

MUSIC WEEK



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'We're the biggest' says new racker

A RACKING operation servicing 6,500 outlets and claimed to be the biggest in the UK has been created by the acquisition of Musicpoint by Oasis's parent company.

Musicpoint has been bought by Roy Richards' Meekland group which rescued Oasis from receivership last year. Musicpoint was previously owned by Prestwich Holdings which also bought the

company from receivers during 1987.

Meekland has acquired only Musicpoint's assets and no staff are involved, but the deal means that Meekland now services the Rank and Conoco garage forecourts. The combined operation will be run by Oasis managing director Brian Smith from the company's new premises in Rochester.

Meekland director Kim Richards comments: "This brings us up to around 6,500 sites and, yes, it probably does make us the premier racker in the UK."

Musicpoint is now in the same group as PRT Distribution and the PRT label, and Richards continues: "What we are going to have to start doing is create specific lines for our racking operation."

"Racks tend to split their merchandise into three levels: top 40, mid-price and budget. I think we need to create some kind of line to fit the racks at a mid-price/budget level."

"More and more people are buying their records from places other than their local record shops. Turnover is very big business."

'Girls on top' marks new era for solo acts

A PERIOD of unprecedented domination of the singles chart by solo female artists is being capped this week with the news that the women have notched up the four biggest-selling singles of the year.

Now the success of Kylie Minogue, Tiffany, Belinda Carlisle and Taylor Dayne is seen as the beginning of a new era for solo acts.

Minogue's I Should Be So Lucky

drops off the top of the chart this week after five weeks at number one, during which time it has become 1988's best seller.

Tony Powell, managing director of MCA which handled Tiffany's I Think We're Alone Now, argues, though, that the level of success has not been achieved easily.

"The hardest thing to get away is a solo girl artist but that certainly

doesn't seem to be the case at the moment," he says.

"There always have been strong solo female singers but they have never really risen to the surface in this way."

"But I suppose it goes in phases, one minute it is the guys that are big and the next it is girls."

But he believes the root of the latest rise in young girl singers goes much deeper.

"At the moment, the shifting age group has meant that artists like Tiffany have been able to break

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Amstrad case before Lords

THE MOST powerful court in the UK is this week considering the legitimacy of producing and marketing music systems that contain twin cassette decks.

The hearing in the House of Lords marks the culmination of four years of litigation between the BPI and Mechanical Rights Society, on behalf of the record companies and publishers, and hardware manufacturer Amstrad and retailer Dixons.

Each side is taking a week to present its case and the hearing is scheduled to last until Friday (25), although a judgment will not be

given until some time after the final submissions.

The BPI's argument is that Amstrad's marketing is an incitement for consumers to breach copyright by home taping. Amstrad strongly denies the allegation, maintaining that its advertisements have always made the copyright position plain.

Says the BPI: "The case is most important for the music industry since it centres on the position of hardware manufacturers who make equipment available to the general public for use in infringing

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STOP PRESS: IMS, PolyGram's import operation, is being closed from the end of May. PolyGram chief executive Maurice Oberstein comments: "We constantly review our operations and have decided that, considering the volume of things that go through our distribution centre, we feel that we can more efficiently handle that side of the business by not having our own import services." He adds that most IMS staff will be offered alternative jobs within PolyGram.

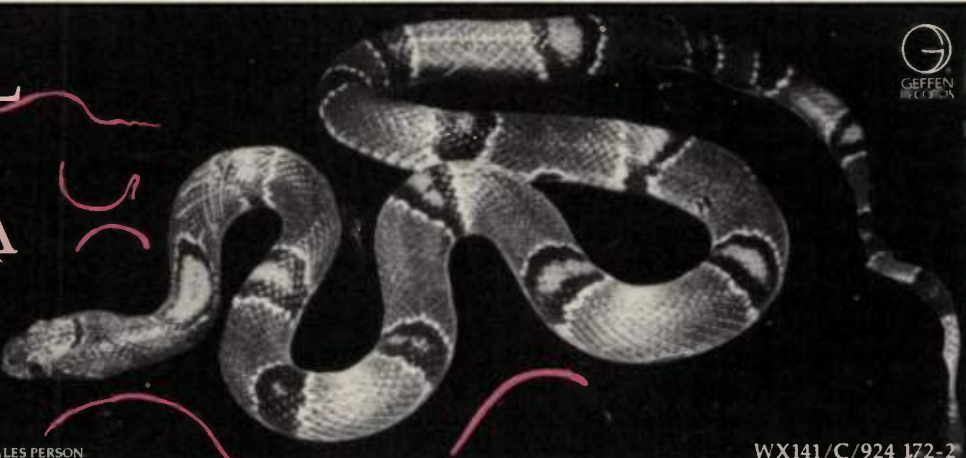


U2 MANAGER Paul McGuinness has been honoured for his outstanding contribution to Irish music at the Irish Recorded Music Awards held in Dublin's National Concert Hall. He was presented with his award by John Sheehan, general manager of CBS Ireland and chairman of the Irish IFPI group which organised the event.

The awards ceremony was sponsored by the Milk Board and televised on RTE 1 during prime time.

Other awards winners were: best Irish male artist, Chris de Burgh; best international male artist, Michael Jackson; best Irish group, Hothouse Flowers; best international female artist, Madonna; best Irish female artist, Mary Black; best traditional and folk act, Clannad (right); best international newcomer, T'Pau (top left); best Irish MOR/country artist, Daniel O'Donnell; best international group, U2 (left); best new Irish act, Cry Before Dawn (top right).

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B R I E F S

● VIRGIN IS extending its TV campaign for The Best Of Orchestral Manoeuvres In The Dark to Anglia, Tyne Tees, STV, Border, TVS and HTV.

● THE THREE new releases on Virgin's Venture label are being backed with press advertising and an instore poster campaign. The albums are Plight & Premonition by David Sylvian and Holger Czukay (above), Hear No Evil by Bill Laswell and the Green Chinese Table by Seigen Ono.

● THE BACKING music from Gateway supermarkets' £5m TV campaign is being released as a single on Cara. The record is titled Beyond The Blue Horizon by Willie Finlayson. Cara has switched distribution from Spartan to PRT.

● A SINGLE from Basia (below), Time & Tide, is being released by Epic to tie in with her support slot on the Billy Ocean tour which begins on April 25.

● THE HOLLIES' For Certain Because, re-released on the BGO label, is being backed with advertising in Record Collector and Q.

● A LIMITED edition 12-inch single from Alice Cooper (bottom), Freedom, is being released by MCA on Monday (28) to tie in with his UK tour which begins on April 1.

● THE FIRST 7,000 copies of the new Eurythmics CD single, I Need A Man, are to be packaged in a metal box. The record is due to be released on Monday (March 28) by RCA.

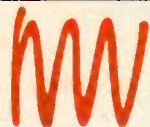
EMI launches budget CD set

EMI IS launching its range of budget compact discs on Monday

(28) with 19 titles each with a dealer price of £3.64.

The company intends the range to retail for £5.99 and among the first batch of releases are four albums from Frank Sinatra, four from Nat King Cole and LPs from Katrina & The Waves, Grace Jones, Cory Hart and Billy Squier.

MUSIC WEEK



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ILR lobbies MPs over airplay

ILR BROADCASTERS are writing to MPs accusing Phonographic Performance Limited of "charging extortionate rates as part of their monopoly of needletime payments".

The accusations come in the latest round of lobbying over the Broadcasting Bill.

Bill MacDonald, chairman of the Association of Independent Radio Contractors, is writing to MPs David Amess and Michael Brown in reply to questions they raised in the House of Commons on behalf of PPL.

"Independent radio stations collectively paid PPL at the rate of

£1,240 per hour of airplay of recordings in PPL's repertoire," says MacDonald in the letters.

"By comparison, BBC Radio One (and other national stations) paid PPL £468.51 per hour during the year 1986/87.

"PPL's extortionate rates exist because of their monopoly power which is conferred by the law. They are levied on an industry which of necessity must operate with relatively low costs.

"Herein lies the heart of the bitter dispute our association has had with PPL for 10 years and which is still not resolved," says MacDonald.

In the letters, he also compares the needletime rates with those made by commercial radio stations in other countries.

These, he says, fall into two categories — those which pay nothing at all and those which pay only a small sum in money or in kind.

He suggests a new rate for ILR broadcasters. "Independent radio would have little argument with a percentage of net advertising revenue payable for an unlimited right to play records under the control of PPL which averaged, say, two per cent. This would still be well above the rate judged proper almost everywhere else."

CBS faces £1¼m bill after High Court ruling

CBS IS facing a bill of around £250,000 after a High Court ruling that songwriter Kevin McAlea should be paid for the 1984 number one 99 Red Balloons.

The court heard that McAlea had so far not received any payment in respect of the English language version of a song which was a hit for German band Nena. But deputy judge Paul Baker said he was satisfied McAlea was entitled to royalties from the song's UK success.

The royalty payments are ex-

pected to exceed £250,000, of which 70 per cent will go to McAlea and the rest to Handle Music and Rockbray.

The judge did not accept submissions by CBS Records and CBS Songs that when McAlea handed over his version of the song his copyright was transferred. He said he was satisfied that McAlea's version was not just a translation but "an entirely original work".

There will now be an inquiry to establish how much the song made in the UK.



KICK VAN Hengel joins WEA's international marketing team from Capitol Records.

MUSICAL

Chairs

TWO NEW assistant producer trainees have been taken on at Radio One, former Stiff Little Fingers singer **Jake Burns** and **Rik Blaxill** who joins from Capital Radio ... Three appointments at Nimbus in the wake of Maxwell Communications' acquisition of a majority holding: **Peter Laister** takes over as chairman, a position he formerly held at Thorn EMI while founder **Count Alexander Labinsky** becomes president and **Kevin Maxwell**, chief executive at Maxwell Pergamon, joins the Nimbus board as non-executive director ... **Bhasker Menon**, chairman and chief executive of EMI Music, has re-joined the board of Thorn EMI after a six-year absence ... **Kick van Hengel** has been appointed senior vice-president of international marketing and artist development at WEA International. He joins from Capitol Records ... PRT has restructured its sales force: **Geoff Bagley** is promoted to sales administration manager and **Steven Lea** is promoted to field sales manager. Both men were previously area managers. **Mike Gardener** is joining PRT as specialist classical and jazz sales and marketing executive from EMI ... **Terry Noon**, formerly managing director of Arlon Music, has joined The Really Useful Record Company as manager of talent acquisition ... **Adrian Purser** has been appointed senior agent at The Miracle Agency ... Radio London DJ **Dave Pearce** has joined the Urban label as A&R consultant ... **Hans van Woerkens** is joining Philips Classics Productions as vice-president of marketing. He previously worked in marketing with Red Seal.

Mainline/BMG piracy case hits legal delay

DISTRIBUTION COMPANY Mainline is expected to present its defence in reply to alleged piracy of Elvis Presley product later this month.

But a resolution of the test case is not expected for at least two months.

Patrick Isherwood, legal adviser to the BPI, the organisation fighting the case on behalf of BMG which owns the bulk of Presley's catalogue, says the delay is a result of waiting for the defendants to present their defence.

"They are now in a position to do so," he says. "But there is no prospect of a resolution during the next few months."

Meanwhile, the BPI has been preparing its case for the High Court. Mainline sales director Phil Worsford says the defences are on the way. "Counsel has been informed. But I am not sure when it will all come to a head," he comments.

● A NEW dance label, SE1, has been set up by Hard Times Productions, at 6 Emerson Street, London Bridge SE1. The first release, through PRT, is (There Was) Something Going On by Gangsters Of House.

Capital takes 60pc stake in Riviera Radio

CAPITAL RADIO has acquired a 60 per cent share in Riviera Radio, an FM English language service operating in Monte Carlo and Ventimiglia on the French-Italian border. The remaining 40 per cent remains in the control of Monaco-based financiers, Wexel Securities.

Radio Riviera recently secured use of an additional frequency and transmitter service enabling it to extend coverage to the whole French Riviera.

The new and popular music station broadcasts to an estimated 10,000 English speakers resident in the region. Listening figures are considerably larger during the tourist season.

Conference lures top industry guests

ELTON JOHN, writer/producer Pete Waterman and daytime Radio One editor Chris Lycett are among the guest speakers at the fourth UK Music Radio Conference on March 24.

The conference will be opened at Ronnie Scott's club in London where the award for outstanding contribution to UK music radio will be presented.

The next day's conference at the Purcell Room on London's South Bank will feature talks by Jonathan King, Elton John, Chris Lycett, Courtney Pine, Nigel Kennedy, Rick Wakeman and Ken Garner.

Generic drive gives Country extra kicks on Route '88

SIX MAJOR record companies are combining their resources for a third generic marketing campaign for country music.

Under the banner of Route '88, WEA, MCA, EMI, RCA, CBS and Phonogram are backing a festival and a retailing promotion featuring more than 10 acts.

The artists will be appearing at venues in and around London throughout June but other gigs around the country are also being considered. As with the New Country '87 campaign, a retail tie-up is being organised both generically and by the individual companies.

The Country Music Association, which is orchestrating the promotion, says it is expecting press, television and radio coverage for the featured artists who will be led by Randy Travis.

CMA European director Martin Satterthwaite says he hopes Route '88 will consolidate on the efforts of the past two years and establish a new image for country music.

"Over the last 18 months, we have certainly got the new country image across to the media and the public in general," he states. "We've established some new names and at last one or two are appearing on Radio One playlists."

"The policy appears to be changing at Radio One. I'm not saying that they are going to have a country show, but I would not want them to, either. What we are pleased to see is country taking its place in among the pop and rock."

Satterthwaite argues that the generic campaigns so far have been a success in bringing country music to the attention of new audiences as well as appealing to existing fans.

"A lot of people in this country think of the images of straw bales and the hats. I think we've managed to convince a few that it's nothing like that."

Girls on top

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because young girl fans don't feel they have any inferiority," he comments.

"They can relate to these girl singers because they are the same age."

But Powell does not believe that image is the only selling factor.

"At the end of the day, we are selling music. The public are not that stupid and they know when they hear a good record," he says.

David Howells, general manager at PWL which produced the Kylie Minogue hit, says the industry has entered the age of the solo artist.

"For a record to sell it has to be terrific and at the moment they are making great records," he says.

"They have found a certain voice or sound that has proved to be a winner. It is all to do with the mood of the moment but girls have always made great records."

He is confident the success will continue.

"We are in the age of the solo artist and as long as they keep making records as good as they are they will continue to be successful."

"A lot of the bands have lost their way whereas the solo artists are far more disciplined."

"Madonna led the breakthrough and I think they are making the records the public wants. It is the song, the voice and the production — it's pop excitement," he believes.

Virgin's head of marketing Elly Smith, who charted with Belinda Carlisle's Heaven Is A Place On Earth, says many female vocalists have not been given a fair hearing in the past but this was not a result of prejudice.

"It is interesting to note that most of the female singers in the charts now do not write their own material, whereas in the past many did," she says.

"There is definitely an evolution happening. There are plenty of female artists being offered to us at the moment and although we are not going to be signing a spate of them I don't think this trend will be a passing phase."

"The kids identify with Tiffany and the other young singers and like the idea that those artists look normal like them," she comments.



A RECORD among the records has been established with the help of EMI's manufacturing and distribution centre at Hayes. Eddie Kidd is pictured holding *The Proclaimers' Make My Heart Fly* which came out of the factory as a finished disc 47½ minutes after arriving as a raw tape, thus qualifying for inclusion in the Guinness Book of Records. With Kidd, who ferried the tape and disc between Hayes and the West End of London, is EMI engineering director John Simmons and press operator Frank Malony.

PPL pushes for royalties from public TV plays

RECORD COMPANIES will receive a secondary royalty on music played on television and radio in public places if Phonographic Performance Limited is successful with a proposed amendment to the Copyright Bill.

PPL argues that it is unjustifiable that shops, restaurants and hotels should pay for music played on in-house equipment but not for material relayed from radio and TV.

Says PPL: "Innumerable television and radio sets are installed in a wide variety of public locations — hotels, public houses, cafes, res-

taurants, shops, stores, boutiques and so on — specifically to entertain or attract custom by allowing the public to hear popular music and, more and more frequently, music videos."

"The number of such television and radio sets is likely to increase to the detriment of more traditional in-house music systems as the number of cable programme services and satellite broadcasting organisations increases."

PPL goes on that it is "illogical and discriminatory" that people using music in public places should escape paying for it.

which it can be marketed and advertised. It could have a direct impact on the introduction of digital audio tape.

"On the other hand, if Amstrad is correct then the law will have been shown to be grossly inadequate in this area, in which case the music industry would be seeking to amend the Copyright Bill as it passes through the Commons. The Government has shown itself to be sympathetic to such a course but is waiting to see the outcome of the House of Lords appeal."

Amstrad

► FROM PAGE ONE

copyright. As such it is as fresh today as it was in 1984 and particularly timely in view of the current passage of the Copyright Bill through Parliament.

"If BPI/MRS's assertions on the law are correct, it would follow that there must be some restraint as to the kind of equipment which can be manufactured and the way in

'Don't make us poll tax victims' say dealers

RECORD RETAILERS are lobbying the Environment Secretary over poll tax plans which they believe will lead to an excessive rates increase.

The National Chamber of Trade claims the revaluation of business property, which is expected as a result of the new tax in 1990, will hit independent music shops and other retailers hard.

"High street retailers are in great danger of becoming the forgotten victims of the bill's proposals," says NCT director general Bernard Tennant.

He claims that the revaluation — the first in 17 years — will mean higher rates for the retail premises because they retain their rateable value far better than other sectors of industry.

"We do not seek professional treatment for retailers so much as some accommodation in the Bill whereby they may meet the excessive rate demands caused by the 'catch-up trap' of postponed revaluation," he says.

The NCT met Environment Secretary Nicholas Ridley to discuss the matter and also sent a letter recommending amendments to the Bill to ease the tax transition for retailers.

Needletime 'obstacle' for Virgin Radio

NEEDLETIME could be the stumbling block over the introduction of Virgin's new Radio Radio production company.

Brian West, managing director of the Association of Independent Radio Contractors, applauds Virgin's plans but is sceptical about its launch.

"I am not sure how they will get it up and running if it is all music. There is very little needletime music during the night hours because of the armlock the PPL has on us," he says.

He adds that Radio Radio has been given a mixed reception by ILR stations. "But I think the offer of a quality sustaining service will be looked at by quite a number of stations," says West.

"At the moment, the provision of overnight services can be a problem for a station because the audiences are very small and it is difficult to sell advertising."

"But Virgin's idea is very interesting and if they can sort out the needletime it could be successful," he says.

● THE VCN Record Company is a new label set up by Blue August Music, a production and publishing company owned by Phil Harding and publisher John McDonald.

● HOME OFFICE minister Tim Renton was outlining his vision of the future of broadcasting in the UK late last night (21). Giving evidence to the Home Affairs Committee, Renton explained the Government's attitude to radio. More details next week.

World BRIEFING

WASHINGTON DC: The government Office of Technology Assessment has commenced a year-long study on the impact of home taping on the music industry.

Congress is urging the RIAA — representing label interests — and the hardware manufacturers to reach an agreement on DAT.

A letter from the chairman of the House of Representatives committee overseeing copyright issues tells both sides that Congress is loathe to impose a legislative solution to the problems posed by DAT.

MELBOURNE: The Australian Music Centre has attacked programming policies at Radio ABC FM which have led to only 1.5 per cent Australian composed music being aired on the station.

In response to the scathing report by AMC, an action committee of composers has been formed to monitor the programming and lobby for a change of policy.

NEW YORK: Official announcements have been made by CBS, WEA, A&M and others about the introduction of three inch CDs.

Sony is unveiling its first portable stereo made exclusively for three inch CDs. The unit will be available for retail sale this June.

FIJI: Businesses have criticised the Indian government's trade ban with Fiji which they claim has brought their communications with Indian music companies to a standstill.

LOS ANGELES: U2's *The Joshua Tree* won best-selling album by a group and album of the year awards at the National Association of Recording Merchandisers' annual convention.

Whitney Houston's *Whitney* won awards for best-selling album by a female artist and black music album by a female artist.

Michael Jackson's *Bad* took the same honours for a male artist. Jazz album was Kenny G's *Duotones*, the Beastie Boys won the rap award and Kenny G, the Beastie Boys and Tiffany shared new artist awards.

LOS ANGELES: The National Association of Recording Merchandisers Presidential Award was presented to Barbra Streisand at the 1988 NARM Convention. The award came as recognition for Streisand's contribution to the music industry over the last 25 years and she joins the select group of past award winners which includes Frank Sinatra and Benny Goodman.

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Magnum offers new service to indies

INDEPENDENT LABELS are being offered a new distribution option.

The new operation offers distribution of specialist product and is being run by Magnum Music.

Managing director Nigel Molden says MGM Distribution will involve at least six specialist companies and should be in full operation by August.

"We have been thinking about this for two years. It will be a fairly mainstream operation dealing with purely specialist music," he says.

Two labels — Red Lightnin' and Unamerican Activities — are already involved, says Molden, and the operation is being run by Magnum's general sales manager Mike Goldsmid.

Molden believes the service will improve the availability of specialist music. "The preliminary results of the dummy run have been very good and we are confident it will be a success."

"Poor distribution is a problem companies like ours have always suffered from. But I don't want to overload the service and the companies using it will be carefully selected."

● AREBA RECORDS is a new label specialising in heavy metal. Label manager is Ian Rossiter, and Andy Boulton, guitarist with Tokyo Blade, is dealing with A&R.

Areba's first release is a 12-inch single, 'Rockin' At The Speed of Light, by Fair Warning.

The company's address is PO Box 9, Shaftesbury, Dorset SP7 8QN.



MIKE BATT puts his name to an exclusive songwriting deal with Filmtrax watched by the company's Mike Dolan and Tim Hollier. Filmtrax has also acquired Batt's catalogue from SBK Songs and has additionally signed composer Dr Wilfred Josephs

Directory

RECENT MOVES: Larry Page Productions to 9 Roehampton Court, Queens Ride, London SW13 (01-878 3384) ... Bob Barratt and Grasmere Music to 62 Pont Street Mews, London SW1X 0EF (01-584 9765) ... FM-Revolver Records has opened an additional office at 28 Talbot Road, London W2 (01-727 7929) ... Preset Limited, which includes Timeless Records, Rio Records and Preset Vision, to 1 Evesham Street, London W11 4AJ ...

● THE BUDGET has brought good news for promoters and foreign artists performing in this country with the announcement that withholding tax will be reduced.

It will go down from 27 per cent to 25 per cent and the top income tax rate will be reduced from 60 per cent to 40 per cent.

But the latter is still substantially greater than the current US Federal top rate of 28 per cent.

MU seminar

A SEMINAR for Musicians Union members looking to sign or renegotiate record deals is being organised by the MU as the first in a series of such events.

The seminar, to be held on April 17, will include presentations by legal and business advisers who specialise in the music industry, and is open to all MU members. The event will take place in the union's national office at 60-62 Clapham Road, London SW9. Tickets and information are available from the union on 01-582 5566.

● A NORTHERN Music Convention, aiming to give newcomers to the business the benefit of advice from experts, is to be held in Leeds next month. The one day event is organised by Extra Communication, which put on a similar convention in 1987.

The convention is to be held at Brunswick Terrace Lecture Theatre in Leeds on April 30. Events are timetabled from 10am to 5pm, price £5. Advance information and bookings from: Extra, PO Box 151, Leeds LS3 1NN.

Hi-tech rep

BMG's sales force will soon be 'on line' and the old pen and paper confined to the rubbish bin.

Nicolas Soames looks at the advent of the hand-held computer

BY THE pivotal date of April 5, BMG's national sales force will all be "on line", taking orders not with pen and paper, but on hand-held computer, the British-made Husky Hawk. At the end of each day they will simply send the orders down the phone line to the IBM computer at BMG's offices.

The development seems an obvious one for the record industry, but it has been a surprisingly long time in coming. There have been problems with the various systems tried by such companies as PolyGram and EMI.

But after a month's pilot scheme with four reps, John McKeever, sales administration manager of BMG Records (UK) Ltd is sure that the scheme is here to stay.

"We have been looking at this for some time, and have considered a number of machines, including Telecsion, MSI, Epson and the Hawk," says McKeever. "The software we developed would run on all the machines, but it was the sales reps themselves who decided on the Hawk."

The machine is light and compact yet contains a 325K memory, a crucial factor since with three configurations for every release, it needs to carry a lot of information. It has a small thermal printer attached which allows the sales rep to give a clear copy to the dealer immediately on conclusion of the sales.

And the dealer has at home a modem which allows him to connect with the IBM at the BMG offices — both in marketing and distribution — so that all orders can be logged and processed overnight for distribution next day.

Its method of operation is extremely simple. Each machine is pre-programmed with all the month's new releases being pre-sold. In the morning the rep presses

one key and it gives him his journey plan for the day. A second key gives him the information he needs on the dealers he is to visit.

The programme is menu-driven and requires yes or no answers, so it is simple to call up the list of new releases and enter the quantities required. For all back-catalogue orders, the rep has to key in title numbers and quantities, a simple procedure. He then gives the dealer a copy of the print-out.

At the end of the day, he logs on to the IBM computer and transfers the file of orders. In addition, he can check his electronic mail box to see if messages have been left for him by head office or by other salesmen. He can, if he wishes, leave a message himself.

Sales reps in general have taken some time to make the most of electronic communication facilities, though similar systems are currently in use by reps in the grocery and tobacco trades.

Sales director Dave Harmer has found no difficulties in persuading BMG's reps to change from their old systems. "It is very easy to learn — our reps watch a video for 25 minutes, have 30 minutes of 'hands-on' experience, and are then ready to go out on the road."

And he points out a number of immediate benefits for the company.

● It means a 90 per cent reduction in paperwork for the salesmen, freeing them for better communication with the dealers themselves.

● Whereas some orders can take five days to go through, this only takes 12 hours.

● It means far more accurate information for production and marketing.

● It offers the benefit of reliable communication between salesmen and head office.

Each Husky Hawk, which runs on re-chargeable batteries, and the additional items of modem and printer, cost in the region of £1,500.

Malcolm Anderson, general manager of sales, EMI, is broadly in agreement with McKeever. His album sales force experimented with the Japanese MSI before Christmas, and although the formal go-ahead was not given, Anderson anticipates this will occur in the autumn.

"We are very optimistic about this," remarks Anderson. "But we wanted to make sure that it didn't detract from the selling operation so we have gone to a consultancy to make some changes to the software."

HARMER (LEFT) and rep Richard Story with one of the new computers



O P I N I O N

Stocking singles is a 'matter of faith'

ROGER LEWIS' comments at the Music Week Awards lunch and more recently in the *Daily Telegraph*, laying the blame for the decline in the singles market with retailers is, in my opinion, totally inaccurate.

There are many reasons why the singles market is in decline.

Lewis' outbursts contribute nothing to what is becoming a major concern for everyone in the industry, by ignoring these reasons and simply blaming the retailer totally.

Although our policy at HMV runs

against that outlined by Lewis — we have never limited our range of singles to the Top 40 — I do have a certain amount of sympathy with those retailers that choose to.

Frankly, stocking singles is now a matter of faith and when singles outside the Top 40 are considered, it makes very little economic sense.

Despite this, however, we are committed to offering our customers the best possible range of singles, but like everyone else in business, I am not sure for how long. BRIAN McLAUGHLIN, managing director HMV, Film House, 142 Wardour Street, London W1.

Breakdown in communication

THANK YOU for publishing Brian West's letter (MW, March 12) unedited as he requested. It demonstrates more eloquently than could any words of mine the serious communication problem we have had with AIRC ever since it un-

successfully invested its members' money in a gargantuan Tribunal reference aimed at reducing the record industry's broadcast receipts to a peppercorn.

Against the background of the Copyright Bill, PPL has once again found itself countering false, misleading or just plain dotty allegations made against it to "the Authorities" as West calls them.

Small wonder we welcome any kind of enquiry that will cut through the disinformation to the facts. But isn't that just what the 80-day Tribunal did when it emphatically rejected the very same AIRC complaints that are recycled today?

There is good news however. AIRC has at long last asked PPL for more needletime, which PPL is more than ready to agree. For the negotiations as to royalty rates to be constructive and swiftly rewarding to both sides I appeal to the managing directors of commercial radio to play a direct and active role.

JOHN BROOKS, chairman Phonographic Performance Limited, Ganton House, 14-22 Ganton Street, London W1.

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Mango



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Jettisoundz of the streets

JETTISOUNDZ, the most successful independent music video or 'New Television' label has just released its 75th cassette, 'a witty, ambient look at new TV' by Alien Sex Fiend titled Overdose.

Formed in 1981 by John and Karen Benthams it has steadily expanded its activities as the video arm of many indie record labels, recently securing a licensing arrangement with New Zealand/Australia to add to its US and Japanese interests.

"We represent a certain area of indies," explains MD John Benth-

am, "We are innovating with street TV music. On average our releases sell between 500 and 2000 copies with half the sales going abroad. US TV stations are taking a lot of our stuff — dodgy underground shows in Texas, Alabama etc. There are about 18 stations out there involved."

The best selling Jettisoundz video to date has been Hawkwind's Night Of The Hawks which reached the top 10 in the UK national video charts in 1984. The catalogue of 50 titles includes material from talents as diverse as

Roy Harper and The Enid to The UK Subs, The Exploited and GBH.

Jettisoundz scored a recent first when one of its bands, The Turnpike Cruisers, produced and broadcast their own TV series on Clyde Cable and it is in the growing cable and satellite market that it hopes to expand.

Benthams adds: "Currently we are trying to get satellite TV interested in the best of our catalogue. The timing is good with the growth in this area — there are expected to be 100m receiving dishes in Europe in the Nineties."

REVIEW

THE WHO: Who's Better Who's Best. Channel 5. CFV 05562. Running Time 60 minutes. Dealer price £6.95.

Comment: Oh dear, oh dear. For a commemoration of 25 years of one of British music's most revered bands, this just isn't good enough. The tracks are chosen to mirror the similarly-titled album but they seem just slung together here. The beginning (a youthful My Generation — from Ready Steady Go!) and the end — an equally energetic Won't Get Fooled Again are well-chosen. But nothing identifies the dates of each track or where they were recorded. Some are live, some (notably Anyhow Anyhow Anywhere) have a matched studio recording to a live performance



THE WHO in '88: but not at their best on video

which slips out of synch. The picture quality inevitably varies but on a trio of songs from Tommy it becomes unacceptably poor. Why couldn't the compilers have shown the same care as the Virgin Video

Biography series does?

Sales forecast: The album is already high in the chart and TV promotion plus the renewed interest in the group will ensure healthy sales. **DL**

MUSIC VIDEO

The Week Last Week Weeks on Chart		Description (tracks) Timings/Recommended Retail Price	
1	NEW	HEART: If Looks Could Kill Compilation (7 tracks)/30min/£6.99	PMI MVR 99 0075 3
2	NEW	THE WHO: Who's Better ... Compilation (17 tracks)/1hr/£9.99	Channel 5 CFV 05562
3	1 3	TERENCE TRENT D'ARBY: Introducing ... Live (13 tracks)/60min/£9.99	CBS/Fox 5426 50
4	NEW	CLIFF RICHARD: Always Guaranteed Compilation (4 tracks)/18min/£6.99	PMI MVS 99 0074 3
5	3 3	OMD: The Best Of OMD Compilation (17 tracks)/57min/£9.99	Virgin VVD 247
6	20 2	DEPECHE MODE: Strange Compilation (5 tracks)/30 min/£7.99	Virgin VVC 248
7	5 8	BILLY IDOL: More Vital Idol Compilation (10 tracks)/45min/£9.99	Chrysalis CVHS 5017
8	2 7	ALEXANDER O'NEAL: Voice On ... Compilation (6 tracks)/25min/£9.99	CBS/Fox 5394 50
9	11 10	MICHAEL JACKSON: Making Thriller Compilation/1hr/£9.99	Vestron MA 11000
10	—	PET SHOP BOYS: Television Compilation (6 tracks)/30min/£6.99	PMI MVR 99 0057 2
11	19 2	MADONNA: The Virgin Tour Live (10 tracks)/50 min/£19.99	WEA Music K 9381053
12	18 14	BON JOVI: Slippery When Wet Compilation (6 tracks)/£11.99	Channel 5 CFV 04002
13	6 3	U2: Under A Blood Red Sky Live (12 tracks)/61 min/£9.99	Virgin VVD 045
14	7 2	LIONEL RICHIE: The Outrageous Live (8 tracks)/1hr/£9.99	Video Collection VC 4041
15	NEW	BILLY OCEAN: Tear Down These Hits Compilation (8 tracks)/33min/£9.99	Virgin VVD 313
16	10 7	KATE BUSH: The Whole Story Compilation (14 tracks)/50min/£9.99	PMI MVP 99 1143 2
17	—	STATUS QUO: Rocking Through ... Compilation (26 tracks)/£9.99	Channel 5 CFV 05972
18	—	PRINCE AND THE REVOLUTION Live (19 tracks)/2hr/£9.99	Channel 5 CFV 01292
19	NEW	FOSTER & ALLEN: Reminiscing ... Compilation (16 tracks)/1hr/£9.99	Stylus SV 0739
20	—	ELVIS PRESLEY: '56 — In The ... Compilation (20 tracks)/1hr 20min/£6.99	Virgin VVD 238

Compiled by Gallup for Music Week © 1988

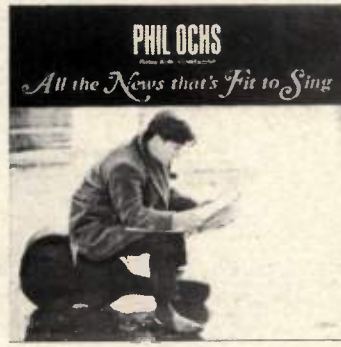
YESTERDAYS SOUNDS NEXT WEEK



IKE & TINA TURNER
Fingerpoppin'—The Warner Bros Years
ED 243



CLEAR LIGHT
Black Roses
ED 245



PHIL OCHS
All The News That's Fit To Sing
ED 247



SCREAMIN' JAY HAWKINS
Feast Of The Mau Mau
DED 252



SPIRIT
Clear
ED 268
(Also on compact disc ED CD 268)

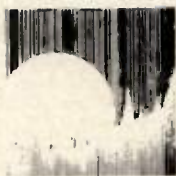


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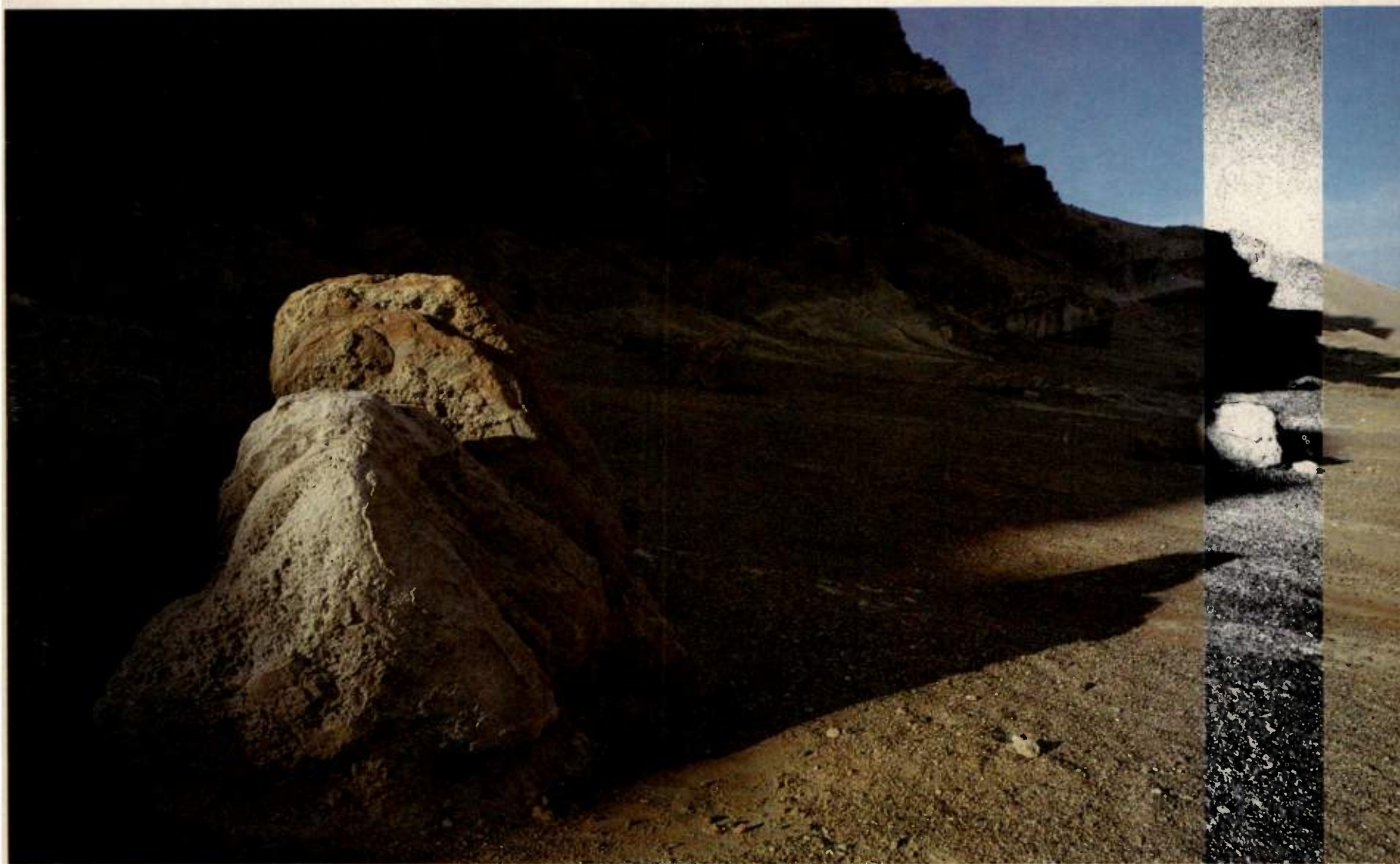
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TOP INDIE SINGLES

1	10	I SHOULD BE SO LUCKY	Kylie Minogue	PWL PWL(F)8 (P)
2	4	SHIP OF FOOLS	Erasure	Mute (12) MUTE74 (I/RT/SP)
3	3	DOCTORIN' THE HOUSE	Ahead Of Our Time	CCUT2 (I/RT)
4	2	BEAT DIS	Bomb The Bass	Mister-ron/Rhythm King/ Mute DOOD(12) 1 (I/RT)
5	5	GOODGROOVE	Derek B	Music Of Life 7NOTE12 (12" — NOTE 12) (P)
6	NEW	GIVE IT TO ME	Bam Bam	Serious 70US10(12"—OUS10) (A)
7	NEW	SHAKE!	Gene & Jim	Rough Trade RT(T)216 (I/RT)
8	6	NOBODY'S TWISTING YOUR ARM	Wedding Present	Reception REC009(12) (I/RR)
9	NEW	THE MAJESTIC HEAD	Soup Dragons	Raw TV Products RTV(12)5 (I/RT)
10	7	ROK DA HOUSE	Rhythm King/Mute LEFT11(T) (I/RT)	The Beatmasters featuring The Cookie Crew
11	12	KIDNEY BINGOS	Wire	Mute (12) MUTE67 (I/RT/SP)
12	9	ANIMAL (F... LIKE A BEAST)	W.A.S.P.	Music For Nations (12) KUT 109 (P)
13	8	JACK MIX VII	Mirage	Debut DEBT(X)3042 (A)
14	10	PACK UP YOUR THINGS	T.C. Curtis	Hot Melt 7TC15 (12"—12TCT15) (P)
15	NEW	SHIMMER	The Flatmates Subway Organisation	SUBWAY17(T) (I/RE)
16	16	FASCINATED	Company B	Bluebird BR(T)48 (SP)

17	15	ANYONE	Smith & Mighty	Three Stripe SAM111 (I/RE)
18	11	COLD SWEAT	The Sugarbushes	One Little Indian (12) TP9 (I/NM)
19	NEW	CRUISING FOR A BRUISING	Three Wise Men	Rhythm King/Mute LEFT19(T) (I/RT)
20	23	ANGEL IN BLUE	General Lafayette	Plaza PZA031(T) (SP)
21	17	TOUCHED BY THE HAND OF GOD	New Order	Factory FAC1937 (P)
22	18	PUMP UP THE VOLUME/ANITINA (...)	M.A.R.R.S	4AD(B) AD 707 (I/RT)
23	NEW	TEENAGE	Brilliant Corners	McQueen MCQ1(T) (I/RE)
24	20	TRUE FAITH	New Order	Factory FAC 183/7 (12"—FAC 183) (P)
25	25	BLUE MONDAY	New Order	Factory FAC73 (P)
26	49	BEYOND THE BLUE HORIZON	Willy Finlayson	Cara—(CARA102) (SP)
27	19	THE CIRCUS (REMIX)	Erasure	Mute (1) MUTE66(T) (I/RT/SP)
28	14	HOUSEDOCTORS (GOTTA GET DOWN)	Housedoctors	Big One—(VV BIG 8) (I/RT)
29	13	STREETSONDS REAL THING MIX	Masquerade	Westside/Hardcore HAK(T)10 (A)
30	21	BEHIND THE WHEEL (REMIX)	Depeche Mode	Mute (12) BONG15 (I/RT/SP)
31	RE	TEMPLE OF LOVE	Sisters Of Mercy	Merciful Release MR(X)27 (I/RR)
32	29	SAVIN' MYSELF	Eria Fachin	Saturday 7STD1 (12"—STD1) (A)
33	26	DANCING AND MUSIC (MUSIC PLEASE)	Groove	Submission—(SUBX 04) (I/RT)
34	28	BYE BYE BABY	The Kurts	GWR GWR9 (12"—GWT9) (A)

35	40	JINGO	Candido	Hardcore HAK(T)9 (A)
36	NEW	THIS NELSON ROCKEFELLER	McCarthy	September—(SEPT 4T) (I/RT)
37	RE	LOVE WILL TEAR US APART	Joy Division	Factory FAC23(12) (P)
38	27	MY BABY JUST CARES FOR ME	Nina Simone	Charly CY27112 (12"—CY2112) (CH)
39	38	GET DOWN	Derek B	Music Of Life 7NOTE007 (12"—NOTE007) (P)
40	24	SAWMIX 1	Hitmasters	Quazar QUA(T)5 (P)
41	34	KNATURE OF A GIRL	The Shamen	Moksha SOMA4(T) (I/RT)
42	NEW	GOODBYE GOODBYE	The Chesterfields	Household—(HOLD IT) (I/RE)
43	37	ALICE	Sisters Of Mercy	Merciful Release MR021 (I/RR)
44	42	WILLIAM IT WAS REALLY NOTHING	The Smiths	Rough Trade RT(T)200 (I/RT)
45	22	THERE IS NO LOVE BETWEEN US ANYMORE	Pop Will Eat Itself	Chapter 22 (12) CHAP20 (I/NM)
46	50	OUTSIDE THE WAREHOUSE	Sham '69	Legacy LGY(T)71 (A)
47	NEW	DYING FOR IT	The Vaselines	53rd & 3rd AGAAF17(T) (I/FF)
48	NEW	LIGHTNING STRIKES	The Seers	Rough Trade RT(T)182 (I/RT)
49	30	THE PEEL SESSIONS	The Buzzcocks	Strange Fruit—(SFPS044) (P)
50	NEW	(WILL NOBODY SAVE) LOUISE	The Man From Delmonte	Ugly Man UGLY7(T) (I/RR)

Strange Fruit THE PEEL SESSIONS

NEW TOP 20

Position	Cat. No.
1	JOY DIVISION II
2	THE MIGHTY WAH
3	JOY DIVISION I
4	BILLY BRAGG
5	NEW ORDER I
6	BUZZCOCKS
7	WEDDING PRESENT
8	SYD BARRETT
9	NEW ORDER II
10	THAT PETROL EMOTION
11	ELECTRO HIPPIES
12	CUD
13	SCREAMING BLUE MESSIAHS
14	FALL
15	STIFF LITTLE FINGERS
16	DAMNED II
17	TRIFFIDS
18	SIOUXSIE AND THE BANSHEES
19	TUBEWAY ARMY
20	THE SLITS

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SFPSCD001 NEW ORDER

SFPSCD002 THE DAMNED

SFPSCD012 SIOUXSIE

& THE BANSHEES

SFPSCD013 JOY DIVISION

TOP 25 ALBUMS

1	1	BEST OF HOUSE VOLUME 4	Various	Serious BEH04 (A)
2	NEW	STREETSONDS HIP HOP 20	Various	Streetsounds ELCST20 (A)
3	2	THE CIRCUS	Erasure	Mute STUMM 35 (I/RT/SP)
4	NEW	STREETSONDS 88-1	Various	Streetsounds STSND881 (A)
5	4	SUBSTANCE	New Order	Factory FACT 200 (P)
6	11	RARE GROOVE VOL 1	Various	Streetsounds RARELP1 (A)
7	5	GEORGE BEST	Wedding Present	Reception LEEDS001 (I/RR)
8	3	WOODEN FOOT COPS ON THE HIGHWAY	The Woodentops	Rough Trade ROUGH127 (I/RT)
9	10	ANTHEMS VOL 5	Various	Streetsounds MUSIC13 (A)
10	14	LES MISERABLES	Original London Cast	First Night ENCORE1 (P)
11	13	BEST OF HOUSE MEGAMIX	Various	Serious BOIT1 (A)
12	7	STRANGEWAYS HERE WE COME	The Smiths	Rough Trade ROUGH106 (I/RT)
13	8	JACKMASTER VOL 2	Various	DJ International/Westside JACKLP502 (A)
14	12	WONDERLAND	Erasure	Mute STUMM25 (I/RT/SP)
15	16	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (I/RT)
16	NEW	ROUGH EDGES	Guana Batz	ID NOSE20 (I/RE)
17	NEW	STOMPING AT THE KLUB FOOT VOL 5	Various	ABC ABCLP15 (P)
18	9	MAD ON HOUSE VOL 1	Various	Needle/Serious MADD1 (A)
19	6	DANCE MANIA VOL 2	Various	Serious DAMA2 (A)
20	24	LIVE AND LOUD	Stiff Little Fingers	Link LINKLP026 (SP)
21	22	LE MYSTERE DES VOIX BULGARES VOL. 2	Various	4AD CAD 801 (I/RT)
22	15	THE WORLD WON'T LISTEN	The Smiths	Rough Trade ROUGH101 (I/RT)
23	19	THE QUEEN IS DEAD	The Smiths	Rough Trade ROUGH 96 (I/RT)
24	17	INDIE TOP 20 VOLUME 3	Various	Beechwood TT03 (I/RE)
25	23	ONLY THE METEORS ARE PURE PSYCHOBILLY	The Meteors	Anagram/Cherry Red GRAM33 (P)

JET
STAR

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REGGAE

THIS WEEK LAST WEEK

REGGAE DISCO CHART

1	(1)	SHE'S MINE	Barrington Levy	Time/ATR 022
2	(4)	DON'T TURN AROUND	Aswad	Manga/1215 341
3	(2)	GIRLFRIEND	Dean Frazer	Dennis Starr/DST 1
4	(7)	WINGS OF LOVE	Trevor Sparks	Blue Train/MMD 123
5	(3)	CHILL OUT, CHILL OUT	Tenor Saw	Nightlife/NP 001
6	(5)	SHE'S MY LADY	Administrators	Grave And On/CRD 003
7	(8)	DOCK OF THE BAY	Junior Wilson	Blue Train/MMD 117
8	(6)	BIG IN BED	Lilly Melody	Eclipse/HCF 101012
9	(11)	EVERYWHERE	Marcia Griffiths	German/DGT 27
10	(15)	COME TO ME	Frankie Paul	German/DGT 31
11	(10)	HOOKED ON YOU	Trevor Hartley	Massive/MASS 1
12	(9)	GEE BABY	Tayin	Criminal Records/BUST 5
13	(14)	HOW CAN WE EASE THE PAIN	M. Priest B. Hammond/Ten/TENX 207	
14	(17)	KINGSTON 13	Pinchers	Love People Rec/LPD 1006
15	(18)	HOLDING ON	Sandra Cross	Anwal/ARI 75

REGGAE ALBUM CHART

1	(2)	FEELINGS OF LOVE	Michael Gordon	Fine Style/FADLP 006
2	(1)	INSEPERABLE	Dennis Brown	J&W Records/WKLP 7
3	(3)	IN THIS TIME	Peter Hunningale	Street Vibes/SVLP 001
4	(5)	COLOURS OF LOVE	Blackstones	Body Music/Star 01
5	(4)	KINGSTON 14	Wailing Souls	Live And Learn/LLP 28
6	(9)	GIVE ME THAT FEELING	Frankie Paul	Mandies/MR 1004
7	(6)	BIG BAD SAX	Dean Frazer	Super Power/SPLP 5
8	(7)	FOUR SEASON LOVER	Leroy Gibbons	Super Power/SPLP 6
9	(14)	RUB A DUB MARKET	Frankie Paul	Manga/LPS 0882
10	(11)	MAXI	Maxi Priest	Tell Records/DIX 64
11	(13)	WATCHMAN OF THE CITY	G. Isiah	Rohit Rec./RIFWLP 931001(PRE)
12	(15)	KEEP ON COMING THROUGH THE	Various	Trojan/TRLS 255
13	(10)	LOVE'S GOTTA TAKE ITS TIME	N. Joseph	Fashion/FADLP 005
14	(16)	DANCE HALL FEVER	Various	Y&D Records/YLP 1
15	(18)	TAKING CONTROL	Carlene Davis	Nicolas/VPL 1040

NEW RELEASE DISCOS

I'LL SEE YOU ALONG THE WAY	Rick Clarke	WA Records/WAT 1
(Release on 4/4/88 — Please place your order through E.M.I. Records now!)		Soul
NOBODY CAN LOVE ME	Tongue In Cheek	Criminal Rec./BUSTR 6 (Remix) Soul
START	Leigh Gregory	Explicit Records/XPL 2 Soul
DEBI DEBI GIRL	P. Metro & Sister Charmaine	Tourus Rec./TRS 007
DAYLIGHT & DARKNESS	Sister Audrey	Anwal/ARI 71
DIDN'T I	Kok	Anwal Records/ARI 73
FOLLOW ME	Horseman	Digital/DI 001

NEW RELEASE ALBUMS

LEVEL THE VIBES	Half Pint	Taxi/TAXI 011
ARISE	Hugh Mundell	Awa/ATRALP 1007
THE TOUGHEST	Peter Tosh	Parlophone/PCS 7318

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AND TRACK NOT AVAILABLE ELSEWHERE 'LUST FOR LIFE' SMIT(T) 1



THE SMITHEREENS


ENIGMA
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UPFRONT
1

CAT NO: UPFT 1 GALLUP CHART POSITION No 17

UPFRONT
2

CAT NO: UPFT 2 GALLUP CHART POSITION No 27

UPFRONT
3

CAT NO: UPFT 3 GALLUP CHART POSITION No 29

UPFRONT
4

CAT NO: UPFT 4 GALLUP CHART POSITION No 22

UPFRONT
5

CAT NO: UPFT 5 GALLUP CHART POSITION No 22

UPFRONT
6

CAT NO: UPFT 6 GALLUP CHART POSITION No 21

UPFRONT
7

CAT NO: UPFT 7 GALLUP CHART POSITION No 31

UPFRONT
8

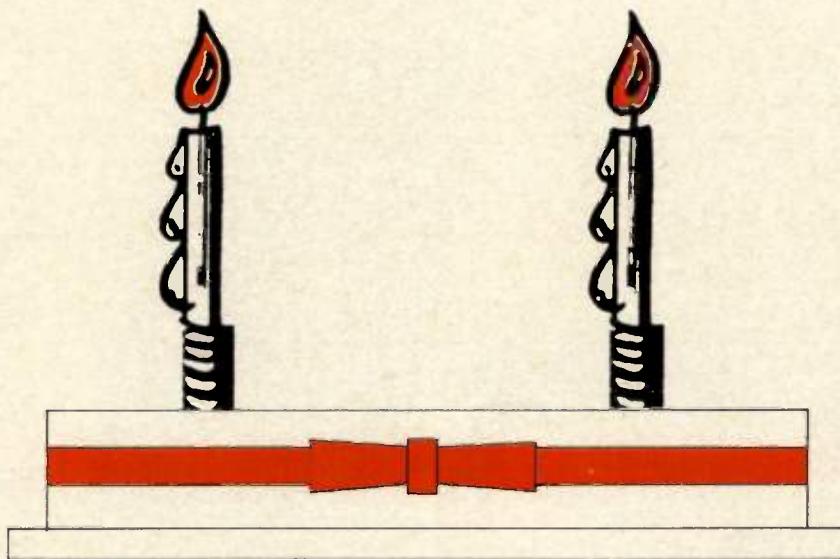
CAT NO: UPFT 8 GALLUP CHART POSITION No 22

UPFRONT
9

CAT NO: UPFT 9
GALLUP CHART POSITION No 81

2 YEARS AGO THEY SAID, "YOU CANNOT BE SERIOUS" ...
"THE MARKET JUST ISN'T BIG ENOUGH" ...

2 YEARS LATER, AFTER 11 TOP 100 ALBUMS
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... OR COMPLETELY INSANE!



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10

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BOU KHAN

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AND TWO EXTRA BONUS ACID HOUSE TRAX
AS SEEN ON TV

CAT NO: UPFT 10

THE CHOICE OF A
NEW
DANCE
GENERATION

DANCE MANIA
1

CAT NO: DAMA 1 GALLUP CHART POSITION No 46

DANCE MANIA
2

CAT NO: DAMA 2 GALLUP CHART POSITION No 59

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AIR PLAY

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

KEY A Radio 1 'A' list B Radio 1 'B' list		RADIO 1 w/c 19.3 ACTUAL PLAYS 4 or more		RADIO 1 w/c 15.3 PLAYLISTED		REGIONAL w/c 18.3 PLAYLISTINGS (43 stations)		LAST WEEK'S CHART
ADVENTURES, THE Broken Land	Elektra	8	4	—	—	9	—	—
A-HA Stay On These Roads	Warner Brothers	21	6	A	—	31	27	—
ASTLEY, RICK Together Forever	RCA	18	18	A	A	37	39	2
ASWAD Don't Turn Around	Mango	17	13	A	A	35	38	4
AZTEC CAMERA How Men Are	WEA	15	9	A	A	32	39	26
BAMBATTI, AFRICA/UB40 Reckless	EMI	17	9	A	A	30	29	18
BANGLES, THE Hazy Shade Of Winter	CBS	11	10	A	A	22	36	21
BODEANS Dreams	London	—	4	B	B	6	7	—
BOLTON, MICHAEL That's What Love Is All About	CBS	—	—	B	—	23	23	—
BROS Drop The Boy	CBS	14	12	A	B	31	24	17
CARLISLE, BELINDA I Get Weak	Virgin	18	16	A	A	37	40	11
CLASH, THE I Fought The Law	CBS	14	9	B	B	19	18	40
CLIMIE FISHER Love Changes Everything	EMI	17	15	A	A	37	37	38
COLD CUT Doctorin' The House	Ahead Of Our Time	9	6	B	B	15	21	9
COLE, NATALIE Pink Cadillac	Manhattan	6	—	—	—	22	16	—
DAYNE, TAYLOR Prove Your Love	Arista	11	—	A	—	31	30	44
DEAN, HAZEL Who's Leaving Who	EMI	6	—	A	—	11	—	—
DOCTOR & THE MEDICS Drive He Said	I.R.S.	—	9	B	A	1	—	—
EIGHT WONDER I'm Not Scared	CBS	18	14	A	A	36	38	20
ERASURE Ship Of Fools	Mute	18	13	A	A	36	37	6
ERIC B & RAKIM I Know You Got Soul	Cooltempo	6	9	—	—	19	15	—
ESTEFAN, GLORIA/MIAMI . . . Rhythm's Gonna	Epic	—	—	—	—	14	22	—
FLEETWOOD MAC Everywhere	Warner Brothers	12	6	A	—	30	35	—
GARFUNKEL, ART So Much In Love	Epic	—	—	—	—	21	28	—
GIBSON, DEBBIE Only In My Dreams	Atlantic	17	9	A	A	34	33	37
GOLDSMITH, GLEN Dreaming	RCA	—	—	—	—	29	30	41
GRANT, EDDY Gimme Hope Jo'anna	Ice	8	16	B	A	27	39	14
HALLYDAY, DAVID He's My Girl	Bear	8	—	B	—	—	—	—
HARRIS, SIMON Boss (How Low Can You Go)	Hfrr	10	—	A	—	12	—	29
HEART Never/These Dreams	Capitol	17	17	A	A	40	39	12
HOOTERS, THE Johnny B	CBS	—	—	—	—	18	16	—
HOUSTON, WHITNEY Where Do Broken Hearts Go	Arista	11	16	A	A	37	38	16
ICEHOUSE Crazy	Chrysalis	13	11	A	A	14	28	42
INXS Devils Inside	Mercury	8	9	—	—	28	31	49
IRON MAIDEN Can I Play With Madness	EMI	7	—	A	—	7	3	—
JELLYBEAN Just A Mirage	Chrysalis	12	12	A	A	30	30	46
JOHNNY HATES JAZZ Heart Of Gold	Virgin	16	20	A	A	38	40	19
McMANN, GERARD Cry Little Sister	Atlantic	4	—	B	B	—	—	—
MADNESS, THE I Pronounce You	Virgin	15	13	A	A	30	18	48
MAGNUM, THE Days Of No Trust	Polydor	6	—	A	—	21	7	32
MARX, RICHARD Should've Known Better	Manhattan	4	11	B	B	15	29	51
MEL AND KIM That's The Way It Is	Supreme	17	17	A	A	30	38	15
MEN THEY COULDN'T HANG The Colours	Magnet	—	—	B	—	2	—	—
MINOGUE, KYLIE I Should Be So Lucky	PWL	16	14	A	A	35	37	1
MORRISSEY Suedehead	HMV	4	17	B	A	12	28	28
OCEAN, BILLY Get Outta My Dreams . . .	Jive	16	14	A	A	34	19	10
PALMER, ROBERT Sweet Lies	Island	4	5	—	—	27	24	82
PARADIS, VANESSA Joe Le Taxi	Polydor	14	15	A	A	36	36	3
PEBBLES Girlfriend	MCA	13	9	A	A	25	13	54
PET SHOP BOYS Heart	Parlophone	17	—	A	—	28	—	—
PRIMITIVES, THE Crash	RCA	18	14	A	A	34	36	5
PROCLAIMERS, THE Make My Heart Fly	Chrysalis	7	15	B	B	6	20	69
ROBINSON, SMOKEY Love Don't Give No . . .	Motown	11	—	B	—	13	—	—
ROTH, DAVID LEE Just Like Paradise	Warner Brothers	16	12	A	A	26	26	27
RUSSELL, BRENDA Piano In The Dark	Breakout	15	12	A	B	22	22	56
SADE Love Is Stronger Than Pride	Epic	7	5	—	—	21	2	—
SALT 'N' PEA Push It	Hfrr	7	4	—	—	2	—	—
SAXON Ride Like The Wind	EMI	8	9	B	B	4	7	53
SEVELLE, TAJA Love Is Contagious	Paisley Park	16	17	A	A	35	38	7
SHARKEY, FEARGAL Out Of My System	Virgin	6	—	B	—	22	9	—
SIMONE, NINA Mister Bojangles	Enterprizes	17	—	—	—	14	15	—
SIMPLY RED I Won't Feel Bad	WEA	17	12	A	A	29	34	68
SINITTA Cross My Broken Heart	Fanfare	15	11	A	A	34	31	—
SOUP DRAGONS The Majestic Head	Fanfare	5	9	B	B	3	2	77
SPRINGFIELD, RICK Rock Of Life	RCA	14	12	A	A	15	16	83
STATUS QUO Ain't Complaining	Vertigo	15	8	A	—	28	11	—
STEWART, JERMAINE Get Lucky	Siren	8	—	A	—	28	24	—
SWAYZE, PATRICK/WENDY FRASE She's Like The Wind	RCA	—	—	—	—	17	14	—
SWEAT, KEITH I Want Her	Elektra	15	15	A	A	26	22	31
TAYLOR, JAMES Never Die Young	CBS	—	—	—	—	12	20	—
TERRY, TONY Lovey Dovey	Epic	—	5	—	—	12	23	47
TIFFANY Could've Been	MCA	19	16	A	A	36	38	22
TOTO Stop Loving You	CBS	—	—	—	—	23	19	98
TURNER, TINA Addicted To Love	Capitol	—	7	—	—	25	27	71
VOICE OF THE BEEHIVE I Walk The Earth	London	11	18	A	A	19	28	43
WATLEY, JODY Some Kind Of Lover	MCA	—	—	—	—	11	16	81
WEE PAPA GIRL RAPPERS Faith	Jive	—	5	—	—	4	4	60
WET WET WET Temptation	Precious	20	20	A	A	35	32	36
WINANS/MICHAEL McDONALD Love Has No Colour	WB	—	—	—	—	13	13	—

Records are eligible for the grid if they a) are on the current Radio 1 playlist, or b) had 4 or more plays on Radio 1 last week as logged by Sham Tracking, or c) are featured on 11 or more current ILR playlists (A & B lists). Records dropped by 5 or more regionals from the previous week, that are not on the current Radio 1 playlist, are excluded.

CLASSICAL

R E V I E W S

Fure Elise — Piano Favourites. Ashkenazy, Schiff, Lupu, Bolet, Larrocha. Ovation 417 751-2. 1812 and others, Tchaikovsky. Various orchestras, Antal Dorati. Ovation 417 742-2. Pictures At An Exhibition, Mussorgsky/Concerto for Orchestra, Bartok. Chicago Symphony Orchestra, Solti. 417 754-2. Symphony No 8, Dvorak/Symphony No 4, Brahms, Wiener Philharmoniker, Karajan 417 744-2. Concierto de Aranjuez and other works, Rodrigo. Carlos Bonell, guitar, Montreal SO, Dutoit. 417 748-2.

It is interesting to see the individual mid-price series from the majors develop. The latest batch from Decca's Ovation shows how strong the company is in artist terms. The piano disc, *Fure Elise*, for example, has a remarkably powerful list of pianists, and of a wide variety of characters as well. They play Mozart's Rondo alla Turca, Debussy's *Clair de Lune*, Chopin's *Minute Waltz*, Liszt's *La Campanella* — it is very much a programme of short pops. And some of the recordings are digital. One of the strongest releases, perhaps, is another digital recording, Solti's coupling of Mussorgsky's Pictures with a fine and obviously idiomatic account of Bartok's Concerto For Orchestra, a disc that runs to nearly 70 minutes. And just in case it's forgotten that Karajan also recorded for Decca, there is Dvorak and Brahms, although the Dvorak, dating from 1962, does show its age.

Clarinet Quintets, Mozart/Brahms; Adagio, Wagner. Wiener Oktett. Decca 417 643-2. **Octet, Mendelssohn/Septet, Beethoven. Wiener Oktett.** Decca 421 093-2. **String Quintet/Quartettsatz, Schubert, Weller Quartet.** Decca 421 094-2. Decca has clearly gone to a lot of trouble in giving value for money in the playing time on these new mid-price chamber music CDs. The original tapes, however, vary somewhat: the hiss on Mozart's Clarinet Quintet (1962) is very prominent but hardly noticeable on the Mendelssohn though the recording dates from around the same time. It should be noted that the Mendelssohn/Beethoven recording runs to over 74 minutes.

Great Love Duets, Opera Gala, Decca 421 308-2. Grand Opera Chorus, 421 309-2. Scenes and Arias, Carmen. Bizet, Troyanos, Domingo, Te Kanawa, Solti. 421 300-2. Scenes and Arias, Rigoletto, Verdi. Milnes, Suther-



NEVILLE MARRINER: intelligent good fun

land, Pavarotti, Bonyngé. 421 303-2. Joan Sutherland — Verdi, Bellini, Donizetti. 421 305-2. Luciano Pavarotti — Verdi, Donizetti. 421 304-2.

These are selections from Decca's Opera Gala series which was originally issued on tape only, but has now been transferred to CD at mid-price, and I think the company will do very well with them. There are 10 titles in all, and they all show the immense riches of the Decca opera back catalogue. There are three main programmes — genre compilations, highlights from operas and spotlights on singers — which should prove equally popular even if I find 70 minutes of undiluted love and passion a bit overpowering. Generally, the playing lengths are good — around 60-70, though the Pavarotti is considerably less — and Decca's remastering system ADMR has done an excellent job on some of the older material.

Rachmaninoff plays Rachmaninoff. Concertos Nos 2 and 3. The Philadelphia Orchestra, Stokowski/Ormandy. RCA Red Seal RD 85997.

This is part of a series being developed by RCA, and there can be no better example of the value of these recordings than this one. Although this recording of the Second Concerto dates from 1929 (whereas No 3 is a skilful combination of two performances in 1939 and 1940) there is no denying the natural inflections which the composer draws from his own music ... and it must be said that composers are not necessarily the best interpreters of their own music. But Rachmaninoff's pianist and temperamental skills were perfectly matched by the music he wrote, and for all its undistinguished sound, this is an object lesson in the performance of two great late-Romantic concertos.

A Rachmaninoff Collection, Kathryn Stott, piano. Conifer CDCF 159. A Debussy Collection, Kathryn Stott. Conifer 148. These two CDs are part of a growing Stott catalogue on Conifer. Widely praised for her Faure, the young English pianist shows again her reflective musical nature, with a penchant for a delicacy of touch that is, nevertheless, not inhibited by the virtuoso demands of the music. These two characteristics are neatly contrasted in the first two of Rachmaninoff's Opus 23 Preludes. But her evident leanings towards French music does make for a curiously Gallic performance of the famous C sharp Minor Prelude also included on this disc, along with the Variations on a theme of Corelli. With Conifer slowly but surely building Stott, she could soon have the wider appeal that her talent deserves.

The Academy Plays Opera. Academy of St Martin-in-the-Fields, Neville Marriner. EMI CDC 749552.

It will come as a shock to many to hear the tunes from Madame Butterfly played on orchestra and *ondes martenot*, to hear the Anvil Chorus from Il Trovatore on cimbalom, and La donna e mobile on full brass, but this has all the elements of a popular disc for those who like the big opera melodies, without

bearing any allegiance to the original medium. I think it is great fun — and it shows that good music is good music so long as the arrangements are intelligently done.

Piano Concerto No 2, Rhapsody on a theme of Paganini, Rachmaninov. Martino Tirimo, piano, Philharmonia Orchestra, Yoel Levi. Classics for Pleasure CD-CFP 9017. Baroque Guitar Music, Julian Byzantine, guitar. CD-CFP-9014. Duets from Famous Operas, Callas, Bergonzi, Gobbi etc. CD-CFP-9013. Music for Pleasure's Classics for Pleasure series has dropped its retail price from £6.99 to £5.99, an important step because it turns it into a budget label and also introduces a greater differential between CFP and Eminence as well as dipping well under the level of Pickwick's IMP Classics. This will make CFP even more popular, because it still produces good new recordings as well as using EMI back catalogue. Tirimo's digital recording of Rachmaninov has sold over 120,000 on tape and LP, and can be relied upon for good figures on disc; Byzantine's compilation is worth recommending, not only for the clean playing, but because it is an interesting programme with Weiss and Scarlatti arrangements as well as Bach; and the Duets recording has a historical edge to it, with Callas and Gobbi singing Rossini's Barber of Seville, Jussi Bjorling singing from Madame Butterfly and Bergonzi and Callas again singing the duet from Tosca.

● reviews by Nicolas Soames

COMPACT disc

DIGITAL AUDIO

1	THE BEST OF OMD, OMD	Virgin
2	VIVA HATE, Morrissey	HMV/EMI
3	NAKED, Talking Heads	EMI
4	FROM LANGLEY PARK TO MEMPHIS, Prefab Sprout	Kitchenware/CBS
5	INTRODUCING THE HARDLINE ..., Terence T. D'Arby	CBS
6	TEAR DOWN THESE WALLS, Billy Ocean	Jive
7	WHO'S BETTER, WHO'S BEST, The Who	Polydor
8	HEARSAY, Alexander O'Neal	Tabu
9	TURN BACK THE CLOCK, Johnny Hates Jazz	Virgin
10	POPPED IN SOULED OUT, Wet Wet Wet	Precious/Phonogram
11	UNFORGETTABLE, Various	EMI
12	HEAVEN ON EARTH, Belinda Carlisle	Virgin
13	TANGO IN THE NIGHT, Fleetwood Mac	Warner Brothers
14	WHITNEY, Whitney Houston	Arista
15	GIVE ME THE REASON, Luther Vandross	Epic
16	BRIDGE OF SPIES, T'Pau	Siren/Virgin
17	THE CHART SHOW ROCK THE NATION, Various	Dover/Chrysalis
18	WHENEVER YOU NEED SOMEBODY, Rick Astley	RCA
19	NOTHING LIKE THE SUN, Sting	A&M
20	THE JOSHUA TREE, U2	Island

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

TOP Dance SINGLES

26 MARCH 1988

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

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	5	5	DON'T TURN AROUND	Aswad	Mango/Island (12)IS 341 (F)
2	4	6	LOVE IS CONTAGIOUS	Taja Sevelle	Paisley Park/WEA W 8257(T) (W)
3	2	3	I KNOW YOU GOT SOUL	Eric B & Rakim	Cooltempo/Chrysalis COOL(X)R 146 (C)
4	26	2	BASS (HOW LOW CAN YOU GO)	Simon Harris	Hrr/London FFR(X) 4 (F)
5	13	5	RECKLESS	Afrika Bambaataa & Family featuring UB40	EMI (12)EM 41 (E)
6	6	5	TOGETHER FOREVER	Rick Astley	RCA PB 41817 (12' — PT 41818)(BMG)
7	27	2	DROP THE BOY	Bros	CBS ATOM(T)3 (C)
8	15	3	DREAMING	Glen Goldsmith	RCA PB 41711 (12'—PT 41712) (BMG)
9	3	6	BEAT DIS	Mister-ron/Rhythm King/Mute DOOD(12)1 (I/RT)	Bomb The Bass
10	1	6	DOCTORIN' THE HOUSE	Ahead Of Our Time	Coldcut feat. Yazoo & The Plastic Population — (CCUT 2) (I/RT)
11	7	12	I SHOULD BE SO LUCKY	Kylie Minogue	PWL PWL(T)8 (P)
12	11	6	I WANT HER	Keith Sweat	Vintertainment/Elektra EKR 68(T) (W)
13	20	3	WHERE DO BROKEN HEARTS GO	Whitney Houston	Arista 109793 (12'—609793) (BMG)
14	9	5	THAT'S THE WAY IT IS	Mel & Kim	Supreme SUPE(T) 117 (E)
15	19	5	I'M NOT SCARED	Eighth Wonder	CBS SCARE(T) 1 (C)
16	39	2	CROSS MY BROKEN HEART	Sinitta	Fanfare (12) FAN 15 (A/JS)
17	8	5	GOODGROOVE	Derek B	Music Of Life 7NOTE 12 (12' — NOTE 12) (P)
18	10	8	GET OUT OF MY DREAMS, ...	Billy Ocean	Jive BOS(T) 1 (BMG)
19	NEW		GIRLFRIEND	Pebbles	MCA MCA(T) 1233 (F)
20	49	2	ONLY IN MY DREAMS	Debbie Gibson	Atlantic A9322(T) (W)

21	14	4	LOVEY DOVEY	Tony Terry	Epic TONY (T)2 (C)
22	16	6	HOW CAN WE EASE THE PAIN	Maxi Priest featuring Beres Hammond	10/Virgin TEN(X) 207 (E)
23	50	2	PROVE YOUR LOVE	Taylor Dayne	Arista 109830 (12'—609830) (BMG)
24	12	9	GIMME HOPE JO'ANNA	Eddy Grant	Ice ICE 78701 (12' — 128701) (A)
25	21	6	NOBODY (CAN LOVE ME)	Tongue In Cheek	Criminal-(BUST 6) (JS/E)
26	NEW		PRIVATE PARTY	Wally 'Jump' Jr & The Criminal Element	A&M USA(T) 624 (F)
27	25	3	JUST A MIRAGE	Jellybean featuring Adele Bertei	Chrysalis JEL(X) 3 (C)
28	23	3	FAITH	Wee Papa Girl Rappers	Jive JIVE(T) 164 (BMG)
29	NEW		PINK CADILLAC	Natalie Cole	Manhattan/EMI (12)MT35 (E)

30	24	2	GIVE IT TO ME	Bam Bam	Serious (7)OUS 10 (A)
31	NEW		SET IT OFF	Bunker Kru/Harlequin 4's	Champion CHAMP(12)64 (BMG)
32	NEW		OOO LA LA LA	Teena Marie	Epic 6514237 (12'—6514236) (C)
33	17	10	TELL IT TO MY HEART	Taylor Dayne	Arista 109616 (12'—609616) (BMG)
34	18	11	SAY IT AGAIN	Jermaine Stewart	10/Virgin TEN(R)188 (E)
35	NEW		DO THIS MY WAY	Kid 'n' Play	Cooltempo/Chrysalis COOL(X) 164 (C)
36	32	4	PIANO IN THE DARK	Brenda Russell	A&M USA(T)623 (F)
37	36	4	SHE'S MINE	Barrington Levy	Time ATR022 (JS)
38	NEW		SHAKE! (HOW ABOUT A SAMPLING, 'GENE?')	Gene & Jim Are Into Shakes	Rough Trade RT(T) 216 (I/RT)
39	22	7	SPY IN THE HOUSE OF LOVE	Was (Not Was)	Fontana/Phonogram WAS 2(12) (F)
40	47	3	THINKING ABOUT HIS BABY	Blue Zone	Rockin' Horse/Arista RH(T)115 (BMG)
41	31	4	I'M ALL SHOOK UP	Spoonie Gee	Sure Delight SD15 (JS/E)
42	43	2	BABY WANTS TO RIDE	Jamie Principle	Hrr FFR(X) 1 (F)
43	30	2	SIMPLE SIMON (YOU GOTTA REGARD)	Mantronix	10/Virgin TEN(X) 217 (E)
44	29	8	NEVER KNEW LOVE LIKE THIS	Alexander O'Neal & Cherrelle	Tabu 6513827 (12' — 6513826) (C)
45	NEW		PUSH IT	Salt-n-Pepo	Hrr/London FFR(X) 2 (F)
46	35	4	I WANT TO BE YOUR MAN	Roger	Reprise W8229 (T)
47	40	2	RAW	Big Daddy Kane	Cold Chillin'/WEA W7953(T) (W)
48	33	6	MAN IN THE MIRROR	Michael Jackson	Epic 6513887 (12' -6513886) (C)
49	34	2	SOME KIND OF LOVER	Jody Watley	MCA MCA(T) 1236 (F)
50	NEW		PIECE OF YOU	Soho	Hedd/Virgin HEDD 1(12) (E)

TOP 10 ALBUMS

1	3	HEARSAY	Alexander O'Neal	Tabu 4509361/4509364 (C)
2	1	GIVE ME THE REASON	Luther Vandross	Epic 4501341/4501344 (C)
3	8	TEAR DOWN THESE WALLS	Billy Ocean	Jive HIP57/HIPC57 (BMG)
4	2	INTRODUCING THE HARDLINE ACCORDING TO ...	Terence Trent D'Arby	CBS 4509111/4509114 (C)
5	NEW	STREETSONDS HIP HOP 20	Various	Streetsounds ELCST20/ZCEL20 (A)
6	4	WHENEVER YOU NEED SOMEBODY	Rick Astley	RCA PL71529/PK71529 (BMG)
7	6	MAKE IT LAST FOREVER	Keith Sweat	Vintertainment/Elektra WX163/WX163C (W)
8	NEW	STREETSONDS 88-1	Various	Streetsounds STSND881/ZCSTS881 (A)
9	5	COME INTO MY LIFE	Joyce Sims	Hrr/London LONLP47/LONC47 (F)
10	7	BEST OF HOUSE VOL 4	Various	Serious BEH04/ZCH04 (A)

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HAZELL DEAN
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PET SHOP BOYS
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TOP 10 BUBBLERS

1	PACK UP YOUR THINGS & GET OUT OF ...	T.C. Curtis	Hot Melt 7TC15 (12'—12TC15) (P)
2	ANYONE	Three Stripe SAM111	Smith and Mighty featuring Jackie Jackson (I/RE)
3	DRAGNET '88	Art Of Noise	China CHINA(X)4 (F)
4	I JUST WANT TO LOVE YOU	Leroy Simmonds	Ariwa AR172 (JS/E)
5	DJ MEGATRACK/WESTSIDE JACKS	Jackmaster Black	Westside DJ1N2 DJ1N(T)2 (A)
6	OH GIRL	Davy D	Def Jam/CBS 6514527 (12'—6514526) (C)
7	YES IT'S YOU/ROCK ME AGAIN ...	Sweet Charles & Lyn Collins	Urban/Polydor URB(X)15 (F)
8	100%	Mini Curry	Timeless (12)MCTR100 (A)
9	LOVIN' ON NEXT TO NOTHIN'	Gladys Knight & The Pips	MCA MCA(I)1237 (F)
10	FASCINATED (1988 REMIX)	Company B	Bluebird BR(T)48 (SP)

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Gregory pecks at big time

by Barry Lazell

LEIGH GREGORY, US (Indiana)-born but now UK-based singer and multi-instrumentalist, recently signed to the Explicit dance music label run by producer/songwriter Steve Constantine, and has just released his debut 12-inch, *Start* (Explicit XPL 2, distributed via Jet Star/EMI). Gregory has a rich, vibrant voice in the classic soul tradition, and the single, penned and produced by

Constantine, is an uptempo commercial soul number combining a strong dance rhythm with an infectious melody which sounds good on the radio, in the effortless fashion of the great Motown hits of the Sixties. Consequently, both clubs and the airwaves — including Radio 1 — are already showing positive response to *Start*, which has the sound of a ready-made crossover. The 12-inch carries extended dance, instrumental and edited radio mixes of the song, while a 7-inch (7EXPL 2) aims the punchily commercial short edit at radio.

Gregory plays drums, keyboards and bass as well as singing, and has a background in the US singing on a plethora of TV commercial soundtracks, as well as forming his own soul band which once opened on tour for the Temptations. (In fact, Temptations' former lead singer David Ruffin is cited as one of Gregory's main vocal influences, along with Sam Cooke). In the UK he has sung in concert and cabaret with the Platters, demonstrating another facet of a versatile singing style.

Explicit was formed by Constantine with the intention of finding unsigned talent for long-term development, offering a sympathetic environment for artists without the comparative impersonality inherent in some major label situations. The producer regards Gregory as a major vocal find, while also hinting that the label has a couple more strong acts and a wealth of commercial material in the dance field up its sleeve, to follow.

● Explicit Records, based at Potters Bar, can be contacted on (0707) 51439.



LEIGH GREGORY: starting out with ... *Start*

Sound start for Beatmaster

MARIE BIRCH of dance promo company Sound Promotions is to launch Beatmaster Records, a new dance. Distribution will be through EMI, via Ian Holloway's Supertrack set-up, and the label will also have use of a strike force. Promotion to clubs and to specialist press and radio will be through Sound Promotions' own auspices.

Amongst other things, Beatmaster is to act as a vehicle for the output of the dance production team Production House, and the first 12-inch release (due on April 5) is from this source: *Out On A Mission* by Lost In Bass. The record will feature three Production House mixes, consisting of the original version on the A-side, and the 'Acid Mix' and 'Cutmaster Mix' on the B-side.

Meanwhile, Sound Promotions itself has expanded recently, with the installation of a computer which has facilitated a wider range of services. As well as its specialist dance area coverage, the company now offers mailouts on appropriate records to pop-orientated DJs, regional radio daytime/playlist, retail shops and press reviewers, these areas being flexible in accordance with specific needs or type of music. Sound Promotions has also recently entered the area of Radio 1 plugging, and will additionally organise club PA tours/radio interviews on a regional basis, following on from particularly strong local reaction to acts or to records.

● Further details of Beatmaster Records and Sound Promotions are available from Marie Birch on (01) 735 8171 or (01) 587 0729.

● RHYTHM KING is to release the debut album, *G. B. Boyz*, by its South London rap trio The Three Wise Men on April 11. It is preceded on 12-inch by their third single for the label, *Cruising For A Bruising* (LEFT 19T), which was released last week. The record also carries a shorter dub version of *Cruising*, plus the 4½ minute *Cuttin' Wicki*, and interestingly spins, US style, at 33rpm.

James Hamilton

C O L U M N

WITHOUT FURTHER ado, on import are **DOUG E. FRESH & THE GET FRESH CREW** *Keep Risin' To The Top* (Reality D-3101), slinkily jogging rap based strongly on **Keni Burke's** *Risin' To The Top* and **Heatwave's** *Ain't No Half Steppin'*; **3-D** *Once More You Hear The Dope Stuff* (Hilltop Hustlers HTH-004); **James Brown**-based grooving rap, as are the basically same **Chuck Chillout** and different **From Da Giddy-Up**; **CEEJAY** *A Little Love (What's Going On)* (Next Plateau NP50074), Dutch-created good breezy copy of the **Bananarama/Mel & Kim** style; **TAJA SEVELLE** *Wouldn't You Love To Love Me?* (Paisley Park Records 0-20826); **Jellybean**-remixed jittery chunky lurcher, more funky than her UK hit; **MAGGOTRON** *Return To The Planet Bass* (Jarmarc JMC 7731), modern scratch filled fast wriggly update of the Planet Rock-tempoed electro-phunker; **BLACK RIOT** *A Day In The Life* (Fourth Floor Records FF 1089); **Todd Terry**-created leaping house instrumental, like a less frenetic **Bongo** (To The Batmobile); **BB & Q BAND** *On The Beat* (87 Bronx Mix) (Streetheat STH 529 MEGA); **Sister Sledge/Chic**-ish cleanly striding remix of an old track, being imported from Europe now although obviously from last year; **GEE & JAY** *X-Rated* (MOB Records MOB-007), bragging rap jogger not for radio as it's about some unsafe sex; **YOUNG M.C.** *I Let-Em Know* (Delicious Vinyl DV-004), another rap based on **Wild Cherry's** *Play That Funky Music*; **MADAME X** *Action Jackson* (Lorimar 0-98713), staccato jerkily lurching film theme song, not really for our club market.

Hot remixes out here include **ERIC B & RAKIM** *I Know You Got Soul* (The Derek On Eric Remix) (Cooltempo COOLXR 146); **Derek B's** jiggly jumpy treatment uses notes from *Superstition* and is flipped, for good value, by both the current "Jackson 5" mix and the original; **GLEN GOLDSMITH** *Dreaming* (Up All Night Mix) (RCA PT41712R), anticipated far stronger more densely throbbing dance mix; **WEE PAPA GIRL RAPPERS** *Faith* (Jive JIVE R 164), beefily bouncy philosophical revamp by **Streets Ahead** with a scratch mix flip by UK mixing champ **Cutmaster Swift**; **CHIC** *Good Times* (Atlantic A9107T), brand new chugging rejig of the 1979 classic by rapidly rising producers **Jolley Harris Jolley**.

A bit of controversy now, hot bootlegs of the scratch/mega-mix medley type include **RICHIE RICH** *Yes, I Have Returned* (GEE st Records

RRGB 1), excellent **James Brown** break beat-based calm and subtle scratch; **GREEDY BEAT SYNDICATE** *Study The Funk* (Greedy Beat Records RIP 002), strong jiggly megamix based on gently jogging break beats; **Mix One** (NBOYZ-1-2), clichéd but well done mixer in **Coldcut's** *Paid In Full* style, on uncredited white label although the matrix number suggests the act could possibly be called **Noyze Boyz**, while on totally blank blue label matrix number **DRP 001** is a **Simon Harris**-inspired densely juddering scratcher using, inevitably, **Public Enemy** and selling to a ready market.

As promised, in a pop style, not really so relevant to this column although it's reflected in the Dance chart opposite, are **GENE AND JIM ARE INTO SHAKES** *Shake!* (Rough Trade RTT 216), bright but not entirely successful attempt at a "bass bombing volume pumper"; **JERMAINE STEWART** *Get Lucky* (Siren SRNT 82); **Phil Harding**'s bouncy Casanova-ish beat added again to a cheerful chugger; **PEBBLES** *Girlfriend* (MCA MCAT 1233), perky catchy chugger, also in a ponderous Dance Remix (MCAX 1233); **SHANICE WILSON** *I'll Bet She's Got A Boyfriend* (Breakout USAT 625); **Phil Harding**-remixed breezy sing-song canter by a nymph of 14; **DEBBIE GIBSON** *Only In My Dreams* (Atlantic A9322T), reissued wriggly leaper that was originally a big hit just about everywhere except here; **TAYLOR DAYNE** *Prove Your Love* (Arista 609830), rather routine jittery Miami disco with rock guitar; **THE COVER GIRLS** *Because Of You* (Ton Son Ton SONL 2, via PRT), squawking shrill Miami-type jitterer, actually co-created by hot house producers **David Cole** and **Robert Cliviles** (although this is, of course, their big US hit!); **JODY WATLEY** *Some Kind Of Lover* (MCA MCAT 1236); **Madonna**-pitched catchy chugger; **BROS** *Drop The Boy* (CBS ATOM T3); **Shep Pettibone's** ponderously jolting mix may give the swoon-aimed act some club appeal; **THE ART OF NOISE** *Dragnet* ('88 Mix) (China CHINAX 4), thudding jittery instrumental with White Lines bass, remixed from a disappointing film.

An example of the street cred stuff out here is **THE SHE ROCKERS** *Give It A Rest* (Music Of Life NOTE 14), drily juddering female rap produced by **Professor Griff** of **Public Enemy** and scratched by **Streets Ahead** (how cred can you get?)

That's still not even half of what's available, so lots more next week!

RADIO LONDON

A L I S T

ASWAD: Don't Turn Around	Mango/Island
ERIC B & RAKIM: I Know You Got Soul	Cooltempo/Chrysalis
GLEN GOLDSMITH: Dreaming	RCA
SIMON HARRIS: Bass (How Low Can You Go)	FFRR/London
WHITNEY HOUSTON: Where Do Broken Hearts Go	Arista
JELLYBEAN featuring Adele Bertie: Just A Mirage	Chrysalis
PEBBLES: Girlfriend	MCA
BRENDA RUSSELL: Piano In The Dark	Breakout/A&M
KEITH SWEAT: I Want Her	Elektra
TEENA MARIE: Ooo La La La	Epic

C L I M B E R S

BLUE ZONE: Big Thing	Arista
JEAN CARNE: Let Me Be The One	RCA
CLARENCE CARTER: Stratin'	Ichiban (Import)
NATALIE COLE: I Wanna Be That Woman	Manhattan/EMI
CUCA: Young Love	Alpha Int (Import)
WILL DOWNING: A Love Supreme	4th - B'way/Island
JERMAINE STEWART: Get Lucky	Siren/Virgin
ST PAUL: Intimacy	MCA (Import)
DEE DEE WILDE: I Found You	4th - B'way
SHANICE WILSON: I Bet She's Got A Boyfriend	A&M

As featured on the **TONY BLACKBURN** Show, Radio London 9am-12 noon Monday-Friday (206/94.9 VHF)

THE DEMON BOYZ

PRODUCED BY SIMON HARRIS

"NORTHSIDE"

b/w "ROUGHER THAN AN ANIMAL"

NOTE 13

THE SHE ROCKERS

PRODUCED BY PROFESSOR GRIFF OF PUBLIC ENEMY

"GIVE IT A REST"

NOTE 14

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TITLES A-Z (WRITERS)

Added to Love (Palmer)	75	Love Changes (Everything)	26
Am I Complaining (Parfitt)	37	Love's Contagious (Seville)	12
Williams		Lovey Dovey (Khazoum)	
Baby Wants To Ride	84	Love On Next To Nothing	55
(Principle)		(Rich/Pesceto/Rice)	81
Boss How Low Can You Go	16	Neighbours (Hatch/Trent)	83
(Harris)		Never These Dreams (A)	
Beat Dis (Pasquaz/Block)	23	Knigh/Bloch/Connie (AA)	
K33		Toussy/Pages	8
Broken Land (Gibben)	92	Nobody (Ashampong)	66
C'mon Everybody (Cochran)	52	Murray	
Capehart		Only In My Dreams (Gibson)	22
Can I Play With Madness	4	Ooo La La (Mane)	74
(Smith/Dickinson/Harris)		McGrier	
Candle In The Wind (John)	71	Piano In The Dark (Russell/Hull)	50
Toussy		Cutter	
Could've Been (Blasich)	5	Piece Of You (Soho)	80
Crash (Court)	7	Pink Cadillac (Springsteen)	49
Crazy (Quinta/Davies)	51	Private Party (Baker/Scher)	57
Crus My Broken Heart (Stock)	14	Prove Your Love (Roman)	34
Aitken/Waterman		Swinsky	
Days Of No Trust (Clarke)	32	Pump Up The Motor Town	199
Devil Inside (Pariss)	47	Punk In The Face	53
Hutchence		Reckless (Robie/UB40)	17
DI Megatrack Westside Jacks	82	Rambamataa/Mohib	
(Various)		Ride Like The Wind (Cross)	59
Do This My Way (Azor/Red)	20	Rock Of Life (Springfield)	88
Reed		Roxanne (Barnes)	92
Down The House (Mare)	48	Curnow/Nicholson	
Block/Yazz		Say It Again (Sigler/Davis)	54
Domination (Eldritch)	45	Self Off (Standard/Harding)	56
Don't Turn Around (Warren)	3	Cumow	
Hammond		Shake It Up About A	
Dreaming Jolley/Harris	33	Sampling Gene?	
Jolley		(Cunningham/Nockles)	68
Drop The Boy (The Brothers)	2	She's Like The Wind (Swayze)	61
Fath Lawrence/Lawrence		Widely	
Riley	64	She's A Rebel	100
For A Friend (Somerville)	64	Ship Of Fools (Clarke/Bell)	9
Coles		Should've Known Better	70
Get Outta My Dreams	21	(Mora)	
(Lange/Ocean)		Sims On The Dock Of The Bay	1
Gimme Hope Jo'anna	30	(Cross)	
(Cross)		Some Girls (Some/Alomar)	87
Gifford/Red/Babyface	41	Some Kind Of Lover (Cymone)	85
Edmonds		Wately	
Give It To Me (Bam Bam)	65	Spy In The House (Was)	69
Good Groove (Boland/The)	39	Stay On These Roads (Maga)	18
Corporation		Harker/Wooltaker	
Hazy Shade Of Winter	38	Suedehead (Morrissey)	96
(Simon)		Street	
Heart Of Gold (Datchler)	24	Sweet Lies (Palmer/Blair)	63
How Can We (Elton)	60	Tell It To My Heart (Swinsky)	36
Simpson		Templation (Clark)	25
How Men Are (Frame)	35	Cunningham/Mitchell	
I Fought The Law (Curly)	29	Pelkey	
I Found You (Broome)	28	That's The Way It Is (Stock)	28
Williams		Aitken/Waterman	
I Get Weak (Warren)	10	The Colours (Simmonds)	76
(Various)		TMH	
I Pronounce You (Thompson)	19	Lower/Vanous	94
Smythe/West		The Majestic Head?	86
I Should Be So Lucky (Stock)	3	(Dickson)	
Aitken/Waterman		There Was Something Going	91
(Cordell)		On (Hard Times)	79
I Walk The Earth (Nack)	62	Thinking About His Baby	79
(Lorby)		Starsfield/Devaney	
I Want Her (Sweet Riley)	27	Mama	
I Was Always Your Girl (Thom)	89	Together Forever (Stock)	11
Watt		Aitken/Waterman	
I Want To Feel Bad (Hucknall)	72	Tower of Strength (Adams)	53
Simply Red		Brown/Hinkler/Hussey	
I'll Be She's Got A Boyfriend	78	When Will Be Famous (The)	58
(Lorby)		Where Do Broken Hearts Go	15
I'm Not Scared (Tennant)	13	(Witham/Jackson)	
(Lowe)		Yes It's Your Rock Me Again	31
In Love With Yourself (Millions)	95	Again & Again (A) Ertegu	
Like Us		(AA) Brown/Austin	77
Joe Lee Taxi (Roda-Gil)	6		
(Bongoli)			
Just A Mirage (Tom C/Adele)	40		
Bertei			
Just Like Paradise (Roth)	31		
(Raglin)			
Kidney Binges (Wire)	97		
Lady Madonna (Lennon)	67		
McCarney			

THE NEXT 25

76	THE COLOURS	Magnum SELLT 6 (BMG)
77	YES IT'S YOUR ROCK ME	Urban/Polygram URB 15 (F)
78	I'LL BET SHE'S GOT A	Sharon Wilson/Brynn Lorne/Ronny
79	THINKING ABOUT...	Rodney/Hard/Archie RHYTHM (BMG)
80	PIECE OF YOU	Head/Hopkins HEDD 112 (E)
81	LOVIN' ON NEXT TO NOTHING	MCA MCA 123 (F)
82	DJ MEGATRACK...	Wendy/O'Jays DJM 12 (A)
83	NEIGHBOURS	BBC RESL 20 (E)
84	BABY WANTS TO RIDE	Herb/Archie RHYTHM (BMG)
85	SOME KIND OF LOVER	MCA MCA 123 (F)
86	THE MAJESTIC HEAD?	Raw TV Products RTV 12 (S)
87	SOME GIRLS	Portaphone 112 (A)
88	ROCK OF LIFE	RCA PB 49425 (12 PT 49456) BMG
89	I ALWAYS WAS	Blanco 7/Brynn Lorne/Ronny
90	(SITTIN' ON)	CBS 4513878 (12 4513878) C
91	(THERE WAS)	SEA 7017 (12 7017) B
92	BROKEN LAND	The Adventures (George/Hall) Clarity Music
93	ROOKIE REVENGE	Supreme SUPE 117 (E)
94	THE HIT MIX	Entertainment 112 (A)
95	IN LOVE WITH YOURSELF	Wendy/O'Jays DJM 12 (A)
96	STOP LOVING YOU	CBS 451411 (12 451411) B
97	KIDNEY BINGOS	Wire/Garrett/James/Dyke/Wire
98	I FOUND YOU	4TH B/Wayland 12 (BMG)
99	PUMP UP THE...	Saturday PSY 7 (12 507) A
100	SHE'S MINE	Barrington Levy

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

⑤ Indicates title available in sheet music

▲ Panel Sales increase over last week

▲ Panel Sales increase of 50% or more over last week

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

Top 75 chart entries to date (11 weeks) 146

Panel Sales over last week 3%

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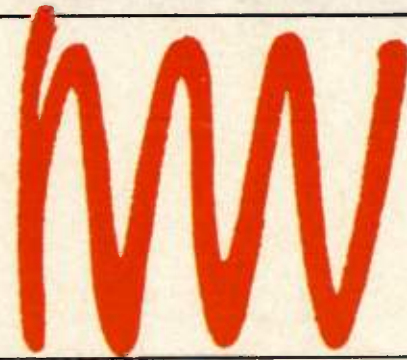
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38	HAZY SHADE OF WINTER (Remix)	Def Jam BANGS(T) 3 (C)
	Bangles (Bangles/Drescher/White) Pattern Music	
39	GOODGROOVE	Music Of Life 7NOTE 12 (12 -NOTE 12) (P)
	Derek B (Derek Boland) Music Of Life (Filmtrax)/Jobete Music	
40	JUST A MIRAGE	Chrysalis JEL(X) 3 (C)
	Jellybean feat. Adele Bertei (Jellybean) Warner Chappell/SBK/Chrysalis	
41	GIRLFRIEND	MCA MCA(T) 1233 (F)
	Pebbles (L.A. Reid/Babyface) Warner Chappell Music	
42	FOR A FRIEND	London LON(X) 166 (F)
	The Communards (Hague) Rowmark/William A Bong/Mistramark/Rocket	
43	I THINK WE'RE ALONE NOW	MCA MCA(T) 1211 (F)
	Tiffany (George E. Tobin) Planetary Nom	
44	I PRONOUNCE YOU	Virgin VS(T) 1054 (E)
	The Madness (Three Eyes) Nutty Sounds/Warner Chappell Music	
45	DOMINION	Merciful Release/WEA MR 43(T) (W)
	The Sisters Of Mercy (Steinman/Eldritch/Alexander) SBK Songs	
46	SUEDEHEAD	His Master's Voice/EMI (12) POP 1618 (E)
	Morrissey (Stephen Street) Linder/Warner Chappell/Cop. Con.	
47	DEVIL INSIDE	Mercury/Phonogram INXS 10(12) (F)
	INXS (Chris Thomas) MCA Music	
48	DO THIS MY WAY	Cooltempo/Chrysalis COOL(X) 164 (C)
	Kid 'n' Play (Hurry Luv Bug/Steeve O (The Boy Wonder)) EMI Music	
49	PINK CADILLAC	Manhattan/EMI (12) MT 35 (E)
	Natalie Cole (Dennis Lambert) Zomba Music	
50	PIANO IN THE DARK	Breakout/A&M USA(T) 623 (F)
	Brenda Russell (Andre Fischer) Warner Chappell/Screen Gems-EMI	
51	CRAZY	Chrysalis CHS(12) 3156 (C)
	Icehouse (David Lord) Rondor Music/SBK Songs	
52	C'MON EVERYBODY	Liberty (12) EDDIE 501 (E)
	Eddie Cochran (J Capehart) Warner Chappell Music	
53	PUSH IT	Hrr/London FFR(X) 2 (F)
	Salt 'n' Pepa (Hurry 'lovebug' Azor/Steeve-O) Warner Chappell	
54	SAY IT AGAIN	10/Virgin TEN(T) 188 (E)
	Jermaine Stewart (Jerry Knight/Aaron Zigman) SBK Songs	
55	LOVEY DOVEY (Remix)	Epic TONY(T) 2 (C)
	Tony Terry (Ted Currier) Shaman Drum	
56	SET IT OFF (BUNKER '88 MIX)	Champion CHAMP(12) 64 (BMG)
	Bunker Kru/Harlequin 4's (Harding/Curnow/Logios/Daniels) Champion	
57	PRIVATE PARTY	Breakout/A&M USA(T) 624 (F)
	Wally Jump Jr. & The Criminal Element (Baker/Scher) Cop. Con.	
58	WHEN WILL I BE FAMOUS?	CBS ATOM(T) 12 (C)
	Bros (Nicky Graham) Warner Chappell/Copyright Control	
59	RIDE LIKE THE WIND	EMI (12) EM 43 (E)
	Saxon (Stephan Galfas) Warner Chappell Music	
60	HOW CAN WE EASE THE PAIN	10/Virgin TEN(X) 207 (E)
	Maxi Priest (Linda/Dunbar/Shakespeare) Level Vibes/EMI/Cop. Con.	
61	SHE'S LIKE THE WIND	RCA PB 49565 (12 PT 49566) BMG
	Patrick Swayze/Wendy Fraser (Michael Lloyd) EMI Music	
62	I WALK THE EARTH	Hrr/London LON(X) 169 (F)
	Voice Of The Beehive (Pete Collins/Hugh Jones) Zoo/Warner Chappell	
63	SWEET LIES	Island (12) IS 352 (F)
	Robert Palmer (Robert Palmer) Island Music/Bungalow Music	
64	FAITH	Jive JIVE(T) 164 (BMG)
	Wee Papa Girl Rappers (Teddy Riley) Zomba Music	
65	GIVE IT TO ME	Serious 70US 10(12 -OUS 10) (A)
	Bam Bam (Bam Bam) Last Dance Music (Leosong)	
66	NOBODY (CAN LOVE ME)	Criminal BUS(T) 6 (JS/E)
	Tongue In Cheek (Bootsie/Snudge) EMI Music	
67	LADY MADONNA	Parlophone R 5675 (E)
	The Beatles (George Martin) Northern Songs	
68	SHAKE! (HOW ABOUT A SAMPLING, GENE?)	Rough Trade RT(T) 216 (1/RT)
	Gene and Jim Are Into Shakes (Gene/Jim) All Boys Music	
69	SPY IN THE HOUSE OF LOVE	Fontana/Phonogram WAS 2(12) (F)
	Was Not Was (Paul Staveley O'Duffy) MCA Music	
70	SHOULD'VE KNOWN BETTER	Manhattan/EMI (12) MT 32 (E)
	Richard Marx (Humberto Gatica) SBK Songs	
71	CANDLE IN THE WIND (LIVE)	Rocket/Phonogram EJS 15(12) (F)
	Elton John (Gus Dudgeon) Dick James Music	
72	I WON'T FEEL BAD	Elektra YZ 172(T) (W)
	Simply Red (Alex Sadkin) SBK Songs/So What	
73	TOWER OF STRENGTH	Mercury/Phonogram MYTH(X) 4 (F)
	The Mission (John Paul Jones) BMG Music	
74	OOO LA LA LA	Epic 651423 (12 -651423) (C)
	Teena Marie (Marie/McGrier) SBK Songs/Oh Bev Music/McNella Music	
75	ADDICTED TO LOVE (LIVE)	Capitol (12) CL 484 (E)
	Tina Turner (John Hudson) Bungalow Music	

26 MARCH 1988

TOP • 100 • ALBUMS

MUSIC WEEK



NANCI GRIFFITH

little love affairs

No1	NEW	VIVA HATE • CD Morrissey	His Master's Voice CSD 3787
2		THE BEST OF OMD • CD OMD	Virgin OMD 1
3	NEW	NAKED CD Talking Heads	EMI EMD 1005
4		HEARSAY ★ CD Alexander O'Neal	Tabu 450 936-1
5	NEW	FROM LANGLEY PARK TO MEMPHIS CD Prefab Sprout	Kitchenware/CBS KWLP 9
6		INTRODUCING THE HARDLINE ... ★★★★★ CD Terence Trent D'Arby	CBS 450 911-1
7		UNFORGETTABLE CD Various	EMI EMTV 44
8		TEAR DOWN THESE WALLS • CD Billy Ocean	Jive HIP 57
9		POPPED IN SOULED OUT ★★ CD Wet Wet Wet	Precious/Phonogram JWWWL 1
10		WHENEVER YOU NEED SOMEBODY ★★ CD Rick Astley	RCA PL 71529
11		TURN BACK THE CLOCK ★ CD Johnny Hates Jazz	Virgin V 2475
12		WHO'S BETTER, WHO'S BEST • CD The Who	Polydor WTV 1
13		HEAVEN ON EARTH • CD Belinda Carlisle	Virgin V 2496
14		GIVE ME THE REASON ★★ CD Luther Vandross	Epic 450 134-1
15		WHITNEY ★★★★★ CD Whitney Houston	Arista 208 141
16		TANGO IN THE NIGHT ★★ CD Fleetwood Mac	Warner Brothers WX65
17		HORIZONS ○ CD Various	K-Tel NE 1360
18	NEW	SO FAR, SO GOOD ... SO WHAT! CD Megadeth	Capitol EST 2053
19		BRIDGE OF SPIES ★★ CD T'Pau	Siren/Virgin SRNLP 8
20	NEW	THE CHART SHOW ROCK THE NATION CD Various	Dover/Chrysalis ADD2

59	NEW	JUST FOR YOU CD Howard Keel	Telstar STAR 2318
60		THE LION AND THE COBRA CD Sinead O'Connor	Ensign/Chrysalis CHEN 7
61		THE BEST OF UB40 VOL 1 ★★ CD UB40	Virgin UBTV 1
62		LOVE CD Aztec Camera	Warner Brothers WX 128
63		OUT OF THE BLUE CD Debbie Gibson	Atlantic WX 139
64		THE SINGLES ★★ CD Pretenders	Real/WEA WX 135
65		DUSTY - THE SILVER COLLECTION • CD Dusty Springfield	Philips/Phonogram DUSTV 1
66		WHITESNAKE 1987 ★ CD Whitesnake	EMI EMC 3528
67		BROTHERS IN ARMS ★★★★★★ CD Dire Straits	Vertigo/Phonogram VERH 25
68		EVERYTHING CD Climie Fisher	EMI EMC 3538
69		ALL ABOUT EVE ○ CD All About Eve	Mercury/Phonogram MERH 119
70	NEW	THE WORD VOL. 2 CD Various	Jive HOP 220
71		LIVE IN AUSTRALIA CD Elton John	Rocket/Phonogram EJLP 2
72		NOW! 10 ★★★★★ CD Various	EMI/Virgin/PolyGram NOW 10
73		STREETOUNDS 88-1 CD Various	Streetsounds STSND 881
74		WHITNEY HOUSTON ★★ CD Whitney Houston	Arista 206 978
75		RED CD The Communards	London LONLP 39
76		DISCO ★ CD Pet Shop Boys	Parlophone PRG 1001
77		GRACELAND ★★★★★ CD Paul Simon	Warner Brothers WX52
78	NEW	LITTLE LOVE AFFAIRS CD Nancy Griffith	MCA MCF 2412

21	26	KICK ● CD INXS	Mercury/Phonogram MERH 114
22	14	THE GREATEST LOVE ● CD Various	Telstar STAR 2316
23	20	TIFFANY ● CD Tiffany	MCA MCF 3415
24	13	CHILDREN ● CD The Mission	Mercury/Phonogram MISH 2
25	15	BAD ★★★★★★ CD Michael Jackson	Epic 450290-1
26	18	THE CHRISTIANS ★ CD The Christians	Island ILPS 9876
27	19	NOTHING LIKE THE SUN ★ CD Sting	A&M AMA 6402
28	21	THE JOSHUA TREE ★★★★★ CD U2	Island U26
29	25	PET SHOP BOYS, ACTUALLY ★★ CD Pet Shop Boys	Parlophone PCSD 104
30	23	IDLEWILD CD Everything But The Girl	blanco y negro/WEA BYN 14
31	33	BAD ANIMALS ● CD Heart	Capitol ESTU 2032
32	80	DIRTY DANCING (OST) CD Original Soundtrack	RCA BL 86408
33	30	THE CIRCUS ★ CD Erasure	Mute STUMM 35
34	38	IF I SHOULD FALL FROM GRACE ... ● CD The Pogues	Pogue Mahone/Stiff NYR 1
35	37	TELL IT TO MY HEART CD Taylor Dayne	Arista 208 898
36	22	NOW AND ZEN ○ CD Robert Plant	Esparanza/Atlantic WX 149
37	28	COME INTO MY LIFE ● CD Joyce Sims	hrrr/London LONLP 47
38	27	BEST OF HOUSE VOL. 4 CD Various	Serious BEHO 4
39	31	FAITH ★★ CD George Michael	Epic 460000 1
40	36	SKYSCRAPER ○ CD David Lee Roth	Warner Brothers WX 140
41	48	MAKE IT LAST FOREVER CD Keith Sweat	Vintertainment/Elektra WX 163
42	24	PHANTOM OF THE OPERA ★★ CD Various	Polydor PODV 9

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43	NEW	KINGDOM COME CD Kingdom Come	Polydor KCLP 1
44	32	FLOODLAND ● CD The Sisters Of Mercy	Merciful Release/WEA MR 441L
45	NEW	ILL DOWNING CD Will Downing	4th B'Way BRLP 518
46	39	STREETOUNDS HIP HOP 20 CD Various	Streetsounds ELCST 20
47	56	HEART ● CD Heart	Capitol EJ2403721
48	NEW	TAJA SEVELLE CD Taja Sevelle	Paisley Park/Warner Brothers WX 165
49	69	JUST VISITING THIS PLANET ○ CD Jellybean	Chrysalis CHR 1569
50	43	BLOW UP YOUR VIDEO ● CD AC/DC	Atlantic WX 144
51	41	THE CREAM OF ERIC CLAPTON ★ CD Eric Clapton/Cream	Polydor ECTV 1
52	42	A PORTRAIT OF ELLA FITZGERALD CD Ella Fitzgerald	Stylus SMR 847
53	29	RAINDANCING ★★ CD Alison Moyet	CBS 450 152-1
54	47	CLOUD NINE ● CD George Harrison	Dark Horse/WEA WX 123
55	35	DANCING WITH STRANGERS ★ CD Chris Rea	Magnet MAGL 5071
56	55	MEN & WOMEN ★ CD Simply Red	Elektra WX 85
57	45	THE BEST OF MIRAGE JACK MIX '88 ● CD Mirage	Stylus SMR 746
58	44	RAINTOWN CD Deacon Blue	CBS 450549-1

79	59	THE FRENZ EXPERIMENT CD The Fall	Beggars Banquet BEGA 91
80	NEW	ROCK OF LIFE CD Rick Springfield	RCA PL 86620
81	52	SIXTIES MIX ★ CD Various	Stylus SMR 733
82	81	ALL THE BEST! ★★★ CD Paul McCartney	Parlophone PMTV 1
83	72	ALL LIVE AND ALL OF THE NIGHT ● CD The Stranglers	Epic 460259 1
84	64	GREATEST HITS CD Isley Brothers	Telstar STAR 2306
85	NEW	PAID IN FULL CD Eric B & Rakim	4th B'Way BRLP 514
86	100	RUMOURS ★★★★★★ CD Fleetwood Mac	Warner Brothers K 56344
87	62	TATTOOED BEAT MESSIAH CD Zodiac Mindwarp/The Love Reaction	Mercury/Phonogram ZODLP 1
88	76	THIS IS THE STORY ● CD The Proclaimers	Chrysalis CHR 1602
89	82	RUNNING IN THE FAMILY ★★ CD Level 42	Polydor POLH 42
90	89	SUBSTANCE CD New Order	Factory FACT 200
91	RE	CHER CD Cher	Geffen WX 132
92	63	SAY IT AGAIN CD Jermaine Stewart	Siren/Virgin SRNLP 14
93	57	I'M YOUR MAN CD Leonard Cohen	CBS 460642 1
94	93	TOP GUN (OST) ★ CD Various	CBS 70296
95	54	HIT FACTORY ● CD Various	Stylus SMR 740
96	RE	SINITTA! CD Sinitta	Fanfare BOYLP 1
97	77	WOW! ● CD Bananarama	London RAMA 4
98	75	JACK TRAX THE FOURTH ALBUM CD Various	Jack Trax JTRAX 4
99	RE	THE BLUES BROTHERS (OST) CD Various	Atlantic K 50715
100	87	HITS 7 ★★★ CD Various	CBS/WEA/RCA/Arista HITS 7

CD: Released on Compact Disc

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Digits' delight

by Matthew Cole

ONE RESULT of the enthusiasm which greeted Stiff Little Fingers' reunion shows over Christmas has been a renewed interest in the group's back catalogue as the period agreed for its control by Chrysalis comes to an end.

Stiff Little Fingers recorded three studio albums for Chrysalis, and rights will be returned to the band at the end of March just as they finish a 10 date tour. "We've had a lot of interest shown in the albums from majors here and in Europe," says Ali McMordie the band's bassist. "I'm a bit surprised that Chrysalis haven't been in touch about putting it back out," he adds.

Despite rumours to the contrary, McMordie confirms that the band will finally part company at the end of the month and will live-on only through the back catalogue. McMordie is adamant that SLF's albums *Inflammable Material*, *Nobody's Heroes*, *Go For It* and *Now Then* have good sales potential for a label willing to market them forcefully enough: "So many companies don't realise how many records we've sold. Last year's royalties were up on the previous year and with the tour it must be getting better still. We want someone who will really push the albums, people have to be made aware of them."

McMordie is particularly keen to see the band's first CD release and says Virgin has shown interest in putting out the first album on the format. *Inflammable Material* is the highest selling of all of the band's catalogue with sales estimated at about 150,000.

"The reaction to the Christmas shows was astonishing," says McMordie, "there were young kids there seeing us for the first time, it wasn't just nostalgia. It's a little bit of a shame we cannot go on but Jake (Burns) has other commitments and I want to carry on with what I was doing before I met him again." McMordie recounts a story about the reunion idea coming to Burns after his ill-fated band *The Big Wheel* found a Stiff Little Fingers cover was the best received song in their set. "But Jake's finally

got a day job now," he adds.

McMordie plans to continue working with Sinead O'Connor and is clearly proud to have written one of the tracks for her album *The Lion And The Cobra*. He also intends to take on more production work with emerging bands such as *The Fat Lady Sings*.

While McMordie has plenty to occupy him, it is plain that he was as excited by the reunion of SLF as any fan, and is longing to see that *Inflammable Material* CD.

Reggae toasts its kings and queens

by Ola During

PRODUCER NEIL Frazer (the Mad Professor) came out of the seventh Annual British Reggae awards a most satisfied man. Not only did he scoop the award for the Best Producer, his Ariwa label is responsible for Sandra Cross who won the award for the Best Female Singer, and John Maclean, who took the award for the Best Single with his hit *If I Gave My Heart To You*. Both artists are working on new albums to be released next month.

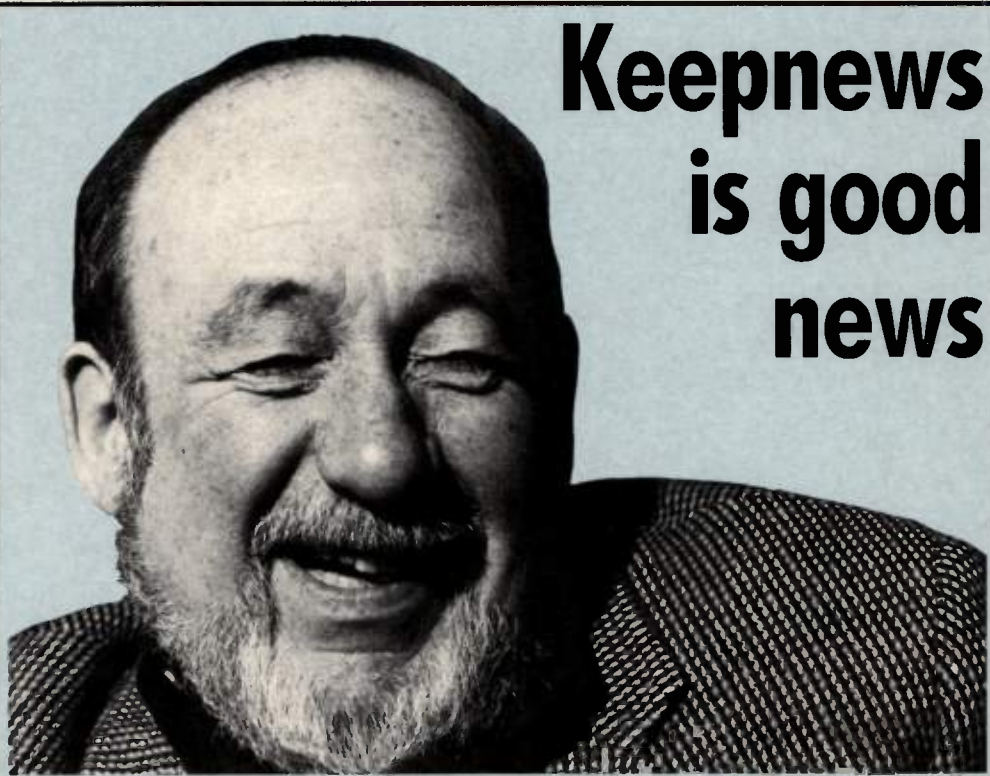
Peter Hunningale won the award for the Best Album, while the man who has grown to become the most popular British reggae artist is Maxi Priest. And for the third year running he carried off the coveted award for Best Male Singer.

Other winners included the Undivided Roots Band (Best Band), Frankie Paul (Best International Record for Sarah and Best International Artist), Bunny Lee and Bunny Wailer. (Outstanding contribution to the reggae industry) and Joseph Cotton (Best DJ). The award for new artists went to female duo Ann and Sonia, Peter Spence and Lieutenant Stiche, while Jet Star were named top Main Reggae Distributor.

The ceremony was hosted by Radio London DJ Tony Williams and the winners were chosen by listeners to his Reggae Rockers show. The organisers Top Line Entertainment also look at new talent and new records and choose what they consider to be the best.

After the awards, Tony Williams said, "The future of Reggae music can only go higher, with so much of it getting into the national

Keepnews is good news



by Stan Britt

FOR ANYONE remotely interested in recorded jazz of the past 30-odd years, the name Orrin Keepnews should ring a bell or two.

For Keepnews has been closely associated with recorded jazz — as producer, annotator, discoverer-of-talent-to-record, and all-round catalyst — since 1953, when he and Bill Grauer, founded Riverside Records. Riverside — the name was borrowed from a local telephone exchange — took off and became one of the best-known, best-loved modern jazz labels.

Keepnews and Grauer, who died suddenly in 1963, first worked together on *Record Changer* ('an esoteric collectors' magazine, which Bill edited'). They also co-compiled the comprehensive, widely-appreciated *Pictorial History of Jazz*.

Keepnews was in London re-

cently to undertake an exhaustive schedule of 23 press/radio interviews in three days, on behalf of Ace Records, who are responsible for the current UK relaunch of Riverside. He seemed as enthusiastic about his long-time professional activities as any record producer half his age. At Riverside, Keepnews recorded many of the major figures in post-war jazz, some, like Bill Evans and Wes Montgomery for the first time. He also produced some of the finest recorded work by such luminaries as Thelonious Monk, Johnny Griffin, Cannonball Adderley, and Sonny Rollins. The Jazzland subsidiary started operations in 1958. When Riverside Records folded in 1964, Keepnews worked with Fantasy Records, which in 1965 acquired the Riverside catalogue (which had metamorphosed into Milestone). At Fantasy, Keepnews was responsible for compiling reissued product,

including the much-praised *Two for series*. He left the company in 1980 — "... relax a bit ... until I discovered that was a horrible mistake."

By 1980, Keepnews had regretted his 'semi-retirement'. Four years later, he had started his third jazz label — Landmark. As with its predecessors, Landmark's roster comprises artists its owner admires. Included in the current list are such as Jimmy Heath, Mulgrew Miller, Bobby Hutcherson, and Buddy Montgomery. Keepnews has also issued seven LPs of ex-Riverside material by the late Cannonball Adderley.

Landmark, he agrees, is very much in the same classic tradition as his other jazz labels. "Riverside was an intensely personal label. I produced, for the most part, what I wanted to produce, and it was a reflection of me ... Landmark is more of an expression of me."

charts."

But despite the popularity of the Reggae Awards and the decent crowd of people who support it, the organisers say they still have problems finding a venue that is willing to accommodate a reggae event.

The Mekons shall inherit

by Alex Kadis

"THE WORLD is a better place with the likes of The Mekons — the kind of band you know will never end up on CD."

Whether good or bad, press reaction to The Mekons is always extreme. The band's outspoken socio/political critique has made them a veritable pot of gold for the cynical, a sanctuary for the disillusioned and always a source of good copy! Joyful minor debaucheries and overtly non-conformist attitudes coloured the early days of The Mekons and led to a merry dance through a succession of record companies, each, in its turn, relieved to be shot of the

high risk factor implicit in any Mekon involvement.

The basic outlook may very well remain the same but the present day Mekons is a more co-operative affair, noted as much for its consistently humorous live shows as for its durability. Recent Stateside acclaim has prompted a new wave of interest at home and The Mekons' latest release will almost certainly provide fresh food for thought.

So Good It Hurts is the band's fourth proper LP (there have been more but they tend to disregard the earlier vinyl produced during those strictly "formative" years) — and is possibly the most aptly titled Mekons' album to date. Released on their own SIN label, this is the second joint venture with Pete Lawrence's roots label Cooking Vinyl, and it sees the Mekons more comfortable than ever with the C & W/folk style which has become their adoptive parent during recent years. Jon Langford explains: "We've always liked reggae music, or music that's particularly linked to a community — music that exists out of necessity, as part of a culture, rather than functional music that's produced solely for the purpose of selling records."

"It's the difference between pop

music and music that's made for people" agrees veteran Mekon Tom. Yet still there is a marked difference between *So Good It Hurts* and *The Honky Tonkin' LP* which served as the predecessor. Whilst the album still conveys the sense of futility and despair which has always characterised their music, *So Good It Hurts* comes as a direct missive. The doom and gloom of previous records has made way for pathos and poignancy. "I think the band has grown up," says Tom resolutely, "This LP is a very deliberate break from our other records. For the first time ever we have actually made a point of sitting down and writing songs together." "It's more angry, I think," adds Jon, "We've tried not to sound so depressed this time!"

Of course it would be improper to ever suggest that the Mekons are starting to behave like a proper rock group, after all, their waywardness is an essential part of their charm. But Mekon territories are expanding: *So Good It Hurts* is licensed to Twintone in America and Rough Trade in Germany; their forthcoming 45, *Ghosts Of American Astronauts*, coincides with a British tour this March and a Simon Mayo session is being completed as you read.



STIFF LITTLE FINGERS: back, albeit briefly



ANGUS YOUNG: showing more than a guitarist's ability

Whole lotta Angus

THERE IS absolutely no artistic or musical merit in Angus Young baring his arse on stage, but the diminutive AC/DC guitarist has such control over his audience that he can achieve more with naked buttocks than can many musicians in full cry.

AC/DC may have revamped their stage set, but Young remains its focal point and its orchestrator. Indeed, now that the cannons and the bell play a less prominent role, his presence seems to have grown to fill the vacated space.

For the band's three sell-out nights at **Wembley Arena**, the rest of the band had to walk onto the stage but he entered — accompanied by a profusion of dry ice and atmospheric lighting — via a lift through the set.

Once on stage, the band are a formidably tight unit. Led by Young, they stick rigidly to their studio sound and, thereby, precipitate an awesome audience reaction. No other band in the world can equal the concentrated frenzy that comes about when AC/DC hit the first power chord of *Let There Be Rock*.

The mix of material the band used was a healthy balance of tracks from the new album, *Blow Up Your Video*, and a collection of old favourites going back a decade and more. The set built during nearly two hours to a towering crescendo, rising through *Whole Lotta Rosie* and *Let There Be Rock* to the mighty finisher *For Those About To Rock (We Salute You)*.

And everything AC/DC achieved was done without complication and without fuss. The band are proof of the adage that simplicity is genius.

JEFF CLARK-MEADS

Heartfelt

OPENING FOR Heart at the **Wembley Arena** were **The Jitters**, a five piece combo from Canada who worked hard to please the capacity crowd. Songs like *Stick It In* and *Twist It* showed a considerable ease when penning catchy tunes and a few jokes about

Rick Astley went down well. But while The Jitters have apparently picked up some credible music awards in their home country, the songs were never more than hummable foottappers.

Heart's storming opening with three solid rockers, the current album's title track *Bad Animals* followed by *Wolf and Barracuda*, was followed by a slow and sagging reflective block of songs from their Dreamboat Annie period which was a little too sleepy for my taste. Then they woke up to deliver a raging version of *If Looks Could Kill* and when the time came for *What About Love?* — which is the group's greatest AOR hit to date — things were definitely looking up.

By now Nancy Wilson was playing guitar lying on her back in the famous video pose and on *These Dreams*, the current top 20 hit, she ecstatically took on the lead vocal from sister Ann. Guitarist Howard Leese added his considerable talent on keyboards and with his great guitar on *Who Will You Run To?* made it clear that he is responsible for more of Heart's big sound than he is normally credited with.

The absorbed Wembley crowd received the band well, stomping and stamping their way through all the songs. These days Heart play mammoth stadiums in North America. Maybe it was because of this that their stage presence was rather flat in this smaller venue.

JANE WALLACE

Runrig run wild

SCOTTISH ROCK band **Runrig** are becoming a living legend in their homeland, with the recent release of their fifth and current LP, *The Cutter And The Clan*. Runrig's London gig at the **Town And Country Club** was their most prestigious yet in the capital, and such a roaring success that they must surely return soon to consolidate.

Although their roots may be in folk, Runrig are now a six-piece, fully fledged rock group with a sound destined to fill swaying stadiums. Lead singer Donnie Munro's stirring vocals cut like a clansman's sword through the swirling music, with the brothers McDonald (the main songwriters) adding appropriate backing.

They opened with *Dance Called America*, before moving into the magnificent *The Cutter*, one of the tracks on the new LP that reflects on the band's recent successful voyage to Canada. *Rocket To The Moon* is another, and by the time they launched into this, the hall was beginning to resemble a massive, chaotic ceilidh with enjoyment radiating from virtually the whole audience. The ease with which they switched from the Gaelic numbers such as *O Cho Meallt* back into English songs was almost frightening in its sheer professionalism.

Perhaps Runrig are happy to continue as something of an oddity outside Scotland, where their LPs sell in thousands. But such is the vitality and passion of their songs, it would be almost criminal if they now failed to capitalise on a great, growing awareness of their distinctive sound.

GARETH THOMPSON

THE ADVENTURES: *Broken Land* (Elektra EKR 69(T)). Good to see the return of the Adventures three years after their excellent debut LP, *Theodore And Friends*, and with a haunting, moody and very catchy number full of promise for success this time around.

EVERYTHING BUT THE GIRL: *I Always Was Your Girl* (blanco y negro/WEA NEG 33(T)). Another evocative track from this dynamic duo's brilliant new album, *Idlewild*. It's really time they were given the wider exposure that their talent has so-long deserved.



STOCK IT

PAUL JOHNSON: *Every Kinda People* (CBS PJOHN (T) 6). Another talented person awaiting the big break-through is Paul Johnson and this punchy, Junior Giscombe produced version of the Robert Palmer track proves to be a fine vehicle for his exceptional voice.

ROBERT PALMER: *Sweet Lies* (Island (12)IS 352). And here is the man himself, effortlessly gliding through this title track for a new film and one that displays all his customary style and elegance in its perfectly formed, bubbling beat.

THE MEN THEY COULDN'T HANG: *The Colours* (Magent SELL(T) 6). The irrepressible TMTCH give a preview of their *Waiting For Bonaparte* album with this lively and striking tune which sees them set to follow soul mates The Pogues chartwards.



STOCK IT

JIM PEPPER: *Witchi Tia To* (Antilles/Island 12ANN 1). An intriguing release from this well respected jazz label as a full-blooded American Indian delivers a totally engaging track based around a Commanche peyote ceremony chant. With its stunning sax and mesmerising vocals it's not surprising that it was a top 40 hit in the States.

THE SHE ROCKERS: *Give It A Rest* (Music Of Life NOTE 14). Following hard on the heels of Derek B, *Music Of Life* issue the debut single by this young female rap crew and its hard rumbling rhythm, produced by Public Enemy's Professor Griff, should help to get them noticed.



STOCK IT

BARRY MANILOW WITH KID CREOLE & THE COCONUTS: *Hey Mambo* (Arista 109781). Bizarre collaboration of the week goes to this single from Barry Manilow's latest album, *Swing Street*, and this lively slice of Latin swing could do surprisingly well.



STOCK IT



THE PLANET WILSON: innovative, effective and very promising.



THE ADVENTURES: back after three years, but still catchy.

THREE WIZE MEN: *Cruising For A Bruising* (Rhythm King/Mute LEFT 19(T)). More bruising rap from this Peckham hip-hop trio with this, their catchiest single to date, preceding the release of their eagerly awaited debut LP, *G. B. Boyz*.

SALT-N-PEPA: *Push It* (ffrr/London FFR(X) 2). Taken from producer Hurby 'Love Bug' Azor's top selling Hurby's Machine album, *The House That Rap Built*, this hard-as-nails, bubbling dance track should help to lift this respected girl duo's profile.

FEARGAL SHARKEY: *Out Of My System* (Virgin VS(T) 1051). The former Undertone returns with another super-slick and highly polished pop ballad, produced by Danny Kortchmar, and must be heading for the charts.

A-HA: *Stay On These Roads* (Warner Brothers W 7936(T)). Also making a return after a long break is the Norwegian trio with one of their typically ponderous and overly dramatic numbers from the *Scaundrel Days* LP, but it lacks the commercial edge of previous singles.

MARK KNOPFLER/WILLY DEVILLE: *Storybook Love* (Vertigo/Phonogram VER(X) 37). The Dire Straits' guitarist continues his association with celebrated New York singer Willy DeVille for this theme tune to the film *The Princess Bride*, a strong atmospheric ballad.



STOCK IT

SADE: *Love Is Stronger Than Pride* (Epic SADE(X) 1). It's been a long time coming, but Sade reappears at last with this characteristically sophisticated, self-produced, jazz tinged ballad, although it is so downbeat it might have trouble getting noticed, which would be a pity for this slow burning number.

THE PLANET WILSON: *White Lies* (Virgin VS(T) 1053). Refugees from the sadly defunct Red Guitars re-emerge with this inventive and effectively atmospheric debut single, produced by Steve Nye. A promising proposition.

LYDIA LUNCH: *The Crumb* (Widowspeak WSP 13). As intriguing as ever, the delightful Lydia Lunch produces some more harrowing tales with the help of Sonic Youth's Thurston Moore, the ever present Clint Ruin and, on the B-side, Roland S Howard. For the even more adventurous there is a new LP *Honeymoon In Red*.

LOVE AND ROCKETS: *No New Tales To Tell* (Beggars Banquet BEG 209(T)). Currently courting critical acclaim in the US, these former members of Bauhaus have switched dense black for spacious white as so excellently displayed on this vibrant slice of acoustic pop.



STOCK IT

INTO A CIRCLE: *Evergreen* (Abstract (12)ABS 050). Into A Circle continue to issue delightful and surprisingly catchy singles and this stylish track counts as their most polished effort to date. It's about time they were recognised outside of their loyal band of followers.

3 MUSTAPHAS 3: *Linda Linda* (GlobeStyle NS(T) 121). These fun Balkan troubadours deliver a memorable, 'folksy' track mixing Western and Eastern musical styles, livened up by a display of exotic instrumentation.

SADE: *Love Is Stronger Than Pride* (Epic SADE(X) 1). It's been a long time coming, but Sade reappears at last with this characteristically sophisticated, self-produced, jazz tinged ballad, although it is so downbeat it might have trouble getting noticed, which would be a pity for this slow burning number.



TOP 75 SINGLES

26 MARCH 1988



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.

No1	4	DON'T TURN AROUND		Mango/Island (12)IS 341 (F)
2	17	DROP THE BOY		CBS ATOM(T) 3 (C)
3	1	I SHOULD BE SO LUCKY •		PWL PWL(T) 8 (P)
4	NEW	CAN I PLAY WITH MADNESS		EMI (12)EM 49 (E)
5	22	COULD'VE BEEN		MCA TIFF(T) 2 (F)
6	3	JOE LE TAXI		FA Productions/Polydor POSP(X) 902 (F)
7	5	CRASH		Lozy/RCA PB 41761 (12"-PT 41762) (BMG)
8	12	NEVER/THESE DREAMS		Capitol (12)CL 482 (E)
9	6	SHIP OF FOOLS		Mute (12)MUTE 74 (I/RT/SP)
10	11	I GET WEAK		Virgin VS(T) 1046 (E)
11	2	TOGETHER FOREVER (Lover's Leap Remix)		RCA PB 41817 (12"-PT 41818) (BMG)
12	7	LOVE IS CONTAGIOUS		Paisley Park/Reprise/WEA W 8257(T) (W)
13	20	I'M NOT SCARED		CBS SCARE(T) 1 (C)
14	30	CROSS MY BROKEN HEART (Remix)		Fanfare (12)FAN 15 (A)
15	16	WHERE DO BROKEN HEARTS GO		Arista 109793 (12"-609793) (BMG)
16	29	BASS (HOW LOW CAN YOU GO)		Hrr/London FFR(X) 4 (F)
17	18	RECKLESS		EMI (12)EM 41 (E)
18	NEW	STAY ON THESE ROADS		Warner Brothers W 7936(T) (W)
19	13	I KNOW YOU GOT SOUL (The Double Trouble Remix)		Cooltempo/Chrysalis COOL(X)R 146 (C)
20	9	DOCTORIN' THE HOUSE		Ahead Of Our Time CCUT 27 (12"-CCUT 2) (I/RT)
21	10	GET OUTTA MY DREAMS, GET INTO MY CAR •		

MUSIC WEEK



sade

LOVE IS STRONGER THAN PRIDE



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

53	NEW	PUSH IT		hrr/London FFR(X) 2 (F)
		Salt 'n Pepa		
54	39	SAY IT AGAIN		10/Virgin TEN(T) 188 (E)
		Jermaine Stewart		
55	47	LOVEY DOVEY (Remix)		Epic TONY(T) 2 (C)
		Tony Terry		
56	70	SET IT OFF (BUNKER '88 MIX)		Champion CHAMP(12) 64 (BMG)
		Bunker Kru/Harlequin 4's		
57	61	PRIVATE PARTY		Breakout/A&M USA(T) 624 (F)
		Wally Jump Jr. & The Criminal Element		
58	57	WHEN WILL I BE FAMOUS?		CBS ATOM (T)2 (C)
		Bros		
59	53	RIDE LIKE THE WIND		EMI (12)EM 43 (E)
		Saxon		
60	45	HOW CAN WE EASE THE PAIN		10/Virgin TEN(X) 207 (E)
		Maxi Priest feat. Beres Hammond		
61	NEW	SHE'S LIKE THE WIND		RCA PB 49565 (12"-PT 49566) BMG
		Patrick Swayze/Wendy Fraser		
62	43	I WALK THE EARTH		hrr/London LON(X) 169 (F)
		Voice Of The Beehive		
63	NEW	SWEET LIES		Island (12)IS 352 (F)
		Robert Palmer		
64	60	FAITH		Jive JIVE(T) 164 (BMG)
		Wee Papa Girl Rappers		
65	66	GIVE IT TO ME		Serious 7OUS 10 (12"-OUS 10) (A)
		Bam Bam		
66	67	NOBODY (CAN LOVE ME)		Criminal BUS(T) 6 (JS/E)
		Tongue In Cheek		
67	NEW	LADY MADONNA		Parlophone R 5675 (E)
		The Beatles		
68	72	SHAKE! (HOW ABOUT A SAMPLING, GENE?)		Rough Trade RT(T) 216 (I/RT)
		Gene and Jim Are Into Shakes		
69	52	SPY IN THE HOUSE OF LOVE		Fontana/Phonogram WAS 2(12) (F)
		Was Not Was		
70	51	SHOULD'VE KNOWN BETTER		Manhattan/EMI (12)MT 32 (E)
		Richard Marx		
71	63	CANDLE IN THE WIND (LIVE)		Rocket/Phonogram EJS 15(12) (F)
		Elton John		
72	68	I WON'T FEEL BAD		Elektra YZ 172(T) (W)
		Simply Red		
73	50	TOWER OF STRENGTH		Mercury/Phonogram MYTH(X) 4 (F)
		The Mission		

22	³⁷	ONLY IN MY DREAMS Debbie Gibson	 Atlantic A 9322(T) (W)
23	⁸	BEAT DIS Bomb The Bass	Mister-ron/Rhythm King/Mute DOOD(12) 1 (I/RT)
24	¹⁹	HEART OF GOLD Johnny Hates Jazz	Virgin VS(T) 1045 (E)
25	³⁶	TEMPTATION Wet Wet Wet	 Precious/Phonogram JEWEL 7(12) (F)
26	³⁸	LOVE CHANGES (EVERYTHING) Climie Fisher	EMI (12)EM 47 (E)
27	³¹	I WANT HER Keith Sweat	Vintertainment/Elektra EKR 68(T) (W)
28	¹⁵	THAT'S THE WAY IT IS Mel & Kim	Supreme SUPE(T) 117 (E)
29	⁴⁰	I FOUGHT THE LAW The Clash	CBS CLASH(T) 1 (C)
30	¹⁴	GIMME HOPE JO'ANNA Eddy Grant	Ice ICE 78701 (12" -128701) (A)
31	²⁷	JUST LIKE PARADISE David Lee Roth	Warner Brothers W 8119(T) (W)
32	³²	DAYS OF NO TRUST Magnum	Polydor POSP(X) 910 (F)
33	⁴¹	DREAMING Glen Goldsmith	Reproduction/RCA PB 41711 (12 -PT 41712) (BMG)

IRON MAIDEN

THE NEW SINGLE

CAN I PLAY WITH MADNESS

NOW ON 12"

PRODUCED, ENGINEERED AND MIXED
BY MARTIN BIRCH



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JETSTAR 961 5818 &
EMI 848 9811

THE SINGLE OUT NOW



SEVEN · TWELVE · CD

SADE 1 · T1 · CD SADE 1

34	⁴⁴	PROVE YOUR LOVE Taylor Dayne	Arista 109830 (12" -609830) (BMG)
35	²⁶	HOW MEN ARE Aztec Camera	WEA YZ 168(T) (W)
36	²³	TELL IT TO MY HEART Taylor Dayne	Arista 109616 (12" -609616) (BMG)
37	^{NEW}	AIN'T COMPLAINING Status Quo	Vertigo/Phonogram QUO 22(12) (F)
38	²¹	HAZY SHADE OF WINTER (Remix) Bangles	Def Jam BANGS(T) 3 (C)
39	²⁴	GOODGROOVE Derek B	Music Of Life 7NOTE 12 (12" -NOTE 12) (P)
40	⁴⁶	JUST A MIRAGE Jellybean featuring Adele Bertei	Chrysalis JEL(X) 3 (C)
41	⁵⁴	GIRLFRIEND Pebbles	MCA MCA(T) 1233 (F)
42	³⁵	FOR A FRIEND The Communards	London LON(X) 166 (F)
43	³³	I THINK WE'RE ALONE NOW ● Tiffany	MCA MCA(T) 1211 (F)
44	⁴⁸	I PRONOUNCE YOU The Madness	Virgin VS(T) 1054 (E)
45	²⁵	DOMINION The Sisters Of Mercy	Merciful Release/WEA MR 43(T) (W)
46	²⁸	SUEDEHEAD Morrissey	His Master's Voice/EMI (12)POP 1618 (E)
47	⁴⁹	DEVIL INSIDE INXS	Mercury/Phonogram INXS 10(12) (F)
48	^{NEW}	DO THIS MY WAY Kid 'n' Play	Cooltempo/Chrysalis COOL(X) 164 (C)
49	^{NEW}	PINK CADILLAC Natalie Cole	Manhattan/EMI (12)MT 35 (E)
50	⁵⁶	PIANO IN THE DARK Brenda Russell	Breakout/A&M USA(T) 623 (F)
51	⁴²	CRAZY Icehouse	Chrysalis CHS(12) 3156 (C)
52	³⁴	C'MON EVERYBODY Eddie Cochran	Liberty (12)EDDIE 501 (E)

74	^{NEW}	OOO LA LA LA Teena Marie	Epic 651423 7 (12" -651423 6) (C)
75	⁷¹	ADDICTED TO LOVE (LIVE) Tina Turner	Capitol (12)CL 484 (E)

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T W E L V E • I N C H

1	2	DON'T TURN AROUND Aswad	21	13	GET OUTTA MY DREAMS... Billy Ocean
2	6	BASS (HOW LOW CAN YOU GO) Simon Harris	22	23	JOE LE TAXI Vanessa Paradis
3	3	I KNOW YOU GOT SOUL Eric B. & Rakim	23	22	I SHOULD BE SO LUCKY Kylie Minogue
4	25	DROP THE BOY Bros	24	12	GOODGROOVE Derek B
5	5	SHIP OF FOOLS Erasure	25	37	ONLY ON MY DREAMS Debbie Gibson
6	1	DOCTORIN' THE HOUSE Coldcut feat. Yazoo & Plastic Population	26	24	JUST LIKE PARADISE David Lee Roth
7	11	NEVER/THESE DREAMS Heart	27	14	THAT'S THE WAY IT IS Mel & Kim
8	18	I'M NOT SCARED Eighth Wonder	28	35	CROSS MY BROKEN HEART Sinitta
9	17	DREAMING Glen Goldsmith	29	29	I FOUGHT THE LAW The Clash
10	10	RECKLESS Afrika Bambaataa & Family feat. UB40	30	NEW	JUST A MIRAGE Jellybean feat. Adele Bertei
11	8	LOVE IS CONTAGIOUS Taja Sevelle	31	NEW	GIRLFRIEND Pebbles
12	20	I WANT HER Keith Sweat	32	NEW	PINK CADILLAC Natalie Cole
13	4	BEAT DIS Bomb The Bass	33	NEW	PUSH IT Salt 'n' Pepa
14	21	CRASH The Primitives	34	30	HEART OF GOLD Johnny Hates Jazz
15	NEW	STAY ON THESE ROADS A-Ha	35	39	COULD'VE BEEN Tiffany
16	7	TOGETHER FOREVER Rick Astley	36	32	WHERE DO BROKEN HEARTS GO Whitney Houston
17	15	I GET WEAK Belinda Carlisle	37	9	DOMINION Sisters Of Mercy
18	19	DAYS OF NO TRUST Magnum	38	NEW	SET IT OFF (BUNKER '88 MIX) Bunker Kru/Harlequin 4's
19	NEW	DO THIS MY WAY Kid 'n' Play	39	NEW	TEMPTATION Wet Wet Wet
20	34	LOVE CHANGES (EVERYTHING) Climie Fisher	40	27	LOVEY DOVEY (Remix) Tony Terry

UP
ALL
NIGHT
MIX
.
GLEN GOLDSMITH
DREAMING
.

THE NEW SINGLE



STOCK IT

THE FALL: The Frenz Experiment. Beggars Banquet BEGA91. Just when you think The Fall's sound is taking a step nearer commercialism, Mark E. Smith puts his foot down again and comes up with an album of true grit. Tracks like Frenz and Carry Bag Man stick to the qualities the Mancunian band is renowned for — sparse, repetitive rhythms and obscure, rambling vocals. Smith, as usual, takes a cynical but witty look at the more mundane and perverse aspects of human life while the band builds up an often hypnotic wall of sound behind him. This charismatic album should sell well among the band's cult following and the inclusion of the single Victoria could help it reach a wider audience. **NR**



STOCK IT

RED HOT CHILLI PEPPERS: The Uplift Mojo Party Plan. EMI Manhattan AML 3125. The Chilli Peppers have been the subject of no little media interest after posing for photo sessions wearing nothing but a well positioned sock. This LP is their third, and recent UK dates have shown them to be a popular live draw, so it must have been a disappointment for EMI not to see the recent Fight Like A Brave single do better. This album contains several other potential 45s however, and given the band's striking visual appearance, one can only speculate on the possibilities once the group make it on to TV. Their music is a modern blend of speed metal with a wise funk strain, and it works better on record than it does live. Move over The Beastie Boys, your time is up. **JH**



STOCK IT

THROWING MUSES: House Tornado. 4AD CAD1802. Distribution: Rough Trade and The Cartel. With Throwing Muses signed to Sire in the States, the extra clout and new promotion that they'll be receiving is critical in the breaking of this record. With the group set to tour Europe in support, it's all down to what they've come up with in the grooves and, without any shadow of a doubt, there won't be any disappointments. Following the ecstatic press coverage for earlier releases, House Tornado neatly underlines their potential, moves a few blocks closer to mass — more commercial — acceptance, and stands out as one of the strongest records from the last couple of years. Cult followers won't be let down, there are still enough of the group's individual quirky offbeat glances, while new listeners will merely become besotted with the gigantic proportions of this album. A monumental release that no turntable, CD player or Walkman should be without. **DEH**

PARIS REUNION BAND: For Klook. Sonet SNTF 977. Producer: Rune Ofverman. A timely release by this superior outfit, follow-

ing another highly-successful season at Ronnie Scott's towards the end of '87. Solo-wise, its all-round strength is second-to-none. On this occasion, it's tenorist Joe Henderson, multi-saxman Nathan Davis, and in particular pianist Kenny Drew who provide the individual highlights. Material, as usual, is well-chosen, including a luminous title-track dedication, by Drew, to the late Kenny Clarke (the band's original cornerstone and *raison d'être*). This is also jazz scribe Mike Hennessey's record debut as composer, with the delightful jazz-waltz Gaby. **SB**

KEVIN AYERS: Falling Up. Virgin V 2510. Producer: Colin Fairley. Ex-Soft Machine, and former employer of a young Mike Oldfield, Ayers has made a dozen or more albums since 1970 without reaching the chart, yet his quirky output continues to attract major labels. Recorded in Spain with local musicians plus guitarist Ollie Halsall, with whom he co-wrote half the songs, this LP is typical of his approach. In the curiously titled Am I Really Marcel?, he sings "I've got no ambition, guess I'm out of place, 'cos I'd rather go fishing than run in the race". He's a lucky man if he can live like that. Two potential left-field singles are That's What We Did Today and Night Fighters, which have more appeal than the Oldfield-penned Flying Start. **JT**

DENNIS BROWN: Inseparable. J and W WKLP7. Producer: Willie Lindo. Distribution: EMI/Jet Star. Despite his recent successful tour, and the success of the single Ababa Jan Hoi in the reggae charts, Dennis Brown has not made the national charts, like other artists of his calibre, Maxi Priest and Freddie McGregor. Although certain rocky tracks like So Nice To Be With You and Hot Lady on side one are rather shaky, the album on the whole is as good as can be expected from the crown prince of reggae. Catchy love song Senorita should be the next single and it should do well, because the heavy thumping guitar and good lyrics are smoothly arranged with Brown's majestic voice to make it a hit. **OD**



STOCK IT

VARIOUS ARTISTS: Under The Covers. WEA WX 146 (Cass:242268-4, CD: 242268-2). An excellent concept — yesterday's hits interpreted by today's artists — but only partially success-



THROWING MUSES move a few blocks closer to mass acceptance

ful. The good news is that Watcha Gonna Do About It by the original Pretenders (originally available with the late Flexipop mag) is ace, Surfin' USA by the Jesus & Mary Chain is chaotically great, Love Of The Common Man by Mathilde Santing is reminiscent of Dionne Warwick and Jump by Aztec Camera is a version of which Lou Reed might be proud. The bad news is Fuzzbox's Spirit In The Sky, Brilliant's Sergio Mendes-like It's A Man's Man's World and a pompous Love Hangover from the Associates. Echo & The Bunny's covering of People Are Strange is sacrilege, even if Ray Manzarek did produce it, and Jolene by Strawberry Switchblade has a nice harp solo. The ladies on the sleeve are Keeler and Rice-Davies, in case anyone wonders. Full marks for the idea, 50 per cent for execution, which is better than many of today's albums. **JT**

WILLY DE VILLE: Miracle. Polydor POLH 39. The New York drawl and hispanic flavour of De Ville's late Seventies work with Mink De Ville was such an American sound that it is strange to find him working with a British band directed by Mark Knopfler. But Miracle is an unqualified success. De Ville's singing has become gruffer over the years and is complemented by Knopfler's attention to musical detail, although he still lapses occasionally into musical melodrama. A cover of Van Morrison's Could You, Would You and

Angel Eyes are among the album's high points, with de Ville finding a new mode of delivery for his diesel stained vocals. If Knopfler's presence gives Miracle a higher profile than it may otherwise have received, de Ville could find that he has shrugged off his cult status and is moving into mainstream sales. **MC**

MAXINE DANIELS: Pocketful Of Dreams. Calligraph Records: CLGLP 016. Producers: Humphrey Lyttelton & John Graham. Distributed by PRT. Until serious illness and a near-catastrophic nervous breakdown put the brakes on her blossoming career, Maxine Daniels was on course to become the UK's leading jazz singer. Her recent comeback is a welcome breath of fresh air on an otherwise lacklustre jazz vocal scene. Maxine's relaxed, unforced delivery (reminiscent of Rosemary Clooney at her best) is here showcased on such standards as the title track, Seems Like Old Times, Irving Berlin's melancholy Change Partners and the wistful, resigned For All We Know. The George Formby classic Leaning On A Lamp Post emerges as a very acceptable Dixie romp. There's also a tasty menu of instrumental solos, from the tenor saxes of Tommy Whittle and Danny Moss, Roy Williams' fluent trombone, and the eloquent piano of Brian Lemon. Perhaps a little too jazz-inclined for across-the-board appeal, but certainly a classy album that deserves to be heard. **KG**

THE FALL (left) hope they'll be climbing up the charts, while Rick Springfield explores the Rock Of Life



RICK SPRINGFIELD: Rock Of Life. RCA PL 86620 (Cass:PK 86620, CD:PD 86620). Producers: Keith Olsen & Artist. In the past, Springfield has given his dog star billing on an album sleeve, and had enough US hits for a credible Best Of LP. This isn't his best album because too few tracks possess the individuality necessary for UK interest. Soul To Soul sounds like Foreigner, Woman like Hall And Oates, and Hold On To Your Dream like REO Speedwagon. However, World Start Turning and Tear It All Down are much nearer to Springsteen and thus acceptable, while the one cover here (If You Think You're) Groovy, is a Small Faces song which was recorded by P P Arnold many moons ago. With a UK chart score of two minor hits in 1984, this won't catapult Springfield to superstardom, but it's by no means a total disaster. **JT**



STOCK IT

VARIOUS ARTISTS: London Pavilion Volume Two. el Records ACME 10. Distribution: Pinnacle. The el theory of perfect pop, whatever the cost, has caused it no end of problems, but the quality of the label's releases certainly warrants the trials and tribulations. This compilation is a year-end catch-all which highlights some of the timeless three-minute splashes that the strangely named el roster has created. As an amalgam of a forward-looking label's potential, it displays a knowledge of musical genres as diverse as showtime, John Barry, Anthony Newley, surf, ballads and novelty that's ideally moulded to create a new selection of wayward, almost kitsch, tunes. That's a stuffy explanation for a masterplan where the focus is on fun and an immediate pop buzz, the like of which hasn't been sampled since a long time back. The el label is presenting pop music that doesn't pander to current distasteful trends, this LP is the perfect place to embark into their softly-tinted world. **DEH**

JONI MITCHELL: Chalk Mark In A Rain Storm. Geffen Records WX 141. Producers: Larry Klein and Artist. Rumour has it that Joni Mitchell no longer likes the sound of her voice (her fans would disagree) — but perhaps that explains in some part the wierd and wonderful collection of artist making guest appearances on this album: Thomas Dolby, Don Henley, Willie Nelson, Tom Petty and Billy Idol. Yet it works (as if we should ever doubt that it would). Working closely with partner Larry Klein, Mitchell has produced another superbly innovative, ecologically sound, if ultimately pessimistic LP. Highlights include The Tea Leaf Prophecy, The Beat Of Black Wings, The Reoccurring Dream and a reworking of the 1955 Frankie Laine hit, Cool Water. No home should be without one. **KS**

Winding up the gramophone this week: Nick Robinson, Julian Henry, Dave Henderson, Stan Britt, John Tabler, Ola Doring, Matthew Cole, Keith Goodwin and Kay Sinclair.

TOP 40 SINGLES

1	2	CRASH	Lozy/RCA PB41761 (BMG)
2	4	SHIP OF FOOLS	Mute MUTE74 (I/RT/SP)
3	3	DOMINION	Merciful Release/WEA MR43 (W)
4	1	SUEDEHEAD	His Master's Voice/EMI POP1618 (E)
5	6	I WALK THE EARTH	London LON169 (F)
6	5	TOWER OF STRENGTH	Mercury/Phonogram MYTH 4 (F)
7	—	SHAKE! (HOW ABOUT A SAMPLING, GENE?)	Rough Trade RT 216 (I/RT)
8	9	MAKE MY HEART FLY	Chrysalis CLAIM1 (C)
9	7	NOBODY'S TWISTING YOUR ARM	Reception REC009 (I/RR)
10	—	THE MAJESTIC HEAD	Raw TV Products RTVS (I/RT)
11	8	IF I SHOULD FALL FROM GRACE WITH GOD	Pogue Mahone/Stiff FG1 (E)
12	18	KIDNEY BINGOS	Mute MUTE67 (I/RT)
13	13	UNDER THE MILKY WAY	Arista 109778 (BMG)
14	10	NUMB	Beggars Banquet BEG208 (W)
15	11	BIRTH, SCHOOL, WORK, DEATH	Epic GTF1 (C)
16	15	I CAN'T ESCAPE FROM YOU	ZTT IMM2 (C)
17	—	SHIMMER	Subway SUBWAY 17 (I/RE)
18	12	GALE FORCE WIND	Virgin VS1044 (E)
19	17	COLD SWEAT	One Little Indian ZTP9 (I/NM)
20	11	ALL NIGHT LONG	Beggars Banquet BEG207 (W)
21	—	CRUISIN' FOR A BRUISIN'	Rhythm King/Mute LEFT19 (I/RT)
22	19	WE CARE A LOT	Slash/London LASH 17 (F)
23	16	TAKE IT!	Virgin VS1035 (E)
24	—	TEENAGE	McQueen MCQ1 (I/RE)
25	20	WILD HEARTED WOMAN	Eden/Phonogram EVEN6 (F)
26	35	ONLY LOVE	Slash/London LASH 15 (F)
27	24	CHAOS	Ensign/Chrysalis ENY612 (C)
28	—	THIS NELSON ROCKEFELLER	September SEPT4 (I/RT)
29	29	KNATURE OF A GIRL	Moksha SOMA4 (I/NM)
30	—	GOODBYE GOODBYE	Household HOLD 1 (I/RE)
31	—	DYING FOR IT	S3rd & 3rd AGAAF17 (I/FF)
32	31	INSIDE OUT	Blue Guitar AZURE (C)
33	—	LIGHTNING STRIKES	Rough Trade RT182 (I/RT)
34	—	PEEL SESSIONS	Strange Fruit SFPS044 (P)
35	—	PEEL SESSIONS	Strange Fruit SFPS 009 (P)
36	36	I CAN'T LIVE WITHOUT MY RADIO	Product Inc/Mute PROD12 (I/RT)
37	38	DO IT ON THURSDAY	Cat And Mouse ABB01 (P)
38	—	(WILL NOBODY SAVE) LOUISE	Ugly Man UGLY7 (I/RR)
39	—	WHITE LIES	Virgin VS1053 (E)
40	—	NIGHT TRACKS	Night Tracks SFNT006 (P)

TRACKING

by Dave Henderson

TROUBLE HAS befallen **The Sugarcubes** with guitarist **Thor** breaking his hand. The group's tour dates have been brought forward. There'll be a new single (in seven, 12, cassette and CD formats) released on April 5 — that's titled **Deus** — and the group's debut LP, **Life's Too Good**, will follow at the end of April. All releases are on **One Little Indian** through the **Cartel**. **Rouska Records** (through **Red Rhino** and the **Cartel**) release a new mini-LP called **Gutter Light** from **The Dustdevils** and that release will be followed by **Little Brother's** **Champion** The Underdog album, **WMTID's** **Welcome To The Global Casino** 12 inch, **The Good Shepherds'** **One** album and **Third Circle's** **Cash Farming** 12 inch.

CARDIFF-BASED popettes, **Papa's New Faith** release their second single, **Through The Roof**, on **Garage 27** through **Pinnacle**. It should provide yet more interest in the band who look set to be grasped by some cheque-wielding monster in the not-to-distant future. From America (but still through **Pinnacle** over here), **EIEIO** have a new album, **That Love Thang**, released on **Demon** (having been licensed from **Frontier** in the US). **Demon** also has a fine new album from **Giant Sand** called **Storm** and **Thin White Rope's** new opus **In The Spanish Cave**. **Demon** associate, **Edsel** has a **Scream** **Jay Hawkins** re-release in the form of the double LP set **Feast Of The Mau Mau** and there's talk, on the grapevine, of future releases from **The Damned** and **Tai Mahal**.

THE HEARTLAND label, through **Revolver** and the **Cartel**, has a couple of rolling country classics in **Randy Erwin's** yodelling gem **Cowboy Rhythm** and **Freddie Steady's** **Wild Country's** **Lucky**

Seven LP. **Freddie** has seen action on a number of drum stools, from **Roky Erickson** to **Jerry Jeff Walker**. Now, if you think that lot's down home, there's a trio of thangs from **New Rose** (through **Pinnacle**) that will put hairs on your trigger finger. Ex-**Big Star** man **Alex Chilton** returns with a fine single called **Dalai Lama**, **Tav Falco** goes 10-inch and swampy with the **Red Devil** mini-LP and **Real Kids** mainman **John Felice** goes solo for an album called **Nothing Pretty**.

THE RED Rhino label has five new releases ready to roll, and a pretty fine selection of contemporary rock 'n' groove they are too. On album and CD, a charity bash for the **Terence Higgins Trust**, there's a compilation of **Johnny Cash** covers with a roll-call that boasts **Steve Mack** of **That Petrol Emotion**, **Pete Shelley**, **David McComb** of **The Triffids**, **Michelle Shocked**, **Marc Almond** and more. The album's called **Till Things Are Brighter**. **The Gun Club** have a remixed version of the **Mother Juno** album track **Breaking Hands** released, **Horseland** (featuring ex-**Red Guitars** and **Nyam Nyams**) release a single called **Love Dies Again**, **The Rhythm Sisters** take **American Boys** from their **Road To Roundhay Pier** LP and **Zoviet-France** have an album/CD release called **Shouting At The Ground**.

SUDDEN SWAY continue to confound the world with a new album/soap opera/musical called **'76 Kids Forever** — frighteningly good piece which will create all amounts of coffee table conversation for years to come. **Love And Rockets** release a single, **No New Tale**, from their **Earth, Sun, Moon** album in a brief lull in **American** activity (they're about to embark on the second half of their fifth



SUDDEN SWAY get into the right spirit for '76 kids Forever

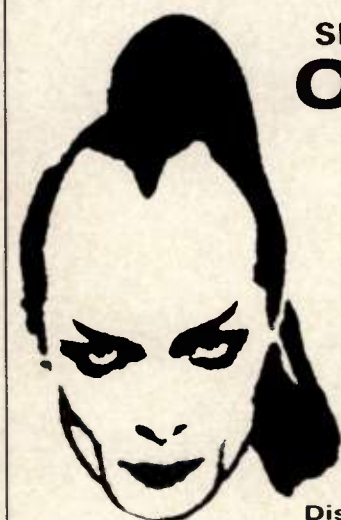
US tour). The track is **No New Tale** and it's on **Beggars Banquet**. The groovily named **4,000,000 Telephones** break six months of nothingness to release an album, **The Most Careful**, on **Summerhouse** through **Red Rhino Cartel**.

THE CONTINUING saga of **Stomping At The Klub Foot** — that hive of rockabilly, psychobilly and stuff — reaches volume five (through **Pinnacle**) with a finely hand-painted collection, with tracks from **Shark Bait**, **Sargeant Bilko's Krazy Combo**, **Skitzo**, **Long Tail Texans**, **The Highliners** and yet more ripping up the floorboards. Adjusting those quiffs and pulling on your beret, make way for the **Beat Goes Public** label which boasts three new releases through **PRT**. There's the compilation album **Dance Juice** — with classic cuts from **Mark Murphy** and **Dave Pike** — **Johnny Hammond's** **Gears** LP (it originally saw the light of day back in '75) and the label's first homegrown release in **Snowboy's** **Ritmo Snowbo** — a 12 inch by **Southend DJ/percussionist** **Snowboy**.

More re-issues! Well, these aren't in the blues and R&B legend department, but let's just list **BGO's** collection of releases (through **Pinnacle**) which cover a totally different area and include old **Harvest** releases from **Shirley And Dolly Collins**, **Love, Death And The Lady**, **Dory Previn's** **Mary C Brown** And **The Hollywood Sign**, **Edgar Broughton's** **Sing Brother Sing**, **Kevin Ayers' Whatever She Brings**, plus three from **The Hollies** — **Stay With**, **In The Hollies' Style** and **For Certain** Because — and a couple from **The Groundhogs** in **Blues Obituary** and **Best Of '69-'72**.

SO, WHO are the mysterious **Pailhead**? Well, you can catch their single, **No Bunny/I Will Refuse** on **Wax Trax** (through **Southern Distribution**) and try to discover for yourselves. Meanwhile, **Wax Trax** also has a 12-inch dance syncopation from **Fini Tribe** in **Make It Eternal**.

SCREAMING.

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MARIONETTES

TOP • 100 • ALBUMS

1		VIVA HATE ●	His Master's Voice/EMI CSD 3787(E)
		Morrissey (Stephen Street)	C:TCCSD 3787
2	2 3	THE BEST OF OMD ●	Virgin OMD 1(E)
		OMD (Various)	C:TCOMD 1/CD:CDOMD 1
3	NEW	NAKED	EMI EMD 1005(E)
		Talking Heads (Steve Lillywhite)	C:TCEMD 1005/CD:CDEMD 1005
4	634	HEARSAY ★	Tabu 450 936-1(C)
		Alexander O'Neal (Jimmy Jam/Terry Lewis)	C:450 936-4/CD:450 936-2
5	NEW	FROM LANGLEY PARK TO MEMPHIS	Kitchenware/CBS KWLP 9(C)
		Prefab Sprout (Jon Kelly/Thomas Dolby)	C:KWCP 9/CD:KWLP9C 9
6	136	INTRODUCING THE HARDLINE ... ★★★	CBS 450 911-1(C)
		Terence Trent D'Arby (Ware/D'Arby/Gray)	C:450 911-4/CD:450 911-2
7	5 4	UNFORGETTABLE	EMI EMTV 44(E)
		Various (Various)	C:TCEMTV 44/CD:CDEMTV 44
8	3 2	TEAR DOWN THESE WALLS ●	Jive HIP 57(BMG)
		Billy Ocean (Robert John Lange)	C:HIP57/CD:CHIP 57
9	726	POPPED IN SOULED OUT ★★	Precious/Phonogram JWWWL 1(F)
		Wet Wet Wet (Baker/Kroll/JWWWL/Smarties)	C:JWWWL 1/CD:832 726-2
10	418	WHENEVER YOU NEED SOMEBODY ★★★	RCA PL 71529(BMG)
		Rick Astley (Stock/Aitken/Waterman/Various)	C:PK 71529/CD:PD 71529
11	810	TURN BACK THE CLOCK ★	Virgin V 2475(E)
		Johnny Hates Jazz (Calvin Hayes/Mike Nocito)	C:TCV 2475/CD:CDV 2475
12	10 2	WHO'S BETTER, WHO'S BEST ●	Polydor WTV 1(F)
		The Who (Various)	C:WTV1/CD:835 3891
13	1213	HEAVEN ON EARTH ●	Virgin V 2496(E)
		Belinda Carlisle (Rick Nowels)	C:TCV 2496/CD:CDV 2496
14	961	GIVE ME THE REASON ★★	Epic 450 134-1(C)
		Luther Vandross (Vandross/Miller)	C:450 134-4/CD:450 134-2
15	1642	WHITNEY ★★★	Aristo 208 141(BMG)
		Whitney Houston (Various)	C:408 141/CD:258 141
16	1749	TANGO IN THE NIGHT ★★	Warner Brothers WX65(W)
		Fleetwood Mac (Buckingham/McVie)	C:WX65C/CD:925471-2
17	40 4	HORIZONS ○	K-Tel NE 1360(K)
		Various (Various)	C:CE 2360/CD:NCD 3360
18	NEW	SO FAR, SO GOOD ... SO WHAT!	Capitol EST 2053(E)
		Megadeth (Dave Mustaine/Paul Lani)	C:TCEST 2053/CD:CDEST 2053
19	1127	BRIDGE OF SPIES ★★	Siren/Virgin SRNLP 8(E)
		T'Pau (Roy Thomas Baker)	C:SRNMC 8/CD:CDSRN 8
20	NEW	THE CHART SHOW ROCK THE NATION	Dover/Chrysalis ADD2(C)
		Various (Various)	C:ZDD2
21	2612	KICK ●	Mercury/Phonogram MERH 114(F)
		INXS (Chris Thomas)	C:MERHC 114/CD:832 7212
22	1414	THE GREATEST LOVE ●	Telstar STAR 2316(BMG)
		Various (Various)	C:STAC 2316/CD:TCO 2316
23	20 5	TIFFANY ●	MCA MCF 3415(F)
		Tiffany (George Tobin)	C:MCFC 3415/CD:DMCF 3415
24	13 3	CHILDREN ●	Mercury/Phonogram MISH 2(F)
		The Mission (John Paul Jones)	C:MISHC 2/CD:8342632
25	1529	BAD ★★★★★	Epic 450290-1(C)
		Michael Jackson (Quincy Jones/Michael Jackson)	C:450290-4/CD:450290-2
26	1822	THE CHRISTIANS ★	Island ILPS 9876(F)
		The Christians (Laurie Latham)	C:ICT 9876/CD:ICD 9876
27	1923	NOTHING LIKE THE SUN ★	A&M AMA 6402(F)
		Sting (Neil Dorfsman/Sting)	C:AMC 6402/CD:CD6402
28	2154	THE JOSHUA TREE ★★	Island U26(F)
		U2 (Daniel Lanois/Brian Eno)	C:UC26/CD:CID U26
29	2528	PET SHOP BOYS, ACTUALLY ★★	Parlophone PCSD 104(E)
		Pet Shop Boys (Mendelsohn/Various)	C:TPCSD 104/CD:CDPCSD 104
30	23 3	IDLEWILD	blanco y negro/WEA BYN 14(W)
		Everything But The Girl (Ben Watt)	C:BYNC 14/CD:242288
31	3314	BAD ANIMALS ●	Capitol ESTU 2032(E)
		Heart (Ron Nevison)	C:TCESTU 2032/CD:CDP 746 676-6
32	8022	DIRTY DANCING (OST)	RCA BL 86408(BMG)
		Original Soundtrack (Jimmy Ienner/Bob Feiden)	C:BK 86408/CD:BD 86408
33	3051	THE CIRCUS ★	Mute STUMM 351(RT/SP)
		Erasure (Flood)	C:STUMM 35/CD:CSTUMM 35
34	38 9	IF I SHOULD FALL FROM GRACE ... ●	Pogue Mahone/Shiff NYR 1(E)
		The Pogues (Steve Lillywhite)	C:TCNYR 1/CD:CDNYR 1
35	37 4	TELL IT TO MY HEART	Aristo 208 898(BMG)
		Taylor Dayne (Ric Wake)	C:408 898/CD:258 898
36	22 3	NOW AND ZEN ○	Espananza/Atlantic WX 149(W)
		Robert Plant (Palmer/Plant/Johnston)	C:WX 149C/CD:790863
37	2812	COME INTO MY LIFE ●	Hrr/London LONLP 47(F)
		Joyce Sims (Joyce Sims/Matronik)	C:LONC 47/CD:450 936-6
38	27 3	BEST OF HOUSE VOL. 4	Serious BEHO 4(A)
		Various (Various)	C:ZCHO
39	3120	FAITH ★★	Epic 460000-1(C)
		George Michael (George Michael)	C:460000-4/CD:460000-2



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AZTEC CAMERA	67	NEW ORDER	90
BANANARAMA	97	NOW! 10	72
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CHRISTIANS, The	26	OMD	2
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* EVERYBODY BUT THE GIRL	30	* SIMS, Joyce	96
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* HORIZONS	17	* STREETSOUNDS HIP HOP	40
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KEEL, Howard	59	* * TIFFANY	23
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* MCCARTNEY, Paul	82	* UB40	61
MEGADETH	18	* UNFORGETTABLE	1
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Compiled by Gallup for the **BPI, Music Week** and **BBC** based on a sample of 500 conventional record outlets. To qualify for a chart position LPs, Cassettes and CDs must have a dealer price of £1.82 or more.

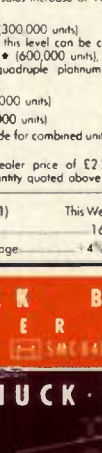
KEY TO CHART

This Week *Last Week* *On Chart*

TITLE <small>Artist (Producer)</small>	Label LP No. (Distributor) C: Cassette N/CD: Compact Disc No
<p>▲ Indicates panel sales increase of 50-99% ▲ Indicates panel sales increase of 100% or more</p> <p>BPI AWARDS</p> <p>◆ PLATINUM (300,000 units) Any multiple of this level can be certified to provide for double platinum ◆◆ (600,000 units), treble platinum ◆◆◆ (900,000 units), quadruple platinum ◆◆◆◆ (1,200,000 units) onwards etc.</p> <p>● GOLD (100,000 units) ● SILVER (60,000 units)</p> <p>BPI awards are made for combined unit sales of LPs, Cassettes and CDs</p> <p>Records with a dealer price of £2.24 or below require twice the sales quantity quoted above to obtain an award</p>	
STATISTICS (Wk 11)	<p>This Week Year To Date</p> <p>New Chart Entries 16 112</p> <p>Panel Sales Percentage 4%</p>


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51	41 27	THE CREAM OF ERIC CLAPTON ★ Eric Clapton/Cream (Various)	Polydor ECTV 1(F) C:ECTVC 1/CD:833 519-2
52	42 5	A PORTRAIT OF ELLA FITZGERALD Ella Fitzgerald (Various)	Stylus SMR 847(STY) C:SMC 847/CD:SMD 847
53	29 17	RAINDANCING ★★ Alison Moyet (Jimmy Iovine/Variou)	CBS 450 152-1(C) C:450 152-4/CD:450 152-2
54	47 20	CLOUD NINE ● George Harrison (Jeff Lynne/George Harrison)	Dark Horse/WEA WX 123(W) C:WX 123C/CD:925 643 2
55	35 27	DANCING WITH STRANGERS ★ Chris Rea (Chris Rea)	Magnet MAGL 5071(BMG) C:ZCMAG 5071/CD:CDMAG 5071
56	55 16	MEN & WOMEN ★ Simply Red (Sadkin/Ellis/Hucknall)	Elektra WX 85(W) C:WX 85C/CD:WX 85CD
57	45 14	THE BEST OF MIRAGE JACK MIX '88 ● Mirage (Nigel Wright)	Stylus SMR 746(STY) C:SMC 746/CD:SMD 746
58	44 4	RAINTOWN Deacon Blue (Jon Kelly)	CBS 450549-1(C) C:450549-4/CD:450549-2
59	NEW	JUST FOR YOU Howard Keel (James Fitzgerald)	Telstar STAR 2318(BMG) C:STAC 2318/CD:TCO 2318
60	68 10	THE LION AND THE COBRA Sinead O'Connor (O'Connor/Maloney)	Ensign/Chrysalis CHEN 7(C) C:ZCHEN 7/CD:CD 1612
61	60 21	THE BEST OF UB40 VOL 1 ★★ UB40 (Various)	Virgin UBTV 1(E) C:UBTV 1/CD:CDUBTV 1
62	71 8	LOVE Aztec Camera (Various)	Warner Brothers WX 128(W) C:WX 128C/CD:2422022
63	79 9	OUT OF THE BLUE Debbie Gibson (Zarr/Gibson)	Atlantic WX 139(W) C:WX 139C/CD:7817802
64	58 21	THE SINGLES ★★ Pretenders (Various)	Real/WEA WX 135(W) C:WX 135C/CD:242229-2
65	34 9	DUSTY - THE SILVER COLLECTION ● Dusty Springfield (Various)	Philips/Phonogram DUSTY 1(F) C:DUSTC 1/CD:834 1282
66	51 51	WHITESNAKE 1987 ★ Whitesnake (Mike Stone/Keith Olsen)	EMI EMC 3528(E) C:TCMC 3528/CD:CDP 746 702-2
67	65 149	BROTHERS IN ARMS ★★★★★★★★ Dire Straits (Mark Knopfler/Neil Dorkman)	Vertigo/Phonogram VERH 25(F) C:VERHC 25/CD:824 499-2
68	74 7	EVERYTHING Climie Fisher (Hague/Lillywhite)	EMI EMC 3538(E) C:TCMC 3538/CD:CDP 7483382
69	50 5	ALL ABOUT EVE ● All About Eve (Samwell-Smith/All About Eve)	Mercury/Phonogram MERH 119(F) C:MERHC 119/CD:834 260-2
70	NEW	THE WORD VOL. 2 Various (Various)	Jive HOP 220(BMG) C:HOPC 220
71	53 4	LIVE IN AUSTRALIA Elton John (Gus Dodgeon)	Rocket/Phonogram EILP 2(F) C:EJMC 2/CD:EJBD 1
72	61 17	NOW! 10 ★★★★★ Various (Various)	EMI/Virgin/PolyGram NOW 10(E) C:TC-NOW 10/CD:CD NOW 10
73	73 2	STREETSONDS 88-1 Various (Various)	Streetsounds STSND 881(A) C:ZCSTS 881/CD:STS 881
74	94 2	WHITNEY HOUSTON ★★ Whitney Houston (Jermaine Jackson/Masser/Kashif)	Arista 206 978(BMG) C:406 978/CD:610 359
75	67 24	RED The Communards (Stephen Hague/Communards)	London LONLP 39(F) C:LONC 39/CD:828066-2
76	70 11	DISCO ★ Pet Shop Boys (Various)	Parlophone PRG 1001(E) C:TC PRG 1001/CD:746450 2
77	66 81	GRACELAND ★★★★★ Paul Simon (Paul Simon)	Warner Brothers WXS2(W) C:WX52C/CD:925 447-2
78	NEW	LITTLE LOVE AFFAIRS Nancy Griffith (Tony Brown/Nancy Griffith)	MCA MCF 3413(F) C:MCFC 3413/CD:DMCF 3413
79	59 3	THE FRENZ EXPERIMENT The Fall (Simon Rogers/Grant Showbiz)	Beggars Banquet BEGA 91(W) C:BECC 91/CD:BECA 91
80	NEW	ROCK OF LIFE Rick Springfield (Keith Olsen/Rick Springfield)	RCA PL 86620(BMG) C:PK 86620/CD:PD 86620
81	52 38	SIXTIES MIX ★ Various (Various)	Stylus SMR 733(STY) C:SMC 733/CD:SMD 733
82	81 20	ALL THE BEST! ★★★★★ Paul McCartney (McCartney/Martin)	Parlophone PMTV 1(E) C:TCPMTV 1/CD:CDPMTV 1
83	72 6	ALL LIVE AND ALL OF THE NIGHT ● The Stranglers (The Stranglers/Ted Hayton)	Epic 460259 1(C) C:460259 4/CD:460259 2
84	64 4	GREATEST HITS Isley Brothers (Various)	Telstar STAR 2306(BMG) C:STAC 2306/CD:TCO 2306
85	NEW	PAID IN FULL Eric B & Rakim (-)	4th B'Way BRLP 514(F) C:BRCA 514
86	100 12	RUMOURS ★★★★★ Fleetwood Mac (Fleetwood Mac/Dashut/Cailat)	Warner Brothers K 56344(W) C:K 456344/CD:K 256344
87	62 4	TATTOOED BEAT MESSIAH Zodiac Mindwarp/Love Reaction (Balle/Drummond)	Mercury/Phonogram ZODLP 1(F) C:ZODMC 1/CD:822729 1
88	76 3	THIS IS THE STORY ● The Proclaimers (John Williams)	Chrysalis CHR 1602(C) C:ZCHR 1602/CD:CCD 1602
89	82 53	RUNNING IN THE FAMILY ★★ Level 42 (Wally Badarou/Level 42)	Polydor POLH 42(F) C:POLHC 42/CD:831 593-2
90	89 12	SUBSTANCE New Order (Various)	Factory FACT 200(P) C:FACT 200C/CD:FACD 200
91	RE	CHER Cher (Michael Bolton/Variou)	Geffen WX 132(W) C:WX 132C
92	63 4	SAY IT AGAIN Jermaine Stewart (Jerry Knight/Aaron Zigman)	Siren/Virgin SRNLP 14(E) C:SRNMC 14/CD:CDSRN 14
93	57 5	I'M YOUR MAN Leonard Cohen (Leonard Cohen)	CBS 460642 1(C) C:460642 4/CD:460642 2
94	93 9	TOP GUN (OST) ★ Various (Various)	CBS 70296(C) C:40 70296/CD:CD 70296
95	54 5	HIT FACTORY ● Various (Stock Aitken Waterman)	Stylus SMR 740(STY) C:SMC 740/CD:SMD 740
96	RE	SINITTA! Sinitta (Various)	Fanfare BOYLP 1(A) C:ZC BOY1/CD:CD BOY1
97	77 6	WOW! ● Banarama (Stock/Aitken/Waterman)	London

'A harmless piece of hokum' is how Bill Cotton described the Eurovision Song Contest in 1973, but has it changed at all as it approaches its 33rd birthday? Nigel Hunter looks at how the event is being brought up to date and how it's going to shake off the rumpty-tumpty image



BUCKS FIZZ: in action the last time a British entry won, 1981 (Pic: LFI)

It's rumpty-tumpty time

IT'S HERE again. Like income tax demands, wet summers, late trains and English rugby defeats, there is an inescapable inevitability about the annual A Song For Europe and Eurovision Song Contests.

It's the 33rd year of the event. For a whole generation, some songwriters and music publishers have been striving firstly to get their entry into the last eight for the A Song For Europe eliminating process, and hoping it will win to go on to the Eurovision final, representing the United Kingdom. And then praying it will avoid the ultimate Eurovision humiliation in the final judging — nil points (or "pwa", as they say across the

Channel).

"Some" is the operative word because by no means all the songwriters and publishing fraternity approve of the proceedings or want to be involved. And, in recent years at least, the record companies for the most part have barely stifled a derisive yawn about the Eurovision Song Contest and all its works.

Something that's been going on for 33 years is liable to become limp without some modernisation and updating. Or so one would think. Yet A Song For Europe always commands a healthy viewing figure, and the Eurovision final has hundreds of millions glued to their small screens throughout Europe and Israel.

In addition, there exists the Eurovision Song Contest Fan Club (the main one of several similar bodies) with its own regular newsletter and conventions, and a member of the OGAE international network of such clubs. So it seems that, as far as Joe Public is concerned, the Eurovision event is a winner in itself and OK for OGAE.

Arguments have been in progress for some years now about the UK's entry (we haven't won since Making You Mind Up by Bucks Fizz in 1981, incidentally). Some say we must avoid the rumpty-tumpty Euro prototype song in favour of something more accurately reflecting the UK's primary influence in contemporary pop music.

That opinion, however, takes no account of the sneaking suspicion that some national juries voting in the Eurovision final will be more influenced by national prejudices against foes than any song subtleties — or whether or not the performers are wearing golden boots.

The final eight songs for the A Song For Europe elimination event on Friday (March 25) were



STEVE LEWIS of Virgin Music: 'it's targeting on the lowest common denominator'

selected by a panel at the BBC TV Centre on February 12. The panel comprised representatives of the MPA, BASCA, the BPI and Radio Two producers.

A total of 180 entries were received, somewhat less than last year, and were winnowed down to 20 for the consideration of the TV Centre panel by a series of MPA selection committees. Entries were limited to two songs per publishing company, and the entry fees were £40.25 per song for MPA members and £80.50 for non-MPA publishers. Most entries came from smaller companies, although several of the majors also submitted songs.

"It's a good year for originality," reports MPA secretary Peter Dadsell. "There's more sophistication, and the stereotype Euro songs were all eliminated in the initial judging. I believe our eight songs this year are all worthy of the charts, and record companies should pay attention to them. It's very much a worthwhile exercise

every year, and does find good quality songs."

He discloses that some major artists were approached last year about taking part in the 1988 Eurovision contest, "but none responded favourably". Dadsell points out that the event is widely popular, is taken seriously on the Continent, and the UK music industry should drop its apathy and cynicism.

"Everyone knocks Eurovision, but some of the songs are really great. We've got to change people's attitudes towards it in the music business."

Some of those attitudes are deeply entrenched, though, and not for changing. Martin Costello of Complete Music reveals he used to enter a song every year, but not since 1985.

"Our catalogues aren't geared towards it," he says. "It's not a very good standard of song and it's not representative of what's going on now. Boom Bang A Bang was great in its day, but it shouldn't be recycled endlessly."

Steve Lewis of Virgin Music agrees, although not to the extent of shunning the contest altogether. He sees it as targeting on the lowest common denominator, and claims that those who have written Eurovision successes haven't scored any comparable results outside that contest.

"It's not about songwriting excellence, but more the BBC putting on a lightweight peak time variety show — and that's not easy to do."

"It's all about a formula — not a song," maintains David Platz of Bucks Music. "Over the past few years, that formula has become totally boring and predictable. Because of the formula, good songs don't get through. I published a Leslie Bricusse entry years ago which was only runner up in A Song For Europe. It was called My Kind Of Girl, and was recorded by Matt Monro and hundreds of others. It still wouldn't get through."

Songwriter-publisher Tony Hiller thinks differently, of course. He's seen nine of his entries make the A Song For Europe last eight over the years, and in 1976 Save Your Kisses For Me sung by Brotherhood Of Man won the Eurovision final.

"That song sold 6m records and that's how good Eurovision can be if the song is right," states Hiller. "It's an important contest, and a must for songwriters, particularly today when most songs recorded come from the bands."

The BBC has abolished the regional panels for the A Song For Europe judging on Friday, and instead viewers can vote through the same computerised telephone system utilised for Bob Says Opportunity Knocks.

In the Eurovision final in Dublin on April 30, each participating nation will appoint a jury of 26 members who will not be notified of their selection before April 23. Each jury will consist of people able to demonstrate their interest in popular music as well as being representative of the public of their country.

There will be eight men and eight women, with four jurors aged between 15 and 25, four between 26 and 35, four between 35 and 45, and four between 45 and 60 or over. Music industry personnel or persons connected in any way with the business are excluded.

So let's hope that on both Friday and April 30 the best song wins. But will it?



BROTHERHOOD OF MAN: often associated with the worst of Eurovision tradition, but their winning song sold 6m copies

The shift in emphasis from profit to quality and image is due to artists taking a greater interest in how they are merchandised. Karen Faux looks at some of the wide-ranging services now available



MICK WRIGHT and Peter Collins of Acme: placing emphasis on flexibility

Merchandise turns image-conscious

SOPHISTICATED IS not an adjective that might readily have been applied to the merchandising business in the past — but now that's changing. In tune with current trends, merchandisers are shaping up to provide a broader range of services spanning initial design, origination of specialist product, manufacture, tour sales and retail distribution.

The shift in emphasis towards quality and image is mainly due to the artists themselves taking a much

closer interest in their product and subsequently demanding a higher level of on-tour service. Acme Total Merchandising — just past its tenth birthday — is one company which has been recently working on the sort of flexibility that means it can accommodate any artist requirements in both tour and retail areas.

Acme's service department combined with in-house manufacturing facilities mean that a range of merchandise can be as limited or as wide as the situation requires. It can provide personnel on the road to take complete responsibility for sale of product or, alternatively, when a band wants to handle its own tour sales, Acme is there to advise on product and quantities along with accessories such as display stands and flight cases. By liaising on a daily basis with the tour manager it can ensure that stock levels are maintained.

Licensing executive Peter Collins says: "Basically, we are not into the age-old tradition of lending bonds big money — we prefer to work beside them and help them to grow. We hope that by providing young, up-and-coming bands with merchandise in their early days they will stay with us, then when they demand a bigger volume we ultimately gain."

"We don't just print; we advise on numbers, product and range. We have the production capabilities to turn round product for gigs at very short notice and we can get it across the country at lightning speed from our production plant in Northampton."

TO PAGE 28 ►

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MERCHANDISING

▶ FROM PAGE 27

It would appear that it is ultimately to the benefit of the merchandiser for bands to be closely involved with the product, but Collins says: "We are not for or against bands controlling their merchandise. However, as far as we are concerned, it has eliminated the risk of paying a large advance to a band which can often mean that the quality of the product suffers. We would rather produce good quality merchandise and work alongside the band — that relationship is very important."

Graham Ball at Artists Merchandise says that the interest bands now take in the product is a definite departure from the days when profit was all that mattered. "We offer alternative deals which enable bands to have more control over quality and design — and also over price and profit," he says. "Image is now of the utmost importance rather than the maximising of profit. This reflects the success of image-conscious bands and artists such as Terence Trent D'Arby — who we recently handled."

In response to buoyant business, Artists Merchandise is currently expanding its manufacturing base and has just opened a new unit in north west London with a printing capacity of up to 1/2m T-shirts per annum. By concentrating on the manufacturing and printing side, the company now provides other merchandisers with product.

Adrian Hopkins of Adrian Hopkins Promotions corroborates the benefits of snapping up bands before they're big and staying with them as they progress. He reports that as merchandisers are more aggressively going after business, record companies are responding by looking to the merchandiser to set the touring side up, provide more support and get involved in sponsorship aspects.

Hopkins says: "Merchandisers tend to form very strong relationships with their acts. We are very aware of the long-term benefits of supporting new bands and artists. For example, with Suzanne Vega we offered to do shirts at one of her first gigs — it took off and we're still with her. Initially it is a gamble — but if the artist makes it, then it pays off. We also pursue business from people who we know to have tours coming up. With Cliff Richard we bombarded him with ideas for a long while and we are now handling his tour."

Hopkins confirms that flexibility and speed of turn-round is becoming extremely important and he stresses that he is prepared to tackle any job however small or large it may be. "We have the capability to produce 300 four colour shirts in an hour. Merchandisers can find themselves in a bit of a dilemma with quantities, where on the one hand they are expected to judge tour demand from city to city, but on the other expected to cater for

'Image is now of the utmost importance rather than maximising profit,' says Ball of Artists Merchandise

QUALITY AND image of merchandise is now of prime importance as Terence Trent D'Arby, U2 and Queen have testified by the involvement they've had in their product



last-minute contingencies. It is virtually impossible to tell whether you have invested wisely until the night."

Hopkins pinpoints mail-order operations as becoming more important to the merchandiser. His company provides a mail-order set up for Queen's fan club and he says: "At the end of the day it's the band that gets blamed if things go wrong and frustrated fans write to the music press. Therefore the artist is particularly concerned to get a company running the operation who can do so efficiently. Queen had four companies in 12 months trying to run it properly before we took over."

The importance of an all-round merchandising service is exemplified by the way Offbeat has recently progressed. It now provides a full tour service and origination of initial product. Managing director Nikki Rogerson says: "Rather than steam in and give bands huge advances we prefer to spot them when the time is right and take over. We offer advice to bands who are new to touring — often they come to us and tell us about the capacity of the venues they are playing and we can take it from there, putting the whole thing together for them."

Rogerson says that no merchandiser now can afford to sit back and be complacent about business. "We're now going out to marketing departments and others to find out what new things are coming up. And we're spanning the whole range of goods down to 5p giveaways. Recently we have also expanded into new commercial areas and perhaps the most significant development is the consolidation of our retail arm whereby we sell product into shops nationwide and overseas via two distribution companies."

Alexco, which is in the business of supplying merchandisers, reports that tour business is buoyant and although it caters for corporate clients, it is still primarily geared to music. Managing director Stuart Alexander says: "We've always been involved in music and we enjoy the pressures. The biggest recent development for us has been the move into selling after tour product. Whereas once that product was obsolete and used to fester in a warehouse somewhere we are now able to make a healthy profit out of selling leftovers into retail outlets nationwide and



overseas."

In response to what is an increased desire for a band to have more control over their merchandise, Chris Parkes has recently set up Music Merchandising Management, specifically to service their interests. Parkes, who worked with U2 on their 18-month Joshua Tree tour, believes that many of the big merchandisers are not suited to represent the complex interests of major artists across a wide range of activities.

"The two major North American merchandising companies try to handle the business of nearly 100 touring acts," says Parkes. "They simply cannot devote the resources to develop a comprehensive programme for a major act."

Parkes outlines that his new com-

Rogerson, MD of Offbeat: 'Rather than steam in and give bands huge advances we prefer to spot them when the time is right and take over'

pany will look after a band's interests on the road and on the licensing and fan club fronts. It will check back to make sure an act has been paid all it is due and also looking into unrecovered situations. Parkes claims: "We are able to provide a fully budgeted merchandising programme that runs over a pre-determined period which assists in long-term financial planning, design development and promotional needs. We can show people what can be achieved in each area over what time period. The client has the option of how to utilise this advice."

If Music Merchandising Management represents a new breed of merchandiser, then Vic Bellamy's company Starguard represents a new type of security company and reflects the escalating power of piracy to undermine profit. Starguard's services include consultation with local trading standards officers and police, liaising with venue management, dealing with bootleg pitches and car-



rying out anti-piracy activities on a global scale.

Working for two merchandisers including Offbeat, Chris Parkes, Winterland, Brockham and Acme, Starguard's priority is to stamp out illegal selling of merchandise in and around venues. Bellamy says: "There's a lot of work involved pre-event. Last year we located a pirate factory operation which was an important step forward. The structure of our liaison set-up is quite complex and involves talking to police, trading standards boards and local authorities who have the power to enforce the Trade Subscriptions Act of 1968."

Bellamy testifies to the fact that trading standards are entirely a local authority issue. He says: "For example, in Manchester the pirates

are left to run riot and it has become a serious problem, whereas in other areas the situation is completely different. The threat of pirates stealing copyright is becoming enormous and as a result we are getting a lot more business."

Starguard's services are available to venues worldwide and they will cater for any size.

While new ranges of merchandising services are becoming increasingly significant, the product itself is cutting a stronger creative edge. Stage 3 Promotions is a good example of a company which has graduated beyond T-shirts and sweatshirts and has recently come up with specialist items such as boxer shorts for The Firm, digital printed wristwatches for ASCAP at Midem and printed women's briefs for Imagination. It is also in the process of producing turntable slip mats from sourcing, dying and dye-cutting to overprinting.

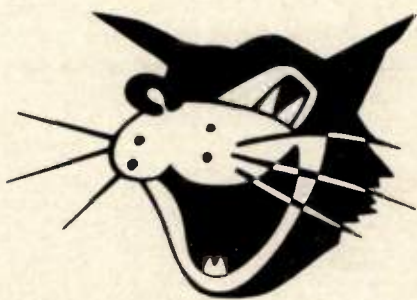
Cool Million's Mike Wilderink is quick to point out that merchandising has now moved into the fashion arena in a big way. "There's more mileage to be had out of a fashionable item that can be accommodated within a budget. Quality novelty items are also proving tremendously popular. Following on from our radio baseball caps we have just clinched a deal with Virgin for our radio Rabans."

Graham Ball of Artist Merchandise, however, balances the enthusiasm for novelty product with caution: "Last year we launched our hooded tops and baseball caps — both of which did very well, but new lines don't always take off in such a conclusive way. We will be launching two new ranges this year that are very carefully researched."

It seems that the music industry is keener that most to latch on to novelty product — but whether via a radio baseball hat or a designer zip top, the artists' image must shine through loud and clear.

'The threat of pirates stealing copyright is becoming enormous,' says Bellamy of Starguard

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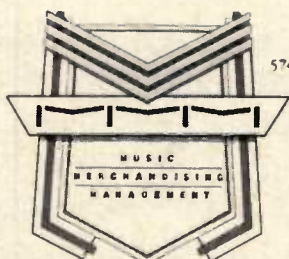
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FOCUS ON VENUES



IRMINGHAM

NEC

Tel: 021-780 4141

Manager Linda Barrow

Good light show, lousy acoustics. It takes almost as long to get out of the car park as the length of the concert. However, last there AC/DC



OURNEMOUTH

International Centre

Tel: (0929) 424421

Manager Rob Zuradski

The ultimate. You can drive trucks right into the hall they tell me, but I had to park in the pay and display. Good venue with good sound. Recently there: Fairport Convention.



RISTOL

Colston Hall

Tel: (0272) 293891

Manager Ken Lovell

In the light this venue's a gruesome sight. Its internal decor is some of the most tasteless in the country — but there's talk of a complete facelift. Anthrax recently played there.



ARDIFF

Arms Park

Contact the Welsh Rugby Union events and entertainments organiser on (0222) 390111

Fascinating to see the Welsh rugby players tackle the idea of "effete singers parading all over their hallowed turf". Promoters say excellent venue. Coming up this summer: Michael Jackson.



ORNWALL

Cornwall Coliseum

Tel: (0726) 81 4261

General Manager Graham McNally

Capacity crowds for top artists and bands such as

Elton John and Status Quo have given the Coliseum a reputation for having a great buzz. But its big claim to fame lies in the fact that it possesses the longest bar in the world — at least according to The Guinness Book of Records.



DINBURGH

The Playhouse

Tel: 031-557 4167

Manager Gerry Tait

Built as a cinema in the Thirties, Bela Lugosi still stalks there in the guise of Goth bands like the Mission. Gothic glamour lingers as 95 per cent of performers who play there are thrilled to bits.



LASGOW

Barrowlands Ballroom

Tel: 041-552 4601

Manager Stan Riddet

Good venue if the band's roadcrew has been doing weight training and aerobics. Otherwise, they'll be too knackered to deliver after humping gear up six flights of stairs. Recently played: The Proclaimers.



ULL

City Hall

Tel: (0532) 432701

Manager Peter Allan

Again, mega-fit road crew needed — although the council is supposed to be installing hoists to make things easier. Mainly heavy metal bands (look at the muscles on those boys) but Sade played there recently.



EEDS

Queens Hall

Tel: (0532) 460646

Manager Mr Johnson

An old shed, slippery with slime, the funk of 40,000 years, and Michael Jackson wouldn't be caught dead here because the sound's terrible. Recent band: Duran Duran.



EICESTER

De Montfort Hall

Tel: (0533) 551502

Manager Derek Lingham

Another old barn, but this has a big organ at the back of the stage (mind you, bands always say that). Perfect acoustics 37ft down and 6ft in on the right hand side of the venue. Recently shaking the place up: Sha-kin' Stevens.



IVERPOOL

Royal Court

Tel: 051-709 4321

Manager Dave C

Similar to the Clarendon in Hammersmith. Seething with the leather-clad brigade clutching their export strength lager cans. The Fall fell lately.



ONDON

Wembley Stadium

Contact the special events organiser (varies) on 01-902 1234/8833

Probably better to stay at home and see the band on TV. If you're not close up forget it. Mega star spot. Coming up are Simply Red.

Astoria

Tel: 01-434 0403

Manager Alison Carter

Spent a million doing it up — but where did the cash go? No-one could believe it, it looks exactly the same. Good sound though. All About Eve recently played.

Hammersmith Odeon

Tel: 01-748 4081/2

Bookings Charles Shun

Most interesting thing about the Odeon is the new Polygram offices practically next door. There's seats, no atmosphere and, unless you're in the front row, you can't see. Sounds unexciting. Recently played: Zodiac Mindwarp.

Mean Fiddler

Tel: 01-961 5490

Promoter David Phillips

Feel like a slice of the good ole USA? Mosey on down because US bands are a speciality — and the sound is excellent. Jumping recently were the Red Hot Chili Peppers.

Town & Country
Tel: 01-267 3334

Manager Oliver Smith
Good atmosphere, but the best view is blocked by the sound desk. If you can get upstairs there are lots of nice, intimate little tables. Yabba dabba dooing on down lately were the Screaming Blue Messiahs.



MANCHESTER

Apollo Theatre
Tel: 061-273 6921

Manager Paul Latham
Like the Hammersmith Odeon this is a converted theatre only not as big — but just as tacky. The Pogues recently played here.



NEWCASTLE

City Hall
Tel: 091-232 8520 X5544
Manager Peter Brennan
Big beefy bouncers to con-

trol heavy metal/Meatloaf fans. Good atmosphere but no drinking in the hall. Other acts: Heart.



NOTTINGHAM

Royal Concert Hall
Tel: (0602) 482626
Manager Stephanie Gendnir

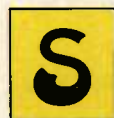
You think you're on the guest list. Security says you're not. But you get in anyway... So lousy security, but venue is new, nice and shiny. Pogues pogoing here too.



PLYMOUTH

Guildhall
Tel: (0705) 834146
Manager David Dilks
Such a popular venue that by the time you've actually managed to get served at the bar you've got to go back as most of your drink's been spilled trying to leave

the bar. Jesus And Mary Chain sawing them up here.



SHEFFIELD

Leadmill
Tel: (0742) 754500
Manager Phil Mills
City Hall's bigger but here's where all the discerning beer drinkers gather. Yes, there's more than one bitter and two ghastly, weak lagers on offer. No wonder it's popular. Stump and Yargo think so too.



SOUTHAMPTON

Mayflower
Tel: (0703) 330083
Manager Dennis Hill
Formerly the Gaumont, it's been newly renovated and it's very swish. But it's having difficulty in regaining its popularity — it was saved by the council from becoming a bingo hall. INXS recently played.

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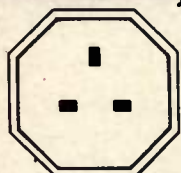
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1987: where the hit

The independent research organisation The Music Audit has recently produced its first annual report on the British record market, based on Gallup/BPI statistics. In this extract, Music Audit's Bill Judd analyses the repertoire sources of the year's hit singles and albums



HELPING KEEP the international flag flying at Island and CBS were U2, Michael Jackson and Bruce Springsteen

IN 1987 the large majority of panel sales of the weekly top 75 singles were provided by records of UK and US origin. UK singles alone accounted for over 50 per cent of sales and US singles for over 30 per cent. Europe and the rest of the world originated only 9 per cent sales. This latter percentage, however, will be worth monitoring in view of the opinion in various parts of the industry that pan-territorial media will create a trend towards a wider distribution of sourcing.

The two main territories show a similar dominance of the album weekly top 100 Chart.

It is clearly important for any company to have a good portfolio of artists from both UK and US sources. For instance, a company without US repertoire will have cut itself off from a share of some 35 per cent of the singles market. And

for the UK arms of international companies, the performance of their UK-sourced product is of particular interest as it is with artists from this source that they exert the greatest influence.

The larger of the majors, with a reasonably high throughput of charting releases, should be expected to show a good balance of territorial sourcing during any 12-month period. However, the smaller companies shown here, those taking, say, 5 per cent or less of the chart, can have their balance of sourcing quite dramatically influenced by the delivery of a big-selling item, or a particular territory going through a bad patch.

Each item appearing in the charts is classified by country of origin of the artist concerned. These are then sorted into the categories shown in the tables:

UK

• Singles sales: Company Reliance by Country of Origin (per cent) •

Source:	UK	US	UK-US	Europe	RoW
A&M	37	59	0	1	3
BMG	38	50	5	0	6
CBS	31	43	7	8	11
Chrysalis	74	19	6	0	*
EMI	66	23	9	0	1
Island	41	14	0	36	9
MCA	35	51	0	0	15
PolyGram	67	31	1	*	1
Virgin	92	7	*	0	0
WEA	19	59	9	4	9
Total Chart	52	35	4	4	5

• Singles sales: Company Shares by Country of Origin (per cent) •

Source:	UK	US	UK-US	Europe	RoW
Overall share					
(3.1)A&M	2.2	5.2	0.0	0.7	1.7
(12.3)BMG	9.1	17.5	16.3	0.0	15.8
(13.1)CBS	7.7	16.2	23.0	30.4	28.3
(3.6)Chrysalis	5.1	2.0	5.7	0.0	0.1
(9.0)EMI	11.3	5.9	20.1	0.0	2.7
(3.0)Island	2.4	1.2	0.0	31.0	5.6
(3.1)MCA	2.0	4.4	0.0	0.0	9.2
(14.4)PolyGram	18.6	12.6	2.6	1.1	2.1
(7.9)Virgin	13.9	1.7	0.3	0.0	0.0
(13.9)WEA	5.1	23.3	32.1	16.1	25.4
(83.4)Majors	77.4	89.9	100.0	79.3	90.9
(16.6)The Rest	22.6	10.1	0.0	20.7	9.1

Comment: Unlike previous years, when UK material has provided the major underpinning of chart performance, during 1987 A&M exhibited a high degree of reliance on US sourcing. The success of its top-selling single, Janet Jackson's Let's Wait A While was a key factor here as it out-sold its two next best sellers, which were both from Black, who looks a strong contender to help redress the current territorial imbalance.

BMG (RCA, Arista and Motown) displays similar skewing toward US sourced product despite a strong input from RCA which provided an impressive number of UK-originated items including three titles from Rick Astley in the Group's top six selling singles. The reason for the overall US bias lies in strong offerings from Starship, Whitney Hous-

ton, Bruce Willis, and Bill Medley/Jennifer Warnes among others. Nevertheless, the Group achieved a good share of UK originated sales since it had only an 8.0 per cent overall share in the 1986 rankings.

Of all the international companies, **CBS** is the least reliant on US sourced product. The company is, probably, the most diversely sourced of all the majors. The UK provided good sales from, among others, George Michael, Tom Jones, Alison Moyet and Shakin' Stevens; the US provided Michael Jackson, Terence Trent D'Arby, Alexander O'Neal, LL Cool J, etc; George Michael/Aretha Franklin were responsible for the UK-US share; Spagna, Europe, and Desireless came through with European sales; and Australians Johnny Logan and Mental As Anything delivered for the Rest of the World. An impressive array. However, despite this, we are sure that CBS would like to see a higher profile with UK repertoire.

Chrysalis shows a marked UK bias which would have been much more stressed had it not been for the input from Jellybean and a number of smaller-selling acts in the contemporary dance area. In part explanation of this bias one needs to look no further than the company's top four singles, which were from Living In A Box, Labi Siffre, Proclaimers, and Billy Idol.

With UK product **EMI** achieves more respectable figures than an overall view would lead one to expect. Their relatively poor US situation is underlined by the fact that only three of EMI's top 20 singles were of US origin.

The influence of U2 on **Island's** overall business is once more apparent. This act made the company the largest in terms of European sourcing. However, the company's UK presence holds up quite well, the mainstays of which are Elkie Brooks, The Christians, and Steve Winwood. Island has the smallest share of US originated material, mainly provided by Eric B & Rakim and Anthrax, although American acts further down its list

of best sellers (eg Trouble Funk) could produce greater sales next year.

MCA shows an expected US bias (though Czech-born, Jan Hammer was included as from this territory, and provided the greatest contribution). Kim Wilde, with Junior and solo, and Karel Fialka were the mainstay of UK presence, and noteworthy here was the promising debut from Blue Mercedes. The Rest of World contribution was from Jets, who, strictly speaking, come from Tonga.

PolyGram is the number one company in terms of UK repertoire. This strength is not dependent on a few acts, but is carried by a large number of performers including some strong debuts. The US side is a trifle light. Major contributors from this source include Los Lobos, Fat Boys & Beach Boys, Steve "Silk" Hurley, Kiss and Bon Jovi. For a European company, the input from Europe is surprisingly light.

Virgin shows a highly marked bias toward UK sourcing, a situation it is going to find difficult to

redress when one considers that its top five singles artists were all British and all new artists. The company's recent move into the US should help, with Belinda Carlisle a promising addition. Nevertheless, it will be some time before the company will be able to significantly modify its source imbalance.

In contrast, **WEA** displays a marked bias toward US sourcing. Of its top 20 artists five are from the UK, which means that it is not competing for UK share on the same level, as some of its more obvious rivals. In all fairness it must be noted that WEA's UK performance is not much below that of CBS, but the company does not quite possess the latter's breadth of sourcing. In terms of US originated material WEA is the number one by a large margin. The Rest of World share is courtesy of Bee Gees.

Other companies (The Rest) do best with UK material, which is understandable when one takes into account that these are essentially UK based, non-International operators.

s came from

US
UK-US
Rest of Europe (Europe) including
Eire
Rest of World
Unclassified

These should be self-explanatory, with the exception of:
UK-US: These are acts such as Jellybean & Steve Dante, Fleetwood Mac, Westworld, That Petrol Emotion — whose membership is made up of British and American personnel.

Unclassified: These are all multi-artist albums where one source country cannot be specified (though, in the main, most of the repertoire will be of UK or US origin). Most albums credited to "Various" have been placed in this category.

In general, the countries of origin credited to each act would not create too much disagreement.

However, categorisation for this analysis is not entirely straightforward, as the following examples illustrate:

• **HEART (US)** An American act working out of Canada and usually thought to be Canadian;

• **BEE GEES (Rest of the World-Australia)** The Gibb brothers were born in the UK, emigrated to Australia in their teens, where they found their initial success;

• **THAT PETROL EMOTION (UK-US)** Northern Irish band with US singer (Steve Mack);

• **OZZY OSBOURNE (UK-US)** UK singer with US band members;

• **ROGER WHITTAKER (Zimbabwe)** Source country is strictly correct, but he is hardly a representative of "World Music"!



• Album sales: Company Reliance by Country of Origin (per cent) •

Source:	UK	US	UK-US	Europe	RoW	Uncl
A&M	29	47	8	4	7	4
BMG	43	53	*	1	1	2
CBS	25	66	*	3	*	6
Chrysalis	48	46	0	0	0	5
EMI	81	12	7	*	0	0
Island	24	2	*	72	1	0
MCA	20	54	0	0	4	22
PolyGram	79	12	*	4	3	2
Virgin	99	1	0	0	0	*
WEA	25	45	24	1	5	*
Total Chart	46	28	5	6	2	14

• Album sales: Company Shares by Country of Origin (per cent) •

Source:	UK	US	UK-US	Europe	RoW	Uncl
Overall share						
(3.8)A&M	2.4	6.5	6.7	2.7	17.2	1.2
(9.2)BMG	8.5	17.5	0.6	0.9	3.7	1.6
(13.3)CBS	7.3	31.2	1.4	6.0	0.2	5.4
(2.2)Chrysalis	2.3	3.6	0.0	0.0	0.0	0.8
(9.6)EMI	17.0	4.1	14.9	0.2	0.0	0.0
(5.0)Island	2.6	0.4	0.0	61.9	4.0	0.0
(0.4)MCA	0.2	0.8	0.0	0.0	1.1	0.4
(14.2)PolyGram	24.5	6.2	0.7	9.9	22.3	1.9
(7.2)Virgin	15.4	0.2	0.0	0.0	0.0	0.1
(14.4)WEA	7.8	23.0	75.7	3.6	41.4	0.2
(79.3)Majors	88.0	93.4	100.0	85.2	89.9	11.9
(20.7)The Rest	12.0	6.6	0.0	14.8	10.1	88.1

Comment: As with singles, the UK and US are the key supply territories.

• The albums analysis necessitates the inclusion of an "Unclassified" category, which mainly refers to those albums credited to "Various". The size of this section is explained when one considers that it includes all the multi-artist TV compilations such as the "Now" and "Hits" series.

A&M shows a less marked bias toward the US than on singles, with its main UK artists being Black and Sting. Suzanne Vega and Janet Jackson delivered the bulk of US contribution, while US-UK came from Police; Europe from Chris De Burgh; and Rest of World from Bryan Adams.

BMG was more reliant on the two main sources. As a percentage of business the UK

did better on albums than singles, although the US remained a dominant source. Rick Astley's *Whenever You Need Somebody* was the debut album of 1987 and, with other strong contributions from RCA in *Five Star* and *Eurythmics*, helped to give the Group a respectable UK presence against its overall share. The US side was given spine by Whitney Houston (including a big-selling second album), a debut from Bruce Willis, and Lionel Richie.

As anticipated, the Michael Jackson album did very well — so well that it was the Album of the Year. This was, obviously, the major factor in **CBS** becoming the company with the largest share of US repertoire. That said, there was sufficient other US material to make that territory its major source by far — Terence Trent D'Arby, Luther Vandross, Alexander O'Neal, Bruce Springsteen, Beastie Boys et al. Of its top 10 artists only

Alison Moyet and George Michael were UK artists, which helps explain why CBS took less of the UK sourced chart than any other of the larger majors. CBS's sourcing is not as diverse in the albums as the singles chart.

Chrysalis did far better on US sourcing of albums than singles, thanks to the success of the Pat Benatar TV promotion, the hardy perennial Huey Lewis & The News and debut album from Jellybean. On the UK side the main contribution was from Housemartins (now no more) and promising debuts by Living In A Box and Proclaimers.

The album analysis shows, once more, **EMI**'s reliance on "home-grown" product. Heart were the only US act in its top 10 artists. The UK listing was led by Pet Shop Boys, with Paul McCartney, Queen, Cliff Richard and Hot Chocolate giving sterling support. EMI was the number two company for UK originated material.

To no-one's surprise, U2 dominated **Island**'s performance, and gave it the lion's share of European repertoire. However, UK acts pro-

vide enough sales to give them a respectable share of UK repertoire. The US is a major hole in its portfolio, but Anthrax and Trouble Funk may help, in their niche markets.

MCA's album performance does not match its presence in the singles chart and does not provide a sufficient basis for analysis. However, we are sure that the company's new management are addressing this situation, as exemplified by the recent success of its Tiffany album.

In 1987 **PolyGram** saw a lot of previous and current hard work in the local singles market pay dividends in album sales. Phonogram delivered big selling albums from *Curiosity Killed The Cat*, *Wet Wet Wet*, and *Swing Out Sister*. Polydor delivered *Phantom* and *London* showed that the Communards were a band with mileage. PolyGram TV Division did an awful lot of business with UK catalogue. Number one UK company with UK repertoire — by a long way. The corollary was a relatively weak US performance.

Virgin's reliance on UK reper-

toire is even more marked with albums than singles. Its best selling US artist, Belinda Carlisle, was 17th in its overall list of best sellers. It is to be expected that an improvement in the company's singles position vis a vis US repertoire must happen prior to any real movement in the album situation.

WEA again shows a strong US bias, but less so than with singles. Within its top 10 artists are good UK contributions from Simply Red, Eric Clapton, George Harrison and Elaine Paige. The company's dominant position with UK-US material owes much to Fleetwood Mac and Pretenders; the strong Rest of World achievement to Bee Gees and Ladysmith Black Mambasa; with A-Ha weighing in for Europe.

"The Rest" deserve particular comment as far as the Unclassified source is concerned. As mentioned earlier, this includes those items credited to "Various", and must include, among others, the "Now" and "Hits" series. Such albums take a large chunk of the chart. In most cases these albums rely on UK and US sourcing.

NEW ALBUMS

Distributor Codes

A—PRT 01-640 3344
 ACD—ACD 01-451 4494
 ARAB—Arabesque 01-995 3023

BH—Blue Hat 0225 782640
 BK—Bocks 0603 624290
 BMC—BMG 021-500 5678
 BU—Bulter 08894 76316

C—CBS 0296-395151
 CA—Cadillac 01-836 3646
 CH—Charly 01-639 8603
 CM—Celtic Music 0423 888979
 CON—Conifer 0895 441 422
 CP—Counterpoint 01-368 6636
 CSA—01-960 8466

DIS—Discovery 067 285 406

E—EMI 01-848 9811

F—PolyGram 01-590 6044
 FF—Fast Forward (see I)
 FOL—Folksound 0203 711935

GD—Gordon Duncan 0467-21517
 GOLD—S. Gold 01-539 3600
 GS—Graphic Sound 0622 683196
 GY—Greyhound 01-924 1166

H—HR Taylor 021 622 2377
 HM—Harmonia Mundi 01-253 0863
 HOL—Hollywood Nights 0438 315533
 HV—Havosang 0634 43952
 HS—Hotshot 0532 742106

I—Cartel (Bocks, Rough Trade) and Fast Forward 031 226 4616 Probe—051 236 6591 Nine Mile—0926 496060 Red Rhino (Nth) 0904 641415
 Revolver—0272 541291
 IMS—Import Music Services (via PolyGram) 01-590 6044
 IRS—Independent Record Sales 01-850 3161 (Chris Wellard)

JETZ—Jettisoundz 0253 712453
 J—Jungle 01-359 8444
 JS—Jeststar 01-961 5818

K—K-tel 01-992 8000
 KS—Kingdom 01-836 4763

LIG—Lightning 01-965 9292
 LO—London 01-522 2936

M—MSD 01-961 5646
 MMG—Magnum Music Group 0494-882858
 ML—Mainline 01-686 3636
 MO—Mole Jazz 01-278 0703

NM—Nine Mile (see I)

O—Outlet 0232 322826
 OR—Orbitone 01-965 8292

P—Pinnacle 0689 731 44
 PAC—Pacific 01-800 4490
 PK—Pickwick 01-200 7000
 PL—Prism Leisure 01-804 8100
 PP—Probe Plus (see I)
 PROJ—Projection 0702 72281
 PVG—Palace Virgin and Gold 01-539 5566
 PY—Priority 01-992 7021

RA—Rainbow 01-589 3254
 RC—Rollercoaster (0453) 886252
 RE—Revolver 0272-541 291
 REC—Recommended 01-622 8834
 RH—Rhino 01-965 9223
 RL—Red Lightning 037-988 693
 RM—Record Merchandisers 01-848 7511
 ROSS—Ross 08886 2403
 RR—Red Rhino (see I)
 RT—Rough Trade 01-833 2133

SIL—Silva Screen 01-284 0525
 SO—Stage One 0428 4001
 SOL—Soloman & Peres 08494-32711
 SP—Spartan 01-903 8223
 SRD—Southern 01-889 6555
 SSD—Silver Sounds (CD) 01-808 0833
 STERN—Stern's/Tripie Earth 01-388 5533
 STY—Stylus 01-453 0886
 SW—Swift 0424 270028

TB—Terry Blood 0782 620321

VFM—VFM Cassette Distributors 0296 37307

W—WEA 01-998 5929
 WYND—Wynd-up 061 872 0170

Artist	Title	Label	LP No./Cassette No./Compact Disc No.	Dealer Price	(Distributor)	Music Category
AFRIKA BAMBAATAA	THE LIGHT	EMI	EMC 3545/TCMC 3545 "MC"/CDEMC 3545 "CD"	£3.99/£7.29 (E)		Reggae
AMOAH, Charles	IT'S A LOVE STORY	Cage LC	189577—	£3.89 (US)		African
ARCADIANS, The	MAD MAD WORLD	Interior Music	IM 012/—	£3.65 (US)		Rock
AZYMUTH	JAZZ CARNIVAL THE BEST OF BGP	BGP	1007/BGCP 1007 "MC"/CDBGP 1007 "CD"	£3.65/£7.29 (A)		Jazz
B MOVIE	THE DEAD GOOD TAPES	Wax	WAXLP 1/WAXCD 1 "CD"	£3.65/£6.99 (US)		Rock
BAKER, Carroll	AT HOME IN THE COUNTRY	Tembo	TMT 4333/TMK 4333 "MC"	£3.65 (IMS)		Country
BARBER, Chris	THE BEST OF CHRIS BARBER	PRT	PYL 6031/PYM 6031 "MC"	£2.65 (A)		Jazz
*BERLIN	LOVE LIFE	Mercury/Germany	8183291/8183292 "CD"	£3.95/£7.29 (IMS)		Rock
*BERLIN	PLEASURE VICTIM	Mercury/Germany	6302236/—	£2.45 (IMS)		Rock
*BLAKEY, Art & Bud	POWELL PARIS JAM SESSION	Fontana/France	8326921/8326924 "MC"/8326922 "CD"	£3.95 (IMS)		Jazz
BREATHE ALL THAT JAZZ	Siren	SRNLP 12/SRNCM 12 "MC"/CDSRN 12 "CD"		£3.85/£7.29 (E)		Pop
BROS	PUSH	CBS	460629-1/460629-4 "MC"/460629-2 "CD"			Pop
BROWN, James	FUNKIN' IN AMERICA	Polydor/Italy	8314401/8314404 "MC"	£3.95 (IMS)		Soul
*BURTON, Gary & CHIC	COREA CRYSTAL SILENCE	ECM/Germany	8313312 "CD"	£7.49 (IMS)		Jazz
CARDIACS, The	A LITTLE MAN & A HOUSE & THE WHOLE WORLD	WINDOW	ALFLP 007/ALFCD 007 "CD"			Rock
CARTE, Jean	YOU'RE A PART OF ME	RCA	PL 71624/PK 71624 "MC"/PD 71624 "CD"			Soul
*CARTER, Betty	INSIDE BETTY CARTER	Bet-Car/USA	MK 1000/—	£5.25 (IMS)		Jazz
CATERAN, The	BITE DEEPER	Vinyl Solution	SOL 9/—	£3.25 (P)		Rock
CHARLES, Bobby	SMALL TOWN TALK	See For Miles	SEE 218/SEED 218 "CD"	£3.45/£7.25 (P)		Rhythm
CHARLES, Ray	THE GENIUS	Excel	XELLP 106/XELMC 106 "MC"/XELCD 106 "CD"	£2.43/£4.25 (E)		Blues
CHENIER, Clifton	KING OF ZYDECO	Ace	CHD 234/—	£3.95 (P)		Rock
CLAIM, The	BOOM TELLA	Esuriant	PACE 003/—	£3.65 (US)		Blues
COPELAND, Johnny	HOUSTON ROOTS	Ace	CHD 238/—	£3.95 (P)		Jazz
*COREA, Chic	A.R.C.	ECM/Germany	8336782 "CD"	£7.49 (IMS)		Jazz
*COREA, Chic	RETURN TO FOREVER	ECM/Germany	8119782 "CD"	£7.49 (IMS)		Jazz
CRICKETS, The	THREE PIECE	Rollercoaster	WOL 104/—	£3.81 (RC/SW)		Rock & Roll
CRITTERS, The	NEW YORK BOUND	Chiswick	WIK 70/—	£3.65 (P)		Country
DELUXE BLUES BAND, The	DELUXE BLUES BAND	Ace	BLUM 004/—	£3.65 (P)		Blues
DESERT ROSE BAND, The	THE DESERT ROSE BAND	RCA	ZY 90202/ZK 90202 "MC"			Country
DIO	HOLY DRIVER	Vertigo/Phonogram	PRICE 117/PRMC 117 "MC"	£2.25 (F)		Metal
DUSTDEVILS, The	GUTTERLIGHT	Rouska	CONCORD 008/—	£3.05 (US)		Rock
*DUTCH SWING COLLEGE	BAND DIGITAL DATE	Philips/Holland	8340871/8340874 "MC"/8340872 "CD"	£3.95 (IMS)		Jazz
DYNATONES, The	SHAMELESS	Warner Brothers	K 925672-1/K 925672-4 "MC"/K 925672-2 "CD"			Rhythm & Blues
FELT	PICTORIAL JACKSON REVIEW	Creation	CRELP 30/CRELP 30CD "CD"	£3.05/£6.50 (US)		Rock
FLOYD, Eddie	KNOCK ON WOOD	Stax	SX 010/SXC 010 "MC"	£3.65 (P)		Soul
FRANTIC FLINTSTONES, The	A NIGHTMARE ON NERVOUS	Nervous	NERD 034/—	(US)		Psychobilly
*FRENCH	ACCORDEON MUSETTE	DE PARIS	Philips/Germany	8127391/8127394 "MC"	£2.45 (IMS)	Instrumental
*GARBAREK, Jan	WITCH-TAI-TO	ECM/Germany	8333302 "CD"	£7.49 (IMS)		Jazz
GENESIS	WHERE THE TOUR TURNS TO SWEET	Razor	MACD 4 "CD"	£6.08 (P)		Rock
HARPER, Roy	DESCENDENTS OF SMITH	EMI	EMC 3524/TCMC 3524 "MC"/CDEMC 3524 "CD"	£3.85/£7.29 (E)		Folk
HELLCATS	CHERRY MANSIONS	New Rose	ROSE 146 (Mini LP)	£2.43 (P)		Rock
HOLT, John	TIME IS THE MASTER	Creole	CTLP 109/—	£3.89 (US)		Reggae
HONOLULU MOUNTAIN	DAFFODILS TEQUILA DEMENTIA	Zinger	ZINLP 4/—	£3.65 (P)		Rhythm & Blues
HUNGRY CHUCK	SOUTH IN NEW ORLEANS	See For Miles	SEE 220/—	£3.45 (P)		
JOHNSON, Michael	THAT'S THAT	RCA	PL 86715/PK 86715 "MC"			(BMG)
JOHNNY & THE HURRICANES	THE BEST OF JOHNNY & THE HURRICANES	Excel	XELLP 105/XELMC 105 "MC"/XELCD 105 "CD"	£2.43/£4.25 (E)		Rock
JONES, Curtis	LONESOME BEDROOM	BLUES	See For Miles	SEE 53/—	£3.45 (P)	
JOY DIVISION	ATMOSPHERE	Factory	FACD 213/—	£3.49 (P)		Rock
KING, Ben	E. SAVE THE LAST DANCE	Manhattan/EMI	MTL 1013/TCMTL 1013 "MC"/CDMTL 1013 "CD"	£3.85/£7.29 (E)		Soul
*KITZ, Eartha	MY WAY	Caravan Of Dreams/USA	CDP 85010/CDPT 85010 "MC"/Dream 10	£5.25 (IMS)		Jazz
KNIGHT, Gladys & The PIPS	EVERY BEAT OF MY HEART	Excel	XELLP 103/XELMC 103 "MC"/XELCD 103 "CD"	£2.43/£4.25 (E)		Soul
KONGOS, John	TOKOLOSH	MAN	See For Miles	SEE 221/—	£3.45 (P)	Rock
LAINE, Cleo	THE UNFORGETTABLE	CLEO	LAINE PRT PYL 6028/PYM 6028 "MC"	£2.65 (A)		Jazz
LEGION OF PARASITES	SAWN TO DUST	Razor	STUDLP 3/—	£3.65 (P)		Rock
LUNCH, Lydia	HONEYMOON IN RED	Widowspeak	WSP 012/—	£3.89 (US)		Rock
MAGNUM WINGS OF HEAVEN	Polydor	POLD 5221/POLD 5221 "MC"/8352772 "CD"				Metal
*MEGADETH	SO FAR SO GOOD SO WHAT	EMI	ESTP 2053 (Pic Disc)	£3.85 (E)		Heavy Metal
MEKONS, The	SO GOOD IT HURTS	Sin/Cooking Vinyl	SIN 008/SINC 008 "MC"/SINCD 008 "CD"	£3.85/£7.05 (US)		Punk
MICRODISNEY	39 MINUTES	Virgin	V 2505/TCV 2505 "MC"			Rock
*MUCUS, Stephan	EAST OF THE NIGHT	ECM/Germany	8256552 "CD"	£7.49 (A)		New Age
MILLER, Glenn/DORSEY BROTHERS	GLENN MILLER MEETS THE DORSEY BROTHERS	Excel	XELLP 104/XELMC 104 "MC"/XELCD 104 "CD"	£2.43/£4.25 (E)		Big Band
MORRISON, Van	INARTICULATE SPEECH OF THE HEART	Mercury/Phonogram	PRICE 93/PRMC 93 "MC"	£2.25 (F)		Rock
NELSON, Willie	THE COLLECTION	CBS	460930-1/460930-4 "MC"/460930-2 "CD"			Country
*NEWTON, James	AXUM	ECM/Germany	8350192 "CD"	£7.49 (IMS)		Jazz
N.R.B.Q.	GROOVES IN ORBIT	See For Miles	SEE 219/—	£3.45 (P)		
ORIGINAL SOUNDTRACK	KING KONG	Silva Screen	FILM 013/—	£3.75 (A)		Films & Shows
ORIGINAL SOUNDTRACK	MURDER ON THE ORIENT EXPRESS/LADY CAROLINE LAMB	Silva Screen	FILM 019/—	£3.75 (A)		Films & Shows
PERE UBU	THE TENEMENT YEAR	Fontana/Phonogram	SFLP 5/SFMC 5 "MC"	£3.75 (F)		Rock
PRIMITIVES, The	THE LOVELY	RCA	PL 71688/PK 71688 "MC"/PD 71688 "CD"			Pop
*RHINO BROTHERS, The	GREATEST FLOPS	Rhino/USA	RNLP 70827/RNC 70827 "MC"	£4.35 (IMS)		Blues
ROUSE, Charlie & Stan	TRACY PLAYIN' IN THE YARD	Steam	SJ 116/—	£3.95 (IMS)		Jazz
RUSH	HEMISPHERES	Vertigo/Phonogram	PRICE 118/PRMC 118 "MC"	£2.25 (F)		Rock
SHARKEY, Feargal	WISH	Virgin	2500/TCV 2500 "MC"/CDV 2500 "CD"			Rock
SHAW, M.C.	DOWN BY LAW	Cold Chillin'/Warner Brothers	K 925676-1/K 925676-4 "MC"			Rap
SILVESTER, Victor	SLOW SLOW QUICK	QUICK	SLOW PRT 7005 (2 LP)/PYM 7005 "MC"	£3.85 (A)		MOR
*SIMONE, Nina	DON'T LET ME BE MISUNDERSTOOD	Mercury/Holland	834081/834084 "MC"/834082 "CD"	£3.95 (IMS)		Jazz
*SINATRA, Nancy	THE HIT YEARS	Rhino/USA	RNCD 75885 "CD"	£8.29 (IMS)		MOR
*SINATRA, Nancy	ALL TIME HITS	Rhino/USA	RNLP 70227/RNC 70227 "MC"	£4.35 (IMS)		MOR
SLAVE RAIDER	TAKE THE WORLD BY STORM	Jive	HIP 60/HIPC 60 "MC"	£3.89 (BMG)		Heavy Metal
SMITH, Jimmy	JIMMY SMITH AT THE ORGAN	Excel	XELLP 102/XELMC 102 "MC"/XELCD 102 "CD"	£2.43/£4.25 (E)		Jazz
STAPLE SINGERS, The	RESPECT YOURSELF	Stax	SX 006/SXC 006 "MC"	£3.65 (P)		Gospel
SURESHOTS, The	FOUR TO THE BAR	ID	Nose 16/—	£3.65 (US)		Rockabilly
THIN WHITE ROPE	IN THE SPANISH CAVE	Demon	FIEND 114/—	£3.65 (P)		Garage
TIGER MOTH	HOWLING MOTH	Rogue	FMSL 2012/—	£3.65 (US)		Rock
TRACEY, Clark	QUINTET STRIPERSTONES	Stax	SJ 115/—	£3.95 (IMS)		Jazz
TURNER, Big Joe	STEPPIN' OUT	Ace	CHD 243/—	£3.95 (P)		Rhythm & Blues
UFO	AINT MISBEHAVIN'	Heavy Metal	WKFMPL 107/WKFMCD 107 "CD"	£3.30/£4.99 (BMG/RE)		Rock
VARIOUS BLUES	ROUND MIDNIGHT	Ace	CH 235/CHC 235 "MC"/CDCH 235 "CD"	£3.65/£7.29 (P)		Blues
VARIOUS (Charlie PARKER, Art PEPPER)	SUPER SAX	Excel	XELLP 101/XELMC 101 "MC"/XELCD 101 "CD"	£2.43/£4.25 (E)		Jazz
*VARIOUS	DOO WOP BALLADS	Rhino/USA	RNLP 70181/RNC 70181 "MC"	£4.35 (IMS)		Doo Wop
*VARIOUS	DOO WOP UTEMPO	Rhino/USA	RNLP 70182/RNC 70182 "MC"	£4.35 (IMS)		Doo Wop
VARIOUS FLESHONES	PRESENT TIME BOMB	New Rose	ROSE 137/—	£3.85 (P)		Rock
VARIOUS FOLK	ROOTS VOL II	Rogue	FMSL 2013/—	£3.65 (US)		Folk
VARIOUS	GOODBYE	SANDRA	Discafrique	AFRILP 05/AFRIZ 05 "MC"	£3.65 (US)	African
*VARIOUS	HM	Mercury/Italy	8164931/8164934 "MC"	£3.95 (IMS)		Heavy Metal
VARIOUS	KELTIA ROK	Sain	SAIN 1412W/—	£3.05 (US)		Rock
VARIOUS (Miles DAVIS, Donald BYRD)	SUPER HORNS	Excel	XELLP 100/XELMC 100 "MC"/XELCD 100 "CD"	£2.43/£4.25 (E)		Jazz
*VARIOUS	SOUL SHOTS	Rhino/USA	R 21575774 "CD"	£8.29 (IMS)		Soul
VARIOUS	TAP ROOTS	Folk Roots	FROOT 002/FROOT 002 "MC"	£3.85 (US)		Folk
VARIOUS	THE DEEP SOUTH	Ace	KENT 075/—	£3.65 (P)		Soul
VARIOUS	THE PRESTIGE JAZZ SAMPLER	Ace	RIVM 002/RIVMC 002 "MC"	£1.82 (A)		Jazz
*VARIOUS	TOP HITS	CARIBES	Polygram/France	8295161/8295164 "MC"/8295162 "CD"	£3.95 (IMS)	Caribbean
VARIOUS	UPFRONT 10	Serious	UPFT 10/ZCFT 10 "MC"	£3.99 (A)		House
*WHITE, Barry	BEST OF Casablanca	Italy	8129431/8129434 "MC"	£2.45 (IMS)		Soul
ZOMBIES, The	ODYSSEY & ORACLE	Razor	MACD 6 "CD"	£6.08 (P)		Pop
*ZUCCHERO	FORNACIARI	BLUES	Polydor/Italy	8330771/8330774 "MC"/8330772 "CD"	£3.95 (IMS)	Rock/Blues

* Import

*Previously listed in alternative format

Mon 28 March-Fri 1 April 1988

Album Releases: 106

Year to Date: 13 weeks to 1 April

Album Releases: 1488

US TOP FORTIES SINGLES

1★	4	MAN IN THE MIRROR, Michael Jackson	Epic
2★	5	ENDLESS SUMMER NIGHTS, Richard Marx	EMI
3	1	NEVER GONNA GIVE YOU UP, Rick Astley	RCA
4★	7	OUT OF THE BLUE, Debbie Gibson	Atlantic
5★	10	GET OUTTA MY DREAMS . . . , Billy Ocean	Jive
6	2	I GET WEAK, Belinda Carlisle	MCA
7★	9	I WANT HER, Keith Sweat	Vintertainment
8	3	FATHER FIGURE, George Michael	Col/CBS
9★	12	ROCKET 2U, The Jets	MCA
10★	11	HYSTERIA, Def Leppard	Mercury
11★	13	(SITTIN' ON) THE DOCK . . . , Michael Bolton	Col/CBS
12★	16	DEVIL INSIDE, INXS	Atlantic
13★	14	GIRLFRIEND, Pebbles	MCA
14	8	JUST LIKE PARADISE, David Lee Roth	Warner Brothers
15	6	SHE'S LIKE THE WIND, Patrick Swayze	RCA
16★	19	WHERE DO BROKEN HEARTS GO, Whitney Houston	Ansta
17★	20	WISHING WELL, Terence Trent D'Arby	Col/CBS
18★	18	SOME KIND OF LOVER, Jody Watley	MCA
19★	21	CHECK IT OUT, John Cougar Mellencamp	Mercury
20★	23	ANGEL, Aerosmith	Geffen
21★	28	I SAW HIM STANDING THERE, Tiffany	MCA
22	15	BE STILL MY BEATING HEART, Sting	A&M
23	24	WHEN WE WAS FAB, George Harrison	Dark Horse
24★	26	ROCK OF LIFE, Rick Springfield	RCA
25★	32	PROVE YOUR LOVE, Taylor Dayne	Ansta
26	17	I FOUND SOMEONE, Cher	Geffen
27★	36	PINK CADILLAC, Natalie Cole	Manhattan
28★	34	ONE STEP UP, Bruce Springsteen	Columbia
29★	31	NEVER KNEW LOVE . . . , Alexander O'Neal & Cherrelle Tabu	
30★	33	YOU DON'T KNOW, Scarlett & Black	Virgin
31★	35	ELECTRIC BLUE, Icehouse	Chrysalis
32	22	CAN'T STAY AWAY FROM YOU, Gloria Estefan	Epic
33★	38	WHAT A WONDERFUL WORLD, Louis Armstrong	A&M
34★	—	ANYTHING FOR YOU, Gloria Estefan & Miami Sound Machine	Epic
35★	—	GOING BACK TO CALI, L.L. Cool J	Def Jam/CBS
36★	25	LOVE OVERBOARD, Gladys Knight & The Pips	MCA
37	27	PUMP UP THE VOLUME, M/A/R/R/S	4th + B'Way
38★	—	FISHNET, Morris Day	Warner Brothers
39	29	HUNGRY EYES, Eric Carmen	RCA
40★	—	PAMELA Tolo	Col/CBS

ALBUMS

1	1	DIRTY DANCING, Original Soundtrack	RCA
2	2	FAITH, George Michael	Col/CBS
3★	4	BAD, Michael Jackson	Epic
4	3	KICK, INXS	Atlantic
5	5	TIFFANY, Tiffany	MCA
6	6	SKYSCRAPER, David Lee Roth	Warner Brothers
7	7	HYSTERIA, Def Leppard	Mercury
8	8	OUT OF THE BLUE, Debbie Gibson	Atlantic
9	9	THE LONESOME JUBILEE, John Cougar Mellencamp	Mercury
10★	11	GOOD MORNING, VIETNAM, Original Soundtrack	A

NEW SINGLES

Artist	A-side/B-side	Label	7" 12"	"CD" "MC"	Catalogue Number	12" extra track	(Distributor)	Category
AC/DC	THAT'S THE WAY I WANNA ROCK & ROLL/Kissin' Dynamite	Atlantic	A 9098 Pic Bag; A 9098T 12" Pic Bag; A 9098 CD "CD" incls					
AL B SURE	NITE & DAY/Nuit Et Jour	Warner Brothers	W 8192 Pic Bag; W 8192T 12" Pic Bag (W)					Soul
ANNETTE B	I NEED YOU NOW/(Inst)	Greensleeves	UKMC 28 12" Pic Bag (JS/BMG)					Reggae
ASHER, Granti	COME INTO MY LIFE/tba	Pioneer	PI 66 12" (JS)					
BANANARAMA	I WANT YOU BACK/Bad For Me	London	NANA 16 Pic Bag; NANX 16 12" incls BANANARAMA/STOCK/AITKEN & WATERMAN (Theme from the "Roxy")					
BIG TROUBLE	WHEN THE LOVE IS GOOD/Last Kiss	Epic	6514927 Pic Bag; 6514926 12" Pic Bag (C)					
BREATHE ANY TRICK	Make It Funky	Siren	SRN 81 Pic Bag; SRNT 81 Pic Bag (E)					Dance/Disco
BROWNMARK	NEXT TIME/(Inst)	Motown	ZB 41773 Pic Bag; ZT 41774 12" Pic Bag (BMG)					
CANDLEMASH	SAMARITAN/Solitude	Axis	7AX 1 Pic Bag; 12AX 1 12" incls Crystal Ball Pic Bag (A)					Dance/Disco
CAPPELLA	PUSH THE BEAT/Bouhas	Fast Globe	FGL 1 Pic Bag; 12FGL 1 12" Pic Bag (A)					
CARNE	LET ME BE THE ONE/Break Up To Make Up	RCA	PB 41879 Pic Bag; PT 41880 12" incls Closer Than Close Pic Bag (BMG)					Soul
CARDIACS	IS THIS THE LIFE/I'm Eating In Bed	Alphabet	ALPH 008SP (P)					Dance/Disco
CENTRAL LINE	NATURE BOY/Walking In Sunshine	Old Gold	OG 4053 12" (CP/A/LIG)					Dance/Disco
CHIC	GOOD TIMES/A Warm Summer Night	Atlantic	A 9107T 12" Pic Bag (W)					
COLTRANE, Robbie	NEW ORLEANS/tba	Strike/Supertrack	STRK 1; 12STRK 1 12" (E)					
DATCHLER, Clark	YOU FOOLED HIM ONCE AGAIN/(Version)	BlueBird	BR 49 Pic Bag; BRT 49 12" Pic Bag (SP)					
DAX, Danielle	CAT HOUSE/tba	Awesome	AOR 12; AOR 12T 12" (I/RT)					Hi-NRG
DEAN, Jamie	HEARTBREAK AVENUE/tba	Uptown/Supertrack	UTR 7; 12UTR 7 12" (E)					Dance/Disco
DEMON BOYZ	NORTHSIDE/Rougher Than An Animal	Music Of Life	NOTE 13 12" (P)					
DIAMOND, Greg & BIONIC	BOOGIE HOT BUTTERFLY/When The Shit Hits The Fan (Rockit, Pocket)	Urban/Polydor	URB 16; URBX 16 12" incls Sess Up The Boogie (F)					Soul
DICK AND BRUCE	BEAT THE BAT/The Beat	MBS	MBS 4 Pic Bag; 12MBS 4 12" Pic Bag (A)					
DTI, The	KEEP THE FREQUENCY CLEAR/(Version)	Premier	UK ERE 501; ERET 501 12" (A)					
FITZGERALD, Ella	EV'RY TIME WE SAY GOODBYE/Manhattan	Honeybee/Supertrack	HONEY 5 Pic Bag; HONEY 512 12" Pic Bag (E)					Reggae
FORDE, Charmaine	HEROES/tba	Revue	REV 745 Pic Bag; REV 45 12" Pic Bag (A)					
FUTURE GAMES	WUNDERLUST/tba	Abstract	12ABS 048 12" (P)					
GODLEY & CREME	10,000 ANGELS/Hidden Heartbeat	Polydor	POSP 913 Pic Bag; POSPX 913 12" incls Can't Sleep Pic Bag					POCD 913 "CD" incls Cry (F)
HABIT LUCY/Rise	Virgin	VS	1063; VST 1063 12" (E)					
HAZA, Ofra	IM NIN' ALU/tba	Ace	NST 122 12" (P)					
HELLION	POSTCARDS FROM THE ASYLUM	EP Music For Nations	MFN 82 Pic Bag (P)					
HOGAN, Annie	EACH DAY/tba	Dinamo	DIN 17; DIN 112 12" (P)					Reggae
HORSEMAN	FOLLOW ME/tba	Digitac	DT 001 12" (JS)					
HOUSE DOCTORS	THE HOUSE DOCTORS (GOTTA GET DOWN)/(Version)	Big One	VVBIGN 8 12" Elastoplast Shcker Bag (I/RT)					House
INXS	DEVIL INSIDE/On The Rocks/What You Need	Mercury	INXS 1010 10" (F)					
IRON MAIDEN	CAN I PLAY WITH MADNESS/Black Bart Blues/Massacre	EMI	CDEM 49 "CD" (E)					
JANITORS, The	MOONSHINE/tba	Abstract	12ABS 047 12" (P)					
KANE GANG, The	DON'T LOOK ANY FURTHER/King Street Rain	Kitchenware/London	SK 33 Pic Bag; SKX 33 12" Pic Bag (F)					Dance/Disco
KELLY	NOTHING BUT PROMISES/tba	BOLTS	15/12 12" (P)					Hi-NRG
KID FLASH	HOT LIKE FIRE/(Version)	Tabu	6515216 12" Pic Bag (C)					
KINGDOM	COME GET IT ON/17	Polydor	KCS 1 Pic Bag; KCX 1 12" incls Loving You Pic Bag; KCCD 1 "CD" (F)					
KINKS, The	DEDICATED FOLLOWER OF FASHION/Autumn Almanac	PRT	PYS 7 Pic Bag (A)					
KORGIS, The	TRUE LIFE CONFESSIONS/tba	Sonet	SON 2277 (A)					
LAVERNE & SHIRLIE	PIG IN A SUIT/SKIPTACERS — RICH REWARDS/SAID LIQUIDATOR — How To Smile/MOVIESTONE — Thai Holiday	Hitback	HITBACK 1 12" EP (Self — 01 852-5149)					
MACHINE BOYS	SEX MACHINE (HOUSE)/tba	Nine O Nine	NINE 16 12" (A)					House
MACHO GANG	NAUGHTY BOY/tba	Nine O Nine	NINE 17 12" Pic Bag (A)					Hi-NRG
MARTIN, Marilyn	POSSESSIVE LOVE/Homeless	Atlantic	A 9128 Pic Bag; A 9128T 12" Pic Bag (W)					
MEGA CITY	FOUR MILES APART/Running In Darkness	Primitive	PRIME 009 Pic Bag (I/J)					
MIRACLE	AFRICA/Entrea	Round	TRR 786 Pic Bag; 12TRR 786 12" Pic Bag (A)					
NEUROTICS	NEVER THOUGHT/Screaming (Live)/Stand By Me (Live)/The Mind Of Valerie (Live)/Sect (Live)/My Death (Live)	Jungle	JUNG 39T 12" (I/J) — Correction To Previous Listing					
PALMER, Barry	GOD BLESS THE CHILDREN/tba	Pyramid/Supertrack	PYR 2; 12PYR 2 12" (E)					
PALMER, Joe	JUST ONE MORE CHANCE/Corrick Fergus	Etude	ET 1 Pic Bag (SP)					
PAYBACK v	ATMOSPHERE KICKIN' IT (ALKALINE MIX)/CUT LIKE A KNIFE (RADICAL REBEL MIX featuring ITCHY NO HO)/(Versions)	Jam	Today 12CHIL 6 12" (A) — Correction To Previous Listing					Dance/Disco
PET SHOP BOYS	HEART (DISCO MIX)/(Version)/I Get Excited (You Get Excited Too)	Parlophone	TCR 6177 "MC"; CDR 6177 "CD" (E)					Hi-NRG
PRIMARY INDUSTRY	WYNDHAM LEWIS EP	Sweatbox	SOX 25 12" (I/RT)					
RED LORRY	YELLOW LORRY NOTHING WRONG/Do You Understand Situation	Two	SIT 50 Pic Bag; SIT 50T 12" incls Calling (I/RT)					
REDWAY, Mike	DON'T PUT ME ON HOLD/Good Morning	Red Rock	RR 501 (SP)					
SADE	LOVE IS STRONGER THAN PRIDE/Super Bien	Total	Epic SADE 1 Pic Bag; SADE T1 12" Pic Bag; SADE QT1 12" incls Colour Print (Ltd Edition); CDSADE 1 "CD" (Ltd Edition) (C)					
SCOTT-HERON, Gil	THE BOTTLE/Johannesburg/Winter In America	Old Gold	OG 4054 12" (CP/A/LIG)					Dance/Disco
SHE ROCKERS	GIVE IT A REST/tba	Music Of Life	NOTE 14 12" (P)					Dance/Disco
SMITHEREENS, The	ONLY A MEMORY/Lust For Life	Enigma	SMIT 1 Pic Bag; SMITT 1 12" incls Something New Pic Bag (I/RT)					
STATUS QUO	AIN'T COMPLAINING/That's Alright	Vertigo	QUO 22; QUO 2212 12" incls Lean Machine; QUOCD 22 "CD" incls In The Army Now (Remix) (F)					
STREISAND, Barbra	NUTS (Original Film Score)	CBS	6513796 12" Maxi Single Pic Bag (C)					
SWIMMING WITH SHARKS	CARELESS LOVE/Come Closer Now	WEA	YZ 173; YZ 173T 12" (W)					
TEENA MARIE	OOO LA LA LA/Sing One To Your Love	Epic	6514238 12" Pic Bag (C)					Dance/Disco
TEMPTING FATE	TIME OF THE SEASON/Desert Walker	Primitive	PRIME CAT 012 12" Pic Bag (I/J)					
THREE JOHNS	TORCHES OF LIBERTY/tba	Abstract	ABS 049 (P)					
TIN GODS	COSMETICS/tba	Razor	RZST 110 12" (P)					
VELVET UNDERGROUND	VENUS IN FURS/All Tomorrows Parties	Old Gold	OG 4051 12" (CP/A/LIG)					
VISAGE	MIND OF A TOY/Damned Don't Cry	Old Gold	OG 4052 12" (CP/A/LIG)					
WET WET WET	WET TEMPTATION (EXT VERSION)/I Remember (Ext Version)/Bottled Emotions/Heaven Helps Us All	Precious Organisation/Phonogram	JWLCD 7 "CD" (F)					
WHITTAKER, Roger	ONE MORE CHANCE/Your Fool Tembo	TML	131 Pic Bag (IMS)					Rap
WHODINI	ROCK YOU AGAIN — /tba	Jive	JIVE 144; JIVET 144 12" ; JIVEC 144 "CD" (BMG)					Reggae
WILSON, Delroy	LET'S GET MARRIED TODAY/tba	Fashion	FAD 054 (JS)					
ZENA	ANSAPHONE LOVER/(Inst)	Yellow Brick Road	YBR 5 Pic Bag (Self — 0268-729 153)					
ZODIAC	MINDWARP & THE LOVE REACTION	Planet Girl/Dag Face Driver	Mercury ZOD 3; ZOD 312 12" incls Born To Be Wild/High Heeled Heaven; ZODS 3 12" Shaped Pic Disc (F)					

**Previously listed in alternative format

Mon 28 March-Fri 1 April 1988 Single Releases: 65
Year to Date (13 weeks to 1 April) Single Releases: 895

Africa M
Ain't Complaining S
Ansaphone Lover Z
Any Trick B
Beat The Bat D
Can I Play With Madness I
Careless Love S
Cat House S
Come Into My Life A
Cosmetics T
Dedicated Follower Of Fashion K
Devil Inside I
Don't Look Any Further K
Don't Put Me On Hold R
Each Day H
Ev'ry Time We Say F
Goodbye H
Follow Me K
Get It On S
Give It A Rest P
God Bless The Children C
Good Times P
Heart D
Heartbreak Avenue F
Heroes D
Hot Butterfly K
Hot Like Fire H
House Doctors A
I Need You Now B
I Want You Back H
In Nin' Alu C
Is This The Life P
Just One More Chance D
Keep The Frequency P
Kickin' It C
Let Me Be The One W
Let's Get Married Today W
Love Is Stronger Than Pride W
Lucy H
Miles Apart M
Mind Of A Toy V
Moonshine J
Nature Boy C
Naughty Boy M
Never Thought N
New Orleans C
Next Time B
Nite & Day A
Northside D
Nothing But Promises K
Nothing Wrong R
Nuts S
One More Chance W
Only A Memory T
Ooo La La La L
Pig In A Suit Z
Planet Girl M
Possessive Love H
Postcards From The Asylum C
Push The Beat W
Rock You Again C
Samaritan C
Sex Machine (House) M
Temptation W
10,000 Angels G
That's The Way I Wanna Rock & Roll A
The Bottle S
Time Of The Season T
Torches Of Liberty T
True Life Confessions K
Venus In Furs V
When The Love Is Good B
Wunderlust F
Wyndham Lewis EP P
You Fooled Him Once Again D



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This week, Record Mirror moves to stage two of an incredible three week giveaway ... Free with the issue dated March 26 is the second of our exclusive and eminently collectable covermounted solid vinyl seven inch EPs entitled **COOL CUTS** ...

COOL CUTS VOLUME 2 features tracks by hot dance chart artists **DEREK B, JELLY-BEAN** and **JULIAN JONAH**. This completes a set of unique EPs available only to the readers of Record Mirror ...

Plus: in the issue dated April 2, we're giving away a free covermounted Music Trivia Quiz game compiled by Scotch Audio-cassettes ...

This promotion is currently being supported by a huge increase in distribution and a two week national radio campaign, including spots on the Network Chart Show ...

And don't forget — Record Mirror is the only weekly music mag in which you can reach not only regular buyers of chart records, but also dance music fans, DJs and keen followers of the independent music scene ...

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★ Which weekly music mag's readers spent more than £7 million on records last year?

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Dooley's

D I A R Y

IT'S BEEN a long time coming, but an organisation to speak for **retailers** finally looks to be on the way. Dooley hears that the association would tackle the major issues of common interest and fight the dealers' corner, but wouldn't seek to create an us-and-them situation with the record companies. Shops of all sizes would have a voice although, initially, the prime movers are likely to be the big boys... The Irish Milk Board, sponsor of the country's **record industry awards** (see p1), may think twice next year. Presenting a prize to U2, the board's bemused chairman was treated to a series of highly satirical references to his product... Latest news on the takeover battle for the US publishing catalogue of Columbia Pictures is that EMI has dropped out and that UK company **Filmtrax** is in the lead with a \$100m bid. The Columbia portfolio would fit well with Filmtrax's base in soundtrack production and publishing... OK, which of the West End giant stores, when asked for a newly-released single, replied that it took only the new releases underlined in red in *MW*? Perhaps it should be pointed out at this stage that the red lines separate one letter from another in the new singles' alphabetical listings... **Dance Aid Trust** chairman Steve Walsh has handed over a £5,000 cheque to actress **Anna Wing** (Lou Beale in *EastEnders*) which will go to the St John Ambulance Association for day centres for the elderly in West Bengal...

THEY'VE HAD some flak, haven't they. Poor, young **Kylie Minogue**, **Tiffany** and their colleagues have taken some mighty stick, and in some cases the most barbed comments about lack of artistic merit have come from the people who actually handle their records. But, consider this: if I Should Be So Lucky is the biggest single of the year (see p1) which is the better A&R department — the one that found it or the one that wouldn't touch it with a borgepole?... Has anyone noticed the similarity between the rhythm track of the Phil Harding-produced **Rookie's Revenge** by Lou and that of **Climie Fisher's Rise To The Occasion?**... Dave Dee, after last year's night at the dogs, is back on the track on Sunday (27) in aid of **Music Therapy**. Dave's organised an evening of banger racing at Wimbledon Stadium and among those taking part will be **Fish**, **John Peel**, **Paul Young**, **SAW**, **Mike Read** and **Derek Hatton** (he should be keeping left). First race is at six and it's a fiver to get in... Tape manufacturer **3M** is inviting journalists to a hands-on recording session at the Consumer Electronics Show in Chicago in June. The session will feature a live big band and participants will leave with "their own master DAT recording".



GOOD START: The Fatback Band's Gerry Thomas and Bill Curtis sign up with Minder Music and Start Records.



MATES TOGETHER: Howard Jones, Richard Branson and Peter Gabriel line up during an appearance at the Virgin Megastore.



FACE FACTS: Eric Stewart, Lol Creme and Kevin Godley receive their gold discs for their Polydor album *Changing Faces* — The Best of 10cc & Godley & Creme.



HEADS DOWN, no nonsense: The Mighty Lemon Drops are dedicated to their task at HMV Oxford Circus.



TREBLE TOP: Terry Wogan hands over Aled Jones' platinum discs for *Voices In The Holy Land*.



IN HEAVEN: Belinda Carlisle receives a gold disc for *Heaven On Earth* from Virgin.



NATIONAL PRIDE: IRS line up with One Nation singer Kipper after signing the band to the label.



SIGN YOUR name: Jermaine Stewart puts pen to denim during a signing session at Capital Radio.



INITIAL SUCCESS: Spritz Records completes its first recording deal with KT.



MAY THE force... Some of the people responsible for CBS's success line up at the company's spring sales conference.



WILD IN the city: Everything But The Girl get excited about their appearance at HMV Oxford Circus.

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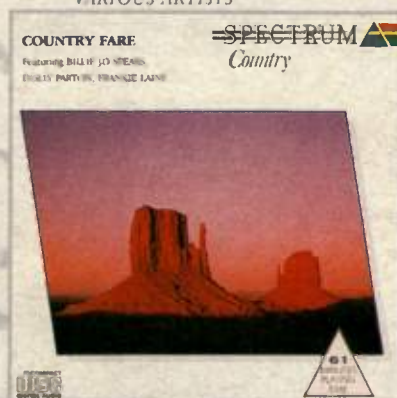
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