (MCA) (1) (F)
- 52** **75** GO  
Scott Fitzgerald  
RIT (RIS 19) (12) (11) (10) (A)

- 1** BLUE MONDAY 1989 New Order  
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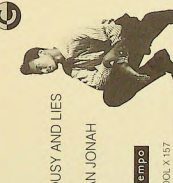
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**elkie brooks**  
the new single  
*sail~on*  
7 inch, 11 and 12 inch (2+1) (1)




**EALOUSY AND LIES**  
BY  
**JULIAN JONAH**  
cooltempo  
12 • COOL X 157



**LIFE AT A TOP PEOPLES HEALTH FARM**  
**THE STYLE COUNCIL**  
NEW YORK • Gstaad • Tokyo • Marble Arch

OUT NEXT WEEK  
**7" 12" CD**



**TSC 15 TSCX 15 TSCCD 15**

**WELCOME • INCH**

**ALL I WANT**  
In The Nica

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**GERRY RAFFERTY:** North And South. London LONLP 55. Producers: Gerry Rafferty and Hugh Murphy. The omens are good for this, his first album in five years. Paul Simon's return to favour has proved there's a market in Britain for literate adult rock which is what Rafferty uses to explore his twin themes of grown-up love and the need to hold on to the past (north) in the midst of the present (south). The rise of roots music, the chart success of Fairground Attraction or All About Eve all show there's a new audience for the folk input which Rafferty provides through the uilleann pipes of Davy Spillane, and the folk-rock of Donohue and his own evocative singing. The single Shipyard Town is the perfect test case for the self-proclaimed openness of Radios One and Two. Over to you, Keith and Frances. **DL**

## STOCK IT

**EDDY GRANT:** File Under Rock. Blue Wave/Parlophone PCS 7320. Titled so vehemently due to people's desire to categorise Eddy as a reggae artist, as a "rock" record this is one of the dullest throughout. The fact is, Eddy Grant is an average guitarist, a good pop songwriter and a highly styled, and successful, vocalist. Through his career, it's been that play of rock and soul that's worked best, while the rockier outtakes, like the homage to Chuck

Berry, Chuck (Is The King) which is included here, is that of standard work out that 17 year old kids reject once they've discovered the fourth chord. Fans of Grant's recent singles will buy this record but only half of the material will please. **DEH**

**CAMPER VAN BEEOTHVEN:** Our Beloved Revolutionary Sweetheart. Virgin V2516. This is a curious collection of tracks by the cult American guitar band. Anyone familiar with their usual offbeat sense of humour and quirky pop will be somewhat surprised by this latest offering which has so many styles included that it could be a number of different bands. The songs range from simple folk, gentle waltzes and psychedelia to the Zeppelinsque beat of Walka and Eye Of Falma Part Two. Occasionally, the band's sense of humour rises to the fore but the only constant is the high quality and fairly original musicianship. The fact that the LP needs a good few letters means it is unlikely to be a best-seller. **NR**

**RUBEN BLADES:** Nothing But The Truth. Elektra 950 754-1. The past by Blades soared Spanish vocals and rousing salsa will possibly be bemused by this — his first recording in English. Lou Reed has had his sticky fingers on the project and touching sleeve notes written by Blades testify to the meaningful work of their musical collaboration. There's also input from Jackson and Elvis Costello — the latter of

whom provides the highlights. His Shamed Into Love is an intoxicating, timeless ballad. **KF**

**VARIOUS:** Hot Cookies — a Compilation Vinyl Compilation. Cooking Vinyl GR11002. Compilation albums aren't always a recipe for success, but Cooking Vinyl has got just about all the right ingredients for a successful vinyl platter. Features are two superb and previously unreleased tracks from rising star Michelle Shocked and a variety of other CV remakes, home recordings and LP cuts, including The Oyster Band's classic The Oxford Girl, surely one of the best folk/rock tracks in recent years. The whole album proves that although the 'roots' market may like to think of itself as elitist, Cooking Vinyl is proving that this music is accessible to a much wider audience than might previously have been thought. Out of the ghetto and onto the High Street. **GT**

**JEANETTE:** Prefab In The Sun. Survival Records SUR 1011. Jeanette indulges her flights of fancy on her second, curiously named album. She works hard on her lyrics and makes sure that they come over loud and clear which unfortunately reveals their occasional shortcomings. Having said that, this album has an air of mystery underpinned by discordancy that ensures it is compelling. If it were to catch a little more of a commercial edge that she achieves on Ships In Harbour and Swallow Flight she would be a dead cert for stardom. **KF**



GERRY RAFFERTY: back after a five-year break

ally in cajan french, but it's not hard to get the picture, although it may be better for cutting a song than just listening. **JT**

**BOSE:** XXX. Wave WX153. Producer: Tony Mansfield. Bose gives great copy, his life story — related to Viscont, Domingin (his father, a famed bullfighter), time as a dancer, pals with Bowie, Picasso, Loren — it all makes great reading, but when the supplements have whizzed through his Filofax, what's left? Well, to be honest, through this slick production it's hard to see much of Mr. XXX in his second album for WEA, his previous work being cited as plagiaristic of his, it's sad to report that little has changed. Bose may look correct, but has a way to tell and the cash to buy an Anthony Price two piece but that final thread is where I'll leave this renegade Spaniard. His version of music is saturated with Ferry references, but the sleazy pose is absent. In comparison, Bose is an 18-30 poke with a second-hand "thingie". **DEH**



PEBBLES: Prince-paced



EDDY GRANT: rock flings

Shack have emerged as a potentially powerful proposition. His title is misleading. **SW**

**HAWKWINN:** The Zenon Codex GWR GWL26. Producer: Guy Bidmead. The chances of Hawkwinning ever progressing musically is about as likely as house prices in the south going down. But then that's unlikely to bother the band and with every album release the masses of fans seem just as willing to settle for the same old product. Just a few bars into the War I Survived and it's obvious that this is simply just another Hawkwinning LP, but at the same time uniquely Hawkwinning. Their penchant for repetitive, crusing synth-emiser and guitar rhythms is irresistible nonetheless and it is almost impossible not to enjoy some of their atmospheric mini-epics. This album is unlikely to widen Hawkwinning's audience but then just like those house prices they will always return interest. **NR**

● TO AVOID confusion: The North Flowers LP, reviewed last week, won't be out until May 30 but it's certainly by the way the wait.

**POP PICKERS:** Karen Faux, Dave E Henderson, Dave Leung, Nick Robinson, Gareth Thompson, John Tabler and Selina Webb

## FOLK & ROOTS ALBUMS

| TITLE  | Artist  | Label/Catalogue No. (Distributor) |
|--------|---|-----------------------------------|
| 1 (1)  | IF I SHOULD FALL FROM GRACE WITH YOU, The Pogues    | Pogues Music 8791 (3)             |
| 2 (1)  | LE MYSTERE DES VOIX BULGARES VOL 2, Various Artists | ADD CASINO (3)                    |
| 3 (5)  | LITTLE LEVEE AFFAIRS, Neva Griffith                 | MCA MCF 343 (3)                   |
| 4 (2)  | ATLANTIC BRIDGE, Dave Spillane                      | Cooking Vinyl COOK 309 (3)        |
| 5 (2)  | THE COLUMBIA RIVER COLLECTION, Woody Guthrie        | Topic 127 448 185 (3)             |
| 6 (1)  | ALL FARKA TOURE, All Farka Tours                    | World Circuit WCR 023 (3)         |
| 7 (1)  | THE CUTTER AND THE CLAN, Ray Rig                    | Edge Record (CA)MCA 9751 (3)      |
| 8 (6)  | SANGOMA, Wiccan Mahala                              | Warner Bros 9752 (3)              |
| 9 (7)  | PONTIAC, Life Asst                                  | MCA MCF 3309 (3)                  |
| 10 (3) | SORO, Sili Koko                                     | Sirena Africa STEERS 3028 (3)     |
| 11 (1) | MISCHIEF, Greg Goss & Christian Coltrane            | Special Delivery SP 1816 (3)      |
| 12 (2) | BEATING HARPS, David Greig                          | Grove Lane GF 1089 (3)            |
| 13 (1) | SIRIUS, Gossard                                     | MCA P1733 (3)                     |
| 14 (7) | YEMENITE HARPS, Sita Hessa                          | Globevibe GDB 004 (3)             |
| 15 (1) | TAP ROOTS, Robert Antin                             | Folk Roots FR002 002 (3)          |
| 16 (1) | DONALD LUNNY, Donald Lunny                          | Grove Lane GF 123 (3)             |
| 17 (1) | PALM VINY GUITAR MUSIC, S. E. Rogge                 | Cooking Vinyl COOK 616 (3)        |
| 18 (2) | IN MY TRIBE, 11,000 Rites                           | Elektra E274 (3)                  |
| 19 (1) | WAITING FOR BONAPARTE, The War Their Godly's Host   | Magnet MAG 2053 (3)               |
| 20 (1) | AMBYA? Solo Chokwe                                  | Globevibe GDB 079 (3)             |
| 21 (1) | IN REAL TIME, Gregor Goodman                        | Little 1125 (3)                   |
| 22 (2) | GRACELAND, Paul Simon                               | Warner Bros 9532 (3)              |
| 23 (1) | LOVE STAR STATE OF MIND, Neva Griffith              | MCA MCF 3344 (3)                  |
| 24 (1) | BALLROOM, De Donno                                  | WEA 70471 (3)                     |
| 25 (1) | HOWLING MOON, Tony Mark                             | Rogue RAG 2031 (3)                |
| 26 (1) | BORDERLANDS, Andrew Taylor                          | Black Cone CO 230 (3)             |
| 27 (1) | TILT THE BEASTS' RETURNING, Andrew Crossburn        | Topic 1275 447 185 (3)            |
| 28 (1) | DANCING FEET, The Travelling Horns                  | Grove Lane GF 388 (3)             |
| 29 (1) | THOKZILE, Madelon & The Madelon Queens              | EarWorld/WEA 0794 (3)             |
| 30 (1) | LE MYSTERE DES VOIX BULGARES VOL 1, Various Artists | ADD CASINO (3)                    |

Best selling folk & roots LPs for April 1988  
 Embargo for publication or broadcast until issues dated or broadcast on Sat. May 14th

## STOCK IT

**PEBBLES:** Pebbles. MCR 42094. Pebbles follows her UK chart success, on the back of the Prince-paced Griffind, with her debut album, replete with a tremendously interesting list of her backstage and backhand helpers. A meaningful insight into the mass marketing of today's stars which comes as a shock to this cynic who was reasonably inspired by the audacious, minimalist production and hard hitting ambience of that hit. Not everyone needs friends, as does Griffind, if Pebbles is to play a pillow plea of the pubescent groover. The score on that one is good, though, as quality is maintained, if not developed, throughout. If the punt on your block met their true love while grooving to Griffind then this album will be priceless. **DEH**

**MICHAEL DOUCET & CAJUN BREW:** Hot Cajun Rhythms 'n' Blues. Special Delivery SPD 1013. Producers: Michael Doucet & Sonny Landreth. Doucet is Nine Mile/Cariel. Doucet is a cajun/zydeco fiddle player best known for his work with BeauSoleil. This album does not include a version of My New Tool, but does throw slightly new light on Do You Want To Dance Wally Bully. Hey Good Looking and Love Love Me also feature a guest appearance on three tracks by Richard Thompson, adding some non-Arcadian guitar to, among others, his own composition, Women Of A Man. Also listen for the gorgeous steel dobro sound of Sonny Landreth on Last Wednesday Night. Vocals gener-

**SHACK:** Zilly. Ghetto Recording Company. GHET 1. Kicked off by the refracting exhilaration of their current single, Emergence, Shack's debut album is packed with nerve, vitality and lusty tunes done proper long after the needle's done left. Twenty up-front guitars, pristine production and stomach flipping drums do the groundwork for singer-songwriter Michael Head's homely vocal and those surprising interludes from harmonica, percussion and brass are fills enough for this promising post-1970s' fourtowns quintet. There are other 45s among these songs about Channel 4, lawn planning and tenement life and, with this record,



Reviewed by Jerry Smith

**LUXURIA:** Public Highway (Beggars Banquet BEG 211(T)) Another exhilarating track from this duo's debut LP, Unanswerable Lust, with Howard Devo's explosive vocal strikingly off-set by partner Noko's fluid guitar twang.

**KEVIN ROWLAND:** Walk Away (Mercury/Phonogram DEYS 14(12)) Now minus the Dexys: Midway Runners tag, Kevin Rowland returns with this smooth number, produced, amazingly enough, by Beadoles, with an instant finger-ticking quality of high-pop potential.

**DAVID SYLVIAN:** Orpheus (Virgin VST 1043) The second of the two hauntingly beautiful and evocatively atmospheric tracks to appear on last year's *Secrets Of The Beehive* album that makes excellent singles in their own right and, hopefully, unlike *Let The Happiness In*, this will be received as such.

**WET WET WET:** With A Little Help From My Friends/BEY BRAGO WITH CARA TIVEY/She's Leaving Home (Chilidine/Phonogram/Go! Discs CHILD1) An inspired choice of double A-sided tracks taken from the equally inspired NME/Chilidine album re-make, Sgt Pepper. Know My Father, to bring most exposure and profits to the cause, with musical integrity intact.

**THE WILD FLOWERS:** Take Me For A Ride EP (Chapter 22 [12]CHAP 29) Whether the Wild Flowers are now on the verge of success having signed a major deal in the States and this rugged, barnstorming guitar thrash, produced by Mark Stewart, is released as a prelude to their long awaited debut LP, aptly entitled *Sometime Soon*.

**THE JACK RUBIES:** Foolish Boy (Lush LUSH 11) Another sharp, sprightly tune from the impishly effervescent Jack Rubies, and one that continues their steady climb towards the charts with its bubbling rhythm and memorable chorus.

**LOOP:** Collision (Chapter 22 [12]CHAP 27) Noise merchants Loop move to a new label and issue this four track 12-inch single, two of which are versions of The Pop Group's *Theif Of Fire*. A mesmerizing mixture of their harrowing rhythms for the initiated only.



DAVID SYLVIAN: more atmosphere from the *Beehives*

MUSIC WEEK 14 MAY, 1988

**STOCK IT**

**BRIAN SPENCE:** Reputation (Polydor POSP(X) 916) Bright, infectious rock number delivered in a confident, no-nonsense manner with its driving beat and melodic vocals ripe for mass appeal, deserving of wide attention.

**KIM WILDE:** Hey Mister Heartache (MCA KIM17) The first on offer to be taken from Wilde's forthcoming LP. Close, proves to be a fussy pop track, clinically produced by Ricki Wilde and Tony Swain, and featuring Junior in a predictable vocal.

**NANCI GRIFFITHS:** I Knew Love (MCA MCA(T) 1240) Released to coincide with her UK Tour, this excellent, dramatic ballad and sensitive backing superbly showcases her distinctive voice and draws attention to her latest LP, *Little Love Affairs*.

**SAM BROWN:** Stopt (A&M AM(Y) 440) Another promising release from this talented singer/songwriter, with her gutsy vocal proving to be very impressive on this dynamic track which deserves attention and bodes well for her forthcoming debut LP.

**STOCK IT**

**THE MYSTERY GIRLS:** I Promise To Rock You Forever (Mystery Girls MGSTP 2) Their single, *Swing And Slide*, received a wide range of praise and exposure for an independently produced even and this glorious, rocking pop track should do just as well, if not even better.

**ROTE KAPPELE:** Fire Escape (In Tape IT 051) Exquisitely raw number from this Scottish band, with abrasive, rumbling backing coupled to striking vocal harmonies. Should make an impression.

**ANIMAL NIGHTLIFE:** Always Your Humble Sleeve (10/Virgin TEN(T) 213) Andy Polaris and crew deliver a typically smooth and stylish track, produced by Lenny White, but, characteristically it's distinctly lacking in the song department.

**LIVERPOOL FC:** Anfield Rap (Red Machine In Full Effect) (Virgin LFC [112]) With the FA Cup looming, up pops that bizzare animal, the football single, but for once this a surprisingly entertaining effort, written by winger Craig Johnston, and humorously delivered over a clichéd House rhythm.

**ALTERNATIVE RADIO:** Swing Out (Tamarisk/RT PY(S/T) 8) Liverpool duo Alternative Radio turn to a big band, swing sound for this lively, up-beat number, with catchy chorus, which is worth watching out for.

**ICE COLD IN ALICE:** Fade Away (Revelation REVA 1) Despite the offbeat name and less-than-demonstrably production, surprisingly supplied by Graham Gouldman, this debut pop/funk single shows a hint of things to come.

**DEAN MARTIN:** That's Amore (Capitol CL 492) This classic, which number was a number two hit back in 1954 and is re-issued due to its appearance in the acclaimed movie, *Moonstruck* and could well be a hit again.



DEAN MARTIN: *Moonstruck!*



SAM BROWN: *fussy*



KIM WILDE: *fussy*

TOP 40 SINGLES

|    |   |                               |                               |
|----|---|-------------------------------|-------------------------------|
| 1  | BLUE MONDAY 1988                            | New Order                     | Factory FAC27 (F)             |
| 2  | OUT OF REACH                                | The Associates                | RCA BR011 (BMG)               |
| 3  | THERE'S ALWAYS SOMETHING THERE TO REMIND ME | The Power Generation          | Go! Discs GOB22 (F)           |
| 4  | BEYOND THE PALE                             | Mercury/Phonogram MTW6 (F)    |                               |
| 5  | FINEST WORKSONG                             | EBM                           | IRS/IRCA IRM 181 (F)          |
| 6  | LITTLE GIRL LOST                            | Devo                          | Beggars Banquet BEG215 (F)    |
| 7  | GIVE GIVE GIVE ME MORE MORE MORE            | Grandmaster Flash             | Polydor GOM47 (F)             |
| 8  | AMERICA                                     | Living on a Prayer            | EG/Virgin EG040 (F)           |
| 9  | ANGEL                                       | All About You                 | Eden/Phonogram EVN 7 (F)      |
| 10 | TELL THAT GIRL TO SHUT UP                   | Tommy Stinson                 | MCA TV2 (F)                   |
| 11 | IS THIS THE LIFE?                           | The Grid                      | Alphaphone ALP068 (F)         |
| 12 | FALL DOWN (LIKE THE RAIN)                   | The Police/London Drugs       | Blue Beat/Crysmat AZU09 (C)   |
| 13 | SIN BIN                                     | Head                          | Virgin VS1037 (F)             |
| 14 | CAT HOUSE                                   | Smells Like Teen Spirit       | A&M/AES A1021 (EWE)           |
| 15 | CRYSTAL PALACE                              | The B-52's                    | Crysmat CRB2 (C)              |
| 16 | WHAT'S THE MATTER HERE?                     | The B-52's                    | Elektra/WEA E4K71 (W)         |
| 17 | INDIGO EYES                                 | Pinkie Murphy                 | Beggars Banquet BEG218 (W)    |
| 18 | COLLISION                                   | Loop                          | Chapter 22 [12]CHAP 27 (W/M)  |
| 19 | IN THE MEANTIME                             | Robert Childs                 | Virgin VS1070 (F)             |
| 20 | ANNE'S SONG                                 | Stash                         | London LASH 18 (F)            |
| 21 | UP HOME                                     | Al Bano                       | Rough Trade RT201 (W)         |
| 22 | SHOULD THE BIBLE BE BANNED?                 | McCartney                     | Scepter/SSES3 (F)             |
| 23 | SHIMMER                                     | The Waitresses                | Shoreway SWR471 (1) (F)       |
| 24 | SHAME ON YOU                                | The Waitresses                | Native BUD1 (F)               |
| 25 | HOLLOW HEART                                | The Waitresses                | Creation CRE451 (W/F)         |
| 26 | THE MAJESTIC HEAD                           | Swing Out                     | Raw TW/WEA RTV5 (W)           |
| 27 | ONLY A MEMORY                               | The Waitresses                | Enigma ENM11 (F)              |
| 28 | YOUNG MANHOOD                               | Wild Fevers                   | Sire/WEA WY712 (F)            |
| 29 | DON'T LOOK ANY FURTHER                      | The Waitresses                | Kidnap/Phonogram SK33 (F)     |
| 30 | DEUS  | The Sugarcubes                | One Little Indian 77P10 (F/M) |
| 31 | SHIP OF FOOLS                               | Scars                         | Mute MUTE1 (1) (EWE/S)        |
| 32 | CRASH                                       | The Waitresses                | RCA BR41741 (BMG)             |
| 33 | SIDEWALKING                                 | The Waitresses and Mary Chain | Elektra/Vega NEG22 (F)        |
| 34 | WHAT FOR                                    | Enigma                        | Elektra/Vega NEG21 (F)        |
| 35 | NOBODY'S TWISTING MY ARM                    | The Waitresses                | Mercury/RECORDS (1) (F)       |
| 36 | PEEL SESSIONS                               | New Order                     | Strange Fruit SFPS 301 (F)    |
| 37 | STAY WITH ME NOW                            | The Waitresses                | Polydor PMT 7 (F)             |
| 38 | YOU LOVE                                    | Immaculate                    | Immaculate/IMMACS (FAC)       |
| 39 | WALK THE EARTH                              | Yoko Ono/The Beatles          | London LON148 (F)             |
| 40 | PIECE OF YOU                                | Virgin                        | Virgin VEDD 1 (F)             |

TOP 20 ALBUMS

|    |                    |                            |                                   |                                |
|----|--------------------|----------------------------|-----------------------------------|--------------------------------|
| 1  | THE INNOCENTS      | Frankie                    | Mute STUMM 5 (1) (EWE/S)          |                                |
| 2  | LIFF'S TOO GOOD    | The Sugarcubes             | One Little Indian 77P5 (F/M)      |                                |
| 3  | BARBED WIRE KISSES | The Jesus And Mary Chain   | Mute/Sire B7N15 (W)               |                                |
| 4  | LOVELY             | The Waitresses             | RCA PL7488 (BMG)                  |                                |
| 5  | THIS IS OUR ART    | Virgins                    | Sire/WEA WR148 (W)                |                                |
| 6  | 5                  | Morrissey                  | His Master's Voice/EMI CD3207 (F) |                                |
| 7  | 4                  | ALL ABOUT EVE              | Eden/Phonogram EBEN 119 (F)       |                                |
| 8  | 7                  | CHILDREN                   | Mercury/Phonogram MSH24 (F)       |                                |
| 9  | 10                 | SUBSTANCE                  | Factory FAC708 (F)                |                                |
| 10 | 8                  | WAITING FOR BONAPARTE      | Magnet MAG15075 (BMG)             |                                |
| 11 | 11                 | FLOODLAND                  | Mercury/Release/WEA MRA41 (W)     |                                |
| 12 | 12                 | SOMEBODY UP THERE LIKES ME | McQueen MCG41 (W)                 |                                |
| 13 | 14                 | SURFER ROSA                | Virgin                            | 4AD CAD63 (1) (F)              |
| 14 | 12                 | HAIRWAY TO STEVEN          | The Waitresses                    | Blaze First/Mute BFFP9 (1) (F) |
| 15 | 13                 | TATTOOED BEAT MESSIAH      | Zulu/Mercury                      | Mercury/Phonogram ZOD12 (F)    |
| 16 | 15                 | GEORGE BEST                | The Waitresses Present            | Reception REE51 (1) (F)        |
| 17 | 17                 | HOUSE TORNADO              | Strawberry Shortcake              | 4AD CAD67 (1) (F)              |
| 18 | 18                 | IN ROCK                    | The Police/Columbia               | Fire FIRE1412 (F)              |
| 19 | 16                 | GREEN THOUGHTS             | The Waitresses                    | Enigma ENM11 (F)               |
| 20 | 20                 | LOVE HYSTERIA              | John Cougar                       | Beggars Banquet BEG492 (W)     |



**21** WILL DOWNING ○ CD  
14s - 8 WPH/14S/1518

**22** EVERYTHING ○ CD  
18 Clime Fisher  
EM BMC 3338

**23** INTRODUCING THE HARDLINE ... ★★ ★★ CD  
22 Terence Trent D'Arby  
CBS 59111-1

**24** FROM LANGLEY PARK TO MEMPHIS ○ CD  
24 Pretib Sprout  
Kochman/CBS 8W47-9

**25** HOUSE HITS ○ CD  
Various  
Nonesuch/Sirens HOH88

**26** REMEMBER YOUR MINE ○ CD  
23 Foster & Allen  
Sph/1 SMC 83

**27** WOW! ○ CD  
28 Bonnamercino  
London 8AMA 4

**28** RUMOURS ★★ ★★ ★★ CD  
43 Fleetwood Mac  
Warner Brothers K 5434

**29** LIFE'S TOO GOOD ○ CD  
14 The Supremes  
One-Up/Island 17175

**30** FAITH ★★ ★★ CD  
19 George Michael  
Epic 46000-1

**31** SCENES FROM THE SOUTHSIDE ○ CD  
Various  
KCA/R 6688

**32** LOVELY ○ CD  
23 The Primitives  
KCA/R 17188

**33** BARBED WIRE KISSES ○ CD  
16 The Jesus And Mary Chain  
Banco 1 Negro/WEA 87N 15

**34** GIVE ME THE REASON ★★ CD  
26 Luther Vandross  
Epic 4913A-1

**35** TURN BACK THE CLOCK ★ CD  
29 Johnny Heide Jazz  
Vega V 2425

**36** SINITTA! ○ CD  
34 Sinitta  
Fisher 80717

**37** HEARSAY ★★ CD  
27 Alexander O'Neal  
Tear 4593A-1

**38** BAD ★★ ★★ ★★ CD  
32 Michael Jackson  
Epic 4579B-1

**39** RAIN TOWN ○ CD  
33 Dioniso Blue  
CBS 5556A-1

**40** BLIND ○ CD  
Various  
Kegon Bequel 1W42

**41** WHENEVER YOU NEED SOMEBODY ★★ ★★ CD  
42 Rick Astley  
KCA/R 17337

**42** LIVE IN EUROPE ○ CD  
25 Tim Turner  
Capitol ESTD 1

★ ★ ★ - Triple Platinum (800,000 units)  
★ ★ - Double Platinum (400,000 units)  
★ - Platinum (200,000 units)  
○ - Gold (50,000 units)  
○ - Silver (25,000 units)  
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**81** GREATEST HITS ○ CD  
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**83** MIRAGE ○ CD  
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Warner Brothers 15692

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54 Herbert Von Karajan  
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65 Joe Jackson  
A&M 2MA 0706

**87** THE MICHAEL JACKSON MIX ○ CD  
Various  
Sph/1 SMC 745

**88** THIS NOTE'S FOR YOU ○ CD  
70 Neil Young/Blue Notes  
WEA WY 18

**89** SAY IT AGAIN ○ CD  
57 Jamison Stewart  
Seed/Frog 52N1 4

**90** GRACELAND ★★ ★★ CD  
80 Paul Simon  
Warner Brothers W825

**91** BAD ANIMALS ★ CD  
85 Heart  
Capitol ESTD 8022

**92** DANCING WITH STRANGERS ★ CD  
85 Chris Cross  
MCA/1 WEA MCA 3071

**93** BLOW UP YOUR VIDEO ○ CD  
74 AC/DC  
Atlantic WY 14

**94** SIXTIES MIX ○ CD  
Various  
Sph/1 SMC 722

**95** GET HERE ○ CD  
77 Brenda Russell  
A&M 2MA 3178

**96** TOP THE SOUND OF PHILADELPHIA ○ CD  
Various  
KTEL NKT68

**97** THE BEST OF UB40 VOL. 1 ★★ CD  
83 UB40  
Vega UBT 1

**98** TUSK ○ CD  
Various  
Warner Brothers 64688

**99** WHAT UP DOG? ○ CD  
81 Wes (No) West  
Fisher/Phonogram 571 2

**100** TOP GUN (OST) ★★ ★★ CD  
Various  
CBS 37286

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# TOP 100 ALBUMS

|    |                                      |                                  |                              |
|----|--------------------------------------|----------------------------------|------------------------------|
| 1  | TANGO IN THE NIGHT ****              | Warner Brothers W555/W1          | C.W.855/C2.92527/1           |
| 2  | STAY ON YOUR FEET                    | Warner Brothers W511A/W1         | C.W.126/C2.92527/1           |
| 3  | STRONGER THAN PRIDE (Solo)           | EMI 46077/1                      | C.46874/C2.46697/1           |
| 4  | THE CHRISTIANS **                    | Island 1155/1041                 | C.ICT.9174/C2.9076           |
| 5  | DIRTY DANCING (OST)                  | Capitol 46188/1041               | C.ICT.9174/C2.9076           |
| 6  | NOV 11 ***                           | EMI/Virgin P/MS/1041             | C.ICT.9174/C2.9076           |
| 7  | THE INNOCENTS                        | Mute STUMM 55107/7               | C.ICT.9174/C2.9076           |
| 8  | POPPED IN SOULED OUT ***             | Phonogram/Phonogram WJWW/115     | C.ICT.9174/C2.9076           |
| 9  | MORE DIRTY DANCING (OST)             | Capitol 46188/1041               | C.ICT.9174/C2.9076           |
| 10 | WHITNEY                              | Warner Brothers W555/W1          | C.W.855/C2.92527/1           |
| 11 | PUSH + Bros (Nicky Graham)           | CBS 46629/1                      | C.46629/1 C.46629/2          |
| 12 | THE BEST OF FMD                      | Virgin OMD 181                   | C.TC.MD 1/C2.CD.MD 1         |
| 13 | NITE FLITE                           | CBS MOOD 43                      | C.MOOD 43/C2.MOOD 43         |
| 14 | HIP HOP AND RAPPING IN THE HOUSE *** | Sylva SMC 85231/7                | C.SMC 85231/C2.SMC 852       |
| 15 | PEP SHOP BOYS, ACTUALLY ***          | Parade/Parade P/MS/1041          | C.TC.PSBO 104/C2.CD.PSBO 1   |
| 16 | SIXTIES MIX 2 +                      | Sylva SMC 85527/1                | C.SMC 85527/C2.SMC 855       |
| 17 | BRIDGE OF SPIES ***                  | Simon & Schuster S/S/1041        | C.SS.S/S 104/C2.SS.S/S 104   |
| 18 | SCAVAGE AMUSEMENT                    | Harvest/HMV SHP 4125/1           | C.TC.SHP 4125/C2.CD.SHP 4125 |
| 19 | HEAVEN ON EARTH +                    | Virgin V 249/1                   | C.V 249/1/C2.V 249/1         |
| 20 | SEVENTH SON OF A SEVENTH SON         | EMI EMO 1006/3                   | C.EMI EMO 1006/3             |
| 21 | WILL DOWNING (With Downing)          | Capitol 46188/1041               | C.ICT.MD 104/C2.CD.MD 104    |
| 22 | EVERYTHING                           | EMI EMO 1006/3                   | C.EMI EMO 1006/3             |
| 23 | INTRODUCING THE HARDLINE... +        | CBS 458 911/1                    | C.458 911/1 C.458 911/2      |
| 24 | FROM LANKER PLAT TO MEMPHIS +        | Kitchener/CBS WPK 917/1          | C.WPK 917/1 C.917/1          |
| 25 | HOUSE HITS                           | Nonesuch/Sony HOBH1A1            | C.HOBH1A1/C2.HOBH1A1         |
| 26 | REMEMBER YOU'RE MINE                 | Sony SMR 825/1/1                 | C.SMR 825/1/1 C.825/1/2      |
| 27 | WOW!                                 | London RAMA 871                  | C.RAMA 871/C2.RAMA 871       |
| 28 | ROUMOURS + + + + +                   | Warner Brothers K 5634/1         | C.K 5634/1 C.5634/2          |
| 29 | LIFE'S TOO GOOD                      | One Little Independent P/MS/1041 | C.P/MS 104/C2.CD.P/MS 104    |
| 30 | FAITH + + +                          | Capitol 46188/1041               | C.ICT.9174/C2.9076           |
| 31 | SCENES FROM THE SOUTHSIDE            | RCA P. 8666/8/1041               | C.P. 8666/8/1041             |
| 32 | LOVELY                               | RCA P. 7148/1041                 | C.P. 7148/1041 C.7148/1042   |
| 33 | BARBED WIRE KISSES                   | Virgin V Mega/WB B7N 15/1        | C.V 15/1 C.15/2              |
| 34 | GIVE ME THE REASON ***               | Island 1155/1041                 | C.ICT.9174/C2.9076           |
| 35 | TURN BACK THE CLOCK                  | Sony V 2475/1                    | C.V 2475/1 C.2475/2          |
| 36 | SINITHAI +                           | Fanfare BOP 114                  | C.ZC BOP 114/C2.BOP 114      |
| 37 | HEARSAY +                            | Tah 45976/1                      | C.45976/1 C.45976/2          |
| 38 | BAW + + + + +                        | Capitol 46188/1041               | C.ICT.9174/C2.9076           |
| 39 | RAINBOW                              | Capitol 46188/1041               | C.ICT.9174/C2.9076           |
| 40 | BLIND                                | Beggars Banquet 1042/W1          | C.WBZ/C2.1042/W1             |
| 41 | WHENEVER YOU NEED SOMEbody ***       | RCA P. 7148/1041                 | C.P. 7148/1041 C.7148/1042   |
| 42 | LIVE IN EUROPE                       | Capitol 46188/1041               | C.ICT.9174/C2.9076           |
| 43 | COME INTO MY LIFE                    | Mercury/London LONP 47/1         | C.LONP 47/1 C.47/2           |
| 44 | THEY'RE INTO THIS WALLS              | Island 1155/1041                 | C.ICT.9174/C2.9076           |
| 45 | TIFFANY                              | MCA MCF 3415/1                   | C.MCF 3415/C2.SCF 3415       |
| 46 | NAKED                                | EMI EMO 1006/3                   | C.EMI EMO 1006/3             |
| 47 | WINGS OF HEAVEN ?                    | Magnam POLD 521/1                | C.POLD 521/1 C.521/2         |
| 48 | KICK                                 | Mercury/Phonogram MERS 114/1     | C.MERS 114/1 C.114/2         |
| 49 | WHO'S BETTER, WHO'S BEST +           | Capitol 46188/1041               | C.ICT.9174/C2.9076           |

## MASTERFILE

### EIGHT MONTHLES TWO QUARTERLIES ONE HALF YEARLY and THE YEARBOOK

## ALL FOR ...

### ARTISTS' A-Z

|   |           |           |           |
|---|-----------|-----------|-----------|
| A | ALICE     | ALICE     | ALICE     |
| B | BABYMETAL | BABYMETAL | BABYMETAL |
| C | CHERRY    | CHERRY    | CHERRY    |
| D | DONALD    | DONALD    | DONALD    |
| E | EMILY     | EMILY     | EMILY     |
| F | FANTASY   | FANTASY   | FANTASY   |
| G | GLORIA    | GLORIA    | GLORIA    |
| H | HARDY     | HARDY     | HARDY     |
| I | ISLAND    | ISLAND    | ISLAND    |
| J | JAY       | JAY       | JAY       |
| K | KISS      | KISS      | KISS      |
| L | LONDON    | LONDON    | LONDON    |
| M | MAGNUM    | MAGNUM    | MAGNUM    |
| N | NONE      | NONE      | NONE      |
| O | ORION     | ORION     | ORION     |
| P | PAT       | PAT       | PAT       |
| Q | QUEEN     | QUEEN     | QUEEN     |
| R | RCA       | RCA       | RCA       |
| S | SABRETT   | SABRETT   | SABRETT   |
| T | TANZI     | TANZI     | TANZI     |
| U | UNITED    | UNITED    | UNITED    |
| V | VIRGIN    | VIRGIN    | VIRGIN    |
| W | WARRIOR   | WARRIOR   | WARRIOR   |
| X | X-FILES   | X-FILES   | X-FILES   |
| Y | YOUNG     | YOUNG     | YOUNG     |
| Z | ZEPHYRUS  | ZEPHYRUS  | ZEPHYRUS  |

|    |                                 |                              |                           |
|----|---------------------------------|------------------------------|---------------------------|
| 51 | TELL IT TO MY HEART             | Arista 208 988/1041          | C.208 988/1041 C.258 988  |
| 52 | LOVE                            | Warner Brothers W 126/W1     | C.W.126/C2.41282/2        |
| 53 | JUST VISITING THIS PLANET       | Chrysalis CHR 158/101        | C.CHR 158/101 C.158/102   |
| 54 | DELTA THUNDER                   | Mega/Hall (P/MS/957)         | C.P/MS 957/C2.P/MS 957    |
| 55 | CHER                            | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 56 | PEBBLES                         | MCA MCF 3415/1               | C.MCF 3415/C2.DMC 3418    |
| 57 | OUT OF THE BLUE                 | Arista W 126/W1              | C.W.126/C2.41282/2        |
| 58 | HISSTERIA                       | Widgong ERH/Phos H151/11     | C.H151/11 C.42806/2       |
| 59 | SCOT FEPPER KNEW MY FATHER      | NME/Island P/MS 100/7        | C.P/MS 100/7 C.100/8      |
| 60 | NOTHING LIKE THE SUN            | A&M A&M 4402/7               | C.A&M 4402/C2.CD.4402/7   |
| 61 | THE STORY OF THE CLASH          | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 62 | THE JOSHUA TREE                 | Island U2/49                 | C.U2 49/C2.U2 49          |
| 63 | THE GREATEST LOVE               | Telstar STAR 2318/1041       | C.STAR 2318/C2.2318/2     |
| 64 | ALIENS ARE BUYING THEIR DOGS    | Mushroom/EMI MTL 100/10      | C.MTL 100/10 C.100/11     |
| 65 | MEET DANNY WILSON               | Virgin V 2419/1              | C.V 2419/1 C.2419/2       |
| 66 | PHANTOM OF THE OPERA ***        | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 67 | THE CIRCUS +                    | Mute STUMM 55107/7           | C.STUMM 55107/C2.CD.55107 |
| 68 | VIVA HATE                       | Virgin P/MS 100/7            | C.P/MS 100/7 C.100/8      |
| 69 | THE CREAM OF CREAM CLAPTON +    | Polygram ECTV 11/1           | C.ECTV 11/1 C.11/2        |
| 70 | HITS REWIND 2: REPLAY           | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 71 | ALL ABOUT EVE                   | Mercury/Phonogram MERS 114/1 | C.MERS 114/1 C.114/2      |
| 72 | UNFORGETTABLE                   | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 73 | BEST OF HOUSE MEGAMIX VOL 2     | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 74 | DIVINE EMOTION                  | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 75 | THE CHART SHOW ROCK THE FACTORY | Dove/Capitol 46188/1041      | C.46188/1041 C.46188/1042 |
| 76 | SUBSTANCE                       | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 77 | DISCO                           | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 78 | EVERLASTING                     | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 79 | THE KENOX CODE                  | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 80 | BROTHERS IN ARMS                | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 81 | GREATEST HITS                   | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 82 | KEITH SWAIN                     | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 83 | MIRAGE                          | Warner Brothers K 5634/1     | C.K 5634/1 C.5634/2       |
| 84 | WHITNEY HOUSTON ***             | Warner Brothers W 126/W1     | C.W.126/C2.41282/2        |
| 85 | THE ESSENTIAL KARAJAN           | Deutsche Grammophon WGT 10/1 | C.WGT 10/1 C.10/2         |
| 86 | LIVE 1980-86                    | A&M A&M 4402/7               | C.A&M 4402/C2.CD.4402/7   |
| 87 | THE MICHAEL JACKSON MIX         | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 88 | THIS NOTE IS FOR YOU            | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 89 | GREGLAND                        | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 90 | BAD ANIMALS                     | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 91 | DANCING WITH STRANGERS          | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 92 | BLOW UP YOUR VIDEO              | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 93 | SIXTIES MIX                     | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 94 | GET HERE                        | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 95 | THE SOUND OF PHILADELPHIA       | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 96 | THE BEST OF UB40 VOL 1          | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 97 | TUSK                            | Warner Brothers K 5634/1     | C.K 5634/1 C.5634/2       |
| 98 | WHAT YOU DO? +                  | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 99 | TOP GUN (OST) + + +             | Capitol 46188/1041           | C.ICT.9174/C2.9076        |

Compiled by Gallup for the RPI Music Week and RPI to qualify for a sample of 500 conventional record outlets. To qualify for a chart position 25, 50 copies and 100 copies are required for 25, 50 and 100 copies respectively.

| TITLE | ARTIST                           | C. Count | Label/Imp. No. (Distributor) |
|-------|----------------------------------|----------|------------------------------|
| 1     | TANGO IN THE NIGHT               | 100      | Warner Bros. W555/W1         |
| 2     | STAY ON YOUR FEET                | 100      | Warner Bros. W511A/W1        |
| 3     | STRONGER THAN PRIDE              | 100      | EMI 46077/1                  |
| 4     | THE CHRISTIANS                   | 100      | Island 1155/1041             |
| 5     | DIRTY DANCING                    | 100      | Capitol 46188/1041           |
| 6     | NOV 11                           | 100      | EMI/Virgin P/MS/1041         |
| 7     | THE INNOCENTS                    | 100      | Mute STUMM 55107/7           |
| 8     | POPPED IN SOULED OUT             | 100      | Phonogram/Phonogram WJWW/115 |
| 9     | MORE DIRTY DANCING               | 100      | Capitol 46188/1041           |
| 10    | WHITNEY                          | 100      | Warner Bros. W555/W1         |
| 11    | PUSH                             | 100      | CBS 46629/1                  |
| 12    | THE BEST OF FMD                  | 100      | Virgin OMD 181               |
| 13    | NITE FLITE                       | 100      | CBS MOOD 43                  |
| 14    | HIP HOP AND RAPPING IN THE HOUSE | 100      | Sylva SMC 85231/7            |
| 15    | PEP SHOP BOYS, ACTUALLY          | 100      | Parade/Parade P/MS/1041      |
| 16    | SIXTIES MIX 2                    | 100      | Sylva SMC 85527/1            |
| 17    | BRIDGE OF SPIES                  | 100      | Simon & Schuster S/S/1041    |
| 18    | SCAVAGE AMUSEMENT                | 100      | Harvest/HMV SHP 4125/1       |
| 19    | HEAVEN ON EARTH                  | 100      | Virgin V 249/1               |
| 20    | SEVENTH SON OF A SEVENTH SON     | 100      | EMI EMO 1006/3               |
| 21    | WILL DOWNING                     | 100      | Capitol 46188/1041           |
| 22    | EVERYTHING                       | 100      | EMI EMO 1006/3               |
| 23    | INTRODUCING THE HARDLINE         | 100      | CBS 458 911/1                |
| 24    | FROM LANKER PLAT TO MEMPHIS      | 100      | Kitchener/CBS WPK 917/1      |
| 25    | HOUSE HITS                       | 100      | Nonesuch/Sony HOBH1A1        |

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The Most Comprehensive Listings of New Product and Chart Information in the UK

See us for details

|    |                                 |                              |                           |
|----|---------------------------------|------------------------------|---------------------------|
| 51 | TELL IT TO MY HEART             | Arista 208 988/1041          | C.208 988/1041 C.258 988  |
| 52 | LOVE                            | Warner Brothers W 126/W1     | C.W.126/C2.41282/2        |
| 53 | JUST VISITING THIS PLANET       | Chrysalis CHR 158/101        | C.CHR 158/101 C.158/102   |
| 54 | DELTA THUNDER                   | Mega/Hall (P/MS/957)         | C.P/MS 957/C2.P/MS 957    |
| 55 | CHER                            | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 56 | PEBBLES                         | MCA MCF 3415/1               | C.MCF 3415/C2.DMC 3418    |
| 57 | OUT OF THE BLUE                 | Arista W 126/W1              | C.W.126/C2.41282/2        |
| 58 | HISSTERIA                       | Widgong ERH/Phos H151/11     | C.H151/11 C.42806/2       |
| 59 | SCOT FEPPER KNEW MY FATHER      | NME/Island P/MS 100/7        | C.P/MS 100/7 C.100/8      |
| 60 | NOTHING LIKE THE SUN            | A&M A&M 4402/7               | C.A&M 4402/C2.CD.4402/7   |
| 61 | THE STORY OF THE CLASH          | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 62 | THE JOSHUA TREE                 | Island U2/49                 | C.U2 49/C2.U2 49          |
| 63 | THE GREATEST LOVE               | Telstar STAR 2318/1041       | C.STAR 2318/C2.2318/2     |
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| 67 | THE CIRCUS +                    | Mute STUMM 55107/7           | C.STUMM 55107/C2.CD.55107 |
| 68 | VIVA HATE                       | Virgin P/MS 100/7            | C.P/MS 100/7 C.100/8      |
| 69 | THE CREAM OF CREAM CLAPTON +    | Polygram ECTV 11/1           | C.ECTV 11/1 C.11/2        |
| 70 | HITS REWIND 2: REPLAY           | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 71 | ALL ABOUT EVE                   | Mercury/Phonogram MERS 114/1 | C.MERS 114/1 C.114/2      |
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| 75 | THE CHART SHOW ROCK THE FACTORY | Dove/Capitol 46188/1041      | C.46188/1041 C.46188/1042 |
| 76 | SUBSTANCE                       | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 77 | DISCO                           | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 78 | EVERLASTING                     | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 79 | THE KENOX CODE                  | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 80 | BROTHERS IN ARMS                | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
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| 91 | DANCING WITH STRANGERS          | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 92 | BLOW UP YOUR VIDEO              | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 93 | SIXTIES MIX                     | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 94 | GET HERE                        | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 95 | THE SOUND OF PHILADELPHIA       | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 96 | THE BEST OF UB40 VOL 1          | Capitol 46188/1041           | C.ICT.9174/C2.9076        |
| 97 | TUSK                            | Warner Brothers K 5634/1     |                           |



# Sell through rides into the sunset

TWO ALL-action Wild West adventures are being released as sell-through titles by RCA/Columbia Pictures Video UK on May 13.

Mackenna's Gold star Gregory Peck, Omar Sharif and Telly Savalas in a 131-minute tale of a US

sheriff's quest for a legendary, and apparently gold-laden, valley. Mackenna and his map become the principal objectives both of a local bandit gang and the townspeople, all of whom are bound together by their greed and fear of the common enemy — the

Apache Indian tribe.

The second release is Alvarez Kelly, described as a "fast paced action-adventure" with William Holden in the gun-slinging title role.

Hired by Colonel Tom Rossiter to steal a herd of cattle and deliver

them to Richmond, Virginia, Kelly faces furious attacks from Union troops. He also has a tricky choice to make between two women.

Alvarez Kelly runs for 106 minutes and both sell through titles have a dealer price of £12.30.



GODLEY AND CREME (left) and Curiosity Killed The Cat head Channel 5's latest music package



# 10cc kick off Channel 5 set

by Selina Webb

CHANNEL 5 has prepared a major TV ad campaign for its forthcoming video release featuring 10cc and Godley & Creme.

The hour-long compilation, entitled Changing Faces, covers material from I'm Not In Love to the present and has been released in conjunction with Polydor Records' album version. The £100,000 campaign on TV-am and Channel 4 commences the week of the video release on May 20.

Changing Faces, which includes a 17-minute out-take extravaganza of award-winning promos directed by the duo, leads to music package from Channel 5 which also features a video debut by Curiosity Killed The Cat, Canadian heavy metallists Rush and Barclay James Harvest.

The Curiosity video includes the hits Down To Earth, Ordinary Day and Misfit — all tracks from their debut album Keep Your Distance which is now on the verge of dou-

ble platinum status in the UK. The video has a dealer price of £4.86 and runs for 16 minutes.

Rush and Barclay James Harvest are already strong sellers on the Channel 5 label: Rush with Exit Stage Left and Through The Camera Eye, and Barclay James Harvest with A Concert For The People. Now fans are brought up to date with Grace Under Pressure from Rush, and Glasnost from BJH, both with a dealer price of £6.95.

Rush sold out every major stu-

dium on their recent UK tour and anyone disappointed by the lack of tickets can console themselves with this 60-minute tape containing 14 songs including The Spirit Of Radio and Distant Early Warning.

The Barclay James Harvest live tape was recorded in front of a 170,000 audience in East Berlin, the first time a Western rock band had been allowed to stage an open-air concert in the GDR. There are 10 tracks on this 58 minute video.

# Elementary, my dear Hendring

THE ADVENTURES of super-sleuth Sherlock Holmes are featured on four Hendring Video sell through titles, due for release on May 21.

To coincide with the present final run of the new The Return of Sherlock Holmes, Hendring's videos feature seven adventures from the long-running Granada series. Three videos, featuring two tales on each, run for 95 minutes with a dealer price of £6.95. The fourth, The Blue Carbuncle, has a 47-minute running time and goes out to dealers at £4.86.

Granada TV is providing assistance with the releases and, in what is described as "a unique gesture of support by an independent channel", will be announcing the availability of the videos at the end of the current series.

The releases will also be supported by trade and consumer advertising, point of sale and a PR campaign which will include press interviews with Jeremy Brett (Sherlock Holmes).

# C5/Mattel link for toy promotion

CHANNEL 5 is embarking on a promotion with Toys 'R Us. Mattel's plan to steal a consignment of gold as it passes over the pyramids in a spacecraft. Zero Strikes Back has a dealer price of £4.86.

Channel 5 and Mattel are joining forces in a direct mail operation to the 40,000 UK owners of the Ruxpin toy. The new 79-minute video, entitled Just Between Friends, features Teddy with his faithful chums, Grubby and Newton. Grimrick in four new adventures and has a dealer price of £6.25.

A further adventure in Gerry Anderson's popular Terrahawks series, Zero Strikes Back, is also due for release by Channel 5 on May 20. In the new 86-minute adventure Ninesteen has to foil Zeldo's plan to steal a consignment of gold as it passes over the pyramids in a spacecraft. Zero Strikes Back has a dealer price of £4.86.

# BBC releases Quatermass Fifties classic

THE CLASSIC Fifties TV serial Quatermass And The Pit is being released as a 178-minute sell through title by BBC video.

Nigel Kneale's innovative landmark in television science fiction, starring Andre Morell, was first screened in 1957, in six 35-minute episodes. The BBC video version, prepared with Kneale's assistance, is to be released at the end of May with a dealer price of £6.95.

# The Grateful Dead — live on video

FANS OF perennial rockers The Grateful Dead can look forward to an epic 137-minute concert film to be released on the sell through market by Hendring on May 25.

Already acclaimed as "the best rock 'n' roll film to date" by the New York Daily News, the film was shot at the band's 1976 concert at San Francisco's Winterland and includes US Blues, Eyes Of The World, The Wheel and Steala Blues. The video (left) also features an animation sequence by Gary Gurretz, containing scenes from the Dead's classic album covers.

The 1976 Steal Your Face tour marked the return of the Grateful Dead to live performances after a break of almost two years. "By virtue of their music, the extraordinary locations for some of their live performances, their unusual perspective on the rock and roll business and the strong allegiance of their fans, the band have truly become a legend in their own time," says Hendring, which is releasing the video as a special

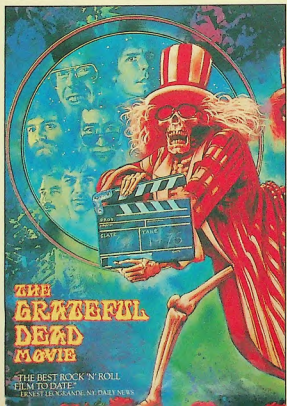
package for Deadheads, featuring a specially commissioned painting by Graham Humphreys and containing a Grateful Dead poster and postcard.

The video goes out to dealers of £19.50 with a retail price of £27.95.

● GMH HAS released five new sell through titles in the Varians Of War series.

The titles, which all include original archival footage, are Battle For Cassino (the story of the battle for Monte Cassino), Battle For The Bulge (Hitler's last desperate gamble of the Second World War), War In The Desert — Tunisia Victory (Rommel's last ditch stand in North Africa) and Burma — Railway Of Death (the horrific story of the building of the Burma-Thailand Railway). A fifth release is the award-winning The Death Of Adolf Hitler — a dramatised documentary starring Frank Finlay.

All five new titles have a dealer price of £6.95, plus VAT.



# Making record profits out of sell-through video and CD is as easy as . . .

# T

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As you'd expect, we've got an extensive product range to choose from, including feature films, music and children's videos. Not only that but they're all included in our free catalogue which is updated monthly with new release bulletins.

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VF1 Wall-mounted video rack (42 films)  
VF2 Free-standing single-sided video rack (42 films)  
VF3 Free-standing double-sided video rack (84 films)  
AF1 Compact Disc/Cassette rack  
(90 CD's/180 Cassettes)  
AF2 Compact Disc/Cassette rack  
(258 CD's/339 Cassettes)

# B

ut that's only part of the story, because equally important is display. That's why we've now become sole UK distributors for the superb Videoflex racks, in order to offer a complete service.

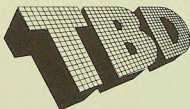
# D

elivery too is superb at TBD. We have telesales till late in the evening 6 days a week and guarantee next morning delivery to most areas of the UK.

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SELL THROUGH

# Human jungle

**Rosie Horide looks at the wide range of wildlife videos — always a firm family favourite that never fail to sell**

**T**HE VIEWING figures achieved by such TV programmes as *Life On Earth*, and *Wildlife On One* (which is shown in peak time and attracts massive audiences) are evidence of the importance of videos dealing with the natural world.

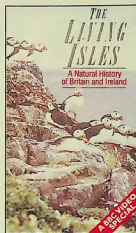
Wildlife programmes have one of the essential pre-requisites of a successful sell through tape — they are eminently repeatable. They also have an educational side and they appeal to all types and ages. This makes them excellent stock items for anyone carrying a range of sell through video.

Because these programmes are initially so expensive to make, the sources for video product are limited to either TV companies or specialist organisations. It comes as no surprise to find that the market leader in this country is the BBC. But not all of its product is always available to everyone, as BBC Video occasionally does exclusive deals for ranges with a specific multiple — usually for a limited period of six months.

That is the case with the most recent batch. These are "double bills": two programmes from the BBC's world famous natural history unit in Bristol on each of four tapes, with a suggested retail price of £9.99. That gives an average of around an hour's viewing per tape, with examples like *Squirrel On My Shoulder* and *Brackside*, featuring respectively an orphan grey squirrel and an urban badger. These are initially only available through Woolworth stores, but that exclu-



IT COMES as no surprise to find that the UK market leader is the BBC



sivity should end at the beginning of September. This will give plenty of time for independent retailers to make the most of the lucrative pre-Christmas market with these titles.

Another series of four BBC double bills, released last September, which weren't exclusive to anyone, featured such excellent programmes as the recently screened *Meerkats United*, coupled with *The Impossible Bird* (namely the ostrich). These have already done well for many dealers and are well worth stocking, at £9.99 retail.

Also worth mentioning is another BBC package of September 1987 releases. This includes *Life On Earth*, *Kingdom Of The Ice Bear*, *The Living Isles*, and two tapes featuring *The Living Planet*. These were exclusive to WH Smith until the end of December 1987 and, again, dealers have reported excellent sales since the exclusivity ended. The retail price is £12.99 apart from the two-tape pack which is £14.99.

These are just a few of the BBC's wildlife programmes now available on video: a glance at the catalogue will give any dealer some idea of the breadth and quality of the whole collection. Certainly, there's a wide range of

potential customers, from children bored with cartoons through to gift buyers, with institutions and schools also becoming increasingly aware of the product's educational uses.

One other company has achieved a significant share of the sales in this area of the video business. Stylus Video is the sister company of the organisation known for its music compilations, and it has natched up considerable success with wildlife and nature tapes, in particular those belonging to the National Geographic collection and, latterly, those from the highly-rated *Anglia TV* series, *Survival*.

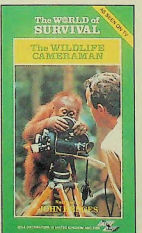
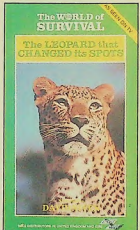
The National Geographic material was among the first wildlife programming on the market, and the success of such titles as *Save The Panda* and *Land Of The Tiger* opened many people's eyes to the potential of this area of special interest. It sold well both through the multiples and through independent dealers.

Last November saw the release of 10 *World Of Survival* tapes, featuring topics like *The Flight Of The Snow Geese* and *The Legend Of The Lightning Bird*. All have a retail price of £8.99 (dealer price £6.75) and are steady sellers. Stylus Video admits to being delighted

with the success of both series. Each tape in the *Anglia The World Of Survival* series is an hour long and narrated by a well-known personality such as David Niven, Peter Ustinov, Sir Peter Scott and Anthony Valentine. The titles range from an overview of wildlife in Africa entitled *Safari By Balloon*, through to a close look at the inhabitants of the Etosha National Park in the Waterhole, and from *Krakatoa — The Day That Shook The World*, through to *Spiders — Come Into My Parlour and Termites — Castles Of Clay*. A new batch of 10 titles has just been added, which includes *Eagle Come Home*, *The Leopard That Changed His Spots*, *Penguin Island* and *The Wildlife Cameraman*.

The new tapes will be promoted on nationwide TV through a deal with Woolworths, and should arouse a lot of interest. They will have a dealer price of £6.95 and a suggested retail price of £9.99.

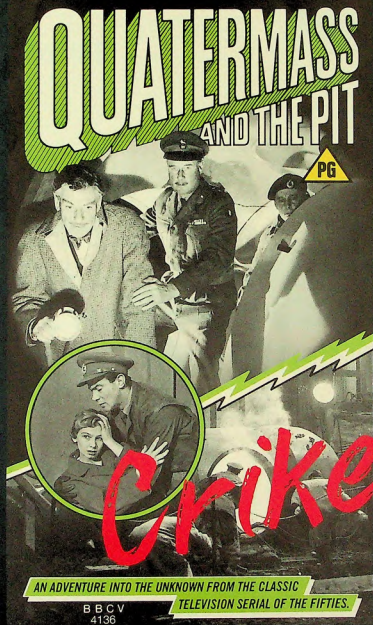
STYLUS VIDEO has natched up considerable success with the highly-rated *Anglia TV* series, *Survival*



*Kingdom Of The Ice Bear* — dealers report excellent sales since the WH Smith exclusivity ended



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BBC VIDEO



SELL THROUGH

# Catholic catalogue

A PACKAGE of sell through videos for children, sports fans and music lovers is due for release by MSD on May 16.

The four children's titles are led by *Toytown Volume 1*, featuring Larry the Lamb in the first part of a series of *Toytown* videos from the BBC's Children's Hour. The *Tempo/MSD* release runs for 59 minutes and has a dealer price of £5.56.

From British classics to American classics, *Tempo/MSD* is also releasing the first four volumes of *Little Clowns Of Happy Town* made by ABC television. The series is a household name in the US and is based on the concept of a clown training school. The sell through title runs for 66 minutes with a £5.56 dealer price.

*Action Force — Arise Serpenter Arise and Starcom II — The Voyage Continues* share the May 16 release date. The new *Starcom* video (66 minutes, dp £6.25) contains three fully animated space adventures from the series that has been hailed as the successor to *Star Wars*. It will contain a free offer which will allow the purchaser to send away to MSD for a *Starcom* toy worth £1.75.

Heading the list of sports videos is *The Pat Cash Story — No Second Prize*. A 52-minute documentary following the career of the charismatic Australian tennis

player, the video includes interviews with Cash and footage of the man "as tennis champion, rock star and proud parent". A support release, *Tennis That Counts Volume II*, is the second in the series by professional coach Adrian Stonebridge and will be promoted alongside *The Pat Cash Story*. Both tennis titles go out to dealers at £6.25.

On the MSD label comes Daley Thompson's *Body Shop*, Volumes 1, 2 and 3. Following the success of the Channel 4 series, and re-released to coincide with the build-up to his appearance in the Olympics, these three programmes (running time 48 minutes, dealer price £3.56) feature Thompson examining many aspects of health and fitness as well as looking at each event in the Decathlon. Guests Roger Daltry, Suzi Quatro, Dame Edna Everage, Jenny Agutter, Colin Welland and Rick Wakeman put the Daley Thompson exercises to the test.

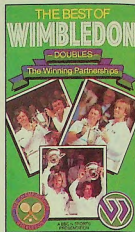
*The Thighs The Limit*, a fitness programme aimed at "the weighty problem of the legs, bums and thighs of your average Briton" is also due for release by MSD. Put together by the redoubtable Scouser John Cartwright, *The Thighs The Limit* was first made available through mail order from *Primo* magazine, runs for 73 mi-

nutes and has a dealer price of £6.95.

World Dance Championships (59 minutes, dp £6.25) is the May music release on the MSD Video label. Featuring highlights from the World Dance Championships recorded last November at the London Hippodrome, MSD says the tape is "made to measure for the disco market". Live guest appearances include Bros, Samantha Fox and Shakatak.

● THE VIDEO debut of American thrash metal band Metallica has been released by Polygon Music Video.

The 90-minute film, entitled *Cliff 'Em All*, features the band at its frenetic best and is described as "not a hi-tech, 10-camera production but rather a compilation of boot-leg footage shot by sneaky fans at concerts, footage shot for TV that was never used, home footage and personal photos, including the band drunk". *Cliff 'Em All* features Metallica tracks *Creeping Death*, *Master Of Puppets*, *For Whom The Bell Tolls* and *Metal Militia* and has a dealer price of £10.42. The video is a tribute to the band's former boss player Cliff Burton who died in a coach crash during their Scandinavian tour of September 1986.



BBC VIDEO re-releases its two best-selling tennis titles to cash in on Wimbledon

## BBC catches tennis fever

BBC VIDEO is hoping to cash in on summer tennis fever with the re-release of two best-selling sell through titles featuring The Best Of Wimbledon.

Two of the greatest contests to be fought on Wimbledon's hallowed Centre Court are featured on the first video, the classic Smith-Nastase final in 1972 and the non-bibing Borg-Gerulaitis semi-final in 1977. Together the matches provide 90 minutes of action which the BBC says provides a "breath-taking souvenir of Wimbledon magic that thrilled television viewers and spectators alike". Dan Maskell de-

scribes the final sets of both matches.

The other Best Of Wimbledon offering sizes up The Winning Partnerships of the doubles competition.

Play by such outstanding partnerships as Fleming and McEnroe and Navratilova and Shriver are featured on this 95-minute sell through title in which John Barrett traces the history of the Women's, Men's and Mixed Doubles titles with a look at the successful combinations from the Sixties onwards. Both tennis titles have a dealer price of £6.95.

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# High speed decisions

**'High speed copies should be cheaper, because they're quicker to produce'**

**D**EPENDING ON who you speak to, the video duplication business is either on the verge of a revolution or about to witness the very expensive arrival of a new technology of minority interest.

The technology, of course, is high-speed duplication, whose introduction will mark the first significant innovation since pre-recorded video cassettes became a mass market product. Until now, duplication plants have relied on serried ranks of 'slave' machines to produce copies from a master in real time. While the video market and VCR ownership were in their infancy, this sufficed. But as the quantity of units required for the shipment of new titles has multiplied, the search has been on for ways to streamline the output of videotapes for the new mass markets.

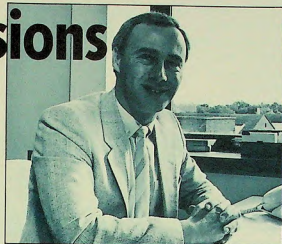
Over the last few years major American and Japanese firms have been working overtime to develop high-speed systems and in 1988 they're here. Currently five of Britain's top duplication houses are about to take the plunge by purchasing high-speed equipment, while others are adamant that the time to go high-speed is not yet here.

The debate over high-speed resolves itself into three key ques-

tions: which system to choose, when (or whether) to go over from real time, and whether the quality and price can match that of existing duplication methods.

Any firm that opts to invest in high-speed video duplication has a stark choice between two systems: the Sony Sprinter and the DuPont/Otari magnetic system. Among British manufacturers, Rank, VDC and Harlequin have announced their intention to go for the Sony machines, while TapeTech has placed orders for the rival machinery, which the company claims has the advantage of a loop bin system which eliminates the need to rewind the mastertape after each 'pass' over a length of blank tape. Fraser Peacock and Videoprint have yet to make up their minds about which system to choose.

In each case, however, the decision to install high-speed means an outlay of upwards of £1m. This inevitably raises the question of whether such a level of investment is justified, given the current average sale of even the most popular sell through titles. One who is not yet convinced is Phil Stringer of Elmog who believes that it is more vital to use high-grade real time cassette recorders than to invest in high-speed machines. Stringer also emphasises the fact that improving



PHIL STRINGER: backing high-grade real time tapes

the sound quality of video should be top of the agenda, especially with the rapid rise in the music video sell through market.

It is perhaps ironic, or just unlucky timing, that Britain's biggest-selling video — Michael Jackson's *The Legend Continues* should be launched just as high-speed is coming on stream. In the event, Video Collection has opted to get copies made at its 'in-house' plant, Strand, whose facilities will be monopolised for about a week in order to turn out the 100,000 plus copies for the ship-out. And while Video Collection's Mike Gower says that he is likely to try out high-speed

methods for some copies of the Jackson tape, there is clearly a question mark for some people in the industry over the quality of the copies — the first high-speed machines will turn out.

Finally, there's unit cost. Will high speed copies come out more expensive for the customer than real time ones? One industry executive tells of his discussions with a duplication house using the new equipment: "I'm arguing they should be cheaper because they're quicker to produce. They're saying they should cost more because of the size of their investment."

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**As the debate of high-speed versus quality rages, the duplication business continues apace, always aware of the sell through boom. Selina Webb and Rosie Horide take a look at who is doing what, and what they can provide**

# Duplication in the UK...

**C**BS/FOX VIDEO is virtually the "in-house" duplication plant of the video distribution arm of the same company. Not only does it share premises with its sister company, but it also does all its duplication work and manufactures for Medusa and Nelson Entertainment companies with whom CBS/Fox Video has exclusive distribution deals. Much of its 3 1/2 units a year capacity is already spoken for, but CBS/Fox also duplicates for outside companies, including Sony Software and WEA Music.

With a market share of between 15-20 per cent, the company says that while much of its capacity is already allocated, it is always willing to talk to potential clients where appropriate. CBS/Fox Video has no plans at present to install high speed duplication facilities.

● CBS/Fox Video, Perivale Industrial Park, Greenford, Middx UB6 7RU. (01) 997 2552. Contact: Nancy Thomas.

**D**UBLEVISION IS a five-year-old company specialising in master duplication for pop promos and long form music videos for broadcast.

Dealing with over 300 clients from all fields of video, including music, feature films and TV, the company is currently completing a £1m expansion with new offices at Golden Square in London's West End.

Using the latest broadcast quality equipment to provide 1-inch copies, Umatic copies, VHS copies, plus digital audio or separate sound with high quality control and fast turn around, the company says it provides a complete service for all post production duplication requirements. Recently Doublevision has been working on master copies for Tina Turner and David Bowie music videos, the Philips CDV project and the new Channel 4 music show *Wired*. "We are always investing in new technology and trying to come up with new ideas," says managing director Malcolm Stacey.

● Doublevision, Grafton House, 2/3 Golden Square, London W1R 3AD. (01) 434 4461. Contact: Malcolm Stacey.

**E**LMAG (Electronic Magnetic Associates Ltd), founded only last year, is one of only two European duplication houses to hold a full VHS cassette manufacturing and loading licence from JVC. On site is a "clean room" tape winding system using the latest dual pancake machines with a fully automatic on-line packaging operation.

Elmag's Phil Stringer says that the company's computer controlled duplication process is the most technically advanced in Europe and the plant has an annual capacity of 4.5m units. The automatic loading facilities utilise Japanese-produced slaves and are the only machines of their type in the country.

The company offers to clients a flexible and fast turnaround for orders of any size.

Elmag, Unit B, Coxton Court, Porters Wood, St Albans, Herts AL3 6PB. (0727) 36464. Contact: Phil Stringer.

**F**RASER PEACOCK is one of the larger video duplicating houses, with many clients including sell through specialists Channel 5, Entertainment 9 in Video, New World and PolyGram Video. The company has firm plans to go high-speed in 1988, and is currently engaged in building a "clean room" as the first phase of the operation. A bank of winders will then be installed. At present Fraser Peacock hasn't firmly opted for either one of the available high-speed formats, but hopes to have its high-speed operation up and running before Christmas.

At present FPA has around 2,000 VCRs, and says it duplicates around 6m units per annum. Its business has built steadily, which is partly attributed to the growth of the sell through market and the company's association with Channel 5 which launched soon after FPA was set up in 1985.

FPA says it offers a professional service, and is proud of its ability to respond quickly and offer a short turnaround of orders. It is determined to stay at the forefront of the video duplication market.

● Fraser Peacock Associates (Video), Unit D, 2 Endeavour Way, Durnsford Road Industrial Estate, London SW19 8JH. (01) 946 5388. Contact: Mike Carry.

**H**ARLEQUIN, ONE of the newer firms in the field, is looking to expand its client base during 1988, especially within the sell through market. The company came into being in September 1986, as sell through was really taking off, and has subsequently worked for several companies like Stylus and MSD Video on their World Of Survival and Encyclopaedia Britannica titles.

Later this year Harlequin hopes to have high speed systems operational. The company has opted for the Sprinter system, and intends to have machines installed during the summer. In terms of capacity, Harlequin says that apart from high-speed, it also has 500 VHS machines at its clients' disposal.

Harlequin prides itself on being able to offer a total service, including creative input and packaging. It feels that many clients prefer to deal with one company rather than many separate entities, and hopes that the creative and competitive service the company can offer will soon lead to it achieving a significant share of the video duplication market.

● Harlequin Video, Unit 10, Commercial Way, Abbey Road Industrial Park, London NW10 9JX. (01) 965 9680. Contact: Peter Hall/Sue Marsh.

**H**UMPHRIES IS one of the longer established video duplicators, and works for such names in video as the BBC, Virgin and CIC. It intends to offer rather more specialist services than some other companies, which is reflected in the fact that it has a lot of multi-standard work in Secam and NTSC for overseas, and has clients in the professional video market as well as the home entertainment side of video.

At the moment Humphries has no plans to move into high speed duplication, but is obviously watching the situation with interest. At present the company has around 700 machines in various formats, to cope with the varied demands for its services.

● Humphries Video Services Ltd, 42 Station Road, Merton Abbey, London SW19 2LP. (01) 542 5661 or London sales office (01) 636 3636. Contact: Martin Rogers.

**R**ANK VIDEO services can claim to be the world's largest and most technologically advanced duplication facility after the recent \$48m acquisition of US duplication house BHP Video.

Established in 1981, the company is part of the Rank Organisation's Film and Television Services Division with a total 1987 revenue of around \$1.9m. In January 1986, Rank Video Services moved its operation from central London to Phoenix Park in West London where it aims to duplicate seven million units this year for its main clients, RCA, Warner, Rank Home Video, New World and BBC.

Rank, which puts budget duplication in second place to a "qualitative, professional approach", has recently decided to join its competitors with the introduction of high speed technology, opting for the Sony Sprinter system.

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## FROM PAGE 32

tem. "We have placed our first orders for the system, with the first machines arriving in May and the first high-speed duplicated product available in June or July," says sales and marketing director Andrew Bourne.

He adds that the purchase of BHCP from Bell & Howell, Columbia Pictures Entertainment and Gulf & Western will give Rank the ability to market its wares "on a very international basis to many territories".

Rank Video Services, Great West Road, Brentford, Middx TW8 9HR. (01) 568 9222. Contact: Andrew Bourne

time to make its decision.

Strand moved into its former office with Video Collection (its sister company in the Prestwich group) was launched at the end of 1985. It was originally a manufacturer of blank tapes, but now considers itself to be a major video duplicator, especially for the sell through market. It prides itself on offering a complete service to clients, and looks forward confidently to a steadily expanding business.

Strand Magnetic Ltd, Strand House, Woodbridge Industrial Park, Wimborne, Dorset BH21 6SN. (0202) 825253. Contact: Brian Atkinson/Mike Campbell.

**S**TRAND HAS many clients, major among which is Video Collection (the leading specialist sell through label), most of whose duplication requirements it fulfils. With a capacity of around 1 million per month, Strand is well placed to service sell through companies with high volume needs.

At present Strand has no firm plans for high speed, but says it is watching the situation closely. The company feels that if and when it opts for high-speed it will be uniquely placed, because it already winds its own tape, and so installation should be a lot easier. Strand says it is just waiting for the right

'real time' system. Delivery of the machines will commence in June and the company says, final installation and commissioning will be completed by mid-August.

TopTech says it has enjoyed a four-fold increase in turnover in its 23 month existence and names PMI, Virgin, CIC, MGM/UA, BBC and PolyGram Music Video Channels as its main customers. Bowes stresses that the company will be continuing its real-time duplication to accommodate orders of less than 4000 units.

TopTech, 118 Gerrard Lane, London SW18 4DJ. (01) 870 9711. Contact: Alastair Bowes.

**T**APETECH, THE first UK company to announce the introduction of high-speed technology, has ambitious plans to double its six million units a year duplication capacity. The company is ploughing £24m into expanding its operation and, according to managing director Alastair Bowes, aims to become "the biggest duplication company outside the States".

A new 60,000 square foot site at the Northfield Industrial Park, Wembley, has been found to accommodate the expansion and TopTech is purchasing seven Qant Thermal Magnetic Duplicators and 13 Italian tape winding machines to achieve duplication at 190 times the speed of the current

**V**IDEO DUPLICATING Company plans to become the first duplicator with on-line high-speed technology at its Slough subsidiary, Swift Video Facilities.

VDC Director Sanjiv Mohindra says the company has spent over £1m on the new Sony Sprinter system and comments: "The first machines will be in the building on May 2 and we expect the system to be on line on May 25".

Duplicating sell through titles for Pickwick Video, Video Collection and Video Gems, VDC prides itself on offering "quality service at the best possible price at the best possible quality". It has set itself a five million unit target for 1988.

"It's an expanding market and we see VDC being at the forefront of the technology and developments," says Mohindra.

Video Duplicating Company, Unit E, Trading Estate Road, Park Royal, London NW10 7JL. (01) 965 0131. Contact: Sanjiv Mohindra.

**V**IDEOPRINT claims to be the fastest-growing independent video duplication company in the UK, with a reputation based on "reliable service, flexibility, and the ability to deliver large quantities of pre-recorded cassettes at short notice". Using high stereo industrial grade machines to manufacture for clients including BBC Home Video, Palace, MSD, Video Gems, Castle Communications, A&M Records and Island, Videoprint duplicated 2.4 million units in 1987.

The company increased its capacity to over 5 million units late last year with a £3m investment in new 49,000 square feet premises in Wandsworth, South London. The new complex, shared with Videoprint's parent company Making Records, provides five times the space of its previous West London headquarters.

Videoprint sees new technology as the key to its future. "We firmly believe in the future of high-speed duplication and will begin preparations for changing over to the new technology in the autumn. We are currently exploring the options open to us for committing ourselves to either of the available systems," says business development director Simon Knight.

Videoprint, 2a Askew Crescent, London W12 9DP. (01) 740 7676. Contact: Simon Knight.

# SELL THROUGH

(NON-MUSIC VIDEO TITLES)

|    | TITLE (LABEL) RETAIL PRICE   | Catalogue Number |
|----|--|------------------|
| 1  | (2) WATCH WITH MOTHER (BBC/Screen Legends) £7.99                     | BBVC 4091        |
| 2  | (1) JANE FONDA'S NEW WORKOUT (Video Collection) £8.99                | LR 2218          |
| 3  | (-) THE EMPIRE STRIKES BACK (CBS/Fox) £14.99                         | 1425 50          |
| 4  | (-) RETURN OF THE JEDI (CBS/Fox) £14.99                              | 1478 50          |
| 5  | (6) LIZZIE WEBB'S BODY PROGRAMME (Video Gems) £7.99                  | R 1137           |
| 6  | (8) THE WARRIORS (CIC/Screen Legends) £9.99                          | VHR 2007         |
| 7  | (4) CHILDREN'S TV FAVOURITES (USIS) £7.99                            | VE 9047          |
| 8  | (5) CAR WARS (Front Range) £9.99                                     | 8503             |
| 9  | (17) TRADING PLACES (CIC/Screen Legends) £9.99                       | VHR 2101         |
| 10 | (3) JANE FONDA'S LOW IMPACT AEROBIC WORKOUT (Video Collection) £8.99 | LR 2224          |
| 11 | (5) EDDIE MURPHY — DELIRIOUS (CIC/Screen Legends) £9.99              | VHR 2256         |
| 12 | (-) 10 TO MIDNIGHT (Video Collection) £7.99                          | VC 3230          |
| 13 | (20) BILLY AND ALBERT (Virgin) £9.99                                 | VO 258           |
| 14 | (16) THOMAS THE TANK ENGINE: THE DEPUTATION (Screen Legends) £6.99   | 5014 861 100323  |
| 15 | (12) 101 GREAT GOALS (BBC/Screen Legends) £9.99                      | BBVC 4092        |
| 16 | (-) FA CUP FINAL 1976 (BBC/Screen Legends) £9.99                     | BBVC 4112        |
| 17 | (-) BEVERLY HILLS COP (CIC/Screen Legends) £9.99                     | VHR 2159         |
| 18 | (-) BATMAN: THE MOVIE (CBS/Fox) £9.99                                | 1470 50          |
| 19 | (-) THE OFFICIAL HISTORY OF LIVERPOOL FC (BBC/Screen Legends) £9.99  | BBVC 4078        |
| 20 | (-) FOLLOW THAT CAMEL (Video Collection) £9.99                       | VC 3202          |

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# MUSIC VIDEO

|    | Description (tracks) Timings/Recommended Retail Price                            | Virgin                         |
|----|--|--------------------------------|
| 1  | 2 TPAU: View From A Bridge (Completion) (5 tracks/20min) £7.99                   | VC 335                         |
| 2  | 1 WET WET WET: The Video Singles (Completion) (5 tracks/25min) £9.99             | Channel 5 CFV 05667            |
| 3  | 8 HEART: It Looks Good Kill (Completion) (7 tracks/20min) £6.99                  | PMI MVR 99 0075 3              |
| 4  | DAVID BOWIE: Glass Spider Tour (Video Collection) £6.403                         | VC 4043                        |
| 5  | 4 WHITESNAKE: Trilogy (Completion) (4 tracks/20min) £6.99                        | MVS 99 0073 3                  |
| 6  | 5 TALKING HEADS: Story Telling Giants (Completion) (11 tracks/1hr) £9.99         | PMI MYP 99 1162 3              |
| 7  | 12 JACK THE VIDEO: 15 HOUSE HITS (Completion) (14 tracks/50min) £9.99            | Wienner World WRN 1043         |
| 8  | OMD: The Best Of OMD (Completion) (17 tracks/57min) £9.99                        | Virgin VMD 247                 |
| 9  | TINA TURNER: Rio '88 (14 tracks/1hr) £11.99                                      | PolyGram Music Video 041 661 2 |
| 10 | 2 KATE BUSH: The Whole Story (Completion) (14 tracks/50min) £9.99                | MVP 99 1143 2                  |
| 11 | 15 ALEXANDER O'NEAL: Voice On... (Completion) (6 tracks/25min) £9.99             | CBS/Fox VMD 5394 50            |
| 12 | 7 NOW THAT'S THE WAY I CALL MUSIC II (Completion) (14 tracks/58min) £11.99       | PMI/VIRGIN MVM NW11            |
| 13 | 6 HIP HOP AND RAPPING IN THE HOUSE (Completion) (11 tracks/30min) £9.99          | Sylus SYL 042 3                |
| 14 | 5 U2: Under A Blood Red Sky (Live) (12 tracks/1hr) £9.99                         | Virgin VMD 045                 |
| 15 | 8 THE WHO: Who's Better Who's Best? (Completion) (17 tracks/1hr) £9.99           | Channel 5 CFV 05562            |
| 16 | 3 MICHAEL JACKSON: Making Thriller (Completion) (11 tracks) £9.99                | Vestron MVI 31000              |
| 17 | 1 LIONEL RICHIE: The Outragious... (Video Collection) £8.99                      | VC 4241                        |
| 18 | VIDEO HITS: GIRLS GIRLS GIRLS (Completion) (14 tracks/50min) £9.99               | Wienner World WRN 1044         |
| 19 | 2 STATUS QUO: Rocking Through The Years (Completion) (26 tracks/1hr 43min) £9.99 | Channel 5 CFV 05572            |
| 20 | 3 IRON MAIDEN: 12 Wasted Years (Completion) (17 tracks/30min) £11.99             | MYP 99 1152 2                  |

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## DIARY

WATCH OUT CBS and WEA — in an upbeat closing speech to the PolyGram International Conference in less-than-sunny Marbella, David Fine pledged the company to become the biggest international force in 1990 ... At least E!Qm is said to be the asking price for Island Music, with CBS and PolyGram as possible takers ... EMI's renewed talks with Woolites over their trading terms dispute appear to have been inconclusive ... Former WEA and Arista chief Charles Levison looks like bouncing back into the MD's chair at Superchannel as Virgin's nominee ... If a sale of Virgin shops does go through as many expect (see p1), may we humbly draw your attention to our front page story of December 26 predicting as much ... Guess which senior industry figure referred last week to "the Government and other enemies of the music industry"? Just a tip of the tongue! ... Rumours of £1.99 CDs appear to be founded not in albums but in a range of singles about to be launched ... Congrats to Q, the first music publication to be named magazine of the year in the Periodical Publishers Association Awards. The title also picked up the consumer periodical of the year prize and David Hepworth was named writer of the year for his contributions to Q ... Backward in the USSR? Having signed an historic deal to release a collection of rock'n'roll classics, exclusively in Russo, perhaps Paul McCartney could use his influence to gain acceptance for heavy metal which has been condemned by the state authorities as "an enemy" ...

STAND UP and take a bow Andrew Miller, Neil Robertson, Curt Smith, Paul King, Steve Smith and Willie Edmonstone who travelled to New York to set up a US version of Nordoff-Robbins Music Therapy and have persuaded none other than Atlantic Records chief Ahmet Ertegun to chair the organisation. Money raised will stay in the US to help American children. Music Therapy will cop the proceeds from *Melody Maker's* Question Of Pop quiz in which the magazine has roped in 14 ad agencies to compete ... Sad to report the death of Joel Webber, a vice-president of A&R at Island Records in New York and a director of the New Music Seminar, at the age of 33 ... Recent megabuck signing Robert Palmer capped EMI's CEMA convention in Los Angeles with an assured performance but, focusing on other live highlights, watch out for superb jazz singer Diane Reeves and 12-year-old prodigy Tracie Spencer ... SP45 sales director Malcolm Mills made an exhibition of himself during the opening ceremony at the two hundredth Our Price shop in Scotland, but all in a good cause. He raised £200 (as well as his kilt) for the Wishing Well Appeal ... What a break! The Captain Sensible single 'The Snooker Song' — from Mike Bolt's *Hunting Of The Snark* — gained peak TV viewing through two screenings during the snooker world championships.



CLIFF PROMOTED: Cliff Richard joined EMI for lunch to discuss this summer's tour and promotional activities.



ROCK DOWN to Bedford Avenue: John Preston welcomes RCA's new head of A&R Richard Thomas.



LIE BACK and think of ... MCA staff line up with the England football squad at the recording of All The Way.

## COMMENT

Remember those ads run by the Tape Manufacturers Group in *The Times* attacking the industry fat cats who creamed off money from poor unsuspecting music consumers? The shades, the big cigar, the chunky gold jewellery? People in the business naturally felt insulted by the crude depiction but — more to the point — didn't recognise the likeness when looking around them in today's music business.

Yet, however much we would like to think that the "fat cats" left the business years ago and the smoke died with them, the public at large feels comfortable dealing in stereotypes. And the sad fact is that unless we're able to hand them a new stereotype, they will be happy to stick with the one they're used to.

In supporting Peter Jamieson's fresh approach, it's not just a matter of trading Rob Dickins' designer suits for Jamieson's hockey shirts for profits in consumer magazines. Dickins laudably co-operated in a campaign to put a more positive face on the music business (and had to put up with some stick in the process) as part of the sometimes desperate lobbying process on copyright legislation, but it was never going to be possible to change public perceptions overnight.

The positive image of a responsible industry contributing wealth and culture — without subsidy — to the nation, as well as being a considerable exporter of talent, can only be put across gradually. A more immediate priority is to lock into politicians in



GORDON GEKKO

power on a permanent basis, however frustrating that can be when they seem to change jobs so frequently. One minister involved with the Copyright Bill recently observed that he would welcome regular contact "rather than being hit with a baseball bat" when things aren't going the music industry's way.

Once perceptions have been changed there, where it matters most, the industry can then start work on the public.

*David Dalton*



GERRY'S MERRY: Gerry Hague, PRT's northern territorial manager, receives an award to mark 25 years with the company.



PLAYING WITH themselves: The PRT sales force prepare for their assault on behalf of the Brian Knight/John McLoughlin album.

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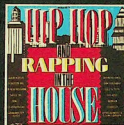
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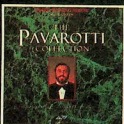
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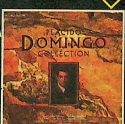
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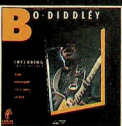
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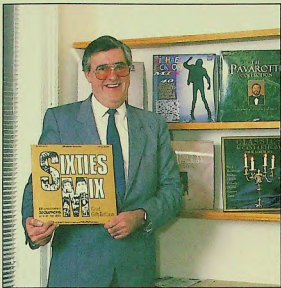


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TONY NAUGHTON: "I believe that the skills we bring are complementary and supplementary to what the record companies are doing"

**In just three years Stylus Music and Video has established itself as the leader in TV marketing. Chris White finds out how**

## INNOVATION

**T**ONY NAUGHTON, managing director of Stylus Music and Video, talks about the company's role in secondary marketing and Stylus's plans for the future.

In just three years Stylus Music has established itself as the leading company in TV marketing, building up strong working relationships with the retail trade and the music industry. It has reached this enviable position not without some setbacks, but is now well on course to establish itself as one of the leading home leisure and entertainment companies of the Nineties.

"It has been a case of identifying what we can do well, and with

# Stylus: at the s

Stylus that is marketing," Naughton says. "If we see a product as having the potential to be bought in the hundreds of thousands, and not just tens of thousands, then we can project it to the customer in such a way that they are made aware of its value and their interest is sufficiently aroused to want to go out and buy it."

Naughton has had more than 20 years experience of marketing, both in the UK and Australia, but it wasn't until he worked for Ronco that he became closely involved with the TV marketing of music. "I'd worked in both the food and toy industries before, but Ronco gave me invaluable experience of the leisure and home entertainment market. When that company developed severe problems, and I realised the American parent was unlikely to survive, I knew that there was a splendid opportunity to 'do my own thing' in the UK and that's really how the idea of Stylus came into being."

Naughton and Christopher Pushman began to look for financial backing for the projected new company. "We were fortunate enough to eventually find a significant number of investors who believed that we could achieve something in the area of secondary marketing," Naughton recalls. "In a way, it wasn't the ideal time to

convince potential backers about the wisdom of starting a new TV marketing company because by then Ronco had gone, and some of the other companies were experiencing difficulties, but what convinced them was the fact that we weren't going to specialise solely in records. They realised it was a worthwhile investment — although in the first 12 months they may have felt that their early doubts were justified."

Naughton readily acknowledges that the company did have problems early on: "The first 12 months were tremendously difficult, we underestimated changes in the market and the difficulties of establishing a new entity in the marketplace. We pulled through however, and the only real problem we face now is controlling growth. Stylus Music's business has doubled each year over the last three years, and is likely to increase by around 75 per cent in its fourth year. What this does mean is that a physical move is very much under consideration, and we're likely to be moving into new 24,000 square foot premises in West London within the next few months."

Naughton admits that Stylus Music's arrival in the marketplace was greeted with some caution by the record industry. "Because we are a secondary marketer, and use

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# sharp end of marketing

record companies' material in order to compile and package music product in a way that we believe is consumer credible, some companies perhaps look on us as being parasitical rather than innovative and creative.

"I believe that the skills we bring are complementary and supplementary to what the record companies are doing. Stylus will probably contribute somewhere around £4m in royalty terms to the record industry this year but that aspect is often over-looked.

"We can be innovative in that we use record companies' material to their own advantage. We often use material that is lying dormant in their catalogues and by treating it in a modern and consumer-acceptable way revive interest in that catalogue or artist. Record companies should look on us as another important marketing tool and not just as a threat to their market share."

Naughton continues: "As a secondary marketer we are denied access to current hit material but it has served to make Stylus more successful. We have had to look around for new ideas and concepts, like the Pavarotti and Domingo collections, and they have helped create a unique niche in the marketplace for Stylus. How many other companies had

thought of TV-promoting classical music? We did, and the success we have had is well-known in the business."

What is the Stylus formula for success? "I don't think that there is a formula as such. We rely heavily on integrity and self and mutual respect in all our commercial dealings," Naughton says. "We utilise the diverse skills of a number of individuals, blending them together, and in a disciplined way market an end-product. I think that perhaps one of Stylus's disguised skills is the way that we use people's talents. I'm not so concerned about people's weaknesses but in their strengths, and what I try to do as managing director is utilise and develop those strengths.

"Also, we have remained a very tight-knit team. Most people in the company would probably feel that they are too stretched at times, but it is my experience that people work for better under controlled pressure than if they have too much time on their hands. As managing director of Stylus Music and Video, I consider myself privileged to be working with such a talented group of people, and that goes for the service elements too, like Frank Sansom and Pyramid, Jackie Giff and First Strike Promotions, Tony Prince and Disco Mix Club, Les Spaine who works on record

promotion and Richard Robson who looks after Stylus's PR profile with Karen Shillcock and Mick Copley at TMD.

"We also closely identify with the retail trade. Indeed, we see ourselves as secondary retailers seeking to achieve retail objectives — returns on linear footage, stock turns, etc."

Stylus is well geared up for the opportunities of the Nineties. "The secondary marketing area is going to see some tremendous changes over the next three or four years, particularly with the arrival of CDV, DAT and the extension of satellite TV and it will only be the most imaginative and resourceful who survive. The new copyright act is going to have widespread repercussions, as will the rationalisation of the Common Market by 1992.

"In order to survive and stay strong, we have to look at the positive opportunities that some of these threats present, and exploit them in a way that the retail trade and the consumer wants. I firmly believe that Stylus will be able to accommodate the tremendous changes that are going to take place and that we can remain on top," Naughton adds.

"There's obviously going to come a time when Stylus Music and Stylus Video are going to have to operate as separate entities. In



CHRISTOPHER PUSHMAN: Stylus's real skills lie in marketing and distribution, and I consider that we are the best distributor in the business in terms of cost-effectiveness

  
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**'As a secondary marketer we are denied access to current hit material, but it has served to make Stylus even more resourceful. We have had to look around for new ideas and concepts'**

fact that time probably isn't too far off because our video business is the sell through market is growing very rapidly. We're also looking at other areas for the future — Europe is a very important part of our plans and Stylus may well be moving there before the end of 1988.

Direct response marketing for video is another area that Stylus is looking carefully at. "It's clear that with the increasing amount of product that is being released by companies, the average High Street retailer is just not going to be able to stock ranges in any significant width or depth, in which case we have to look at alternative ways of making our product available to the public. If that means selling by mail-order then we shall have to do that."

Stylus will not, however, be moving into the area of direct artist signings. "We have made a couple of attempts in the past, but frankly artist development skill is something that we don't possess in adequate depth at Stylus. It's a case of concentrating on what we do best, and single artist A&R is a very specialised area. Our strength lies in marketing — we have the resources and the expertise, the ability to put together a package that has credibility with the consumer."

"Stylus can't compete with record companies in terms of creating new artists but we can compete with the best when it comes to projecting a product to the market."

Communications is another area that Stylus is looking at closely in

terms of its future plans. "We are already part of the communications industry, and there is certainly no lack of opportunities in the future," Naughton says. "The Barry Hearn deal is part of our experimentation in this segment."

He feels that Stylus Music and Video has created a unique niche for itself in the marketplace. "Others have tried to copy what we do but without the same success. We're very close to the market and we use them as a sounding board for ideas. That, combined with an awareness of what is happening in terms of popular appeal and radio play, is the reason why we have many strong packages which are attractive to the consumer."

Naughton adds: "The reason why we are in this business is because we have the expertise, the resources and the discipline which are vital for marketing. There is a lot of talent within the Stylus team and that is going to ensure that we can grow throughout the Nineties."

light behind the launch of the company in 1985. "It is a policy that is going to ensure that Stylus is one of the top leisure and home entertainment companies of the Nineties."

Pushman's credentials in the financial world are impeccable: an economics degree of Bristol University, almost 10 years' experience working for Price Waterhouse in London, a spell with Midland International, followed by several years working for the Reeves Communications Corporation of America, a company involved in the production and financing of films and TV programmes including Sesame Street, Give Me A Break and Party's.

Pushman was mainly responsible for the financial affairs of RCCA in the UK and Europe, reporting direct to New York. "Another arm of the company was direct marketing and the main products in the UK were Heron Books, the Concert Hall Record Club and Bullworker. The annual turnover of the corporation was in the region of \$60m."

Pushman remained with the company until 1983 and admits: "It gave me a wide commercial background and helped me build up a lot of City contacts which were invaluable for helping set up Stylus. One of my briefs had been to build up the British company and one of the areas I looked at was that of TV-marketing records. There were some talks with a couple of other companies involved in that field, including Ronco, but nothing happened."

It was during those talks, however, that Pushman became reac-

## QUALITY

**W**E HAVE always believed in putting the emphasis on quality, and not selling the consumer short," says Stylus Music and Video's financial director Christopher Pushman who, with Tony Naughton, was the guiding

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quainted with Tony Naughton, who was then general manager of Ronco. "Both of us were agreed that there was a marketing opportunity for a Ronco equivalent, and decided to start a new company on a fifty-fifty basis. However, our aims were different from the other TV companies around in that Stylus was to be a broad-based home entertainment and leisure communications group. Marketing records was just our initial foray into the market."

Pushman admits that he had to use "great powers of persuasion" to come up with the necessary City backing for such a risk venture. "We had two plans of action — the first was an attempt to buy out Ronco or K-tel in the UK, but that didn't happen. The alternative was to set up a new company and employ several of the ex-Ronco people, that's what happened and Stylus came into being."

There were several teething problems. "We were due to start operations in February 1985, but it was actually three months later before we got underway. That contributed to problems with just about everything else, including repertoire, premises, systems, people and our market plan. We were also hit badly by the lack of capacity on the IBM PCs, and had problems with the volume of activities."

"Then there was the demise of Towerbell which made a lot of people think that Stylus was next in line. The industry really didn't seem to know whether to take Stylus seriously."

Stylus's delayed start had a ripple effect in that the company had

some repertoire problems, and missed out on business deals. "We were unable to contract to buy TV advertising time in February and March for the calendar year, which is the usual way, and instead were having to buy spots when they were much more expensive. To be honest, we took a bath but at the same time took a close look at the market and ourselves and committed everyone in the company to a strict plan of action. Everything then changed for the better, helped by Stylus albums like Entertainment USA, the Shalamar Hits Collection and, of course, the Pavlovitch Collection."

Pushman is anticipating pre-tax profits of around £1.5m for the present year, and predicts that in two years the figure could have increased four or five-fold. "Stylus is built on a very firm financial base. We have a tight-knit team and will only expand on the principle that small is beautiful."

"Stylus's real skills lie in marketing and distribution, and I consider that we are the best distributor in the business in terms of cost-effectiveness. We have a very competent distribution staff and very good computer systems, having started with two Network IBM PCs and moving on to a DEC PDP 11 73. We added a second DEC PDP six months later and are now about to take delivery of a CCI computer system which is 40 times more powerful than two DEC's."

Stylus has plans to eventually move into video production and broadcasting software, as well as high price ticket items. "Our moves will be dependent upon additional

financial sources being made available. We certainly won't be financing such projects out of straight profits. We've got a foothold in Europe via Stylus Video, and that will be increasing, and our knowledge of the US market is beginning to build."

Pushman adds: "Stylus Music and Video has team stability which is very important."

## TEAM WORK

**T**EAM WORK within First Strike and a very close working relationship with Stylus, plus working on product that has credibility with the dealers, have been factors that have helped establish us in the marketplace," says Jackie Giff, general manager of First Strike Promotions which has a 17-strong field sales and promotion team covering dealers throughout the UK and Northern Ireland.

Jackie's experience of promotion extends back to the mid-Seventies when she was with United Artists Records. Later, at EMI Records, she was singles manager of the EMI strike force, and remained there for several years, before moving to MCA Records where she was responsible for the singles division.

Last April Jackie joined First Strike and has found it a challenging role. "As general manager, I'm responsible for overseeing all

aspects of First Strike Promotions, but I'm supported by an excellent team which includes operations manager Simon Monro and assistant Ian Wischmeier."

Earlier this year, in response to a market need, Frank Sansom set up an adjunct, Pyramid Promotions, which now boasts a six-strong regional, TV and club promotions team.

"Frank Sansom and myself bring in third party work. My brief has been to develop accounts in the independent dealer sector because, previously Stylus's main strength had only been with the multiples. The last 12 months have been highly successful for us — it started slowly but has been steadily building and is now going extremely well."

"The dealers are pleased to see you come in with TV-advertised product, provided that it has credibility. It's the same with music videos. If the package is right then they want to stock it and usually Stylus provides us with strong packages."

## CREATIVITY

**I**N ALL the years I've worked in the UK record industry, I don't think I've ever worked for a company with the same kind of drive and creativity that is to be found in the Stylus Music and Video team," says Frank Sansom, who originally set up the First Bell and First Strike telesales and on-

**'We've got a toe-hold in Europe via Stylus Video, and that will be increasing, and our knowledge of the US market is beginning to build'**



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**'The days are gone when all a plugger had to do was take a record in to Radio One and hope to get it played'**



JACKIE GIFF: 'If the package is right, the dealers want to stock it'

the-road teams, now part of the Stylus set-up.

"The reason why the company is so successful is because there is such a strong team of people, working very closely together. The cohesion is quite remarkable, and when you consider all the experience between everybody, it's no wonder that Stylus has established itself so rapidly in the marketplace. Everyone specialises in their own particular area but also works well in other areas."

Sansom's 18 years in the music business include several at Charisma Records where he was marketing director during the time that Genesis, Peter Gabriel, Lindisfarne and Van Der Graff Generator were all enjoying success. In 1977 he set up his own management and publishing company, and in 1981 launched the highly successful 101 Club in London, promoting then fledgling acts such as U2, Duran Duran, UB40, Wang Chung, The Fox and The Thompson Twins.

Five years ago, Sansom launched First Bell, a teleshops company that was an immediate success. "In the early Seventies tele-sales had been very popular among record companies, but were then dropped. We re-introduced the idea, and the first First Bell record promoted was Phyllis Nelson's *Move Closer* which went to number one. The next logical step was to start First Strike Promotions which had a team of 11 on the road."

First Bell/First Strike began working closely with Stylus in 1986 on The Pavarotti Collection and the Foster & Allen Reminiscing album, both of which went platinum. "We

subsequently become involved with other areas of Stylus — the company's main strength until then was with the multiples, and First Bell/First Strike was strong in the independent sector. In May last year Stylus made us an offer, and as I anyway wanted to see First Strike developing into a national independent sales and promotions force, it couldn't be turned down."

The First Strike team was created from 11 to 17, and the structure was changed so that instead of just one national sales manager, there are now North and South managers with a strong central office in London to take care of all the records and videos promoted. The telesales and promotion force are now combined, and report to general manager Jackie Giff, while Sansom acts as a consultant for First Strike Promotions, working exclusively for Stylus.

He has also recently set up Pyramid Promotions, a six-strong regional TV, radio and club promotion team which has already had success with Stylus's Hip Hop and Rapping In The House collections. "Pyramid is supported and backed by Stylus, and we look after the company's product on a client relationship, but are free to take on other work. In fact we have already worked on product from Chrysalis, EMI, PRT, PolyGram, Sennou, Cool Tempo and Champion," Sansom explains.

Sansom says that Stylus Music and Video's strengths include the fact that "in Tony Naughton there is a managing director of the highest ability and the company has a

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A twenty eight ~~second~~ advertisement to wish Tony Naughton and everybody at Stylus Music a very happy third birthday from Phil, Eddie and everyone at

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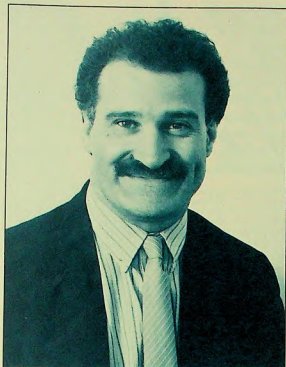
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very astute financial director in Christopher Pushman, plus there are very strong and creative A&R and marketing departments. What is also very refreshing is the total lack of politics to be found within the company — Tony Naughton goes to great lengths to open channels of communication and everyone is allowed to make their views known."

He adds: "As a secondary marketing company, Stylus has to respond to the needs of the marketplace, and that is why it has had so much success in the last couple of years with the crossover appeal of Pavarotti and Domingo, the Sixties Mix which has catered for nostalgia, Foster & Allen for the older buyers, and the Hip Hop and Mirage albums with the younger generation.

"The latter is particularly interesting because it was the first time that House music had been nationally advertised on TV, and stocked by the multiples. Previously, it was only to be found in the more specialist shops."

Pyramid Promotions was formed because of the growing importance of the regional media in breaking records. "There are more and more TV and radio stations around the UK that are promoting music, and Pyramid wants to exploit that situation. The days are gone when all a plugger had to do was take a record in to Radio One and hope to get it played. Now there are so many alternative promotional outlets around the country, including clubs, so Pyramid is opening up a whole area for Stylus."



FRANK SANSON: 'There are more and more TV and radio stations promoting music, and Pyramid wants to exploit that situation'

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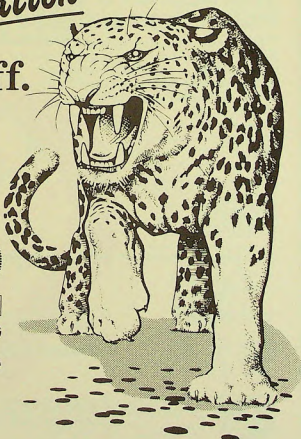
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STYLUS

## ORIGINATORS

**S**TYLUS MUSIC and Video's success is probably due to the fact that we are originators and seek to challenge the conventions of the record industry — I don't think that there is any company in the industry which can work as fast and effectively as we do. It can take less than two weeks from a project being initially conceived through to the product in the market place and the TV campaign being undertaken.

So speaks Gordon Smith, who works on an exclusive A&R consultancy basis for Stylus, and whose 15 years experience of TV merchandising (nearly 10 years with

**'The whole process of TV marketing has become much more sophisticated over the years, and Stylus is now in the forefront'**

Ronco, one of the pioneering companies of TV marketing, and briefly with K-tel) has taught him a lot about the market.

"Back in the early Seventies, TV marketing was very new and all you really had to do was spend a lot of money promoting an album on television, and then watch it sell. The whole process has become much more sophisticated over the years, and Stylus is now in the forefront of TV marketing."

Smith's main responsibilities at Stylus Music and Video are to produce all the TV commercials for videos and records. "The key to making a good commercial is to have your ear close to the ground and know what the public wants rather than giving them what you think they want. Obviously, we gear our product to those people who watch quite a lot of television. From the project's initial conception through to the TV campaign, the visuals are very important. The album sleeve or video box front is the shop window of the product when it sits in-store, so it is essential that everyone works closely together."

"Stylus has initiated many of the new concepts in the industry. We don't sit around and schedule releases which are months ahead, and then keep changing things. From the concept to getting the product on the street we can do it in less than two weeks, whereas with many other record companies it would be at least a three-month period."

"Sometimes there can be delays, particularly when legalities are involved, but generally it's a case of

**'The key to making a good commercial is to have your ear close to the ground and know what the public wants'**

'Let's go for it' and everybody getting on with the job. Tony Naughton has taught us that once we have researched the project and made the decision, not to be swayed — it's a case of pushing the button, and then it's all systems go. He won't let us get cold feet half-way through."

Smith adds: "Stylus doesn't do enormous amounts of market research, we do enough and sometimes more if there are question marks, but generally it's a gut feeling that something is right. We have feelers out there at street level, and we'll ask dealers for their opinions, and then Stylus gets involved in club promotions which gives us an idea of what the kids are listening to, and what they want to buy. The TV campaign is often being booked at the same time as we're still getting clearance on some of the tracks. Once the product is on the street, the TV



GORDON SMITH: doing the A&R business for Stylus

## THE SECRET'S OUT IT'S STYLUS' 3rd BIRTHDAY

Spies have discovered a top secret arrangement created during the last three years by Stylus, now celebrating their 3rd Birthday. A mole interrogated at JYHQ Cheltenham revealed yesterday that cassette manufacturers James Yorke have been deeply involved in helping to create many of the successes from Stylus.

Suspects currently held for questioning at JYHQ include, Peter Fanshawe, Jim Wilmer, Steve Kitchen and Liz Keenan. Many new Stylus releases were discovered on their premises.

In defence the James Yorke suspects claimed that Ros Chenery and Tony Naughton were responsible for ordering the product, and asked shamelessly for three years prior offences to be taken into consideration.

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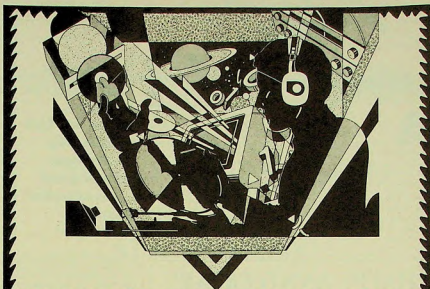
With the TV commercials Stylus works with "good production companies who we can build a strong relationship with — we're not locked into any particular ones, although Lip-Sinc have worked on the last few commercials, and Wire Duck have been involved with the Stylus Video advertisements."

Smith insists: "In the early days of TV marketing, everything was just banged on television, there was no below-the-line marketing, but now you can't rely solely on that medium. The old idea was to go on TV, run a campaign, and once it had finished that was the end of it, but Stylus believes strongly in re-advertising and developing a catalogue, titles that will sell over a long period of time rather than just a matter of weeks."

He adds: "Stylus is a leisure company specialising in home entertainment and we choose TV advertising as the principal way to sell our product, but we are broadening our base all the time. Stylus is rapidly expanding in the video market and that is going to be an equally important area of business."

"Everyone at Stylus works very closely together — creative marketing and A&R are almost merged, and while everyone has their own basic responsibilities and are left to get on with them, there is a lot of crossover with others in the team. Tony Naughton is the centre of the wheel — he totally delegates and trusts everyone to deliver. He's unobtrusive but at the same time knows everything that is happening in the company, and what everyone is doing."

**'Stylus believes strongly in re-advertising and developing a catalogue, titles that will sell over a long period of time rather than just a matter of weeks'**



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## COMMUNICATION

**A** GOOD strong rapport and good communication channels between Stylus and the retail trade is an all-important part of the Stylus Music and Video philosophy," declares Brian Kempster, the company's national sales manager who prior to joining Stylus in March 1987 had worked for some time at the Video Collection, and before that spent 12 years working in sales at WEA Records.

"Because TV marketing conditions are now a lot different to

what they were several years ago, and with the advent of major record company packages like the Now and Hit series, Stylus like other similar companies has had to diversify and is now bringing out some broader based TV packages. My role is to expose that product to the widest spectrum of accounts possible, and that's why a good working relationship with the retail trade, and in particular the multiples, is crucial," he adds.

Kempster has been particularly keen to see co-operative TV advertising between Stylus and the multiples. "It has helped strengthen our relationships, and the trade and the consumer feels more comfortable with the products when

**'Because TV marketing has changed, Stylus has had to diversify and is now bringing out some broader based TV packages'**

they appear to have been officially endorsed by a well-known chain like John Menzies in Scotland or Our Price. The wholesalers also play a very important role in the Stylus strategy, and we have built up a strong relationship with them during the company's three-year history, while the independent retailers are serviced by First Strike Promotions through their task force and telesales divisions which play an essential role."

Kempster feels that a lot of Stylus's success has been due to the fact that "we're a relatively small team of people, and everyone involved has more than one role to play — there's almost a family atmosphere within the company."

"A&R/marketing meetings are held every Monday where everybody's opinion is sought. Because every pound spent has to work, we closely analyse the data received from Gallup, and there are discussions whether the resources we are committing are working. It's a total democracy, everyone can have their say and opinions are re-

**'We're a relatively small team of people, and everyone involved has more than one role to play — there's almost a family atmosphere'**



BRIAN KEMPSTER: national sales manager at Stylus

**'You can't rely solely on television to create total awareness'**

and have to cater for all musical areas."

Kempster adds though: "Although TV advertising is obviously a major part of Stylus's marketing strategy, below-the-line activity is also a very important aspect. We appreciate the importance of radio airplay — in particular Radio Two for MOR product — and magazine advertising and promotional publicity. You can't rely solely on television to create total awareness."

"Les Spoiné is retained as a plugger/promoter to work on certain kinds of product on radio and TV. The current circuit and DJs are important to us and Richard Robinson Associates look after our PR. Even personal appearances can be very effective, particularly if an artist or act is on tour. Foster & Allen are currently doing a nationwide tour, and John Menzies wanted them for an in-store appearance in Scotland. We were happy to organise a personal appearance, provide a special dis-

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play and be involved with local advertising because awareness can be enhanced and a lot of records can be sold that way."

He adds: "A company can't just say that it's going to spend £200,000 on TV advertising an album, and then leave it at that. You can't just expect that product to happen — you've got to make it happen. The market has to be researched, a plan formulated and the unique selling features projected."

Kempster also underlines the growing importance of video: "When we look at a product we're also looking at video rights, as well as the normal LP, CD and cassette. Apart from the series that Stylus Video markets, we have been involved with various music videos

tying in with LP releases including one of the Stock Aitken and Waterman hits. There is going to be a Sixties Mix video released very soon, featuring original film clips, and the recent Hip Hop video has also begun very well for us."

Kempster adds: "Working for a company like Stylus Music and Video is stimulating and satisfying because everyone collectively sees a project through from start to finish, and quite often in a relatively short period of time. That's a very exhilarating experience and I think what has made Stylus so different from its competitors is that we aim to provide the market with what it wants as well as real value for money, and in the process are building up a very strong catalogue of releases which still have a shelf life long after the TV advertising campaign is finished."

**'What makes Stylus so different from its competitors is that we aim to provide the market with what it wants as well as real value for money'**

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**T**HE VIDEO sell through market is a relatively new area for Stylus, but as programme acquisition and development consultant Tony Taglienti points out, an increasingly important one for the company.

"We spend more money on television, advertising our video ranges than any other company because, quite simply, if you have a range of product then you have to let the potential customer know that it's available," Taglienti declares. "There are many people out there in the marketplace who own VCRs but are not actually buying videos, and it is Stylus Video's in-

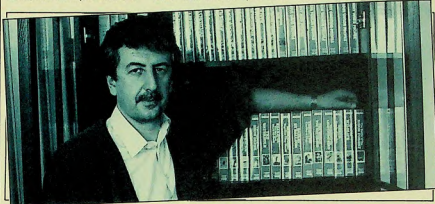
tervention to get those people into the stores, and make them realise that there are titles available that they never even dreamed of, and retailing for less than £10."

Taglienti reckons that only around 35 per cent of VCR users are buying sell through videos at the moment, which leaves a lot of potential customers. "Obviously you can't really TV advertise one individual video title, so what we have done at Stylus is advertise ranges available. The key is to establish a brand and, just like with food products where the flavours may change, Stylus TV advertises video ranges where the titles may change.

"Tony Naughton had the vision to see how the video market would develop, and realised that people would want to build up a video

collection just like they build up a library of books. So rather than just release different video titles, Stylus has had great success with various video ranges including the National Geographic Series, Children's Animated Classics, which has so far grown to a catalogue of 12 titles including Swiss Family Robinson, Oliver Twist and Sinbad The Sailor, and The Match Room Series — a series of videos about snooker players including Steve Davis and Dennis Taylor among others," Taglienti adds.

Taglienti — who prior to Stylus had his own company specialising in premiums and promotions, and who now works for Stylus in an exclusive consultancy capacity — travels the world looking for appropriate programmes to release on video.



TONY TAGLIENTI: 'at Stylus we advertise the ranges available'

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"I look for programmes which are going to have longevity, that people will want to watch in years to come. Good wholesome family entertainment and specialist programmes are the ones that have that kind of potential. It's a case of trying to identify a gap in the marketplace that is likely to be there in a couple of years. Customers are becoming more selective in what they buy, and trends are changing all the time. As people get more leisure time the potential of the sell through video market is going to increase rapidly," he says.

Another Stylus Video series which should have enormous potential is one about fishing. "There are 12 half-hour programmes produced by Anglia TV, and they're really quite superb. I've never fished in my life but after seeing them I could have taken up the sport myself. And you have to remember that fishing is Britain's most popular sport with some 11m enthusiasts, so it is going to be a video series with a lot of sales potential."

Also scheduled soon is Space Flight, four videos documenting man's exploration of space, which will be released to co-incide with the next Space Shuttle launch. Aimed at the important children's market will be a series of videos about a small bear which was a top television programme in the last year and has just ended its first series on British TV.

"Stylus will also be getting involved in producing its own programmes because we can't always buy the programmes that we want. In some cases they just don't exist."

**'We see the gaps others don't and knock on doors other people haven't visited'**

Taglienti adds. "You have to control your own destiny to a degree, and we can do that by financing videos ourselves or making them through a production company."

Stylus Video is run as a very tight-knit unit. "There's certainly no room for spare passengers, and everything is down to teamwork. We know exactly what we want to do, and certainly nobody comes with the attitude of clocking in at nine, and clocking off at five o'clock."

"There is tremendous potential for Stylus Video, not just in the UK but overseas as well," adds Taglienti. "We see gaps that other people seem to be blind to and knock on doors that other people haven't visited. Stylus Video may never have the number one market share but we can be top when it comes to good quality video productions and distribution. We want to have good programmes that the marketplace wants, and that will have a long shelf-life for the dealers and sell continually to the customers' satisfaction."

## MEMORANDUM

To: **TONY NAUGHTON**  
 From: **RICHARD ROBSON**  
 Subject: **SIXTIES MIX II**

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2. Prepare press kits
3. Send out review copies
4. Arrange interviews
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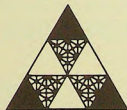
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STYLUS

## PRESENTATION

"I THINK it is very important not to look on something as just being a piece of product but as music that has a life of its own, something that has been created by someone and which should be treated with respect. That's why Stylus has been so successful in the marketplace because the greatest care is always taken with the content presentation, packaging and marketing."

**'Stylus has been successful in the marketplace because the greatest care is always taken with the content, presentation, packaging and marketing'**

worked in many creative aspects of the music industry, as a musician himself, as well as producing hits for other artists, and forming his own management and publishing companies. "Stylus respect the music and has to believe in the marketability of the product, which is the way it should be—it's so easy to select packages and TV promote them, but here everyone is determined to get the project exactly right," he says.

"A&R consultant is rather a misnomer because there are much wider, real areas of responsibilities than the title suggests. Along with Mark Arthurworry and Judy Head, I do contract negotiations, source the product, and come up with new ideas for projects. It is a case of putting a whole package together, and making sure that all the elements are right," Lynton adds.

"There are weekly A&R/marketing meetings when someone will come up with an idea or concept and the whole thing is researched and is discussed by everybody. When Stylus was first started three years ago it was covering the traditional musical areas of TV marketing, but now it caters for the specialist as much as for the mass market and the packages are broader based and contemporary.

"It wasn't particularly the fault of Stylus that some of the early packages were rather predictable. Quite often there were restrictions imposed by the record companies licensing the material. TV marketing companies were often forced to license tracks that they didn't

**'It has taken around two years for Stylus to persuade the record companies to understand our philosophy'**

particularly want in order to clear rights to ones that they did. It has taken around two years for Stylus to persuade the record companies to understand our philosophy."

Lynton adds: "During Stylus Music's first year we had to convince the record companies that we had something new to offer: that we could take their repertoire and package it in a fashion that would broaden its market appeal. Stylus has identified certain areas of the market—like classical with artists such as Maria Callas, Placido Domingo and Mario Lanza—and had very successful results."

Lynton also points to the fact that Stylus has never been reluctant to try different marketing ideas, and not just rely on TV advertising to effect results. "With the Shalamar hits package we included a free 12-inch single which had three remixes of certain tracks, and a mega-mix of all their hits.



PAUL LYNTON: Stylus A&R consultant

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**'Music is music, and it's very important that it is treated with love and affection. If music is treated with care, then you get something out of it'**



ROS CHENERY: A+R manager with special responsibilities for production

MUSIC WEEK



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"Then there was the Sixties Mix package which we did in very close co-operation with Tony Panca's Disco Mix Club. Initially the Mix idea was purely as a service to disco clubs, but Stylus could see that there was also enormous commercial appeal. We came up with the first Megamix LP in time for Christmas 1986 — it featured 86 tracks, each with a running time of about a minute, but the negotiations with the BPI and the record companies were a nightmare! Everyone thought that we were bonny to get involved in such a project, but Stylus wanted to come up with something novel and different, and the results have, of course, spoken for themselves."

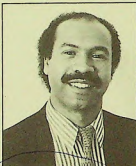
Lynlon recalls that there was similar industry scepticism about Stylus's plans to TV-promote a Luciano Pavarotti double-album package. "But we felt that if the idea was right, which in this case was a collection of Neapolitan-type tracks and Arias sung by Pavarotti, then there would be a wider appeal. That collection has done more than 300,000 units which has proved a lot of people wrong."

"Music is music, and it is very important that it is treated with love and affection. If music is treated with care and respect, then you get something out of it."

Lynlon points to the very broad spectrum of music that has been released and TV-promoted by Stylus. "How many other TV-marketing companies would have put a package by Ella Fitzgerald, Edith Piaf or Andres Segovia on the box? What Stylus has become is a very classy secondary marketer and it is earning us respect in the industry."



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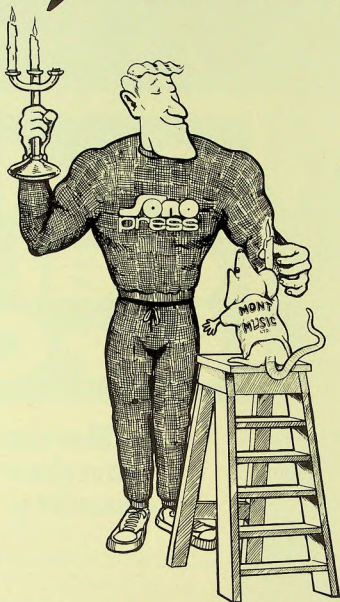
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